

**THE SYMBOLIC AGENCY OF HERITAGE AS A HISTORICAL
TOURISM DESTINATION : A SEMIOTIC ANALYSIS**

SKRIPSI

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

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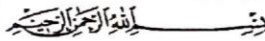
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21 September 2023	Data and Data Analysis	
12 October 2023	Discussion and Research findings	
25 October 2023	Conclusion and Suggestion	
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Dengan ini saya menyatakan bahwa skripsi saya yang berjudul "**The Symbolic Agency of Heritage as a Historical Tourism Destination : A Semiotic Analysis.**" adalah bersifat asli (original) bukan hasil menyadur mutlak dari karya orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan yang sebenar-benarnya.

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ABSTRACT

Santika, Ika Bella. 1902050084 *The Symbolic Agency of Heritage as a Historical Tourism Destination*. Skripsi, English Education Program of the Faculty of Teacher Training and Education, University of Muhammadiyah North Sumatera. Medan. 2023

The purpose of this study was to investigate the types and semiotical meaning of the historical heritage buildings in the city of Medan, especially in *Maimun Palace, The Grand Mosque Al-Mashun, and Shri Mariamman Temple*. This study employed a qualitative approach in accordance with Charles Sanders Peirce's theory and was based on semiotic fields, including culture codes such as architecture and ornament. The data was analyzed using a descriptive analysis technique, which involved locating and interpreting the symbol in the historical heritage buildings. The data was obtained from the guardian or guide who guards the heritage sites at *Maimun Palace, The Grand Mosque Al-Mashun, and Shri Mariamman Temple* by observation and interview. The findings of this study revealed that there are 31 semiotics signs found in the three historical heritage sites in the city of Medan that characterize the sign in accordance with the meaning of the ornamentation and architecture. The 31 semiotics signs that found in the three historical heritage sites *are*: Maimun Palace (11), the Grand Mosque Al-Mashun (11), and Shri Mariamman Temple (9). The dominant types of semiotics in the three historical heritage buildings are symbols. It can be concluded that the interpretive meaning of signs in historical heritage buildings is a form of cultural symbol that reflects the cultural values in the historical heritage building.

Keywords : *Semiotic Analysis, Historical Heritage, Sign*

ACKNOWLEDGEMENT



Alhamdulillah rabbi 'alamin...

All praise to Allah SWT for the abundance of grace, blessing, guidance, love, opportunity, health, and merciful. First of all, the writer would like to thank to Allah SWT the most almighty who has given the opportunity to finishing this skripsi. Blessing and peace be upon our Prophet Muhammad SAW that had been in communicating the message and the Shari'a of Islam to all mankind and has brought human beings from the darkness into the brightness era.

This skripsi entitled "The Symbolic Agency of Heritage as a Historical Tourism Destination: A Semiotic Analysis" is submitted as the final requirement in accomplishing bachelor's degree in education (S. Pd.) in the English Education Department at the Faculty of Teacher Training and Education, University of Muhammadiyah North Sumatera. In finishing this skripsi, a lot of people have provided motivation, advice, support for the writer. In this valuable chance, the writer intended to express her gratitude and appreciation to all of them.

The writer would like to say thank you profusely for all the help that has been given, either directly or indirectly during the preparation of this final skripsi to complete. On this occasion, the writer would like to express her deepest and special gratitude to the family of the writer, especially the dearest parents, her father (**Amdin**) and her mother (**Kenti Susanti**) for the endless love

pray, advice, support morally and materially. To grandmother, Sukarmi who has loved the writer a lot and given a lot of support to the writer, and also to the writer's brother Angga Syahputra. Thanks for their love, may Allah SWT the most almighty always bless them and protect them in every step.

In particular gratitudes, the writer also would like to thank and appreciate to the name below :

1. Prof. Dr. Agussani, M. AP., the Rector of Universitas Muhammadiyah Sumatera Utara.
2. Dra. Syamsuyurnita, M. Pd as Dean of Faculty of Teacher Training and Education who has allowed this research or to do the research.
3. Pirman Ginting, S. Pd., M. Hum and Rita Harisma S. Pd., M. Hum as the Head and as the Secretary of English Education Program of FKIP UMSU.
4. Dr. Bambang Nur Alamsyah, S. Pd., M. Hum as my supervisor who have given guidance and valuable suggestions, advice to complete the ideas of this study.
5. My close friend Mutasya Biha, S. Pd., Aulia Anisa, Darryl Katriana, and Syara Dila, S. Pd for all support and motivation each other and thank you for togetherness friendship in finishing this skripsi.

Finally, the writer would like to thank everyone who cannot be mentioned one by one who was important to the successful realization of this skripsi. This skripsi is far from perfect, but this skripsi is expected that it will be useful not only for the writer, but also for the readers. For this reason, constructive

thoughtful suggestion and critics are welcomed. Recently writer hope that this skripsi can provide things that are useful and add insight to the reader, and especially for the writer as well.

Medan, November 2023

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TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGEMENT	ii
TABLE OF CONTENT	v
LIST OF TABLE	vii
LIST OF PICTURE	viii
LIST OF FIGURE	xi
LIST OF APPENDICES	xii
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. The Identification of the Problem	4
C. The Scope and Limitation	4
D. The Formulation of the Problem	4
E. The Objective of the Study	5
F. The Significant of the Study	5
CHAPTER II REVIEW OF LITERATURE	7
A. Theoretical Framework	7
1. Semiotics as Cultural Studies	7
2. Semiotics Theory of Charles Sanders Peirce	9
3. Cultural Semiotics as an Embodied Approach to Intercultural Communication	14
4. Semiotics of Culture Code	17

5. Semiotics in Architecture as Cultural Approach.....	18
6. Cultural Values in Historical Heritage Building.....	19
7. Historical Heritage Tourism as Symbolic Signs	20
B. Conceptual Framework	22
C. Related Study	22
CHAPTER III METHODOLOGY	25
A. Research Design.....	25
B. Source of Data.....	25
C. Technique of Collecting Data	26
D. Technique of Analyzing Data	26
CHAPTER IV FINDINGS AND DISCUSSION	29
A. Data	29
B. Data Analysis	29
1. Maimun Palace.....	29
2. Raya Mosque.....	43
3. Shri Mariamman Temple	60
C. Discussion	80
D. Research Findings	81
CHAPTER V CONCLUSION AND SUGGESTION	83
A. Conclusion	83
B. Suggestion	83
REFERENCES.....	85

LIST OF TABLE

Table 2.1 Peirce’s Semiotic Theory	13
Table 4.1 Ornament Forms and Semiotic Signs in Maimun Palace Ornament	39
Table 4.2 Ornament Forms and Semiotic Signs in the Grand Mosque Al-Mashun Ornament	55
Table 4.3 Ornament Forms and Semiotic Signs in Shri Mariamman Temple	73
Table 4.4 The Dominant Semiotic Types of the Three Historical Heritage Sites.....	79
Table 4.5 The shape, structure, color, and meaning of the symbols of Deli Sultanate.....	89
Table 4.6 The Form and Meaning of the Sacred Symbol of Hinduism	91

LIST OF PICTURE

Picture 4.1 Maimun Palace	30
Picture 4.2 The Maimun Palace Hall (Balairung).....	32
Picture 4.3 The Right Wing of Maimun Palace	32
Picture 4.4 The Left Wing of Maimun Palace	33
Picture 4.5 Bamboo Shoots Ornament.....	34
Picture 4.6 Tobacco Ornament.....	34
Picture 4.7 Melur Flower Ornament	35
Picture 4.8 Clove Flower Ornament	35
Picture 4.9 Chinese Flower Ornament	36
Picture 4.10 Kaluk Pakis Ornament.....	36
Picture 4.11 Gourd Flower Ornament.....	37
Picture 4.12 Sun Flower Ornament.....	37
Picture 4.13 Hanging Bee Ornament	38
Picture 4.14 Itik Sekawan Ornament	38
Picture 4.15 Row Ant Ornament.....	39
Picture 4.16 The Grand Mosque Al-Mashun Medan.....	43
Picture 4.17 The Grand Mosque Al-Mashun Gate	44
Picture 4.18 The Grand Mosque Al-Mashun Main Building.....	45
Picture 4.19 The Grand Mosque Al-Mashun Ablution Area	45
Picture 4.20 The Grand Mosque Al-Mashun Tower.....	46
Picture 4.21 Bamboo Shoots Ornament.....	47

Picture 4.22 Kiambang Flower Ornament	48
Picture 4.23 Bean Shoot Ornament.....	48
Picture 4.24 Sun Flower Ornament.....	49
Picture 4.25 Tampuk Manggis Ornament	49
Picture 4.26 Flower-shaped Intertwined Geometric Ornament	50
Picture 4.27 Multiple Square Geometric Ornament.....	51
Picture 4.28 Geometric Ornament with Interwoven Triangular Shapes....	51
Picture 4.29 Geometric Ornament with Interwoven Circles and Squares .	52
Picture 4.30 Octagonal Star Ornament	53
Picture 4.31 Crescent Moon Ornament	54
Picture 4.32 Shri Mariamman Temple.....	61
Picture 4.33 The Conception of the Human Body as a Temple.....	63
Picture 4.34 Garbha Griha	64
Picture 4.35 Vimana Garbha Griha.....	64
Picture 4.36 Mandapa	64
Picture 4.37 Gopuram (Raja Gopuram)	65
Picture 4.38 Lotus Flower Ornament.....	66
Picture 4.39 Elephant Statue	68
Picture 4.40 Lion Statue.....	69
Picture 4.41 White Cow Statue	69
Picture 4.42 Peacock Ornament.....	70
Picture 4.43 Tuwarasakti Statue.....	71
Picture 4.44 Tuwarasakti Statue on the Right Side.....	72

Picture 4.45 Tuwarasakti on the Left Side	72
Picture 4.46 The Symbol of the Deli Sultanate	89
Picture 4.47 The Sacred Symbol of Hinduism	91

LIST OF FIGURE

Figure 2.1 Peirce's Triadic Model of the Sign	11
Figure 2.2 Conceptual Framework of Semiotic Analysis	22
Figure 3.1 Components of Data Analysis: Interactive Model.....	27

LIST OF APPENDICES

Appendix 1 (The Symbol of the Deli Sultanate)	89
Appendix 2 (The Sacred Symbol of Hinduism)	91
Appendix 3 (Interview Question)	92
Appendix 4 (Biodata of Informant at Maimun Palace).....	94
Appendix 5 (Biodata of Informant at the Grand Mosque Al-Mashun).....	95
Appendix 6 (Biodata of Informants at Shri Mariamman Temple).....	96
Appendix 7 (K-1)	98
Appendix 8 (K-2)	99
Appendix 9 (K-3)	100
Appendix 10 (Permohonan Persetujuan Judul Skripsi)	101
Appendix 11 (Berita Acara Bimbingan Proposal)	102
Appendix 12 (Berita Acara Seminar Proposal)	103
Appendix 13 (Lembar Pengesahan Hasil Seminar Proposal)	104
Appendix 14 (Surat Keterangan)	105
Appendix 15 (Surat Izin Riset Istana Maimun)	106
Appendix 16 (Surat Izin Riset Masjid Raya).....	107
Appendix 17 (Surat Izin Riset Kuil Shri Mariamman)	108
Appendix 18 (Surat Balasan Istana Maimun).....	109
Appendix 19 (Surat Balasan Masjid Raya).....	110
Appendix 20 (Surat Balasan Kuil Shri Mariamman).....	111
Appendix 21 (Surat Pernyataan).....	112

CHAPTER I

INTRODUCTION

A. Background of the Study

The historical and cultural heritage plays a significant role in the development of internal tourism. Objects of historical and cultural heritage are a valuable asset of the cities. Historical and cultural heritage play a significant influence in the social sphere. Reviving local cultural values, as well as cultivating national creativity and traditions. The historical and cultural heritage encourages the cultural uplift of the local population (Ismagilova *et al.*, 2015). Every region on the world has heritage, and many regions have utilized the cultural past to spur economic development through tourism (Timothy, 2014). Heritage tourism is one of the most prevalent forms of tourism in the world today, with some estimates, estimating that between 50 and 80 percent of all domestic and international travel involves some element of culture, such as visiting museums and historic sites, enjoying music and arts, or being immersed in the living culture of a destination (Timothy, 2011).

Heritage attractions are increasingly crucial to tourism promotion and development, heritage and tourism become more intertwined (Zhang *et al.*, 2015). Cultural heritage buildings, as national emblems and customs of a nation, are important agents in producing a distinct sense of nationhood for tourists, this idea of nation being so powerfully present as a historical tourism destination (Palmer, 1999). Whether tangible or intangible, heritage can be thought of as a material

embodiment of the past, with different kinds of symbolic connotations based on different kinds of material and tangible relics of the past (Park, 2010). In addition, Specific locations related with history, memory, and identity act as translation sites where past interpretations are established and performed (Pace, 2020). Typically, a heritage building means a structure that requires preservation because of its historical, architectural, cultural, aesthetic or ecological value.

Cultural values are conveyed through a multitude of channels (family, media, church, school, state, etc.) and hence tend to be broad-based, long-lasting, and relatively stable. Most importantly, cultural values, like cultural beliefs, shape both perception and communication. In other words, values are turned into action. Understanding cultural values allows to appreciate the actions of others. Understanding behavior is also aided by an understanding of cultural values (Samovar & Porter; 2000: 60).

According to Clifford Geertz, culture is a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life. The function of culture is to impose meaning on the world and make it understandable. The purpose of this study is to identify the specificity of architectural language as a special form of symbolic art meaning the process of granting the symbolic value of aesthetic phenomena caused by cultural and historical context, allowing for the transmission of values represented at the level of artistic activity (Lazutina, 2016). Observing signs that contain meaning in heritage sites and reviewing tourism literature related to 'heritage' tourism led to this study, which aims to clarify

cultural values in heritage tourism and find the forms of semiotics that exist in heritage buildings.

