

**SEMIOTICS ANALYSIS ON COLOR SYMBOLS
OF KARONESE ULOS**

SKRIPSI

*Submitted in Partial Fulfillment of Requirement
for the degree of Sarjana Pendidikan (S.Pd.)
English Education Program*

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**FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
MEDAN
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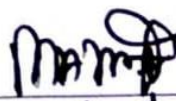
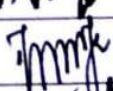

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ABSTRACT

Surbakti, Franita Delimawati, 1702050070. "Semiotics Analysis on Color Symbols Of Karonese Ulos". Skripsi: English Education, University of Muhammadiyah Sumatera Utara. Medan. 2022.

Semiotics is concerned with everything that can be taken as a sign. It looks at culture broadly as a language considered as a sign system, or the ways signs and language map onto culture as a whole. The Karonese Batak has important elements found in the Karonese tribe, such as a language called Karonese language, clothing that has a more dominant color of red and black and is filled with gold. The type of clothing that is famous in the Karonese tribe is Uis where each color has a symbol of the uis. This study identified the semiotic sign types of color symbols in Karonese ulos or uis, and the meanings of color symbols in Karonese ulos or uis. The findings of this research are: There are 9 legisign types, 5 qualisign types and only 1 sinsign type in Karonese uis. Meanwhile, legisign is the most dominant semiotic sign type for Karonese uis which means that the sign of symbolic colour in Karonese uis is functioning in a society based convention or approved by the local community which in this case is Karonese people. There are 8 connotative meanings and 7 denotative meanings. This can be concluded that connotative meaning is the most dominant type of colour meanings. This indicates that the colour meaning of Karonese uis shows the Karonese people's emotions and attitudes towards what the colour has. Theoretically, this research can be useful to inform and make references material acquiring knowledge and understanding about semiotic, especially Karonese uis symbols for other researchers who are interested in the same field.

Keywords: Semiotic, Sign and Symbol, Colour Meaning, Karonese Uis

ACKNOWLEDGEMENT



Assalamualaikum Warahmatullahi Wabarakatuh

In the name of Allah SWT the greatest lord, the most merciful and beneficent. Alhamdulillahirabbil ‘alamin, all praises to Allah SWT in which the researcher can compile a skripsi entitled this “*Semiotics Analysis on Color Symbols of Karonese Ulos*”, with the purpose for submitting in partial fulfillment of the requirement for degree in study program of English Department.

Peace be upon the prophet Muhammad SAW who has brought humans being from the darkness into the brightness era which we hope for his blessing in the judgement day. Mesti Surbakti and Imaroh, S.Pd., her beloved and the most wonderful parents the researcher could ask for, thank you for always praying, struggling, and taking care of her so finally she can reach this stage, The writer comes upon a lot of difficulties during the writing of this study, due to her limited knowledge and experience.

However, many people have directly and indirectly contributed helped her during completing this study, it might be possible for her to finish it. Thus, the writer would like to express her special thanks to

1. Prof. Dr. Agussani., M.AP as the head of University of Muhammadiyah Sumatera Utara,

2. Dra. Hj. Syamsuyurnita, M.Pd., as the dean of Teachers Training and Education Faculty of University of Muhammadiyah Sumatera Utara,
3. Pirman Ginting, S.Pd., M.Hum, as the Head of English department for always motivate his students including the researcher to finish the study as soon as possible,
4. Rita Harisma, S.Pd., M.Hum., as the secretary of English Education Department FKIP
5. Yessi Irianti, S.Pd., M.Hum., her supervisor who has given a lot of suggestion, ideas, critics, and guidance in writing this research,
6. Mesti Surbakti the researcher with the head of Karonese local culture,
7. Franata Abadi Surbakti, Rezki Sukmawati Br. Surbakti and Tuhta Adil Rahman Surbakti as her brothers and sister who have helped providing supports and prayers to complete this skripsi,
8. Her beloved friends: Muhammad Ihsan Syahrin Sembiring, Rudi Genzu Febrian Ginting Suka, Erwin Wijaya, Tri Muthia Ashri, Yani Panjaitan, Devi Maivira, Syafira Ayunda, Novita Sari Sinurat, Riska Wulandari Harahap, Intan Irmayanti, Putri Sri Wardhani, Radita Nurjanah Siregar, and Chintia Damayanti,
9. All people who cannot be mentioned in this research, thank you very much. May Allah SWT bless them. Aamin.

Hopefully the findings of this research are expected to be useful for those who read this research and interested to the topics. Finally, the researcher realizes

that this research is still far from being perfect in spite of the fact she has done her best completing this work. Therefore, constructive criticism, comments, suggestions are welcomed for further improvement of this research.

Wassalamualaikum Warahamatullahi Wabarakatuh

Medan, July 2022



Franita Delimawati Br.Surbakti

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CHAPTER I

INTRODUCTION

A. Background of the Study

Semiotics is concerned with everything that can be taken as a sign as Eco said (2006: 7). In other words, semiotics looks at culture broadly as a language considered as a sign system, or the ways signs and language map onto culture as a whole. Sebeok (2001: 26) views that semiotics is primarily concerned with the analysis of signs and symbols and their meaning; it never reveals what the world is, but circumscribes what we can know about it.

Moreover, Chandler (2017: 2) describes that a sign is traditionally defined as ‘something which stands for something else’ (in the medieval formula, *aliquid stat pro aliquo*). All meaningful phenomena (including words and images) are signs. To interpret something is to treat it as a sign. All experience is mediated by signs, and communication depends on them. Semioticians study how meanings are made and how reality is represented (and indeed constructed) through signs and sign systems.

The whole of culture must be studied as a semiotic phenomenon and all aspects of a culture can be studied as the contents of a semiotic activity and can be understood more thoroughly if it is seen from the semiotic point of view as Eco (2006: 22) explains.

A number of authors further elaborate Peirce's ideas in his triadic model of semiotics. According to Sobur (2009:41), based on its representamen, Peirce divides signs into three, called Qualisign, Sinsign, and Legisign. Qualisigns is the quality of every color used by the symbols of sign like the softness or hardness, Sinsigns is the relation of color as a real fact and Legisigns is a number of signs is functioning in a society based convention.

According to Peirce, Qualisign is a representament that related to the quality or color, for example the yellow color of cloth can be interpreted anything including the sign of someone's death, but the interpretation is still on the level of qualisign because the representament is formed by the quality or color.

Sinsign is a representament that related to the real act. If the yellow color of cloth is put on the side of the road or in front of the house the cloth has a special meaning to sign that someone passed away in the local area. The yellow cloth is a real fact because the representament is put in a certain position.

The third is legisign which is a representament that related to the rules or norms. The yellow cloth that is put on the side of the road or in front of someone's house has become the sign of someone's death.

In human life there are many meanings and unconsciously, sometimes people use these meanings. All cultural meanings are created using symbols that point to events or objects. Meanwhile, the symbolic color meaning is not exhaustive because of the diversity of signs in the field of semiotics; signs represent a continuous scale on which the type of sign is defined by its degree of convention and its motivation and constraints as Dingena (2004: 56) explains.

Barthes (2006: 91) confirms that to understand the meanings of symbolic color, there are two main meanings, they are: connotative meaning and denotative meaning. The connotative meaning includes aspects of color related to feelings and emotions as well as cultural values and the point of view of a community group. Meanwhile denotative meaning includes the things indicated by words, or the explicit relationship between the sign and the reference or reality in the denotative stage of marking.

Related to the culture, Indonesia has various ethnic groups in each region. ethnic groups in Indonesia, such as Batak, Javanese, Malay, Sundanese, and so on. Here, researchers are interested in examining the culture of the Batak tribe. Especially in the Karonese tribe or commonly called the Karo Batak. The Karonese Batak are a very well-known tribe in Indonesia, including the largest tribe in North Sumatra, which is located in Karo Regency.

This research can be useful to inform and make references material acquiring knowledge and understanding about semiotic, especially ulos Karonese symbols for other researchers who are interested in the same field.

The Karonese Batak has important elements found in the Karonese tribe, such as a language called Karonese language, clothing that has a more dominant color of red and black and is filled with gold. The type of clothing that is famous in the Karonese tribe is *Ulos Karo*. Where each color has a symbol of the *ulos*.

