VOLUME 3
Issue 1, May 2026

SYMBOLIC MEANING OF THE *NGIDAK ENDHOG* PROCESSION IN TRADITIONAL JAVANESE WEDDINGS: A SEMIOTIC STUDY

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Article || Published: 30/6/2026
https://doi.org/10.58989/appling.v3i1.50
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How to cite || Vilanchi, Q.G., & Suparni, S. (2026). Symbolic Meaning of the *Ngidak Endhog* Procession in Traditional Javanese Weddings: A Semiotic Study. *Applied Linguistics: Innovative Approaches and Emerging Trends, 3*(1), 56–73. https://doi.org/10.58989/appling.v3i1.50

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YNIMGM
YAYASAN NURUL IMAN | MUARA GADING MAS
e-ISSN: 3047-549X

Abstract || The *Ngidak Endhog* tradition is a sacred procession in the traditional Javanese wedding *Panggih* ceremony that serves as a symbolization of entering a new phase of life, cleansing negative energy, and breaking the boundary into maturity. Amidst the tide of transmigration, the core rules (*pakem*) of this tradition are strictly preserved by the Javanese community in Maku and Langaleso Villages as an instrument for maintaining cultural identity in diaspora lands. This descriptive qualitative study applies Charles Sanders Peirce's triadic semiotics theory to describe the procedural sequence and analyze the symbolic meaning of material components and physical actions through representamen, object, and interpretant. Data were collected through observation, in-depth interviews, visual documentation, note-taking, and audio recording techniques, and subsequently analyzed through data condensation, data display, and drawing conclusions. The results indicate that the material components reflect collective prayers: *endhog* (offspring fertility), brass bowl (*bokor kuningan*) (household foundation), clean water (purity of heart), *bunga setaman* (fragrance of the family's good name), as well as *jarik* cloth and white tissue (sincerity and meticulousness). Meanwhile, physical actions are manifested through the groom stepping on and breaking the egg to symbolize the transition into the head of the household; the wife kneeling to wash the husband's feet as an expression of devotion and respect (*ngajeni*); and the husband guiding the wife to stand as a symbol of gender equality and equal partnership. The study concludes that the core philosophical values of this tradition are maintained intact as a medium for cultural transmission in Sigi Regency.

Keywords | | Charles Sanders Peirce Semiotics; Javanese Culture; *Ngidak Endhog*; Symbolic Meaning; Traditional Wedding.

Abstrak || Tradisi Ngidak Endhog merupakan prosesi sakral upacara Panggih pernikahan adat Jawa yang berfungsi sebagai simbolisasi fase kehidupan baru, pembersihan energi negatif, serta pemecahan sekat kedewasaan. Di tengah arus transmigrasi, tradisi ini tetap dijaga pakem-nya oleh masyarakat Jawa di Desa Maku dan Langaleso sebagai instrumen pelestarian identitas budaya di tanah diaspora. Penelitian kualitatif deskriptif ini menerapkan teori semiotika triadik Charles Sanders Peirce untuk mendeskripsikan runtutan pelaksanaan serta menganalisis makna simbolik komponen material dan tindakan fisik melalui representamen, object, dan interpretant. Data dikumpulkan melalui observasi, wawancara mendalam, dokumentasi visual, teknik catat, dan rekam, lalu dianalisis melalui kondensasi data, penyajian data, serta penarikan kesimpulan. Hasil penelitian menunjukkan komponen material terefleksi sebagai simbol doa kolektif: endhog (kesuburan keturunan), bokor kuningan (wadah rumah tangga), air bersih (kesucian hati), bunga setaman (keharuman nama baik keluarga), serta kain jarik dan tisu putih (ketulusan dan ketelitian). Sementara itu, tindakan fisik termanifestasi melalui aksi mempelai pria menginjak telur hingga pecah sebagai simbol peralihan status menjadi kepala keluarga; posisi bersimpuh istri saat membasuh kaki suami sebagai wujud bakti dan penghormatan (ngajeni); serta aksi suami membimbing istri berdiri sebagai simbol kesetaraan gender dan kemitraan sejajar. Penelitian menyimpulkan bahwa makna inti tradisi ini dipertahankan utuh sebagai sarana pewarisan nilai filosofis di Kabupaten Sigi.

