TRANSLATING THE CHINESE TRADITIONAL WEDDING SIGNS INTO ENGLISH: INTERSEMIOTICS

Weny¹, Syahron Lubis², T. Silvana Sinar³, and Muhizar Muchtar⁴
¹ Ph.D. Candidate, Post Graduate Department of Linguistics, Faculty of Social Sciences, University of Sumatera Utara, Medan, Indonesia
² Professor, Post Graduate Department of Linguistics, Faculty of Social Sciences, University of Sumatera Utara, Medan, Indonesia
³ Professor, Post Graduate Department of Linguistics, Faculty of Social Sciences, University of Sumatera Utara, Medan, Indonesia
⁴ Doctor, Post Graduate Department of Linguistics, Faculty of Social Sciences, University of Sumatera Utara, Medan, Indonesia
Email - estindo@gmail.com, tengkusilvana@usu.ac.id, ronlubis@gmail.com, muhizarm@yahoo.com.

Abstract: Chinese traditional wedding is a ritual within Chinese societies that involve a marriage established by pre-arrangement between families. The study in this research deals with the intersemiotic translation of Chinese traditional wedding signs. The objectives of this research are to identify the types of semiosis displayed in the Hokkien Chinese Traditional Wedding signs and to describe the semiotic of each sign Chinese traditional wedding in Medan realized in English. The research focuses on the intersemiotic meanings of Chinese traditional wedding signs which was held in Medan, North Sumatra, by the community of Hokkien and the theories used “Intersemiotic Translation’s Theory” by Roman Jacobson, and Semiotic Theory by C.S Peirce. This study employed a qualitative research design. In collecting sufficient data, interview and documentation study are carried out as the data collection method. The analysis model consists of three concurrent steps: data condensation, data display, conclusion drawing and verifying. The research result shows that there are twenty six signs of Hokkien Chinese Traditional Weddings discussed in this research consisting of semiotic meanings which influenced and gave an effect to the bride and groom in their wedding and the bride and groom must follow to use the signs on the wedding because it has been followed for many years according to the culture of the tradition.

Key Words: Intersemiotics, semiosis, traditional, translating, wedding signs

1. INTRODUCTION:
Descendants of Hokkiens are the dominant group among all foreign descendants in western Indonesia especially in Medan, North Sumatra. Chinese traditional wedding is a ceremonial ritual within Chinese societies that involve a marriage established by pre-arrangement between families. Within the traditional Chinese culture, romantic love was allowed. A band of musicians with gongs and double-reed instruments accompanies the bridal parade to the groom’s home. Similar music is also played at the wedding banquet. Depending on the region from which the bride hails, Chinese weddings have different traditions such as the Tea Ceremony or the use of a wedding emcee. Also, in modern times, Chinese couples often go to photo studios to take glamour shots posing in multiple gowns at various backgrounds. The study deals with the intersemiotic translation of Hokkien ethnic of Chinese traditional wedding signs and focuses on the intersemiotic meanings proposed by Jacobson¹ (1959) and Peirce² (1931).

2. MATERIALS:
This study for more specifically used observational case study as one kind of qualitative research design. Emzir³ (2011:2) explained that qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyzes words, reports detailed views of informants, and conducts the study in a natural setting. Bogdan and Biklen⁴ (1992:68) say that it refers to the study done to a subject, a setting or a depository of data. Further, it looks intensely at an individual or small participant pool, drawing conclusions only about that participant or group and only in that specific context; therefore, based on the understanding above, it is suitable for this research to use case study as the major data gathering technique.

In this study, the subject of research is the signs of Chinese traditional wedding in Medan. The data of the ST in this research are 26 signs which are take part in Chinese traditional wedding. The 26 signs were
described then its meanings were found into English by interviewing several informant, there are two ladies which are 53 years old and 66 years old and known as an expert in this field. The question will be written and the interview will be recorded for the further analysis.

3. METHOD:

The data were gathered and collected separately from the people involve, from the text from internet, etc. The data will be identified and labeled on the meaning of its signs, interpreted the meaning of the signs and translated into English. After having the collected-data, the purpose of identification and labeling is to analyze the semiotic sign and to know how semiosis linguistically realized in English area. The analyzed-data that has been labeled then are given meanings in term of semiotic theory.

