

SEMIOTIC ANALYSIS OF *KERJA ADAT ERDEMU BAYU*
IN KARONESE

Submitted in Partial Fulfillment of the Requirement

for the Degree of Sarjana Pendidikan (S.pd)

English Education Program

By:

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ABSTRACT

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This research deals with Semiotic Analysis of *Kerja Adat Erdemu Bayu* in Karonese. This research was aimed to find out the values and meanings contained in the Karo tribe's wedding ceremony so that people do not consider the ceremonial rituals as mere obligations and customs. This research used descriptive qualitative method. The data were taken from the video of the Karonese wedding ceremony on the YouTube channel and uploaded on 07 May 2021. The results of the study were found 15 symbols, *beka buluh* (male's hood), *uis jongkit dilaki* (male's sarong), *uis jujung-jujungen* (veil), *uis ragi barat* (sarong), *amak tayangen* (bed mat), *kalang ulu* (pillows), *perembah* (long cloth, baby carrier), *beras meciho* (pure rice), *naruh manuk* (egg), *sumpit* (basket rice), *uis nipes* (traditional cloth), *lampu terlong* (oil lamp /lamp), *kudin* (cooking pot), *manuk asuhen* (hen), *perkakas dapur* (kitchen utensils) each of which has an interpretation in the form of advice, prayers and wishes for the bride and groom in living their domestic life.

Keywords: Semiotic, Symbol, Karonese wedding ceremony

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The researcher,

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Indonesia is a country that has various ethnic groups and cultures. According to the 2010 statistical census, there were 1,340 ethnic groups. Each tribe in Indonesia has different customs, this is due to the influence of geographic location, natural conditions and community conditions when the culture was created.

The Karonese is a tribe in North Sumatra. The Karonese is the tribe in North Sumatra which has separate languages, customs, clans, and ceremonies. The kinship system in the Karonese is regulated by the *merga silima*, *rakut sitelu tutur siwaluh*. The clans in the Karonese consist of five clans, namely Karo-Karo, Ginting, Tarigan, Sembiring and Perangin-angin and each clan has sub-clans (Sembiring, 2018). A person from the same clan is prohibited from marrying because he is like a sibling and is a part of Karonese tribal customs (Singarimbun, 1973). One of the characteristics of the Karonese is in traditional dress which is dominated by red and complemented by supporting golden jewelry (Sitepu and Ardoni, 2019). The choice of red color certainly has an implied meaning in it, a meaning based on the beliefs or ideology of the Karonese itself.

Furthermore, there is very little insight and knowledge of culture. This happens because of the lack of awareness of young people to learn about the culture that exists in their tribe which makes their knowledge limited. Likewise with the Karonese youth ethnic who have begun to forget things related to the Karonese culture because it has been contaminated with external cultures such as western culture so that if this happens then the Karonese culture that has been

formed by their ancestors will be lost and replaced with other cultures that are no longer reflects the local values of the Karonese.

As has been passed before, to maintain the preservation of Karonese culture, it is necessary to introduce and understand the traditional and cultural traditions of the Karonese to the young generation through signs on objects that contain values and meanings. Culture and symbols are related to one another. Every culture has patterns and these patterns are implied by meanings that contain historical values, patterns, in the form of symbols by semiotic learning. According to Sebeok (2001), a sign is any physical form that has been imagined or produced externally (through some physical media) to reflect entities, eyes, feelings, or other referential domains. Signs serve a number of roles in human life. They enable people to identify trends in things; they serve as predictive guides or plans for actions; they serve as exemplars of specific types of phenomenon; and the list goes on.

Semiotics is the science that studies the signs contained in an object in order to get a complete understanding. Linton, (1945) states that a culture is the configuration of learned behavior and the outcomes of behavior, the components of which are shared and transmitted by members of specific society.

In general, traditional ceremonies are all forms of activities carried out by the community on a regular basis with an implementation process that is in accordance with the beliefs of the local community. Koentjaraningrat, (1992) claimed that all forms of events attended by the community that can bring about awakening within them are known as traditional ceremonies.

In Karonese culture, ceremonies are part of customs that must be carried out, the ceremony has a special ritual in which it is carried out based on the type of ceremony being held. Some of the ceremonies that are often carried out by the

Karonese are *Mbaba Anak Kulau*, *Erbahan Gelar*, *Ergunting*, *Death Ceremony Cawir Metua* and *Kerja Adat Erdemu Bayu (Wedding Party)*. From the several ceremonies, one of the things that must be carried out by each Karonese is the *Kerja Adat Erdemu Bayu*, which is a marriage ceremony between a man and a woman so as to form a happy family bond between the two.

There are various kinds of processes or stages in the implementation of the Karonese wedding ceremony, such as; *Nungkuni*, *Mbaba belo selambar*, *Nganting manuk*, *Kerja adat*, *Mukul*, *Ngulih tudung*, and *Ertaktak*. In *Kerja adat*, there are several rituals that must be followed by the bride and groom in interpreting the wedding ceremony, and these rituals contain symbols that have important meanings. However, often both the Karonese and non-Karonese tribe still does not know the meaning of the symbols contained in this tradition. They only know that *Kerja Adat Erdemu Bayu* wedding ceremony as one of the Karonese tribal ceremonies that have been obtained from generation to generation from their previous ancestors without knowing the true meaning and even some people have started to shift this ceremony into a ceremony that is packaged in a more modern element by leaving the original elements of the culture, itself.

B. The Identification of the Problem

Based on the background research, the problem identified as follows:

1. The Karonese and non-Karonese tribes do not know the symbols contained in the Karonese tribe's erdemu Bayu traditional wedding ceremony.
2. The Karonese do not understand the function and meaning of the wedding ceremony in the traditional Erdemu Bayu wedding ceremony of the Karonese tribe.
3. Young people are not interested in learning culture, so the researcher wants to provide an explanation through this research to them about Karonese culture

so that it can be maintained in the future.

C. The Formulation of the Problems

The problem was formulated as follows :

1. What are the symbols contained in the Karonese tribe's Erdemu Bayu traditional wedding ceremony?
2. What are the functions and meanings of the symbols used in the Karonese tribe's Erdemu Bayu traditional wedding ceremony?

D. The Objectives of the Study

Based on the formulation of the problem above, the objectives of the study as follow :

1. To find out the symbols used in the Karonese tribe's Erdemu Bayu traditional wedding ceremony
2. To provide a clear explanation of the function and meaning of the wedding ceremony in the traditional Erdemu Bayu wedding ceremony of the Karonese tribe.

E. Scope and Limitation

The scope of this research was focused on semiotics in a Karonese wedding ceremony using Charles Peirce's theory of semiotics which includes objects, signs, and interpretations. This study was limited to the meanings and symbols in Pengendesen Luah that was giving of gifts to the bride and groom contained in the Karonese wedding ceremony.

F. The Significance of the Study

This research was expected to be useful both theoretically and practically:

1. Theoretical
 - a. This research was expected to be useful for other researchers who wants to conduct similar research about semiotics which is related with culture.
 - b. The research results are going to be a reference for others.
2. Practical
 - a. In this research, young people especially karonese young people were expected to have a good understanding of their culture.
 - b. This research was expected to provide the relation between semiotic and culture based on Charles Sanders pierce in the Karonese tribe's *Kerja Adat Erdemu Bayu* wedding ceremony.
 - c. This research was expected to give more knowledge and information about the meaning of signs used in the Karonese tribe's *Kerja Adat Erdemu Bayu* wedding ceremony.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

The theoretical framework is an explanation that deals with important theories and factors in a particular problem, aiming to avoid misunderstandings of use.

1. Semiotics

In general, semiotics is defined as everything that is related to signs and meanings in an object. KBBI said that the theory of symbols and signs such as in language, traffic, morse code, and so on is called semiotics. Semiotics is closely related to the linguistic plane, which, for the most part, studies the structure and mana in language to be more specific. Semiotics discusses the meaning of decisions, including signs and sign processes (semiosis), indication, similarity designation, analogy, metaphor, symbiolism, meaning, and communication.

