

**A SEMIOTIC ANALYSIS OF TRADITIONAL WEDDING DRESS FROM  
EAST JAVA**

**SKRIPSI**

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

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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**

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## PERNYATAAN KEASLIAN SKRIPSI

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Dengan ini saya menyatakan bahwa skripsi saya yang berjudul "A Semiotic Analysis Traditional Wedding Dress from East Java" 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.

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## ABSTRACT

**Fadillah, M. Dirgahayu. 1902050048. A Semiotic Analysis Of Traditional Wedding Dress From East Java. Skripsi. English Education Department, Faculty of Teacher Training and Education, University Muhammadiyah Sumatera Utara. Medan. 2024.**

The purpose of this study is to examine the simiotic aspects of a traditional wedding dress from East Java. The primary goal of this educational research is to examine the disparities in the significance of symbols in Javanese traditional dress worn by residents of Banyuwangi city. This research examines the variations between traditional tribal costumes in Indonesia, as they represent a sign of art for all ethnic groups there. This study employs a qualitative descriptive approach, with data collected through observation and documentation. The findings of this study demonstrate that East Javanese culture is differentiated by the use of symbols as a medium or tool for passing down messages or advice from generation to generation. Traditional wedding costumes in East Java are also symbolic. Traditional East Javanese wedding dresses are known for their beauty and aesthetic appeal.

***Keywords :*** *semiotic analysis, wedding dress east java, banyuwangi*

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Finally, the researcher hoped that this study would be beneficial from the academic perspective, or others. The researcher also fully realized that this research is far from perfect, and thus any positive criticism is absolutely acceptable for the improvement of this research in the future.

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Medan, 19 October 2024

The Researcher

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## TABLE OF CONTENT

<b>ABSTRACT</b> .....	<b>i</b>
<b>ACKNOWLEDGEMENTS</b> .....	<b>ii</b>
<b>TABLE OF CONTENT</b> .....	<b>v</b>
<b>LIST OF TABLE</b> .....	<b>vii</b>
<b>LIST OF FIGURE</b> .....	<b>viii</b>
<b>LIST OF APPENDICES</b> .....	<b>x</b>
<b>CHAPTER I INTRODUCTION</b> .....	<b>1</b>
A. Background of the study .....	1
B. Identification of the problem.....	5
C. Scope of the study .....	5
D. Objectives of the study .....	5
E. Problems of the study .....	5
F. Significances of the study .....	6
<b>CHAPTER II : REVIEW OF LITERATURE</b> .....	<b>7</b>
A. Theoretical Framework.....	7
1. Definition of Semiotic.....	7
2. Definition of Sign.....	10
3. The Relationship Between Semiotics and Wedding Dress .....	19
4. East Java Cultural Heritage .....	20
5. Characteristics of East Java Traditional Wedding Dress .....	21
6. East Java Traditional Wedding Dress .....	22
B. Previous Relevant Studies.....	24

C. Conceptual Framework .....	26
<b>CHAPTER III : METHOD .....</b>	<b>29</b>
A. Research Design.....	29
B. Source of the Data.....	29
C. The Technique for Data Collection.....	29
D. The Techniques For Analyzing The Data.....	30
E. Trustworthiness .....	32
<b>CHAPTER VI : RESULT.....</b>	<b>33</b>
A. Values and sign of traditional Javanese wedding attire .....	33
1. East Javanese traditional clothing from Banyuwangi .....	33
2. East Javanese traditional clothing from Madura .....	47
B. Differences in East Javanese traditional attire, Banyuwangi and Madura .....	56
<b>CHAPTER V : CONCLUSION .....</b>	<b>58</b>
<b>REFERENCES.....</b>	<b>59</b>

## LIST OF TABLE

Tabel 4.1 Explanation of Semiotics Dress <i>Banyuwangi</i> .....	44
Tabel 4.1 Explanation of Semiotics Dress <i>madura</i> .....	54

## LIST OF FIGURE

Figure 2.1 Customs Wedding Dress .....	13
Figure 2.2 Object Wedding Dress .....	14
Figure 2.3 Pierre's Triadic Dimension .....	14
Figure 2.4 Icon Wedding Dress .....	16
Figure 2.5 Index Wedding Dress .....	16
Figure 2.6 Symbol Wedding Dress .....	17
Figure 2.7 Rheme .....	17
Figure 2.8 Dicent Sign or Signed .....	18
Figure 2.9 Argument .....	18
Figure 2.10 <i>Mantenan</i> Clothes .....	23
Figure 2.11 <i>Kebaya Rancongan</i> .....	24
Figure 2.12 Conceptual Framework .....	28
Figure 3.1 The Techniques For Analyzing The Data .....	30
Figure 4.1 Clothing <i>Udheng</i> .....	34
Figure 4.2 Clothing <i>Mromong</i> .....	35
Figure 4.3 Clothing <i>Jamang lanang</i> .....	36
Figure 4.4 <i>Keris</i> .....	37
Figure 4.4 Clothing Chest Sash.....	37
Figure 4.6 <i>Cangkobahan bahu</i> .....	38
Figure 4.7 Pending Belts .....	38
Figure 4.8 Clothing Shawl .....	39
Figure 4.9 Clothing Velvet Trousers .....	39



Figure 4.10 <i>Buthi Setinggi</i> .....	40
Figure 4.11 <i>Paes</i> .....	40
Figure 4.12 <i>Roncen Banyu Tumetes</i> .....	41
Figure 4.13 <i>Kemben Basahan</i> .....	41
Figure 4.14 <i>Mromong Bracelet</i> .....	42
Figure 4.15 Shawl .....	42
Figure 4.16 <i>Ilat ilat</i> .....	42
Figure 4.17 <i>Sumberwangi Sickle</i> .....	43
Figure 4.18 <i>Gold Gemporan Slippers</i> .....	43
Figure 4.19 <i>Cenduk Mentul</i> .....	47
Figure 4.20 <i>Carmeloks</i> .....	48
Figure 4.21 <i>Endok Remek</i> .....	48
Figure 4.22 <i>Umbal algae</i> .....	49
Figure 4.23 Puffer .....	49
Figure 4.24 <i>Rempek Dodot</i> .....	49
Figure 4.25 <i>Pordo Mas Batik Pants</i> .....	50
Figure 4.26 Dragon Necklace .....	50
Figure 4.27 The Shoulder Straps.....	51
Figure 4.27 <i>Ampelan Plate Bracelet</i> .....	51
Figure 4.28 Soroy .....	52
Figure 4.29 <i>Paes Tretep</i> .....	52
Figure 4.30 <i>Rumbe 4 Renteng</i> .....	53
Figure 4.31 <i>Stegen Lok Lok</i> .....	53

## **LIST OF APPENDICES**

Appendix 1 Documentation

Appendix 2 Permohonan Persetujuan Judul Skripsi

Appendix 3 K1

Appendix 4 K2

Appendix 5 K3

Appendix 6 Berita Acara Bimbingan Proposal

Appendix 7 Berita Acara Seminar Proposal

Appendix 8 Berita Acara Bimbingan Skripsi

# CHAPTER I

## INTRODUCTION

### **A. Background of the Study**

Semiotics is the theory of sign that can reveal what is the meaning of something (Lyons, 1997). Those sign is divided into three kinds by C.S.Pierce, there are icon, symbol, and index (Silverman, 1983). First is icon, the sign that represents or duplicates of a current object. For example the picture of bus. Second is symbol, the sign that represent of the concept of object arbitrary. For example the red color is a symbol of bravery. The last is index, the sign that represent something connected to the real object. For example, cloudy is an index of rain. In this research, there are two of the three kinds of sign analyzed in the discussion. Peirce is one of American philosopher of logic and math, especially in semiotic (John, 226). According to Peirce logic is a study of how human to think logically. And think logically is doing by means of signs. Signs are enable us to think, make a relationship with other people and give the meaning with what show of nature (Sobur, 2001).

Human as a creature that created with the great brain, has a capability to create something in this world to build a culture and live the life. By this capability, human is a homo creator (Herusatoto, 2001). In some disciplines, semiotics can be realized. One of them is in the field of education. There is educational interaction communication between the teacher and the students during the teaching-learning process (TI Rezeki & RW Sagala 2021).

In this modern era, Indonesian culture is not slightly influenced by other cultures such as western culture and eastern culture. In Indonesian culture, especially Javanese culture, its existence begins to fade from time to time. The authenticity of Javanese culture must be maintained. Javanese culture which includes all forms of technology which consists of social, reality, ideology, art and objects which are social inheritance from our ancestors. Culture is things related to reason and the word culture is a combination of cultural development which means the result of creativity, initiative and taste (Koentjaraningrat, 1984).

To be able to preserve Javanese culture from generation to generation there is one way to preserve it. Generations must be able to understand and have knowledge of local wisdom insights. Knowledge and traditions passed down from generation to generation are a blend of local wisdom. In preserving local Javanese traditional wisdom from generation to generation, it can be done by developing and preserving traditions that contain values and meanings conveyed through signs in an object.

In Javanese custom, the Javanese Wedding Dress has a variety of customs and cultures that vary according to the place where the procession is held. Including from East Java. In Javanese, *manten* means bride. As the name implies, this shirt is worn by the bride and groom. This clothing model was often worn by ancient Javanese kings. More specifically, the *mantenan* dress for men is made of black velvet and is in the form of a *beskap* (official jacket in the Javanese Mataraman tradition) whose length is not the same in front and back.