Historic heritage buildings are buildings that have characteristics both in terms of form, ornament, layout, and function. Although not much is known at times, each of these buildings has a meaning that can be investigated. Sometimes there is an implied message from each symbol contained in the building. The presence of a load of social symbols in the building causes the building to have its own uniqueness so that it attracts the attention of tourists and makes it a historical tourist destination.

Regarding the theoretical methodological contribution (Paraskevaïdis & Weidenfeld, 2021), Most studies emphasized or mentioned the frequency of semiotic occurrences at tourist attractions is quite common (Zhang & Sheng, 2017). Therefore, semiotic analysis is commonly employed in tourism studies to examine a range of visual media but not limited to photography, tourist brochures, tourism branding, and other types of visual representations (Gretzel & Collier de Mendonça, 2019; Hunter, 2013). Moreover, as a subject, the field of semiotics has been applied to the study of tourism in order to define and explain the symbolic significance of various artifacts, buildings, and cultural occurrences as tourist attractions (Gottdiener, 2011; Kristian & Jacobsen, 1997). Heritage attractions as symbols of national identity have been investigated to better understand the symbolic connotations assigned to attractions (Park, 2010; Zhang *et al.*, 2015).

Conceptually, this investigation builds on semiotic theories in general and Peircean semiotics in particular. Then, it asserts that the latter focuses to the iconic, indexical, or symbolic meanings that mediates the symbolic agency of heritage in terms of historical tourism destinations. Furthermore, the study delves further into a cultural values of the Heritage in Medan through semiotic studies especially in Maimun Palace, Raya Mosque, and Shri Mariamman Temple, which is located in North Sumatera. This is then followed by sections on the methodology, results, discussion, and conclusion.

B. The Identification of the Problem

Based on the background of the study above, the issues identified as follows :

1. Cultural values of historical heritage have not been fully revealed.
2. People are unaware of the cultural values embodied in the historical heritage in Medan.
3. People do not grasp the semiotic meaning in historical heritage ornaments in Medan.

C. The Scope and Limitation

The scope of this research is about semiotic analysis of heritage in Medan, especially in Maimun Palace, Raya Mosque, and Shri Mariamman Temple. This analysis was limited into the Peircean sign especially symbolic sign that existing in the heritage.

D. The Formulation of the Problem

Based on the background above, in order to find a meaning from the interpretation of sign in the heritage, the researcher will formulate the formulation of the problem as follows :

1. What are the types of semiotics endorse in heritage of tourism?
2. How are the meaning of cultural values realized in ornaments of historical heritage buildings?

E. The Objective of the Study

Considering the issues mentioned above, the purpose of this analysis was to accomplish some objectives as follows :

1. To investigate the types of semiotics endorse in the historical heritage buildings especially in Maimun Palace, Raya Mosque, and Shri Mariamman Temple.
2. To reveal about the semiotical meaning of cultural values realized in the historical heritage buildings.

F. The Significant of the Study

The findings of the semiotic analysis on heritage were expected to be noteworthy both theoretically and practically in this study.

a. Theoretically

This study aims to develop the Peircean semiotic approach in order to learn more about the significance of semiotics in heritage, in order to improve knowledge of semiotic theory, particularly semiotic methods in the historical heritage buildings.

b. Practically

To provide the author with insight and firsthand experience on how signs are understood in a historical heritage buildings through semiotic analysis.

To other researchers as a source of guidance or knowledge regarding historical heritage tourism using semiotic analysis based on Peirce, particularly with regard to the heritage in Medan.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Semiotics as Cultural Studies

In cultural studies, the semiotic method allows for analysis through various levels of interpretation of a picture. Semiotics, as the study of signs and signification, is intimately related to how one conducts such an analysis because it is one of the instruments used for understanding and interpreting social structures, as well as how meaning is conveyed to others. "A signifying system such as language is understood within semiotic theory as an ordering of signs that constructs meaning within itself through a series of conceptual and phonic differences" ('Semiotics' 2004, in The Sage Dictionary of Cultural studies).

Semiotics is a subfield of linguistics. The general ideas of structuralism served as the foundation for the establishment and development of the analytical technique known as semiotics. Structuralism is a method that we see used in all kinds of narratives, from linguistics to cultural studies, and it is typically inspired by the idea of "structure" and its determinism (Batu, 2012). Semiotics is a study that encompasses not only signals in ordinary communication, but also everything that relates to other things including words, images, sounds, gestures, and objects. Semiotics is broadly divided into three core concepts, which are as follows:

a. Semiotic Pragmatics

Semiotic pragmatics is a subfield of semiotics that studies "the relationship between signs and interpreters or users" of signs. Pragmatics is concerned with characteristics of communication, specifically the situational functions that underpin speech (Manik et al., 2022). Pragmatics is defined as "the branch of semiotics concerned with the causal and other relationships between words, expressions, or symbols and their users." Semiotic pragmatic addresses the origin of signs, their utility in interpreting, and the impacts of signs within the boundaries of subject behavior.

b. Semiotic Syntactics

Syntactics is defined as "the branch of semiotics concerned with the formal properties of languages and symbolic systems." Semiotic Syntactic describes a combination of signs regardless of 'meaning' or relationship to the subject's behavior. This syntax in semiotics ignores the effect it has on the subject of the interpretation.

c. Semiotic Semantics

Semantics is defined as "the meaning, or an interpretation of the meaning, of a word, sign, or sentence." Semiotic Semantic describes the meaning of a sign based on the 'meaning' conveyed.

Semiotics, or semiology in Barthes' terms, aims to understand how humans describe objects. Meaning cannot be mixed in this circumstance by communicating. Meaning implies that objects not only hold information, in this case, about to convey, but also form a structured system of signs (Barthes, 1988;

Kurniawan, 2001). Semiotics is the study of signs; the phrase derives from the Greek *semion*, which means "signs". Signs are everywhere: words, gestures, traffic lights, flags, and so on. A sign can be the structure of a literary work, a cinematic structure, a building, or a bird call. Everything turns into a sign. According to the American philosopher Charles Sanders Peirce, "we can only think through signs". Finally, it should be obvious that it is not signs that are being classed, but rather aspects of signs; in other words, a given sign may - and frequently does - exhibit more than one aspect, necessitating the recognition of distinctions in gradation. However, it is also vital to recognize that the hierarchic principle is inherent in the architecture of every type of sign (Eco, 1979).

Semiotic refers to the relationship between the system and the code. When the system and code are associated to literary work, the process of communication between reader and literary work and writer is also present. Roland Barthes creates five codes and a system level of meaning during this procedure. They are hermeneutic, proairetic, semic, symbolic, and cultural in terms of coding. And the system, according to Barthes, has two levels: denotative and connotative.

Semiosis is the phenomenon that distinguishes life from inanimate objects. This is just the natural ability of all living organisms to make and comprehend signs. A sign is any physical form that has been conceived or created externally (through some physical medium) to represent an object, event, feeling, or other concept (Sebeok, 2001).

2. Semiotics Theory of Charles Sanders Peirce

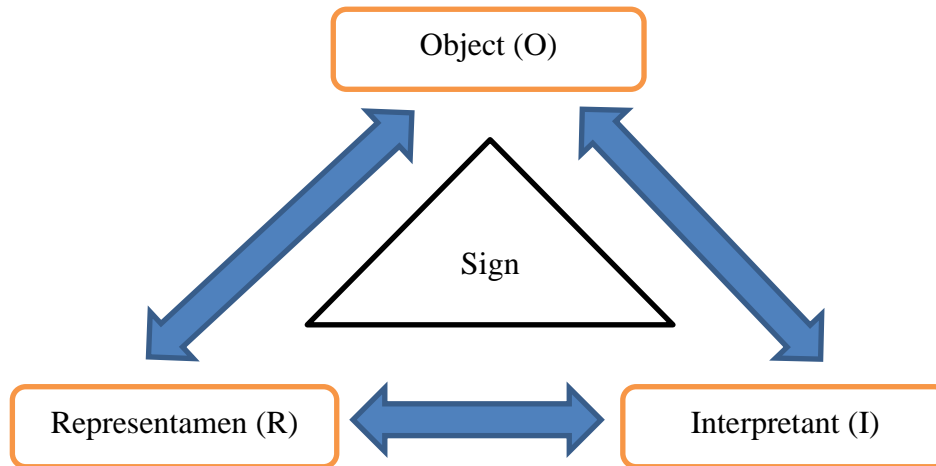
Pierce defines a sign as either basic or complex. Unlike Saussure, Peirce does not define the mark as the smallest marking unit. Pierce noticed the Sign among the rising signs. As a result, some observers consider Pierce to be part of Pragmatism.

In semiotics, the term "pragmatism" is credited to Pierce. Pragmatism, as a theory, focuses on things that can be observed and may be based on the subject's experience. The logic is given in the form of "Triadic" like each of the phenomenologically contains, 1) how anything is implicated without needing to refer to anything else (*qualisigns, firstness, in-itselfness*), 2) how the relationship between that phenomena and the outside world is manifest in space and time (*Sinsgins, Secondness /over-againstness*), and 3) how they are mediated, represented, communicated, and "marked" (*legisigns, thirdness /in-betweeness*). These three classifications demonstrate how reality can exist in three different ways. From there, it produces three trichotomies: the first trichotomy is **Representamen: qualisign, sinsign, and legisign**; the second trichotomy is **Object: iconic, index, symbol**; and the third trichotomy is **Interpretent: rheme, dicent, argument** (Christomy, 2004).

In other terms, a sign always has three interconnected dimensions: Representation (**R**) something (*perceptible*), Object (**O**) something (*referencial*), and Interpretent (**I**) something that can be interpreted (*interpretable*). This is known as *semiosis*.

Figure 2.1

Peirce's Triadic Model of the Sign



Peirce termed his study with semiotics system model, and the phrase has been the main term used for the science of signs, but both focus on the sign. According to Peirce's theory (Noth, 1995: 45), based on its object, Peirce divides the signs in the image and can be observed from the categories of signs defined in semiotics.

Peirce depicted the triadic relationship in three-dimensional signs such as the following:

1. Representamen

Representamen is something that symbolizes something else in order to perceive the actual object before it is interpreted; representamen is the true potential for object interpretation. According to Peirce, something is converted into a representation by a variety of means. Peirce believes that there are three different representations and backgrounds.

First, a phenomenon might be viewed as a representation of its potential to be a sign (Zoest, 1993). In Pierce language, this possible representation is commonly referred to as qualisign. Qualisign is a 'kind' of sign that employs representamen in the form of quality. The second form of sign is Sinsign, which uses an event or item as a sign vehicle. Confrontation with external forces forms the relationship, and the five-letter smoke term might relate to the concept. The third is Legisign.

2. Object

Objects are symbols that are utilized to identify what signs are employed. Signs can only depict objects as a complement in a sign since objects are easier to understand. Signs can express something about an object if the object is familiar with observation.

In three ways, a mark (representamen) indicates to its object (denotatum). Pierce's perception governs the relationship between the sign and the object. First, by imitating the so-called iconic. Second, a sign refers to its denotatum through appointment or by utilizing a pointed appeal to something (indexical). A signature vehicle (representamen) that resembles an arrow bow or a hand-held index image that leads to something is known as an indexical sign. Third, by agreement, a vehicle relates to its object. This is known as a symbolic relationship, and the sign is known as a symbolical sign. Symbols is a term that is frequently used in a variety of contexts. So the object is anything that is present or is contained within (cognition) a person or group of people.

3. Interpretant

The interpretant is a person's interpretation based on the object it sees fit with the fact that connections between representamen and object. Pierce's interpretant was further classified as Rheme, Decisign, and Argument. Rheme is a sign that can be interpreted according on one's preferences. Decisign or a sign to reality. An argument is a clear indication that someone is rapping about something.

In the sign trichotomy of the interpretant, the sign is called (1) a rheme (firstness), (2) a decisign or dicent sign (secondness) or (3) an argument or reasoning (thirdness).

Table 2.1 Peirce's Semiotic Theory

Representamen	Qualisign	Qualisign is a representamen (sign) that refers to quality.
	Legisign	A variety of signs are in use in a society-based convention.
	Sinsign	The connection between the sign and its existence.
Object	Icon	The reference between a sign and its object is iconic if the sign resembles the object.
	Index	The relationship between the sign and

		what it replaced.
	Symbol	A sign is a symbol when it refers to its object. The relationship between the sign and the object represents is determined by society.
Interpretant	Rheme	A sign that allows for interpretation based on personal preference.
	Decisgn	A logical proposition that establishes a relationship between constants (a subject (what we are discussing) and a predicate (what we say about it) and is either true or false.
	Argument	A straightforward sign rapping about the same subject if represented.

3. Cultural Semiotics as an Embodied Approach to Intercultural Communication

Geertz (1973: 24) asserts that the essence of the semiotic approach to culture is to help us gain access to the conceptual world in which our subjects live so that we can, in a broader sense, communicate with them.

This is a method of being that places two entire in relation, a triadic relationship that exists between Semiotics-culture is the whole way of existence

for a group of people (containing both material and symbolic elements). It has existed for a long time. Each country has its own distinct culture. Culture also has a role in a country since it may bring all of a country's differences together.

Sociologists divide culture into two categories: material culture (any physical object to which we attribute social meaning) and symbolic culture (ideas connected with a cultural group, such as tools, machines, utensils, buildings, and artwork). Symbolic Culture encompasses both methods of thinking (beliefs, values, and assumptions) and ways of behaving (norms, relationships, and communication).