Semiotics comes from the Greek word semeion, which means sign. In terms of terminology, semiotics can be defined as the study of a wide range of objects, events of all cultures as signs (Sobur, 2001). According to Zoest (in Piliang, 1999: 12) semiotics is the science of signs, which functions to produce meaning. Sign is something that for someone is something else, can be observed so that the sign is not only limited to an object, as well as the presence or absence of events, structures, habits, which are found in something.

Semiotics is generally divided into 3 branches, such as semantics, syntax, and pragmatics, all of which are connected to one another.

- a. Semantics : the study of the relationship between signs and the significance of the meaning.

- b. Syntax : the study of meanings individually or in combination with descriptive analysis.
- c. Pragmatics : study of the use of concrete signs such as effects and impacts that occur between signs and users in the event.

The concept in a sign is that the meaning occurs because the signifier and signified. According to Roland Barthes, semiotics has several core concepts, namely signification, denotation, connotation and metalanguage or myth. (Yan and Ming, 2015).

a. Signification

Barthes said that signification can be understood as a process in the form of an action that binds the signifier and signified, resulting in a sign. The process contained in one sign is when two parts are interdependent, in other words that the signified is expressed through the signifier, and vice versa, that the signifier is expressed as signified. For example, the word cat, if integrated as the signifier “cat” with the signified “meowing four-legged animal” then a sign language that points to “cat” will appear. All these processes are called the significance system.

b. Denotation

In semiotics, denotation and connotation are two terms that describe the relationship between the signifier and the signified. Denotation and connotation are always described in terms of level of presentation or level of meaning. Roland Barthes distinguishes denotation and connotation with the terms orders of signification. Denotation is the first order of signification, that what we think of as a literal, is fixed and has a universally agreed dictionary meaning.

c. Connotation

Connotation is the second order of signification, which contains changes in the meaning of words associatively at a theoretical level. On a practical level, limiting meaning into a denotative will be very difficult, because signs always leave traces of meaning from the previous context.

d. Myth

Myth is signification in the connotation level. If a sign is repeatedly adopted in the syntagmatic dimension then the adoption portion will appear to be more in line with other pragmatic applications. Then the connotation of the sign becomes naturalized and normalized. The naturalization of myth is a cultural formation. Myth is a second-order semiological system. A sign in the first system becomes a signifier in the second system. Sign is the first system, or language, as object language, and myth as metalanguage. Myth significance erases the history or narrative of signs and fills the empty space with new meanings.

Semiology according to Saussure is the study of signs in human social life, including what these signs are and what laws govern the formation of signs. This shows that the sign and meaning behind the sign are formed in social life and are influenced by the system (or law) that applies in it. There are several things in the system that affect the formation and preservation of signs in society, and Saussure emphasizes the role of language more than other aspects such as the written system, religion, manners, customs, and so on. The concept of semiotics or semiology from Ferdinand de Saussure has four concepts, such as : (1) significant, (2) language and parole, (3) synchronic and diachronic, (4) syntagmatic and associative / paradigmatic.

2. Charles Sanders Peirce's Theory of Semiotics

According to Charles Sander Peirce's Semiotic Theory, semiotics is based on logic, because logic studies how people reason, while reasoning according to Peirce is done through signs. According to Peirce, these signs allow us to think, relate to other people and give meaning to what the universe represents.

In this case, humans have a variety of signs in various aspects of their life. Where the linguistic sign is one of the most important. In this semiotic theory the function and use of a sign is the center of attention. Signs as a means of communication are very important in various conditions and can be used in various aspects of communication.

Peirce paid more attention to the linguistic signs which he found very important. According to him, every sign generally applies to linguistic signs, but not necessarily linguistic signs also apply to other signs. According to Peirce, signs are related to the objects that resemble them, their existence has a causal relationship with signs or because of conventional ties to these signs. Therefore, in general, Peirce argues that his theory is generally valid.

Therefore this linguistic sign in Peirce's theory is an important but not the only important thing. Signs that are tested with their objects are a general discussion as Peirce intends to express in his theory. That the various signs created by humans in order to communicate are representations of linguistic language or linguistic signs that are generally accepted.

3. Basic Components of Semiotics

The components in semiotics are built on: signs, symbols and cue. This component is the scope of semiotics which causes communication between subjects and objects. (Danesi, 2010: 4) describes the semiotic components as follows:

a. Sign

Signs are a part of semiotics which marks a situation or thing with the aim of notifying the object to the subject. Something that is always real, such as events, writing, actions, language and other forms refers to a sign.

b. Symbol

Symbol is a sign that has a dynamic, figurative, figurative, subjective, and special meaning. Symbols guide the understanding of the subject to the object. The symbol consists of various kinds, some of which are: the symbol of the object, the symbol of the atmosphere, the symbol of tone, the symbol of color and the symbol of imaginative visualization which are all contained in literary works.

c. Cue

Cues are things or circumstances given to objects by the subject. The gesture is temporal, which means that when the subject gives a signal to do something about the object at that time, but if the gesture in its use is suspended, it will turn into a symbol.

4. Semiotics fields

According to Hoed (in Sobur, 2006: 15), semiotics has two types of studies, namely as follows:

a. Semiotics of Communication

Communication semiotics puts forward the theory of how the process in sign production can be assumed into six factors, namely, the sender, the receiver of the code (sign system), the message, the communication channel, and the reference (the thing being discussed).

b. Semiotic significance

Semiotics of significance puts forward the theory of signs and understanding in certain contexts. In this case, factors such as the purpose of communicating are considered unimportant, the main thing is in terms of understanding so that the cognitive process towards the recipient of the sign is given more attention.

Meanwhile, according to Patada (2001: 29) there are nine types of semiotics, namely:

1. **Analytical semiotics:** semiotics which analyzes the sign system into main ideas, objects and meanings. Ideas are associated as symbols and meaning is considered a burden that refers to a particular object in the symbol.
2. **Descriptive semiotic:** semiotic that describes signs that can be experienced, even though the signs that were like the past are still as they are witnessed today. For example, a cloudy sky, a sign that it will rain, this sign has been around for a long time, it remains like that.
3. **Faunal semiotics:** paying attention to semiotics, the sign system produced by animals that are used to communicate with their species, but animals can also

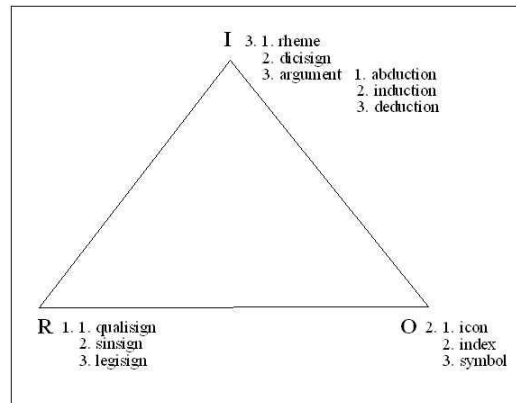
produce signs that are able to be interpreted as meaning by humans. For example, if the cat often meows in the middle of the night, that indicates the cat is calling the opposite sex to mate. The signs produced by animals like this, attract the attention of people who are engaged in faunal semiotics.

4. **Cultural semiotics:** semiotics which examines the sign system prevailing in a particular culture. Society as a social being has a certain cultural system that has been passed down from generation to generation which definitely uses signs that differentiate it from other societies.
5. **Narrative semiotics:** semiotics that examines the sign system contained in the narrative, in the form of oral stories and myths.
6. **Natural Semiotic:** semiotic which examines the sign system obtained from nature. Like, floods, landslides are some signs from nature that nature is not doing well.
7. **Normative semiotics:** semiotics which specifically examines the sign system made by humans in the context of norms, for example signs for smoking prohibition, prohibition of noise in an area, prohibition of pakirs, traffic signs.
8. **Social Semiotics:** semiotics which examines the sign system contained in language, in the form of symbols contained in words or sentences.
9. **Structural semiotics:** semiotics which examines the structured sign system contained in language.

5. Peirce Classification of Signs

Peirce wanted his semiotic theory to become a general reference for the study of signs. Therefore, he needs a more in-depth study on this matter. Especially regarding how broad the scope of this theory is. for that he divided them into several classifications.

Diagram 2.1. Peirce's semiotic model



a. Based on Representamen

This is related to something that makes a sign function. In this case Peirce classifies representamen into three things, such as:

1. Qualisign

Qualisign is the quality of a sign. For example, the quality of the words used in accompanying the sign, such as words that are hard, harsh or soft. Not only the words that determine the quality of a sign, it can also be the color used and even the accompanying pictures.