Besides, today's young generation is also called modern society, they use traditional cloth or textiles in their daily life almost no longer used, so that the use of traditional textiles is limited to formal cultural events, so that the younger

generation's interest in traditional textiles is low. Ginting and Pulungan (2019: 1124) describe that *Uis Gara* or *Uis Adat* Karo is traditional clothes used in traditional and cultural activities of the Karonese Tribe from North Sumatra. Besides being used as official clothing in traditional and cultural activities, this clothing was previously also used in the daily life of the traditional Karonese people. The word *Uis Gara* itself comes from the Karonese language, namely *Uis* which means cloth and *Gara* which means red. It is called "red cloth" because in *uis* the dominant colors are red, black, and white, and also decorated with various kinds of woven gold and silver threads.

Based on the research conducted by Wesnina (2020: 20) through her study found that generally the knowledge of young Karonese tribe about traditional cloth mostly is still good and positive attention and the spirit in preserving the cultural and heritage of indigenous Karonese tribe. But some of them still do not know the meaning of the color in *uis* cloth and the function of each *uis* cloth in daily life. Moreover today in modern era, it is undeniable that young people in Indonesia have very little understanding of the culture that exists in their area. Such as language, clothing, food, customs, songs, and so on. They do not know or understand the full meaning of each important element in their tribe.

Based on the above phenomena above, the researcher is interested in analyzing the types and meanings of the color symbols in Karonese *ulos* in the title *Semiotics Analysis on Color Symbols of Karonese Ulos* in order that the readers of all ages are encouraged to preserve ulos and love their own culture.

B. The Identification of the Problems

The problems of this research are identified as follows.

1. The types of semiotic sign on color symbols in Karonese ulos or uis,
2. The meanings of semiotic sign on color symbols in Karonese ulos or uis

C. The Scope and Limitation

This study is focused on semiotics which is based on the theory of Charles S. Peirce who said that there are three semiotic sign types of color symbols, they are Qualisign, Sinsign, and Legisign. The researcher also used Barthes' theory about the meanings of color symbols, they are connotative and denotative. This study was limited on the Karonese ulos or uis.

D. The Formulation of the Problems

The problems of the study can be formulated as in the following:

1. What are the types of semiotic sign on color symbols in Karonese ulos or uis?
2. What are the meanings of semiotic sign on color symbols in Karonese ulos or uis?

E. The Objectives of the Study

The objectives of this research are as follows:

1. to find out the types of semiotic sign on color symbols in Karonese ulos or uis
2. to describe the meanings of semiotic sign on color symbols in Karonese ulos or uis

F. The Significance of the Study

The result of this study is expected to be useful theoretically and practically.

Theoretically, this research can be useful to inform and make references material acquiring knowledge and understanding about semiotic, especially ulos Karonese symbols for other researchers who are interested in the same field.

And practicaly, this research can be used as a reference for teachers which means this study can be used to understand the ulos symbol so that the quality of teacher learning will increase. For students, this study will help them understand the importance of protecting the ulos culture from extinction. In addition, they also become more active in paying attention to ulos. For institutions, the results of the research can be a parameter in efforts to develop innovations for other teachers and can also motivate them to develop other innovations in different strategies. It will also help in understanding the communication more clearly. And finally for other researchers, the results of the study can be used as a starting point for further research carried out in the future to create a better understanding in semiotic analysis of ulos color symbols.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Semiotics, Science of Sign

Danesi (2017: 6) explains that the term semeiotics (now spelled without the 'e') – from the Greek *sêmeiotikos*, 'observant of signs' – was coined by Hippocrate, the founder of Western medicine, to designate the study of the warning signs produced by the human body, referred to more commonly today as symptoms. Hippocrates argued that the particular physical form that a symptom takes – called a *semeion* ('mark') – constitutes a vital clue to its source. Its visible features 'announce,' so to speak, that 'something invisible' – a disease, malady, or ailment – is present in the body.

Meanwhile Richards et al (2002: 479) define semiotic as (1) the theory of signs, and (2) the analysis of systems using signs or signals for the purpose of communication (semiotic systems). The most important semiotic system is human language, but there are other systems, e.g. Morse code, sign language, traffic signals.

Then Soukhanov (2017: 6536) defines semiotic as anything related to semantics or from *sKmeioun* means to signal, to interpret as a sign. In other words, semiotic is the study of sign or an epistemology about existence or the actually of sign societal life. Semiotic is branch of science that was developed in linguistic. Semiotic is an analysis method to explore more about sign and everything which has relation with sign. So, semiotic is a science that discussed widely about objects, events and cultu 7

As the science of signs, semiotics represents and conveys the significance of things as Gaines (2010: 7) explains, and according to Eco (2006: 7) semiotics is concerned with everything that can be taken as a sign. Words, images, actions and objects can all be studied as signs, as long as they have been recorded in some way and can be studied (e.g. in writing or on video). He adds that semiotics studies all cultural processes as processes of communication. It also examines semiotics practices, specific to a culture and community, for the making of various kinds of texts and meanings in contexts of culturally meaningful activity.

According to Saussure, as quoted by Danesi (2014: 3), the name of semiotics or semiology is taken from the Greek language “*semeion*“ meaning a sign. Semiology would show what constitutes signs, what laws govern them, then Saussure in (2017: 16) also said that semiotics studies the role of signs as part of social life. On the other hand, the American Philosopher Peirce said in Sobur (2009: 41) that sign is something which stands to somebody for something in some respect or capacity.

Danesi (2014: 3) adds that a science that studies the life of signs within society is conceivable. It would be part of social psychology and consequently of general psychology. Besides that, Barthes (2010: 9) state that images, gesture, musical sound, or anything can be a sign, whatever their substance because semiotics aims to take in any system of signs. From a different expert, Sobur (2009: 12 and 15) state that semiotics is a science or method to analyze signs.

From several definitions above, the writer conclude that semiotics is a study about signs. Semiotics is a science or method to analyze signs. Then, all of

the things in this world are signs, and although there are some things that have no intrinsic meaning, they can be signs if we invest them with meaning.

2. Peirce's Theory of Semiotics

Peirce's theory of Semiotics as the "formal science of signs", and the pragmatic notion of meaning as the 'action of signs' (semiosis), have had a deep impact in philosophy, psychology, theoretical biology, and cognitive sciences. According to Chandler (2017: 29), Peirce offered a triadic (three-part) model consisting of these functions:

Sign (Representament)

Noth (2020: 42) defines that a sign, or representament, is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. The sign stands for something, its object. It stands for that object, not in all respects, but in reference to a sort of idea. One of the central tenets of Peirce's semiotics is its relational or functional character of the sign. Signs are not a class of objects. It is the form that the sign takes – the 'sign vehicle'.

Meanwhile Deledalle (2011: 37) describes that for Peirce the word "sign" has two acceptations: sign-action and sign-object. He calls the first semiosis, the second representamen. Semiosis is the action of the sign, the sign in action, that is to say: in process. For there to be a semiosis, an event A (the sign-object or representamen: e.g., the order given by an officer to his troops) must produce a second event B (the interpretant: the signified result of the sign-object or

representamen) as a means of producing a third event C (the object as such: here, the execution by the soldiers of the order given by the officer—the execution or object being for the officer the cause of the sign-object or representamen (encoding) and for the soldiers its effect (decoding)).

Chandler (2017: 13) Describes that a sign has two aspects: a signifiant (usually rendered in English as a ‘signifier’) and a signifié (a ‘signified’). Although in contemporary discourse the term signified is often used to refer generally to ‘meaning’, and in loose usage may involve reference, Saussure makes it very clear that he is not dealing with the dimension of reference: ‘The linguistic sign unites, not a thing and a name, but a concept and an acoustic image’. Thus, for Saussure, words do not ‘stand for’ things, and his signifier and signified are not to be understood dualistically as ‘sign’ (vehicle) and ‘referent’ (a common misinterpretation).