In this data analysis, it is conducted by ongoing analysis and after collecting the entire data (Miles, Huberman and Saldana 2014) the purpose of the analysis model consists of three concurrent steps:

- **Data condensation**
  Data condensation refers to the process of selecting, simplifying, abstracting, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview transcript, documents, and other empirical materials. By condensing, we are making data stronger.

- **Data display**
  The second major flow in data analysis is data display. Generically, a display is an organized, compressed assembly of information that allows conclusion drawing and action.

- **Conclusion drawing and verification**
  The third stream of analysis activity is conclusion drawing and verification. From the start of data collection, the qualitative analyst interprets what things mean by nothing patterns, explanations, causal flows, and prepositions.

The activities in qualitative data analysis can be done interactively and run continuously until complete. The activities in data reduction are summarizing, choosing the main points, focusing on the important things, and discarding unnecessary things. So, the data which are reduced will give a clear description and make the writer easier in doing the next data collecting. In qualitative research, data display can be done in forms of table, graphic, narrative description, and so forth. By this data display, the writer and the readers can understand easily about the data. From the data, the writer is beginning to noting regularities, patterns, explanations, possible configurations, causal flows and propositions. Then, the writer concludes the research result from the data.

In verifying the data, the data credibility is checked by using triangulation. Wiersma (in Sugiyono, 2012:372) stated that “triangulation is qualitative cross-validation. It assesses the sufficiency of the data according to the convergence of multiple data sources or multiple data collection procedures”. He adds there are three types of triangulations, which are source triangulation, technique triangulation, and time triangulation. The triangulation used in this research is technique triangulation in checking the data credibility because data collection techniques/methods used are doing observing, recording, taking notes and interviewing to test the data trustworthiness from the data and information.

4. LITERARY BACKGROUND:

Translation is defined as process to transfer the logical meanings of the source text into an equivalent target text. This definition indicates some important concepts. First, it refers to translation as a process (Cowie 1997: 181, Bell 1991: 13, Manfredi 2008: 21). Here, as a process, it involves some stages for the acquisition of the logical meanings of the source target and their transfer into target text. Second, it refers to translation as a product of the process of translation (Halliday 1992: 15 and Manfredi). Here, as a product, it refers to a translation which serves as target text. It has the function which is the same as the function of the source text (House 2001: 247). It functions to provide the logical meanings which are similar the one of the source text. In such a nature and extent, it is viewed as the replacement of the source text. Third, it refers to translation as equivalence. It implies that as equivalence, it is used to account the translation quality which shows the nature and extent of the relationship between the source text and the target text (Shuttleworth and Cowie 1997: 49). Based on the three theoretical concepts, translation is defined as a process of acquiring and transferring the meaning of a source text into an equivalent target text from a source language into a target language which is different from the source language.
Intersemiotic translation implies a sort of subdivision of the original into various elements and the identification of components able to translate said elements within the coherence of the translated text. In Intersemiotic translation, like in any kind of translation in general, instead of pretend that it is possible to translate/communicate everything, against the evidence, it is advisable to take the loss into account from the start and, consequently, to work out a translation strategy that rationally enables us to decide what are the most distinctive components of the text and, conversely, those that can be sacrificed in favor of the translatability of another aspect of the text.

Steiner (1995) agrees with those who involve intersemiotic translation in the broader science of translation says: a “theory” of translation, a “theory” of semantic transfer, must mean one of two things. It is either an intentionally sharpened, hermeneutically oriented way of the totality of semantic communication (including Jakobson’s intersemiotic translation or “transmutation”). Or it is a subsection of such a model with specific reference to interlingual exchanges, to the emission and reception of significant messages between different languages. ... the “totalizing” designation is the more instructive because it argues the fact that all procedures of expressive articulation and interpretative reception are translational, whether intra- or interlingually.

Intersemiotic translation was defined by Roman Jakobson as “transmutation of signs”—”an interpretation of verbal signs by means of signs of nonverbal sign systems.” Despite its theoretical relevance, and in spite of the frequency in which it is practiced, the phenomenon remains virtually unexplored in terms of conceptual modeling, especially from a semiotic perspective. For most of the 20th century, Roman Jakobson’s name will have been synonymous with the definition of communication as a human science, i.e., communicology. Jakobson is the modern source of most of what communication scholars theorize about and practice as human communication, and he will be the source of how communication scholars shall come to understand communication in the future as the theoretical and applied use of semiotic principles of epistemology. Roman Jakobson alone offers a theory of communication (derived from Jakobson’s immediate correction in 1950, on linguistic and semiotic.