Katakunci || Budaya Jawa, Makna Simbol, *Ngidak Endhog*, Pernikahan Adat, Semiotika Charles Sanders Peirce.

Introduction

Culture and marital bonds are two closely intertwined social institutions that shape the structure of society. Through the performance of traditional rituals, a community does not merely celebrate the sacred union of two individuals; rather, it reinforces communal identity, instills collective prayers, and transmits life philosophy across generations (Wahyuni et al., 2025; Anwari & Ruslanasari, 2025, Hamdi et al., 2024, Makka et al., 2024). Within the cultural framework of the Indonesian archipelago (*Nusantara*), marriage is not simply a legal-formal institution, but an existential threshold of transition (*liminality*) and a rite of passage toward a new chapter of life.

A concrete manifestation of this traditional function is reflected in traditional Javanese wedding celebrations, particularly in the *Ngidak Endhog* (egg-stepping) rite within the *Panggih* or *Temu Manten* ceremony. This ritual is neither a mechanical display nor a mere visual attraction; it is an entity of symbolic actions rich in philosophical values, worldview (*weltanschauung*), and ethical norms of its community. Within language and cultural studies, physical actions and *ubarampe* (material instruments) in traditional ceremonies become objects of semiotic inquiry, dissecting the sign system and mechanisms of meaning-making within society.

The continuity of ethnic Javanese traditions is influenced by historical records, geographic mobility through transmigration programs, and social adaptation in new territories. In traditional Javanese weddings, every stage of the ritual embodies symbolic prayers for the realization of a harmonious family that is morally and spiritually responsible (Prabowo et al., 2022). This phenomenon becomes particularly intriguing when the *Ngidak Endhog* ritual is practiced by the Javanese transmigrant community in Maku and Langaleso Villages, Dolo District, Sigi Regency, Central Sulawesi.

As settlements of Javanese transmigrant descendants, Maku Village and Langaleso Village serve as arenas for a diasporic cultural space. Amidst changing times and cultural blending with local ethnic groups such as the Kaili tribe, the Javanese community in this area continues to uphold the strict rules (*pakem*) of the *Ngidak Endhog* tradition. Consequently, the execution of *Ngidak Endhog* in Sigi serves as a cultural defense mechanism to preserve ethnic identity, reinforce

communal solidarity, and maintain spiritual roots in a foreign land (*tanah perantauan*).

Field explorations reveal that the *Ngidak Endhog* tradition is composed of structured symbolic interactions. The material instruments (*ubarampe*) include *endhog* (raw free-range chicken egg), a brass bowl (*bokor kuningan*), clear water, a mix of seven-market flowers (*bunga setaman*: rose, jasmine, *kantil*, *kenanga*), batik *jarik* cloth, and white tissue. Semiotically, each component embeds a representation of collective prayers: the egg symbolizes the inception of life and fertility; the brass bowl represents a sturdy household foundation; while clear water and *bunga setaman* symbolize the cleansing of negative energy and the fragrance of the family's honorable reputation.

Alongside material instruments, the physical actions within *Ngidak Endhog* convey profound philosophical messages. The moment the groom steps on and breaks the egg symbolizes breaking through the threshold of maturity and assuming the role of the primary breadwinner as the head of the household. The kneeling posture of the bride while washing her husband's feet (*ranupada*) symbolizes sincere devotion, humility, and respect (*ngajeni*) to temper the husband's ego. Subsequently, the husband embracing and guiding the wife to stand represents equal partnership, gender equality, and protection throughout their marital journey.

The urgency of this research is heightened when confronted with modern societal realities and a younger generation that tends to perform rituals merely as ceremonial spectacles or photographic formalities without grasping their philosophical essence. Yet, every element conveys local wisdom as a moral guide for domestic life. Without scholarly documentation, the noble essence of this tradition risks being phagocytosed by the tide of modernization. Therefore, this semiotic study serves both as an academic contribution and a cultural document essential for preserving ancestral heritage.