The Wedding Dress has now been modified to the modern, leaving the public with little thought to the meaning and meaning of the symbols on each piece of traditional custom. Why I chose the title of this study, because in this era still do not understand the significance of the symbol in Wedding Dress especially banyuwangi East Java. The *beskap* is dominated by gold-colored motifs made of wire. That said, the wire used to be made of gold, but over time and considering the high price of gold, the material of the wire can be modified.

For women, the *kemben* is the first garment to be used. *Kemben* itself is a cloth that is used to wrap around a woman's body in the chest and abdomen. After the *kemben*, new *manten* clothes are worn to cover the body parts that are still open. The *Manten* shirt is made from the same material as men' s clothing, but the motif chosen seems more feminine.

For *manten* undergarments, both men and women, use *batik* motifs. The selected *batik* motifs are uniform to reinforce the similarities as a couple. While the groom wears a necklace made of jasmine flowers. While the bride uses a chain of jasmine tied at the back of the head and let it dangle in front of the shoulders up to the stomach. The traditional Javanese wedding dress has a variety of meanings, depending on the area. In addition to clothing, many accessories are used in Javanese weddings, such as *selendang*, *seseq*, *sumping*, *gelung*, *kuluk*, and *blangkon*.

There are various types of head coverings. Some wore *blangkon*, *odheng*, *peci*, and sultan's hats. Meanwhile, for women, they use a crown decorated with jasmine. In addition to head coverings, you can find several other access ories such as



weapons, shoes, etc. according to the agreement between the two parties of the bride and groom. With a set of these clothes, the bride and groom are expected to have the aura of a king and queen. Beautiful and handsome, charming and dignified. East Java traditional clothing is indeed interesting and unique

This research is the further research that completing the previous research talking about the traditional clothes in Indonesia, by Marlina (2016) with a semiotics study of tribal dayak kenyah in prupa's east Kalimantan village, and Jalung (2015) with a semiodial analysis of shoulder custom dayak clothing as a cultural tool in the shoulder dayak tradition. Semiotic is used to analyse the object

The main reason for this research in education is to analyze the differences in the meaning of symbols in Javanese traditional clothing through Javanese traditional clothing in the city of Banyuwangi.

Traditional wedding clothes are a symbol of art for every ethnic group in Indonesia, so this research is able to understand the differences between traditional tribal clothes in Indonesia.

Based on the explanation above, the author is interested in analyzing sign of material in the Wedding Dress in the East Java, (semiotic approach) using Pierce's sign theory to show the meaning of all symbols material will find the in the Wedding Dress of East Java the title A Semiotic Analysis Traditional Wedding Dress From East Java.

## **B. Identification of the problem**

1. General understanding of identifying Javanese and non-Javanese traditional clothing.
2. Differences in the meaning of wedding clothing symbols in East Java, especially Banyuwangi.

## **C. Scope of the Study**

The scope of this research is focused on Peirce's triadic dimension semiotic model which consists of objects, signs, and interpretations, which focuses on the procedures for implementing the East Java Wedding Dress. This research is limited to the meaning contained in East Java Wedding Dress by using a qualitative descriptive research method that will be focusing on the meaning of objects and signs in the values containing in the Javanese Wedding Dress from East Java.

## **D. Problems of the Study**

Based on the background and problem boundaries above, the problem formulations as in the following.

1. What types of sign we're represented in the East Java Wedding Dress?
2. What values of sign we're relected in East Java Wedding Dress?

## **E. Objectives of the Study**

From the formulation of the problem above, this researcher has the following objectives:

1. To finding out the meaning and object value of the East Java Wedding Dress.
2. To understand the significance of the symbol Weeding Dress in East Java especially banyuwangi.

#### **F. Significances of the Study**

It is expecting that the findings of this study are significant theoretically and practically. Theoretically, the research findings are useful for: Linguists or cultural observers to enrich their knowled ge of theory semiotic, especially semiotic means in East Java's Wedding Dress. Other researchers to obtain information on the meaning of semiotics in East Java's Wedding Dress, so that it can be a reference in doing relevant studies.

Practically, this research is will be expecting to be useful for Researcher in increasing their knowledge about semiotic and What East Java people using in their wedding. East Java people are expecting to be a study that will make them unders tand the meaning of semiotic in the Wedding Dress in the wedding ceremony so that there is no mistake in the meaning of each marriage symbol. Readers who want to know more about semiotic analysis that is to say, this research is will expecting to be an additional source of knowledge and enrich the culture in Indonesia.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

##### **1. Definition of Semiotic**

According to Peirce semiotics is a study that describes a sign in an interpretative process to find a sign that focuses on an explanation in an interpretation so that the sign can indicate and focus on the object (Najed and Ahmad 2016). The semiotics are based on logic, because it is the logic of learning how people reason, whereas Peirce's reasoning is done through signs. Based on what Peirce said that the sign will distinguish a truth, because in a sign it will be a logic to define a sign. Semiotic in a design is only a sign but a sign that must conclude correctly and consciously. Semiotics is not only used to analyze a text but we can also analyze objects through semiotic. Even objects that we often see can be analyzed through semiotic, like red lights. This shows that we can use semiotic for anything, whether it refers to sounds, images or even movements we can analyze.

Semiotics is related to linguistics, the study of language, but it limits itself to the signs and symbols part of communication. That not to say it's all visual. Words and numbers are signs along with photographs, icons, and road signs. Anything that capable of presenting something else is 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.

According to Roland Barthes (1960), semiotics is a science or method of analysis to examine signs. Barthes distinguishes two (signification) from semiotics, namely denotation and connotation. Denotation is a descriptive and literal level or meaning agreed upon by all members of the culture, and connotation that is meaning is produced by the relationship between the signifier and the broad culture which includes the beliefs, behavior, framework and ideology of a social formation. Semiology, in Barthes's terms basically is to learn how humanity uses things, to signify in this case it cannot be mixed up by communicating (to communicate). Meaning means that objects want to communicate, but also constitute a structured system of signs.

#### 1. Denotation

Denotation is what a sign represents to an object. In a general sense, denotation is usually understood as a literal meaning, a "real" meaning. The signification process traditionally referred to as denotation usually refers to the use of language with the meaning that matches what is said. But in Semiology



Roland Barthes and his followers, denotation is a system of first-level

significance, while connotation is the second level.

## 2. Connotation

Connotation is the term used by Barthes (1983) in to show the significance of the second stage. This illustrates interactions that occur when the sign meets the feelings or emotions of the reader and the values of the culture. The connotation has a subjective meaning or at least intersubjective. The connotation works in a subjective level so that its presence is not realized. The reader is easy to read connotative meaning into denotative meaning. In the Barthes Framework, connotation is identical to ideological operations which he calls "myths" and serves to express and provide justification for dominant values that apply in a certain period.

## 3. Myth

In Barthes's research the term myth is a cultural reference (sourced from existing cultures) used to explain phenomena or realities designated by symbols, wherein the fact is the connotative meaning of the symbol that exists by referring to history (besides culture). In other words, myth serves as a deformation of symbols which then presents certain meanings based on historical and cultural values in society. For mythological Barthes not only the form of words but also in the form of writing, photography, film, scientific reports, sports, performances, even advertisements and paintings. In the hands of Barthes semiotic is widely used in many fields as a tool for critical thinking.

According to Charles Sanders Peirce (1990) that semiotic consists of three interrelated parts namely a sign, object, and an interpreter. Starting with the idea on the basic structure of signs and meanings. Peircean sign is defined as something related to something else for someone in some way or capacity (Cobley, 2001). In addition, Thornbury (2011) states that conventional signs, based on arbitrary associations with their objects, and are governed by the rules of their use with one of three categories of signs.

## **2. Definition of Sign**

According to Oxford Dictionary, a sign is an object, quality, or event whose presence or occurrence indicates the probable presence or occurrence of something else. In semiotics, a sign is something that can be interpreted as having a meaning, which is something other than itself, and which is therefore able to communicate information to the one interpreting or decoding the sign. According to Sebeok (2001) “sign is any physical form that has been imagine or made externally (through some physical medium) to stand for an object, event, feeling, etc., known as a referent, or for a class of similar (or related) objects, events, feelings, etc., known as a referential domain.” Signs serve any function in human life. The signs allow people to recognize patterns in things which act as predictive guides or plan for taking actions and serve as things of specific kinds of phenomena.

According to Jakobson (1950), language is the only system which is composed elements which are signifiers and yet at the same time signify nothing (Daniel Chandler,2007) from Jakobson’s explanation that language can be a sign

and sometime cannot be a sign. Language can be a signifier of language that has different meaning than what is said, sign can also be used in the language to interpret the sign.

Signs that we can see from sounds, movements, images, warning signs, signs that we cannot define if we only see them, a sign can be interpreted when someone really understands so that people who understand a sign and can interpret it is a conscious person. Signs are all physical forms that have been imagined or made externally to defend an object, event, feeling, etc., which are known as references, English cat words, for example, are examples of certain types of human signs known as verbal meaning references that can be described as 'carnivorous mammals with retractable tails, mustaches and claws. The meaning of a sign is arbitrary and variable. In Saussure's terms, any sign consists of the sound marker produced by the word, and its physical form and sign (word content).