In the nineteenth century, Peirce defined what he termed “semiotic” (which he sometimes spelled as “semeiotic”) as the “quasi-necessary, or formal doctrine of signs”, which abstracts “what must be the characters of all signs used by...an intelligence capable of learning by experience”, and which is philosophical logic pursued in terms of signs and sign processes. Charles Morris followed Peirce in using the term “semiotic” and in extending the discipline beyond human communication to animal learning and use of signals.

When Peirce introduced his concept of meaning, he unwittingly defined the phrase, and established the foundations for, “intersemiotic translation”. For him, meaning is the “translation of a sign into another system of signs”, which renders every sign translatable into an endless series of other signs. Since the meaning of the sign “is the interpretant as it is revealed in the right understanding of the Sign itself”, the interpretant takes pride of place in any theoretical discussion of intersemiotic translation.

Peirce’s Sign Theory, or Semiotic, is an account of signification, representation, reference and meaning. Although sign theories have a long history, Peirce’s accounts are distinctive and innovative for their breadth and complexity, and for capturing the importance of interpretation to signification. For Peirce, developing a thoroughgoing theory of signs was a central philosophical and intellectual preoccupation. The importance of semiotic for Peirce is wide ranging. As he himself said, “[...] it has never been in my power to study anything,—mathematics, ethics, metaphysics, gravitation, thermodynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics, the history of science, whist, men and women, wine, metrology, except as a study of semiotic”.

Semiotic symbol was acquired in the book of symbol “Development of a Methodology” by the Italian Umberto Eco (1975). He is a towering figure. A literary critic, novelist, and semiotician (studying symbols and symbol systems), he gained international recognition with “The Name of the Rose” in which he brought the study of semiotics to fiction. In this book, “Theory of Semiotics”, he makes his contribution to the theoretical study of signs encompassing all cultural phenomena. His focus is on the development of a methodology of communication. Eco provocatively asserts that ‘semiotics is in principle the discipline studying everything which can be used in order to lie’.

Eco started from the foundations of semiotics in Saussure (Course in General Linguistics: who developed the idea of sign-systems and the sign/signified distinction, as well as the distinction between langue/parole - language and speech) and Claude Levi-Strauss (Structural Anthropology). Yet Eco surpasses
this tradition to move into new territory, recognizing the limits to structuralism and Saussure’s ideas. He recognizes, for example, that meaning is not merely governed by structure, but also interactively constructed by the reader/interpreter, who often inserts or fills-in missing meaning to construct a coherent picture.

In related to the interpretation of the symbols’ meanings, the writer will use the semiotic items to explore the meaning of each symbol that occurs in the Chinese traditional wedding. What is a sign? A sign can be described as an indicator, a clue, hint, reminder, gesture or a cue. A sign used by a brand is known as a trademark. Signs refer to objects in a more literal way, such as pointing something out or standing for something. Signs take the form of words, images, sounds, or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. Anything can be a sign as long as someone interprets it as ‘signifying’ something - referring to or standing for something other than itself. We interpret things as signs largely unconsciously by relating them to familiar systems of conventions. It is this meaningful use of signs which is at the heart of the concerns of semiotics.

Symbol is one of those words that is often used in a confusing manner. The confusion is increased by different scholars using the word to mean very different things. A symbol is a sign which has further layers of meaning. In other words, a symbol means more than it literally says. (Signs are literal; symbols are not). Symbol is a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional - so that the relationship must be learnt: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, Morse code, traffic lights, national flags.

Indexical and iconic signifiers can be seen as more constrained by referential signified whereas in the more conventional symbolic signs the signified can be seen as being defined to a greater extent by the signifier. Within each form signs also vary in their degree of conventionality. Other criteria might be applied to rank the three forms differently. For instance, indexicality is based on an act of judgment or inference whereas iconicity is closer to ‘direct perception’ making the highest modality that of iconic signs. Note that the terms ‘motivation’ (from Saussure) and ‘constraint’ are sometimes used to describe the extent to which the signified determines the signifier. The more a signifier is constrained by the signified, the more ‘motivated’ the sign is: iconic signs are highly motivated: symbolic signs are unmotivated. The less motivated the sign, the more learning of an agreed convention is required. Nevertheless, most semioticians emphasize the role of convention in relation to signs. As we shall see, even photographs and films are built on conventions which we must learn to ‘read’. Such conventions are an important social dimension of semiotics.