Academically, studies on symbol systems and wedding traditions have been conducted previously. Hoopes (2014) positioned Charles Sanders Peirce's semiotics as a universal formal logic for reasoning reality objectively. Suparni and Saputra (2023) as well as Suparni et al. (2023) examined the local traditions of the Kaili tribe in Central Sulawesi (*Nokeso* and *Nosafiraka Ngana Ri Toya*). Irmawati (2013) dissected the meaning of the *Siraman* ceremony using a phenomenological-hermeneutic approach. Pertiwi et al. (2022) revealed

the symbolic meaning of *Kembar Mayang* in Javanese weddings, while Prismayanti et al. (2024) applied Peirce's semiotics to social media memes.

Nevertheless, a research gap remains. Previous studies have predominantly focused on digital media, pre-wedding purification rites (*siraman*), decorative ornaments (*kembar mayang*), or indigenous traditions within their native habitats. Semiotic research analyzing Peirce's triadic framework (*representamen*, *object*, *interpretant*) applied to the *Ngidak Endhog* ritual among Javanese transmigrant communities in diasporic contexts remains scarce. The novelty of this study lies in integrating Peirce's semiotic framework to unravel how the sign structure of *Ngidak Endhog* functions as a cultural defense mechanism among Javanese transmigrant communities in Sigi.

Based on this background, the study formulates two main research questions: (1) What is the procedural flow of the *Ngidak Endhog* procession in traditional Javanese weddings in Maku Village and Langaleso Village? (2) What are the symbolic meanings of the material components and physical actions in the *Ngidak Endhog* procession from the perspective of Charles Sanders Peirce's triadic semiotics? Accordingly, this research aims to describe the operational sequence of *Ngidak Endhog* and analyze the triadic relationship among the *representamen*, *object*, and *interpretant* across all physical elements and ritual actions.

Terminologically, semiotics is the study of signs, sign functions, and the process of meaning generation within society. Charles Sanders Peirce developed the triadic model of signs as a universal formal logical framework to explain how humans construct meaning from reality. In Peirce's perspective, the process of meaning-making (*semiosis*) occurs dynamically through the relationship among three core elements: *representamen*, *object*, and *interpretant*, which interrelate to establish a complete meaning.

According to Charles Sanders Peirce's (1932) semiotic perspective, the interaction between a sign and its object can be categorized into icons, indexes, and symbols. An icon represents an object through physical similarity or shared characteristics. An index exhibits a cause-and-effect relationship or direct connection with its object. Meanwhile, a symbol derives its meaning neither from physical resemblance nor causal links, but from social conventions and agreements established within a specific community.

The *representamen* is the tangible form of a sign perceivable by the senses, whether as material objects (*ubarampe*), symbols, attire, or bodily movements. The *object* refers to that which is signified by the *representamen*, such as physical reality, values, social norms, or beliefs. The *interpretant*, on the other hand, is the mental effect or interpretation resulting from connecting the *representamen* to the *object*, manifesting as philosophical understanding, prayers, or moral teachings. These three elements ensure that symbols in a ritual are not viewed merely as inanimate objects or physical actions, but as signs conveying cultural values.

Symbols serve as vehicles for cultural communication that possess depths of meaning exceeding their literal physical presence. In cultural anthropology, symbols represent ideals, prayers, collective hopes, and a society's value system. The conventional nature of symbols requires a community to continually transmit their interpretation to avoid decontextualization. Meaning is dynamic and bound to sociocultural contexts, constantly reproduced through social practices and rituals. In Javanese wedding traditions, meaning is expressed through visual symbols, ritual objects, and bodily movements that embody teachings of *unggah-ungguh* (etiquette), harmony, *ngajeni* (mutual respect), and *eling* (spiritual mindfulness). Meanwhile, customs and traditions constitute ancestral norms and rites that morally bind a community. For transmigrant communities, tradition serves both as a life guide and a fortress for preserving cultural identity within a new, heterogeneous environment.

