

**A SEMIOTIC ANALYSIS ON *TINGKULUAK* TRADITIONAL
CLOTHES OF KOTO GADANG**

SKRIPSI

*Submitted in Partial Fullment of the Requirements
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

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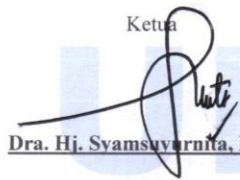
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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
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Dengan ini saya menyatakan bahwa skripsi saya yang berjudul "A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang " adalah 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 sebenarnya benar-benarnya.

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Hormat saya

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ABSTRACT

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Younger generation there was still many who did not know the meaning of the signs used on the *Tingkuluak* Koto Gadang traditional clothes. Many young people feel that this is not important to know so they do not know what the form, function and meaning of the *tingkuluak* adat is. The purpose of this research was to appreciate the types of *Tingkuluak* traditional clothes of Koto Gadang according to the ceremonial system. This study also aims to interpret the function and symbolic meaning of *Tingkuluak* traditional clothes of Koto Gadang and its implementation in the Minangkabau social system, especially in Koto Gadang. This research was conducted using a descriptive qualitative method. Source of data in this study was taken two sources namely primary data sources and secondary data sources. In collecting data, the stages are as observation and interview. Based on the analysis of research data, the grouping was based on age so that the young can respect the old and the old love the young. and there are six types of semiotics on *Tingkuluak* Koto Gadang, namely: Sinsign (1), Legisign (1), Icon (3), Index (1), Symbol (1), and Decisign (3). This research has implications regarding the semiotic knowledge of the *tingkuluak* baju koto gadang custom. This makes it easier for the younger generation to know the traditions.

Keywords: *Semiotic, Traditional, Tingkuluak Koto Gadang*

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This study is entitled “A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang”. In writing this study, there were many difficulties and problems faced by her and without much guidance from the following people, it may be impossible for her to finish the study. Therefore, her would like to express her great thank to those who have given guidance, spirit, motivation and supports during completing this research, they are :

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3. **Dr.Hj Dewi Kesuma Nasution, S.S., M.Hum.**, Deputy Dean I of the Faculty of Teacher Training and Education, Universitas Muhammadiyah

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Finally, with all humility, the researcher realizes that the researcher of this thesis is still far from perfect, if in this writing there are words that are less pleasing, the researcher apologizes profusely and hopefully this thesis can be

useful for all of us. May Allah ta'ala always bless us all. Aamiin.

Medan, Mei 2024
The Researcher

Yuan Novita Sari
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CHAPTER I

INTRODUCTION

A. Background of the Study

Semiotic derives from the Greek *semesion*, meaning sign, *semainon* which means signifier and *semainomenon* meaning signified or indication. Generally, semiotic is the study of signs or an epistemology about the existence or the actuality of sign in societal life. Semiotics is a science or method of analysis to study signs, in the form of devices or symbols that we use in human relations (Yakin & Totu, 2014). Semiotics is the science of signs. Semiotics is the science or method of analysis for studying signs. Signs are tools used to find a way in this world. Semiotics basically wants to examine how humans interpret something. Meaning in this case cannot be equated with communication. Meaning means that objects not only carry information but also form a structured sign system. The study of signs and everything related to them, starting from their function, their relationship with other signs, as well as their transmission and reception by those who use them. Semiotics studies the systems, rules and conventions that allow these signs to have meaning. (Mudjiyanto et al., 2013).

An American pragmatist thinker (C.S. Peirce) and a French linguist (Ferdinand de Saussure) said that in general, the study of a product naturally (for example in terms of written text and pronunciation) is a formal system as a sign (sign). – signet). In a real sense the relationship of words to something sign may not be natural but become conventional; meaning that the language itself contains a system of signs which become meaningful because they are different from other

signs. Semiotics is not limited only to the field of linguistics, because actually anything (such as attitude, how to dress, and even the toy that is played with) can function as a sign (Chandler, 2002).

In the study of culture and its to symbolism, the study is narrowed into a more specific subject matter. As we know, Semiotics is the study of sign or 2 symbol. According to (Umberto Eco, 1976), semiotics concerned everything that can be perceived as a sign. Signs constitute printed and spoken words, images, sounds, gestures, and objects. The system of signs are constituted by the complex meaning-relations that branch of linguistics known as semantics have a common concern with meaning of signs, but John Sturrock argues that whereas semantics focuses on what words mean, semiotic is concerned with how signs mean (Sturrock, 1986).

Once again, the basic method of semiotics is asking what, how, and why something has the meaning that it now has, also applies to clothing. Clothing does not only function as a body cover and politeness but also functions as a non-verbal communication tool, because clothing contains symbols that have various meanings. Likewise in traditional clothes which are typical clothing of a region.

Traditional clothes is a culture result and symbol that marks the development of regions that have their own cultural characteristics. Traditional clothes are a clothing that is used for generations which is one of the identities and can be proud of by most supporters of culture. The development of traditional clothes from time to time always changes, even thought can occur slowly. This matter influenced by the development of fashion styles that develop in society.

The various models, colors, and types of fabrics used in traditional clothes may be changed but do not get to eliminate the characteristics and meaning contained in the traditional clothes.

Indonesia has a diverse tribe and culture. Almost every tribe in Indonesia has its own characteristics and distinctions. This can be shown in clothing and customs. (Suniarini, et.al, 2017) states one of the cultural heritage is symbol and each of this contains different meanings. Each traditional clothing has a different symbolic meaning, especially the *Tingkuluak* Koto Gadang traditional clothing.

Based on the initial observations that the researchers made through interviews, information was obtained that in general the attention and knowledge of the Minangkabau people regarding the form, function and meaning of the *tingkuluak* custom is decreasing which results in many new perceptions about the form, function and meaning of the *tingkuluak* itself and there are still many young people who still do not appreciate the traditions of its cultural heritage. In today's younger generation there are still many who do not know the meaning of the signs used on the *Tingkuluak* Koto Gadang traditional clothes. Many young people feel that this is not important to know so they do not know what the form, function and meaning of the *tingkuluak* adat is. In addition, the lack of description and socialization of *tingkuluak* adat, both from the local government and customary stakeholders, is a major factor in this problem.

From the initial research conducted, it was found that the *tingkuluak* used in the Nagari Koto Gadang is used in traditional ceremonies, weddings, going to invites, baralek pangulu, and others. This *tingkuluak* is part of the Minangkabau

traditional clothing is a head covering. According to (Gouzali, 2004) *tingkuluak* is a cloth covering the heads of women who dress in Minangkabau custom. Meanwhile, according to (Ernatip, 2009) *tingkuluak* is an object used to cover the head as well as a headdress.

The purpose of this research is to inventory the types of *Tingkuluak* traditional clothes of Koto Gadang according to the ceremonial system. This study also aims to interpret the function and symbolic meaning of *Tingkuluak* traditional clothes of Koto Gadang and its implementation in the Minangkabau social system, especially in Koto Gadang.

B. The Identification of Problem

Relate to the background above, the problems was identify as follow:

1. There was still many young people who still did not appreciate their cultural heritage traditions.
2. Younger generation did not know the meaning of the sign used on the *Tingkuluak* traditional clothes of Koto Gadang.
3. The lack of interest of the younger generation to got involved on *Tingkuluak* traditional clothes of Koto Gadang.
4. Many young people felt that this was not important to know so they did not know what the form, function and meaning of *Tingkuluak* traditional clothes of Koto Gadang.