Meanwhile Eco (2006: 16) explains that in common language, though, points to a second category of signs. The sign is a gesture produced with the intention of communicating, that is, in order to transmit one's representation or inner state to another being. The existence of a certain rule (a code) enabling both the sender and the addressee to understand the manifestation in the same way must, of course, be presupposed if the transmission is to be successful; in this sense, navy flags , street signs, signboards, trademarks, labels, emblems, coats of arms, and letters are taken to be signs.

According to Copley (2005: 28), Peirce’s sign sports three components. What usually goes for a sign in everyday talk Peirce called a representamen. He

did so in order to distinguish the representamen from the other two sign components, that, as we shall note, can become signs in their own right. The representamen is something that enters into relation with its object, the second component of the sign.

Consequently, since this 'real object' cannot be completely known once and for all, it can never be more than 'semiotically real' for its interpreters. The third component of the sign is the interpretant. It is, roughly speaking and sufficient for our purpose, close to what we would usually take as the sign's meaning. The interpretant relates to and mediates between the representamen and the semiotic object in such a way as to bring about an interrelation between them at the same time and in the same way that it brings itself into interrelation with them.

Object

It is something to which the sign refers (a referent), or which it represents. Noth (2020: 42) explains that the object is that which the sign "represents," usually "something else," but in the borderline case of self-reference, representamen and object can also be the same entity. This correlate can be a material "object of the world" with which we have a "perceptual acquaintance" or a merely mental or imaginary entity "of the nature of a sign or thought".

Deledalle (2011: 40) adds that in order that anything should be a Sign it must 'represent,' as we say, something else, called its Object, although the condition that a Sign must be other than its Object is perhaps arbitrary, since, if

we insist upon it, we must at least make an exception in the case of a sign which is part of a sign”.

Related to the cloth, Danesi (2004: 206) explain that the objects that are found in a culture are hardly perceived to be meaningless “things” by members of the culture. They cohere into a system of signification that mirrors, in microcosm, the meaning structures of the entire culture. This is why archaeologists reconstruct ancient societies on the basis of the artifacts they discover at a site. The jewelry, clothes, furniture, ornaments, tools, toys that they find there are signs that allow them to reconstruct the society’s traditions, values, and rituals to varying degrees of completeness. Artifacts provide truly valuable clues as to what an extinct culture was probably like. Especially significant are those that were thought to possess mysterious powers.

Interpretant

It is the effect produced by the sign or the sense made of it. Noth (2020: 43) explains that interpretant is Peirce's term for the meaning of a sign. Occasionally, Peirce defined it as "significance", "signification," or "interpretation". Peirce gave a pragmatic account of the nature of meaning. When he defines the interpretant as "the proper significate outcome" or "effect of the sign", or as "something created in the Mind of the Interpreter".

Meanwhile, Danesi (2004: 338) defines interpretant as a process of adapting a sign’s meaning to personal and social experiences. In accordance with his theory of thought being a sign and his view of interpretation as a process of semiosis, Peirce also defined the interpretant as a sign: "A sign addresses

somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign.

Moreover, Deledalle (2011: 38) describes that a sign, or Representamen, is a *First* which stands in such a genuine triadic relation to a *Second*, called its Object, as “to be capable of determining a *Third*, called its Interpretant, to assume the same triadic relation to its Object in which it stands to itself to the same Object.

3. Types of Symbolic Color

A number of authors further elaborate Peirce’s ideas in his triadic model of semiotics. According to Sobur (2009:41), based on its representamen, Peirce divides signs into three, called Qualisign, Sinsign, and Legisign as we can see in the following table.

**Table 2.1 Pierces Semiotics Theory
(Typologies of Sign)**

Representamen or Sign	Qualisigns	The quality of every color used by the symbols of sign like the softness or hardness
	Sinsigns	The relation of color as a real fact
	Legisigns	A number of signs is functioning in a society based convention

From the above table, we can see that representamen is divided into three signs, they are qualisigns, signsins and lesigns. Every sign is either (qualisign) a quality or possibility, or (sinsign) an actual individual thing, fact, evebnt, state,etc., or (legsign) a norm,habit, rule, law. (Also called types, tokens, and tones,also potisigns, actisigns, and famisigns).

3.1 Qualisign, Sinsign, and Legisign

The first sign is qualisign. According to Peirce, Qualisign is a representament that related to the quality or color, for example the yellow color of cloth can be interpreted anything including the sign of someone's death, but the interpretation is still on the level of qualisign because the representament is formed by the quality or color.

Danesi (2017: 180), qualisign in Peircean theory is the representamen (signifier) that refers to a quality. A qualisign (also called tone potisign, and mark) is a sign which consists of a quality of feeling, a possibility, a First. Then Short (2017: 209) explains that a qualisign is a quality which is a sign. It cannot actually act as a sign until it is embodied; but the embodiment has nothing to do with its character as a sign.

Along with this, Sobur (2009:41) describes that a qualisign is a quality which is in the sign. It cannot actually act as a sign until it is embodied such as the loud voice and the sweet voice.

The second sign is sinsign. In Peircean theory, sinsign is a representamen (signifier) that draws attention to or singles out a particular object in time-space as Danesi (2017: 179) explains. In other words, Sinsign is a representament that related to the real act. If the yellow color of cloth is put on the side of the road or in front of the house the cloth has a special meaning to sign that someone passed away in the local area. The yellow cloth is a real fact because the representament is put in a certain position.

Sobur (2009: 41) also describes a sinsign as an actual event with a sign, for example, a girl who screams means that she is probably in a dangerous situation or getting hurt. And then Short (2017: 209) adds that a Sinsign (where the syllable sin is taken as meaning 'being only once', as in single, simple, Latin semel, etc.) is an actual existent thing or event which is a sign. It can be so only through its qualities; so that it involves a qualisign, or rather, several qualisigns. But these qualisigns are of a peculiar kind and only form a sign through being actually embodied.

And the third sign is legisign. Peirce says that legisign is a representament that related to the rules or norms. The yellow cloth that is put on the side of the road or in front of someone's house has become the sign of someone's death. The sign was approved by the local society to use the yellow cloth to sign for someone's death.

Sobur (2009:41) explains that a legisign is a law that is in a sign. This law is usually established by men and it has been agreed, such as traffic lights. Along with this, Short (2017: 209) describes that a legisign is a law that is a sign. This law is usually established by men. Every conventional sign is a legisign. It is not a single object, but a general type which, it has been agreed, shall be significant. Every legisign signifies through an instance of its application, which may be termed a Replica of it. Thus, the word 'they will usually occur from fifteen to twenty-five times on a page. It is in these entire occurrences one and the same word, the same legisign. Along with this, Danesi (2017: 176) also describes that

legisign in Peircean theory as a representamen (signifier that designates something by convention.

4. Meaning of Symbolic Color

The symbolic color meaning is not exhaustive because of the diversity of signs in the field of semiotics; signs represent a continuous scale on which the type of sign is defined by its degree of convention and its motivation and constraints as Dingena (2004: 56) explains. For example, traffic signs are often a mixture of symbolic, iconic and indexical representations of the object. Fiske (2019: 33) adds that in general, they represent symbols because their meaning is based on convention, agreement or rule. However, they are also often iconic because they represent an image that directly resembles an object, such as a church or crossroad. In addition, they may function simultaneously as indexes because the church or crossroad sign indicates that such a building or intersection is nearby.

This diversity may hold true for colors as well. For example, the red stop sign is generally perceived as symbolic, but according to indexical signification origins, red is also linked to danger and fear because of its association with blood and fire as Danger (2007: 66) describes. Thus, the distinction between the types of colours is not always evident, but requires interpretative insights because the meaning is, above all, related to its object and context.

Color is a form of non verbal communication. Each color has many aspects to it. It is not a static energy and its meaning can change from one day to the next with any individual - it all depends on what energy they are expressing at

that point in time. The meaning of colors can vary depending on culture and circumstances. Barthes (2006: 91) confirms that to understand the meanings of symbolic color, there are two main meanings, they are: connotative meaning and denotative meaning.

Connotative Meaning

Barthes (2006: 91) describes that the connotative meaning includes aspects of color related to feelings and emotions as well as cultural values and the point of view of a community group, for example: a smiling face can be interpreted as an expression of happiness or an expression of humiliation, to understand the connotative meaning, other elements must be understood also.