Methodology

This study was designed using a descriptive qualitative approach to explore, analyze, and understand social dynamics, cultural rites, and societal symbolism systems. Its focus is on reconstructing deep meanings and capturing cultural phenomena holistically from the perspective of traditional practitioners. The qualitative approach was integrated with Charles Sanders Peirce's triadic semiotics theory to analyze the sign system in the *Ngidak Endhog* procession through the interaction of three main elements: *representamen* (the physical form of tools and movements), *object* (references to cultural reality), and *interpretant* (the collective philosophical interpretation of the Javanese transmigrant community).

Fieldwork was conducted in Javanese transmigrant settlements, specifically Maku Village and Langaleso Village, Dolo District, Sigi Regency, Central Sulawesi. The locations were selected through purposive sampling because the ethnic Javanese community in this region consistently maintains the core rules (*pakem*) of the *Ngidak Endhog* tradition in traditional wedding ceremonies within the diaspora land. The study spanned four months (February–May 2026). Preliminary observations and initial data collection were carried out in two periods: January 17, 2026, in Maku Village to observe wedding ceremonies, record ritual cycles, and document interactions among cultural actors; and May 31, 2026, in Langaleso Village to supplement visual data, confirm the sequence of physical movements, and re-map the ritual paraphernalia.

The work plan was structured sequentially from February to May 2026. February marked the preparation stage, literature review, and instrument development, followed by field data collection through observations and interviews through March. March and April involved data processing, including interview transcription, data reduction, triangulation, and data condensation. Peirce's triadic semiotic analysis and discussion were executed in April and May. The final stage in May comprised drawing conclusions, drafting the manuscript, finalization, reproduction, and report approval.

Research data were categorized into primary and secondary data. Primary data consisted of audio recordings of in-depth interviews with key informants (cultural leaders and practitioners), field notes detailing the sequence of movements, and observed symbolic actions on-site. Secondary data were gathered from authentic documents, traditional reference manuscripts, literature on Javanese culture, indexed scientific journals, relevant theses, as well as photos and videos of the ritual. Main data sources comprised cultural elders/figures in Maku and Langaleso Villages, *Ngidak Endhog* ritual activities at the venues, and material artifacts such as raw chicken eggs, brass bowls, flower-infused water (*bunga setaman*), batik *jarik* cloth, and white tissue paper.

To ensure data validity, five interactive data collection techniques were applied: limited participant observation to monitor all ritual stages from preparation until guided standing; in-depth interviews to explore perceptions and symbolic interpretations; audio recording to ensure precise transcription; note-taking to record specific details and unique

phenomena; and visual documentation via photos and videos as empirical evidence.

Data analysis followed the interactive model of Miles et al., (2020), integrated with Peirce's triadic semiotics across three continuous stages. First, data condensation was performed by filtering, focusing, and categorizing raw data into material components and physical actions. Second, data display was structured using descriptive narratives and a triadic analysis matrix (*representamen*, *object*, *interpretant*) to map the context of interpretation transparently. Third, conclusion drawing and verification formulated a holistic philosophical meaning of the *Ngidak Endhog* tradition based on the synthesis of field findings and Peirce's theory, wherein the validity of findings was re-verified through credibility checks with cultural figures.

Results and Discussion

This study examines the sustainability of the *Ngidak Endhog* tradition in wedding ceremonies among the ethnic Javanese transmigrant community in Maku Village and Langaleso Village, Dolo District, Sigi Regency, Central Sulawesi. Despite residing in diaspora lands and coexisting with diverse ethnic groups, the Javanese transmigrant community has successfully maintained the existence and consistency of their ancestral cultural rules (*pakem*) through life-cycle rituals. The *Ngidak Endhog* ceremony is not viewed merely as a ceremonial formality, but is deeply internalized as a spiritual endeavor, a vehicle for moral education, and a cultural defense mechanism for preserving ethnic identity and collective memory. Applying Charles Sanders Peirce's triadic semiotic analysis, this study elucidates how material symbols (*ubarampe*) and the dynamics of physical actions integrate to construct a holistic cultural meaning. The material components used include raw free-range chicken eggs, a brass bowl (*bokor kuningan*), clear water infused with *bunga setaman* (rose, jasmine, *kantil*, and *kenanga*), batik *jarik* cloth, and white tissue paper. These objects function as *representamen* symbolizing prayers for purity, offspring fertility, marital psychological resilience, and a commitment to maintaining the family's honorable reputation.