C. The Scope and Limitation

In this research, it is very important to limit the field research. The scope and limitation of this research was about the semantic and the limitation was only the semiotic of *Tingkuluak* traditional clothes of Koto Gadang

D. The Formulation of Problem

Based on the background above, the problem of this research was formulated as the follow:

1. What semiotic signs are used in *Tingkuluak* traditional clothes of Koto Gadang?
2. What are the types of semiotic sign on *Tingkuluak* traditional clothes of Koto Gadang?

E. The Objective of the Study

Based on the problem of the study, the aims of the study were:

1. To know semiotic signs are used in *Tingkuluak* traditional clothes of Koto Gadang
2. To inquire the types of semiotic sign on *Tingkuluak* traditional clothes of Koto Gadang.

F. The Significance of the Study

The significance of the study were expected to be useful theoretically and practically,

1) Theoretically

The researcher hopes that this research will be useful as an additional source of semiotic analysis (study of signs), especially the symbolic meaning contained on the *Tingkuluak* Koto Gadang traditional clothing, so that it is better known and preserved by the community in general and the supporting community in particular.

2) Practically

a. To Researchers

The researcher hopes that this research will be useful to inform them to conduct the same research but with a different point of view on cultural semiotics Koto Gadang.

b. To the reader and people

They are expected to understand the culture better, cultural studies can be analyzed in various fields such as semiotics.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Semiotic Analysis

According to Mayr (2013), the term semiotics (often also referred to as ‘semiology’) derives from the Greek word semeion meaning ‘sign’. It is the study of signs and symbols that focused on words, any communicative element from an image to a hairstyle counts as a sign. As for that, the writer believe that Semiotic is the study of meaning of sign that help people to gathering more information and communicate better and efficient through the signs around.

The study of signs is known as semiotics. Semiotics is a branch of study that includes not only the signs used in daily communication but also references to other things including phrases, images, sounds, gestures, and objects (Husain, 2020). The study of sign rules as a part of social life that Saussure described to as this field of research. Semiotics, according to (Peirce, 1931), was a formal definition of signs which was closely related to logic. According to Peirce, a sign is anything which means something to someone in some way or another. Following that, he said that every concept is a sign. Semiotics is the theory and study of [signs](#) and [symbols](#), especially as elements of language or other systems of communication. Common examples of semiotics include traffic signs, emojis, and emoticons used in electronic communication, and logos and brands used by international corporations to sell us things—"brand loyalty," they call it

(Nordquist, 2018). Semiotics (also called semiotic studies; not to be confused with the Saussurean tradition called semiology which is a part of semiotic) is the of meaning-making, the study of signs and sign processes (semiotic), indication, designation, likeness, analogy, metaphor, symbolism, signification, and communication (Emilia, 2018).

There are two dominant contemporary models of what constitutes a sign, those of the Swiss linguist Ferdinand de Saussure and of the American philosopher Charles Sanders Peirce. According to Saussure, as quoted by (Danesi, 2004), the name of semiotics or semiology is taken from the Greek language “*semeion*“ meaning a sign. Semiology would show what constitutes signs, what laws govern them, then Saussure in (Chandler, 2002) also said that semiotics studies the role of signs as part of social life. On the other hand, the American Philosopher Peirce said in (Sobur, 2016) that sign is something which stands to somebody for something in some respect or capacity.

Ferdinand de Saussure is well known as the father of modern linguistics. His important thoughts refers not in his detailed work in linguistics, but in his general view of representation and his model of language that shaped the semiotic approach to the problem of representation in a wide variety of cultural fields (Short,2007) . For Saussure, the production of meaning depends on language. Language is a system of signs, sound, images, written words, painting, photographs function as signs within language. Material objects can function as a signs and communicate meaning too (Short,2007). Saussure analyzes the sign into two further elements (Chandler,2002). The *form* (the actual word) and the *idea* or

concept in our head with the form is associate. Saussure called the first element, the Signifier, and the second element the corresponding concept it triggers off in the head – the signified. Every time the signifier can hear or read or see it (e.g. the word or image of walkman), it correlates with the signified (the concept of portable cassette player in your head) (Chandler,2002).

The term semiotic is derived from the Greek word *Semeion* denoting sign. In modern usage the concept of semiotics refers to a theory of signification (Gaines,2010). The term semiotic is used in different meanings, depending on whether it is designated (A) any manifested entity under study (B) an object of knowledge, as it appears during and after its description (C) the set of ways that make knowledge about this object possible (Gaines,2010). Semiotic tries to explain combination of sign systematically explains the essential, character, and form of sign, and the process of its signification. Semiotic gives big attentions to everything that can be valued as a sign. Any sign can be used as a signifier that has an important meaning to substitute something else (Chandler,2002).

Semiotics is the study of signs and is the creation of the Swiss linguist Ferdinand de Saussure and the American pragmatist Charles Sanders Peirce (Noth,2004). Independently, they worked to better understand how certain structures were able to produce meaning rather than work on the traditional matter of meaning itself. Semiotic is concerned with everything that can be taken as a sign (Alek, 2018). Semiotics involves the study not only of what we refer to as ‘signs’ in everyday speech, but of anything which stand for something else. In a

semiotic sense, signs take the form of words, images, sounds, gestures and objects (Noth,2004).

The object or subject matter of semiotic inquiry is not just signs but the action or semiotics. This action occurs at a number of levels that can be distinguished or identified as specific spheres or zone of sign activity. The action of sign in creating and molding is this objective sphere of experience. Oddly enough, therefore have been normally pursued apart from any thematic consciousness of what a sign is in its distinctive objectivity (Golden & Gerber, 1990).

Saussure's work on semiotics is better known, and Peirce argued that there was no inherent or necessary relationship between that which carries the meaning (the signifier, usually a word or symbol) with the actual meaning which is carried (the signified). For example, the word "car" that meaning is carried by the letter c-a-r (Gaines, 2010)

An important concept in semiotics is that signs and meaning are unlimited, which is also referred as "unlimited semiotics". This principle explains that one or set of signs can take the place of some other sign or set of signs. An artist would eventually run out of signs with which to carry meaning, and that would be the end of art itself (Noth,2004).

Besides that, (Barthes, 1986) state that images, gesture, musical sound, or anything can be a sign, whatever their substance because semiotics aims to take in any system of signs. From a different expert, (Sobur, 2016) state that semiotics is a science or method to analyze signs. Hippocrates (460-377 B.C.) in (Sebeok,

2001,) was the founder of Western medical science, who established semiotics as a branch of medicine for the study of symptoms - a symptom being, in effect, a semeion 'mark, sign' that stands for something other than itself.

From several definitions above, the researcher conclude that semiotics is a study about signs. Semiotics is a science or method to analyze signs. Then, all of the things in this world are signs, and although there are some things that have no intrinsic meaning, they can be signs if we invest them with meaning.

a. The Field of Semiotic

These are the field of semiotics (Elliot Gaines, 2010):

1. Analytic Semiotic. This is semiotic which analyzes the system of data. Peirce explains that semiotic has an object of the sign and analysis become idea, object, and meaning.
2. Description Semiotics. It referred to the system of the sign that are described as the real thing. Zoo semiotics. It referred to the system of sign on the behavior or of nonhuman.
3. Cultural Semiotics. Semiotic studies about the system of sign in the culture of the society.
4. Social Semiotics. It referred to the system of sign, produced by the human who have being the form of symbol.
5. Narrative Semiotics. It referred to the system of sign on the mythology and folklore narrative.
6. Natural Semiotics. Semiotics studies the system of sign from the nature.