Along with this, Richards et al (2002: 107) defines that connotative is the additional meanings that a word or phrase has beyond its central meaning. These meanings show people's emotions and attitudes towards what the word or phrase refers to. For example, child could be defined as a young human being but there are many other characteristics which different people associate with child, e.g. affectionate, amusing, lovable, sweet, mischievous, noisy, irritating, grubby. Some connotations may be shared by a group of people of the same cultural or social background, sex, or age; others may be restricted to one or several individuals and depend on their personal experience. In a meaning system, that part of the meaning which is covered by connotation is sometimes referred to as affective meaning, connotative meaning, or emotive meaning.

Moreover, Murphy (2010: 32) describes that connotations are semantic associations that a word has, which are not strictly part of the denotative meaning

of the word. For instance, feline and cat and kitty can all denote the same things, yet they are quite different in their connotations.

Meanwhile Lech (2005: 10-24) states that connotative meaning is the communicative value of an expression by virtue of what it refers to, over and above its purely conceptual content. To a large extent, the notion of 'reference' overlaps with conceptual meaning.

According to Fiske (2019: 33), connotation involves a human aspect in the creation of meaning. Fiske states that meaning on this level is subjective, and that the interpretation of a sign is equally influenced by the person interpreting it as by the sign and the object. Connotation refers to the underlying and abstract meaning of denotation. Thus, a connotative meaning is the outcome of the relationship between the object (product) and sign (colour), including human aspects, like emotions and feelings, and the culture. However, connotation is one of the two main ways a sign works on the second level.

Denotative Meaning

Barthes (2006: 91) explains that denotative meaning includes the things indicated by words, or the explicit relationship between the sign and the reference or reality in the denotative stage of marking. For example, there are pictures of humans, animals, trees, houses in red, yellow, blue, and white. At the denotative stage only data information is submitted.

Moreover, Richards et al (2002: 148) defines denotative as a part of the meaning of a word or phrase that relates it to phenomena in the real world or in a fictional or possible world. For example, the denotation of the English word bird

is a two-legged, winged, egg-laying, warm-blooded creature with a beak. In a meaning system, denotative meaning may be regarded as the “central” meaning or “core” meaning of a lexical item. It is often equated with referential meaning and with cognitive meaning and conceptual meaning although some linguists and philosophers make a distinction between these concepts.

In line with this, Murphy (2010: 32) describes that denotative (sometimes also called conceptual or cognitive) meaning involves the relation between a word and the things (or properties or actions or concepts) that it refers to. A word’s denotative meaning is its “literal” meaning, the kind of meaning that is most directly represented in dictionary definitions of what do we mean by meaning of a word. In knowing the denotative meaning of a word, you know what the word can and cannot refer to, and you know what other words it is semantically related to or not, and hence what entailments it forces in particular contexts. For instance, because I know the meaning of the word pet I know that odors cannot be called pets but certain animals can, and I know that pet and dog can in certain circumstances be the same thing. That is to say that pet and dog have different denotative meanings which happen to overlap to some degree, so that they sometimes, but not always, can be used to refer to (or denote) the same thing. In conclusion, the meaning of symbolic color can be seen in the table below:

Table 2.2 Barthes’ Meanings of Symbolic Color

Type of Meaning	Definitions
Connotative	Includes aspects of color related to feelings and emotions as well as cultural values and the point of view of a community group.
Denotative	includes the things indicated by words, or the explicit

	relationship between the sign and the reference or reality in the denotative stage of marking.
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5. Karonese Ulos or Uis

Wesnina (2020: 11) describes that traditional fabrics or textiles are cultural objects that should be explored and preserved, because they are historical objects containing meanings and symbols regarding nature, humans, and beliefs. The condition of these fabrics or textiles in this millennial era is almost on the verge of extinction because humans are now busy with practicality, instant, and digital. This era makes human children tend not to look back, like they are less interested in cultural knowledge.

The production of traditional textiles or fabrics is complicated and takes a long time so that production is also limited, which is one reason the younger generation is less interested in finding out more about it. Today's young generation is also called modern society, they use traditional cloth or textiles in their daily life almost no longer used, so that the use of traditional textiles is limited to formal cultural events, so that the younger generation's interest in traditional textiles is low.

Ginting and Pulungan (2019: 124) explain that *Uis Gara* or *Uis Adat Karo* are traditional clothes used in traditional and cultural activities of the Karonese Tribe from North Sumatra. Besides being used as official clothing in traditional and cultural activities, this clothing was previously also used in the daily life of the traditional Karonese people. The word *Uis Gara* itself comes from the Karonese language, namely *Uis* which means cloth and *Gara* which means red. It

is called "red cloth" because the dominant colors are red, black, and white in *uis*, and also decorated with various kinds of woven gold and silver threads.

Tanah Karo Simalem Team (2011:17) describe that in general, *uis gara* are made of cotton which is then spun and woven manually and colored using natural dyes. The way of making it is not much different from making songket, which is using a loom instead of a machine. In mass media coverage, *Uis Gara* is often referred to as ulos which is a typical cloth designation of the Batak Land. In fact, in the Karonese area, the traditional clothing worn by men and women is actually called *uis gara*, and sometimes it is also referred to by more specific names such as *uis nipes* or *beka* reed, and others.

The Karo is one of the ethnic groups that inhabit the Karo Highlands, North Sumatra, Indonesia. The name of this tribe is used as one of the names of the districts in one of the areas they inhabit the Karo highlands, namely Tanah Karo. This tribe has its own language called Karo or Cakap Karo.

6. Kinds of Karonese Ulos or Uis

Based on the research conducted by Siagian et al (2021: 441), each uis has a different name, each meaning has properties, circumstances, functions, and relationships with certain things or objects. There are several types of Karonese *uis*, namely:

- (1) *Uis bekah buluh*. It is an *uis* cloth that worn as a symbol of authority and a sign of greatness for a son of karo, which is used as a head covering,
- (2) *Uis gatip jongkit*. It is an *uis* cloth that shows strong and mighty character traits, which is used as the lower outer garment for men called *gonje* (sarong),

- (3) *Uis gatip diberu*. It is an *uis* cloth that shows a tenacious and steadfast character. Used as a woman's head cover Karo or often called *tudung* (hood),
- (4) *Uis nipes padang rusak*. It is a cloth that wornby Karonese women as shoulder shawls at traditional Karonese people's parties,
- (5) *Uis nipes benang iring*. This cloth is worn as a shawl at traditional ceremonies that are mourning,
- (6) *Uis ragi barat*. It is a cloth that is worn as a scarf and used as a sarong for joyful party activities,
- (7) *Uis nipes mangiring*. It is worn by Karonese women as a shoulder for traditional mourning ceremonies.,
- (8) *Uis ariteneng*. It is worn at the time of handing over the dowry for the wedding urn when eating together in one plate on the evening after the traditional ceremony.

The uniqueness of *uis* karo in various ways makes it a cultural identity of the Karonese tribe. This peculiarity can be seen in the decorative motifs which are a reflection of the Karonese culture which is rich in meaning. On a piece of *uis* karo there are various decorations. *Uis* karo also has authenticity, uniqueness, and distinctive manufacturing techniques that make its character strong and different from other native woven fabrics of the archipelago. Now the use of *uis* karo is now more widespread, not only for traditional and religious needs, but also for its use in fashion.

B. Related Research

There are some previous researches that investigate about the language style. The first researcher was a research conducted by Lisa Septia Dewi Br.Ginting and Rosmilan pulungan (2019) in their study entitled *Semiotika (Makna Warna Dalam Uis Karo)*. The research was published in *Jurnal Pendidikan Bahasa dan Sastra Indonesia*. Vol. 3, No. 2, March 2019. The result of their research found that the relationship between the meaning and the sign in Karonese uis does not separated from the relationship between the nature and the beliefs which have the religion values. The red color means brave, the black color means having leadership, and yellow means a symbol. Because of the majority of Karonese people live in the mountainous area, they have to be brave in facing the symptoms of nature.