For the language to function, the sign must be a unified whole. Our signs must interpret both in the form of sound, an object, and we must be able to make a difference from every sign that we must interpret. The meaning of language signs can be understood in terms of the origin of language signs and the nature of the relationship between symbols and their references. Plato explained that there is a systematic or meaningful relationship between symbols and references. There is a systematic relationship between symbols and references, which are supported by the similarity of sounds that symbolize his acquaintances. Saussure focuses on

linguistic signs and he "fonocentrically" privileges the words spoken. He refers specifically to markers as "sound patterns" (acoustic images).

According to Peirce a sign might be simple or complex. Unlike Saussure, Peirce does not define the mark as the smallest marking unit. Everything or phenomenon, however complex, can be considered a sign from the moment it enters the semiosis process. The semiosis process involves a triadic relationship between signs or representamen (Halina Sendera Mohd, 2014).

According to (Cobley, 2001) the most basic classes of signs in Peirce's menagerie are icons, indices, and symbols. An icon is a sign that is made to resemble, simulate, or reproduce its referent in some way (Sebeok, 2001). An index is a sign that refers to something or someone in terms of its existence or location in time or space, or in relation to something or someone else (Sebeok, 2001). According to (Cobley, 2001) a symbol is somewhat more complicated. A symbol is a sign that stands for its referent in an arbitrary, conventional way (Sebeok, 2001).

There are three elements that make up the function of a sign such as a label on a cigarette box containing an object. At first the fact that there is a box with a label on it indicates that it contains something, and then when we read the label we find what is something. The first thing to be noticed (representamen) is a box and label, this encourages our awareness that there is something in the box (object). Then we want to know what the box contains and we interpret it according to what we see in the box and read it and conclude the meaning. And this is the process of deciphering the marks hidden in an object, but what needs to

be remembered is that the object of the sign is always hidden. The reason is simple if an object can be known directly we don't need a sign to interpret it.

1. Representamen is something that represents something else to see the actual object before it is interpreted, representamen is the real potential for the interpretation of objects.



Figure 2.1 Customs Wedding Dress

2. An Object, Objects are symbols that are used to determine what signs are used. Signs can only represent objects, as a complement in a sign, because with objects we are easier to understand. Signs can express something about an object, provided that it is an object that is familiar with observation.





Figure 2.2 Object Wedding Dress

3. An Interpretant, Not an interpreter but the meaning of the sign to interpret each object.

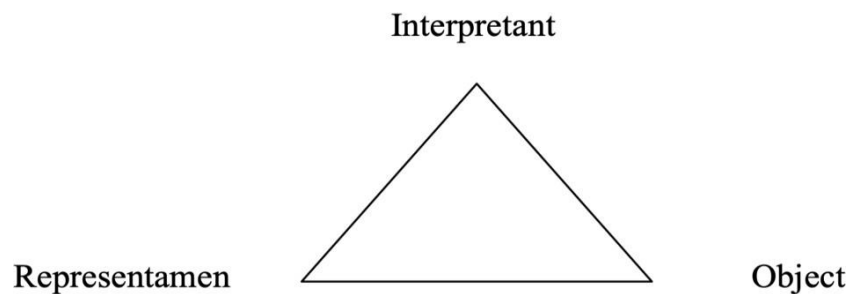


Figure 2.3 Pierre's Triadic Dimension (Pierr e, 1996)

Peirce said that this semiotic theory is a general reference for studying various signs. Peirce needs more in-depth study of this problem. Especially about how broad the range of this theory is. for that he divided it into several classifications including:

## A. Based on Representation .

That is related to something that makes a sign function. In this case Peirce classifies the Ground into three things:

### 1. Qualisign

Qualisign is the quality of a sign. For example the quality of words used in accompanying the sign is like words that are hard, rough or soft. Not only words that determine the quality of a sign, it can also be the color used even the accompanying image.

### 2. Sinsign

Sinsign is a sign that shows the reality in its appearance in other words the sign is judged by its image and also sinsign is the existence and actuality of an object or event against a sign.

### 3. Legisign

Legisign is a telltale sign on the basis of a general rule, a convention, a code. As illustrated as possible the comprehension of your pet object to the interpreter and then the norm contained in a sign. This is related to what may and may not be done.

## B. Based on the Object

### 1. Icon

Icon is a sign that resembles the shape of the original object. Can also be interpreted as a relationship between signs and objects that are similar. That the purpose of the icon is to give a message about its original form.



Figure 2.4 Icon Wedding Dress

## 2. Index

An index is a sign that is related to things that are causal, or cause and effect.

In this case the sign has a relationship with the object cause and effect. The sign means the result of a message.



Figure 2.5 Index Wedding Dress

### 3. Symbol

Symbols are signs that are related to people and their markers . That something is symbolized through a sign agreed upon by the makers of the sign as a general reference.



Figure 2.6 Symbol Wedding Dress

### C. Based on Interpretant

#### 1. Rheme

Rheme is a sign that does not interpret in different meanings. Signs like this are often encountered in everyday life, one example being the word "rice has turned into porridge"

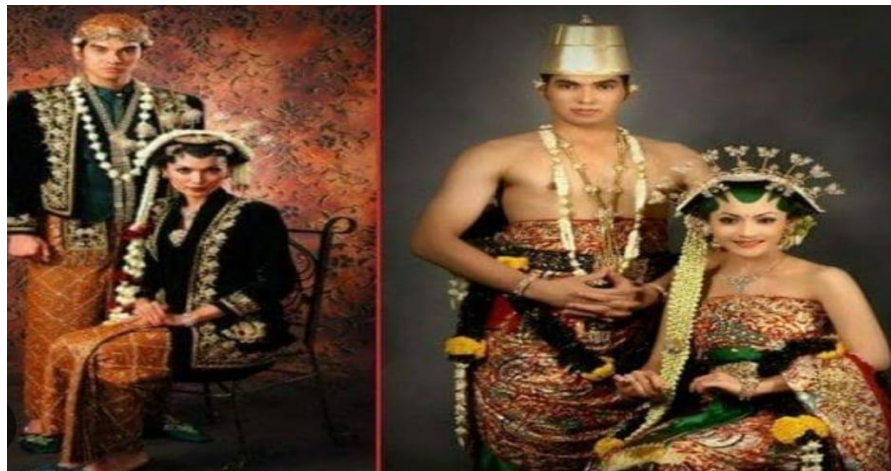
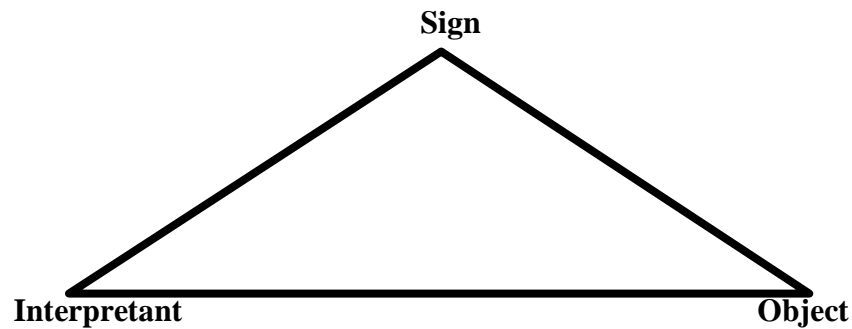


Figure 2.7 Rheme

## 2. Dicient Sign or Signed

Dicient sign or signed is a sign that matches the facts and facts. Usually we often see that a sign will be different in reality for example in a wedding there



is a name "*Bulang*". So the sign that we see is no different in meaning.

Figure 2.8 Dicient Sign or Signed

## 3. Argument

An argument is a sign that contains a reason for something. The sign that we see at a glance will be much different if we look carefully, and in the sign will show the reason why and what is in the sign.



Figure 2.9 Argument

### 3. The Relationship Between Semiotics and Wedding Dress

The semiotics relationship with traditional wedding dress provides a sign to find out the meaning contained in the object, wedding dress can be an analysis using semiotics because it can examine the signs of wedding dress based on the object. In other words, traditional wedding dress can be examined through the methods of severe experts in the field of semiotics, therefore semiotics makes it easy to recognize the identity of a region or a person just by looking at their traditional clothes. The relationship is also to provide reasoning to us from wedding dress can be concluded signs with semiotic methods.

The wedding dress was the one the bride wore at the wedding dress. In the bridal shower was one of the main concerns of the audience. Prospective brides often pay more attention to the dress to wear in an appropriate program only once in life. The wedding dress were made more special than they had been for other occasions. Therefore, in Java there are signs and also the meaning of the impression on Java wedding dress, it can be done by a semiotic analyzing of the method of the make sense of reasoning and understand a sign.

Semiotics is the science that studies sign. In Zerst's view, anything that can be observed or observed can be called a sign and marks are not limited to thing (Zerst, 1993). In this everyday life, there are many unconsciously obvious signs that are forms of non verbal communication as well. Call it a *Janur Kuning* at a crossroads where you can't speak verbally, but can give you a sign that when the *Janur Kuning* appears, you'll be aware of the wedding.