2. Sinsign

Sinsign is the existence and actuality of an object or event against a sign. For example, the word flood in the sentence "there is a flood disaster" is an event that predicts that flooding is caused by rain.

3. Legisign

Legisign is the norm contained in a sign. This has to do with what can and should not be done. Suppose a no smoking sign indicates that we are prohibited from smoking in the environment where the sign is located. Even more common,

of course, are traffic signs, which indicate what we can and should not do while driving.

b. Based on the object

1. Icons

Icon is a sign that resembles the original object shape. Can also be interpreted as a relationship between signs and objects that are similar in nature. That the intent of the icon is to give a message to its original form. The simplest example and many we encounter but are not aware of is a map.

2. Index

Index is a sign that is related to things that are causal, or cause and effect. In this case the sign has a causal relationship with its object. This sign means the result of a message. A common example is smoke as a sign of fire.

3. Symbol

A symbol is something that can represent ideas, thoughts, feelings, objects, and actions arbitrarily, conventionally, and representative-interpretatively. The word arbitrator has the meaning at will. The term arbitrator is the absence of a mandatory relationship between the symbol and the concept or understanding intended by the symbol (Chaer 1994:45). What is meant by an arbitrator is that there is no direct, mandatory relationship between a symbol and what it symbolizes such as feelings, and ideas can be represented by symbols. The symbols formed by the arbiter make the symbol user does not need to consider what sign he will use to control objects, actions, feelings and ideas.

Conventionally, it can be interpreted as a view or assumption that symbols as signifier do not have an intrinsic or inherent relationship with objects, but are

based on habits, agreements or approvals from the community which are preceded by arbitrary formation. Although the relationship between the symbol and what it symbolizes is arbitrary, the acceptance of the symbol for a certain concept is conventional. This means that all members of the community adhere to the convention that certain symbols are used to represent the concepts they represent. Therefore, to make the symbol legally acceptable, agreement and deliberation are needed by the person who uses the symbol. In addition, the symbol must be able to represent something accurately so that it can be interpreted by the user of the symbol.

Representative is a form of words, pictures, sequences, stories and so on that represent ideas, emotions, facts and so on. Representation has a dependence on signs and images that exist and are understood culturally, in language lessons, messages and various significations or also in a reciprocal textual system.

Representation means an activity but a dynamic process that continues to develop along with the intellectual abilities and needs of users who continue to experience motion activities and are also dynamic or changing.

In general, the interpretive approach is a social system that interprets behavior in detail and directly observes it. (Newman, 1997: 68). Interpreting sees facts as unique and has a special context and meaning as the essence of understanding social meaning. A symbol can be interpreted more than one so that it has many representations. For example, the symbol of a cow is a mammal, while for Hindus it is an animal that is purified and cannot be consumed. In addition, the symbol (-) can also be interpreted in general into two meanings and at the same time two representations. First, symbols can signify subtraction as opposed to addition in mathematics. Second, is a symbol of nearsightedness in the world of eye health. Symbols are able to cover and represent all ideas, feelings, thoughts, objects and

actions. The initial stage is arbitrary, the results are agreed/conventional, so that it becomes a socially shared concept.

c. Based on the Interpretant

1. Rheme

Rheme is a sign that allows it to be interpreted in different meanings. For example, a person whose eyes are red, it could be that he is sleepy, or maybe he has eye pain, irritation, it could also be that he just woke up or he could even be drunk.

2. Dicent sign or dicisign

Dicent sign or dicisign is a sign that is in accordance with the facts and facts. For example, just on one village road there are many children, so there are traffic signs on that road. Be careful for many children. Another example is a road that is prone to accidents, so signs that are prone to accidents are installed.

3. Argument

Argument is a sign that contains a reason about something. For example a smoking ban at a gas station, this is because gas station is a place that is flammable.

6. Culture

The word culture itself comes from the Sanskrit language, which is budhayah, which is the plural form of buddhi with the meaning of mind or reason. Whereas in English culture is known as the word culture which comes from Latin, namely colore, which means processing or working.

The term culture itself is also used in Indonesian with the upturned word "budaya". Culture is associated with a part of human mind and reason.

Culture is a pattern or way of life that continues to develop by a group of people and is passed on to the next generation. According to M. Selamat Riyadi, culture is a form of love from our ancestors that is passed on to all their descendants. Bronislaw Malinowski said that four main elements of culture include:

- a. a system of social norms that allows cooperation between members of the community to adapt to the natural surroundings
- b. economic organization
- c. tools, and institutions or officers for education (the family is the main educational institution)
- d. power organization (politics)

Koentjaraningrat, divides the form of culture into four parts, such as:

1. Cultural Values

This term, refers to the mention of cultural elements which are the center of all other elements. Cultural values are ideas that have been studied by residents from an early age, so they are difficult to change. This idea is what then results in various objects created by humans based on their values, thoughts and behavior.

2. Cultural Systems

In this form, culture is abstract so that it can only be known and understood. Culture in this form is also patterned and based on certain systems.

3. Social System

Social systems are patterns of human behavior that describe the form of human behavior that is carried out based on the system. Culture in this form is concrete so that it can be perpetuated.

4. Physical Culture

This physical culture is the greatest form and is also concrete. For example, magnificent buildings such as the Borobudur temple, moving objects such as tankers, computers, plates, glasses, buttons for clothes, and others.

Culture has various characteristics, according to each ethnic group which influences the creation of different languages, social life, norms, religions and values. It is a legacy from our ancestors that must be preserved so that it remains sustainable and exists until our children and grandchildren later.

7. Karo Tribe Wedding Ceremony

Marriage is an event that is very important for the Karo tribe because it is a part of the life of the Karo people. Through a marriage there will be an inner relationship between a man and a woman who will become a new family so that the bride and groom can get to know the extended family of both parties. The Karo community, recognizes marriage as a bond between a man and a woman which is regulated by religion, as well as customs and is based on the rules of culture in force in the Karo tribe, so that marriage can be approved and accepted by the Karo family and community. The implementation of these customs aims to ensure that when they become husband and wife, there is no same clan marriage, or marriage that violates the rules of the kinship system. But marriages that are allowed are such as marriage with different clans or are referred to as "Erimpal".

Furthermore, in carrying out a wedding tradition there are things that must be prepared to create a well-executed wedding ceremony. Before carrying out the core activities in the form of "Kerja Adat" of the Karo tribe wedding ceremony, there are several steps that must first be carried out so that the wedding tradition is carried out perfectly, namely:

1. **Nungkun Kata / Sitandan:** This is the initial stage which is usually referred to as an introduction. Get acquainted with each of the family parties of the bride and groom who will later get married. In this case, the part of the man's family will convey his wish to anak beru to question the consent of the family of the prospective bride. After obtaining approval from all parties in the family, the right day will be discussed for the next stage which will be carried out at the Kalimbubu house.
2. **Mbaba Belo Selambar:** This is the next stage, after Nungkun kata stage. This stage is also called the application stage. The groom's party visits the Kalimbubu's house with food as part of the custom, which will be used as an intermediary for conversation during marriage discussions. After finishing eating together, the families of both parties will start discussing their arrival at the kalimbubu house. The discussion in this meeting usually discusses all matters related to the concept of marriage, starting from the submission of the pudun penindihi, which is the guarantee sign of the marriage agreement, dowry, and customary debt. After that discuss the determination of the day and date of the wedding. In this determination it is necessary to be based on the days contained in the Karo tribal calendar to find a good day and it is believed to avoid bad luck when a party is held.
3. **Nganting manuk :** At this stage, both the groom and the bride discuss the certainty that has been determined in the previous stage, the time for the implementation of nganting manuk is usually before a traditional party is held, and is generally held on the evening before the D day of the traditional party.
4. **Kerja Adat :** Is the core activity of a series of processes in the Karo tribe wedding ceremony. This activity is carried out in accordance with the predetermined time. Party The traditional wedding party or so-called Kerja

Adat Erdemu Bayu Customary which is held for one day, which takes place in the bride's village. Usually this wedding party will be held in the jambur "los" or in the yard of the woman's house. On that day all families and communities from both parties were invited to attend the wedding. There were also events that were carried out in this wedding, including, nangketken ose, nuranjang / nangkih, ertembe-tembe, pedalan ulu emas, telah-telah and sijalapan. All these traditional ceremonies must be carried out in an orderly and sequential manner as is the custom in Karo culture, so that the marriage becomes a good marriage and is recognized according to the Karo people.