Within the structure of the *Temu Manten* or *Panggih* ceremony, *Ngidak Endhog* holds a pivotal role as a transitional threshold toward the legitimacy of domestic family functions. The ceremonial sequence begins with the exchange of *kembar mayang* and *balang gantal*, moves into

the core stages of *piyak antiga* (*Ngidak Endhog*) and *ranupada* (foot-washing), continues with the *sindur* cloth guidance, *timbang pangkon*, *kacar-kucur*, and concludes solemnly with *sungkeman*.

The specific procedure of *Ngidak Endhog* commences with the preparation of *ubarampe*. The bride and groom stand facing each other in front of the bridal dais, with the bride taking a kneeling posture on the floor. The groom then steps forward and steps on the raw chicken egg inside the brass bowl with his right foot until the shell breaks. This action of stepping on the egg (*piyak antiga*) carries a philosophical message regarding breaking through the threshold of maturity. The raw egg represents single life, and the shattering shell symbolizes that the groom officially sheds his youth and is prepared to assume the role of head of the household, responsible for providing for, leading, and protecting his wife.

Immediately after the egg breaks, the bride executes the *Ranupada* procession by pouring *bunga setaman*-infused water from the brass bowl to wash her husband's foot of liquid residue and eggshell fragments. Once cleaned, the foot is gently dried using a white tissue. This act symbolizes devotion, humility, loyalty, and respect (*ngajeni*) from the wife toward her husband. The *bunga setaman* water symbolizes the wife's role as a comfort in grief and a temper for her husband's ego, while the white tissue paper represents sincerity and meticulousness in maintaining marital purity. Through the integration of material media and physical gestures, Javanese tradition transforms physical actions into a moral covenant binding the couple's vows of fidelity.

Table 1. Peirce's Semiotic Analysis: Material Components (Tools and Materials)

No.	Material Component	Representamen (Physical Form)	Object (Reference / Practical Function)	Interpretant (Philosophical Meaning)
1.	Chicken Egg	A raw chicken egg	The inception/embryo of a living organism within a shell	Symbol of purity, fertility, and the start of a new chapter of life: A prayer to be blessed with virtuous offspring.
2.	Brass Bowl (*Bokor*)	A concave container made of brass	A receptacle for holding water and the egg during the ritual	Symbol of a strong household foundation: Conveys the message that the

No.	Material Component	Representamen (Physical Form)	Object (Reference / Practical Function)	Interpretant (Philosophical Meaning)
				couple should possess psychological fortitude and patience through life's ups and downs.
3.	Flower-Infused Water (*Air Bunga Setaman*)	Clear water sprinkled with seven-market flowers (*bunga setaman*)	A cleansing liquid mixture and fragrant flowers inside the brass bowl	Water: Purity of heart, peace of mind, and cleanser of negativity. Flowers: The hope that the family will consistently uphold an honorable reputation.
4.	Seven-Market Flowers (*Bunga Setaman*)	Roses, jasmine, *kantil*, and *kenanga*	Specific traditional flowers with distinct fragrances	Rose: Sincere love. Jasmine: Purity of heart. *Kantil*: Enduring spiritual attachment. *Kenanga*: Noble character that should always be remembered.
5.	Batik Cloth (*Kain Jarik*)	Batik-patterned cloth used as a mat	Physical base layer for the *Ngidak Endhog* procession	Symbol of the foundation of family life: A prayer for the household to be continuously blessed with prosperity and holistic happiness.
6.	White Tissue	A sheet of clean white tissue paper	An instrument to dry the husband's foot after being washed by the wife	Symbolizes the pure sincerity of a wife: The wife's readiness to de-escalate conflict, relieve grief, and preserve domestic peace.