Semiotics of Culture is only concerned with explaining sign systems that existed in society of culture. It was acknowledged that society, as a social organism, has culture systems that must be followed and obeyed (Hutahaean, 2014).

Culture can be defined as all of a population's ways of life, including arts, beliefs, and institutions that are carried down from generation to generation. Culture has been referred to as "the way of life for an entire society." As such, it comprises etiquette, dress, language, religion, rituals, and art.

According to Clifford Geertz (1973), culture is a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life. Culture has five fundamental characteristics: Learned, shared, based on symbols, integrated, and dynamic.

a. Culture is learned

Culture is not inherited biologically, but is learned socially by individuals in a society. It is not a natural predisposition, but one that man acquires via social interaction.

b. Culture is shared

Culture is something that everyone shares. It is nothing that a single person may pass but is shared by the common population of a territory. In a social environment, for example, man shares conventions, traditions, values, and beliefs. These ideas and practices are shared by all.

c. Culture based on symbols

Symbols are the foundation of culture. A symbol is an object, speech, or action that represents something else but has no natural or culturally determined link. Everything one does in their life is founded on and arranged by cultural symbolism. Symbolism occurs when something represents abstract ideas or notions.

d. Culture is integrated

All cultural aspects are intertwined with one another. Culture develops through the combination of its diverse components. The values system, for example, is intertwined with morals, norms, beliefs, and religion.

e. Culture is dynamic

Culture is fluid rather than stagnant, which implies that it changes constantly and in subtle and tangible ways. Because humans communicate and express their cultural systems in a variety of ways, determining which cultural dynamics are at work can be difficult.

4. Semiotics of Culture Code

According to semiotic theory, culture is the collective ability of a society's members to identify, understand, and create symbols. Cultures in that range will manifest primarily as performance, as a collection of behavioral habits and the outcomes of those behaviors.

In semiotics, A code is a set of cultural traditions, contemporary sub-codes, and themes used to express meaning (Campagne, 2017). Roman Jakobson (1896-1982) developed the theory that the production and understanding of texts is dependent on the existence of communication codes or norms. Because the meaning of a sign is determined by the code in which it is placed, codes give a framework within which signs can make sense (see Semiosis). The codes that belong together in cultural groups aid with cliché interpretation. People who conduct like this or that are members of the group; those who do not behave like this or that are not members of the group (Zoest, 1992). In this situation, we know that the items contained in the culture have a hidden meaning and are related to communal activities. So the semiotic study of signs inside a culture refers to what has become a society's habit and what has become one society's rule.

Culture semiotics is a subfield of semiotics that aims to define culture from a semiotic perspective as a sort of human symbolic activity, sign generation, and a manner of giving meaning to everything around. As a result, culture is defined here as a system of symbols or meaningful signs. Because linguistics is the primary sign system, the topic is commonly referred to as semiotics of culture and language. According to Lotman (1975), the hierarchy of texts in a culture is inextricably linked to the system of codes that allow understanding of these writings. Codes of the first kind provide thorough orientation, which is why society regards all they cover as ordered and contrasts it with the rest of the known world. Cultural typologies are a major idea in Juri Lotman's semiotics of culture, with the goal of describing the basic types of cultural codes, defining the universals of human culture, and creating "a grammar of culture" (Salupere, 2022).

5. Semiotics in Architecture as a Cultural Approach

An increasing curiosity in the semiotic issues is demonstrated in contemporary world of culture that portray contradictory aspects of life through the language means (Lazutina, 2016). Culture occurs in the form of an artificial environment constructed by people for thousands of years and characterized by the use of specific symbols that led to the establishment of language. Thus, cultural symbolization defines life symbolization.

Semiotics, which is typically interpreted as the study of sign systems, is a broad area encompassing several fields. Architecture that since its presence is able

to mark, can also be explored using a semiotic approach. Architecture is the study of everything humanly built as long as "in" there is human activity (Gunawan Tjahjono, in Rahayu 2001:35). Umberto Eco, an Italian semiotic specialist, believes in the efficiency of semiotic analysis in architecture. According to Eco, the primary function of a structure is denotation, and the function of both is the endless hue of the connotation. He then divides the meaning of architecture into two parts: core meaning and secondary meaning. The primary meaning is the meaning that the designer intends to express, whereas the secondary meaning emerges later and is beyond the designer's control. Eco also asserted that the code architecture has existed since humans first conceptualized it. The concepts of decoding the building, like visual codes, are analogous to linguistic codes (Eco 1980 in Masinambow 2001:42). If a culture uses a sign system to regulate its social life, the signs that govern the patterns of social interaction in that society include its conduct, language, and objects. An anthropologist created a typology of the signs used in society (Agar, 1974 in Masinambow 2001: 28).

6. Cultural Values in Historical Heritage Building

History and heritage are basic parts of all cultures, the ideas, materials, and habits passed down through time, cultural values, like historical worth, are intrinsic to the concept of heritage. There is no such thing as cultural heritage. Cultural values are employed in the present to develop cultural affiliation and can be historical, political, ethnic, or related to other ways of living together (for example, work- or craft-related). Cultural/symbolic value, as defined in this typology, relates to shared meanings connected with legacy that are not strictly

historic, tied to the chronological characteristics and meanings of a site (Torre, 2002). Cultural and heritage values are the very first impressions in architecture that symbolizes a sense of diversity formed by the various beliefs followed by various groups.

7. Historical Heritage Tourism as Symbolic Signs

The emphasis on comprehending culture in terms of manifesting symbols with diverse semantic interpretations was clearly visible made by Geertz (1973), who emphasizes that the concept of culture is fundamentally a semiotic one. It is suggested that the meanings of signs or symbols, as the main components of culture, can change over time and in different social circumstances. He believes that humans are suspended in 'significant webs' (1973:5) that they have created. The webs of importance are primarily concerned with the concept of culture, which symbolizes a set of meanings and relationships formed through the interaction of language, conduct, and meaning. As a result, cultural analysis is "not an experimental science in search of law, but an interpretive science in search of meaning" (1973:5).

Williams (1961: 41) emphasizes the everyday parts of culture, which impart "certain meanings and values not only in art and learning but also in institutions and constantly behavior." Thus, cultural studies should critically recognize the importance of the ordinary domains of everyday experiences (Billig, 1995; Palmer, 1998; Edensor, 2002). According to Cohen (1982), considering culture as something solely determined by taught behavior fails to appreciate what

it is like to belong to a certain culture. His suggestion appears to be pertinent to comprehending the numerous ways in which culture is symbolically generated and portrayed in contexts such as heritage tourism. In this way, culture functions as a 'symbolic system' capable of 'creating and recreating shared values' (Meethan, 2001: 117). As a result, the term 'culture' cannot be defined and analyzed simplistically; it is arguably more appropriate to focus on the actual usage of the term in relation to different and varied contexts rather than seeking a single, universal and all-encompassing definition. As an integral part of culture, heritage can thus be perceived as a repertoire of meanings and values as well as an embodiment of symbols in a given society.

B. Conceptual Framework

Descriptive research is being conducted in this study. This study will discuss about the semiotics of heritage in Medan. The researcher will gather the data through in-depth interviews with individuals who are knowledgeable about the heritage and followed by literary studies related to this research.

In order to describe the heritage, the researcher conducts semiotic analysis based on in-depth interviews. After gathering data, the researcher will describe about the heritage from semiotic perspective and as a form of human symbolic activity, signs creation, and a process of providing meaning to everything around.

According to Peirce's theory, the researcher analyzes the semiotics field particularly the Cultural values of heritage culture. As a result, this study will demonstrate that signs in the heritages are crucial meanings to comprehend

through three steps: representament, object, and interpretent, which were obtained from architecture and carvings or ornaments in the heritages.

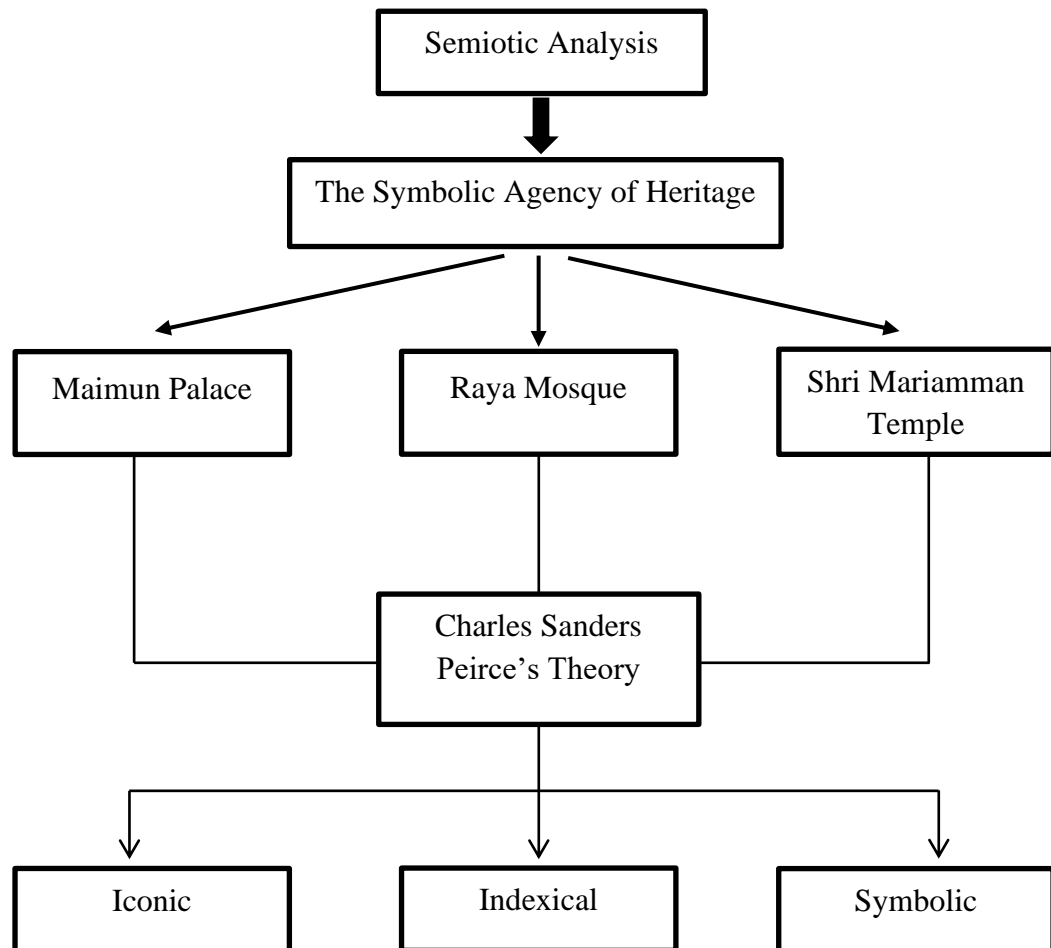


Figure 2.2 Conceptual Framework of Semiotic Analysis

C. Related Study

According to the research that has been conducted, the following is relevant to the study:

1. Pavlos Paraskevaidis, Adi Weidenfeld. 2021. *Perceived and Projected Authenticity of Visitor Attractions as Signs: A Peircean Semiotic Analysis*.

This study requires to analyze the perceived authenticity of foreign visitors to the online projected authenticity of an iconic visitor attractions, by using a Peircean semiotic approach. The author analyzes the signs of semiotics based on Peirce's theory within semiotics field in The White Tower of Thessaloniki. The White Tower of Thessaloniki, Greece, is examined in terms of perceived and projected authenticity as well as associated cultural meanings using Peircean forms of signals, including iconic, indexical, and symbolic signs.

2. Wenny A. Hutahaeen. 2016. *Semiotic Analysis of Rumah Adat Bolon Batak Toba*. This is a descriptive qualitative study conducted through observation, interviews with some elders, and additionally through library research. The author discovered that the House Bolon contains some semiotic signs or symbols. From the analysis, the author found that there are 19 symbols in the House Bolon and will be analyzed by Dyadic and Triadic sign.
3. Ezwani Azmi, Muhamad Zamani Ismail. 2016. *Cultural Heritage Tourism: Kapitan Keling Mosque as a Focal Point & Symbolic Identity for Indian Muslim in Penang*. This study aims to identify a cultural heritage of the Kapitan Keling Mosque. The Kapitan Keling Mosque has been identified as a cultural heritage item produced by the Indian Muslim community that has made a significant contribution to the Penang tourism industry. The study also demonstrates that the Kapitan Keling Mosque emphasizes the

resilience of ethnic identity and the continuity of India's Muslim heritage, particularly for the benefit of "tourist gaze". The findings revealed that the cultural heritage of the Indian Muslim community has become a product of 'tourist gaze,' and proved that the Kapitan Keling Mosque has become a crucial symbol and focal point in the improvement of the community's social and life force in Georgetown.

CHAPTER III

METHODOLOGY

A. Research Design

This study will be carried out utilizing a descriptive qualitative method by adopting a case study. Consequently, the primary concern of study is the interpretation of data gathering. Data for qualitative research intentionally select informants (people, documents, or visual materials) who will provide the greatest responses to research questions. This study aims to discover semiotic meaning by Charles Sanders Peirce in Medan's heritage. Semiotic analysis can be combined with qualitative research methods such as observation and in-depth interviewing to further explain the meaning forming process of signs. Thus, the descriptive approach is employed in this study to describe the data.

B. Source of Data and Data

Data sources gathered in the field of heritage sites, particularly in the city of Medan. This study was obtained from interviews conducted directly by researcher with the guardian or guide of the heritage sites. Other sources used to support this research are books, articles, and websites that provide information related to research issues, namely heritage sites in Medan. The data of this research are interview sheets and observation in the field of historical heritage in Medan that has been transcribed into notebooks by researcher. Data can be derived via interviews, field notes, photos, videos, and other official records.