5. **Mukul:** After a full day of traditional party, then in the evening, a mukul event which is often called persadan tendi is held, to confirm the marriage that has been carried out. Mukul is attended by the closest relatives of the bride and groom respectively. In doing so, the bride and groom will be given food in the form of chicken that has been cooked by anak beru, and served as a whole, like a chicken, which had previously been cut into pieces but rearranged in such a way, and added rice and egg.
6. **Ngulih tudung / ngulih bulang:** The ngulih tudung ceremony is held after four days of the mukul event. Ngulih tudung are usually referred to as visiting the homes of the bride's parents after being taken to the men's house, when the traditional party is over. while ngulih bulang is a ceremony in which the bride and groom are paraded from the house of the bride's parents to the house of the bridegroom's parents. After this event, the bride and groom were escorted to their home to start a new life independently and have officially formed a new family.
7. **Ertaktak:** The meeting held at the Kalimbubu house aims to discuss related expenses, as well as discuss problems experienced when the party is held and

find solutions to avoid conflicts so that the marriage that has been carried out can run well.

B. The Previous Study

In this study the researcher read several results from journals and theses from previous researchers related to semiotics to be used as additional information in completing this proposal, including:

1. Sahiba, Suda. 2019. *Semiotic Analysis on Nakhuh Ritual in Alas Wedding Ceremony*. This study discusses the symbols and meanings contained in the Alas tribal wedding ceremony based on the theoretical analysis of Charles Sanders Peirce (representamen, interpretant, and object), and uses qualitative research methods with data collection techniques obtained from observations of the nakhuh ritual and interviews.
2. Cindi et al. *Analisis Proses, Fungsi dan Nilai Didongdoah Bibi Sirembah Kulau dalam Upacara Perkawinan Adat Karo*. This study discusses one of the traditions of the karo tribe in the wedding ceremony, namely singing a song in which there is a meaning in the form of advice to maintain the marriage, sung by the brother or sister of the father of the bride. This research uses qualitative methods that are descriptive and analytical.
3. Ginting, Sri. and Sadikini. A. 2018. *Analisis Semiotik Pada Pesta Perkawinan Adat Karo Langkat (Kajian Semiotika Sosial)*. Researchers discuss the process in the Karo traditional ceremony as well as the meanings and symbols contained in the tools used. The method used is qualitative interpretive.

From some of these studies, there are some similarities and differences, such as in the first study both used Peirce's semiotic theory with regional culture as the

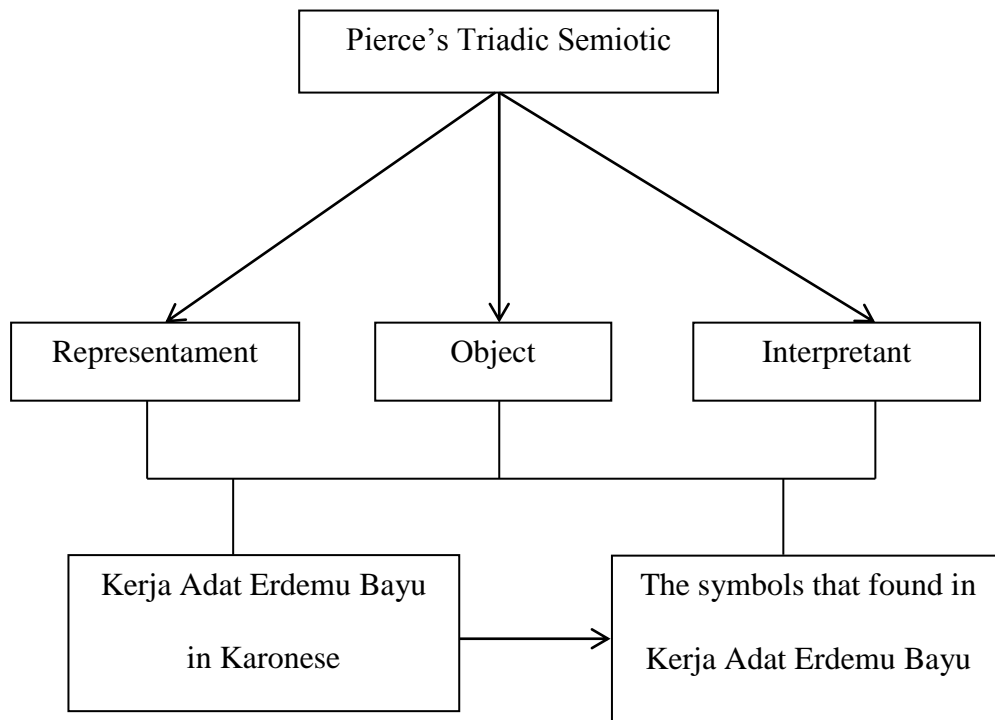
study, while the second and third studies discussed the same cultural studies, namely the wedding party culture of the Karo tribe.

C. Conceptual Framework

Semiotics is a science that has a major influence on understanding symbols and defines them specifically in all aspects of life and one of them is the study of semiotics and culture. Semiotics and its relationship to culture are very close, culture can be seen from the sign of something. A culture that has a large scope, such as the social environment, the natural environment, the behavior and habits that are often practiced, all have a sign in it.

In this research, the main focus is to find symbols along with their meanings and relationships that are contained in the wedding ceremony of the Karo tribe based on Charles Sanders Peirce's theory which consists of representamen, object and interpretant.

Diagram 2.2. Conceptual framework



CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research was used descriptive qualitative research. Qualitative descriptive method was used to analyze the semiotics of the Karo traditional wedding on the YouTube channel. Analysis of the video documentation was carried out to find the signs contained in the Karo traditional wedding party on YouTube. In addition to analysis, the interview was also conducted to prove the validity of the data.

B. Data Source

This research did not make direct observations, due to the Covid-19 pandemic so the village head did not allow actions that caused crowds such as holding a wedding party following the rules from the central government. Therefore, the research data was obtained from wedding events on YouTube.

<https://youtu.be/CGgOryfWe2c> accessed on August, 2021. In addition, researcher also got the data through interview from an elder who really understands the customs of the Karonese tribe, especially in wedding ceremonies. The informant is Mrs. Bena Malem Br Karo (80 years old).

C. Technique of Data Collection

The data collection technique was carried out by applying the following methods:

1. Documentation

The Karonese Indigenous working marriage documentation was taken from YouTube to find the signs and meanings contained in the Karo tribal wedding

ceremony. Documentation in the form of videos that have been recorded when the event was held.

2. Interview

The interview was conducted to prove the information previously obtained. The interview technique was used in this research is in-depth interviews to obtain information for research purposes by means of questions and answer face to face between the interviewer and the informant.

Data was collected by performing the following steps: (a) First, researcher watched videos of the Karonese traditional wedding ceremony that were downloaded from YouTube repeatedly. (b) Second, made a mark, at what minutes there are semiotic signs in the video. (c) Next, the researcher made a transcript of the signs that found in the video. (d) Then the researcher conducted interview with elder to find out an explanation of the signs and meanings contained in the video. (e) The last step, the researcher combined information from the interview and the results of identifying signs on the video and then writing it into report.

D. Technique of Data Analysis

In this research, after collecting all the data, the next step was data analysis. The flow of analysis was carried out through 4 stages, as follows:

1. Data Collection

The data obtained from interview, and documentation was recorded in field notes which consisted of two parts, namely the descriptive part and the reflective part. Descriptive note is a natural note, (a record of what the researcher witness, hear, see and experience without any interpretation and opinion of the researcher

on the phenomenon her experiencing). Reflective notes are notes containing the researchers' impressions, opinions, comments and interpretations regarding the findings. In this study, documentation obtained from videos taken from YouTube and data from an interview recorded using a voice recorder.