Table 2. Peirce's Semiotic Analysis: Physical Actions

No.	Physical Action	Representamen (Physical Form / Movement)	Object (Practical Reference / Actionable Purpose)	Interpretant (Philosophical Meaning)
1.	Initial Posture of the Couple	The groom stands upright; the bride kneels on the floor	Positioning and physical body readiness prior to stepping on the egg	Marks the beginning of the sacred ritual; the kneeling posture symbolizes devotion, sincerity, and respect (*ngajeni*) toward the prospective head of the household.
2.	Stepping on the Egg	The groom steps forward and presses/steps on the egg until it breaks	Physical shattering of the protective shell of a raw egg	Symbol of transition into the role of head of the household, breaking through the threshold of maturity, and complete readiness to guide and provide for the family.
3.	Washing the Husband's Foot	The bride pours flower water over the husband's foot and dries it with tissue	Cleaning residue and eggshell fragments adhering to the husband's foot	Expression of devotion, loyalty, and respect (*ngajeni*) by the wife, symbolizing her role in tempering her husband's ego for marital harmony.
4.	Helping the Wife Stand	The groom extends his hand and lifts the wife up to stand alongside him	Physically assisting someone to rise from a kneeling posture to an upright position	Symbolizes the principle of equality in marriage, mutual respect, and the importance of harmonious partnership as equal companions.

Discussion

The discussion on the *Ngidak Endhog* tradition in traditional Javanese wedding ceremonies among the transmigrant community in Maku Village and Langaleso Village, Dolo District, Sigi Regency, Central Sulawesi Province, reveals how a cultural rite can endure and maintain

the relevance of its philosophical meaning amidst shifts in space and time. Based on the semiotic analysis presented, the material components (*ubarampe*) in the *Ngidak Endhog* procession prove to be not merely decorative displays or technical equipment, but rather manifestations of spiritual prayers and hopes embodied in real physical objects. This was directly confirmed through an in-depth interview with Mrs. Sri, the local cultural leader, who explained that the selection of sacred materials such as free-range chicken eggs and seven-market flower mixtures (*bunga setaman*) conveys deep aspirations for the couple's new life to be continuously encompassed by harmony, blessings, and both physical and spiritual peace. Similar findings were reported by Lestary et al. (2024), whose research revealed that the *Kembar Mayang* crafted from flowers and leaves symbolizes the union of two hearts into one, sharing a common goal of a peaceful and blessed married life.

The addition of supporting instruments such as white tissue or a clean white cloth also serves as a symbolic instrument that educates and reminds a wife to consistently prioritize patience, sincerity, honesty, and genuine devotion while navigating the dynamics of marital life.



Figure 1. The practice of the *Ngidang Endhong* tradition in Langaleso Village.

Alongside the meaningful material components, the sequence of physical actions within the *Ngidak Endhog* ritual shines through strongly as a representation of *unggah-ungguh* values (etiquette, ethics, and politeness) as well as spiritual prayers expressed through bodily movement. Every action performed by the groom and bride in this rite serves as practical guidance and instruction for Javanese couples to respect each other, cooperate, and complement each other's strengths and weaknesses. This ethical dimension was reinforced by Mrs. Lilis, a cultural practitioner, who stated: "As a wife, her position indeed

requires her to *ngajeni* (respect) her husband, which is why she kneels below when washing his feet. But the husband is also obligated to pull his wife up, because the two of them are now equals to walk together." (Interview, April 28, 2026). This statement provides crucial empirical evidence from the field that the groom stepping on and breaking the raw chicken egg does not merely refer to the mechanical destruction of a biological shell, but is collectively understood as a symbol of dismantling egoistic barriers of adulthood and marking a man's full readiness to shoulder the responsibility as an accountable head of the household.