In linguistics there is a discipline of the subject of this sign semiotics. These semiotics are found not only in writing because they are linguistic origin but also in the wedding dress. According to Tinarbuko (2008), semiotics is the study of sign in order to know how its functions and produces a meaning. Meanwhile, according to Chistomy and Yuwono (2004), semiotics are the study of signs, sign function, and sign production.

A semiotics study of wedding dress can be studied just as the meaning and marks found on it are. According to Pierce, the signs within the equator would always be linked to logic, especially the human logic for seeing any signs emerging around it, Pierce divides marks over three things : icons, index and symbols. Descriptions of icons, index and symbols have been described before.

The traditional java clothing is part of a rich culture, the traditional javanese wedding dress also brings close ties to the community and becomes an important part of society. In marriage, the wedding dress garments include *blankon* on the head, wearing *besekeb* which is a long shirt until it reaches below the knee, a shawl tied around the man's waist, then fitted with trousers wrapped in *jarik*, while the bride's clothing on the head wears a hijab, then featuring a gown of numerous knickknacks, Became a supplement to the beauty wedding dress of java, Therefore many things can be looked after from east java wedding dress.

#### **4. East Java Cultural Heritage**

East Java is a province that has many national heroes. The capital city of Surabaya has even witnessed the history behind the historical event on November 10 which was later designated and celebrated as Heroes' Day every year. The

people of East Java generally still maintain various traditions handed down by their ancestors. For example, the use of regional languages. The language used daily is Javanese with a distinctive East Javanese accent. However, several cities and the whole of Madura Island use the Madurese language.

As for artistic traditions, some of them are on the way to extinction due to a lack of attention from the government and society, for example the Ludruk art which is starting to lose interest. However, several types of regional dances in East Java, such as the *Reog Ponorogo* and *Gandrung Banyuwangi* Dance, still receive attention.

Another cultural heritage that is still maintained today is East Java's traditional clothing. Until now, East Java traditional clothes can still be found easily, both in daily life, traditional events, and weddings.

## **5. Characteristics of East Java Traditional Wedding Dress**

The main characteristic of East Javanese traditional wedding dress is its shape which is beautiful and beautiful to look at. If we take a quick look, it will be seen that the clothes from East Java have something in common with the traditional clothes of Central Java.

This similarity is because Central Java and East Java are influenced by the same culture among the people. However, there are some basic differences along with the philosophical meaning of these traditional clothes.

The Central Javanese traditional dress pattern emphasizes decency and high etiquette, while the East Javanese traditional dress pattern tends to display a



firm value but with high aesthetic value. Of the two types of traditional clothing, it can be concluded that East Javanese culture has its own characteristics.

## **6. East Java Traditional Wedding Dress**

East Java has several types of traditional clothing. Especially for wedding dresses, the models are still related and similar to Central Javanese traditional clothes.

### *1. Manten*an clothes

This East Javanese traditional dress is specifically used by brides or what is called "*manten*" in Javanese. These clothes are worn by the bride and groom when carrying out a wedding procession using East Javanese customs.

In its current development, many brides still follow all the traditional wedding procedures, complete with their clothes. But there are also those who only adopt their clothes, but do not carry out the complete wedding procession. *Manten*an clothes are basic black, for both men and women. To beautify the appearance, there is gold thread embroidery starting from the neck, down to the chest, and connecting to all parts of the edges, including the ends of the sleeves. Accessories worn include odheng, jasmine flowers, watches, slings, canes, and others.

East Javanese *Manten*an clothing is more or less similar to Central Javanese traditional clothing. This is not surprising, because in the past the kingdoms in Central Java had territories with great power and influence, especially on the islands of Java and Bali. Many Central Javanese traditions have been adapted by residents of East Java, West Java and Bali.



Figure 2.10 *Mantenan* Clothes

## 2. *Kebaya Rancongan*

Apart from being influenced by Central Javanese culture, there are also East Javanese traditional clothes that are also heavily influenced by the Madurese, namely the *Rancongan Kebaya* worn by Madurese women. This *kebaya* is dominated by red, blue and green, made with a pattern that follows the body shape of the woman who wears it.

This model that follows the curves of the body means that Madurese women are confident and appreciate the beauty of their body shape, regardless of size. This is also related to various traditional Madurese ingredients known throughout the archipelago. Madurese women have been diligent in consuming traditional drinks since childhood. *Kebaya Rancongan* has a simple motif. They are usually made of sheer, see-through fabrics, such as brocade. For their subordinates, Madurese women wear batik cloth which is worn like a long skirt. The motives can vary, for example *Lasem*, *Strojan*, and *Tabiruan*.

To make the batik cloth coils stronger, Madurese women add a stagen called Odhet. How to wear it the same as stagen in general, which is wrapped around the stomach.

Madurese women are known to like flashy or large-sized jewelry. Likewise when wearing *Kebaya Rancongan*. Some of the jewelry they wore was gold earrings, gold necklaces in the shape of corn kernels, and gold combs called *Sisir Dinar* or *Sisir Cucuk*.

Until now, *Kebaya Rancongan* is still often used for certain traditional ceremonies. Madurese people also often use it for graduation ceremonies, Kartini's Day, and the Independence Day of the Republic of Indonesia.



Figure 2.11 *Kebaya Rancongan*

## **B. Previous Relevant Studies**

The researcher takes any information from the previous proposal, thesis and the journal give advantages for the researcher to finish the proposal. The first study conducted by

1. Hermawan (2010) the title A semiotic analysis in kim addonnizio'poem . This study applied library research and compiled data where analyzed trough descriptive analysis method. This method tried to describe, explain, and analyze the using of symbol by using semiotic theory by Peirce.the unit of analysis of this research was three of Kim Addonizio's poems
2. Yohana (2007) in her journal entitled A semiotic-Analysis based on pierce Triadic theory on Taglines of Nokia, Honda, Airasia, LG, and You C 1000 advertising. The aim is to find out the relation among the signs of the representament,interpertant and object in pierce theory. This research is qualitative approach can determine by perspective of writer to repr esent the taglines I these advertising.
3. Merianti (2012) in her journal entitled A semiotic study on Tuwuhan at Tarub decoration on Javanese wedding ceremony the aim in this research to find out the meaning those ornament in tuwuhan like pisang raja trees with stem of ripe bananas, a pair of tebu wulung,cengkir gading and some kinds of fresh leaves by using Pierce triangle theory this research is descriptive qualitative research.
4. Arman (2016) *Larangan Perkawinan Semarga Dalam Masyarakat Alas Aceh Tenggara* this research conducted with descriptive qualitative research the result of this study that the researcher found that marriage in the same clan in Alas in being normal now even the bride and the groom should pay the customs fine .This research help the researcher to know the procession after marriage in Alas wedding ceremony.

5. Thesis entitled: Analysis of the Symbolic meaning of Surrender (*erang – erang* ) At the *Dayak Makassar* traditional wedding in Takalar district by Hariyanti 2019.

Up Based on the results of the data description and discussion of the symbolic meaning of “*erang-erang*” at the Makassar traditional wedding in Galesong District, Takalar District, it can be concluded that the forms of surrender brought in ancient times when appanaik *lekok cakdi* are: (1) Leaves and fruit ( *lekok*, *rappo*, and *pannanjai* ), (2) Cakes (*umba-umba*, *kulapisik*, and *wajek / konte*). Whereas there are 7 types of surrenderable forms which are taken during the appananaik *lekok lompo* namely: (1) Leaves ( *lekok*, *daun sirih*), (2) *kampu*, (3) Rappo-rappo wood "fruits", (4) *Kanrejawa* 'Cake' (5) Kanre- kanreang 'food' (6) Clothing Accessories ( *jangan-jangan*, and *bisek- biseang* ). And (7) a set of prayer tools, and beauty tools. The meaning contained in the forms as surrender "*erang-erang* " in general contains the hope that the bride and groom have a happy family in living their domestic life later.

### C. Conceptual Framework

This study aims to determine the symbols, meanings and signs in East Java wedding dress and to determine the relationship of variables that may be owned for representation and therefore the image or object cannot be understood as a one-way process from an image or an object to an individual but has the result of a lead relationship complex feedback between individuals, images or objects and other factors such as culture and society in East Java.

The study of semiotics related theories is the sign of the theory the research presented by Pierce, Bathes, Copley, Chandler, Thornbury, Sebeok, Saussure, Jakobson and other research led to a frame of thought on the semiotics found in East Java wedding dress to assess the meaning of the phrase marks and objects of wedding dress.

In view of East Java culture in particular, the wedding dress has several meanings and meanings which can be thought of by sense, creating a thought source of the symbol seen by the eyes, as Saussure says that semiotics is the study of signs in the community, hence many of the marks or objects of meanings on the traditional East Java wedding dress.

East Java Wedding Dress is part of the culture which of course has meaning, as a meaning full object this East Java Wedding Dress is related to social practice or social practice because it becomes part of people's life related to one of the paths of life that is passed by a pair of humans to continue their offspring, thing this one of the supporting elements for analyzing the symbolization contained in East Java Wedding Dress in relation to its impact on the identity of the wearer.

The conceptual framework would like to explain the marks of the marks on the use of East Java as Pierce said by semiotic is based on logic, because the logic of learning how people reason, whereas Pierce's reasoning is based on signs that traditional dress can make sense and understand a sign.