The second research was conducted by Wesnina (2020) in her research entitled *Perspektif Generasi Muda Suku Karo Terhadap Kain Tradisional Suku Karo, Sebuah Analisis*. The research was published in *Jurnal Penelitian dan Pengembangan Sain dan Humaniora*. Vol 4 (1) April 2020. This study found that generally the knowledge of young *Karonese* tribe about traditional cloth. It can be concluded that the *Karonese* young generation still have good and positive attention and the spirit in preserving the cultural and heritage of indigenous Karonese tribe.

Finally the third research was conducted by Nervi Siagian, Asni Barus, and Rosita Ginting (2021) in their research entitled *Fungsi dan Makna Uis Kapal dan Uis Nipes dalam Masyarakat Karo: Kajian Semiotik*. The research was

published in *Jurnal Ilmu Sosial dan Pendidikan*. Program Studi Sastra Batak, Fakultas Ilmu Budaya, Universitas Sumatera Utara, Vol. 2, No. 6, November 2021. The result of their research found that of all the types of *uis nipis* that the author wrote, the use of each *uis* is almost the same, *uis nipis* is used by Karonese women for mourning customs and mourning customs, *uis* they can also use this as a church scarf or other events. *Uis nipis* is a thin cloth worn by Karonese women in attending traditional events of the Karonese Society.

C. Conceptual Framework

In the implementation of types and meanings symbolic color in Karonese ulos or uis, the researcher collected all the data that related to the semiotics devices especially the types of representament (sign). Besides analyzing the types of color symbols in Karonese ulos or uis based on Peirce's theory, the researcher also tried to find out the meanings of color symbols in Karonese ulos or uis based on Barthes' theory. To explain how the relationship of the research variables as shown in the identification of the problems, below is the figure of conceptual framework of the research.

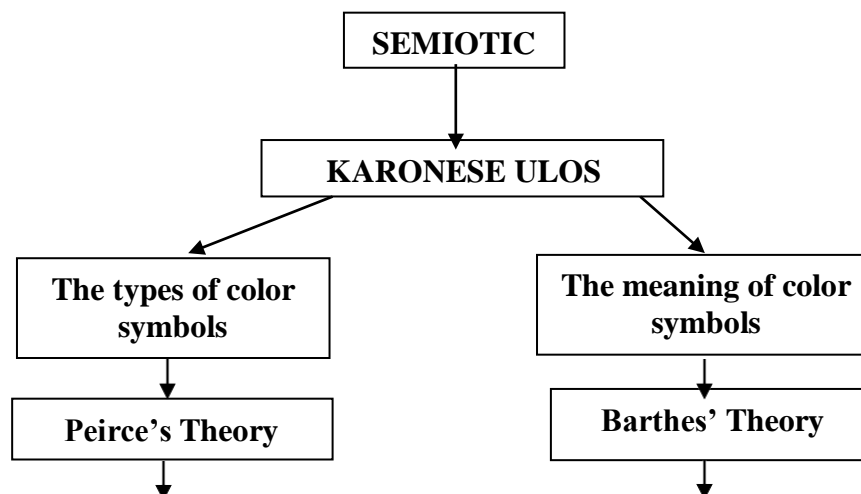




Figure 1 Conceptual Framework

CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was conducted by using descriptive qualitative design, which was focused on the data in the form of words and images from documents, observations, and transcript. According to Ary (2015: 53) a qualitative problem statement or question indicates the general purpose of the study. Formulation of a qualitative problem begins with the identification of a general topic or an area we want to know more about.

The use of research design is aimed to help the researcher make a better analysis to describe the meaning on color symbols of karonese ulos. The library research was conducted to collect the data that will be relevant to the subject matter. The researcher also conducted an interview with the head of the local Karonese culture in Payung Village, Karo-Kabanjahe district, North Sumatra named Rudi Suka Ginting.

The reason why the researcher chose qualitative research for this research is that this study is very suitable for semiotics as a study of meaning and does not have to use numbers. With a real picture, the researcher is easier to deduce the results of the research.

B. Source of Data

The data in this study were in the form of that the data source that were taken from the Karonese customs in Kabanjahe through some references and interview. The researcher collected the data deals with the image from the internet in UMSU library and also or any references held in Payung Village, Karo-Kabanjahe district, North Sumatra. Besides that the data also were taken from head of the local Karonese culture in Payung Village, Karo-Kabanjahe district, North Sumatra named Rudi Suka Ginting.

C. The Techniques of Data Collection

The techniques for collecting data was conducted by using gathering the information of references in the library, interviews and observation technique based on the following steps

- a. Reading books related with ulos karo,
- b. Gathering the pictures of ulos karo from the internet,
- c. Interviewing head of the local Karonese culture about the symbols and meanings on ulos or uis on Payung village in Kabanjahe, Karo Regency,
- d. Observating the meaning and function of ulos in the Karonese custom in Kabanjahe.

D. The Techniques of Data Analysis

The techniques of the data analysis was based on the theory found in semiotic elements theory by Charles Sanders Pierce to find out the types of sign symbolic color in Karonese ulos or uis. The sign types of symbolic color is divided into three, they are Qualisign, Sinsign, and Legisign. And then in

analyzing the meaning of the symbolic color in Karonese ulos or uis, the researcher will use the Barthe's theory of meaning. He confirms that to understand the meanings of symbolic color, there are two main meanings, they are: connotative meaning and denotative meaning.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

A. Data Analysis

1. The types of semiotic sign on color symbols in Karonese ulos or uis

Ginting and Pulungan (2019: 1124) describe that *Uis Gara* or *Uis Adat* Karo is traditional clothes used in traditional and cultural activities of the Karonese Tribe from North Sumatra. Besides being used as official clothing in traditional and cultural activities, this clothing was previously also used in the daily life of the traditional Karonese people. The word *Uis Gara* itself comes from the Karonese language, namely *Uis* which means cloth and *Gara* which means red. It is called "red cloth" because in *uis* the dominant colors are red, black, and white, and also decorated with various kinds of woven gold and silver threads. In general, *UisGara* is made of cotton which is then spun and woven manually and colored using natural dyes. The way of making it is not much different from making songket, which is using a loom instead of a machine. After conducted some analysis, the researcher found 15 types of Karonese uis, they are:

1. Uis Teba
2. Uis Ragi Barat
3. Uis Perembah
4. Uis Pementing
5. Uis Nipes Padang Rusak
6. Uis Nipes Benang Iring
7. Uis Jujung Jujungen

8. Uis Julu Diberu
9. Uis Nipes Mangiring
10. Uis Jongkit Dilaki
11. Uis Jongkit Diberu
12. Uis Kelam Kelam
13. Uis Gatip
14. Uis Beka Buluh
15. Uis Ariteneng

After finding the data of Karonese uis, then the researcher explored the type of color sign and the meaning of each Karonese uis. The researcher used the theory of Peirce's sign who divides the signs into three, called Qualisign, Sinsign, and Legisign. The researcher also conducted an interview with the head of the local Karonese culture in Payung Village, Karo-Kabanjahe district, North Sumatra named Rudi Suka Ginting.

Qualisign is a representament that related to the quality or color, for example the yellow color of cloth can be interpreted anything including the sign of someone's death, but the interpretation is still on the level of qualisign because the representament is formed by the quality or color.

In Peircean theory, sinsign is a representamen (signifier) that draws attention to or singles out a particular object in time-space as Danesi (2017: 179) explains. In other words, Sinsign is a representament that related to the real act. If the yellow color of cloth is put on the side of the road or in front of the house the cloth has a special meaning to sign that someone passed away in the local area.

The yellow cloth is a real fact because the representament is put in a certain position.

Legsign is a representament that related to the rules or norms. The yellow cloth that is put on the side of the road or in front of someone's house has become the sign of someone's death. The sign was approved by the local society to use the yellow cloth to sign for someone's death. The findings of semiotic signs of Karonese uis can be presented as follows:

(1) Uis Teba

The measurement of Uis Teba is 146 x 84 cm and worn by elderly Karonese women as headgear (hoods) in mourning ceremonies. In some areas, this cloth is worn as a sign of respect to *Kalimbubu (Maneh-maneh)* when an elderly person dies. This uis is worn as a symbol of authority and a sign of greatness for a Karonese son, which is used as a head covering.