C. Technique of Collecting Data

The researcher is employing documentary research to acquire data. The stages are as follows :

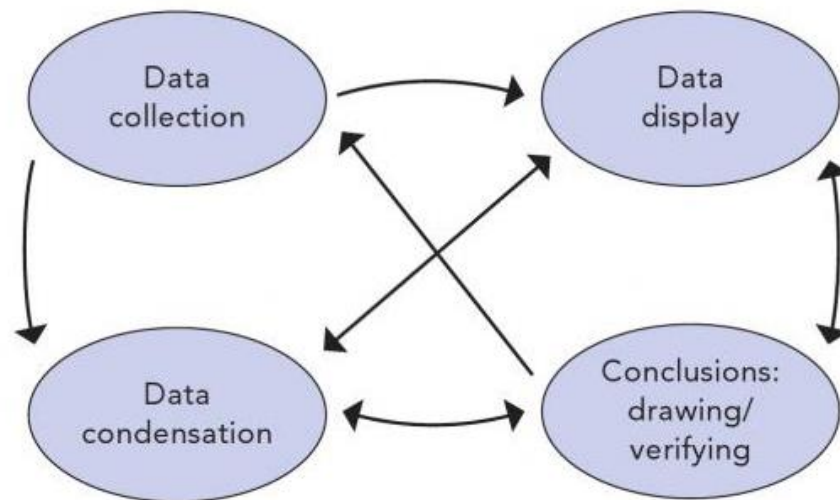
1. Observation carried out by the researcher to determine the types of semiotics surrounding the heritage.
2. Interviewing an informant to assist with making some interpretations.
3. Recording what the informant stated.
4. Taking notes on the informant's words and all information that will be relevant to the study issue.

The fourth-steps above carried out by the researcher significantly assisted the researcher in collecting data, and aid the researcher in creating interpretational data. In obtaining for semiotic meaning in the heritage sites, the researcher acts as an interviewer and inquire the informant. The interviews will be transcribed and selected to obtain the required information that is relevant to the main research objectives.

D. Technique of Analyzing Data

The data was analyzed through qualitative analysis using Miles and Huberman's theory (Miles & Huberman, 2014). Based on the theory, the qualitative data analysis consists of three activities that occur simultaneously. There are data reduction, data display, and conclusions drawing/verification.

Figure 3.1 Components of Data Analysis: Interactive Model



Source: Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: An Expanded sourcebook* (3rd ed.).

The following steps :

1. Data Condensation/Data Reduction : The first step in data analysis is data condensation/reduction. In this step, the data that has been obtained will be selected, focused, simplified and abstracted so that it becomes the right data to be used as material for analysis, such as the findings of interviews and observations on historical heritage in Medan. Data acquired from historical heritage such as the Maimun Palace, Raya Mosque, and Shri Mariamman Temple.
2. Data Display : The second stage in analyzing the data is data display. The data that has been condensed will be displayed which aims to make it easier for researcher to obtain information and data that is truly needed for analysis. In displaying the data, the researcher made an interpretation of

the data by making tables of the picture at the heritage building to the meaning of each sign.

3. Conclusion Drawing/Verification : The last stage is conclusion. Data that has been appropriately selected is summed up to obtain maximum data as a result of data selection and ready to be analyzed. In this stage, the researcher derived meaning from data in a display.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data of this study were obtained from the guardian or guide who guard the heritage sites at the Maimun Palace, Raya Mosque, and Shri Mariamman Temple in Medan through observation, in-depth interviews, and collecting the document with three historical heritage sites in Medan city. There were many heritages in Medan, but the researcher only took three heritages in Medan especially Maimun Palace, Raya Mosque, and Shri Mariamman Temple to analyze the sign and meaning in the heritage because the three heritages are well-known and have become emblems of Medan city.

B. Data Analysis

After gathering the data, data were classified using Peirce's theory. Peirce classified signs into icon, index and symbol. Icon, index, and symbol are the simplest classifications of Peirce's sign. The historical heritage buildings were analyzed and classified into Peirce's three signs depending on their meaning. Then, the whole types of semiotic were counted. All of the data analysis is shown below.

1. Maimun Palace

1.1 History of Maimun Palace

Maimun Palace was designed by architect Capt. Theodoor Van Erp, a soldier from the Kingdom of the Netherlands, and was built on the orders of the Sultan Deli, Sultan Ma'mun Al-Rasyid. The palace's construction began on August 26, 1888, and was finished on May 18, 1891. Maimun Palace is 2,772 m² in size and features 30 rooms. Maimun Palace features two floors and three sections: the main building, the left wing building, and the right wing building. This palace building faces north, and on the front side there is the Al-Mashun Mosque or better known as Raya Mosque.

Maimun Palace is a popular tourist attraction not only because of its age, but also because of its unique architectural design, which combines elements of Malay cultural heritage with Islamic, Spanish, Indian, and Italian styles.



Picture 4.1 Maimun Palace

1.2 Description of Maimun Palace Building

Maimun Palace was constructed on a 2,772 m² plot of land, with a building area of 772 m². The overall number of rooms in this palace is 30 rooms. This palace was built with two floors and three parts. The three are the main room, right wing and left wing. The main room of Maimun Palace measures 412 m². This room functions as a hall, namely for hosting guests or holding traditional ceremonies.

Maimun Palace is dominated by yellow, which depicts the power of the Malay Sultanate at that time. Another Malay architectural style can be found in the pyramid-shaped roof of the palace. The Malay nuance becomes stronger with the bamboo shoot (pucuk rebung) patterns. Meanwhile, the European feel of the Maimun Palace can be seen in the supporting pillars, vertical walls and domes. Italian culture is characterized by the main staircase floor, the entrance hall, where the Sultan received guests and held ceremonies. The chandeliers were imported from France, while the palace furniture was imported from the Netherlands and England.

1.2.1 Main Room (Balairung)

The Main Building, also known as the Maimun Palace Hall (Balairung), covers an area of 412 m². This is the seat of the Deli Sultanate's throne. In this room there is a European-style crystal chandelier as the main lighting. This room has a strong European style architecture with floralistic carvings which previously functioned as a place for the coronation ceremony of the King and other traditional ceremonies.



Picture 4.2 The Maimun Palace Hall (Balairung)

(Source :Wikipedia, 2016)

1.2.2 Right Wing Building of Maimun Palace

The right wing of the Maimun Palace is the building on the right side of the Maimun Palace. This room served as a private room as well as a gathering place for the sultanate family.



Picture 4.3 The Right Wing of Maimun Palace

1.2.3 Left Wing Building of Maimun Palace

The left wing of the Maimun Palace is the building on the left side of the Maimun Palace. This room is utilized for official events and significant gatherings.



Picture 4.4 The Left Wing of Maimun Palace

1.3 Ornamental Forms and Semiotics in the Ornaments of Maimun Palace

Medan

The forms of ornaments found in the Maimun Palace Medan are as follows:

1.3.1 Floral Ornament

The Maimun Palace building contains various floral embellishments, including:

1. Bamboo Shoots Ornament (Pucuk Rebung)



Picture 4.5 Bamboo Shoots Ornament

This bamboo shoots ornament is found on the inner wall of the Maimun Palace. This ornament can be found beginning in the main room. The bamboo shoots ornament symbolizes determination in achieving goals, as well as luck and hope. Bamboo shoot ornaments symbolize good hopes because bamboo is a tree that does not easily fall even in strong winds.

2. Tobacco Ornament



Picture 4.6 Tobacco Ornament

This tobacco ornament can be found on the wall of the Sultan's Peterakna Room. This tobacco ornament symbolizes the greatness and glory of the Sultan Deli economic prosperity. The Deli Sultanate's palace buildings reflect the economic affluence of the tobacco fields. Maimun Palace is regarded as a symbol of the Deli Sultanate's magnificence, which was made possible by earnings from tobacco plantation companies.

3. Melur Flower Ornament



Picture 4.7 Melur Flower Ornament

This melur flower ornament can be seen on the ceiling of the main room, the ceiling of the peterakna room, and at the top of the entrance which functions as ventilation. This Melur flower ornament is a symbol of purity, sincerity and cleanliness of heart.

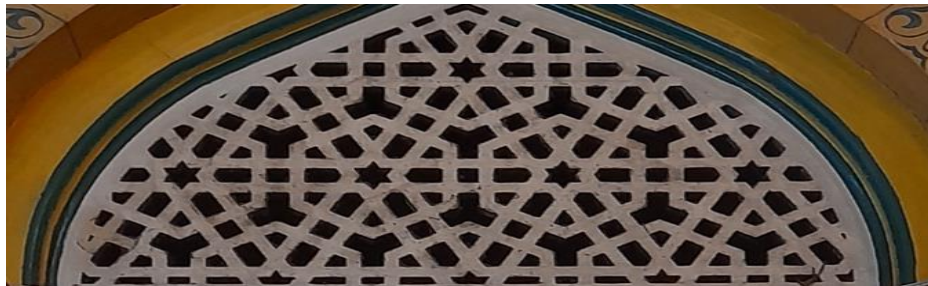
4. Clove Flower Ornament



Picture 4.8 Clove Flower Ornament

Clove flower ornaments can be found in the main room after the entrance. This ornament is located on the edge of the ceiling of the main room. This clove flower ornament symbolizes splendor.

5. Chinese Flower Ornament



Picture 4.9 Chinese Flower Ornament

These Chinese flower ornaments can be found on the walls of the main room and the walls of the petrakna room which function as air ventilation. This ornament is also called "bunga susun kelapa (coconut flower arrangement)". This Chinese flower means sincerity.

6. Kaluk Pakis Ornament



Picture 4.10 Kaluk Pakis Ornament

Kaluk pakis ornament can be seen on the walls of the peterakna room, the sultan's throne, and the ceiling in the peterakna room. This kaluk pakis ornament symbolizes a strong personality.

7. Gourd Flower Ornament



Picture 4.11 Gourd Flower Ornament

This gourd flower ornament is located at the top of the peterakna room, precisely on the ceiling of the peterakna room. On the ceiling there are air vents that use gourd flower ornamental motifs. This gourd flower ornament symbolizes fortitude in life.

8. Sun Flower Ornament



Picture 4.12 Sun Flower Ornament

This sunflower ornament is located on the side of the sultan's throne stairs.

This sunflower ornament symbolizes obedience and loyalty.

1.3.2 Animal Ornament

The Maimun Palace building contains various animal embellishments, including:

1. Hanging Bee Ornament



Picture 4.13 Hanging Bee Ornament

This hanging bee ornament is located on the roof of the sultan's throne. This hanging bee ornament has meaning and symbolizes the sweetness of domestic life, willingness to make sacrifices, and selflessness. The philosophy of hanging bees is to live safely and help each other.

2. Itik Sekawan Ornament



Picture 4.14 Itik Sekawan Ornament

This duck mate ornament is located on the arch along the hall hallway and is also found on the ceiling of the hall. This ornament is shaped like the basic letter "S" which is connected. In the middle there are variations in the form of leaves, flowers, and so on. This ornament means discipline.


3. Row Ant Ornament




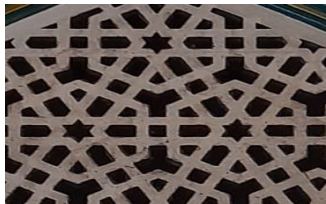






Picture 4.15 Row Ant Ornament



A row ant ornament is located along the wall of the hall (wall wainscoting). This ornament looks like ants arranged side by side. The ant's body and head are usually curved or decorated with leaves. The accompanying ant ornament has the meaning of living in harmony, mutual cooperation and helping each other.

Table 4.1 Ornament Forms and Semiotic Signs in Maimun Palace Ornament

No.	Ornamental Form	Symbol	Interpretant
1.	Bamboo Shoots 	✓	The bamboo shoots ornament symbolizes determination in achieving goals, as

			well as luck and hope.
2.	Tobacco 	✓	This tobacco ornament symbolizes the greatness and glory of the Sultan Deli economic prosperity.
3.	Melur Flower 	✓	This Melur flower ornament is a symbol of purity, sincerity and cleanliness of heart.
4.	Clove Flower 	✓	This clove flower ornament symbolizes splendor.
5.	Chinese Flower 	✓	This ornament is also called "bunga susun kelapa (coconut flower arrangement)". This Chinese flower

			means sincerity.
6.	<p>Kaluk Pakis</p> 	✓	This kaluk pakis ornament symbolizes a strong personality.
7.	<p>Gourd Flower</p> 	✓	This gourd flower ornament symbolizes fortitude in life.
8.	<p>Sun Flower</p> 	✓	This sunflower ornament symbolizes obedience and loyalty.
9.	<p>Hanging Bee</p> 	✓	This hanging bee ornament has meaning and symbolizes the sweetness of domestic life, willingness to make sacrifices, and selflessness.

10.	<p>Itik Sekawan</p> 	✓	<p>This ornament is shaped like the basic letter "S" which is connected. In the middle there are variations in the form of leaves, flowers, and so on. This ornament means discipline.</p>
11.	<p>Row Ant Ornament</p> 	✓	<p>This ornament looks like ants arranged side by side. The ant's body and head are usually curved or decorated with leaves. The accompanying ant ornament has the meaning of living in harmony, mutual cooperation and</p>

			helping each other.
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2. Raya Mosque

2.1 History of the Grand Mosque Al-Mashun

The Grand Mosque Al-Mashun or better known as Raya Mosque Medan is a mosque in the city of Medan, North Sumatra, Indonesia. This mosque was built in 1906 and completed in 1909. When it was first established, this mosque was part of the Maimun Palace complex. The architectural style combines Middle Eastern, Indian and Spanish elements. This mosque is octagonal and has wings on the south, east, north and west.