From the came a conceptual framework for research that would be done as shown in the figure 2.1

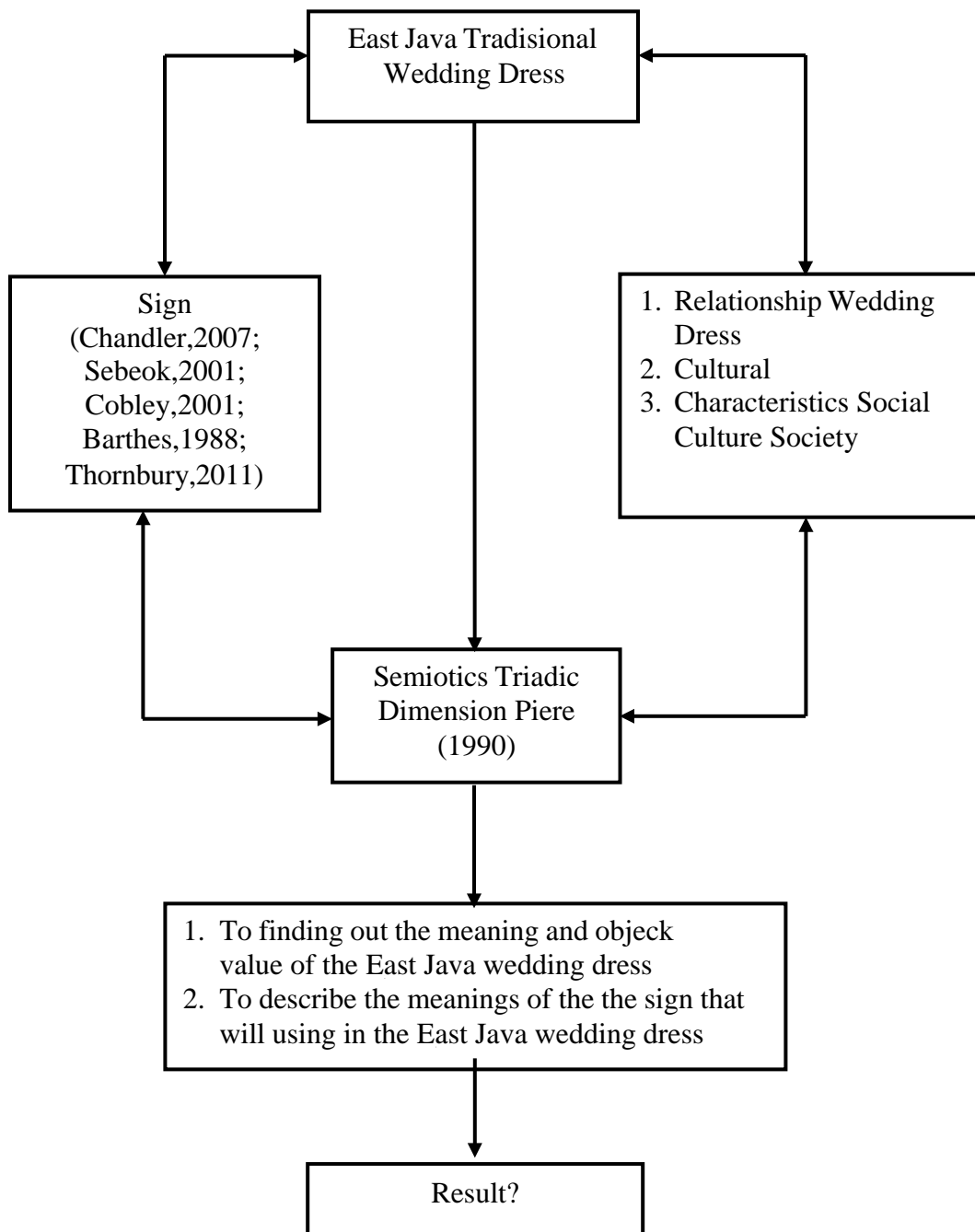


Figure 2.12 Conceptual Framework

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Design**

This study will employ a qualitative with descriptive design adopting Pierce's. In semiotic, there are many approaches to interpret signs, one of them is Charles Sanders Pierce's theory (1860). Pierce asserted three important elements of signs which can be explained through Representament, Object, and Interpretant. In this research, the researchers use qualitative research. A qualitative is concerned with non-statistical methods of inquiry and analysis of social phenomena (Shakouri, 2014). The researchers use the qualitative method because it is more effective and efficient to analyze and describing the semiotics in the movie. According to Flick (2007)

#### **B. Source of the Data**

This research data will be obtained from Regional Library Medan. All the data that will be found from the history books will become as the source of data in completing this research.

#### **C. The Technique for Data Collection**

In collecting the data, the stages are as follows :

- a. First, the researcher will visit to a public library in Medan city to look for books on East Java traditional wedding dress.



- b. Second, the researcher will collect information from several history books about East Java customs.
- c. Third, then the researcher summarizes the important parts that have been observed from several books.
- d. Fourth, after that the researcher can write down results of the research.

#### D. The Techniques For Analyzing The Data

The technique of data analysis used in this research is qualitative data analysis techniques (Miles & Huberman, 1992). The steps consist of three streams of activities that occur simultaneously, namely:

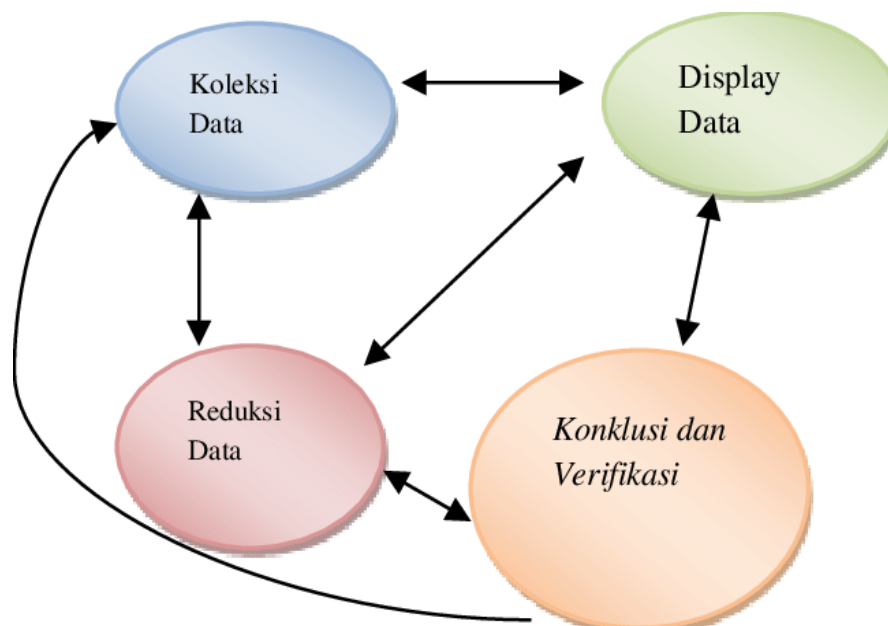


Figure 3.1 The Techniques For Analyzing The Data (Milles and Huberman, 1992)

### 1. Data Reduction

The process of selecting, focusing on simplifying, abstracting, and transforming raw data that emerged from written records in the field. Data reduction takes place continuously during the qualitative research. During data collection, the next stage of reduction takes place (summarizing, coding, browsing themes, creating clusters, creating partitions, creating memos). Data reduction is a form of analysis that sharpens, classifies, directs, removes unnecessary, and organizes data in such a way that final conclusions can be drawn and verified.

### 2. Data Display

The process of presenting as a structured set of information that allows for better conclusion and action and is the main way 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 analyzer can see what is going on, and determine whether to draw the correct conclusions or to continue to carry out the analysis according to the suggestions narrated by the presentation as something that might be useful.

### 3. Data Conclusions

The final part of the research is to provide a brief summary of the research and to examine the data collected for analysis in verifying the correctness of the data. The final verification process, which is a review of field notes, means that the meanings that emerge from other data must be tested for their 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 be truly accounted for.

### **E. Trustworthiness**

This interview was conducted with 3 resource persons, namely the grandmonther, mother and the community, the procedure is as follows:

1. Determine the interview topic
2. Study issue related to the interview topic
3. Determine the interview
4. Contacting the interview
5. Developing a list of and the tools needed
6. Preparing yourself and the tools needed
7. Conducting the interview according to the guidelines
8. Maintaining the flow of the interview
9. Exploring specific information
10. Recording important points from the interviewees

## CHAPTER IV

### RESULT AND VALUE

#### A. Types Of Signs In The Wedding Drees East Java

Beautiful East Javanese traditional clothing, signifies that the bride-to-be is impressive, graceful, and gentle. This clothing implicitly conveys instructions about living in harmony with daily tasks, relationships between humans, and the Creator. The East Javanese traditional wedding dress chosen is Banyuwangi. Because the purpose of this clothing is to highlight the elegance of traditional East Javanese weaving, the colors and designs require deep thought and consideration. The groom wears a long mromong necklace and arm decorations known as cogkohan bahu. The groom wears a *Tongkosan udeng* and is decorated with *lanang jamang* on his head, unique sumping flowers on his ears, an *ero sembangan suber wangi* belt, a tar blanket, and velvet trousers. The bride wears various headdresses, including the Setinggil buthi crown, lathopaes, *Roncenbanyu tumetes*, *wet kemben*, *mromong* bracelet, source *wangi* shawl, *ilat-ilat*, source *wangi jarit*, and gold *gamporan* sandals.