The semiotic sign type is Qualisign since this uis is worn as a symbol of authority and a sign of greatness for a Karonese son.

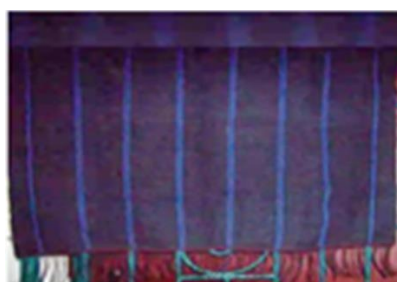


Figure 4.1 Uis Teba

(2) Uis Ragi Barat

The measurement of Uis Ragi Barat is 144 x 65 cm and worn for women's shawls at joyous ceremonies and in everyday life. It can be worn in daily activities

or in joyful activities. Uis Ragi Barat is often also called *Ragi Mbacang*, with a distinctive red and pink pattern and gold color. This uis is commonly used as a scarf for women in joy ceremonies. This type of uis is also an integral part of the complete traditional Karonese clothing.

The semiotic sign type is Legisign since this uis is an integral part of the complete traditional Karonese clothing

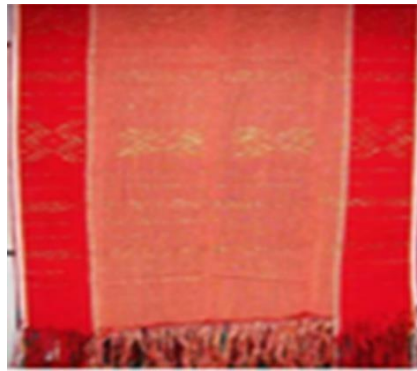


Figure 4.2 Uis Ragi Barat

(3) Uis Perembah

The measurement of Uis Perembah is 172 x 96 cm. Uis Perembah usually is used to hold a baby. In addition, this type of uis is usually given by *Kalimbubu* to couples who have just had their first child. The function of uis perembah is as a tool to carry small children. In general, the children of the *beru* bring their children to *kalimbubu* with the intention of asking for a uis perembah, so that the *kalimbubu* must provide and submit a set of uis perembah. The granting of this uis perembah means that the child is in good health, with the prayer of *lampas mbelin ula sakit-sakit, sirang lau ras beras maka sirang ernande erbapa* which means

praying that the child will grow up quickly and be healthy, live long, and be able to be independent by being separated with mom and dad.

The semiotic sign type is legisign since this type of uis is usually given by *Kalimbubu* to couples who have just had their first child.



Figure 4.3 Uis Perembah

(4) Uis Pementing

The measurement of Uis Pemmenting is 168 x 72 cm which is worn by Karonese Men as a belt (benting) when wearing full traditional clothes wearing Uis Julu as a sarong.

The semiotic sign type is legisign since it must be worn full traditional clothes wearing Uis Julu as a sarong.

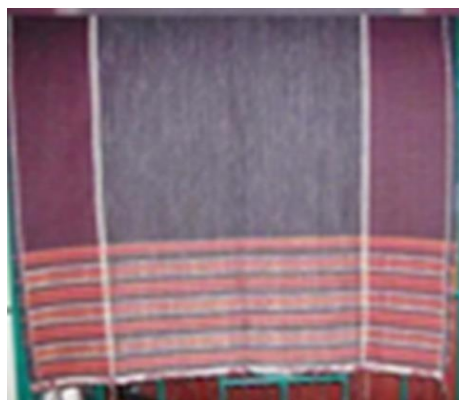


Figure 4.4 Uis Pementing

(5) Uis Nipes Padang Rusak

The measurement of Uis Nipes Padang Rusak is 146 x 74 cm which is worn for women's shawls at parties and in everyday life. This uis is a cloth that worn by Karonese a woman as shoulder shawls at traditional Karonese people's parties. Uis Nipes Padang Rusak distinctively colored red, gold and white, UisNipes Padang Rusak is usually worn in everyday life as a shawl when attending love events.

The semiotic sign type is legisign since this uis is usually worn in everyday life as a shawl when attending love events.



Figure 4.5 Uis Nipes Padang Rusak

(6) Uis Nipes Benang Iring

The measurement of Uis Nipes Benang Iring is 154 x 62 cm and is worn for women's shawls at mourning ceremonies. This uis is worn as a shawl at traditional ceremonies in mourning situations or conditions.

The semiotic sign type is legisign since this uis is worn as a shawl at traditional ceremonies in mourning situations or conditions.



Figure 4.6 Uis Nipes Benang Iring

(7) Uis Jujung Jujungen

The measurement of Uis Jujung-jujungen is 120 x 54 cm and is worn only for the outermost layer of women's head coverings (cover the hood) with golden tassels on the front. This uis is worn as a *jujungen* which is placed on the hood during sudden parties, such as wedding parties (worn by the bride), *guro-guroaron* (young people's parties) and wedding parties at the *mbaru's* house by *kemberahan* (the host's wife). Today, this uis was rarely used, and was replaced with uis beka buluh.

The semiotic sign type is sinsign since this uis is usually worn by a bride for a strength and powerfulness.

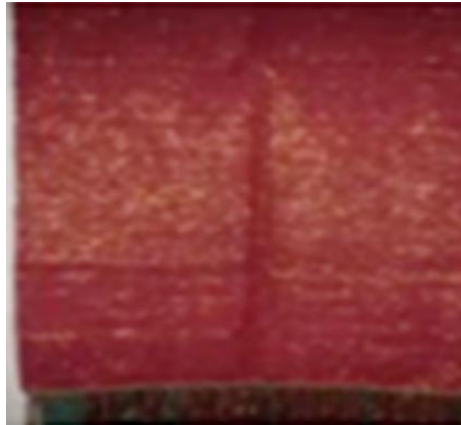


Figure 4.7 Uis Jujung Jujungen

(8) Uis Julu Diberu

The measurement of Uis Julu Diberu is 164 x 96 cm. Even though it seems dark in color, namely Black and Blue, Uis Julu Diberu looks elegant with a touch of gold color. This type of Uis is used as a sarong for women when attending traditional ceremonies where one must wear full traditional clothes.

The semiotic sign type is legisign since this uis must be worn in full traditional clothes.



Figure 4.8 Uis Julu Diberu

(9) Uis Nipes Mangiring

The measurement of Uis Nipes Mangiring is 154 x 62 cm and is worn for women's shawls at mourning ceremonies. This uis is worn by Karonese women as shoulder covers for traditional mourning ceremonies.

The semiotic sign type is qualisign since this uis is worn in a traditional mourning ceremony to respect the one who passed away.



Figure 4.9 Uis Nipes Mangiring

(10) Uis Jongkit Dilaki

The measurement of Uis Jongkit Dilaki is 164 x 96 cm. This uis has a dominant colour of black which has a meaning of strength and power. Thus uis is worn as an outer below part of men's cloth which is called *gonje* (sarong). This uis also worn by Karonese boys or men in every traditional ceremony.

The semiotic sign type is legisign since this uis must be worn by Karonese boys or men in every traditional ceremony.



Figure 4.10 Uis Jongkit Dilaki

(11) Uis Jongkit Diberu

The measurement of Uis Jongkit Diberu (female) is 164 x 96 cm which shows the character of being firm and tenacious. The use of this uis is as a Karonese woman's head covering (*tudung*) both at parties and in her daily life.

And for some areas, it is given as a sign of honor to kalimbubu when a Karo woman dies (*Maneh-maneh* and *morah-morah*).

The semiotic sign type is qualisign since this uis is worn a sign of honor to kalimbubu when a Karo woman dies.



Figure 4.11 Uis Jongkit Diberu

(12) Uis Kelam Kelam

The measurement of Uis Kelam-kelam is 169 x 80 cm which is not a manually woven fabric, but the result of a textile factory dyed black using natural dyes. The use of this cloth is to cover the head of Karonese women (hood *teger*) during traditional parties and *guro-guroaron* parties. This cloth is also used as a sign of respect to *puangkalimbubu* when an elderly woman dies (*morah-morah*).