2. Data Reduction

Data reduction was made to determine the relevant data, focusing the data that lead to problem solving, discovery, meaning or to answer research questions. Furthermore, simplify and arrange systematically and describe important things about the findings and their meaning. In this study, data reduction was carried out by focusing on videos in which there are signs and meanings at the Karonese tribe wedding ceremony. Then the data obtained was simplified to make it easier to understand and unnecessary data is not used so the researcher not difficult to draw a conclusion.

3. Data Display

In displaying data, data can be presented in the form of writing, pictures, tables and graphics. The purpose of presenting data is to combine information so that it can provide an overview of the situation. In this case, the researcher was displayed the data in the form picture and text.

4. Conclusion: Drawing/ Verifying

The Conclusion was drawn during the course of the study, such as the data reduction process, after the data collected adequately, a temporary conclusion can be obtained, and after the data completed, a final conclusion was obtained.

CHAPTER IV

THE DATA AND DATA ANALYSIS

A. The Data

The data was taken from the YouTube channel. The Researcher had downloaded a video of the Karo tribe wedding ceremony on YouTube entitled *Disc. 2 Kerja Tumbuk Erdemu Bayu Edwara Sinulingga S.Kom & Kiki Ramayani Br. PA I Jambur Peroyek. Published on 07 May 2021*, with the link <https://youtu.be/CGgOryfWe2c>

The video was chosen because in the video there are sign and meaning of the Karonese wedding ceremony.

B. Data Analysis

After collecting the data, fifteen symbols were found in *The Kerja Adat Erdemu Bayu in Karonese*. The data were analyzed based on Charles Sanders Pierce's theory, namely representation, interpretation and objects to determine the meaning and value of the symbols contained in *The Kerja Adat Erdemu Bayu* in Karonese wedding ceremony.

All data found in the video were analyzed as follows:

1. *Beka Buluh* (Male's hood)

Picture 4.1. *Beka Buluh*



Picture 4.2. The groom used beka buluh



Beka Buluh was a red cloth that comes from the Karo Tribe. The use of the *Beka Buluh* in Karonese activities was usually at traditional events. Generally, *Beka Buluh* was used by men, as a head covering during traditional events, the Karo people call it *Bulang*. *Beka buluh* also used on the shoulders of men when a traditional event held.

The *beka buluh*, which was placed on the head as a hood symbolizes the crown of men, which was interpreted that men as leaders in the household and as heirs of descendants / clans in the family have great responsibilities and roles in the family and social environment.

2. *Uis Jongkit Dilaki* (Male's Sarong)

Picture 4.3. Uis jongkit dilaki



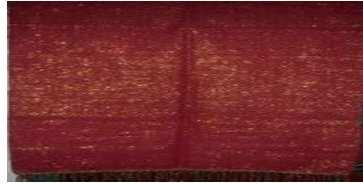
Picture 4.4. The groom used uis jongkit dilaki



Uis jongkit dilaki was a cloth used as the lower outer garment for men. The use of this cloth is the same as the use of a sarong in general. This cloth was used by the sons of Karo for all traditional ceremonies that require full traditional dress. The interpretation of wearing *Uis Jongkit* for men was to show a strong, and mighty character.

3. *Uis Jujung-Jujungen* (veil)

Picture 4.5. Uis jujung-jujungen



Picture 4.6. The bride used uis jujung-jujungen



Uis Jujung-jujungen was a cloth used for the outer layer of Karo women's head coverings during traditional parties combined with gold tassels on the front. *Uis Jujungen* was part of the *Tudung teger limpek* (the veil worn by the bride), interpreted as a form of a woman who was beautiful and has good character, who was expected to be able to help her husband in the future.

4. *Uis Ragi Barat* (sarong)

Picture 4.7. Uis ragi barat



Picture 4.8. The bride used uis ragi barat



Uis ragi barat was a red cloth and has a motif of gold threads. The bright red color contained in this cloth was interpreted as a bright heart and enthusiasm when attending an invitation or an event, was supported by the fact that Karo women only wear this during joyful events such as weddings by being used as a scarf. In addition, the cloth also used as the outer layer of the lower women's clothing, namely as a sarong in traditional ceremonies that are joyful when required to wear full traditional clothes.

5. *Amak Tayangen* (Bed mat)

Picture 4.9. Amak tayangen



Picture 4.10 Amak tayangen given to the bride and groom



Amak Tayangen was a large and wide white mat made of woven pandanus leaves. At the moment of giving *amak tayangen* will gave included with a pillow. This mat became a symbol of the bridal bed. The interpretation of giving this mat was that the mat was a place to rest when the body and mind are tired. In addition, when resting, husband and wife can exchange ideas about their hearts and problems with each other so that harmony can be realized. And after that they become excited again in working and living a married life.

6. *Kalang Ulu* (Pillows)

Picture 4.11. Kalang ulu



Picture 4.12. kalang ulu given to bride and groom



Kalang ulu was a term for pillows. The Pillows were used to elevate the head position while sleeping. The Pillows were given as many as two pillows rolled together with the mat. The pillow used to be a head pillow, without a bolster pillow. The symbol of *kalang ulu* has an interpretation of giving kalang ulu so that every activity that has carried out will be upstream, especially in work and income. Also, after taking a break, the mind becomes calm in dealing with problems in the household, so as to create harmony in the household.

7. *Perembah* (Long cloth, baby carrier)

Picture 4.13. Perembah



Picture 4.14. Perembah given to bride and groom



Perembah was a long cloth and the ends are not joined together. *Perembah* was very often used in Karo customs such as gifts given when they have children. *Perembah* means a sling, which was used by the Karo people to hold their babies. *Perembah* became the most widely handed out gifts, because almost all parties have a part to give this long cloth, from the *kalimbubu* to the *anak beru*. At the time of giving, this cloth will be stretched to the shoulders of the bride and groom and then tied.

The *Perembah* symbol was given during the Karo traditional wedding party as an interpretation of being blessed by all parties such as *kalimbubu*, *anak beru* and others as well as hopes and prayers for having children as soon as possible so that later they can use the *perembah* given to carry their child. In addition, the

perembah, which was a long cloth, is likened to the hope that the fostered household will live long enough to have children and grandchildren.

8. *Beras Meciho* (Pure Rice)

Picture 4.15. Beras meciho



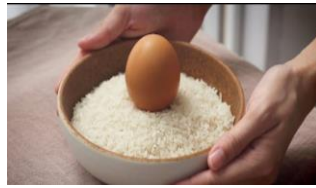
Picture 4.16. Beras meciho given to bride and groom



Beras meciho were white rice. It was said to be *meciho* which means clean or white in Karo. The symbol of rice, which was a basic need which is the main source of food was given at Karo traditional weddings so that later it can be cooked and eaten by the bride and groom after forming a family. *Beras meciho* were served along with chicken egg which are placed in the middle of the rice on a ceramic plate or white ceramic bowl. The choice of white color means pure and sincere. Rice was produced by the Karo people, most of whom are farmers, so rice is very meaningful because it was also a source of livelihood. The meaning in handing over *beras meciho* were so that in marriage they always put forward a clear mind when facing problems, and have a sincere and a clean soul like rice so that later their family will become a good family.

9. *Naruh Manuk* (Egg)

Picture 4.17. *Naruh manuk*



Picture 4.18. *Naruh manuk* given to bride and groom



Naruh manuk is a term for chicken eggs. The egg was given to the bride and groom along with *beras meciho*. The egg was placed in the middle of the rice so that it can stand upright. The egg was symbolized as the meaning of life, because inside the egg will later become a chicken. The egg used in the event was free-range chicken egg, because the Karo people in the past liked to raise native chickens, so the eggs were easy to get. However, along with the times, and the lack of land, some Karo people no longer keep native chickens so that the use of free-range eggs can be replaced with European chicken eggs which are easily obtained.

The interpretation of giving *naruh manuk* was so that the marriage was carried out into a precious marriage, the bride and groom can hold fast to the promises they have made, maintain household harmony, so that other people will see it as respectable family.

10. *Sumpit* (Basket rice)

Picture 4.19. Sumpit



Picture 4.20. Sumpit given to bride and groom



Sumpit was a container for storing rice made of woven pandan leaves. *Sumpit* was often used by the Karo people in traditional ceremonies, *sumpit* filled with rice was interpreted as a sense of joy at the invitation of an event which has the meaning of giving a blessing to the host of events such as entering a new house, wedding ceremony.