The presence of these empirical findings regarding the meaning of *Ngidak Endhog* among transmigrant communities becomes highly valuable when juxtaposed with previous studies, where the comparison reveals unique distinctions that enrich the scholarship on rites of passage. While the *Nokeso* tradition among the Kaili tribe in Central Sulawesi primarily focuses on an individual's rite of passage from adolescence to adulthood (Suparni & Saputra, 2023) and the Javanese *Siraman* tradition emphasizes pre-marital moral-spiritual self-purification (Irmawati, 2013), the *Ngidak Endhog* tradition offers novelty through its assertion of structural and functional commitments following the solemnization of marriage (*akad nikah*). This procession manifests the concrete readiness and role awareness of both newlyweds through a social transition namely, establishing the man's role as the primary protector, guardian, and breadwinner of the family, and the woman's role as a strategic partner prepared to temper ego, manage the household, and nurture domestic harmony (Ripley et al., 2005).

The practice of interpreting *Ngidak Endhog* while consistently maintaining its core rules (*pakem*) in Maku Village and Langaleso Village demonstrates the functioning of social semiotics within the framework of cultural ecology in transmigrant settlements. The social reality that requires the Javanese community to coexist multiculturally with local Central Sulawesi ethnic groups, such as the Kaili tribe, and other migrant communities demands intensive environmental adaptation. However, rather than undergoing total cultural assimilation that obscures the fundamental ancestral rules (*pakem*), the Javanese community in these two villages utilizes the completeness of material elements and the structured sequence of physical actions in *Ngidak Endhog* as a highly effective cultural defense mechanism in diaspora lands. The continuation of this meaning and articulation of identity was reaffirmed by Mr. Supri, who explained that the reciprocal interaction

between the kneeling woman and the man guiding her to stand represents a powerful symbol of commitment to mutual respect, protection, and positioning each other as equal, balanced partners in the social order.

The elucidation of this philosophical meaning becomes clearer and more systematic when analyzing Charles Sanders Peirce's (1932) triadic relationship within each material component. Materially, the selection of a free-range chicken egg (*endhog*) functions as a *representamen* (physical form) referring to a concrete *object* in the form of a biological embryo within a shell. This interaction generates an *interpretant* (interpretation) symbolizing purity, fertility, and a prayer for the couple to be promptly blessed with offspring. Similarly, the presence of the brass bowl (*bokor kuningan*), clear water, and seven-market flower mixture (*bunga setaman*: rose, jasmine, *kantil*, and *kenanga*) serves as a *representamen* holding an *object* in the form of a physical container and cleansing water. These elements embed an *interpretant* representing the household's mental preparedness to withstand life's trials, the cleansing of negative energy, and a commitment to upholding the family's honorable reputation. The addition of supporting *representamen* such as the batik cloth (*jarik*) mat and white tissue paper further reinforces the *interpretant* of domestic harmony, wherein a wife's pure sincerity is projected as a temper for conflict and grief to bring about peace.

This deep integration between material symbols and physical gestures (action) further reinforces the function of the *Ngidak Endhog* ritual as a structured medium of cultural education through the lens of Peirce's (1932) semiotics. The transition of physical execution begins with the wife kneeling (*representamen* and *object* of bodily positioning), which evokes an *interpretant* in the eyes of the community as an expression of *ngajeni* or showing respect. Subsequently, the husband stepping on and breaking the egg acts as a *representamen* referring to the mechanical shattering of the protective shell (*object*). Collectively, this action gives rise to an *interpretant* symbolizing the collapse of egoistic adulthood barriers and marking a man's full readiness to shoulder the responsibility of providing for the family. This sequence concludes with the foot-washing moment and the husband guiding the wife to stand upright again. This mutual lifting movement yields an *interpretant* consisting of principles of equality, equal partnership, and a commitment to mutual respect. In the diaspora land of Sigi Regency, this series of physical signs is not degraded into a mere visual spectacle, but continues to be internalized as tangible life lessons.