Picture 4.16 The Grand Mosque Al-Mashun Medan

(Source : Markeeters.com, 2018)

2.2 Description of Raya Mosque Building

The mosque is located in a large open courtyard of about one hectare, consisting of a main building for prayer, a gate, ablution area and tower. The main building is designed like an unequal octagon, with smaller sides facing each other, a porch that is an attached unit that juts out, and stairs to approach the mosque in front of the door.

2.2.1 Gate

The Grand Mosque Al-Mashun has a separate gate from the main building. This gate consists of a square unit, the roof is flat, in front of the entrance there is a broken arch. On the left and right sides it is flanked by units that have the same shape but are smaller and have dead broken arches.



Picture 4.17 The Grand Mosque Al-Mashun Gate

2.2.2 Main Building



Picture 4.18 The Grand Mosque Al-Mashun Main Building
(Source: Merdeka.com, 2022)

The main building consists of porch and main room, with access to the porch through 13-step staircase positioned on the northeast, southeast, and northwest sides. This staircase is constructed of white marble.

2.2.3 Ablution Area

The ablution place is located on the east side of the main mosque building. The ablution building consists of men's and women's ablution places. During the sultanate there was only one building for ablution. In subsequent developments, because so many pilgrims came, a special ablution place for women was created so that the old building functioned as a place for men's ablution.



Picture 4.19 The Grand Mosque Al-Mashun Ablution Area

2.2.4 Tower

The tower at the Al-Mashun Grand Mosque is a tower shaped like the towers in Egypt, with three floors, a base level in the shape of an elongated rectangle or cube and two further levels forming an octagon, and the top of the tower has a dome roof which is solid and tapered at the top.



Picture 4.20 The Grand Mosque Al-Mashun Tower

2.3 Ornamental Forms and Semiotics in the Ornaments of the Grand Mosque

Al-Mashun Medan

In the Grand Mosque Al-Mashun building in Medan, there are several parts of the mosque complex (gate, ablution area, main building, tower) which are

decorated with ornaments. These ornaments are architectural (building shape) and ornamental (decoration).

The forms of ornaments found in the Grand Mosque Al-Mashun in Medan are as follows:

2.3.1 Floral Ornament

The Grand Mosque Al-Mashun ornament contains various floral embellishments, including:

1. Bamboo Shoots Ornament (Pucuk Rebung)



Picture 4.21 Bamboo Shoots Ornament

Bamboo shoot ornaments are floral ornaments or young bamboo shoots. This bamboo shoot shape can be found on the roof covering of the entrance (gate) of the Grand Mosque Al-Mashun. Bamboo shoots are triangular in shape, with curved and straight lines running through them. Symbolically, it symbolizes fertility and happiness in human life.

2. Kiambang Flower Ornament



Picture 4.22 Kiambang Flower Ornament

Kiambang is a creeping plant ornament in the form of tendrils. Kiambang is the general name for water ferns or aquatic plants. This florist form is found on the wall of the second pulpit (dikka) and the dikka stairs. This ornament has a symbolic meaning of the value of life and water as the source of life, as well as a symbol of fertility.

3. Bean Shoot Ornament (Ornamen Pucuk Kacang)



Picture 4.23 Bean Shoot Ornament

Ornament in the form of bean shoots, as well as tendrils of leaves, may be found throughout the walls and tops of the pillars of the foyer, as well as the main

room and the ceiling of the mosque dome. This ornament has a symbolic meaning of prosperity and wealth.

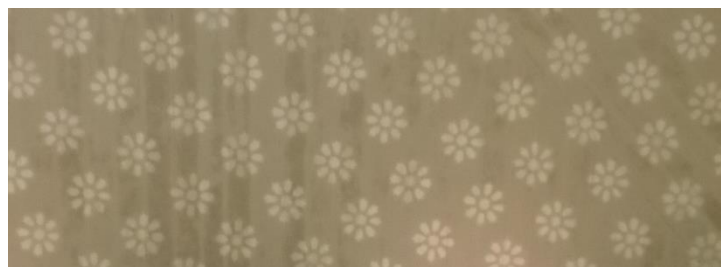
4. Sun Flower Ornament



Picture 4.24 Sun Flower Ornament

This sunflower ornament may be found along the walls of the foyer, main room and the top of the foyer hallway pillars. This ornament has the meaning of peace and harmony and spreads blessings.

5. Tampuk Manggis Ornament



Picture 4.25 Tampuk Manggis Ornament

This mangosteen tampuk ornament is located on the ceiling of the main room of the mosque. This flower depicts splendor. Symbolically, it symbolizes that a person's character and kindness cannot be seen from the outside.

2.3.2 Geometric Ornament

The Grand Mosque Al-Mashun ornament contains various geometric-shaped embellishments, including:

1. Flower-shaped Intertwined Geometric Ornament (Rectangle Geometric Ornament with Tapered Ends)



Picture 4.26 Flower-shaped Intertwined Geometric Ornament

This ornament can be found on the gate's right and left wings. This flower petal has a rectangular base form with tapering ends and is shaped like a flower with 12 petals. Ornaments with a basic rectangular pattern with tapered ends, given the meaning: “Symbol of physical experience and the physical world of materiality”.

2. Multiple Square Geometric Ornament (Persegi Banyak)



Picture 4.27 Multiple Square Geometric Ornament

This ornament can be found in the ventilation of the mosque gate. This ornament has multiple square fields, some of which are six-square fields, six-pointed stars, and multi-pointed stars. Ornaments with a basic pattern in the form of an octagon or many squares, are given the meaning: "Symbol of the God's light, spreading the Islamic Faith".

3. Geometric Ornament with Interwoven Triangular Shapes



Picture 4.28 Geometric Ornament with Interwoven Triangular Shapes

This ornament is found along the lower walls of the north, east, south and west porches which extend horizontally. This ornament is made up of triangular portions that intertwine to make a recurring pattern that interweaves. Ornaments with a basic pattern in the form of a triangle, are given the meaning, namely: "Symbol of human, consciousness and the principle of harmony".

4. Geometric Ornament with Interwoven Circles and Squares



Picture 4.29 Geometric Ornament with Interwoven Circles and Squares

This ornament is found on every part of the edge of the arch. This ornament takes the form of circular and square areas that intertwine and combine to form a repeating pattern. An ornament with a circular basic pattern, given the meaning: "Symbol of eternity, perfect expression of justice", while Ornaments with a basic rectangular pattern with tapered ends, given the meaning: "Symbol of physical experience and the physical world of materiality".

2.3.3 Natural Ornament

The Grand Mosque Al-Mashun ornament contains various natural embellishments, including:

1. Octagonal Star Ornament



Picture 4.30 Octagonal Star Ornament

The octagonal star is a geometric shape which was later agreed upon by the Muslim community as a universal symbol for the Muslim community. An octagonal star is a combination of two overlapping squares. The octagonal star has meaning associated with every culture that uses this shape as a symbol. In Islamic culture this form is called the Star of Glory, and in Hinduism this form is called the Lakshmi Star. The inspiration for the octagonal star was originally a symbol used in astronomy. Eight symbolic lines from the four corners of space (north, south, east and west). This ornament is located on the entrance arch to the main mosque building. In the simplest meaning, the octagonal star is a symbol of glory and peace for Muslim communities.

2. Crescent Moon Ornament









Picture 4.31 Crescent Moon Ornament



This crescent moon ornament was found on top of the dome of the Grand Mosque Al-Mashun. The golden crescent moon facing upwards appears to decorate the dome of the mosque. The crescent moon symbol is identical to the Islamic religious symbol, the crescent moon is a sign of the new moon. Muslims utilize the crescent moon emblem because it is intimately tied to the Hijriyah calendar, which is based on astronomy. Where to determine mahdhah worship such as prayer, the beginning of fasting and Eid, the moon is used as the benchmark, not the sun. Therefore, the Islamic year is called the Qamariyah (moon) year, not the Syamsiyah (sun) year. Islamic calendar calculations based on moon or Qamariyah. Hijrah became the momentum for the beginning of the calendar year which was then called Hijriyah. Muslims interpret the Hijrah as more than just a calendar, but also a process of searching for the Creator. The moon is then represented as God's guidance for navigating life.


Table 4.2 Ornament Forms and Semiotic Signs in the Grand Mosque Al-Mashun



Ornament

No.	Ornamental Form	Symbol	Interpretant
1.	Bamboo Shoots Ornament 	✓	Bamboo shoots ornament symbolizes fertility and happiness in human life.
2.	Kiambang Flower 	✓	This ornament has a symbolic meaning of the value of life and water as the source of life, as well as a symbol of fertility.
3.	Bean Shoot Ornament 	✓	Ornament in the form of bean shoots. has a symbolic meaning

			of prosperity and wealth.
4.	<p>Sun Flower Ornament</p> 	✓	The sunflower ornament has the meaning of peace and harmony and spreads blessings.
5.	<p>Tampuk Manggis Ornament</p> 	✓	This flower depicts splendor. Meanwhile, symbolically, it symbolizes that a person's character and kindness cannot be seen from the outside.
6.	<p>Rectangle Geometric Ornament with Tapered End</p> 	✓	Ornaments with a basic rectangular pattern with tapered ends, given the meaning: “Symbol of

			physical experience and the physical world of materiality”.
7.	<p>Multiple Square Geometric Ornament</p> 	✓	Ornaments with a basic pattern in the form of an octagon or many squares, are given the meaning: "Symbol of the God's light, spreading the Islamic Faith".
8.	<p>Geometric Ornament with Interwoven Triangular Shapes</p> 	✓	Ornaments with a basic pattern in the form of a triangle, are given the meaning, namely: "Symbol of human, consciousness and

			the principle of harmony".
9.	<p>Geometric Ornament with Interwoven Circles and Shapes</p> 	✓	<p>An ornament with a circular basic pattern, given the meaning: "Symbol of eternity, perfect expression of justice", while Ornaments with a basic rectangular pattern with tapered ends, given the meaning: "Symbol of physical experience and the physical world of materiality".</p>

10.	<p>Octagonal Star Ornament</p> 	✓	<p>An octagonal star is a combination of two overlapping squares. In Islamic culture this form is called the Star of Glory. In the simplest meaning, the octagonal star is a symbol of glory and peace for Muslim communities.</p>
11.	<p>Crescent Moon Ornament</p> 	✓	<p>The golden crescent moon facing upwards appears to decorate the dome of the mosque. The crescent</p>

			<p>moon symbol is identical to the Islamic religious symbol, the crescent moon is a sign of the new moon. Muslims utilize the crescent moon emblem because it is intimately tied to the Hijriyah calendar</p>
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3. Shri Mariamman Temple

3.1 History of Shri Mariamman Temple

At the end of the 19th century, Indians from Madras, southern India immigrated to Medan as indentured laborers. As their population increased, in 1884 the Sri Mariaman temple was built which was located in an Indian settlement called Kampung Keling or now called Kampung Madras. This temple was built by a young Tamil man named Gurdhuara Sahib who was a worker at a plantation company in North Sumatra. Shri Mariamman Temple, was founded in

1884 M, in Tamil the year kale, 4984. Then a foundation was formed called the Shri Mariamman association, as a Hindu religious legal entity and the regulations at that time were from 1960. This temple has been standing for more than a century , the distinctive architecture and colors of the building make the Shri Mariamman temple so iconic. In 1974 the temple was led by the High Priest S Marimutu. During his leadership, many changes occurred, including in 1988 the temple was completely renovated, at the expense of 2 donors and architects who were brought directly from Tamil South India. Completed in 1991, the temple was inaugurated directly by the Governor of North Sumatra at that time, Raja Inal Siregar. The statue of Goddess Shri Mariamman in the middle of the altar is the reason why this temple is named Shri Mariamman temple. Goddess Shri Mariamman is the main Goddess of South Indian Hindus, originating from rural areas of Tamil Nadu.



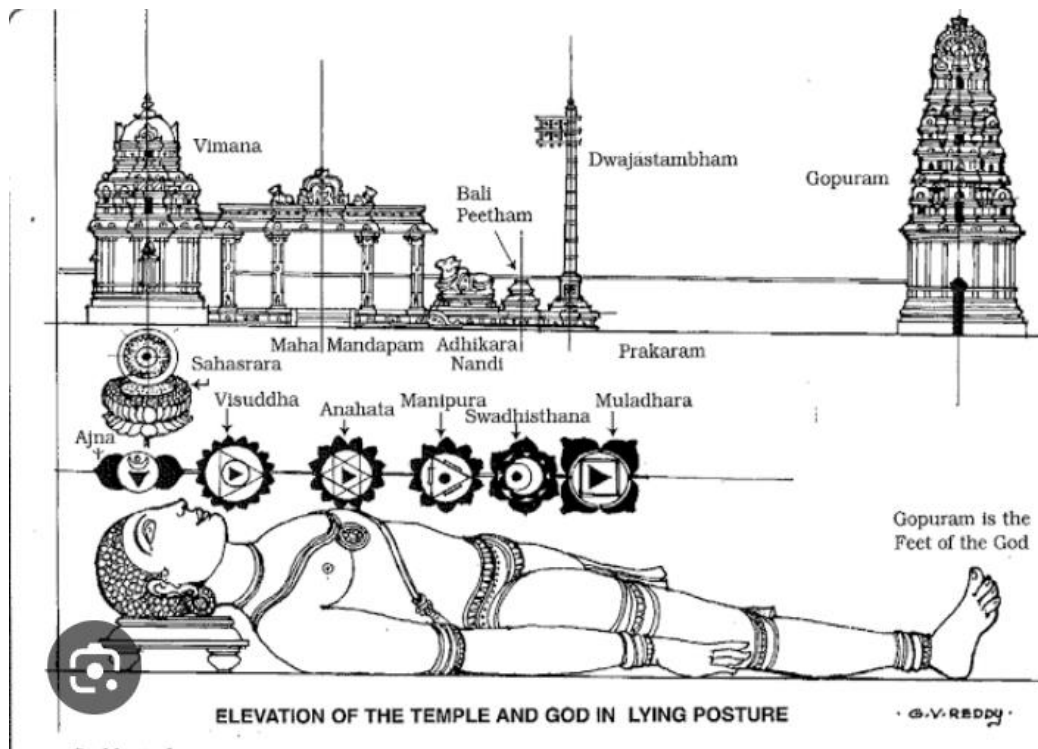
Picture 4.32 Shri Mariamman Temple

3.2 Description of Shri Mariamman Temple Building

This temple is a Hindu temple located in the Madras Village area. The name Sri Mariamman Temple refers to the mother of the universe Goddess Shri Mariamman who chose to live in a small and remote place. According to Hindu belief, the Goddess Mariamman is a goddess who is believed to have the power to cure various diseases, eliminate disease outbreaks in the form of minor illnesses and serious illnesses and can send rain when experiencing a barren dry season. The temple is surrounded by a 2.5 m high stone wall filled with carvings and statues. The temple building is covered by a temple crown featuring statues of gods and goddesses. The temple gate is decorated with a gopuram, which is a terraced tower that can usually be found at the gate of Hindu temples from South India or a kind of gate. This building adopts temple buildings in Indonesia and buildings in India. Inside the temple there are also various ornaments and statues depicting Hindu teachings and Indian culture.