#### 1. East Javanese Traditional Clothing From Banyuwangi

Parts and Models of Traditional Javanese Men's Wedding Clothing.

The design of the chest sash and brooch, as well as the accessories used, are indicative of traditional East Javanese men's dress. Based on study findings, the author explains the following patterns or components of traditional Javanese men's wedding clothing:

a. *Udheng*

They cover their heads with a rounded jarik cloth head covering known as a *blangkon* or *udheng*. *Ikat* is the ngoko language used by *udheng*. The meaning of *udheng* is that in order to prevent mental instability and to ensure that a person's resolve remains unwavering under all circumstances, the binding must be both tight and stable.



Figure 4.1 Clothing *Udheng*

b. The *Mromong* Necklace

The *Mromong* necklace is traditional jewelry with distinct qualities that is worn as part of Banyuwangi traditional dress. This necklace's design and symbolism are culturally significant. *Mromong* necklaces are typically very long, reaching the chest or even lower. This length provides the wearer a sophisticated and attractive appearance. This necklace is typically composed of precious metals such as gold or silver and is embellished with various embellishments and unique carvings. Some *Mromong* necklaces may also be embellished with gemstones or beads, adding to their appeal. *Mromong* necklaces frequently have traditional motifs with symbolic importance.



Figure 4.2 Clothing *Mromong*

c. *Jamang Lanang*

*Jamang Lanang* is a headgear used by Javanese men, notably those from Banyuwangi. This decoration has distinct traits and meaning within the local cultural environment. *Jamang lanang* are typically ornate and elegant designs, generally featuring metal ornaments such as gold or silver. Flora, fauna, and geometric motifs are examples of classic motifs that can be used into the designs. Ornaments on *jamang lanang* frequently depict cultural and religious symbols. This embellishment can take the form of carvings, reliefs, or the addition of gemstones, which enhance the beauty and meaning of the *jamang*. *Jamang lanang* is usually made of precious metals like gold or silver, although it can also be constructed of copper or brass. Some *jamangs* may also be embellished with fabric or other materials for aesthetic purposes. *Jamang lanang* symbolizes the authority and elegance of the man who wears it. This decoration shows social status and high position in society. The use of *jamang lanang* in traditional ceremonies and cultural events is a form of respect for the traditions and cultural heritage of ancestors. This *jamang* reflects the cultural values passed down from generation to generation. In some contexts, *jamang*

*lanang* can also symbolize male courage and strength. This headdress is often used in traditional arts performances such as dances that depict heroism and fighting spirit.



Figure 4.3 Clothing *Jamang lanang*

d. *Keris with Roncen Banyu Tumetes*

The meaning of the roncen *banyu tumetes* symbol on the *keris* is that the continuous water drops represent patience and endurance. This sign shows that a person can attain their goals by endurance and patience, just as water that drops gently but consistently can dissolve a stone. Dripping water can also represent sacrifice, in which a person gradually commits oneself or their resources to the greater good. Water is both a life-giving resource and a symbol of cleanliness. Roncen banyu tumetes can signify the never-ending flow of life and purity, reminding us of the significance of keeping the heart and soul clean. Continuous water drops can also represent the ongoing cycle of life, in which each action and decision has long-term consequences.



Figure 4.4 *Keris*

e. Chest Sash and Brooch

Nobles or prominent persons frequently wear chest sashes during traditional ceremonies, reflecting a person's greatness, honor, and social standing. The belt that across the chest can represent the responsibility that the wearer has. This demonstrates ready to carry out the responsibilities and commitments that are assigned.

Balance: The placement of the sash over the chest might represent the balance of thoughts and acts, as well as earthly and spiritual responsibilities.



Figure 4.4 Clothing Chest Sash

f. *Cangkobahan Bahu*

*Cangkobahan bahu* is frequently worn in traditional dress for ceremonial occasions or rites, making it a sign of honor and greatness. Wearing it



indicates that the wearer is a key participant in the event and is valued in society.



Figure 4.6 *Cangkobahan bahu*

g. *Woro* and Pending Belts

The *woro* belt, wrapped tightly around the waist, represents physical and emotional self-control. This expresses the Javanese philosophy of maintaining self-control in daily life.



Figure 4.7 Pending Belts

h. The Tar Shawl

The tar shawl is commonly worn during traditional rites or formal events, particularly by community figures or leaders. The wearing of a tar shawl indicates that the person has an honorable position or high social status in society. This is a mark of respect and recognition for one's position.



Figure 4.8 Clothing Shawl

i. Velvet Trousers.

Velvet trousers are composed of velvet fabric, which has a delicate, hairy surface that creates a velvety and lustrous appearance. This material is commonly regarded as opulent and elegant, appropriate for formal or traditional situations.



Figure 4.9 Clothing Velvet Trousers

#### Parts and Forms of Traditional Javanese Women's Wedding Clothing

As for the results of observational research in the Umsu library, the author explains that there are several shapes and parts in traditional Javanese women's wedding dresses as follows:

a. *Buthi Setinggi* / Crown

*Buthi Setinggi* is a crown that represents grandeur and authority. Crowns are frequently connected with kings or queens in Javanese history, therefore

wearing one on a wedding day represents the bride as a queen for the day, someone who is admired and cherished.



Figure 4.10 *Buthi Setinggal*

*b. Lotho/Paes*

Paes represents the purity and perfection of the bride. The symmetrical black lines on the forehead represent the desire for perfection in the upcoming married life, as well as a representation of a pure soul and genuine aspirations.



Figure 4.11 *Paes*

*c. Roncen Banyu Tumetes*

*Roncen Banyu Tumetes* represents the beauty and grace of the bride. Its elegant design and use of precious materials enhance the bride's attractiveness.



Figure 4.12 *Rencen Banyu Tumetes*

d. *Kemben Basahan*

*Kemben Basahan* represents purity and modesty. In Javanese culture, covering one's body neatly and modestly is a sign of respect for respected moral norms and customs.



Figure 4.13 *Kemben Basahan*

e. The *Mromong* Bracelet

The *Mromong* bracelet represents prosperity and wealth. The usage of valuable metals in this bracelet, such as gold or silver, symbolizes the bride and groom's desire for success and abundance in their marriage.



Figure 4.14 *Mromong* Bracelet

f. This Shawl

This shawl adds beauty and elegance to the bride's look. With beautiful materials and delicate motifs, this shawl offers a gorgeous finishing touch to bridal gowns.

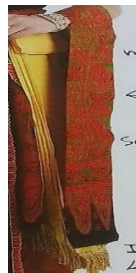


Figure 4.15 Shawl

g. *Ilat ilat*

*Ilat-ilat* represents richness and grace. *Ilat-ilat*, an item composed of precious materials with elaborate designs, lends a touch of elegance to the bride's outfit.



Figure 4.16 *Ilat ilat*

#### h. The *Sumberwangi* Sickle

The *sumberwangi* sickle represents cleanliness and modesty. In Javanese culture, covering one's body neatly and modestly is a sign of respect for respected moral norms and customs.

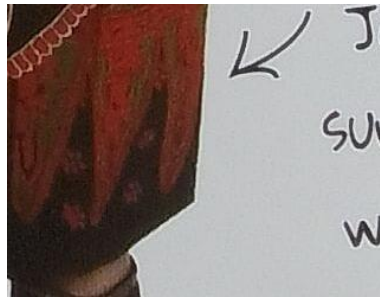


Figure 4.17 *Sumberwangi* Sickle

#### i. Gold *Gemporan* Slippers



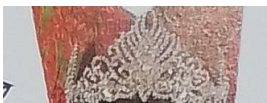
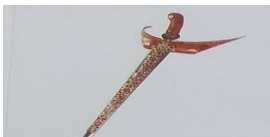


Gold *Gemporan* Slippers represent richness and elegance. With gold material and decoration, these slippers add luxury to wedding attire while also reflecting the bride's social status and beauty.