7. Normative Semiotics. It referred to the system of sign made by the human being, which have the form of the norms (Elliot Gaines, 2010).

b. Charles Sanders Peirce's Semiotic Theory

Charles Sanders Peirce was an American philosopher, he was born in 1839. He became famous because of his theory of sign. Peirce gives the definition of the semiotic as a sign of something and is understood by someone or has a meaning to someone. Peirce has stated that the signs are independent to influence somebody in some respect or capacity. Therefore signs have some characteristic to be called as a sign (Noth, 1994). Those are:

1. A sign must be viewed or seen to function as a sign.
2. A sign refers to the other which connects something this is asrepresentative.
3. A sign is as an interpretative.

According to Peirce, one of the forms of sign is word, while the object is something, which is referred by the sign and the interpretant is the sign in the mind of someone about the object, which is referred by the sign. If those elements interact with someone mind, the meaning will appear which is represented by the sign. Those things can be explained with the theory of meaning triangle of Peirce, which consists of sign, object, and interpretant. In the meaning triangle it will explain how the meaning is shown by the sign when the sign is used by the people in communication (Short,2007) . The triangle diagram of Peirce shows like this

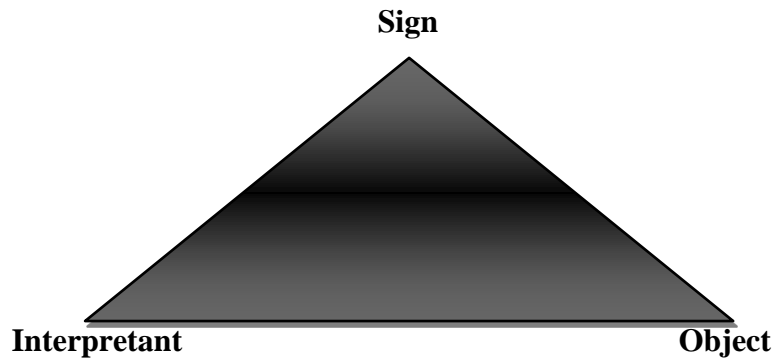


Figure 2.1 Peirce's Semiotic Triangle

Peirce held that there are exactly three basic semiotic elements. First is Sign or Representament (*qualisign, sinsign, and legisign*), second is an Object (icon, *index, and symbol*), and third is Interpretant (*rheme, dicisign, and argument*), those three terms will explain more below:

1. Sign (Representament).

It is something interpretable as saying something about something. It is not necessarily symbolic, linguistic or artificial (Short, 2007). On this semiotic element, Peirce classifies into three parts which are mentioned below:

- a. A *qualisign* (also called *tone, notisign* and *mark*) is a sign which consist in a quality of feeling a possibility, a “First”.
- b. A *sinsign* (also called token and *actisign*) is a sign which consist in a reaction or resistance, an actual singular thing, an actual occurrence or fact, a “Second”.
- c. A *legisign* (also called and *famisign*) is a sign which consist in a semiotic/logical reaction, a (general) idea, a norm or law or habit, a “Third”.

2. Object

It is a subject matter of a sign and an Interpretant. It can be anything discussable or thinkable, a thing, event, relationship, quality, law, argument, etc (Short, 2007). And can even be fictional. The sign in relation with the object was divided by Peirce into three parts, as it mentioned below:

- a. An icon (also called *likeness* and *semblance*) is a sign is denotes its subject by virtue of a quality which is shared by them but which the icon has irrespectively of the object.
- b. An index is a sign that denotes its object by virtue of an *actual connection* involving them, one that he also calls a *real relation* in virtue of its being irrespectively of interpretation.
- c. A symbol is a sign that denotes its object solely by virtue of the fact that it will be interpreted to do so. The symbol is a habit or acquired law (be it a habit of nature or a habit of convention which must be learned), a habit that lack (or has shed) dependence on the symbolic sign's having a resemblance or real connection to the denoted object.

3. Interpretant

It is the sign's more or less clarified meaning or ramification, a kind of form or idea of the difference whose sign is true or unreceptive (Short, 2007). In the sign relation with the interpretant, Peirce also divided into three parts of sign, as it mentioned below:

- a. A *rheme* is a sign that represents its object in respect of quality and so, in its signified interpretant, *rheme* is represented as a qualisign (a kind of

icon).

- b. A decisign is a sign that represents its object in respect of actual *existence* and so, in its signified interpretant, *decisign* is represented as indexical, though it actually may be either index or symbol.
- c. An argument is a sign that represents its object in respect of law and habit and so, in its signified interpretant, *argument* is represented as symbolic (and was indeed a symbol in the first place).

c. A Tale of Three Signs

Based on Peirce theory there are the most basic classes of signs. In the most basic classes of Peirce's menagerie there are three classes consisting of icon, index and symbol (Short, 2007).

1. Icon

An icon is a sign that interrelates with its semiotic object by virtue of some resemblance or similarity with it's, such as a map and the territory.

2. Index

An index is a sign which refers to the object that it denotes by virtue of being really affected by that object. In other words, an index is a sign that interrelates with its semiotic object through some actual or physical or imagined causal connection.

3. Symbol

A symbol is a sign which refers to the object that it denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to

be interpreted as referring to that object.

2. Tingkuluak Koto Gadang Cultural History

According to (Ibrahim, 1986) "Traditional clothing is formal clothing typical of the region. These clothes are worn by people when attending a traditional activity such as; events, customary deliberations, and traditional ceremonies". Traditional clothing in Nagari Koto Gadang Payakumbuh City is not only used in traditional ceremonies but can also be used at certain times as follows: funerals, wedding ceremonies, going to invites and others that symbolize the characteristics of the area where the clothes originate. One of the towns of Payakumbuh is Koto Gadang. When performing traditional ceremonies such as weddings, batagak penghulu, and other community members uphold the cultural customs of the region by keeping wearing them traditional clothes all over the event process, the North, which still preserves Minangkabau traditional clothing, can do this.



Picture 2.1 Picture of Tingkuluak

Source : <https://images.app.goo.gl/BDuDZFFPJTaSpNoD9>

An important part of a culture is its clothes. separated from traditions of culture that take place in public, such as traditional ceremony. (Ibenzani Usman, 1991) states that traditional clothing is used as clothing to carry out ceremonies, involving both religious and traditional ceremonies, and that it additionally in the past acts as an image of the owner's personality or position. If it involves clothing, the Koto Gadang people still consists and keeps wearing clothes elegantly and dignifiedly as a Minangkabau woman, as seen in the end of the party wedding. The people of Koto Gadang observe solemnly and remove agreed-upon customary rules during the wedding ceremony, and up until now, the traditional way of wearing clothes women in Minangkabau custom has occurred the following: in brackets with codec subordinates, the head cover referred to as *tingkuluak*, wearing a shawl, equipped with accessories in the form of a necklace, bracelet, and sandals.

According to (Makmur, 1982), "*Tingkuluak* is a cloth covering the heads of women who dress in Minangkabau custom". *Tingkuluak* is an object used to cover the head as well as a headdress. *Tingkuluak* is made of clothing or shawls from batanun cloth (woven cloth), Bugis cloth, long cloth and talakuang (mukenah)".

From the above opinion, it can be concluded that *Tingkuluak* is a cloth that is used to cover as well as decoration on the head of a woman who is worn together with traditional clothes. The cloth used can be woven cloth or scarves, Bugis sarongs, batik cloth or long batik scarves and cloth resembling mukenah.

This *tingkuluak*, known as an aspect of Minangkabau cultural clothing, is a head covering. In Minangkabau, *tingkuluak* is a kind of covering for the head applied by women who wear clothes traditionally, according to (Gouzali, 2004). *Tingkuluak*, on the opposite hand, is an object used to cover the head at one time, according to (Ernatip, 2009).

There are several types of *tingkuluak* Koto Gadang which are adjusted to the age of the wearer and the occasion of the wearer, namely:

1. *Tingkuluak baikek*, this *tingkuluak* resembles a buffalo horn with blunt horns on the tip. There are several types of *Tingkuluak Baikek*, *Tingkuluak Cawek*, *Tingkuluak Gobah*, *Tingkuluak Cukia Kuniang*, *Tingkuluak Batiak Baikek*, and *Tingkuluak Ike Putih*.
2. *Tingkuluak kompong*, the material is made of batik cloth and can also be made of woven cloth.
3. *Tingkuluak bugih*, made of Bugis sarong with checkered motifs.
4. *Tingkuluak talakuang putih*, the cloth used is a white cotton cloth resembling a *mukena*. Each type of *tingkuluak* has its own function and symbolic meaning which has a special content and is related to the order of life of the people. Behind the diversity of materials used and different colors, there are many implied colors and noble values that need to be uncovered and explored for cultural preservation.

The semiotic analysis of *Tingkuluak* clothes in Koto Gadang can be divided into two parts: the signifier and the signified. The signifier is the physical headdress itself, while the signified is the meaning that is attached to it.

The signifier of *Tingkuluak* is a complex and multilayered symbol. It can be seen as a representation of the Minangkabau woman, as well as the Minangkabau culture as a whole. The headdress is often decorated with motifs that represent fertility, prosperity, and wisdom. The beads and sequins that adorn the *Tingkuluak* also have symbolic meaning. For example, red beads represent courage, while white beads represent purity.

The signified of *Tingkuluak* is the meaning that is attached to the headdress. This meaning is derived from the cultural context in which the headdress is used. In the Minangkabau culture, *Tingkuluak* is a symbol of womanhood, status, and wealth. It is also a symbol of the Minangkabau people's rich cultural heritage.

B. Previous Related Studies

This research is not one which uses semiotic case as the topic. Previously, there are some researches that observed about semiotic. In this part, the researcher has summarized some previous research regarding semiotic that will be compared to this research.

The first is “A Semiotic Analysis of Solo Bhasahan as a Traditional Javanese Clothes” by Annisa Dewi Febriyandini (2018, Universitas Gadjah Mada) uses the tale of three signs which are icon, symbol and index by Peirce to analyze the symbols which occur in Solo Bhasahan. The result of the research shows that there are meanings each of those three elements of Solo Bhasahan in semiotic aspect. This research was a little bit similar as mine because the field or the object of the research was from Javanese culture's aspect, but it used the tale of three

sign of Peirce's theory in analyzed the data and mine was using the process of semiotic; triadic by Peirce.

The second is "A semiotic analysis of Minangkabau culture Manjapuik Marapulai" by Bunga Mawadah. The researcher uses qualitative methods, and uses the semiotic theory of Roland Barthes. Which results in the existence of as myth in this culture. The myth that is concluded from this process is that manjapuik marapulai the procession is still carried out from generation to generation because Minang culture is matrilocal which is also supported by the general nature of the Minang people who attach importance to adat in their life.

The third is "A Semiotic Reading of the Symbols of Yoruba Traditional Marriage" by Oluwamayowa Victoria Ogunkunle (2013, Federal University Oye-Ekiti), on this research Oluwamayowa Victoria Ogunkunle uses 26 the firstness, secondness and thirdness of the foundational categories of semiotics by Peirce to analyze the symbols which occur in Yoruba traditional marriage. The result of the research shows that there are the relationships between those three aspects in the symbols of Yoruba traditional marriage. This research used the same theory of mine, but the part of semiotic which are used exactly different.

From these previous researchers, there are several comparisons that will distinguish this research from other studies. The first and third use Peirce's theory although they use different elements from the Peirce's model used to analyze their research problem. However, the second study did not clearly state which theory was used in the research, but the results of the research show that it mixed up Saussure's and Peirce's theories, so that it was quite confusing for the readers. From above, shows that they predominantly use Peirce's theory.

Previous studies that have the same case as this research show that

semiotics has several different theories for analyzing symbols in semiotic research objects. This shows that the forms of symbols are diverse and it does provide an advantage for this research to be careful in using the semiotic theory that is suitable for use.

C. Conceptual Framework

The main focus of this research is the semiotic analysis in *Tingkuluak* traditional clothes of Koto Gadang . This research will be given in the following diagram:

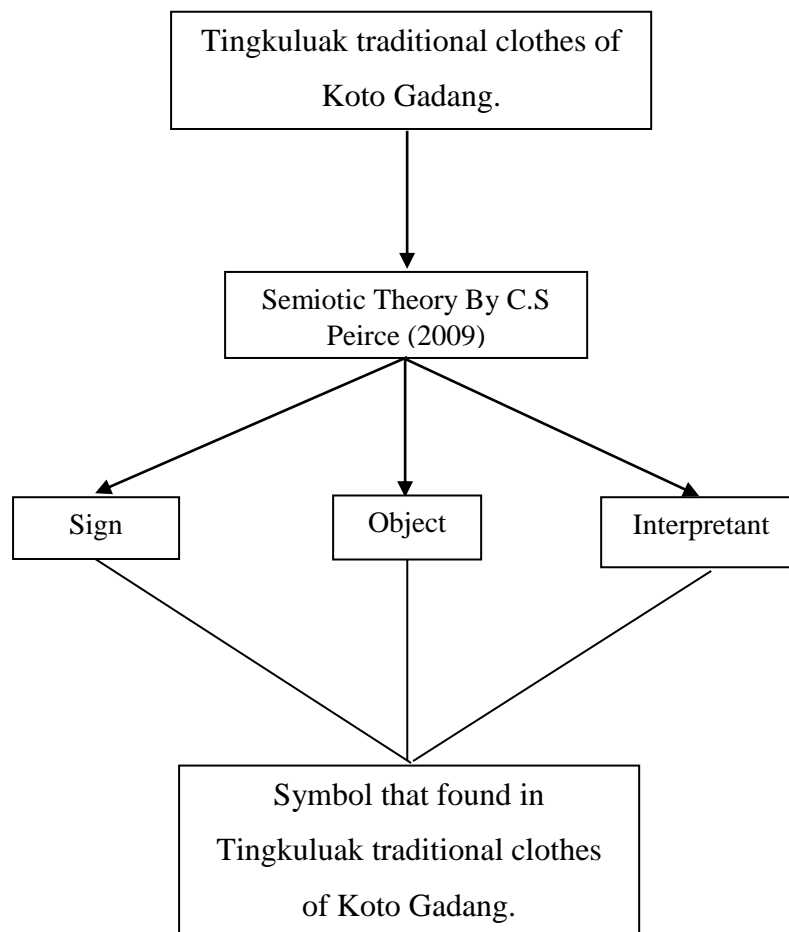


Figure 2.2 Conceptual Framework

***Tingkuluak* Traditional Clothes of Koto Gadang**

(Source : <https://ejournal.undana.ac.id/index.php/sparkle/article/view/10933>)

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This is to find out the semiotic meaning of the symbols on the *Tingkuluak* traditional clothes of Koto Gadang. This study was used qualitative descriptive method. Qualitative research is a research process to understand human or social phenomena by creating a comprehensive and complex picture that could be presented in words, reporting detailed views obtained from information sources, and carried out in a natural setting (Fadli, 2021). This method is used to find, identify, analyze, and describe the semiotic analysis of signs and their interpretations/meanings related to the object.

B. Source of Data

Source of data in this study was taken two sources namely primary data sources and secondary data sources. Main data source, namely the source of data obtained directly from the location research, such as traditional clothing, history and explanation the meaning contained in the traditional clothes of *Tingkuluak* Koto Gadang with in-depth interviews with sources. The research location that was use as the object of the researcher was Wardiah Ningsih Wedding which was located at Jalan Marelan Raya Pasar 2 Timur, Gang Mitra. This location was considered appropriate by the researcher as a research location because in this place many people use the tradition of security during marriage ceremonies.

While secondary data sources, namely data sources obtained from books,

articles, and journals related to the problem under study. The secondary data of this research is obtained from library research on University of Muhammadiyah Sumatera Utara's library to find out the supporting data of symbols that showed in the of traditional clothes of *Tingkuluak* Koto Gadang from the literature.

C. The Technique of Data Collection

Data collection and research methods depend on each other. Researcher must consider and take into account the methodology for their research, and must also consider the nature of the data to be collecting in solving a problem. In collecting data, the stages are as follows:

1. Observation

Observation is a systematic way of observing and listening to a phenomenon as it occurs. Observation was served as the best approach when a researcher is more interested in the attitude than the respondent's perception or when the subject is so involved in it that they cannot provide objective information about it. In this study the researcher made observations of the traditional clothes of the *Tingkuluak* Koto Gadang. All data or anything related to this research problem.

2. Interview

Interview is a method of gathering information from people which is referred to as an interview. Another precise definition is that any person-to-person interaction between two or more individuals with a specific purpose is called an interview (Kumar, 1999). Interviews with informants who really

understand the tradition of security at Alas's wedding. conduct to help researchers obtain valid data. Not only that, the researcher also takes pictures of the symbols used in the traditional clothes of the *Tingkuluak* Koto Gadang, this data will take by conducting interviews with related parties.

D. The Technique of Data Analysis

After collecting the data, all the data was collected then was analyzed by the researcher. According to (Miles and Huberman, 2018) there are three steps in analyzing qualitative data, namely:

a. Data reduction

The selection process focuses on simplification, abstraction, and transformation of raw data that emerges from written records in the field. Data reduction takes place continuously during qualitative research. During data collection, the next reduction stage occurs (summarizing, coding, tracing themes, creating clusters, partitioning, creating memos). Data reduction is a form of analysis that sharpens, classifies, directs, eliminates unnecessary, and organizes data in such a way that final conclusions can be drawn and verified.

b. Data display

The process of presenting it as a structured collection of information that allows for better conclusions and actions and is the main means of valid qualitative analysis, which includes: various types of matrices, graphs, networks and charts. All of them are designed to combine organized

information in an easy form. Thus the analyst can see what is going on, and determine whether to draw the correct conclusion or continue the analysis in accordance with the suggestions narrated by its presentation as something that might be useful. the second stage in analyzing this data is a step to interpret the meaning of the materials used in the traditional clothes of the *Tingkuluak* Koto Gadang. This interpretation is carried out by interviews with trusted sources so that the information obtained by researchers is valid and detailed.

c. Data Conclusion

The final part of the study is to provide a brief summary of the research and to examine the data collected for analysis in verifying the veracity of the data. The final verification process, namely the review of field notes, means that the meaning that emerges from other data must be tested for validity, robustness, suitability, and validity. The final conclusion does not only occur during the data collection process, but needs to be verified so that it can truly be accounted for.

CHAPTER IV

DATA, DATA ANALYSIS, FINDINGS AND DISCUSSIONS

A. Data

In this chapter the researcher provides signs or internals to analyze of the semiotic properties of *Tingkuluak* Traditional Clothes of Koto Gadang. The data source in this research was taken from Mrs. Wardiah Ningsih who lives on Jl. Marelan Raya Pasar 2 Timur Gg. Mitra who own a Wedding business and the data was taken by observation, interviews and document collection with one of the *Tingkuluak* traditional clothes originating from Koto Gadang. Images taken with the camera and analyzed can be seen in Appendix.

B. Data Analysis

After collecting the data, they were classified based on the Pierce's theory. Pierce classified sign fuctions into nine types; Qualisign, Legisign, Sinsign, Icon, Index, Symbol, Rheme, Decisign, Argument. The analysis of the traditional house was done by analyzing the *Tingkuluak* Traditional Clothes of Koto Gadang. Then, the whole types of semiotic were counted. All the data analysis can be seen below:

1. Representament

The representament means the outer face of a sign. Or in another word, representament is the "skin" of a sign that can we see directly without prediction. Representament is divided into three parts, Qualisign, Legisign, and Sinsign.

Legisign is a number of signs is fuctioning in a society based convention.



Picture 4.1 Bunga Bulat
(Source : *Personal Documentation*)

Bunga Bulat or other decorative elements on traditional clothing can have symbolic meaning or be related to local community beliefs and traditions. *Bunga Bulat* on *Tingkuluak* Koto Gadang traditional clothing, it is recommended to speak directly with the local community, traditional leaders, or cultural experts who have in-depth knowledge of these traditional clothing. They can provide better historical and cultural context regarding certain elements of the *Tingkuluak* Koto Gadang traditional clothing.

a. Sinsign

A sign which consist in a reaction or resistance, an actual singular thing, an actual occurrence or fact,



Picture 4.2 Pernik Kecil
(Source : *Personal Documentation*)

Pernik Kecil can refer to small values, actions, or small elements in everyday life that may have deep meaning or importance in a particular context. These can include traditional values, local stories, or small practices passed down from generation to generation.

2. Object

Object is something that happen to the sign that we see. It's also the advanced from the representament. It means, what happens to representament is being analyzed in the object. Object is devided into three parts, Icon, Index, and Symbol.

a. Icon

A sign is denotes its subject by virtue of a quality which is shared by them but which the icon has irrespectively of the object.



Picture 4.3 The symbol of the color of Tingkuluak
(Source : *Personal Documentation*)

The color red has various symbolic meanings in various cultures. Some common interpretations of the color red include courage, energy, strength, love, and warmth. However, the meaning of red can vary depending on local culture and context.

If *Tingkuluak Koto Gadang* is the name of a special place or object, it is possible that the meaning of the color red in that context could be related to history, tradition or local symbolism which may vary. If you have more information about the context, I can try to provide further explanation.



Picture 4.4 The symbol of the color of Tingkuluak
(Source : *Personal Documentation*)

The color gold generally has a positive meaning in many cultures, including in artistic and cultural contexts. Gold is often associated with luxury, wealth, grandeur and good luck. In many cultures around the world, gold is also associated with purity and immortality.

However, to understand the meaning of the color gold in *Tingkuluak* Koto Gadang or the special Minangkabau context, it may be necessary to further understand the traditional traditions and symbolism within it. You can seek further information from local sources, traditional figures, or special literature related to Minangkabau culture to gain a better understanding of the meaning of the color gold in that context.



Picture 4.5 Kalung Kening
(Source : *Personal Documentation*)

Kalung Kening on the *Tingkuluak Koto Gadang* traditional clothing has a symbolic meaning in this cultural context. Typically, accessories such as *Kalung Kening* can have deep religious, social, or cultural value to the community. To understand the meaning more deeply, it is recommended to speak directly with community members or cultural heirs of *Tingkuluak Koto Gadang* who can provide further information.

b. Index

A sign that denotes its object by virtue of an actual connection involving them, one that he also calls a real relation in virtue of its being irrespective of interpretation.



Picture 4.6 Rumbai Kotak
(Source : *Personal Documentation*)

Rumbai Kotak is a special term or element in a particular context in *Tingkuluak Koto Gadang*, perhaps it relates to decorative or symbolic elements in traditional Minangkabau architecture. There may be a special value or meaning associated with the *Rumbai Kotak* in this context, such as a symbol of good luck, beauty, or some cultural significance.

Tingkuluak Koto Gadang traditional clothing is traditional clothing originating from Minangkabau, Sumatera Barat, Indonesia. One of the striking elements of this traditional clothing is the *Rumbai Kotak*. *Rumbai Kotak* are decorations in the form of small piles of cloth arranged in a square or rectangular shape, then sewn to the edge of the shirt or cloth. This decoration gives an artistic and beautiful touch to *Tingkuluak Koto Gadang* traditional clothing.

The meaning of the *Rumbai Kotak* on traditional clothing can vary and has a deep symbolic aspect. Some possible meanings or symbols associated with *Rumbai Kotak* on *Tingkuluak Koto Gadang* traditional clothing include:

1. **Beauty and Aesthetics:** *Rumbai Kotak* can be considered as decorative elements that add beauty and aesthetics to traditional clothing. Arranging the fabric in a square shape creates an interesting pattern and reflects the skill and beauty of the art of fashion design.
2. **Symbol of Diversity and Creativity:** Minangkabau traditional clothing often reflects the cultural diversity and creativity of society. *Rumbai Kotak* can be interpreted as an expression of artistic freedom and innovation in designing traditional clothing.
3. **Philosophical Meaning:** Some traditional clothing has deep philosophical meaning. *Rumbai Kotak* may have associations with the values of life, courage, or balance, depending on local traditions and beliefs.
4. **Cultural Identity:** *Rumbai Kotak* on *Tingkuluak Koto Gadang* traditional clothing can also be part of cultural identity. Traditional clothing is often used to maintain and strengthen the identity of a group or community.
5. **Social Status or Social Understanding:** Traditional clothing often reflects a person's social status or position in society. *Rumbai Kotak* may be used to mark a certain social status or as a symbol of social understanding in Minangkabau society.

c. **Symbol**

Symbol is the relation between the sign and something it represents is decided by society of convention. It means symbol in an area could be different with other area.



Picture 4.7 Padi

(Source : Personal Documentation)

Padi is mentioned in this context, possibly referring to special symbolism or meaning related to agriculture or local community life. Rice is often considered a symbol of prosperity, abundance, and sustainability in many cultures around the world.

3. Interpretant

Interpretant is the analysis of a sign after being analyzed in the representant and object. it's functioned as the analysis of a sign, which means, in this level, we will know what the sign means. Interpretant is divided into three parts they are Rheme, Decisign, and Argument.

a. Decisign

A sign that represents its object in respect of actual *existence* and so, in its signified interpretant, *decisign* is represented as indexical, though it actually may

be either index or symbol.



Picture 4.8 Bunga
(Source : *Personal Documentation*)

The meaning of *Bunga* in traditional clothing can have several interpretations, depending on the cultural context and values held by the Minangkabau people. However, keep in mind that these interpretations may vary between different groups or generations.

Bunga on *Tingkuluak Koto Gadang* traditional clothing may have symbolic and aesthetic meaning. Some possible meanings of *Bunga* on traditional clothing may include:

1. **Beauty and Elegance:** *Bunga* is often associated with beauty and elegance. The addition of *Bunga* to traditional clothing can be an expression of Minangkabau beauty and elegance.
2. **Cultural and Natural Symbols:** Certain *Bunga* may have deep symbolic meanings in Minangkabau culture. Some flowers can represent elements of nature or have special spiritual meaning.
3. **Symbol of Harmony:** *Bunga* can also be interpreted as a symbol of harmony, which reflects social values and togetherness in Minangkabau society.

4. Expression of Identity: Traditional clothing with certain flower may also be an expression of ethnic and regional identity. *Bunga* used can reflect the heritage and history of the Minangkabau people.
5. Philosophical Meanings: Some flowers may also have philosophical meanings or special stories related to local beliefs and traditions.

It is important to note that the meaning of *Bunga* on *Tingkuluak Koto Gadang* traditional clothing can vary and may have deeper interpretations within the local community. For a better understanding, it can be useful to talk directly with people who have in-depth knowledge of Minangkabau culture or refer to sources related to that culture.



Picture 4.9 Akar Daun
(Source : *Personal Documentation*)

The meaning of *Akar Daun* in this traditional clothing can have various interpretations, depending on the cultural context and customs of the local community. However, in general, leaves or plant motifs on traditional clothing often have deep symbolic meaning. The following are several possible meanings of *Akar Daun* on the *Tingkuluak Koto Gadang* traditional clothing:

1. Symbol of Life and Mysticism: *Akar daun* are often considered a symbol of life because they represent growth and continuity. In traditional clothing, the presence of *Akar daun* may depict balance and harmony in life and cultural continuity.
2. Symbols of Nature and the Environment: Plant motifs on traditional clothing are often related to nature and the surrounding environment. *Akar daun* can reflect human connection with nature and environmental sustainability.
3. Symbol of Courage and Toughness: Some societies associate *Akar daun* with courage and toughness. Strong and firm roots can be interpreted as qualities that are valued in everyday life.
4. The Importance of Roots as a Foundation: Roots in the context of traditional clothing may also symbolize the importance of having a strong foundation, whether in family, society, or tradition. A strong foundation is considered a solid foundation for building a quality life.

It is important to note that symbolic meanings may vary among different groups of people or ethnic groups, and the appropriate interpretation may depend on the story and specific values held by the community wearing the traditional clothing. If possible, consult with local sources or cultural experts to gain a deeper understanding of the special meaning of the leaf roots in *Tingkuluak Koto Gadang* traditional clothing.



Picture 4.10 Bordiran Ujung
(Source : *Personal Documentation*)

Tingkuluak Koto Gadang or the meaning of the *Bordiran Ujung* on traditional clothing. Traditional clothing often has deep symbolic and cultural value, and each element, including embroidery, can represent certain traditions, history, or values in local society.

To get more accurate information about the meaning of the *Bordiran Ujung* on *Tingkuluak* Koto Gadang traditional clothing, it is recommended to consult directly with local resources such as cultural experts, traditional communities, or local museums in the area. They may be able to provide deeper insight into the cultural heritage and symbolism associated with the traditional clothing.

C. Findings

Based on the study problem, the thesis findings are:

1. There are only six types of semiotics contained in the ornaments and embroidery of *Tingkuluak* Koto Gadang, as the researcher has done in his analysis, these types are actually divided into nine: qualisign, sinsign, legisign, icon, index, symbol, rheme, design, and arguments. Here alone we found six types because the data did not use quality spoken language *Tingkuluak* Koto Gadang. The six types of semiotics contained in *Tingkuluak* Koto Gadang are: Sinsign (1), Legisign (1), Icon (3), Index (1), Symbol (1), and Decisign (3).
2. The semiotic meaning of the type of *Tingkuluak* Koto Gadang ornaments and embroidery based on the dominant type is conveying hopes, advice, rules/norms and government systems with signs that have a connection between the signs and what is presented in *Tingkuluak* Koto Gadang (symbols).
3. The dominant type of semiotics in *Tingkuluak* Koto Gadang is symbolism because *Tingkuluak* creates equality so that rich and poor do not look different because the clothes worn are the same shape, thus creating a peaceful climate by not grouping the people into social strata. The grouping comes from age so that the young can respect the old and the old love the young.

D. Discussion

Traditional clothing in Nagari Koto Gadang Payakumbuh City is not only used in traditional ceremonies but can also be used at certain times as follows: funerals, wedding ceremonies, going to invites and others that symbolize the characteristics of the area where the clothes originate. One of the towns of Payakumbuh is Koto Gadang. When performing traditional ceremonies such as weddings, batagak penghulu, and other community members uphold the cultural customs of the region by keeping wearing them traditional clothes all over the event process, the North, which still preserves Minangkabau traditional clothing, can do this.

Tingkuluak is a cloth that is used to cover as well as decoration on the head of a woman who is worn together with traditional clothes. The cloth used can be woven cloth or scarves, bugis sarongs, batik cloth or long batik scarves and cloth resembling mukenah.

Table 4.9
The dominant types of Semiotic

No.	Elements	Types of Semiotic	Frequence
1	Representament	Qualisign	0
2		Sinsign	1
3		Legisign	1
			Total : 2
4	Object	Icon	3
5		Index	1
6		Symbol	1
			Total : 5
7	Interpretant	Rheme	0
8		Decisign	3
9		Argument	0
			Total : 3

The dominant type of *Tingkuluak* Koto Gadang is Ikon. There are only 3 types of icons used by *Tingkuluak* Koto Gadang, meaning that the bagas godang makers do not use these icons with priority to display hidden meanings to the people of Koto Gadang. This is because icons are more difficult to interpret something with direct meaning. The second dominant type is decisign. decisign is a sign that represents its object in relation to its actual existence, so that in the interpretation of the sign, decisign is represented as indexical, even though it can actually be an index or a symbol.

Legisign-Sinsign-Index-Symbol are four types that are not dominantly used in *Tingkuluak* Koto Gadang. Legisign, where the sign has a function for the community and what are the functions and benefits for the Koto Gadang community and there is no need for many signs to be placed on the decoration because the sign already shows its function clearly. Sinsign is a relationship about signs and their existence is not suitable for use. That's because sinsign uses signs to indicate something. Index means the relationship between a sign and something that replaces it. If *Tingkuluak* Koto Gadang uses indexes more dominantly, it will be limited to the type of *Tingkuluak* Koto Gadang ornaments, because there are not many signs that have meaning that can be expressed by something that replaces them. while a symbol is a sign that refers to an object which it symbolizes based on a law, usually a combination of general ideas, whose function is to cause the symbol to be interpreted as referring to that object.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the result of the data analysis, the researcher draw some conclusion as follows:

1. There are three kinds of semiotics from the use of semiotics in "*Tingkuluak* Koto Gadang" as a sign: (a) representament is the outer form of a sign which can only be seen but its meaning is not yet known by humans, (b) object is something that is present or inside "cognition" of a person or group of people (c) interpretant is a person's interpretation based on the object he sees in accordance with the facts that link the representation to the object.
2. Based on the results of the analysis, the meaning of several uses of semiotics in "*Tingkuluak* Koto Gadang": *Tingkuluak* creates equality so that rich and poor do not look different because the clothes worn are the same shape, thus creating a peaceful climate by not grouping people into social strata. The grouping is based on age so that the young can respect the old and the old love the young. and there are six types of semiotics on *Tingkuluak* Koto Gadang, namely: Sinsign (1), Legisign (1), Icon (3), Index (1), Symbol (1), and Decisign (3).

B. Suggestion

Based on the results of the discussion and conclusions, research suggestions are made. These are as follows:

1. To Researchers

It can be useful as a reference for them to carry out the same research but with a different perspective regarding the semiotics of Koto Gadang culture.

2. To the reader and people

It suggested to better understand the semiotic analysis used on *Tingkuluak* in Koto Gadang culture, so as to know the semiotic meaning of *Tingkuluak* Koto Gadang ornaments and embroidery

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DOCUMENTATION

I. INTERVIEW

Interview with the owner of Wardiah Ningsih Wedding as a business owner.



II. TINGKULUAK TRADITIONAL CLOTHES



The picture of *Tingkuluak* Traditional Clothes



The picture of Symbol Color, Kalung Kening and Bunga



The picture of Symbol Rumbai Kotak, Bunga Bulat and Bordiran Ujung



The picture of Symbol Pernik Kecil, Padi and Akar Daun

APPENDIXES II

I. INTERVIEW QUESTIONS

1. How many types in Tingkuluak traditional clothes of Koto Gadang are there?
2. What is the basic form in Tingkuluak traditional clothes of Koto Gadang?
3. Does the shape in the Tingkuluak traditional clothes of Koto Gadang have a special meaning?
4. What are the symbolic elements in Tingkuluak traditional clothes of Koto Gadang?
5. What is the symbolic meaning in Tingkuluak traditional clothes of Koto Gadang?
6. Does each accessory worn on Tingkuluak traditional clothes of Koto Gadang have a symbolic meaning?
7. What colors are applied to Tingkuluak traditional clothes of Koto Gadang?
8. Does each color have a symbolic meaning?
9. What is the relationship between traditional clothing and the social status of the wearer?
10. What is the history of the development in Tingkuluak traditional clothes of Koto Gadang?

II. IN TRANSLATE

1. Ada berapa jenis pakaian adat tingkuluak kota gadang?
2. Bagaimana bentuk dasar pakaian adat tingkuluak kota gadang?
3. Apa bentuk pada pakaian adat tingkuluak kota gadang mempunyai arti khusus?
4. Apa saja unsur simbolik pada pakaian tingkuluak kota gadang?
5. Apa makna simbolis pada pakaian adat tingkuluak kota gadang?
6. Apakah setiap aksesoris yang dikenakan pada pakaian adat tersebut mempunyai makna simbolik?
7. Warna apa saja yang diterapkan pada pakaian adat tingkuluak kota gadang?
8. Apakah setiap warna mempunyai makna simbolik?
9. Apa hubungan pakaian adat dengan status sosial pemakarnya?
10. Bagaimana sejarah perkembangan pakaian adat tingkuluak kota gadang?

APPENDIX IV Form K1



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 Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Form: K-1

Kepada Yth : Bapak/Ibu Ketua & Sekretaris
 Program Studi Pendidikan Bahasa Inggris
 FKIP UMSU

Perihal : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Yuan Novita Sari
 NPM : 1902050001
 Program Studi : Pendidikan Bahasa Inggris
 Kredit Kumulatif : 135 SKS

IPK = 3,56

Persetujuan Ket./Sek. Prpg. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
	A Semiotic Analysis on <i>Tingkuluak</i> Traditional Clothes of Koto Gadang	
	A Semiotic Analysis of Rumah Gadang Traditional Building in Sumatera Barat	
	Analysis of the Students Descriptive Text Authoring Mistakes	

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

Medan, 8 Maret 2023

Hormat Pemohon,

 Yuan Novita Sari
Keterangan:

Dibuat Rangkap 3:

- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

APPENDIX V Form K2



Form: K-2

Kepada Yth : Bapak/Ibu Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Yuan Novita Sari
NPM : 1902050001
Program Studi : Pendidikan Bahasa Inggris

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

A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu:

Dr. Tengku Winona Emelia, S.Pd., 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/Ibu saya ucapkan terima kasih.

Medan, 8 Maret 2023
Hormat Pemohon,


Yuan Novita Sari

Keterangan:

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

APPENDIX VI Form K3

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Nomor : 1898/II.3/UMSU-02/F/2023
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 : Yuan Novita Sari
N P M : 1902050001
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **A Semiotic Analysis on Tingkuluak Traditional Clothes of Koto Gadang**

Pembimbing : **Dr. Tengku Winona Emelia, 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 kadaluwarsa tanggal : **22 Mei 2024**

Medan 2 Dzulqaidah 1444 H
22 Mei 2023 M



Wassalam
Dekan







Dr. H. Syaikhurnita, MPd.
NIDN : 0004068701

Dibuat rangkap 5 (lima) :

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

WAJIB MENGIKUTI SEMINAR

APPENDIX VII Berita Acara Bimbingan Proposal



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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Yuan Novita Sari
N.P.M : 1902050001
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
4 Juli 2023	Chapter I - Identification of the problem	
7 Juli 2023	Chapter II - Theory & concept	
10 Juli 2023	Chapter III - source of data + technique of data analysis + References	
12 Juli 2023	+ collecting data	
14 Juli 2023	Figure & table	

Diketahui/Disetujui,
Ketua Prodi Pendidikan Bahasa Inggris


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

Medan, Juli 2023

Dosen Pembimbing

(Dr. Tengku Winona Emelia, M.Hum.)

APPENDIX VIII Lembar Pengesahan Proposal



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Ampegi | Cerdas | Terpercaya

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN PROPOSAL

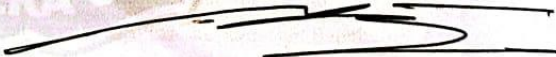
Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Yuan Novita Sari
N.P.M : 1902050001
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang

Sudah layak diseminarkan.

Medan, Juli 2023

Disetujui oleh
Pembimbing



(Dr. Tengku Winona Emelia, M.Hum)

APPENDIX IX Berita Acara Seminar Proposal



MAJELIS PENDIDIKAN TINGGI
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BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Rabu Tanggal 26 Bulan Juli Tahun 2023 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :


Nama Lengkap : Yuan Novita Sari
 N.P.M : 1902050001
 Program Studi : Pendidikan Bahasa Inggris
 Judul Proposal : A Semiotic Analysis on Tingkuluak Traditional Clothes of Koto Gadang

No	Masukan dan Saran
Judul	✓
Bab I	<i>Introduction</i> <i>current issues</i> <i>Note : Kinds of Issues</i> <i>semiotic studies</i> <i>only : EXPLAINING the THEORY</i>
Bab II	<i>+ theory +</i> <i>REVISE</i>
Bab III	<i>Research design +</i> <i>source of data , technique of</i> <i>collecting data</i> <i>the technique of data analysis</i>
Lainnya	<i>+ References</i>
Kesimpulan	[] Disetujui [] Ditolak [✓] Disetujui Dengan Adanya Perbaikan

Dosen Pembahas


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

Dosen Pembimbing



 (Dr. Tengku Winona Emelia, M.Hum)

Panitia Pelaksana


Ketua

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


Sekretaris


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

APPENDIX X Lembar Pengesahan Hasil Seminar Proposal



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LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL



Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Yuan Novita Sari
 N.P.M : 1902050001
 Program Studi : Pendidikan Bahasa Inggris
 Judul Proposal : A Semiotic Analysis on Tingkuluak Traditional Clothes of Koto Gadang


Pada hari Rabu tanggal 26 bulan Juli tahun 2023 sudah layak menjadi proposal skripsi.

Medan, Juli 2023

Disetujui oleh:

<p>Dosen Pembahas</p>  <p>(Pirman Ginting, S.Pd., M.Hum.)</p>	<p>Dosen Pembimbing</p>  <p>(Dr. Tengku Winona Emelia, M.Hum)</p>
--	---

Diketahui oleh
Ketua Program Studi,


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

APPENDIX XI Surat Pernyataan Tidak Plagiat



MAJELIS PENDIDIKAN TINGGI
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PERNYATAAN KEASLIAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertandatangan dibawah ini :

Nama : Yuan Novita Sari
 NPM : 1902050001
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang

Dengan ini saya menyatakan bahwa skripsi saya yang berjudul "A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang " 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 sebenarnya.

Medan, Januari 2024

Hormat saya

Yang membuat pernyataan,


 Yuan Novita Sari



Unggul | Cerdas | Terpercaya

APPENDIX XII Surat Izin Riset

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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 : **Yuan Novita Sari**
N P M : 1902050001
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : **A Semiotic Analysis on Tingkuluak Traditional Clothes of Koto Gadang**

Pembimbing : **Dr. Tengku Winona Emelia, 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 kadaluwarsa tanggal : **22 Mei 2024**

Medan 2 Dzulqaidah 1444 H
22 Mei 2023 M



Wassalam

Dr. H. Yuan Novita Sari, M.Pd.
 NIDN : 0004068701

Dibuat rangkap 5 (lima) :

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



APPENDIX XIV Berita Acara Bimbingan Skripsi



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
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 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
 Nama : Yuan Novita Sari
 NPM : 1902050001
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
19 Dec 2023	- Abstract - Acknowledgement (REVISE)	
20 Dec 2023	- Abstract - current phenomenon, the aims the source of data & data collection	
22 Dec 2023	- chapter I Identification of the problem	
28 Dec 2023	- Chapter II	
4 Jan 2024	- Chapter III	
10 Jan 2024	- Chapter IV and V REFERENCES	
11 Jan 2024	- Chapter V CONCLUSION	

Diketahui oleh:
Ketua Prodi

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

Medan, 16 Januari 2024

Dosen Pembimbing

(Dr. Tengku Winona Emelia, M.Hum.)

APPENDIX XV Surat Pengesahan Skripsi



MAJELIS PENDIDIKAN TINGGI
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 Website: <http://www.fkip.umstu.ac.id> E-mail: fkip@umstu.ac.id

LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama : Yuan Novita Sari
 NPM : 1902050001
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : A Semiotic Analysis on *Tingkuluak* Traditional Clothes of Koto Gadang

sudah layak disidangkan.

Medan, 16 Januari 2024

Disetujui oleh:
 Pembimbing

Dr. Tengku Winona Emelia, M.Hum.

Diketahui oleh:

Dekan

Dra. Hj. Syamsuyurnita, M.Pd.

Ketua Program Studi

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

APPENDIX XVI Surat Bebas Pustaka



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
PERPUSTAKAAN

Terakreditasi A Berdasarkan Keputusan Perpustakaan Nasional Republik Indonesia No. 06059/1/AP/PT/IX/2018
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :


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telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini dibuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 13 Rajab 1445 H
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