Whilst Saussure focused on the arbitrary nature of the linguistic sign, a more obvious example of arbitrary symbolism is mathematics. Mathematics does not need to refer to an external world at all: its signified are indisputably concepts and mathematics is a system of relations (Langer, 1951). For Peirce, a symbol is ‘a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object’ (Peirce, 1931).

5. ANALYSIS:
The visual text is related to analysis of narrative structures of an image involved the use of elements in an image to tell a story or illustrate or explain a causal process that take place over time. The first thing we need to do when looking for narrative values in an image is to identify the participants and the processes. Concerning to the visual analysis of text, the following descriptions are the 26 signs of the ceremony which were analyzed.

5.1 Engagement
After an unmarried boy’s parents found a potential daughter-in-law, they located a matchmaker whose job was to assuage the conflict of interests and general embarrassments when discussing the possibility of marriage on the part of two families largely unknown to each other.

The groom’s family would then send an elaborate array of food, cakes, and religious items to the bride’s family.

5.2 Arranging the wedding
Before the wedding ceremony, two families would arrange a wedding day according to Chinese tung shing. Selecting an auspicious day to assure a good future for the couple is as important as avoiding what is believed to be an unlucky day. In some cases there may be no auspicious dates and the couple will have to
review their potential date range.

5.3 Wedding ceremony
The final ritual would be the actual wedding ceremony where bride and groom become a married couple, which consists of many elaborate parts (see below):

- **Wedding procession:** The wedding procession from the bride’s home to the groom’s home consists of a traditional band, the bride’s sedan, the maids of honor’s sedans (if there are maids of honor), and bride’s dowry in the forms other than money.
- **Welcoming the bride:** The wedding procession of the bride’s family stops at the door of the groom’s home. There are ceremonies to be followed to welcome the bride and her wedding procession into the groom’s home, which varies from locale to locale.
- **Actual wedding ceremonies:** Equivalent to exchanging vows in the west, the couple would pay respect to the Jade Emperor, the patron family deities (or patron buddhas and bodhisattvas), paying respect to deceased ancestors, the bride and groom’s parents and other elders, and paying respect to each other.

**Wedding banquets** In Chinese society, the wedding banquet is known as xǐ-jǐu (joyful wine), and is sometimes far more important than the actual wedding itself. There are ceremonies such as the bride presenting wines or tea to parents, spouse, and guests. In modern weddings, the bride generally picks red (following Chinese tradition) or white (more Western) for the wedding, but most will wear the red traditional garment for their formal wedding banquet. Traditionally, the groom is responsible for the cost of the wedding invitation sweet treats (often pastries), the banquet invitations, and the wedding itself.

6. FINDINGS:
The data description and analysis is the process of systematically searching and arranging the observation transcripts, and translation of the signs and items. In this activity, field notes and other material that the researcher accumulated from the interview transcript were used for own understanding of them so they were translated into English more easily. All information she got about Chinese traditional wedding ceremony that involved in the family were described and analyzed to find the essential meanings of the semiotics, the intersemiotics, and the culture category. The analysis consists of concurrent flows of activity namely data condensation, data display and conclusion drawing/verifying.

The data is collected directly from the field and from information gained by informants. Informants describe the information while the researcher analyzes, describes, and interprets to get model, formula, and ritual phenomena values of Chinese traditional wedding ceremony. In doing research process from the beginning to the end, the researcher sees as emic because the researcher as outsider may not force her view although the researcher comes from Chinese ethnic too. This is because the researcher looks for the meaning and explores the value of her research objects. The 26 signs discussed in this research are: sangjit (Chinese wedding combing ceremony, praying to god and ancestors, tea ceremony on wedding day, eating egg on wedding day, cutting the wedding cake, the wedding basket, dragon and phoenix, the character of shuāng xǐ (double happiness), wedding invitation card, angpau (red pocket or red envelope), style frock (cheongsam), tea set for tea ceremony, wedding oranges, wedding eggs, misua (floor noodles) wedding wine, Chinese wedding lamp, Chinese wedding comb, Chinese wedding incense, Chinese wedding pineapples, wedding sandals, wedding flowers/bouquet of flowers, wedding dates and longan (dragon) wedding jewelry, and wedding cake.