Figure 4.18 Gold *Gemporan* Slippers



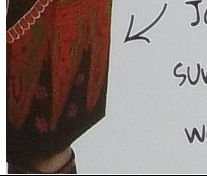

The Following is The Table for Traditional Wedding Dress *Banyuwangi*  
East Java Page-grouping Section :

Tabel 4.1 Explanation of Semiotics Dress *Banyuwangi*

No	Picture	Explone	Semiotic		
			Icon	Symbol	Index
1.		They cover their heads with a rounded jarik cloth head covering known as a <i>blangkon</i> or <i>udheng</i>			√
2.		The <i>Mromong</i> necklace is traditional jewelry with distinct qualities that is worn as part of Banyuwangi traditional dress		√	
3.		<i>Jamang Lanang</i> is a headgear used by Javanese men, notably those from Banyuwangi			√
4.		The meaning of the ronceng <i>banyu tumetes</i> symbol on the <i>keris</i> is that the continuous water drops represent patience and endurance	√		
5.		Nobles or prominent persons frequently wear chest sashes during traditional ceremonies, reflecting a person's greatness, honor, and social standing	√		
6.		<i>Cangkobahan bahu</i> is frequently worn in traditional dress for ceremonial occasions or rites, making it a sign of honor and greatness	√		

No	Picture	Explone	Semiotic		
			Icon	Symbol	Index
7.		The <i>woro</i> belt, wrapped tightly around the waist, represents physical and emotional self-control	√		
8.		The tar shawl is commonly worn during traditional rites or formal events, particularly by community figures or leaders			√
9.		Velvet trousers are composed of velvet fabric, which has a delicate, hairy surface that creates a velvety and lustrous appearance	√		
10.		<i>Buthi Setinggal</i> is a crown that represents grandeur and authority			√
11.		Paes represents the purity and perfection of the bride			√
12.		Roncen Banyu Tumetes represents the beauty and grace of the bride			√
13.		<i>Kemben Basahan</i> represents purity and modesty. <i>Kemben Basahan</i> represents purity and modesty.	√		
14.		The <i>Mromong</i> bracelet represents prosperity and wealth			√



No	Picture	Explone	Semiotic		
			Icon	Symbol	Index
15.		This shawl adds beauty and elegance to the bride's look	√		
16.		<i>Ilat-ilat</i> represents richness and grace			√
17.		The <i>sumberwangi</i> sickle represents cleanliness and modesty.			√
18.		Gold Slippers <i>Gemporan</i> represent richness and elegance.	√		

A. The meanings of the sign that will using in East Java *Banyuwangi* Wedding Dress.

The colors and designs of *Banyuwangi* wedding clothing are chosen to represent harmony and balance between the bride and husband, as well as with nature and the community. The colors white and gold are commonly used to represent purity and elegance, while jasmine blossoms on the bride's bun represent the purity of heart and the freshness of newly-grown love. Typical *Banyuwangi batik* motifs, such as Gajah Oling, are frequently used to represent fortitude, wisdom, and the capacity to confront life's obstacles as a couple. *Banyuwangi* traditional wedding outfit is more than just clothing; it is also a symbol with deep cultural and spiritual significance. The apparel, including

material, color, and motif, reflects the noble principles of the Osing people and celebrates crucial occasions in the lives of the bride and groom.

## 2. East Javanese Traditional Clothing from Madura

Parts and models of traditional Javanese men's wedding attire.

Based on study findings, the author describes the following patterns or components of traditional Javanese men's bridal clothing:

### a. *Cenduk Mentul*

*Cenduk mentul* denotes the bride's luxury and social standing. The use of expensive materials and intricate decorations reflected the family's social status and honor.



Figure 4.19 *Cenduk Mentul*

### b. *Carmelok 24 PCs*

*Carmel oks* made of costly materials, such as gold, reflect the bride and groom's richness and social standing. The huge number of carmeloks, such as 24, creates a sumptuous atmosphere and demonstrates high social status.

*Carmeloks* are little decorations typically made of precious metals such as gold or silver. Carmelok is typically used as a decoration on specific areas of

bridal attire, such as the kebaya or bun. The number 24 in *karmelok* represents the number of fruits or decorative components used on the outfit.



Figure 4.20 *Carmeloks*

c. *Endok Remek*

*Endok Remek* denotes the bride's affluence and social standing. The materials, such as gold or silver, and the complex decorations indicate social status and family honor.



Figure 4.21 *Endok Remek*

d. *Umbal Algae*

*Umbal algae* signifies the bride's affluence and social standing. The use of valuable materials and complex patterns reflected high social position and adherence to customs.



Figure 4.22 *Umbal algae*

e. Puffer

The puffer signifies the bride's richness and social position. The high-quality fabrics and exquisite designs showed the social status and prestige of the bride and groom's family.

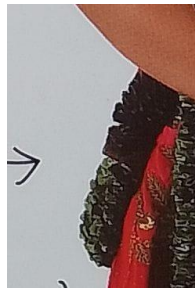


Figure 4.23 Puffer

f. *Rempek Dodot*

*Rempek Dodot* signifies the bride's affluence and social standing. The materials used and the complex decorations suggest a high social status and respect for customs.



Figure 4.24 *Rempek Dodot*

g. *Pordo Mas Batik* Pants

Intricate batik motifs and the use of high-quality materials show high social standing and respect for customs.



Figure 4.25 *Pordo Mas Batik* Pants

h. Dragon Necklace

Dragons represent strength, courage, and authority in many Asian civilizations. The Dragon Necklace represents the bride's strength and authority, emphasizing her character and dignity throughout the wedding ceremony.



Figure 4.26 Dragon Necklace

i. The Shoulder Straps

The shoulder straps in traditional bridal attire not only function as decoration, but also carry symbolic meaning regarding status, honor and hope for a happy future. These decorations enrich the overall look of the bride, making it more charming and in accordance with customs.



Figure 4.27 The Shoulder Straps

j. *Ampelan* Plate Bracelet

Bracelets put on the wrist might symbolize the bride's protection and position during the wedding ceremony and in family life.



Figure 4.27 *Ampelan* Plate Bracelet

k. Soroy and Peces

*Soroy* is an item or adornment that is worn on the head or around the face. Typically, *soroy* is composed of precious metals such as gold or silver and embellished with gemstones or exquisite carvings. *Peces* are ornaments or accessories used on specific portions of a bridal gown, such as the neck or breast. *Peces* are often constructed of precious metals and may be embellished with jewels or other embellishments.

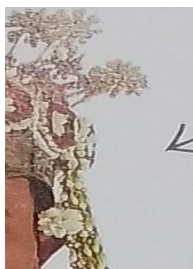


Figure 4.28 *Soroy*

## B. Parts and Forms of Traditional Javanese Women's Wedding Clothing

As for the results of observational research in the Umsu library, the author explains that there are several shapes and parts in traditional Javanese women's wedding dresses as follows:

### a. *Paes Tretep*

*Paes Tretep* also represents protection and purity. Its placement on the forehead, an essential feature of the face, symbolizes the bride's protection and purity throughout the wedding ceremony and in family life.



Figure 4.29 *Paes Tretep*

### b. *The Rumble 4 Renteng*

The *Rumble 4 Renteng* design, which comprises of multiple parts or joints, exemplifies balance and perfection. This demonstrates a commitment to developing a symmetrical, appealing, and customized appearance.



Figure 4.30 *Rumbe 4 Renteng*

c. *Stegen Lok Lok*.

*Stegen Lok Lok* An additionally represents protection and honor. The placement of this adornment on the bride's head or neck represents her protection and position throughout the wedding ritual. Symbolically, the Bludru Belt represents perfection and equilibrium. The belt's location at the waist adds structure and balance to the bridal attire, demonstrating a commitment to producing an orderly and harmonious image.



Figure 4.31 *Stegen Lok Lok*







C. The meanings of the sign that will using in East Java Madura Wedding Dress.





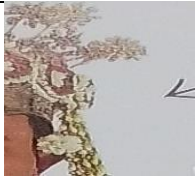


Madurese traditional bridal gown represents richness and the bride's social standing. The materials and patterns utilized indicate a high social standing. This clothing embodies honor and respect for Madurese traditions and cultures. Each

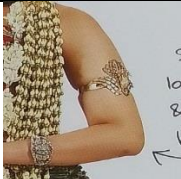


piece of clothing carries a deep symbolic meaning and shows ethnic diversity. Bridal attire is intended to enhance the bride's elegance and beauty, providing an elegant finish to her appearance. Each piece of clothing has a symbolic value relating to protection, honor, and the hope for a bright future.

**Tabel 4.2 Explanation of Semiotics Dress Madura**

No	Picture	Explone	Semiotic		
			Icon	Symbol	Index
1.		<i>Cenduk mentul</i> denotes the bride's luxury and social standing			√
2.		<i>Carmeloks</i> made of costly materials, such as gold, reflect the bride and groom's richness and social standing			√
3.		<i>Endok Remek</i> denotes the bride's affluence and social standing			√
4.		<i>Umbal algae</i> signifies the bride's affluence and social standing			√
5.		The puffer signifies the bride's richness and social position			√
6.		<i>Rempek Dodot</i> signifies the bride's affluence and social standing.			√

No	Picture	Explone	Semiotic		
			Icon	Symbol	Index
7.		Intricate batik motifs and the use of high-quality materials show high social standing and respect for customs	√		
8.		Dragons represent strength, courage, and authority in many Asian civilizations		√	
9.		The shoulder straps in traditional bridal attire not only function as decoration, but also carry symbolic meaning regarding status, honor and hope for a happy future.		√	
10.		Bracelets put on the wrist might symbolize the bride's protection and position during the wedding ceremony and in family life		√	
11.		Soroy is an item or adornment that is worn on the head or around the face.			√
12.		Paes Tretep also represents protection and purity			√
13.		The Rumbe 4 Renteng design, which comprises of multiple parts or joints,			√

No	Picture	Explone	Semiotic		
			Icon	Symbol	Index
15.		Stegen Lok Lok An additionally represents protection and honor		√	

### B. Differences in East Javanese Traditional Attire, *Banyuwangi* and *Madura*.

*Banyuwangi* women's wedding outfit often consists of a *kebaya* with long cloth or *songket* embellished with euisite decorations. There are other accessories like *kemben* (cloth covering the body) that are frequently embellished with traditional *Banyuwangi* designs. The bride also wears a crown or head covering known as "*buthi Tinggil*". *Banyuwangi* grooms typically wear a beskap shirt with batik or *songket* designs, as well as a keris and access orieslike surjan (outer garments) and *blangkon* (traditional head covering). Traditional *Banyuwangi* wedding dresses are distinguished by the usage of *songket* cloth with typical *Banyuwangi* designs, demonstrating elegance and cultural richness. Decorations such as roncen, scarves, and unusual headpieces enhance the elegance of the bridal outfit. The fabric and decorations in *Banyuwangi* bridal dress represent luxury, honor, and social standing. These features also demonstrate the richness of local culture and traditions.