The structure of the temple building resembles the human body. The human body as a temple is described as a person lying on his back with his head and trunk on the ground but his legs raised together at a right angle to the body. The placement of human forms in meditation position in a grideon regularly governs temple construction in India.

Hindu temples have several principle spaces in their design, namely Garbha griha, Mandapa, and gopura (Santoso, 2008).



Picture 4.33 The Conception of the Human Body as a Temple

3.2.1 Garbha Griha

The part that is always located in the North East is the garbha griha (sanctum sanctorum) where the murthi or deity resides (representing the head in the human body). The garbhagriha is the most sacred chamber in the *Mandira*, where the murti of the main deity worshiped in the temple is enshrined. Garbhagriha means uterine chamber. There are no pillars, windows or ventilators. This is the inner and most sacred worship area of the temple. The inner sanctum where the chief deity Shri Mariamman is located. Main prayer hall with richly decorated ceilings. The location of three shrines in the main temple is marked by an ornately embellished onion dome which can be seen from outside.



Picture 4.34 Garbha Griha



Picture 4.35 Vimana Garbha Griha

3.2.2 Mandapa

In Indian architecture, mandapa is a pillared hall or pavilion for public rituals, especially as featured in Hindu temple building. In temples, one or more mandapas are frequently positioned between the sanctum and the temple entrance, on the same axis. The mandapa room is usually square or rectangular in design, similar to the main temple edifice (vimana). It is part of the temple complex and is utilized for religious dance and music.



Picture 4.36 Mandapa

3.2.3 Gopuram

Gopuram (singular: Gopura) is a multi-story tower. Vimana with tiered roofs like pyramids are generally made of brick plastered with cement and then finished with a small "dome" (popular in South India). The layout is rectangular, with a barrel-vaulted ceiling. The exterior walls are adorned with statuary. The gopuram at the Shri Mariamman Temple is located at the top of the temple entrance. This gopuram is the most noticeable feature of Indian Hindu temples.



Picture 4.37 Gopuram (Raja Gopuram)

3.3 Ornamental Forms and Semiotics in the Ornaments of Shri Mariamman Temple

In the Shri Mariamman temple building in Medan, there are several parts of the temple complex (Garbha griha, Mandapa, Gopuram) which are decorated

with ornaments. These ornaments are architectural (building shape) and ornamental (decoration).

The forms of ornaments found in the Shri Mariamman Temple in Medan are as follows:

3.3.1 Floral Ornament

The Shri Mariamman Temple ornament contains floral embellishments, including:

1. Lotus Flower Ornament



Picture 4.38 Lotus Flower Ornament

The lotus flower is the king of flowers. Because, this flower can live in three realms, namely: land, water and air as a symbol of the Three Realms of God Almighty God. In Hinduism, the lotus flower was chosen as the right symbol to describe the purity and majesty of Ida Sang Hyang Widhi because it fulfills the

following elements: First, the number of leaves is eight, representing the number of manifestations of Ida Sang Hyang Widhi in the eight cardinal directions as the horizontal position. Second, the top of the crown as a flower essence which depicts the vertical position of Ida Sang Hyang Widhi in his various manifestations. Thus, from the concept of Tapak Dara and asta dala (asta eswarya), Ida Sang Hyang Widhi stands on the Padma flower with all his shakti, rotating the universe and its contents, so that all beings are happy. This is more often called the prawartana chakra, or the gilingin chakra.

The red lotus flower along with three other lotuses have been the inspiration for the conception of the four main colors in the Hindu view, namely red, blue, yellow and white. This conception of the four main colors is then compared with the conception of the four main cardinal directions known in the Hindu Cosmogonist view as north, east, south and west which has also given birth to a determination that (a) the color red (padma) is in the south as a symbol of God. Brahma; (b) the color blue (utpala) or black is in the north as a symbol of Lord Vishnu; (c) the color yellow (nilpala) is in the west as a symbol of God Mahadeva; and (d) the white color (kumuda) is in the east as a symbol of Dewa Iswara. This lotus flower ornament can be found on the ceiling of the temple as a lamp ornament.

3.3.2 Animal Statue and Ornament

The Shri Mariamman Temple contains various animal embellishments and statues, including:

1. Elephant Statue

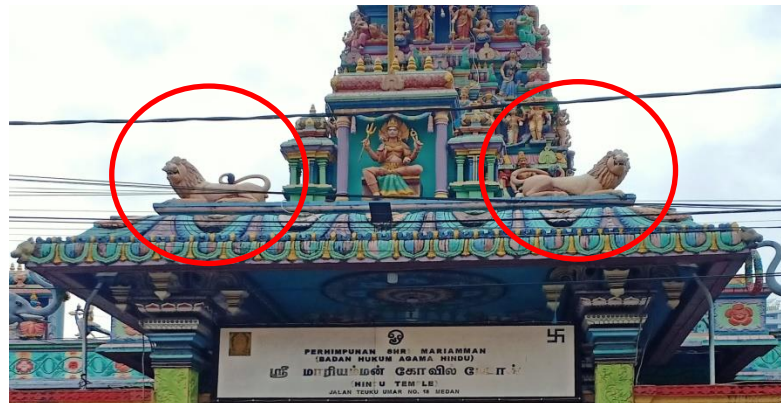


Picture 4.39 Elephant Statue

In Hinduism, elephants are revered as sacred animals, and are associated with Lord Ganesha, the god of wisdom, knowledge, and new beginnings. Ganesha is depicted with an elephant head and a human body, and is often shown with his trunk facing upwards. An elephant with its trunk upwards is considered a symbol of good fortune, prosperity and success.

Elephants have played an important role in Indian history, from ancient times to the Mughal dynasty and beyond. Elephants are venerated as Lord Ganesha and are believed to bring good luck and prosperity. It is considered sacred because of its association with divinity. Elephants are kept in temples in South India as part of temple worship rituals. Elephant idols adorn the entrances of many ancient temples, such as the Shri Mariamman Temple where the entrance is decorated with elephant statue ornament.

2. Lion Statue



Picture 4.40 Lion Statue

The lion is the god Brahma's chariot (vehicle). Lord Brahma is regarded as the creator god of everything. The lion's mouth is depicted as open as if he were pronouncing the character "Aum" which symbolizes the sacred concept of Hinduism. This lion statue ornament is found at the top of the temple gate on the right and left sides. This lion statue is also found in front of the garbha griha and is part of the worship. Shri Mariamman Temple is identical with lion because the core of worship at this temple is the god Brahma.

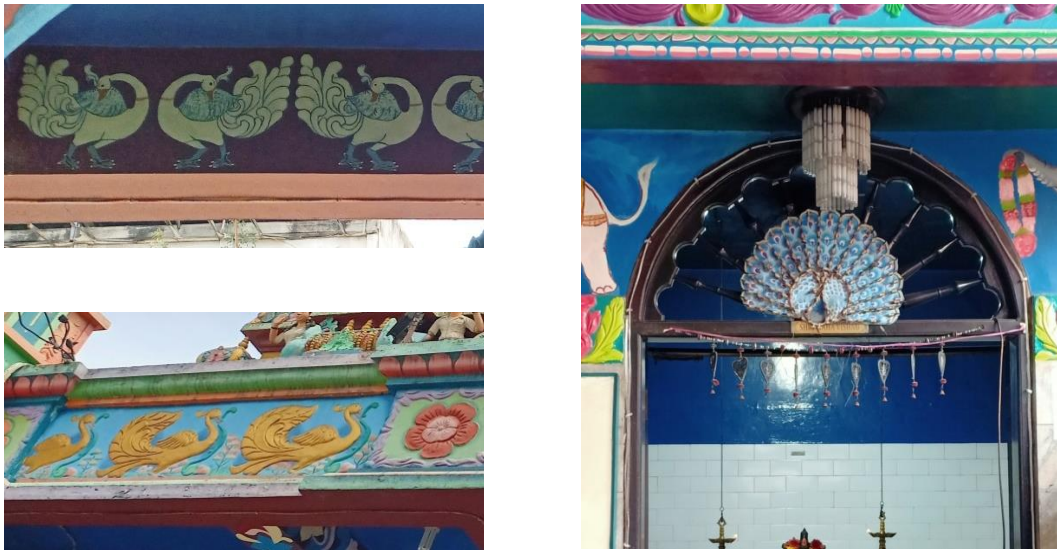
3. White Cow Statue



Picture 4.41 White Cow Statue

Cows are believed to be the vehicle of Lord Shiva. Nandi, Nandiswara, Nandikeshwara, or Nandideva is the ox that is the vehicle of the god Shiva in Hindu mythology. He also looks after Shiva and Parvati. Temples that are identical to the statue of Nandi (ox) are usually temples where the god Shiva is worshiped. This bull statue ornament is found on the upper edge of the temple roof. At the Shri Mariamman temple there is a bull statue ornament because the Shri Mariamman temple is the central temple where there are 5 gods in it and one of them includes Lord Shiva.

4. Peacock Ornament



Picture 4.42 Peacock Ornament

The peacock is a symbol of authority and glory as the meaning depicted in the vehicle of God Maheswara, as the guardian of natural spiritual balance. The peacock is also a vehicle for the Goddess Saraswati which illustrates that in Hindu stories & traditions, the beauty of the Goddess is said to be the meaning behind

Hari Raya Saraswati, which is said to be a beauty full of authority. Peacocks are seen as birds of immortality. This peacock ornament is found on the inside and outside of the temple roof, and above the entrance to the worship room.

3.3.3 Deity Statue

The Shri Mariamman Temple contains various deity statues, including:

1. Tuwarasakti Statue



Picture 4.43 Tuwarasakti Statue

Tuwarasakti statues can be found on both sides of the temple entrance. Tuwarasakti is described as a female guardian of the Goddess Shri Mariamman with a beautiful face. These two Tuwarasakti statues are symbolized as guardians of the temple door.



Picture 4.44 Tuwarasakti Statue on the Right Side



The Tuwarasakti statue is depicted as a beautiful woman with four arms carrying a trident, gada, and pasa. In the Tuwarasakti statue which is on the right side of the door, one of the palms is facing upwards which means inviting entry.







Picture 4.45 Tuwarasakti on the Left Side



Tuwarasakti is shown as a lovely woman with four arms holding a trident, gada, and pasa. One of the hands of the Tuwarasakti statue on the left side of the door is positioned with the finger pointing upward which means giving a warning.


Table 4.3 Ornament Forms and Semiotic Signs in Shri Mariamman Temple

No.	Ornamental Form	Symbol	Interpretant
1.	Lotus Flower Ornament 	✓	In Hinduism, the lotus flower was chosen as the right symbol to describe the purity and majesty of Ida Sang Hyang Widhi
2.	Elephant Statue 	✓	In Hinduism, elephants are revered as sacred animals. An elephant with its trunk upwards is considered a symbol of good

			fortune, prosperity and success.
3.	<p>Lion Statue</p> 	✓	<p>The lion is the god Brahma's chariot (vehicle). The lion's mouth is depicted as open as if he were pronouncing the character "Aum" which symbolizes the sacred concept of Hinduism.</p>
4.	<p>White Cow Statue</p> 	✓	<p>Cows are believed to be the vehicle of Lord Shiva. Nandi, Nandiswara, Nandikeshwara, or Nandideva is the ox that is the</p>

			vehicle of the god Shiva
5.	Peacock Ornament 	✓	The peacock is a symbol of authority and glory as the meaning depicted in the vehicle of God Maheswara, as the guardian of natural spiritual balance. Peacocks are seen as birds of immortality.
6.	Tuwarasakti Statue 	✓	Tuwarasakti statues are symbolized as guardians of the temple door.
7.	Tuwarasakti on the Right Side		The Tuwarasakti statue is depicted as a beautiful

		✓	<p>woman with four arms carrying a trident, gada, and pasa. In the Tuwarasakti statue which is on the right side of the door, one of the palms is facing upwards which means inviting entry.</p>
8.	<p>Tuwarasakti on the left Side</p> 	✓	<p>One of the hands of the Tuwarasakti statue on the left side of the door is positioned with the finger pointing upward which means giving a warning of negative</p>

			energy.
9.	<p>Gopuram</p> 	✓	<p>The gopuram at the Shri Mariamman Temple is located at the top of the temple entrance. The exterior walls are adorned with statuary. This gopuram is the most noticeable feature of Indian Hindu temples. Rajagopuram, or tower, represents the concept of human feet, which is thought to be God's feet.</p>

The Explanation :

a. Icon

An icon is defined as a sign that demonstrates or exemplifies its object. Peirce, on the other hand, frequently states that an icon is similar to its object. Now, the first requirement says that the object of an icon is a general quality (universal) or relation, but the second implies that it is a specific thing or set of objects. Peirce occasionally indicates that a symbol is only an icon if it possesses or exhibits the quality or relation that it represents. Peirce's viewpoint on the significance of iconic signs. Such signs are, of course, useful for representing specific things: A scale depiction of a structure is much simpler than the equivalent description (Burks, 1949: 675-676).

b. Index

According to Peirce, the function of an index is to relate to or call attention to some characteristic or object in the interpretant's immediate surroundings. In these assertions about indices, as well as in his definition of an index, Peirce is pointing out a little recognized function of indices (the case where an index indicates its object directly), though in his enthusiasm he overlooks the commonly recognized function of these signs (the case where an index indicates its object by referring to another sign that names the object). Indexical symbols are used in speech and writing to refer back (or forward) to concepts, people, locations, periods, and so on that have been signified or named by prior signs. In this scenario, indices can be utilized to replace previously used language terms (Burks,

1949: 677-678). A sign index that is dependent on the existence of a denotation or has a causal link with what it symbolizes.

c. Symbol

A symbol has no resemblance between the signifier and the signified. The connection between them must be learned culturally. Symbols are conventional and arbitrary, relying on common usage to discern meaning. A symbol is obviously defined to an interpretant by placing the interpretant in existential connection with (i.e., pointing to) examples and counter-instances of the notion indicated by that symbol (Burks, 1949: 679). Symbolic signs are created or "agreed upon" in the internal or external world for specific reasons.