7. RESULT:
7.1 Sangjit (wedding ceremony)
The sangjit (wedding ceremony) has become common parts in Chinese wedding ceremony in Indonesia. In the past, it was not a must, however, now it has become a tradition in a wedding ceremony. Literally, sangjit (wedding ceremony) can also mean ‘repercussion of the marriage proposal from the groom by giving the wedding gifts to the bride.’ It is one of the important wedding procession in Chinese culture. Its sign is also a means the continuity of the process from the groom to propose the bride (with the elders, sisters and single best friends) carrying “stuffs” to the bride’s house. It is held after the proposal before wedding or one week or months before the wedding’s day. This wedding ceremony is usually performed at noon between 09.00 WIB to 13.00 WIB.
7.2 Sò tàuh (chinese wedding combing ceremony)

Chinese believe that both the bride and groom must carry out the hair combing ceremony for it to be meaningful. Others believe it does not matter. Some believe that if the parents did not carry out the ceremony at their wedding then the children should not do so. The bride and groom should check with both set of parents on the details and come to an agreement to avoid any unhappiness. The night before the Chinese wedding, the bride and groom at their respective homes will bath or shower with water infused with some pamelo or pomegranate leaves. The Chinese believe that these leaves will ward off evil. Each will then put on a set of new clothing and shoes. Pajamas and bedroom slippers are acceptable. Each family will find a good fortune woman to conduct the ceremony. A good fortune woman is one who is married with surviving husband, children and grandchildren. Mothers of bride and groom may carry out the ceremony if they are good fortune women. Otherwise find relatives or friends who are. The bride and groom will sit in front of an open window with the moon visible or in front of a mirror. Their hair needs to be combed four times and each has a special meaning: Yī shǔ qì dào wèi (from beginning to the end), Èr shǔ bān nián hǎo hé (harmony in your marriage), Sān shǔ zǐ sūn mǎntáng (blessing with many children and grand children), Sì shǔ bái fà qí méi (wealth and a marriage that lasts a lifetime).

7.3 Qì qiú shén hé zǔ xiān (praying to god and ancestors)

The bride and groom hold a memorial ceremony for their ancestors. God and ancestors are believed by Chinese traditional people to be able to influence those who are living, whether for good or evil, to bring peace and protection or calamities and disaster. At the same time, those who are alive are still expected to honor their ancestors and provide for their needs by praying.

7.4 Jìng chá (tea ceremony on wedding day)

Tea ceremony is an official ritual to introduce the newlyweds to each other’s family, and it is a way for newlyweds to show respect and appreciation to their parents. The newlyweds kneel in front of their parents, serving tea to both sides of parents, as well as elder close relatives. Parents give their words of blessing and gifts to the newlyweds. During tea presentation, a master ceremony would say auspicious phrases to bless the newlyweds and the parents. These auspicious words of blessing are almost a lost art nowadays that are designed to bless and amuse the family and make the occasion filled with fun and joy. After the tea ceremony at the groom’s home, the couple would return to the bride’s home to perform the tea ceremony to the bride’s parents and older family. When serving tea to the oldest especially grandparents, parents, parents in law; the groom and bride must be in bow position. In the Chinese traditional wedding ceremony, the bride and groom kneel in front of their respective parents and serve them tea and then thank them, which is a devout way to express their gratitude for being raised. On some occasions, the bride serves the groom’s family, and the groom serves the bride’s family.

7.5 Chī dàn (eating egg on wedding day)

At the chī dàn (eating egg) in which the eggs need to be broken when they are served by breaking the egg yolk, the groom symbolically breaks all ties in the the bride’s family. The ritual of eating egg is done in the bride family’s home.

7.6 Qiè hǔnlǐ rànggāo (cutting the wedding cake)

Wedding cakes are symbolic from the time they were created until now that they were made even more special. Brides and their grooms may even become emotional as they cut their cake. After all, this would also mark the ending of the wedding, and the beginning of a new life as husband and wife. These days, the tradition of cutting the cake as a couple is ever more popular. The groom will place his hand over the bride and in a way help her in slicing the first piece. The couple will have to cut through the bottom layer to symbolize the continuity of their relationship. The meaning of the groom having his hand over his bride means his support over his bride while the bride allowing the groom’s hand on top of her means her ability to take care of her new husband and her family. Once the cake has been cut, the groom will feed his bride, and then the bride will go second. This ritual symbolizes their commitment to provide for each other, and contains the meaning of good luck and fortune. Some also believed that the bigger the piece of cake that is fed to each other, the bigger their family would become.
7.7 Hūnlǐ lán (the wedding basket)

The Chinese character baki is translated in English as basket. It is as container to fill Sangjit goods. The groom’s family would then send an elaborate array of food, cakes, and religious signs to the bride’s family. The signs for Sangjit nowadays has been simplified but according to the belief of Chinese society it is still must achieved the culture in order to have a happy and everlasting wedding for the bride and groom. If the bride takes all the wedding gifts it means the bride is completely belongs to the groom’s family. Nevertheless, if the bride takes only half of the wedding gifts, the bride’s family still can interfere the couples.