Madurese brides frequently wear kebayas with gold or silver embroidery, as well as *songket* cloths with elaborate designs. A crown or rocking flower headdress is commonly worn. Madurese groom dress consists of pangsi clothing

embellished with *batik* or *songket* themes, *keris*, and accessories such as *blangkon* or other head coverings. *Batik* and *songket* themes with traditional Madurese motifs add a traditional touch and strong aesthetics. The crown or rocking flower on a Madurese bride is a notable feature. Madurese bridal dress represents wealth, honor, and social standing. Each piece of clothing has a significant connotation tied to Madurese culture and traditions.

*Banyuwangi* employs more *songket* cloth with traditional *Banyuwangi* themes. This cloth is frequently embellished with elaborate embellishments. *Banyuwangi*'s accessories include *roncen*, shawls, and the trademark tall *buthi*. Headwear is increasingly diverse, and includes elegantly designed head accessories. *Banyuwangi* designs are more diverse, with a focus on vivid colors and detailed motifs. *Banyuwangi* stresses luxury and local customs through complex designs and unusual decorations.

Meanwhile, Madura favors *batik* and *songket* cloth with traditional Madurese themes, frequently embellished with gold or silver embroidery. Madura has *goyang* flowers and other luxurious decorations. Headdresses frequently feature unique and eye-catching designs. Madurese designs are generally simpler, with exquisite hues and unusual *batik* motifs. Madura Uses expensive materials and eye-catching designs to highlight social position and honor.

These two bridal gowns symbolize the cultural diversity and individuality of each region, as well as the prestige, honor, and rituals that are retained during wedding ceremonies.

## CHAPTER V

### CONCLUSION AND SUGGESTION

East Javanese culture is distinguished by the use of symbols as a medium or tool for passing down messages or guidance from generation to generation. East Javanese traditional wedding clothes also have symbolic importance. Traditional East Javanese wedding dresses are distinguished by their beauty and aesthetic appeal. If we take a brief look, we will notice that traditional garments from East Java are comparable to those from Central Java. This closeness stems from the fact that Central Java and East Java have comparable cultures. However, there are a few fundamental differences, as well as the philosophical significance of these ancient clothing. Central Javanese traditional attire emphasizes modesty and fine manners, while East Javanese costume has rigorous values but high aesthetic value. These two styles of traditional dress demonstrate that East Javanese culture has distinct traits. East Javanese wedding dresses are part of culture, which has significance. In complete meaning, the East Javanese wedding dress items are tied to social practices or social practices because they are part of people's lives that are related to one of the existing ways of living. This is one of the supporting aspects for assessing the symbolism inherent in East Javanese wedding costumes and its impact on the wearer's identity.

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# **APPENDICES**



## APPENDIX I

### DOCUMENTATION





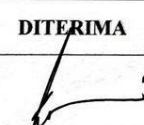
## APPENDIX II



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

### PERMOHONA PERSETUJUAN JUDUL SKRIPSI

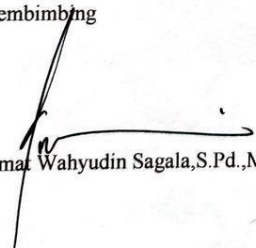
Nama : M. Dirgahayu Fadillah  
NPM : 1902050048  
ProgramStudi : Pendidikan Bahasa Inggris

JUDUL	DITERIMA
A Semiotic Analysis Tradisional Wedding Dress From Java	


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

Medan, 19 Mei 2023

Disetujui oleh  
Dosen Pembimbing

  
(Dr. Rahmat Wahyudin Sagala, S.Pd., M.Hum)

Hormat Pemohon

  
(M. Dirgahayu Fadillah)



### APPENDIX III



MAJELIS PENDIDIKAN TINGGI  
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA  
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Yth : Bapak/Ibu Ketua & Sekretaris  
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FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : M. Dirgahayu Fadillah  
NPM : 1902050048  
Program Studi : Pendidikan Bahasa Inggris  
SKS Kumulatif : 134,0

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	IPK = 3,51 Disahkan oleh Dekan Fakultas
	1. A Semiotic Analysis Traditional Wedding Dress from Java	
	2. A Semiotic Analysis Kripik Apel Souvenir Food in Malang	
	3. An Analysis Linguistics Different Language in Java and Sumatera	

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

Medan, 19 Mei 2023

Hormat Pemohon,

(M. Dirgahayu Fadillah)

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

## APPENDIX IV



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](mailto:fkip@umsu.ac.id)

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 : M. Dirgahayu Fadillah  
NPM : 1902050048  
ProgramStudi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :  
A Semiotic Analysis Tradisional Wedding Dress From Java

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :  
Dosen Pembimbing :  
Dr. Rahmat Wahyudin Sagala, S.Pd., M.Hum  
Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

  
25 May 2023

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

Medan,  
Hormat Pemohon,



(M. Dirgahayu Fadillah)

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

## APPENDIX V

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

Nomor : 2041/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 : **M. Dirgahayu Fadillah**  
N P M : 1902050048  
Program Studi : Pendidikan Bahasa Inggris  
Judul Penelitian : **A Semiotic Analysis Traditional Wedding Dress From Java**

Pembimbing : **Dr. Rakhmad Wahyudin Sagala, 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 : **2 Mei 2024**

Medan 5 Dzulqaidah 1444 H  
25 Mei 2023 M



**Dra. H. Gwalia Yurnita, MPd.**  
NIDN : 0004066701

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



## APPENDIX VI



**MAJELIS PENDIDIKAN TINGGI**  
**UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**  
**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**  
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
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NPM : 1902050048  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : A Semiotic Analysis Traditional Wedding Dress from East Java

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
01-08-2023	Revised table of contents and paragraphs	f.
07-08-2023	Content, repair chapter 1 and narrations	f.
13-08-2023	verifying data and image sources	f.
16-08-2023	chapter 2 improvement and content	f.
20-08-2023	chapter 3 improvement and content	f.
23-08-2023	Improved research theory	f.
29-08-2023	Acc Sempro	f.

Medan, 1 September 2023

Diketahui oleh:  
Ketua Prodi

Dosen Pembimbing

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

(Dr. Rakhmat Wahyudin Sagala, S.Pd., M.Hum.)



## APPENDIX VII



**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](mailto:fkip@umsu.ac.id)

### BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Jaumat Tanggal 15 Bulan September Tahun 2023 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : M. Dirgahayu Fadillah  
N.P.M : 1902050048  
Program Studi : Pendidikan Bahasa Inggris  
Judul Proposal : A Semiotic Analysis Traditional Wedding Dress from East Java.

No	Masukan dan Saran
Judul	OK.
Bab I	- Mention clearly the main reasons of the research. - Add Identification of the Problem.
Bab II	- Put the examples of Pierre's theory : object, sign, and interpretant.
Bab III	- Put the theory in Technique of Collecting Data.
Lainnya	- Pay attention the systematic writing - Pay attention of grammatical writing
Kesimpulan	[ ] Disetujui [ ] Ditolak [ ✓ ] Disetujui Dengan Adanya Perbaikan

Dosen Pembahas

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

Dosen Pembimbing

(Dr. Rahmat Wahyudin Sagala, S.Pd., M.Hum.)

Panitia Pelaksana

Ketua

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

Sekretaris

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



## APPENDIX VIII



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

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

### BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara  
Fakultas : Keguruan dan Ilmu Pendidikan  
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris  
Nama : M. Dirgahayu Fadillah  
NPM : 1902050048  
Program Studi : Pendidikan Bahasa Inggris  
Judul Skripsi : A Semiotic Analysis Traditional Wedding Dress from East Java

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
1/07/2024	Data and data analysis	
6/07/2024	Research findings	
11/07/2024	DISCUSSION, writing system	
22/07/2024	find Review	
1/08/2024	Acknowledgement	
12/08/2024	Put file examples	
21/08/2024	ACC	

Medan, 21 Agustus 2024

Diketahui oleh:  
Ketua Prodi

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

Dosen Pembimbing

(Dr. Rakhmat Wahyudin Sagala, S.Pd., M.Hum.)

## CURRICULUM VITAE

### 1. Personal Data

Name : M.Dirgahayu Fadillah  
Gender : Male  
Place/Date of birth : Cikampak, August 17<sup>th</sup> 1997  
Religion : Islam  
Address : Aekbatu Kec. Torgamba  
No. HP : +621330634376  
Email : [dirga1236@gmail.co](mailto:dirga1236@gmail.co)  
Father's Name : Tino  
Mother's : Ariani

### 2. Education Backgrounds

Elementary School : SDN 118236  
Junior High School : SMPN 1 Torgamba  
Senior High School : SMAN 1 Torgamba  
University : Universitas Muhammadiyah Sumatera Utara