The semiotic sign type is qualisign since this uis is a sign of respect to *puangkalimbubu* when an elderly woman dies

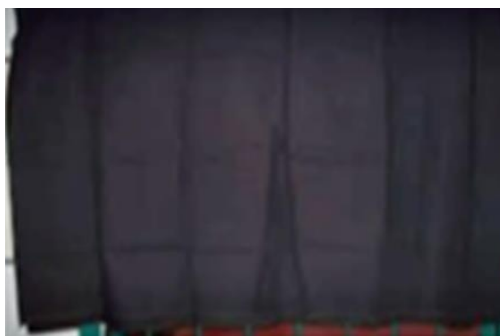


Figure 4.12 Uis Kelam Kelam

(13) Uis Gatip

The measurement of Uis Gatip is 172 x 96 cm. Uis Gatip is used as the character identity of someone who is tenacious and determined, it is used to cover the head of a Karonese woman (hood) in every traditional party. Uis Gatip is also used as a sign of respect to the deceased *Kalimbubu*.

The semiotic sign type is legisign since this uis is worn as a sign of respect to the deceased *Kalimbubu*



Figure 4.13 Uis Gatip

(14) Uis Beka Buluh

The measurement of Uis Beka Buluh is 166 X 86 cm. This type of uis is used as a symbol of the authority and greatness of Karonese son. Uis Beka Buluh is characterized by red, white and golden colors. Its function in cultural activities and regional clothing is as a head covering, sign and *maneh*.

The semiotic sign type is legisign since this uis must be worn in cultural activities and regional clothing ceremonies.

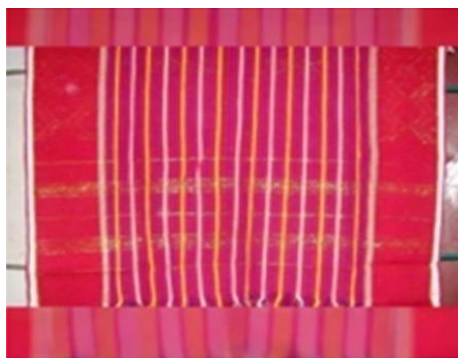


Figure 4.14 Uis Beka Buluh

(15) Uis Ariteneng

The measurement of Uis Ariteneng is 140 x 84 cm which is useful for the utensil plate that is worn at the time of delivery of the mating mate. Place mats for the bride and groom while eating together in one plate at night after the traditional ceremony (*man nakan persadan tendi/mukul*). This uis is worn at the time of handing over the dowry for the wedding urn when eating together in one plate on the evening after the traditional ceremony. The overall color of Uis Ariteneng is black and is worn in wedding ceremonies such as when proposing, Uis Ariteneng becomes the base for the *Pinggan Pasu* when giving the dowry. This uis is also used as a place for plates when the bride and groom perform the ritual of eating on one plate.

The semiotic sign type is qualisign since this uis is worn to respect the others at the time of delivery of the mating mate.



Figure 4.15 Uis Ariteneng

2. The meanings of semiotic sign on color symbols in Karonese ulos or uis

Color is a form of non verbal communication. Each color has many aspects to it. It is not a static energy and its meaning can change from one day to the next with any individual - it all depends on what energy they are expressing at that point in time. The meaning of colors can vary depending on culture and circumstances.

Barthes (2006: 91) describes that to understand the meanings of symbolic color, there are two main meanings, they are: connotative meaning and denotative meaning. Connotative meaning includes aspects of color related to feelings and emotions as well as cultural values and the point of view of a community group, for example: a smiling face can be interpreted as an expression of happiness or an expression of humiliation, to understand the connotative meaning, other elements must be understood also.

Meanwhile Barthes (2006: 91) explains that denotative meaning includes the things indicated by words, or the explicit relationship between the sign and the reference or reality in the denotative stage of marking. For example, there are pictures of humans, animals, trees, houses in red, yellow, blue, and white. At the denotative stage only data information is submitted.

Besides the theory of Barthes about the meaning of colours, the researcher also found the meanings through interview with the head of the local Karonese culture in Payung Village, Karo-Kabanjahe district, North Sumatra named Rudi Suka Ginting

(1) Uis Teba

Uis Teba has a bluish black color with white streaks in a lyrical shape which has similarities to uis julu, the difference is that the lines on uis teba are rather rare while those on uis julu are rather tight. Uis has a sign (tassel) on the edge of the tip. Uis teba also has red and white potatoes.

The colour meaning of this uis is denotative since the black colour means darkness and for sadness, hurt soul or sorrow and because black is a dark colour which is called *mbiring*.

(2) Uis Ragi Barat

Uis Ragi Barat is often also called Uis Ragi Mbacang. This uis has a red base color with gold stripes. This uis is a thin type. This uis is worn during traditional parties only for women as *langge-langge*, namely the outer layer of the sarong. This uis is an integral part of the complete Karonese traditional clothing.

The colour meaning of this uis is connotative since the colour of red for Karonese people means hot, warm, spirit, power and strong. This colour is called *Megara (matawari)*.

(3) Uis Parembah

Uis Perembah has a red base color with white and yellow patterns. The use of this uis must be a pair, namely Parembah Ndawa and uis Pangalkal. The colorful patterns on Uis Perembah look so cheerful, they are red, yellow, green, black, purple and various other colors.

The colour meaning of this uis connotative since white and yellow belong to *Mbentar* (brightness) which means holy, clean and spiritualism.

(4) Uis Pementing

This uis is a type of uis that is thick and has *ambu-ambu*. Uis Pementing is dark in color and has a small white pattern. This uis is worn by men and is used as a belt for men who wear the *julu* as a sarong. This uis is also called in the Toba language is *ulos ragi jenggi*.

The colour meaning of this uis is denotative since the black colour means darkness and for sadness, hurt soul or sorrow and because black is a dark colour which is called *mbiring*.

(5) Uis Nipes Padang Rusak

The basic color of the Uis Nipes Padang Rusak is red and has a variety of decorative patterns. This uis is also worn as a *langge-langge* (shawl) by women both at parties and in everyday life.

The colour meaning of this uis is connotative since the colour of red for Karonese people means hot, warm, spirit, power and strong. This colour is called *Megara (matawari)*.

(6) Uis Nipes Benang Iring

Uis Nipes Benang Iring is red with white stripes plus gold thread. The function of this uisnipes is as a *langge-langge* (shoulder scarf for women) in traditional mourning ceremonies.

The colour meaning of this uis is connotative since the colour of red for Karonese people means hot, warm, spirit, power and strong. This colour is called *Megara (matawari)*.

(7) Uis Jujung Junjungen

This uis is a type of uis that is thick and has *ambu-ambu* from gold thread. This uis has a yellowish red color. This cloth has a basic colour of red with golden tassels at the front of it. This uis has a character of strength and glory. The function of this cloth is worn as an outer part of women's head cover (*tudung*) with golden tassels at the front of it. Uis Jujung-Jujungen Used by women as the outer covering of the head. Dominated by golden brown color.

The colour meaning of this uis connotative since white and gold belong to *Mbentar* (brightness) which means holy, clean and spiritualism.

(8) Uis Julu Diberu

This uis has a bluish black color with white stripes in a lyrical shape. The stripes are red and black which is also called *ketang-ketang oblong*. In addition, there is also a type of uis julu which has *ketang ketang sirat* which is given a variety of carving patterns. At the edge of the end of this uis there are signs (tassels). This uis has a thickness like the *jongkit/gatip*.

The colour meaning of this uis is denotative since the black colour means darkness and for sadness, hurt soul or sorrow and because black is a dark colour which is called *mbiring*.

(9) Uis Nipes Mangering

Uis Nipes Mangiring is red with red, yellow and white stripes, the fabric is thin. The function of the uisnipes is as a *langge-langge* (shoulder scarf for women) in traditional mourning ceremonies.

The colour meaning of this uis is connotative since yellow and white belong to *Mbentar* (brightness) which means holy, clean and spiritualism.

(10) Uis Jongkit Dilaki

This uis has a dominant colour of black which has a meaning of strength and power. The colour meaning of this uis is denotative since the black colour means darkness and for sadness, hurt soul or sorrow and because black is a dark colour which is called *mbiring*.