11. *Uis Nipes* (Traditional cloth)

Picture 4.21. *Uis nipes*



Picture 4.22. *Uis nipes* was given to bride and groom



Uis nipes was a cloth whose use is very often seen in almost all Karo traditional events. *Uis nipes* which was a typical Karo cloth has a function as a scarf used by Karo women when attending traditional parties. *Uis nipes* used by married women when attending traditional parties, it was interpreted that the woman already has responsibilities in all social aspects including the responsibility to attend, invitations to events related to customs and carry out tasks according to the roles given, especially in terms of family and customs.

12. *Lampu Terlong* (oil lamp /lamp)

Picture 4.23. Lampu terlong



Picture 4.24. Lampu terlong given to bride and groom



Lampu terlong or kerosene lamp was an object that serves to illuminate. This lamp was a lighting device using kerosene which is absorbed by the wick so that it can produce light. This lamp was given at the time of *pengendesen luh* at a traditional wedding ceremony, but along with the times and technological advances, the Karo people had started to forget these ancient lamps, so their use was replaced by modern lamps such as Led lamps that use electricity. The interpretation of giving the lamp, so that the living lamp can illuminate the darkness, just like the bride and groom later, the living lamp can illuminate her dark house so that there was a bright relationship and in dealing with problems solved by brightening the heart and mind so that the family they care for will later become a harmonious family.

13. *Kudin* (cooking pot)

Picture. 4.25. Kudin



Picture 4.26. Kudin was given to bride and groom



Kudin or pot was a kitchen utensil used to cook rice. In the past, the Karo people did not know the electronic rice cooker or rice cooker, so they cooked rice using a pot. The Karo people believe that by cooking rice using *kudin*, the taste of the rice would tastier and fluffier. *Kudin* was handed over so that later the wife could cook rice for her husband. The interpretation of the *kudin* symbol according to the Karo tribe was as a living in the household, so that later the bride and groom having a family can find and fulfill their life needs independently and in their family life they will become persistent and responsible parents for their children later.

14. *Manuk Asuhen* (Hen)

Picture 4.27. *Manuk asuhen*



Picture 4.28. *Manuk asuhen's substitute given to bride and groom*



Manuk asuhen or chicken was *luah*/gifts in the form of chicken given to the bride and groom to be cared for. These chickens will later be reared until they are large, then produce chicks. The symbol of *manuk asuhen* was interpreted so that later in the family, it was like a hen who has children, protects her children, and loves her family. In this video, *manuk asuhen* was not given symbolically but money as a substitute for chickens because native chickens at the time of the event were difficult to find due to the bird flu outbreak.

For the people of Karonese, chicken was the interpretation of special food as a form of splendor or respect. Chicken was often consumed by the Karo people in certain events such as the *mbesur-mbesuri* event (7 months for pregnant women), *mbereken nakan man orang tua* (giving food for the parent). In addition, chicken was also consumed when welcoming guests at home, which means that the guest

is highly respected and as a form of joy for the guest to come home. This is the reason for giving *manuk asuhen* so that later it can be useful for the bride and groom in their family.

15. *Perkakas Dapur* (Kitchen Utensils)

Picture 4.29 Perkakas dapur



Picture 4.30. Perkakas dapur given to bride and groom



Perkakas dapur are items for kitchen equipment. Kitchen utensils usually consist of plates, spoons, kettles, cauldrons and other kitchen utensils.

This kitchen utensil would give to the bride and groom arranged in one box. The interpretation of the symbol of kitchen utensils as a provision for the bride and groom to take on a new married life, as well as being an inspiration to live independently so that later they can buy and add their own household equipment without burdening household matters to parents from both parties.

C. Finding

Based on the analysis there were 15 materials obtained in Kerja Adat Erdemu Bayu in Karonese wedding ceremony, they are : *beka buluh*, *uis jongkit dilaki (male)*, *uis jujung-jujungen*, *uis ragi barat*, *amak tayangen*, *kalang ulu*, *perembah*, *beras meciho*, *naruh manuk*, *sumpit*, *uis nipes*, *lampu terlong*, *kudin*, *manuk asuhen*, *kitchen utensils*, each of which has its own meaning.

The groom's clothing such as *beka buluh* has the meaning of valor and might by the groom while *uis jongkit* is a symbol of the groom's ethics and manners in dressing. Bride's clothes such as *uis jujungen*, *uis ragi barat*, *uis nipes* have the meaning of being a beautiful karo woman, having good character and having responsibility in the family and social environment and always keep her honor.

Pengendesen luah such as *amak tayangen*, *kalang ulu*, *perembah*, *beras meciho*, *naruh manuk*, *sumpit*, *lampu terlong*, *kudin*, *manuk asuhen*, and *kitchen utensils* have meanings as a form of happiness for the bride's wedding so that gifts are given in the form of things that can later help the bride and groom in carrying out family life. As well as in giving the *luah*, there were an interpretation of the *luah* in the form of hopes and prayers of kindness for the bride and groom, namely being blessed with offspring, loving each other, solving all problems well, and being able to live independently in the family.

Through videos of Karonese wedding ceremony on YouTube, people, especially the young generation, are more interested in getting to know customs because they are accompanied by music and can be downloaded and accessed anywhere via cell phones, so the Karonese and non-Karonese as well as the young generation are familiar with and know the customs of Karonese weddings.

In addition, by looking at the process of Karonese traditional wedding, starting from the clothes, music, and the values and meanings contained in the custom, it

is not impossible for people who are non-Karonese to be interested in getting married using a Karonese traditional wedding ceremony

D. Discussion

In this study, it was known that the implementation of the traditional wedding ceremony in the Karonese has signs in which there are values and meanings from the process of carrying out the event. Analysis of the signs can use the theory of Charles Sanders Peirce that is namely representation, interpretation and object.

Kerja Adat Erdemu Bayu is a marriage ritual of the Karo tribe, this wedding ceremony aims to hand over the bride to the groom by following a series of customary processes including paying a dowry to the woman (kalimbubu).

In the implementation of *Kerja Adat Erdemu Bayu* wedding ceremony , there are symbols that have the meaning of goodness which can be used as guidelines in living a family life. The symbols interpreted in this ritual has values that were in accordance with everyday life. *Kerja Adat Erdemu Bayu* wedding ceremony in Karonese is one of the traditional ceremonies of the Karo tribe that must be maintained in order to remain sustainable in the future. The younger generation, especially the Karo people, must learn to know and understand the values and meanings contained in traditional ceremonies, through this research, so this ritual can be carried out and can be witnessed by our children and grandchildren later.

CHAPTER V

CONCLUSION AND SUGESSTION

A. Conclusion

Based on data analysis, the following conclusions could be drawn:

1. From the *Kerja Adat Erdemu Bayu* In Karonese video, there were 15 materials in which there were 15 symbols, namely *beka buluh* (Male's hood), *uis jongkit dilaki* (male's Sarong), *uis jujung-jujungen* (veil), *uis ragi barat* (sarong), *amak tayangen* (bed mat), *kalang ulu* (pillows), *perembah* (long chloth, baby carrier), *beras meciho* (pure Rice), *naruh manuk* (egg), *sumpit* (basket rice), *uis nipes* (traditional cloth), *lampu terlong* (oil lamp /lamp), *kudin* (cooking pot), *manuk asuhen* (hen), *kitchen utensils* (kitchen utensils), each of which has its own meaning.
2. The values and meanings contained in the signs found in the *Kerja Adat Erdemu Bayu* In Karonese were advised, prayers and hopes for the bride and groom in living their domestic life.

B. Suggestion

There are some suggestions as follows

1. For linguistic learner in conducting research, it is recommended to increase the knowledge of linguistic studies, especially in the field of semiotics so that they can increase their knowledge as well as a reference for other researchers to contribute to science.
2. For the author, hopefully after this research, the author can resume the study of linguistics so that it can be a useful knowledge.
3. For further researchers, who want to conduct studies in semiotics, especially semiotics related to culture, it was hoped that they will master linguistics and

culture more so that they can find new discoveries. In addition, you can choose other semiotic studies focus such as semiotic analysis on films, advertisements, posters, and all things that have signs and meanings, to become new discoveries and contributions in the scientific world.