7.8 Lūhng fuhng (dragon and phoenix)

The dragon and phoenix motif symbolize a blissful union, as described by the Chinese phrase lūhng fuhng pui (a union of the dragon and phoenix). In a marriage, the dragon symbolizes the male role while the phoenix symbolizes the female role. This yin-yang dualism, opposite but not contradictory, is a key concept of taoism. Taoism and the yin-yang dualism pervade Chinese philosophy.

7.9 Shuāng xi (double happiness)

Double happiness symbol is also often found all over the wedding ceremony, as well as on gift signs given to the bride and groom. The color of the character is usually red. The character of huang xi (double happiness) will be put in every signs of goods in wedding. People usually see a Chinese character on a red paper or a wedding card. This character is usually found in red pocket (angpau or hong bao). Double happiness is a ligature, composed of two copies of the Chinese characters literally meaning joy, compressed to assume the square shape of a standard Chinese character (much like a real character may consist of two parts), and is pronounced as a polysyllabic Chinese Character, being read as shuāngxi (double happiness).

7.10 Xī tiē (wedding invitation card)

The groom and bride will give invitation card to their family and guests. By giving the invitation card, it means that the couple shows respect and gratitude to the family and guests. The invitation card also includes information about the family of groom and bride and their wedding day.

7.11 Angpau, hóngbāo (red pocket)

The hóngbāo (red pocket) is translated in English as red pocket. It is usually filled up with amount of money as a present or good luck wish, joy and happiness. The amount of money put inside it must be even, not odd. At weddings, the amount offered is usually intended to cover the cost of the attendees as well as signify goodwill to the newlyweds.

7.12 Cheongsam/qípáo (style frock)

The qipao or cheongsam (style frock) means style frock or Chinese traditional wedding dress with Chinese motive in it. Nowadays, Cheongsam has been gladly welcomed into international fashion world. Cheongsam is Cantonese word.

7.13 Tea Set for Tea Ceremony

The wedding tea set is used for tea ceremony in Chinese wedding culture. The tea set is usually made of porcelain. A teapot or pot (hu) can convey the meaning of to protect (hu) or blessing (hu) because the characters share the same pronunciation.

7.14 Liǔ chéng (wedding oranges)

These fruits are symbolizing a family wish that the bride and groom share a happy and full life together. Also, the name of the Mandarin in Cantonese also means gold, clearly a dual wish here adding hopes for a life loaded with prosperity.

7.15 Hun (wedding eggs)

Chinese believed that eating eggs served for the bride and groom could produce a lot of child.

7.16 Misua (floor noodles)

Nomenclature of Chinese noodles can be difficult due to the vast spectrum available in China and
the many dialects of Chinese used to name them. In Chinese, miàn (floor noodles) is often transliterated as ‘mien’ referring to noodles made from wheat, while fēn refers to noodles made from rice flour or indeed any kind of starch. Each noodle type can be rendered in pinyin for Mandarin, but in Hong Kong and neighboring Guangdong it will be known by its Cantonese pronunciation (“min”). Taiwan, Malaysia, Singapore and many other Overseas Chinese communities in Southeast Asia may use Hokkien (Min Nan) instead ‘mee.’

7.17 Xi-jiu (wedding wine)
The wine must be drank during the wedding party and served to the guests that attend the party. The wine is the symbol of bless.

7.18 Zǐ sūn dēng (Chinese wedding lamp)
The zǐ sūn dēng (wedding lamp) can also be translated as wedding bedside lamp. These lamps must always be turned on 24 hours on the wedding day. A pair of bedside lamps is lit to symbolize the addition of sons to the family and the burning love of the wedding couple.

7.19 Shūzi (Chinese wedding)
The shūzi is used in hair combing ceremony.

7.20 Xiāng, hio (Chinese wedding incense)
Incense in China is traditionally used in a wide range of Chinese cultural activities including, religious ceremonies, ancestor veneration, traditional medicine, and in daily life. In wedding ceremony, the incense is usually stuck by Shuang Xi (double happiness) character, phoenix, and dragon. Prays are made and incense is burned at both the groom and the bride’s homes on the day of the wedding ceremony in Chinese culture.