(11) Uis Jongkit Diberu

This uis has a dominant colour of black which has a meaning of strength and power and blue and for that reason the colour meaning of this uis is denotative since the black colour means darkness and for sadness, hurt soul or sorrow and because black is a dark colour which is called *mbiring*.

(12) Uis Kelam Kelam

This uis has a plain black color. Uis is dark without using ambuambu/signs. Uis kelam-kelam is made of white cloth dyed black. Although this type of Karo uis is thin, it has a harder character.

The colour meaning of this uis is denotative since the black colour means darkness and for sadness, hurt soul or sorrow and because black is a dark colour which is called *mbiring*.

(13) Uis Gatip

This uis has a dominant red and purple with golden stripes. The colour meaning of this uis is connotative since the colour of red for Karonese people means hot, warm, spirit, power and strong. This colour is called *Megara (matawari)*.

(14) Uis Beka Buluh

Uis beka buluh has a bright red base color and in the middle there are yellow, violet, purple, white stripes. The colors of ancient reeds were only yellow, red and white. On the edge of this uis there is a Karonese decoration with gold thread. This type of Karouis is also often called *bulang bulang*. According to traditional rules, only men were allowed to wear beka reed uis.

The colour meaning of this uis is connotative since the colour of red for Karonese people means hot, warm, spirit, power and strong. This colour is called *Megara (matawari)*.

(15) Uis Ariteneng

This type of uis is black, rather plain, and uses gray. At the top and bottom of the uis Ariteneng there are white and light blue lessons. On the left and right of this uis, there are handles in the form of decorations. This uis is a thick cloth.

The colour meaning of this uis is denotative since the black colour means darkness and for sadness, hurt soul or sorrow and because black is a dark colour which is called *mbiring*.

B. The Findings

From the above data, some findings can be presented as in the following table.

Table 4.1
Sign Type and Colour Meaning of Karonese Uis

No	Name of Karonese Uis	Sign Type	Colour Meaning
1	Uis Teba	Qualisgn	Denotative
2	Uis Ragi Barat	Legisign	Connotative
3	Uis Perembah	Legisign	Connotative
4	Uis Pementing	Legising	Denotative
5	Uis Nipes Padang Rusak	Legisign	Connotative
6	Uis Nipes Benang Iring	Legisign	Connotative
7	Uis Jujung Jujungen	Sinsign	Connotative
8	Uis Julu Diberu	Legisign	Denotative
9	Uis Nipes Mangiring	Qualisign	Connotative
10	Uis Jongkit Dilaki	Legisign	Denotative
11	Uis Jongkit Diberu	Qualisign	Denotative
12	Uis Kelam Kelam	Qualisign	Denotative
13	Uis Gatip	Legisign	Connotative
14	Uis Beka Buluh	Legisign	Connotative
15	Uis Ariteneng	Qualisign	Denotative

From the above table, the researcher found that there are 9 legisign types, 5 qualisign types and only 1 sinsign type in Karonese uis. Then, we can conclude that legisign is the most dominant semiotic sign type for Karonese uis which means that the sign is functioning in a society based convention or approved by the local community which in this case is Karonese people.

As shown in the table above, the researcher found that there are 8 connotative meanings and 7 denotative meanings. This can be concluded that connotative meaning is the most dominant type of colour meanings. This indicates that the colour meaning of Karonese uis shows the Karonese people's emotions and attitudes towards what the colour has.

C. Discussions

1. Legisign is dominantly the type of sign on color symbols in Karonese uis

Peirce divides signs into three, called Qualisign, Sinsign, and Legisign. Qualisigns means the quality of every color used by the symbols of sign like the softness or hardness. Sinsigns means the relation of color as a real fact and Legisigns means a number of signs is functioning in a society based convention. From the 15 types of Karonese uis, legisign is the most dominant type of colour symbol. This means that Karonese people wear Uis based on what has been accepted according to the cultural law of Karonese people.

2. Connotative is dominantly the meaning type on color symbols in

Karonese uis

Based on the data obtained, from the 15 types of Karonese uis, connotative meaning is the most dominant type of colour meanings. This indicates that the colour meaning of Karonese uis shows the Karonese people's emotions and attitudes towards what the colour has.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Having analysed the data, conclusions can be drawn

1. There are 9 legisign types, 5 qualisign types and only 1 sinsign type in Karonese uis. Meanwhile, legisign is the most dominant semiotic sign type for Karonese uis which means that the sign of symbolic colour in Karonese uis is functioning in a society based convention or approved by the local community which in this case is Karonese people,
2. There are 8 connotative meanings and 7 denotative meanings. This can be concluded that connotative meaning is the most dominant type of colour meanings. This indicates that the colour meaning of Karonese uis shows the Karonese people's emotions and attitudes towards what the colour has.

B. Suggestions

In relation to the conclusions , suggestions are staged as following

1. Theoretically

This study also can give a contribution for the next researchers who are interested in investigating the similar field of study. They can use the findings as reference to understand the semiotic especially in understanding the sign type and the colour meaning of Karonese uis.

2. Practically

This study also can give a contribution for the English teachers. They can use the findings as reference to understand the semiotic especially in understanding the sign type and the colour meaning of Karonese uis. The researcher also suggested them to have more literatures related to this study in order to make the theories more complete.

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APPENDIX

**The researcher with the head of Karonese local cultere,
Mr. Mesti Surbakti**



Uis Gatip Jongkit



Uis Nipes Mangiring



Uis Nipes Padang Rusak



Uis Beka Buluh



Uis Nipes Benang Iring



Uis Jongkit



Uis Nipes Padang Rusak



Uis Jongkit



Uis Ragi Barat



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	An Analysis of The Students Difficulties in Reading Comprehension	

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Dosen Pembimbing : Yessi Irianti, S.Pd, M.Hum

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Judul Penelitian : Semiotics Analysis On Color Symbols Of Karonese Ulos

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BAB I	state clearly the exact problem of the research
BAB II	state clearly the Grand theory that will be used, and revise the conceptual framework
BAB III	Revise & state clearly the source of data
LAINNYA	
KESIMPULAN	() Disetujui (✓) Disetujui Dengan Adanya Perbaikan () Ditolak

Medan, 19 Februari 2022

Dosen Pembahas

Dr. Hj. Dewi Kesuma Nst, S.Pd., M.Hum

Dosen Pembimbing

Yessi Irianti, S.Pd., M.Hum

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 Pada Tanggal : 19 Februari 2022

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Demikian hal ini kami sampaikan. Atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin



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Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : Franita Delimawati Br. Surbakti
NPM : 1702050070
Univ./Fakultas : UMSU/Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

“Semiotics Analysis on Color Symbols of Karonese Ulos”

Demikian surat keterangan ini dibuat untuk dapat dipergunakan sebagaimana mestinya

Medan, 12 Muharam 1444 H.
 10 Agustus 2022 M.

Kepala UPT Perpustakaan



Assoc. Prof. Muhammad Arifin, S.Pd, M.Pd



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SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh
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Nama Mahasiswa : Franita Delimawati Br.Surbakti
 NPM : 1702050070
 Program Studi : Pendidikan Bahasa Inggris
 Judul Penelitian : Semiotics Analysis on Color Symbols of Karonese Ulos

Dengan ini saya menyatakan bahwa :

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Medan, 19 Februari 2022

Hormat saya
 g membuat Pernyataan



(Franita Delimawati Br.Surbakti)

Diketahui oleh Ketua Program Studi
 Pendidikan Bahasa Inggris

Pirman Ginting, S.Pd.,M.Hum.

RESEARCHER'S CURRICULUM VALUE



The author of the thesis entitled “ Semiotics Analysis on Color Symbols of Karonese Ulos” is Franita Delimawati Br.Surbakti, Born on July 01, 1998 in Tanjungbalai, Muslim. The author is the son of a father named Mesti Surbakti and mother Imaroh, S.Pd. Who is the Second child of 5 siblings who resides on Jl Jend.Sudirman no.81 lk.1 Kec. Tanjungbalai Selatan, kel. Tanjungbalai kota II, North Sumatra.

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