Table 4.4 The Dominant Semiotic Types of the Three Historical Heritage Sites

No.	Types of Semiotic	Frequency
1.	Icon	0
2.	Index	0
3.	Symbol	31
Total		31

Symbol is the main type of the three historical heritage buildings. Symbol indicates that the three historical heritage buildings are attempting to demonstrate signs of the universe and culture that affected the building, because in general symbols must be understood culturally. In other words, the architect desired that every sign in the ornament or architecture be understood by everyone. People who

understand the significance of historical heritage buildings will interpret them in terms of cultural values and as a kind of conduct in everyday life.

C. Discussion

Medan is one of the cities in Indonesia which is rich in potential historical heritage building, both Dutch colonial heritage and the legacy of glorious kingdoms in the past. This historical heritage can be proven by the existence of historical buildings in the Medan city environment. The existence of historical heritage building in the city of Medan reflects that holistically the city of Medan has a lot of historical heritage and is evidence of the civilization and culture of the city of Medan in the past. The distinctive architecture and ornaments show the cultural and noble values that existed in the characteristics of these historical heritage buildings in the past.

Historical places in Medan city are historical tourism destinations for history and culture lovers. From the architectural beauty of the building and the myriad of historical stories that summarize old stories about the heritage, it attracts the attention of visitors from all over the world. To maintain the identity of the Medan city, it is necessary to promote the introduction of culture, especially historical buildings which must be cared for and preserved so that the younger generation of Medan can continue to know and even love the cultural roots of the city.

In the research, historical heritage has a function as a cultural code which is represented by signs that exist in ornaments and architecture which symbolize

the meaning of the historical building. Medan city consists of various ethnicities and cultures so that historical heritage shows the existence of cultural differences in the people of Medan city through signs. These signs mean that people know that their region is an area that consists of various cultures that have strong cultures in the form of cultural values that must be known and researched.

D. Research Findings

Based on the analysis of the data gathered in this study, the following findings can be made:

1. There are 31 semiotics signs found in the three historical heritage sites in the city of Medan that characterize the sign in accordance with the meaning of the ornamentation and architecture. The 31 semiotics signs that found in the three historical heritage sites *are*: Maimun Palace (11), the Grand Mosque Al-Mashun (11), and Shri Mariamman Temple (9).
2. The ornaments at the Maimun Palace building are a variety of Malay architectural decorations that mainly consist of plant and animal motifs. The meaning included in each ornament, which is preserved in the signs on the ornaments of the Maimun Palace building, provides counsel, the image of the owner of the house, human character, all of which are things that happen in life.
3. The ornaments on the Grand Mosque Al-Mashun building are dominated by plant and geometric motifs, a combination of Malay architecture. The architecture of the building is the result of acculturation from several

countries. The symbolism included in each ornament, which is retained in the signs on the ornaments of the Al-Mashun Grand Mosque edifice, brings good hope, harmony, and peace for the Muslim community, as well as blessings.

4. The dominant type of semiotics in Shri Mariamman Temple is symbols. The meaning of the semiotics type of ornamentation and architecture of the Shri Mariamman Temple based on the dominant type is conveying the cultural values of the Hindu religion, concepts, rules/norms and teachings of the Hindu religion with signs that have a connection between the signs and what is presented in the Shri Mariamman Temple (symbols). The architecture of the Shri Mariamman Temple building cannot be separated from the rules in the holy scripture, the architecture must follow what is contained in sacred Hindu literature.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the research, the following conclusions were reached from this study:

1. As the researcher has demonstrated in the research, there are two types of semiotics contained in the ornaments and architecture of the three historical heritages. Icon and Symbol are the two categories of semiotic that occur in the historical heritage.
2. There are 31 semiotics signs found in Medan's three historical heritage sites that characterize the sign based on the meaning of the ornaments and architecture. The three historical heritage sites with the most semiotics signs are Maimun Palace (11), the Grand Mosque Al-Mashun (11), and Shri Mariamman Temple (9).
3. The dominant type of the three historical heritage buildings is symbol. It can be concluded that the interpretive meaning of signs in historical heritage buildings is a form of cultural symbol that reflects the cultural values in the historical heritage building.

B. Suggestion

Based on the conclusion above, There are some constructive points suggested as follows :

1. For the writer, it is recommended to continue developing semiotic theories in order to generate fresh findings.
2. For the readers, it is suggested better to comprehend the semiotic analysis that is employed in historical heritage building in Medan, so that they would understand the cultural values and semiotic meaning of ornament and architecture of historical heritage in Medan.
3. For other researchers, It may be handy as a reference should they decide to discuss and observe the same issue for their research. It is suggested that the research be carried out by extending the study on other literature in order to acquire fresh findings specifically relevant to the semiotic meaning of signs.

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APPENDIX

Appendix 1 (The Symbol of the Deli Sultanate)



Picture 4.46 The Symbol of the Deli Sultanate

The symbol of the Deli Sultanate is located on the top wall of the palace entrance and on the roof of the Sultan's throne.

Table 4.5 The shape, structure, color, and meaning of the symbols of Deli Sultanate

No.	Shape, structure, and color	Meaning
1.	Crown with star at the top	Symbol of leadership because of Allah Subhanahu Wa Ta'ala
2.	Three-tiered umbrella	The great umbrella depicts the level of protection, namely the king, the big man, and the people

3.	Flag/pataka, yellow cloth with two gold stars, top corner tied to an Agam spear	The sign of an inspired, awake and wise sultanate
4.	Berambu spear	Outer main guard (regalia)
5.	Sword	Second guard (regalia)
6.	Kris	Third or final guard (regalia)
7.	Cotton arrangement	Prosperity
8.	Arrangement of tobacco leaves	Glory (known as deli tobacco throughout the world)
9.	Shield with images of petaratna, stick and tepak	Traditional law leaders and the people are protected
10.	Big star under the shield	Guidance light
11.	Five tail wings on the bottom	The five Islamic laws are the basis
12.	Symmetrical	Fair, not heavy-side
13.	Colors	Yellow means good luck and glory, white means clean, and green means life force

Appendix 2 (The Sacred Symbol of Hinduism)



Picture 4.47 The Sacred Symbol of Hinduism

The sacred symbol of Hinduism is located right on the main chamber of worship or what is called garbha griha and this symbol is also found on top of Rajagopura.

Table 4.6 The Form and Meaning of the Sacred Symbol of Hinduism

No.	Form	Meaning
1.	Om or Aum (ॐ) Script	Om is a symbol that represents a sacred sound, mantra, and prayer in Hinduism. Om means supreme energy (a sonic representation of the Divine) and is thought to represent the Trimurti.
2.	Trishula (three-bladed spear)	Trishula is a symbol of divinity. Trishula means destroying all kinds of suffering. As a weapon of the god Siwa, Trishula represents Siwa's three attributes: creator, preserver, and melter of the universe and everything in it.

Appendix 3 (Interview Question)

1. Interview Question of Maimun Palace

No	Question
1.	What is the history of the founding of this Maimun Palace?
2.	Is there any meaning in every architecture of this Maimun Palace?
3.	What types of ornaments are there in this Maimun Palace?
4.	Does each ornament contain a symbolic meaning?
5.	Can you explain the meaning of each ornament?
6.	What makes tourist interested in visiting this building?
7.	Maimun Palace is actually an acculturation of which culture?

2. Interview Question of Raya Mosque

No	Question
1.	What is the history of the founding of this Raya Mosque?
2.	Is there any meaning in every architecture of this Raya Mosque?
3.	What types of ornaments are there in this Raya Mosque?
4.	Does each ornament contain a symbolic meaning?
5.	Can you explain the meaning of each ornament?
6.	What makes tourist interested in visiting this building?
7.	Raya Mosque is actually an acculturation of which culture?

3. Interview Question of Shri Mariamman Temple

No	Question
1.	What is the history of the founding of this Shri Mariamman Temple?
2.	Is there any meaning in every architecture of this Shri Mariamman Temple?
3.	What types of ornaments are there in this Shri Mariamman Temple?
4.	Does each ornament contain a symbolic meaning?
5.	Can you explain the meaning of each ornament?
6.	What makes tourist interested in visiting this building?
7.	Shri Mariamman Temple is actually an acculturation of which culture?

Appendix 4

(Biodata of Informant at Maimun Palace)

Name : Tengku Moharsyah Nazmi

Place of Born : Medan

Date of Birth : May 06, 1976

Address : Jl. Sultan Ma'mun No. 66 Medan, Kompleks Istana
Maimun

Carrier : - Maimun Palace Guide
- General Secretary of the Ma'mun Al-Rasyid Foundation



Appendix 5

(Biodata of Informant at the Grand Mosque Al-Mashun)

Name : H. Muhammad Hamdan

Place of Born : Stabat

Date of Birth :

Address : Jl. Tinta, Medan Petisah

Carrier : - The Grand Mosque Al-Mashun Guide
- Administrator of the Grand Mosque Al-Mashun



Appendix 6

(Biodata of Informants at Shri Mariamman Temple)

Informant 1

Name : Pandita M. Chandra Bose, S. Sos

Place of Born : Kuala Binge

Date of Birth : May 25, 1949

Address : Jl. Bunga Terompet 1 No. 14

Carrier : The Head of Shri Mariamman Medan Association



Informant 2

Name : Pandita Dharma

Place of Born : Saentis

Date of Birth : April 01, 1989

Address : Jl. Marelan Pasar 1 Tengah, Medan Marelan

Carrier : Temple Priest since 2008



Appendix 7 (K-1)



FORM K 1

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
 Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Yth : Ketua dan Sekretaris
 Program Studi Pendidikan Bahasa Inggris
 FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama Mahasiswa : Ika Bella Santika
 N P M : 1902050084
 Program Studi : Pendidikan Bahasa Inggris
 Kredit Kumulatif : 115 Sks

IPK = 3.72

Persetujuan Ketua/ Sekretaris Prog. Studi	Judul yang diajukan	Disyahkan Oleh Dekan Fakultas
09/12/2022 	The Symbolic Agency of Heritage as a Historical Tourism Destination : A Semiotic Analysis	
	Investigating the Relationship between Argument Structure and Persuasive Essay Quality in Students' Persuasive Writing	
	The Impact of a Questioning Strategy and Guided Reciprocal Teaching on EFL Students' Reading Comprehension Achievement	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 09 Desember 2022

Hormat Pemohon,

Ika Bella Santika

Dibuat Rangkap 3 :
 - Untuk Dekan/Fakultas
 - Untuk Ketua Prodi
 - Untuk Mahasiswa yang bersangkutan

Appendix 8 (K-2)



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. KaptenMukhtarBasri No.3 Telp.(061)6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

FORM K 2

KepadaYth : Ketua dan Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Ika Bella Santika
NPM : 1902050084
ProgramStudi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

“The Symbolic Agency of Heritage as a Historical Tourism Destination : A Semiotic Analysis”

Sekaligus saya mengusulkan/menunjuk Bapak sebagai :

Dosen Pembimbing : Dr. Bambang Nur Alamsyah, M. Hum.

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya.
Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya.
Akhirnya atas perhatian dan kesediaan Bapak saya ucapkan terima kasih.