4. Readers are advised to increase their interest in reading. Reading increases knowledge. In this case the reader not only knows about semiotics in general, but can also know the meaning and value of everything, object, or ritual tradition so that they can take the value of goodness contained in it and appreciate the nation's cultural traditions.

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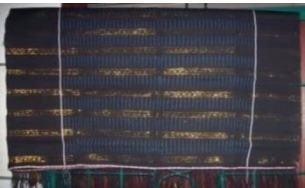
Journal of Media and Communication Studies, 59-66.

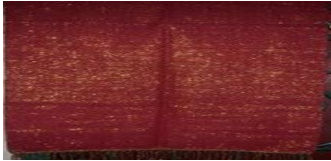

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<https://youtu.be/CGgOryfWe2c> _accesed on August , 2021.


APENDIXES


APPENDIX 1


No	Sign	Type of Semiotic	Meaning
1	<p>Beka Buluh</p> 	Symbol	<p>The <i>beka buluh</i> which is placed on the head as a hood symbolizes the crown of men which is interpreted that men as leaders in the household and as heirs of descendants / clans in the family, have great responsibilities and roles in the family and social environment.</p>
2	<p>Uis Jongkit Dilaki (Male's Sarong)</p> 	Symbol	<p><i>Uis jongkit dilaki</i> is a cloth used as the lower outer garment for men. The use of this cloth is the same as the use of a sarong in general. This cloth is used by the sons of Karo for all traditional ceremonies that require</p>


			<p>full traditional dress. The interpretation of wearing <i>Uis Jongkit</i> for men is to show a strong, and mighty character</p>
3	<p>Uis Jujung-Jujungen</p> 	Symbol	<p>Uis Jujungen is part of the <i>Tudung teger limpek</i> (the veil worn by the bride), interpreted as a form of a woman who is beautiful and has good character, who is expected to be able to help her husband in the future.</p>
4	<p>Uis Ragi Barat (Female's Sarong)</p> 	Symbol	<p><i>Uis ragi barat</i> is a red cloth and has a motif of gold threads. The bright red color contained in this cloth is interpreted as a bright heart and enthusiasm when attending an invitation or an event, this is supported by the fact that Karo women only wear this</p>



			<p>during joyful events such as weddings by being used as a scarf. In addition, the cloth is also used as the outer layer of the lower women's clothing, namely as a sarong in traditional ceremonies that are joyful when required to wear full traditional clothes.</p>
5	<p>Amak Tayangen (Bed Mat)</p> 	Symbol	<p><i>Amak Tayangen</i> is a large and wide white mat made of woven pandanus leaves. At the time of delivery, the display will be included with a pillow. This mat became a symbol of the bridal bed. The interpretation of giving this mat is that the mat is a place to rest when the body and mind are tired. In addition, when resting, husband and wife can exchange ideas about their</p>


			<p>hearts and problems with each other so that harmony can be realized. And after that they become excited again in working and living a married life.</p>
6	<p>Kalang Ulu (Pillows)</p> 	Symbol	<p><i>Kalang ulu</i> is a term for pillows. Pillows are used to elevate the head position while sleeping. Pillows are given as many as two pillows rolled together with the mat.</p> <p>The symbol of <i>kalang ulu</i> has an interpretation of giving kalang ulu so that every activity that is carried out will be upstream, especially in work and income. also after taking a break, the mind becomes calm in dealing with problems in the household so as to</p>


			create harmony in the household.
7	<p>Perembah (long cloth, baby Carrier)</p> 	Symbol	<p><i>Perembah</i> is a long cloth and the ends are not joined together. <i>Perembah</i> is very often used in Karo customs such as gifts given when they have children. <i>Perembah</i> means a sling, which is used by the Karo people to hold their babies.</p> <p><i>The Perembah</i> symbol was given during the Karo traditional wedding party as an interpretation of being blessed by all parties such as <i>kalimbubu</i>, <i>anak beru</i> and others as well as hopes and prayers for having children as soon as possible so that later they can use the <i>perembah</i> given to carry their child. In addition, the</p>


			<p>perembah, which is a long cloth, is likened to the hope that the fostered household will live long enough to have children and grandchildren.</p>
8	<p>Beras meciho (Rice)</p> 	Symbol	<p><i>Beras meciho</i> is white rice. It is said to be <i>meciho</i> which means clean or white in Karo. The symbol of rice which is a basic need which is the main source of food is given at Karo traditional weddings so that later it can be cooked and eaten by the bride and groom after forming a family. <i>Beras meciho</i> is served along with chicken eggs which are placed in the middle of the rice in a ceramic plate or white ceramic bowl. The choice of white color means pure and sincere.</p>

			<p>The meaning in handing over <i>beras meciho</i> is so that in marriage they always put forward a clear mind when facing problems, and have a sincere and clean soul like rice so that later their family will become a good family.</p>
9	<p>Naruh Manuk</p> 	Symbol	<p><i>Naruh manuk</i> is a term for chicken eggs. Egg is given to the bride and groom along with <i>beras meciho</i>. The egg is placed in the middle of the rice so that it can stand upright. Egg is symbolized as the meaning of life, because inside the egg will later become a chicken. The interpretation of giving <i>naruh manuk</i> is so that the marriage is carried out into a precious marriage,</p>


			<p>the bride and groom can hold fast to the promises they have made, maintain household harmony, so that other people will see it as respectable family.</p>
10	<p>Sumpit (Basket Rice)</p> 	Symbol	<p><i>Sumpit</i> are containers for storing rice made of woven pandan leaves. <i>Sumpit</i> is often used by the Karo people in traditional ceremonies, <i>sumpit</i> filled with rice is interpreted as a sense of joy at the invitation of an event which has the meaning of giving a blessing to the host of events such as entering a new house, wedding parties.</p>
11	<p>Uis Nipes</p> 	Symbol	<p><i>Uis nipes</i> is a cloth whose use is very often seen in almost all Karo traditional events. <i>Uis nipes</i> which is</p>

			<p>a typical Karo cloth has a function as a scarf used by Karo women when attending traditional parties. <i>Uis nipes</i> is used by married women when attending traditional parties, it is interpreted that the woman already has responsibilities in all social aspects including the responsibility to attend invitations to events related to customs and carry out tasks according to the roles given, especially in terms of family and customs.</p>
12	<p>Lampu Terlong (Lamp)</p> 	Symbol	<p><i>Lampu terlong</i> or kerosene lamp is an object that serves to illuminate. This lamp is a lighting device using kerosene which is absorbed by the wick so that it can produce light. The interpretation of</p>

			<p>giving the lamp, so that the living lamp can illuminate the darkness, just like the bride and groom later, the living lamp can illuminate her dark house so that there is a bright relationship and in dealing with problems solved by brightening the heart and mind so that the family they care for will later become a harmonious family.</p>
13	<p>Kudin (Cooking Pot)</p> 	Symbol	<p><i>Kudin</i> or pot is a kitchen utensil used to cook rice. In the past, the Karo people did not know the electronic rice cooker or rice cooker, so they cooked rice using a pot. The Karo people believe that by cooking rice using kudin, the taste of the rice will be tastier and fluffier.</p>

			<p><i>Kudin</i> was handed over so that later the wife could cook rice for her husband. The interpretation of the <i>kudin</i> symbol according to the Karo tribe is as a living in the household, so that later the bride and groom after having a family can find and fulfill their life needs independently and in their family life they will become persistent and responsible parents for their children later.</p>
14	<p>Manuk Asuhen (Hen)</p> 	Symbol	<p><i>Manuk asuhen</i> or pet chicken is <i>luah</i>/gifts in the form of chicken given to the bride and groom to be cared for. These chickens will later be reared until they are large, then produce chicks. The symbol of <i>manuk asuhen</i></p>

		<p>is interpreted so that later in the family, it is like a hen who has children, protects her children, and loves her family. In this video, <i>manuk asuhen</i> is not given symbolically but money as a substitute for chickens because native chickens at the time of the event were difficult to find due to the bird flu outbreak.</p> <p>For the people of Karonese, chicken is the interpretation of special food as a form of splendor or respect. Chicken is often consumed by the Karo people in certain events such as the <i>mbesur-mbesuri</i> event (7 months for pregnant women), <i>mbereken nakan man orang tua</i> (giving food for the parent). In addition,</p>
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			<p>chicken is also consumed when welcoming guests at home, which means that the guest is highly respected and as a form of joy for the guest to come home. This is the reason for giving <i>manuk asuhen</i> so that later it can be useful for the bride and groom in their family.</p>
15	<p>Perkakas Dapur (Kitchen Utensils)</p> 	Symbol	<p><i>Perkakas dapur</i> are items for kitchen equipment. Kitchen utensils usually consist of plates, spoons, kettles, cauldrons and other kitchen utensils.</p> <p>This kitchen utensil will be given to the bride and groom arranged in one box. The interpretation of the symbol of kitchen utensils as a provision for the bride and groom to take on a new married life,</p>

			<p>as well as being an inspiration to live independently so that later they can buy and add their own household equipment without burdening household matters to parents from both parties.</p>
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APPENDIX 2

Identity of Informant



Name : Bena Malem Br Karo
Age : 80 years old
Job : Traditional Elder & Farmer
Adress : Desa Bertungen Julu, kecamatan Tigalingga.