Theoretically, the implementation of Peirce's (1932) triadic semiotics in this ritual demonstrates how sign structures operate in tandem to shape a worldview while simultaneously functioning as a cultural defense mechanism for Javanese transmigrants. All physical forms of tools and movements described act as *representamen* perceived by the audience. These *representamen* refer to an *object* in the form of customary rules and ancestral ethical values. The interaction between physical signs and cultural references consistently generates an *interpretant* within the collective mindset of the communities in Maku and Langaleso Villages namely, the realization that marriage demands cooperation, just leadership, and sincere devotion. The repeated reproduction of this *interpretant* every time a wedding ceremony is held is what makes this tradition successfully serve as a pillar of cultural preservation. Through this process of semiosis, noble Javanese values never fade, enabling the transmigrant community to maintain its cultural identity despite adapting to a multicultural environment in a new territory.

The resilience of the *Ngidak Endhog* tradition in the transmigrant area of Sigi Regency also demonstrates that social flexibility does not necessarily compromise core values. Although the Javanese community in Maku and Langaleso Villages has integrated well into the local social, economic, and political life of Central Sulawesi, they consistently maintain their symbolic cultural boundaries during crucial moments such as wedding rites. The utilization of local materials such as *bunga setaman* and free-range chicken eggs obtained from the surrounding environment demonstrates practical adaptability without undermining the underlying symbolic meanings. The presence of cultural elders and *juru paes* (traditional ritual masters) who consistently guide the ritual ensures that younger generations who marry continue to receive the same articulation of meaning as inherited from their ancestors.

Consequently, preserving the core rules (*pakem*) of the *Ngidak Endhog* tradition in Maku Village and Langaleso Village not only successfully bridges the gap of cultural alienation among young transmigrants, but also serves as concrete proof of the reliability of traditional symbol systems in nurturing moral order and ethnic identity amidst rapid modernization and social change. The balanced construction of meaning between a wife's respect for her husband (*ngajeni*) and the husband's duty to lift and honor his wife's dignity affirms that Javanese culture embodies inclusive and humanistic teachings of equality. Through this dynamic and philosophically rich

cultural defense mechanism, the *Ngidak Endhog* tradition continues to serve as a supporting pillar of Javanese cultural identity as well as an enduring guide for community life in the diaspora of Central Sulawesi.

Conclusion

Research on the *Ngidak Endhog* tradition in traditional Javanese wedding ceremonies in Maku Village and Langaleso Village, Sigi Regency, demonstrates that this sequence of rituals continues to be executed consistently while strictly preserving its original core rules (*pakem*). Despite being far removed from the center of Javanese culture, the transmigrant community has successfully safeguarded the originality of this rite as an integral component of their social and spiritual identity. Examined through Charles Sanders Peirce's triadic semiotic analysis (*representamen*, *object*, and *interpretant*), every material instrument (*ubarampe*) and physical action proves to embody moral values, ethics, and prayers for the marital journey.

The material components utilized serve as manifestations of collective aspirations. The raw chicken egg symbolizes the seed of life (*wiji*), fertility, and the opening of a new chapter in life. The brass bowl (*bokor kuningan*) represents dignity, resilience, and the vessel of family honor. The flower-infused water (*air bunga setaman*: rose, jasmine, *kantil*, and *kenanga*) symbolizes spiritual purification, purity of heart, and the fragrance of the family's honorable reputation. Meanwhile, the batik cloth (*jarik*) and white tissue paper articulate purity, orderliness, and sincerity in navigating marital dynamics.

The execution of physical actions embodies a harmonious and balanced husband-wife relationship. The groom's action of stepping on and breaking the egg marks the collapse of adulthood barriers and the readiness to shoulder the role of the head of the household. The bride's kneeling posture to wash her husband's feet (*ranupada*) symbolizes respect (*ngajeni*), humility, and loyalty in tempering ego for domestic peace. The ritual concludes with the man guiding his wife to stand alongside him, voicing principles of equality, mutual respect, and equal partnership.

This consistency demonstrates the function of tradition as a cultural defense mechanism. Within a heterogeneous environment, *Ngidak Endhog* not only reinforces ethnic identity in diaspora lands but

also serves as an educational medium and a vehicle for transmitting noble moral values to future generations.

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