Medan, 09 Desember 2022
Hormat Pemohon,

Ika Bella Santika

Dibuat Rangkap3 :
- Untuk Dekan/Fakultas
- Untuk Ketua Prodi
- Untuk Mahasiswa yang bersangkutan

Appendix 9 (K-3)

**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Jln. Mukthar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3**

Nomor : 3460/II.3/UMSU-02/F/2022
Lamp : ---
Hal : **Pengesahan Proyek Proposal
Dan Dosen Pembimbing**

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan Perpanjangan proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : **Ika Bella Santika**
N P M : 1902050084
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **The Symbolic Agency of Heritage as a Historical Tourism
Destination: A Semiotic Analysis.**

Pembimbing : **Dr. Bambang Nur Almamsyah.,M.Hum.**

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak selesai pada waktu yang telah ditentukan.
3. Masa daluwarsa tanggal : 19 Desember 2023

Medan 25 Jumadil Awal 1444 H
19 Desmeber 2022 M



Dra. Hj. Syamsuurnita,MPd.
NIDN : 0004066701

Dibuat rangkap 5 (lima) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing Materi dan Teknis
4. Pembimbing Riset
5. Mahasiswa yang bersangkutan :

WAJIBMENGKUTISEMINAR



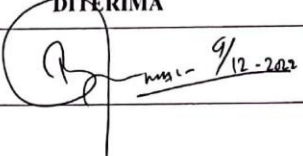
Appendix 10 (Permohonan Persetujuan Judul Skripsi)



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. KaptenMukhtarBasri No.3 Telp.(061)6619056 Medan 20238
Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

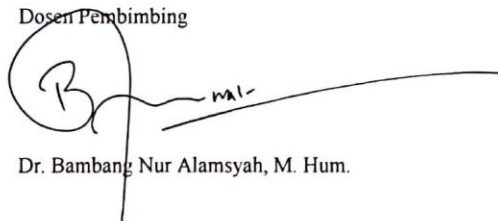
Nama : Ika Bella Santika
NPM : 1902050084
Program Studi : Pendidikan Bahasa Inggris

JUDUL	DITERIMA
The Symbolic Agency of Heritage as a Historical Tourism Destination: A Semiotic Analysis	 msl- 9/12-2022

Bermohon kepada Dosen Pembimbing untuk mengesahkan judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

Medan, 09 Desember 2022

Disetujui oleh
Dosen Pembimbing


Dr. Bambang Nur Alamsyah, M. Hum.

Hormat Pemohon


Ika Bella Santika

Appendix 11 (Berita Acara Bimbingan Proposal)



MAJELIS PENDIDIKAN TINGGI
 UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
 FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
 Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
 Website: <http://www.fkip.umtsu.ac.id> E-mail: fkip@umtsu.ac.id



BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
 Fakultas : Keguruan dan Ilmu Pendidikan
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
 Nama : Ika Bella Santika
 NPM : 1902050084
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : The Symbolic Agency of Heritage as a Historical Tourism Destination:
 A Semiotic Analysis.

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
09/Desember 21	Acc Judul	
26 - Dec - 2023	Chapter I . Background of the Study The Identification of Problem Scope and Limitation	
19 - Jan - 2023	Chapter II . Theoretical Framework Conceptual Framework	
03 - Feb - 2023	Chapter III . Source of Data Technique of Collecting Data	
09 - Mar - 2023	Technique of Analyzing Data	
08 - Juni - 2023	Acc to Sempro	

Diketahui oleh:
 Ketua Prodi

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

Medan, 08 Juni 2023

Dosen Pembimbing

(Dr. Bambang Nur Alamsyah, S.Pd., M.Hum.)

Appendix 12 (Berita Acara Seminar Proposal)



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
 Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30
 Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Jum'at Tanggal 23 Bulan Juni Tahun 2023 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Ika Bella Santika
 N.P.M : 1902050084
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : The Symbolic Agency of Heritage as a Historical Tourism Destination:
 A Semiotic Analysis

No	Masukan dan Saran
Judul	—
Bab I	Revise based on the revised /checked Proposal
Bab II	Provide relevant theories
Bab III	- Specify the research design - Explain how will you collect the data
Lainnya	Check the Writing System
Kesimpulan	[] Disetujui [] Ditolak [✓] Disetujui Dengan Adanya Perbaikan

Dosen Pembahas

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

Dosen Pembimbing

(Dr. Bambang Nur Alamsyah, M.Hum.)

Panitia Pelaksana

Ketua

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

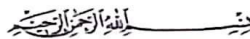
Sekretaris

(Rita Harisma, S.Pd., M.Hum.)

Appendix 13 (Lembar Pengesahan Hasil Seminar Proposal)



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkp@umsu.ac.id



LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Ika Bella Santika
N.P.M : 1902050084
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : The Symbolic Agency of Heritage as a Historical Tourism Destination:
A Semiotic Analysis.

Pada hari Jumat, tanggal 23, bulan Juni, tahun 2023 sudah layak menjadi proposal skripsi.

Medan, 05 September 2023

Disetujui oleh:

Dosen Pembahas

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

Dosen Pembimbing

(Dr. Bambang Nur Alamsyah, M.Hum.)

Diketahui oleh
Ketua Program Studi,

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

Appendix 14 (Surat Keterangan)



MAJELISPENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan Dan Ilmu Pendidikan
Universitas Muhammadiyah Sumatera Utara Menerangkan Bahwa:

Nama : Ika Bella Santika
Npm : 1902050084
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : The Symbolic Agency of Heritage as a Historical Tourism
Destination: A Semiotic Analysis

Benar telah melakukan seminar proposal pada hari Jum'at tanggal 23 bulan Juni 2023

Demikian surat keterangan ini dibuat untuk memperoleh surat izin riset dari dekan fakultas
atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih

Medan, November 2023

Ketua Program Studi

Pirman Ginting, S.Pd., M.Hum

Appendix 15 (Surat Izin Riset Istana Maimun)



UMSU
Unggul | Cerdas | Terpercaya

Bila membaca surat ini agar diperhatikan nomor dan tanggalnya

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

UMSU Terakreditasi Unggul Berdasarkan Keputusan Badan Akreditasi Nasional Perguruan Tinggi No. 1913/SK/BAN-PT/Ak.KP/PT/XU/2022

Pusat Administrasi: Jalan Mukhtar Basri No. 3 Medan 20238 Telp. (061) 6622400 - 66224567 Fax. (061) 6625474 - 6631003

<https://fkip.umsu.ac.id> fkip@umsu.ac.id [umsumedan](#) [umsumedan](#) [umsumedan](#) [umsumedan](#)

Nomor : 3139 /II.3/UMSU-02/F/2023
Lamp : ---

Medan, 19 Shafar 1445 H
5 September 2023 M

H a l : Izin Riset

Kepada : Yth. Bapak/Ibu Kepala
Pengurus Istana Maimun
Di
Tempat.

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

Nama : **Ika Bella Santika**
N P M : 1902050084
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **The Symbolic Agency of Heritage as a Historical Tourism Destination: A Semiotic Analysis.**

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



Wassalam
a.n. Dekan
Wakil Dekan III

Dr. Mandra Saragih, M.Hum.
NIDN : 0124128402

****Pertinggal**



Appendix 16 (Surat Izin Riset Masjid Raya)



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

UMSU Terakreditasi Unggul Berdasarkan Keputusan Badan Akreditasi Nasional Perguruan Tinggi No. 1913/SK/BAN-PT/Ak.KP/PT/XI/2022

Pusat Administrasi: Jalan Mukhtar Basri No. 3 Medan 20238 Telp. (061) 6622400 - 66224567 Fax. (061) 6625474 - 6631003

<https://fkip.umsu.ac.id> fkip@umsu.ac.id [umsu](#) [umsu](#) [umsu](#) [umsu](#)

Unggul | Cerdas | Terpercaya

Bila memperoleh surat ini agar dicetak dan nomor dan tanggalnya

Nomor : 3141 /II.3/UMSU-02/F/2023
Lamp : ---

Medan, 19 Shafar 1445 H
5 September 2023 M

H a l : Izin Riset

Kepada : Yth. Bapak/Ibu Kepala
Pengurus Masjid Raya Medan
Di
Tempat.

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

Nama : Ika Bella Santika
N P M : 1902050084
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **The Symbolic Agency of Heritage as a Historical Tourism Destination: A Semiotic Analysis.**

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



Wassalam
a.n.Dekan
Wakil Dekan III

Dr. Mandra Saragih, M. Hum.
NIDN : 0124128402

****Pertinggal**



Appendix 17 (Surat Izin Riset Kuil Shri Mariamman)



UMSU
Unggul | Cerdas | Terpercaya
Bisa membuat surat ini agar dikeluarkan nomor dan tanggalnya

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

UMSU Terakreditasi Unggul Berdasarkan Keputusan Badan Akreditasi Nasional Perguruan Tinggi No. 1913/SK/BAN-PT/Ak.KP/PT/XU/2022
Pusat Administrasi: Jalan Mukhtar Basri No. 3 Medan 20238 Telp. (061) 6622400 - 66224567 Fax. (061) 6625474 - 6631003
<https://fkip.umsu.ac.id> ✉ fkip@umsu.ac.id 📘 umsumedan 📺 umsumedan 📺 umsumedan 📺 umsumedan

Nomor : 3140/II.3/UMSU-02/F/2023
Lamp : ---

Medan, 19 Shafar 1445 H
5 September 2023 M

H a l : Izin Riset

Kepada : Yth. Bapak/Ibu Kepala
Pengurus Kuil Shri Mariamman Medan
Di
Tempat.

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

Nama : **Ika Bella Santika**
N P M : 1902050084
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **The Symbolic Agency of Heritage as a Historical Tourism Destination: A Semiotic Analysis.**

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



Wassalam
a.n.Dekan
Wakil Dekan III

Dr. Mandra Saragih, M.Hum.
NIDN: 0124128402

****Pentinggal**



Appendix 18 (Surat Balasan Istana Maimun)



YAYASAN SULTAN MA'MOEN AL RASYID
(SULTAN MA'MOEN AL RASYID FOUNDATION)

يَاسَن سُلْطَن مَآمُؤَن اَلرَاشِيْد

Jl. Sultan Ma'moen Al Rasyid No. 66 (Istana Maimun) Medan 20131, Indonesia. Telp. +62 61 - 6524266, home page : www.istanamaimun.com

Nomor : 06/Set-YASMAR/IX/23 Medan, 15 September 2023
Perihal : Surat Izin Pengambilan Data

Kepada Yth. :
Universitas Muhammadiyah Medan
Fakultas Keguruan dan Ilmu Pendidikan
Di,-

T e m p a t-

Dengan hormat,

Berdasarkan surat saudara terkait Permohonan Pengambilan Data Di Istana Maimun sebagai persyaratan menyelesaikan tugas akhir, Maka bersama surat ini Yayasan Sultan Ma'moen Al Rasyid memberikan izin pengambilan data tersebut, pengambilan data dilakukan oleh mahasiswa yang bernama :

-Ika Bella Santika – 1902050084

Demikian surat izin ini kami sampaikan, kami ucapkan terima kasih.

Hormat Kami,



Sabina Mediana, SE
Sekretaris

Appendix 19 (Surat Balasan Masjid Raya)



**BADAN KEMAKMURAN MASJID RAYA
AL-MASHUN MEDAN**
JLN. SM. RAJA / JLN. MASJID RAYA MEDAN

Medan, 9 September 2023

Nomor : 73/BKM.AM/IX/2023
Lampiran : -
Hal : Izin Riset

Kepada Yth,
Sdr. Dekan / Wakil Dekan III Fakultas
Keguruan dan Ilmu Pendidikan
Di -
Tempat

Assalamualaikum Warahmatullahi wabarakatuh.

Schubungan dengan surat Sdr. nomor : 3141/II.3/UMSU-02/F/2023 tanggal 19 Shafar 1445 H
(5 September 2023 M), hal izin Riset atas nama :

Nama : Ika Bella Santika
N P M : 1902050084
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : The Symbiotic Agency of Heritage as a Historical Tourism
: Destination A Semiotic Analysis.

Menerangkan bahwa nama yang tersebut diatas, Benar telah mengadakan Riset di Masjid Raya Al Mashun Medan.

Demikian Surat Keterangan ini kami berikan, untuk dapat dipergunakan seperlunya.

Wassalam

**Badan Kemakmuran
Masjid Raya Al Mashun Medan**

Ketua, Sekretaris,

Dr. H. Ulumuddin Siraj.  
Ir. H. Zaini Hafiz Azhari.

Appendix 20 (Surat Balasan Kuil Shri Mariamman)

CHIEF EXECUTIVE BOARD OF THE
SHRI MARIYAMMAN TEMPEL
ORGANISATION (AUTHORISED
BODY OF THE HINDU/RELIGION)



PENETAPAN
JM. MENTERI KEHAKIMAN R.I.
Tgl. 14 - 4 - 1960 No. 7 A. 5/24/14
TAMBAHAN BERITA NEGARA
Tgl. 8 - 11 - 1960

PERHIMPUNAN SHRI MARIYAMMAN
(BADAN HUKUM AGAMA HINDU)
PUSAT : SHRI MARIYAMMAN KUIL, JALAN TEUKU UMAR No. 18 MEDAN, Ponsel : 0813 7694 3544

SURAT KETERANGAN

NO.071/X/PSM/SU/2023

Perhimpunan Shri Mariamman dengan ini menerangkan bahwa nama mahasiswi di bawah ini:

Nama : Ika Bella Santika
NPM : 1902050084
Jurusan/Prodi : Pendidikan Bahasa Inggris

Benar telah melakukan penelitian/riset untuk penulisan Skripsi yang berjudul : **“The Symbolic Agency of Heritage as a Historical Tourism Destination : A Semiotic Analysis”** di Shri Mariamman Kuil, Jalan Teuku Umar No. 18 Medan terhitung dari tanggal penyerahan surat izin riset sampai dengan selesai.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan seperlunya.

MEDAN, 12 OKTOBER 2023

PERHIMPUNAN SHRI MARIAMMAN MEDAN



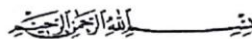
M. CHANDRA BOSE, S.SOS

Appendix 21 (Surat Pernyataan)



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp.061-6619056 Ext, 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Ika Bella Santika
N.P.M : 1902050084
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : The Symbolic Agency of Heritage as a Historical Tourism Destination : A Semiotic Analysis

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, 13 Juni 2024

Hormat saya

Yang membuat pernyataan,



Ika Bella Santika

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

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