7.21 Huánglí, fènglí (Chinese wedding pineapples)
Pineapple (fènglí) has the meaning of wealth, luck, excellent fortune, gambling luck. In wedding, it is the symbol to accumulate wealth in business and homes.

7.22 Hūnlǐ xie (wedding sandals)
Traditionally, Chinese wedding shoes were usually red or pink with embroidery of double joy, peony or other auspicious flowers. As shoes (xie) sounds like harmony in Mandarin and are of complementary pair, they became an important icon in Chinese weddings.

7.23 Hūnlǐ xiānhuā (wedding flowers/bouquet of flowers)
Chinese wedding flowers are used mostly as a decoration on tables at Chinese weddings and large bouquets of colorful flowers (typically pink and red) are often given to the bride and groom as gifts. These elaborate bouquets usually line the hall leading to the wedding reception. Some brides opt to carry a small bouquet though this is usually just for wedding photos. Lilies are popular Chinese wedding flowers because the word bǎi hé (lily) sounds like the bǎi hé part of the proverb Bǎinián hǎo hé (happy union for one hundred years). The flower also represents to bring sons. Orchids are another popular Chinese wedding flower. Orchids symbolize love and a married couple. Orchids also represent wealth and fortune. The lotus is also a popular Chinese wedding flower. A lotus bloom with a leaf and bud symbolizes a complete union. Two lotus blooms or a lotus and a blossom on one stem represent a wish for shared heart and harmony because hé means union.

7.24 Zǎo and guì yuán (wedding dates)
The Chinese words zǎo and guì yuán in English are dates and longan (blessing). This is provided in wedding because respectively, these fruits are a homonym that means zǎo shēng guì zǐ (blessing the couple to have a healthy child quickly).

7.25 Hun jin (wedding jewelry)
Hun jin is translated in English as wedding jewelry. After tea-drinking, the tea ceremony gifts for the bride and groom will be presented on the serving plate. The gifts are usually in the form of red packets or jewelry. Some relatives prefer the bride and groom to wear the jewelry gifts immediately and will even put it on for
them. Jewelry symbolize as a home where we can fill with furniture and treasures.

7.26 Jié hūn dàn gāo (wedding cake)
Jié hūn dàn gāo is translated in English as wedding cake. Wedding cakes are symbolic from the time they were created until now that they were made even more special. Brides and their grooms may even become emotional as they cut their cake. After all, this would also mark the ending of the wedding, and the beginning of a new life as husband and wife.

8. RECOMMENDATIONS:
- To the other researchers, it is suggested to conduct the research with the same topic with more signs with different wedding culture to know more about wedding signs and to get more meaning in semiotic.
- It will be better if people can understand well about the intersemiotic meanings of the signs of their wedding culture because each culture has its own intersemiotic meanings.

9. CONCLUSION:
After deliberately analyzing the data of signs in Chinese traditional wedding, we conclude as the followings:
- Semiosis signs that are displayed in Chinese traditional wedding in Medan symbolized as a ritual that represents the couple’s transition into adulthood that showing respect to the God and ancestors. It is also a sign of respect, for a family gathering, to apologize, to express thanks to your elders on one’s wedding day in order to connect large families on the wedding days and the rest of their lives as a blissful union. It is also shows a respect and gratitude, wealth, and the cheongsam (floor noodles) shows an upper class traditional wedding dress for woman in China. The signs are also symbolized as good luck, fertility, longevity in Chinese culture, and cleanliness. The Chinesees wedding lamp is symbolized as the burning love of the wedding couple and addition of sons of the family. Then, the wedding cake is symbolized as the beginning life as husband and wife.
- The intersemiotics of Chinese traditional wedding signs in Medan are realized in English in various ways. For example, Sangjit has meaning of engagement, wedding basket symbolizes a home to fill furniture and goods, dragon and phoenix symbolizes a blissful union, the character of shuāng xǐ (double happiness) for bride and groom, wedding invitation card symbolizes a respect, angpao symbolizes wealth, oranges symbolizes good luck, wedding eggs symbolizes fertility, misua symbolizes longevity in Chinese culture, incense symbolizes respect to God and ancestors, pineapples as the symbol to accumulate the wealth in business and homes, etc.

REFERENCES: