

**A SEMIOTICAL ANALYSIS OF *TEDAK SITEN* CEREMONY IN
JAVANESE TRADITION**

SKRIPSI

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

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ABSTRACT

Sari, Diah Novita. 1502050046. A Semiotical Analysis of *Tedak Siten* Ceremony in Javanese Tradition. English Education Program Faculty of Teacher Training and Education. University of Muhammadiyah Sumatera Utara. Medan 2019.

The study was conducted to find out the symbols and how the meanings are realized in a Javanese tradition ceremony. The researcher uses descriptive qualitative research method. The data used in this research are occurs in *Tedak Siten* ceremony. The data were collected from interview, *Tedak Siten* ceremony video documenter and library research. The researcher applied Charles Sanders Peirce's triadic concept to analyze the symbols showed in *Tedak Siten* ceremony. From the analysis, the researcher found that ten symbols showed in *Tedak Siten* has intended meaning through Peirce's triadic concept analysis which consists of; the representamen, an object and the interpretant. The researcher determines the symbols showed in *Tedak Siten* which was realized through the seven symbol elements; shape, color, action, terminology, texture, scent and philosophy.

Keywords: *Semiotics, Symbols, Peirce, Triadic Concept, Tedak Siten.*

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Medan, September 2019
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CHAPTER I

INTRODUCTION

A. Background of the Study

In this globalization era, Indonesian culture has been influenced by other cultures such as western culture and eastern culture. Tylor (1871: 103) said culture is that complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as member of society. The existences of Indonesian culture especially Javanese culture are slowly fading day by day. The originalities of Javanese culture should be guarded. Because, culture cover all forms of technology including social, ideological, religious, and arts and objects, all of which are social heritage (M. Jacob and B.J. Stern, 1955: 3). A culture has two aspects: the known and directions, which its members are trained to; the new observations and meanings, which are offered and tested (N. McKenzie, 1958: 9).

One way of preserving Javanese culture and heritage is through generations. The generations should be understand and knowledgeable about their local wisdom. The local wisdom is combination of knowledge and traditions that are passed on from generation to generation. The Javanese local wisdom preservation through generations can be done by preserving the traditions which are contained the intended meanings and the values through symbols.

In the study of culture and it's to symbolism, the study is narrowed into a more specific subject matter. As we know, Semiotics is the study of sign or

symbol. According to Umberto Eco (1976: 7), 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: 22).

Considering the use of symbolism within the culture, *Tedak Siten* ceremony has been a very good example to carry out symbolism in conveying implied messages. There is a specific kind of connection between semiotic and culture. Since semiotics deals with signs and it has been established that anything kind can be referred to as signs, it means that our understanding of the world is in a way semiotic.

In Javanese culture, there is a ceremony called *Tedak Siten*. *Tedak Siten* means to step foot on earth. This traditional ceremony is performed, when a child, turn in to seven months old or in Javanese terminology called *selapan*. There are seven stages should be as follows: the first stage is the kid is guided to walk on *jadah sapta warna* which made from glutinous rice. The second, the kid is guided to step on a ladder made of “*Arjuna*” sugar cane and then the kid should step from bottom to the top of *Arjuna* ladder. Next, the kid was guided to *ceker-ceker* on a pile of sand. The Fourth, the kid is guide to put in a decoration cock’s cage called “*Kranji*”. After that, in the meantime, the father and the grandfather spread *udik-udik* to the gusets. Next, the kid should be bathed with *Setaman* flowers. In the last stages, the kid is dressed neatly with beautiful and new dresses.

Based on the information and theory that have been stated above, it is important for us to know more about the meaning and the function which occur on *Tedak Siten* ceremony. This research aims to unravel the cultural meanings and values of the symbols of *Tedak Siten* ceremony with Peirce's triadic part. Also, this research is expected to give valuable knowledge of semiotic and to create a link between the semiotic with the Javanese culture.

B. The Identification of the Problem

Based on the background of the study, the problems are identified the follows:

1. The intended meanings and the values of the symbols in *Tedak Siten* ceremony in Javanese tradition.
2. The relation between semiotic with culture.

C. Scope and Limitation

The scope of this study will be focused on the triadic by Peirce's semiotics model which are included the representamen, an object and the interpretant, and the limitation of this study is the symbols which are showed in *Tedak Siten* ceremony.

D. The Formulation of the Problem

Based on the background and the focus of the study, the writer formulates the questions to get more specific purpose. The research questions are:

1. What are the meanings and the values of the symbol in *Tedak Siten* ceremony?
2. How are the meaning realized by in *Tedak Siten* ceremony?

E. The Objectives of the Problem

The objectives of the problem are:

1. To find out the meanings and the values of the symbol in *Tedak Siten* ceremony.
2. To know the ways of realizing the meaning in *Tedak Siten* ceremony.

F. The Significances of the Study

Theoretically, this research will advantageous for further researches who would like to conduct the research with similar case, especially in the study of semiotic as additional reference.

Practically, this research is expected to give valuable knowledge of semiotic and to create a link between the semiotic theories by Peirce with the Javanese culture.

CHAPTER II

THE REVIEW OF THE LITERATURE

A. Theoretical Framework

1. Definition of Semiotic

In general definition, semiotic is the study of sign or symbols and the meaning. It includes the study of signs and signs processes, indication, designation, likeness, analogy, allegory, metonymy, metaphor, symbolism, signification, and communication. Semiotic is theory of sign that can reveal what is the meaning of something (Lyson, 1997: 100).

Semiotics is not widely institutionalized as an academic discipline. It is field of study involving many different theoretical stances and methodological tools. Even though there are several self-styled ‘semioticians’, those embroiled in semiotics include linguists, philosophers, psychologists, sociologists, anthropologists, literary, aesthetic and media theorists, psychoanalysts and educationalists (Chandler 2007: 4).

Semiotics is related to linguistics, the study of language, but it limits itself to the signs and symbols part of communication. That’s not to say it’s all visual. Words and numbers are signs along with photographs, icons, and road signs. Anything that’s capable of presenting something else is a sign. Anything that creates meaning is a sign. The reason for studying semiotics is that it gives us a useful set of tools for identifying and creating the patterns that lead to meaning in communication.

Semiotics is often divided into three branches:

- a. Semantic : Relation between signs and the things to which they refer; their denotata, or meaning.
- b. Syntactic : Relations among signs in formal structure
- c. Pragmatics : Relation between signs and the effect they have on the people who use them

Ferdinand de Saussure and Charles Sanders Peirce are the founders of semiotics, though each worked independently of the other. Ferdinand de Saussure (1857-1913) was a Swiss linguist, who was also the father of modern linguistics. Charles Sanders Peirce (1839-1914) was an American philosopher and the founder of pragmatism.

Saussure said the sign is the basic unit of meaning and he thought signs were made up of two parts:

- a. Signifier

The form of a sign. The form might be sound, a word, a photograph or a facial expression.

- b. Signified

The concept or object that's represented. The concept or object might be an actual pipe the command to stop, or a warning of radioactivity.

Charles Sanders Peirce added a third part to signs, the interpreter. He saw sign consisting of:

- a. The representamen (signifier): The sign's form.
- b. An interpretant : What the audience makes of the sign.
- c. An object (signified) : What the sign refers to.

Furthermore, semiotics can offer a useful perspective on formalist analysis (the notion that meaning is of secondary importance to the relationships of the individual elements of an image or object). Semiotic analysis, in effect, acknowledges the variable relationship[s] we may have to representation and therefore images or objects is not understood as a one way process from image or object to the individual but the result of complex interrelationship between the individual, the image or object and other factors such as culture and society.

To introduce the language used in discussion of semiotics; we say that semiotics is the study of signs and signifying practices. A sign can be defined, basically, as any entity (words, images, objects etc) that refers to something else. Semiotics studies how this referring results from previously established social convention (Eco, 1976: 16).

That is, semiotic show how the relationship between the sign and the ‘something else’ results from what our society has taught us. Semiotics is concerned with the fact that the reference is neither inevitable nor necessary.

2. Peirce’s Semiotics Model

Charles Sanders Peirce began writing on semiotics, which he also called semeiotics, meaning the philosophical study of signs, in the 1860s. During the 20th century, the term “semiotics” was adopted to cover all tendencies of sign researches, including Ferdinand de Saussure’s semiology, which began in linguistic as a completely separate tradition.

At around the same time as Saussure was formulating his model of sign and of ‘semiology’ (and laying the foundations of structuralist methodology),

across the Atlantik closely related theoretical work was also in progress as the pragmatist philosopher and logician Charles Sanders Peirce formulated his own model of the sign, of 'semiotic [sic]' and of the taxonomies of signs. Charles Sanders Peirce pointed out that signs only work if there is intelligence capable of learning from experience.

2.1. Three General Principles

Peirce developed a semiotic theory that is at once general, triadic and pragmatic.

a. It is general

In that it takes into consideration emotional, practical and intellectual experience. It includes all of the components of semiotics. It broadens the concept of the sign.

b. It is triadic

In that is founded upon three philosophical categories: firstness, secondness and thirdness. It brings three into relation: the sign or representamen, the object and the interpretant.

c. It is pragmatic

In that we take into consideration the context in which signs are produced and interpreted. It defines the sign by its effect on the interpreter.

2.2. The Process of Semiosis: Triadic

In contrast to Saussure's model of sign in the form of a 'self-contained dyad', Peirce offered. Peirce stated that a sign may be simple or complex. Unlike Saussure, Peirce does not define the sign as the smallest unit of signification.

Anything or phenomenon, no matter how complex, may be considered as a sign from the moment it enters into a process of semiosis. The process of semiosis involves a triadic relationship between a sign or representamen, an object, and an interpretant.

A triadic (three-part) model consisting of:

a. The representamen

The representamen is a thing that represents another thing: its object. Before it is interpreted, the representamen is a pure potentiality: a first. The representamen is something that enters into relation with its object, the second component of sign.

b. The object

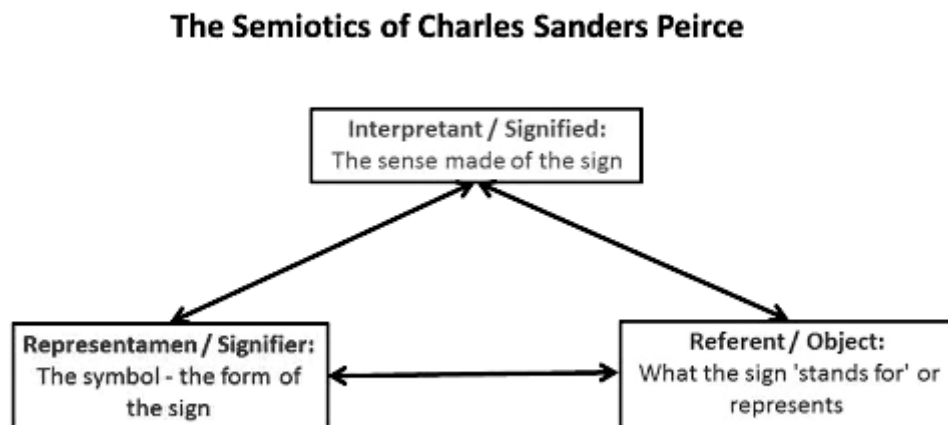
The object is what the sign represents. The sign can only represent the object; it cannot furnish acquaintance with it. The sign can express something about the object, providing that it is an object with which the interpreter is already familiar from collateral observation (experience created from other signs, which are always from previous history).

c. The interpretant

Upon being interpreted, the representamen has ability to trigger an interpretant, which in turn becomes a representamen by triggering another interpretant referring to the same object. The interpretant relates to and brings

about an interrelation between them at the same time and in the same way that it brings itself into interrelation with them.

Diagram 2.1
Triadic of Charles Sanders Peirce



All three are essential to Peirce's model. The sign is "a unity of what is represented (the object), how it is represented (the sign vehicle) and how it is interpreted (the interpretant)" (Chandler 2002: 29). Peirce's model makes a place for "reality" that Saussure's two-part signification process does not. The three-part model also implies that a person must receive the sign and to some degree determine its meaning.

In other words, the meaning of a sign "is not contained within it, but arises in its interpretation" (Chandler 2002: 32). Peirce's model acknowledges that when someone utters the word "three", those who hear it will bring to mind differing objects. Each will imagine his or her own trees.

2.3. 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.

a. Icon

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

b. 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 word, an index is assign that interrelates with its semiotic object through some actual or physical or imagined causal connection.

c. 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.

2.4. The Foundational Categories of Semiotics

According to Peirce, three categories are necessary and sufficient to account for all of human experience. These categories correspond to the numbers first, second and third. They have been designed as:

a. Firstness

Firstness is a conception of being that is independent of anything else. For example, this would be the mode of being of a “redness” before anything in the universe was yet red, or of general sensation of hurt, before one starts to wonder whether the sensation comes from a headache, a burn or some emotional pain. Firstness belongs to the realm of possibility; it is experienced within a kind of timelessness. Firstness corresponds to emotional experience.

b. Secondness

Secondness is the mode of being that is in relation to something else. This is the category that includes the individual, experience, fact, and action-reaction. For example, the stone that we drop falls to the ground; the weathervane turns to point in the direction of the wind; and now you feel pain because of a toothache. Secondness operates within discontinuous time, where the dimension of past time enters in: a certain event occurred at a certain moment, before some other event, which was its consequence. Secondness corresponds to practical experience.

c. Thirdness.

Thirdness is the mediator through which a first and a second are brought into relation. Thirdness belongs to the domain of rules and laws; however, a law can only be manifested through the occurrences of its application, that is, by secondness; and these occurrences themselves actualize, qualities, and therefore, firstness. The law of gravity, for the example, allows us to predict that each time we drop a stone, it will fall to the ground. Thirdness is the category of thought, language, representation, and the process of semiosis, it makes social communication possible. Thirdness corresponds to intellectual experience.

2.5. The Three Trichotomies

Each of the three terms of semiosis is further subdivided following the three categories; thus, we distinguish firstness, secondness, and thirdness in the representamen-object relation, and in the way the interpretant implements the relationship between representamen and object.

a. The First Trichotomy: The Representamen

The representamen can be (1) a qualisign (firstness), meaning a quality that functions like a sign; (2) a sinsign (secondness), meaning a specific spatio-temporal thing or event that functions like a sign, or (3) a legisign (thirdness), meaning a conventional sign.

b. The Second Trichotomy: The Object

A representamen can refer to its object by virtue of firstness, secondness, or thirdness, that is, through relationship of similarity, contextual contiguity or law. Following this trichotomy, the sign is called (1) an icon, (2) an index or (3) a symbol, respectively.

c. The Third Trichotomy: The Interpretant

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).

3. The Subfield of Semiotics

Semiotics has sprouted subfields including, but not limited to, the following:

a. Biosemiotics

Biosemiotics is the study of semiotic processes at all levels of biology, or a semiotic study of living system (e.g., Copenhagen-Tartu School).

b. Semiotic anthropology

Semiotic anthropology was first used by Milton Singer (1978). Singer's work brought together the semiotics of Charles Sanders Peirce and Roman Jakobson with theoretical streams that long been flowing in and around the university of Chicago, where Singer taught. Semiotic anthropology is the study of signs or symbols which combine the semiotic and anthropology theory to interpreted or analyze the semiotic on anthropology aspect.

c. Cognitive semiotics

Cognitive semiotics is the study of meaning-making by employing and integrating methods and theories and developed in the cognitive sciences.

d. Computational semiotics

Computational semiotics is attempts to engineer the process of semiotics, in the study of and design for human-computer interaction or mimic aspects of human cognition through artifichial intelligence and knowledge representation.

e. Cultural and literary semiotics

Cultural and literary semiotics examines the literary world, the visual media, the mass media, and advertising in the work of writers such as Roland Barthes, Marcel Danesi, and Yuri Lotman.

f. Cybersemiotics

Cybersemiotics is built on two already-generated interdisciplinary approaches; cybernetics and systems theory including information theory and science, and Peircean semiotics including phenomenology and pragmatic aspects of linguistics, attempts to make the two interdisciplinary paradigms—both going beyond mechanistic and pure constructivist ideas—complement each other in a common framework.

g. Design semiotics or product semiotics

Design semiotics or product semiotics is the study of the use of signs in the design of physical products; introduced by Martyb Krampen, a, o, and in a practitioner-oriented version by Rune Mini while teaching industrial design at the Institute of Design, Umeå, Sweden.

h. Ethnosemiotics

Ethnosemiotics is a disciplinary perspective which links semiotics with ethnographic methods.

i. Film semiotics

Film semiotics is the study of the various codes and of film and how they are understood.

j. Gregorian chant semiology

Gregorian chant semiology is a current avenue of palaeographical research in Gregorian chant which is revising the Solesmes School of interpretation.

k. Law and semiotics

Law and semiotics is one of the more accomplished publications in this field is the international journal for semiotics of law, published international association for the semiotics of law.

l. Marketing semiotics

Marketing semiotics is an application of semiotic methods and semiotic thinking in the analysis and development of advertising and brand communication in cultural context.

m. Music semiology

Music semiology is the study of signs as they pertain to music on a variety of levels.

n. Semiotics of music video

Semiotic of music video is the study of semiotic searches for meaning by considering sign production and progress.

o. Organizational semiotics

Organizational semiotic is the study of semiotic processes in organization.

p. Social semiotics

Social semiotics is expands the interpretable semiotic landscape to include all cultural codes, such as in slang, fashion, tattoos, and advertising.

q. Theatre semiotics

Theatre semiotics is extends or adapts semiotics onstage; key theorists include Keir Elam.

r. Urban semiotics

Urban semiotics is the study of meaning in urban form as generated by sign, symbols, and their social connotations.

s. Visual semiotics

Visual semiotics is the study of analysis visual signs.

t. Semiotics of photography

Semiotic of photography is the observation of symbolism used within photography or “reading” the picture.

4. Cultural Semiotics

Cultural semiotics is a research field within semiotics that attempts to define culture from semiotic perspective and as the type of human symbolic activity, creation of sign and a way of giving of symbols are analyzed and categorized in certain class within the hierarchal system. With postmodernity, metanarrative are no longer as pervasive and thus categorizing these symbols in this postmodern age is more difficult and rather critical.

The terms “cultural semiotics” has been used since Ernst Cassirer (1923: 29) suggested describing certain kinds of systems as “symbolic forms” and claimed that the symbolic form of a society constitute its culture. Cultural semiotics is that subdiscipline of semiotics which has culture as its subject. According to Cassirer, it has two tasks:

- a. The study of sign system in a culture (in the sense of Hender or Tylor) with respect to what they contribute to the culture.
- b. The study of cultures as sign system with respect to the advantages and disadvantages which an individual experiences in belongin to a specific culture.

The semiotic approach to culture competes with traditional procedure of the humanities, the social sciences, and the normative disciplines (Posner 1991: 371). It tries to explicate their results insofar as they can be rendered theoretical. Within this framework one can analyze cultural phenomena without relying on problematic concepts such as “human soul”, “social role”, and also without resorting to theoryless listings of incompatible phenomena, as often found in cultural histories (Reckwitz, 2000: 64).

It frequently associated with a particular nation, social class, ethnic group, or animal species. The word “culture” is now becoming a theory-based general concept which no longer obstructs a relational analysis of cultural phenomena in humans, animals, and machines.

5. Culture and Symbols

Geertz (1973: 87) views culture as a meaningful symbolic system, one symbol cannot be understood without any other symbols. He sees culture as the systems of meaning and the arena of each system in the culture can be used to interpret and understand the other systems of meaning in the culture concerned. Culture as a study analytical tool consists of interrelated elements, the relationship of one to another in an integral unit, operates or moves in a system. The concept of this culture is understood as a systemic, meaning that refers to the individual, social and cultural aspects of human life as an element that has the function of guidance and energy on a reciprocal (Suparlan, 1992: 23).

Basic element of culture includes ideas, belief, values, customs which make it a whole configuration. There are some basic cultural elements given below:

a. Language

A group of words or ideas having common meaning and shared to a social situation is called language. Language is the entrance to a culture. Language is asset of socially sound pattern, words, and sentences having specific meaning and terminology common to the same culture. Language is a source of communication and to transmit message from one person to another. It is the method to mold the behavior and experience of a person. Language differs from culture to culture and its transmitted from one generation to another. Language is like through which we can carry out our complex social activities. Language is the foundation of a culture and ticket to entrance of social life.

b. Symbols

Symbols are anything used to represent, express and stand for an event situation. Culture and symbol has a close relation. In symbol's perspective, culture is a system of symbols. Symbols are direct to guide our behavior and also used to perform an event of past, present or future. Symbols are the short expression of the identification of an object or situation.

c. Norms

Norms as elements of culture are the rules and the guidelines which specify the behavior of an individual. Norms keep a person within the boundary of society and its culture. It gives us restriction about something which to do and which not to do. It molds our behavior and gives us knowledge about wrong and right. Norms can be divided into:

- Folkways

Folkways are the simple customary ways of the people. It is normal and habitual action of people of people within a culture. Folkways are the recognized or accepted ways of behavior. These are the behavior pattern which a person uses generally in his daily life.

- Mores

Mores is a Latin word and the plural of mos which means customs or beliefs accordance with a group customary. It is the "must" behavior of a person. Mores refers to "what ought to be and what ought not to be." Mores are serious norms but are informed like folkways. They have a serious binding on a group the violation of mores threats to social order. Punish may be both formal and informal for violation of mores.

d. Value

Anything getting importance in our daily life becomes our values. The origin is not biological but it is social production while living in society the value develops. Values depend upon the culture. Culture varies from society to society and thus values are different in every social situation. Values are what we like and what we say will in our society values are the good idea and thinking of a person. Some values are hereditary which we gain from our elders, books and parents. The culture is full of values and can transmit from one generation to another. When a natural object get a meaning it becomes a value.

e. Beliefs

Every sect within a culture has some beliefs for cultural refuge. These beliefs are responsible to the spiritual fulfillment of need and wants. Muslim believe in God, Holly Prophet, The Day of Judgment, recitation of Holly Quran, Hajj etc. Sikh wear bangle in one hand, bear a long beard, keeping dagger. Cross for Christians and a necklace or a cotton thread around neck, the water of Ganges and are sacred for Hindu.

f. Cognitive elements

Cognitive elements of culture are those though an individual know how to cope with an existing social situation. How to survive, how to make shelter from storms and other natural calamities, how to travel and transport etc. are the practical knowledge which make a culture. Such knowledge is carefully thought to every generation.

According to Cassirer (1981: 83) culture can be interpreted as an inseparable meaning in the symbols associated with human existence. In other words, culture is a human effort to understand himself and to overcome his problem through the creation of common sense and the use of symbols. Human are animal-symbolic, human symbols are revealed through mite, religion, language, art, history and science. Charon (1979: 40) stated that symbols are one class of social objects. Some social objects used present, whatever people agree they shall represent.

Symbols are the basis of culture. A symbol is an object, word, or action that stands for something else with no natural relationship that is culturally defined. Everything one does throughout their life based and organized through cultural symbolism. Symbolism is when something represents abstract ideas or concepts. So, good example of symbols/symbolism would be object, figures, sound and colors. Symbols means different things to different people, which why it is impossible to hypothesize how a specific culture. One of the most common cultural symbols is language. Symbolism leads to the “layers of meaning” concept. Culture is the meaning that is shared to provide guiding principles for individual meaning.

It is very difficult to define social object that are symbols or not. However, Herbert Blumer (1969: 3) argues that all social objects are symbols, in which each object represents all actions we will take on the object. Blumer introduced symbolism by creating symbolic interaction terms. Through his paper entitles society as symbolic interaction, Blumer states symbolic interaction refers to interaction of distinctive and special characters among humans interpret or define

other human actions in response to the actions to the others. In the view of symbolic interaction, the social process in the group creates and upholds life in group.

6. Javanese Tradition

Javanese are known as the tribe with the largest population in all of Indonesia. Almost in every island in Indonesia, the Javanese must always exist. Besides being known to have a friendly personality, the Javanese also have a remarkable history of tradition and culture, just like other tribes. This is evidenced for example with the many types of dance, music, traditional houses, and ceremonies of Javanese that make this tribe known around the world. Here are some kinds of Javanese tradition ceremonies:

- a. Kenduren Ceremony
- b. Larung Sesaji Ceremony
- c. Baritan Ceremony
- d. Sekaten Ceremony
- e. Traditional Javanese Marriage Ceremony
- f. Grebeg Ceremony
- g. Ruwatan Ceremony
- h. Tedak Siten Ceremony
- i. Tingkepan Ceremony
- j. Kebo Keboan Ceremony

7. Tedak Siten

Tedak means to step foot; *Siten* means soil, earth, *Tedak Siten* means to step foot on earth. This ritual depicts someone readiness to face a successful life the future, with the God's blessings, with the guidance from the parent, since her/his childhood (Suwardjoko 2015: 193). This traditional ceremony is performed, when a child, a girl or boy is at the age of 7 *selapan*: 245 days, *selapan* is 35 days. A *wetonan*/birthday occurs every 35 days. Except the 7 days week, there are 5 *Pasaran* (Market) day i.e. *Kliwon*, Sunday *Legi* etc, the same with the other days. From Sunday *Legi* to Sunday again is 35 days. That's named *weton* in Javanese. For a Javanese to know his/her *weton* day is important.

Usually, the happy occasion should be organized in the morning, in the front yard of the house. Except the parents and the family, some elderly people also present to give blessing to child. The necessary *tumpeng* and *jajanan pasar* may not be forgotten and praying before starting the ceremony. It is symbolizing a request and prays to God the Almighty in order to receive blessing and protection from HIM, to receive blessings from the ancestors, to combat evil deed from human and bad spirit. The ritual ceremony can be held in good order and safety.

After all preparation has been done, the family (the parent, the kid, the relative) and invites gather in the place of ceremony. The steps of the ritual should be as follow:

- a. The kid is guide to walk on 7 different color of delicacy (red, white, yellow, green, blue, purple and black) made from glutinous rice.

- b. The kid is guide to step on a ladder made of “*Arjuna*” sugar cane and then step down. Sugar cane in Javanese is *Tebu*, abbreviation of *Antebing Kalbu* with all heart’s determination.
- c. Stepping down from the ladder, the kid is guided two walk on a pile of sand. He should *Ceker-Ceker* (to play the sand with both feet).
- d. The kid is guide to enter a decoration cock’s cage. Inside the cage, there are several figures or toy of useful items, such as writing books, and figures or toy of useful items. Let’s the kid choose, if the kid play with the writing-book, probably he/she should be working in an office or be a professor, etc.
- e. In the meantime, the father and the grand father spread over *udik-udik* (coin and flowers).
- f. They should be bathed or cleaned with *Sritaman* flowers, consists of rose, jasmine, magnolia and kananga.
- g. At the end, the kid is dressed neatly with beautiful and new dresses.

B. The 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 writer has summarized some previous research regarding semiotic that will be compared to this research.

The first research 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

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.

The second is “The Meaning of Offering Local Wisdom in Ritual *Panjang Jimat*” by Oda I.B Hariyanto (2017, International Journal of Scientific & Technology Research), on this research Oda I.B Hariyanto analyzed the meaning of offering local wisdom in ritual *Panjang Jimat*. He put the semiotic theory in the literature review and as the instrument of this research, but he doesn’t explain clearly what model of expert in semiotic that he used to analyze. The result of the research shows in descriptive method and contained with mixed of Saussure and Peirce’s theories.

The third 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 Pierce.

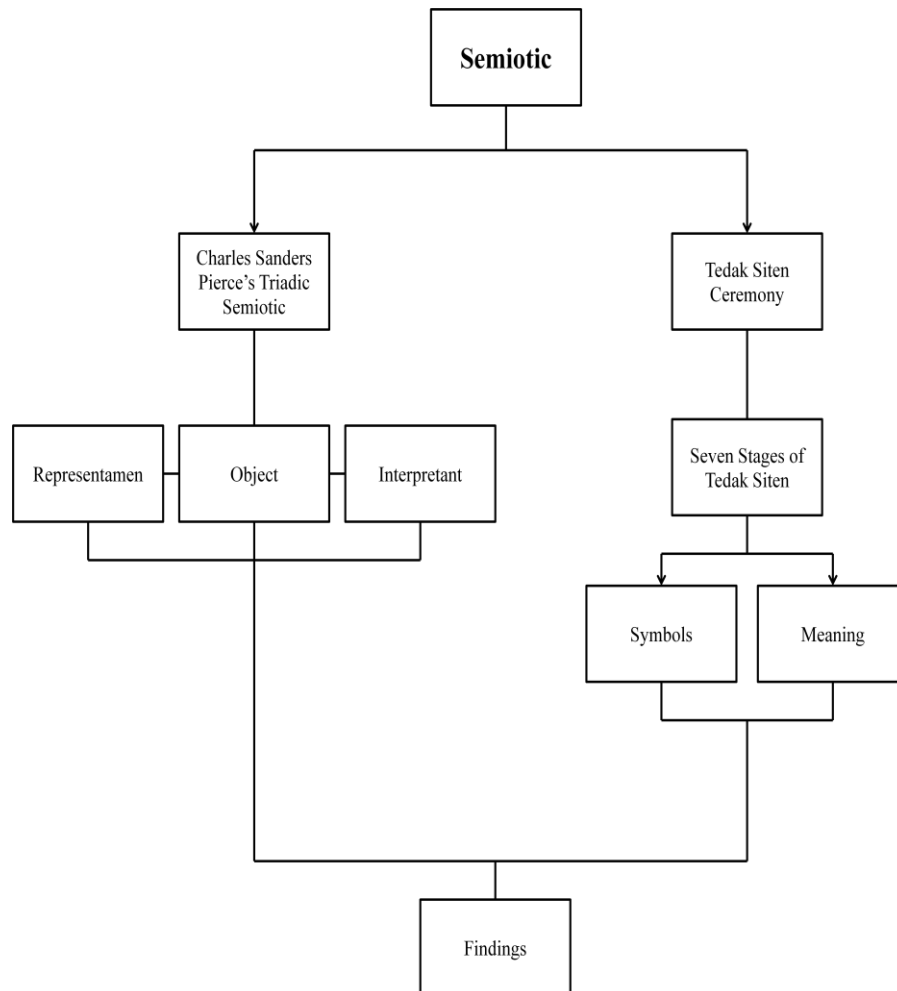
The fourth is “The Semiotics of Pir-e Shaliar Ritual Ceremony in Cultural Landscape of Hawraman” by Yousef Hamejani, Qader Bayzidi & Jalil Sahabi (2019, Islamic Azad University). On this research, they used Peircean triadic to discuss the problem. The result showed with descriptive and tables. This research is clearly and easy to understand even the scopes of the limitation are quite wider. This research used the same part of semiotic of Peirce’s theory as mine even the object was different and the scope and limitation of this research wider than mine. So, this research analyzed the whole aspect of Pir-e Shaliar Ritual Ceremony in Cultural Landscape of Hawraman with triadic part by Peirce.

From those previous researchers, there are some comparisons that will differentiate this research with another. The first, third and fourth are use Peirce’s theory even they used the different elements of Peirce’s model which for analyzed the problem of their research. But the second study is not clearly told that which theory that he used in the research, but from the result shows that he mixed the theory of the Saussure and Peirce, it quite confusing the readers. From the previous above, shows that they dominantly use the Peirce’s theory.

Those previous studies that have similar case with this research show that semiotic has some different theories to analyze the symbols in a semiotic research object. It show that the forms of the symbols are variety and it does give an advantageous for this research to be carefully used the semiotic theory which fit perfectly to use.

C. Conceptual Frameworks

Diagram 2.2
Conceptual Frameworks



This study aimed to find out the symbols and the meaning in *Tedak Siten* ceremony and to gain the acknowledges the variable relationships we may have to representation and therefore images or objects is not understood as a one way process from image or object to the individual but the result of complex interrelationship between the individual, the image or object and other factors such as culture and society in *Tedak Siten*.

Charles Sanders Peirce added a third part to signs or its known as triadic concept. This study tries to discover whether this research support for realizing the link between semiotic and culture with the through *Tedak Siten* ceremony. There are triadic model by Peirce that consist of; the representamen, an object, and the interpretant. In this study, the researcher are going to analyze the meanings and the values of the symbols and the kinds of intended meaning of *Tedak Siten* ceremony with uses with triadic model by Pierce.

CHAPTER III

RESEARCH METHODOLOGY

A. Method of Research

The method used in this research is descriptive qualitative method. This research focused in the intended meanings and the values of the symbols that showed in *Tedak Siten* ceremony using Peirce's triadic model.

B. Source of Data

1. Primary data

The primary data of this research is obtained from *Adiluhung-Tedak Siten* ceremony video in Jogja TV published on December 1st 2018 on Jogja tv YouTube channel accessed on July 12th 2019 and interviewing Javanese elder as informant; Mr. Lamin (69) in Jl. Perhubungan, Desa Cinta Rakyat, Kec. Percut Sei Tuan, Kab. Deli Serdang, Medan, Sumatera Utara on July 20th 2019 and to find out the symbols that showed in *Tedak Siten* ceremony.

2. Secondary data

The secondary data of this research is obtained from library research on Univesity of Muhammadiyah Sumatera Utara's library to find out the supporting data of symbols that showed in the of *Tedak Siten* ceremony from the literature.

C. Technique of Data Collection

The technique of data collection in this research was passed 3 steps. The steps of data collection should be as follow:

1. Observation
2. Interview

The steps of interview include a number of activities such as:

- a. Scheduling
 - b. Recording
 - c. Transcribing
 - d. Data verification
3. Library Research

D. Technique of Data Analysis

The technique of data analysis of this research is used qualitative data analysis technique (Sudarto, 1996: 74). The steps are consisting of four current flows of action:

1. Data Compilation
2. Data Reduction
3. Data Display
4. Data Conclusion or Verification

CHAPTER IV

DATA AND DATA ANALYSIS

This chapter dealt with findings of the research and discussion of the findings. The findings were served as data description that taken from the *Tedak Siten* ceremony and the discussion of further arguments and interpretations of the findings were given. In this part of the research, the writer showed the results of the research about the semiotic analysis of *Tedak Siten* ceremony.

A. Data

After applied the steps of technique data collection with carefully to find out the symbols in *Tedak Siten* ceremony as the data, the writer found ten symbols showed in *Tedak Siten*. The detail of the data was shown in the following:

Table 4.1
The Symbols of *Tedak Siten* ceremony

| No. | Symbols | | Semiotic Symbol Elements | | | | | | | |
|-----|------------------------|------------------------|--------------------------|----|----|----|----|----|----|---|
| | | | Sh | Cl | Ac | Tx | Tr | Sc | Ph | |
| 1 | <i>Tumpeng Robyong</i> | Yellow cone-shape rice | ✓ | ✓ | | | | | | |
| | | Garnish's chain | Chili | | ✓ | | | | | |
| | | | Red onion | | ✓ | | | | | |
| | | | Boiled egg | ✓ | ✓ | | | | | |
| | | | Roasted shrimp paste | | | | | | ✓ | |
| | | <i>Urab-uraban</i> | | | | | | ✓ | | |
| | | <i>Side dishes</i> | <i>Ingkung</i> | ✓ | | | | ✓ | | ✓ |
| | | | Fried catfish | | | | | | | ✓ |
| | | | Fried anchovy | | | | | | | ✓ |

| | | | | | | | | |
|----|------------------------------------|------------------------|---|---|---|---|---|---|
| 2 | <i>Jajanan Pasar</i> | <i>Apem</i> | | | | ✓ | | |
| | | <i>Lemper</i> | | | ✓ | ✓ | | |
| | | <i>Kue Lapis</i> | ✓ | | | | | |
| | | <i>Jenang sengkolo</i> | | | | | ✓ | |
| | | <i>Klepon</i> | | ✓ | | | | |
| | | <i>Wajik</i> | | | ✓ | | | |
| | | <i>Getuk</i> | | | | | | ✓ |
| 3 | <i>Jadah Sapta Warna</i> | <i>Jadah</i> | | | | ✓ | | |
| | | <i>Sapta Warna</i> | | ✓ | | | | |
| 4 | <i>Arjuna Ladder</i> | | ✓ | | | | | |
| 5 | <i>Ceker-Ceker</i> | | | | ✓ | | | |
| 6 | <i>Kranji</i> | | ✓ | | | | | |
| 7 | <i>Raya Kaya</i> | | | | | | ✓ | |
| 8 | <i>Udik-Udik</i> | <i>Coin</i> | | | ✓ | ✓ | | |
| | | <i>Yellow rice</i> | | ✓ | ✓ | | | |
| 9 | <i>Bathed with Setaman Flowers</i> | <i>Setaman flower</i> | | | ✓ | ✓ | ✓ | ✓ |
| | | <i>Banyu gege</i> | | | ✓ | ✓ | | |
| 10 | <i>Dressed</i> | | | ✓ | ✓ | | | ✓ |

Footnote:

Sh : Shape Tr : Terminology

Cl : Color Sc : Scent

Ac : Action Ph : Philosophy

Tx : Texture

B. Data Analysis

Based on the finding of the research, the data showed there are ten symbols in *Tedak Siten* ceremony. The data that were found will analyze used Peirce's semiotic concept called the triadic model included representamen, object and interpretant components. It helps the researcher find out the intended meaning

and value of each symbol in *Tedak Siten* also how the meaning of the symbols realized.

1. *Tumpeng Robyong*

Tumpeng robyong is an Indonesia cone-shape rice dish with various side dishes and vegetables from Javanese cuisine of Indonesia. *Tumpeng robyong* usually served on a bamboo woven crock called *nyiru* or *tampah* with banana leaf as its base. *Tumpeng robyong* is one of the of Javanese's *tumpeng* kinds which made for a joyous celebrations, like *Tedak Siten*. *Tumpeng robyong* has special characteristics, in the top of yellow cone-shape rice in *tumpeng robyong* was plugged in a garnish's chain consists of chili, red onion, boiled egg, and roasted shrimp paste.

Table 4.2
Tumpeng Robyong symbol's triadic analysis

| No. | Object | Representamen | Interpretant | |
|-----|------------------------|------------------------|----------------------|---------------------|
| 1 | <i>Tumpeng Robyong</i> | Yellow cone-shape rice | Wealth and virtue | |
| | | Garnish's chain | Chili | Torch |
| | | | Red onion | Wise |
| | | | Boiled egg | Natural tendency |
| | | | Roasted shrimp paste | Exorcism |
| | | <i>Urab-uraban</i> | | Social relationship |
| | | Side dishes | <i>Ingkung</i> | Willingness |
| | | | Fried catfish | Fortitude |
| | | | Fried anchovy | Concord |

In Javanese culture, *tumpeng robyong* it self is a symbols of an offering and a physical representation of gratitude toward God and the side dishes and *urab-uraban* represented the life and harmony of nature. *Tumpeng robyong* is represented by 4 kinds of element; yellow cone-shape rice, garnish's chain, *urab-*

uraban, and side dishes. The color of yellow cone-shape in *tumpeng robyong* interpreted as wealth and virtue. The garnish's chain in *tumpeng robyong* which arranged by bamboo skewer which chili in the top, and followed by red onion, boiled egg, and roasted shrimp paste in the end. The chili in the top is symbolized of fire which interpreted as torch. The red onion interpreted as wise personality which always thinks before act for decided all life aspects. The shape of boiled egg interpreted as natural tendency of people the white color of egg was symbolized piety. Thus, boiled egg interpreted as the position of every one natural tendency. And the scent of roasted shrimp paste interpreted as for rejecting the devils.

Meanwhile, *urab-uraban* is made of various vegetables stew with *bumbu urap* and it has intended meaning of each, such as water spinach represented a person who could live through hardships, spinach represented a safe and peacefully life, bean sprouts for carrying ancestors' legacy and string bean for along life way also *bumbu urap* which mean *urip* or live interpreted as the ability of fulfill the life necessities. So, the conclusion of *urab-uraban* interpreted as a good relationship with friends and neighbors.

The side dished in *tumpeng robyong* are consists of *ingkung*, fried catfish, and fried anchovy. *Ingkung* is Javanese terminology for “*manengkung*” which means the sooth in praying to God. *Ingkung* is an intact of kampong chicken which interpreted as willingness. The fried catfish interpreted as fortitude, because the catfish's way of life which able to life in the heavy current and in the bottom of river make it as symbol of fortitude. Fried anchovy interpreted as concord,

because anchovy's way of live is in group. Thus, its philosophy represented the way of life should be socialized and concord. So, the conclusion of *tumpeng robyong* interpreted as the form of gratitude for God for the good life which could give us implied messages as foundation of being life with balancing all aspects of the world and the afterlife.

2. *Jajanan Pasar*

Jajanan pasar is market munchies. *Jajanan pasar* assorted colorful Indonesian traditional cakes served during the Javanese festivals such as in *Tedak Siten* traditional ceremony. The most of *jajanan pasar*'s taste are sweet. The history behind the *jajanan pasar*'s name is the all kind of Javanese traditional cakes were found and sold in the traditional market only. *Jajanan pasar* has many various shape and historical meaning of each them.

Table 4.3
Jajanan Pasar symbol's triadic analysis

| No. | Object | Representamen | Interpretant |
|-----|----------------------|------------------------|-----------------------------|
| 1 | <i>Jajanan Pasar</i> | <i>Apem</i> | Apologize |
| | | <i>Lemper</i> | Humble |
| | | <i>Kue Lapis</i> | The layers of wealth |
| | | <i>Jenang sengkolo</i> | Rejecting the reinforcement |
| | | <i>Klepon</i> | Lush |
| | | <i>Wajik</i> | Relationship |
| | | <i>Getuk</i> | Simplicity |
| | | <i>Serabi</i> | Main dish |

Jajanan pasar was represented by various Javanese traditional snacks such as *apem*, *lemper*, *kue lapis*, *jenang*, *wajik*, *getuk*, and *serabi*. *Apem* is one of Javanese traditional snack which come from Arabic "*afwun*" that means sorry or

apologize. So, *apem* interpreted as a symbol apologizes to God. *Lemper* is an Indonesian savory snack made of glutinous rice filled with seasoned shredded chicken, fish or *abon*.

Lemper was come from the Javanese philosophy “*yen dilem atimu ojo memper*” which means if we got praises, we shouldn’t be smug. So, *lemper* interpreted as humble personalities. *Kue lapis* is Javanese traditional snack which represented with sweet two or more colorful layer of rice powder, starch, sugar, and salt and coconut juice extract. The layers in *kue lapis* interpreted as the layers of wealth. The green color of *klepon* interpreted as lush.

Jenang sengkolo or we known as porridge represented in two colors; red and white. The red one was made by rice mixed with brown sugar and the white one was made from rice mixed with coconut milk starch juice. The red color symbolized as blood and the white one is bone. The blood and bone are interpreted as the main aspects of self to get rid of the obstacles and reinforcement in life.

So that’s why the Javanese elder interpreted *jenang sengkolo* as “*tolak bala*” porridge or porridge for avoids the reinforcements. The sticky texture of *Wajik* interpreted as a close relationship. The process and the ingredient of *Getuk* is very simple, it makes *getuk* interpreted as simplicity. The word of *Serabi* came from Javanese terminology “*suro*” which means big. It interpreted as the main dish for Javanese big event. The conclusion of *jajanan pasar* is interpreted as human personalities in develop the harmony of life with keep the good relation with the other in society.

3. *Jadah Sapta Warna*

Jadah sapta warna is the main symbol of the *Tedak Siten*'s first stages. *Jadah sapta warna* was made from glutinous rice and presented to seven portions which are in every portions has their own color. *Jadah sapta warna* was consisting of white, red, green, yellow, blue, purple, and black color.

Table 4.4
Jadah Sapta Warna symbol's analysis

| No. | Object | Representamen | | Interpretant |
|-----|--------------------------|--------------------|----------------|--------------|
| | | <i>Jadah</i> | Glutinous rice | |
| 1 | <i>Jadah Sapta Warna</i> | <i>Sapta Warna</i> | White | Obstacle |
| | | | Red | Purity |
| | | | Green | Spirit |
| | | | Yellow | Shelter |
| | | | Blue | Welfare |
| | | | Purple | Calm |
| | | | Black | Authority |
| | | | | Constancy |

Jadah sapta warna is consists of two words; *jadah* and *sapta warna*. *Jadah* means glutinous rice and *sapta warna* means seven colors. *Jadah sapta warna* it self has interpreted as obstacles of life. The texture of glutinous of *Jadah* itself interpreted as the whole life's obstacle that the kids will be facing in the future, because human's life will be never detached of obstacles. Meanwhile, *sapta warna* presented as the seven kind of good personalities.

The seven kind of good personalities which intended in seven color of *jadah sapta warna* are representative of white for purity, red for spirit, green for shelter, yellow for shelter, blue for calm purple for authority and black for constancy. So, the intended meaning of those *sapta warna* would be the supporting systems of the kid's self to overcome the obstacles of life. *Jadah sapta*

warna was arranged from black, purple, blue, green, red, yellow and white. The Javanese elder interpreted it as the journey of the kid's life that he/she will be able passing the darkest world and move on to the brighter world.

4. *Arjuna* Ladder

Arjuna ladder was made from sugar cane. Javanese usually use *wulung* sugar cane on the making of *Arjuna* ladder. *Arjuna* ladder was made to be seven steps of ladder.

Table 4.5
Arjuna Ladder symbol's analysis

| No. | Object | Representamen | Interpretant |
|-----|----------------------|---|--------------|
| 1 | <i>Arjuna</i> Ladder | Seven step ladder of <i>wulung</i> sugar cane | Position |

Arjuna ladder represented of the *Arjuna* puppet characters which has fighter and warrior. The interpretation of the kids guided to step the seven steps of *Arjuna* ladder was the kids hopefully can moved from the bottom to the top of the overall aspect of life with brave and wisely like *Arjuna* to reach the top position. In its perspective, brave and wise personalities were represented as strong stance. Because the Javanese elder told that to reach the top position, the kid should has a strong stance.

5. *Ceker-ceker*

In the third stages of *Tedak Siten* ceremony, there is a dominant symbol; *ceker-ceker* on pile of sand. *Ceker-ceker* is a terminology of the procession of the

kid playing their feet on the sand. *Ceker-ceker* in *Tedak Siten* ceremony is an action symbol which has indented meaning.

Table 4.6
Ceker-ceker symbol's triadic analysis

| No. | Object | Representamen | Interpretant |
|-----|----------------|--------------------|--------------|
| 1 | A pile of sand | <i>Ceker-ceker</i> | Financial |

Ceker-ceker as a dominant symbol in the third stages of *Tedak Siten* has interpreted of financial. In its perspective sand is interpreted as the world as a place where the kid live and doing everything ways to fulfilled the life's necessities with the wealth. So, that's why in the third stages of *Tedak Siten*, the kid should *ceker-ceker* the sand. It's interpreted that the kids will be able to searching for job or money for fulfilled his/her necessities of life. The Javanese elder told that the intended meaning of the kid was *ceker-ceker* his/her feet in the sand process is hopefully he/she can live independently in the future by work hard by his/herself to fulfilled their necessities and sharing with the other.

6. *Kranji*

Kranji is one of the symbols of the *Tedak Siten*'s fourth stages. *Kranji* usually we had known as cock's cage. In *Tedak Siten* ceremony, *kranji* was decorated with some flowers, the colorful ribbons and accessories.

Table 4.7
Kranji symbol's triadic analysis

| No. | Object | Representamen | Interpretant |
|-----|---------------|---------------|----------------|
| 1 | <i>Kranji</i> | Cock's Cage | The boundaries |

Kranji was represented with cock's cage which interpreted as the boundaries of life. It means that the kid should be keep in mind of the boundaries. Because the kid would be facing the different boundaries in every place which they will be stay. With emphasized it in life, hopefully the kid will be able to adaptation and obey all the rules and boundaries which exist.

7. *Raja Kaya*

Raja Kaya is also the one of symbols of the *Tedak Siten's* fourth stages. *Raja Kaya* consists of figures or toy of useful items such as books, stethoscope, Al-Qur'an, kitchen tool, handcuff, music instrument, ball, airplane etc.

Table 4.8
Raja Kaya symbol's triadic analysis

| No. | Object | Representamen | Interpretant | |
|-----|------------------|--------------------------------|------------------|-----------------|
| 1 | <i>Raja Kaya</i> | Figures or toy of useful items | Book | Teacher |
| | | | Stethoscope | Doctor |
| | | | Al-Qur'an | Hafidz Qur'an |
| | | | Handcuff | Police |
| | | | Airplane | Pilot |
| | | | Ball | Football Player |
| | | | Kitchen Tools | Chef |
| | | | Music Instrument | Musician |

Raja kaya is a Javanese language's term for the items which included in *kranji*. *Raja kaya* was represented with some items or useable tools which symbolized a profession. In the forth stages the kid should choose the *raja kaya* and the one thing that they have choose will be presented as their future job. For the example if the kid choose stethoscope he/she will be a doctor. Because,

stethoscope was interpreted of doctor's tool. So, if he/she choose stethoscope, doctor will be his/her future profession. That's all the reason why it called as *raja kaya* because it represented with the items which symbolized the profession and hopefully it will give the kid wealth from his/her profession.

8. *Udik-udik*

In the fifth stages of *Tedak Siten*, *udik-udik* was presented as a dominant symbol. *Udik-udik* was consists of coins and rice. *Udik-udik* which consists of coin and yellow rice was mixing to be one and then the grandfather or the father of the kid was spread it to the guests.

Table 4.9
Udik-udik symbol's triadic analysis

| No. | Object | Representamen | Interpretant |
|-----|------------------|---------------|--------------|
| 1 | <i>Udik-udik</i> | Coin | Wealth |
| | | Yellow Rice | Life |

Udik-udik was represented by coins and yellow rice. Coin was interpreted as wealth and rice was interpreted as life. Life and wealth are the important aspect in life. To live in this world people need wealth to fulfilled their necessities of life. But in life itself, people need each other. That's why *udik-udik* was spreaded to the guests in the fifth stages. It's interpreted as spreading the kind hearted and generous with sharing the wealth with the others.

The kid hopefully has kindhearted and generous character with sharing to the others and to keep his/her wealth because in Islam itself, there are two ways for keep their wealth; zakat and sodaqoh or sharing with the others. And it also the

way of Muslim to keep their relationship between the other people (*habluminanas*) instead the relationship with Allah (*habluminaallah*).

9. Bathed with *Setaman* Flowers

Bathed with *setaman* flowers is the dominant symbol of the sixth stages. Bathed *Setaman* flower is a action symbol of *Tedak Siten*. It has two element, *setaman* flowers and *banyu gege*. *Setaman* flowers is the kinds of flower which exist in the host's yard. *Setaman* flowers usually consist of three kinds of flowers such as rose, jasmine, kananga. Meanwhile, *banyu gege* is the water which taken from seven spring and hushed up for a night then when the morning comes, it should illuminated by sun rise's light.

Table 4.10
Bathed with *Setaman* flowers symbol's triadic analysis

| No. | Object | | Representamen | Interpretant | |
|-------------------|---------------------------|---------------------------|---------------|--------------|------------|
| 1 | <i>Setaman</i> flowers | Host's flowers yard | Rose | Bathed | Reputation |
| Jasmine | | | | | |
| Kananga | | | | | |
| <i>Banyu Gege</i> | | | | | |

Setaman flowers were represented by the some kinds of flower which planted by host's yard such as rose, jasmine and kananga. The *Setaman* flowers interpreted as the sources of good smell. Whereas, *banyu gege* interpreted as the holy water which can clean up all the bad side's aspects of the kid. The relation between *Setaman* flowers and *banyu gege* with the kid represented as kid's personality. It interpreted that the kid will be able to avoid the bad things and

spread the good reputation of his/her name and also his/her family's name in the future.

10. Dressed

In the end stages of *Tedak Siten* ceremony, dressed is a dominant symbol. The kid was dressed neatly with the best of the best dress which has bright color. Usually the parents prepared some dresses and next they choose the best dress which fit for their son/daughter.

Table 4.11
Dressed symbol's triadic analysis

| No. | Object | Representamen | Interpretant |
|-----|---|---------------|--------------|
| 1 | The clean and neat dress which has bright color | Dressed | Dignity |

The kid was dressed with the clean and neat dress which has bright color represented readiness of entering the next stage of life. Meanwhile, it also interpreted the dignity. The Javanese elder told that it has the philosophy and value; "*aji ning raga saka busana*". It means that person's dignity is represents from their fashion. So, hopefully the kid will care and keeps his/her dignity by their look in the future.

Based on the data analysis, the ten symbols showed in *Tedak Siten* have intended meaning and values, not only in culture perspective but also for society and belief too. The detail analysis and it descriptions showed that the cultural symbols in *Tedak Siten* ceremony can be analyzed used Peirce's triadic concept and it proved that culture and semiotic has a relation.

C. Findings

Based on the data analysis above, it can be argued some of the finding as follows:

1. There are 10 symbols showed in *Tedak Siten* ceremony which had their intended meaning.
2. The intended meaning of *Tedak Siten* ceremony is a form of Javanese traditional ritual which depicts child readiness to facing the obstacles of life and a successful life in the future with God's blessings and the guidance from the parent since childhood. *Tumpeng robyong* symbolized as the gratitude for God. *Jajanan pasar* as Javanese traditional dessert snacks symbolized as social relationship. *Jadah sapta warna* symbolized the obstacles of life which has the seven color of the *jadah* represented seven kind of good personalities of the kids for overcomes the obstacles of life in the future. *Arjuna* ladder symbolized a position of the kids, which were the seven steps of the ladder represented as the progress from the low to the top of kid's position in the future. *Kranji* interpreted as the boundaries. *Raja kaya* interpreted as the kid's future job. *Ceker-ceker* interpreted as looking for wealth ability. Bathed with *setaman* flower interpreted as a process of cleaned the kid from the bad things. *Udik-udik* interpreted as the generous personality with sharing wealth in a mixed coin and yellow rice form and spreading to the guests. And the last is dressed, it interpreted as a dignity.

D. Discussion

From the research, it showed that in *Tedak Siten* ceremony has the intended meaning and values of each symbols in it own ritual process. The symbols can be analyzed used triadic concept by Peirce. The symbols have their own element to be analyzed. The ten symbols can be realized through seven semiotic symbols elements; shape, color, action, texture, terminology, fragrance and philosophy. *Tedak Siten* is a Javanese traditional tradition which held when a kid turn seven months old or in Javanese term called as *selapan*. This kind of ceremony held aimed for getting blessing from the God to start the new stage of life. The symbols of *Tedak Siten* ceremony have intended meaning and the values which can use as the foundation of life. *Tedak Siten* is one of Javanese tradition which must be preserving. The way to preserving is through generations. But nowadays Javanese people especially the young generation almost don't know about this tradition and the intended meaning which contain in the *Tedak Siten*. In Sumatra island, *Tedak Siten* ceremony is hard to find nowadays. So, the Javanese young generations should be learn to know the intended meaning and the values of each Javanese tradition to preserving the Javanese culture through a research, such as *Tedak Siten*. The intended meaning and the values contained in the symbols of *Tedak Siten* ceremony has deep meaning, philosophy and messages which we could be apply in daily life. It's not only teaching us how to be in relationship with society but also with God.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the finding the data analysis in the fourth chapter before, the writer put forward some conclusion as follow:

1. There are ten symbols showed in *Tedak Siten*. It analyzed through a semiotic approach of Peirce's triadic concept focuses on the relationship between the representamen and its object and the interpretant, which is produced the meaning, values and also implied messages of the symbols occurs in *Tedak Siten* ceremony. It showed that the intended meaning of the symbols in *Tedak Siten* ceremony is a form of Javanese traditional ritual which depicts child readiness to facing the obstacles of life and a successful life in the future with God's blessings and the guidance from the parent since childhood.
2. The ten symbols that the writer found in *Tedak Siten* ceremony realized through seven symbols elements; shape, color, action, texture, terminology, scent and philosophy.

B. Suggestions

Based on the findings and discussion, the writer would like to suggest the readers or other writers who are interested in analyzing symbols in a cultural ceremony to learn more about the meaning of semiotics by Peirce and other experts. The writer also suggests studying the semiotic theory by Peirce deeply to

get the clearest meaning of sign expressed in a cultural ceremony. Beside that, the other writers can also choose another semiotic object to analyze, such as news advertisement, politician banner or even the other kind of sign or symbols which showed in daily life routine or the other tradition of various cultures. It's such an ordinary thing, but sometimes people don't understand the intended meaning of it, and that is one of the reasons of misunderstanding sign placement. These varieties can give more understanding of sign/symbol or semiotic, also give variety of research in the university.

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APPENDIXES

APPENDIX 1. Data of the symbols in *Tedak Siten* ceremony

Data 1. The symbols of *Tedak Siten* symbol's elements

| No. | Symbols | Symbol's Element | |
|-----|--------------------------|----------------------------|----------------------|
| 1 | <i>Tumpeng Robyong</i> | Cone-Shape Rice | |
| | | Garnish's Chain | Chili |
| | | | Boiled Egg |
| | | | Red Onion |
| | | | Roasted Shrimp Paste |
| | | <i>Urab-uraban</i> | |
| | | Side Dishes | <i>Ingkung</i> |
| | | | Fried Catfish |
| | | | Fried Anchovy |
| 2 | <i>Jajanan Pasar</i> | Javanese Traditional Snack | <i>Apem</i> |
| | | | <i>Lemper</i> |
| | | | <i>Kue Lapis</i> |
| | | | <i>Jenang</i> |
| | | | <i>Klepon</i> |
| | | | <i>Wajik</i> |
| | | | <i>Getuk</i> |
| | | | <i>Serabi</i> |
| 3 | <i>Jadah Sapta Warna</i> | <i>Jadah</i> | Glutinous rice |
| | | <i>Sapta Warna</i> | White |
| | | | Red |
| | | | Green |
| | | | Yellow |
| | | | Blue |
| | | | Purple |
| | | | Black |

| | | | |
|----|------------------------------------|---|------------------|
| 4 | <i>Arjuna</i> ladder | Seven step ladder of <i>wulung</i> sugar cane | |
| 5 | <i>Ceker-ceker</i> | Sand | |
| 6 | <i>Kranji</i> | Cock's cage | |
| 7 | <i>Raya kaya</i> | Figures/Toys of useful items | Book |
| | | | Stethoscope |
| | | | Al-Qur'an |
| | | | Handcuff |
| | | | Airplane |
| | | | Ball |
| | | | Kitchen Tools |
| | | | Music Instrument |
| 8 | <i>Udik-udik</i> | Coin | |
| | | Yellow Rice | |
| 9 | Bathed with <i>Setaman</i> flowers | <i>Setaman</i> flowers | Rose |
| | | | Jasmine |
| | | | Kananga |
| | | <i>Banyu Gege</i> | |
| 10 | Dressed | The clean and neat dress which has bright color | |

Data 2. The intended meaning of *Tedak Siten*'s symbols

| No. | Symbols | Intended Meaning |
|------------|------------------------------------|---------------------------------|
| 1 | <i>Tumpeng Robyong</i> | Gratitude for God |
| 2 | <i>Jajanan Pasar</i> | Society relationship |
| 3 | <i>Jadah Sapta Warna</i> | Obstacles of life |
| 4 | <i>Arjuna ladder</i> | Position |
| 5 | <i>Kranji</i> | Boundaries |
| 6 | <i>Raja kaya</i> | Future job |
| 7 | <i>Ceker-ceker</i> | Looking for wealth ability |
| 8 | <i>Bathed with Setaman flowers</i> | Cleaned the kid from bad things |
| 9 | <i>Udik-udik</i> | Generous |
| 10 | <i>Dressed</i> | Dignity |

Data 3. Javanese terminologies in *Tedak Siten* ceremony

| No. | Javanese | Bahasa | English |
|------------|--------------------------|--------------------------------------|----------------------------------|
| 1 | <i>Tumpeng</i> | Nasi kerucut | Cone-shape rice |
| 2 | <i>Urab-uraban</i> | Rebusan sayur-mayur | Vegetables |
| 3 | <i>Ingkung</i> | Ayam kampung utuh | Whole kampung Chicken |
| 4 | <i>Jajanan pasar</i> | Makanan tradisional masyarakat jawa | Javanese tradisional snack |
| 5 | <i>Jadah sapta warna</i> | Bubur tujuh warna | Seven color of glutinous rice |
| 6 | <i>Kranji</i> | Kurungan ayam | Cock's cage |
| 7 | <i>Raja kaya</i> | Mainan | Figure or Toy of useful items |
| 8 | <i>Setaman flower</i> | Bunga setaman | Host's yard flowers |
| 9 | <i>Banyu gege</i> | Air yang berasal dari tujuh mata air | Water from seven springs |

Data 4. Javanese proverbs in *Tedak Siten* ceremony

| No. | Javanese Proverbs | Bahasa | English |
|-----|---------------------------------------|---|---|
| 1 | <i>Yen dilem atimu ojo memper</i> | Bila di puji jangan merasa tinggi hati | If we got praises, we shouldn't be smug |
| 2 | <i>Aji ning raga saka busana</i> | Harga diri seseorang dapat dilihat dari cara berpakaianya | A person's dignity is represents from their fashion |

APPENDIX 2. The documentaries of *Tedak Siten* ceremony



Photo 1. The equipments of *Tedak Siten* ceremony



Photo 2. *Jadah Sapta Warna*



Photo 3. Bathed with *setaman* flower



Photo 4. *Raja kaya*



Photo 5. *Kranji*



Photo 6. *Setaman* flowers



Photo 7. *Arjuna* ladder



Photo 8. *Jajanan Pasar*



Photo 9. *Jenang Sengkolo*

APPENDIX 3. Interview

Interview Transcript

- Researcher : Wak, saya ingin bertanya mengenai tradisi *tedak siten*, istilah turun tanah atau yang sering disebut dengan *tedak siten* itu tradisi semacam apa boleh dijelaskan?
- Informant : *Tedak Siten* itu perayaan yang dilakukan oleh orang Jawa
- Researcher : Dalam rangka apa perayaan itu diselenggarakan?
- Informant : Perayaan ini dilakukan untuk anak yang sudah memasuki umur 7 bulan atau selapan.
- Researcher : Dalam *tedak siten* sendiri ada tahapan apa saja yang harus dilakukan wak?
- Informant : Sajen, tumpeng, kurungan ayam. Ini simple nya aja ya, ada kurungan ayam ada peralatan semua ya kayak peralatan sekolah buku pensil ada juga peralatan rumah tangga tebu kelapa padi pisang raja.
- Researcher : Dalam prosesi iturun tanah ada beberapa tahapan, yg pertama melangkahi 7 warna. Nah, warna apa saja yang termasuk didalamnya?
- Informant : Warnanya warna warni macem macem warna. *Jenang sungkolo*, bubur merah lan bubur putih.
- Researcher : Kalau arti dari bubur merah putih itu apa wak?
- Informant : Kalau bubur merah itu dari *biung*, bubur putih dari *bopo*.
- Researcher : Arti dari warna yang lainnya bagaimana wak?
- Informant : Merah, putih, *nini*, *kaki*, ada empat warna pokoknya.
- Researcher : Untuk tebu yang dipakai dalam pembuatan tangga *arjuna* itu jenis tebu apa wak?



Photo 10. Interview process

- Informant : Oh kalau itu ya sebenarnya pakai *tebu ireng*, cuma sekarang sudah susah jadi ya boleh pakai tebu biasa.
- Researcher : Arti dari naik tujuh tangga itu apa wak?
- Informant : Artinya ya itu, dalam hidup itu seperti naik tangga dari tebu ini pelan pelan naik ke tempat yang tinggi istilahnya bisa sukses atau punya kedudukan yang tinggi. Naiknya *sak ros sak ros* gitu.
- Researcher : Lalu arti dari anaknya dimasukkan bersama peralatan itu apa wak?
- Informant : Iya si jabang bayi dimasuknya dikurungan itu.
- Researcher : Apa saja arti dari peralatan yang dimasukkan tersebut?
- Informant : Ya itu mewakili pekerjaannya nanti sesuai apa yang dipilih.
- Researcher : Arti dari *ceker-ceker*?
- Informant : Pandai cari sandang, pangan dimanapun nantinya.
- Researcher : Arti dari udik-udik itu sendiri bagaimana wak?
- Informant : Itu ya orang tua ngasih modal saya rasa.
- Researcher : Makna dari dimandikan kembang setaman itu apa ya wak?
- Informant : Istilahnya sijabang bayi ada yang kurang baik bisa dibersihkan dengan mandiin istilahnya tukar sakit supaya ga keganggu.
- Researcher : Jenis bunga apa saja yang dijadikan kembang *setaman*?

- Informant : Namanya bunga *setaman* ya bunga yang ada di halaman kita.
Kalau simplenya bunga *setaman* itu ada tiga macam, tiga bunga kita pake jadikan satu dicampur dengan air sudah bisa jadi *kembang setaman*.
- Researcher : Arti dari tahapan terakhir anak dipakaikan pakaian bagus?
- Informant : Ya itu, saya rasa pun kamu sudah mengerti. Jadi orang yang bersih istilahnya ya gak kotor jadi orang pandai.
- Researcher : Ada baju khusus atau tidak dalam pemilihan baju tersebut?
- Informant : Biasanya sih memang kalo ada ya yang paling baik (bagus) dan warnanya yang cerah.
- Researcher : Hanya itu saja yang ingin saya tanyakan. Terima kasih banyak atas informasi dan waktunya.
- Informant : Iya, sama-sama.

APPENDIX 4. Biodata of Informant

Name : Mr. Lamin

Age : 69 years old

Job : Javanese Pranata Event & Farmer

Address : Jl. Perhubungan, Desa Cinta Rakyat, Kec. Percut Sei Tuan,
Kab. Deli Serdang, Medan, Sumatera Utara



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jalan Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Form K-1

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

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan dibawah ini :

Nama Mahasiswa : Diah Novita Sari
NPM : 1502050046
Pro. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 138 SKS

IPK = 3,61

| Persetujuan Ket/Sekret, Prog. Studi | Judul Yang Diajukan | Disahkan oleh Dekan Fakultas |
|---|---|------------------------------------|
| | A Semiotical Analysis of <i>Tedak Siten</i> Ceremony In Javanese Tradition | |
| | An Analysis of Code-Mixing on Indonesian Television Music Program Breakout | |
| | The Use of English Term Words by <i>K-Pop</i> Fans In Social Media Networking (Instagram) | |

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

Medan, 27 Maret 2019
Hormat Pemohon,

Diah Novita Sari

Keterangan :

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



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

Form K-2

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

Assalamu'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan dibawah ini :

Nama Mahasiswa : Diah Novita Sari
NPM : 1502050046
Pro. Studi : Pendidikan Bahasa Inggris

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

A Semiotical Analysis Of *Tedak Siten* Ceremony in Javanese Tradition

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu :

Dr. Bambang Panca Syahputra, M.Hum

02/04-2019 Ace

Sebagai Dosen Pembimbing Proposal/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 22 Maret 2019
Hormat Pemohon,

Diah Novita Sari

Keterangan

- Dibuat rangkap 3 :-
- Asli untuk Dekan/Fakultas
 - Duplikat untuk Ketua / Sekretaris Jurusan
 - Triplikat Mahasiswa yang bersangkutan

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

Nomor : 722 /II.3/UMSU-02/F/2019
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

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

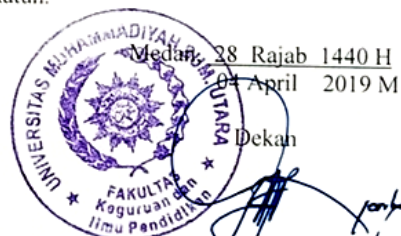
Nama : Diah Novita Sari
N P M : 1502050046
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : A Semiotical Analysis of Tedak Siten Ceremony in Javanese Tradition.

Pembimbing : Dr. Bambang Panca Syahputra, 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 kadaluarsa tanggal : 4 April 2020

Wa'alaikumssalam Warahmatullahi Wabarakatuh.



Dr. H. Elfrianto Nst, S.Pd, M.Pd.
NIDN : 0115057302

Dibuat rangkap 4 (empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR



**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

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN PROPOSAL

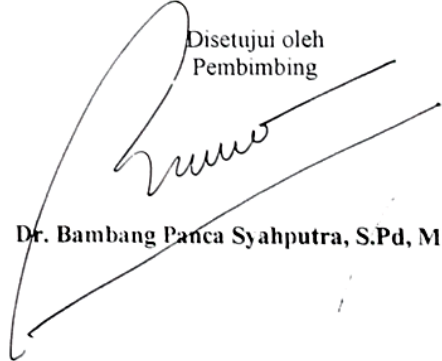
Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Diah Novita Sari
N.P.M : 1502050046
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Semiotical Analysis of *Tedak Siten* Ceremony in Javanese Tradition

Sudah layak diseminarkan.

Medan, Mei 2019

Disetujui oleh
Pembimbing


Dr. Bambang Panca Syahputra, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
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Webside: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Nama Lengkap : Diah Novita Sari
N.P.M : 1502050046
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Semiotical Analysis of *Tedak Siten* Ceremony in Javanese Tradition

| Tanggal | Deskripsi Hasil Bimbingan Proposal | Tanda Tangan |
|------------|------------------------------------|--------------|
| 27/03/2019 | Chapter I - Background | |
| | Chapter III | |
| 23/04/2019 | - Source of Data | |
| 26/04/2019 | Aa | |
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Diketahui Oleh :
Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum.

Medan, Maret 2019

Dosen Pembimbing

Dr. Bambang Panca Syahputra, M.Hum



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
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Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Diah Novita Sari
N.P.M : 1502050046
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Semiotical Analysis of *Tedak Siten* Ceremony in Javanese Tradition

Pada hari Selasa tanggal 14 bulan Mei tahun 2019 sudah layak menjadi proposal skripsi.

Medan, Mei 2019

Disetujui oleh:

Dosen Pembahas

Dr. T. Winona Emelia, M.Hum

Dosen Pembimbing

Dr. Bambang Panca S, S.Pd, M.Hum

Diketahui oleh
Ketua Program Studi,

Mandra Saragih, S.Pd, M.Hum



UMSU

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

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

Jalan Kapten Mochtar Basri No. 3 Medan 20238 Telp. (061) 6622400
Website: <http://fkip.umsu.ac.id> E-mail: fkip@yahoo.co.id

Nomor : 937/IL.3/UMSU-02/F/2019
Lamp : ---
Hal : Mohon Izin Riset

Medan, 07 Dzulqaidah 1440 H
10 Juli 2019 M

Kepada Yth, Bapak Kepala Perpustakaan
Universitas Muhammadiyah Sum. Utara
di-
Tempat

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan-aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu Memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di Pustaka Bapak pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Diah Novita Sari
N P M : 1502050046
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : A Semiotical Analysis of Tedak Siten Ceremony in Javanese Tradition.

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak kami ucapkan terima kasih.

Wa'alaikumssalam Warahmatullahi Wabarakatuh.



** Pertinggal **



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT PERPUSTAKAAN

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238
Website: <http://perpustakaan.umsu.ac.id>

SURAT KETERANGAN

Nomor: 3211/KET/II.9-AU/UMSU-P/M/2019

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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

Nama : Diah Novita Sari
NPM : 1502050046
Univ./Fakultas : UMSU/ Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris/ SI

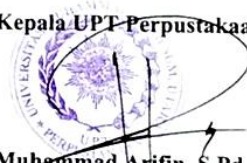
adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

"A Semiotical Analysis of Tedak Siten Ceremony in Javanese Tradition"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 16 Muharram 1441 H
16 September 2019 M

Kepala UPT Perpustakaan,



Muhammad Arifin, S.Pd, M.Pd

CURRICULUM VITAE



A. Personal Details

1. Name : Diah Novitasari
2. Sex : Female
3. Place / Birth Date : Palembang, 12 November 1997
4. Nationality : Indonesia
5. Marital Status : Single
6. Religion : Islam
7. Address : Jl. Perbatsan No.36/28 Indra Kasih
8. Phone : 083198927876
9. Email : itsmediahns@gmail.com

B. Educational Background

1. Kindergarden : TK Mardiwijaya Sampali 2002 – 2003
2. Elementary School : SD N 101774 Sampali 2003 – 2009
3. Junior High School : SMP N 27 Medan 2009 – 2012
4. Senior High School : SMA Swasta Dharmawangsa 2012 – 2015
5. University : Muhammadiyah University of North Sumatera
English Education Program 2015 – 2019