APPENDIX 3

Interview Transcript

Researcher : Selamat siang Nek, saya Syakinah Sinulingga, hadir untuk mewawancarai nenek sebagai informan saya tentang kerja adat untuk keperluan skripsi saya yang berjudul semiotic Analysis of Kerja adat Erdemu Bayu in Karonese.

Informant : iya, silahkan tanyakan kepada saya.

Researcher : Jadi untuk pakaian pengantin saat kerja adat itu apa maknanya Nek?

Informant : untuk pakaian pengantin kan beda antara yang dipakai laki-laki dan perempuan.

Informant : Kalo pengantin laki-laki makai bulang dari Beka buluh itu artinya pengantin lelaki sudah menikah sudah punya tanggung jawab besar sebagai kepala keluarga dan penerus marga baik kepada istri maupun semua pihak keluarga dan saudara-saudara.

Informant : Kalau uis jongkit itu kalau dipakai sama pengantin itu biar terlihat gagah dan kuat serta biar lebih sopan dalam berpakaian karena dibuat jadi seperti sarung .

Researcher : Kalau tudung yang dipakai pengantin perempuan itu maknanya apa Nek?

Informant : Kalau tudung itu sebagai penutup kepala maknanya biar cantik,dan terlihat anggun. cantik berarti dengan kelakuannya juga agar nanti bisa membantu suaminya dengan kebaikan yang dia punya.

Researcher : Uis ragi barat itu maknanya apa Nek?

Informant : Uis raji barat dipakai pas acara sukacita saja seperti acara adat nikah, memasuki rumah baru, karna warnanya merah cerah seperti perasaan kita kalau menghadiri pesta cerah dan gembira.

Researcher : Saat kerja adat nanti kan diberikan luah/ kado kepada pengantin ,apa-apa saja yang diberikan Nek?

Informant : Macam-macam seperti beras meciho,naruh manuk, manuk asuhen, lampu, amak tayangen ,kalang ulu, kudin,perembah, uis nipes, sumpit dan perkakas dapur.

Researcher : Apa saja makna dalam penyerahan semua kado yang nenek sebutkan tadi?

Informant : Beras meciho maknanya agar nanti dalam berkeluarga punya pemikiran yang bersih, jernih seperti beras ,jadi apapun masalah yang terjadi dapat teratasi dengan baik.

Informant : Naruh manuk itukan artinya telur ayam, diberikan agar melihat pernikahan itu seperti telur yang nanti jadi ayam,dan memiliki anak ayam begitu juga nanti setelah menikah dan mempunyai anak jadi harus saling melindungi, mencintai serta menjaga janji yang telah diucapkan agar jadi keluarga yang harmonis.

Informant : Pemberian manuk asuhen selain sebagai peliharaan itu maknanya juga sebagai harapan agar nanti seperti indukan ayam yang memiliki anak, melindungi anak. Harapan kepada pengantin agar nanti mencintai anak jadi nanti setelah berkeluarga menjadi orangtua yang bertanggung jawab.

Informant : lampu terlong bermakna sebagai penerang dalam kegelapan rumah pengantin, agar menerangi hati dan pikiran gelap sehingga setiap masalah nantinya dalam berkeluarga ada solusi.

Informant : Amak tayangen itu sebagai tempat tidur ,menjadi tempat beristirahat saat lelah, sambil bertukaran pikiran untuk mencapai kebaikan berkeluarga. Nanti amak tayangen ini diberikan bersama kalang ulu.

Researcher : Apa makna pemberian kalang ulu Nek?

Informant : Kalang ulu diserahkan berpasangan dengan amak tayangen, sebagai bantal pengantin juga maknanya biar berhulu pekerjaan dan pencariin / rejeki pengantin nantinya.

Researcher : Apa makna pemberian kudin Nek?

Informant : Kudin bermakna sebagai penghidupan ditengah keluarga agar istri dapat memasak nasi untuk suami, dan agar mereka dapat memenuhi kebutuhan rumah tangga mereka sendiri tanpa meminta kepada kedua orang tua dari kedua belah pihak keluarga.

Researcher : apa makna perembah Nek?

Informant : Perembah diberi sebagai pertanda pasu -pasu atau berkat dari semua pihak termasuklah kalimbubu, anak beru dan semua keluarga. Supaya nanti berumur panjang rumah tangga yang dibina seperti perembah/ kain panjang yang diberikan,supaya segera punya anak bisa memakai perembah untuk gendongan anaknya.

Researcher : apa makna uis nipes Nek?

Informant : Uis nipes bermakna kalau pengantin perempuan sudah memiliki tanggung jawab yang besar karena sudah menikah, sudah harus menjalankan tugas sebagai istri dalam keluarga,maupun tugas dalam hal adat per-adatan.

Researcher : Apa makna dari pemberian sumpit Nek?

Informant : Sumpit yang diisi beras wujud dari kebahagiaan tamu undangan atas undangan yang dihadiri dan menjadi berkat bagi yang mengundang.

Researcher : Apa makna dari pemberian perkakas dapur Nek?

Informant : Perkakas dapur bermakna sebagai persediaan dalam menghadapi rumah tangga baru, agar setelahnya menjadi inspirasi bagi pengantin untuk melengkapi kebutuhan rumah tangga mereka sendiri tanpa membebankan kepada pihak keluarga.

APPENDIX 4

GLOSSARY

Kerja Adat	: Traditional Karonese tribe wedding ceremonies
Merga Silima	: five clans namely Karo-karo, Ginting, Sembiring, Tarigan, Perangin-angin
Rakut Sitelu	: Kalimbubu, senina/sembuyak and anak beru.
Tutur Siwaluh	: Puang kalimbubu, kalimbubu, senina, sembuyak, sipemeren, senina sipengalon, anak beru and anak beru menteri
Mbaba Anak Kulau	: Bathing children to ward off evil spirits
Erbahan Gelar	: The traditional ceremony of giving the name
Ergunting	: baby hair ritual carried out by the kalimbubu / mama
Cawir metua	: Long live
Kalimbubu	: A group of clans (brothers) from the female/wife side
Anak Beru	: The male family who marries or takes the daughter of a family
Pengendesen	: Giving
Luah	: Gift

APPENDIX 5. Surat Permohonan Persetujuan Judul




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

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa : Syakinah Sinulingga
NPM : 1702050097
Program Studi : Pendidikan Bahasa Inggris

Judul	Diterima
Semiotic Analysis of “ Kerja Adat Erdemu Bayu “ in Karonese	30 Maret '21 

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

Medan, Maret 2021

Disetujui oleh
Dosen Pembimbing

Dewi Juni Artha S.S.,M.S

Hormat Pemohon

Syakinah Sinulingga

Appendix 6. K-1



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mochtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: 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 : Syakinah Sinulingga
NPM : 1702050097
Program Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 136,0
IPK = 3,59

Persetujuan Ket/Sekret, Prog.Studi	Judul Yang Diajukan	Disahkan oleh Dekan Fakultas
	Semiotic Analysis of " Kerja Adat Erdemu Baya " in Karonese	
	An Analysis Semiotic in Korean movie "More Than Family"	
	An Analysis of Idiomatic Expression from English Indonesia subtitle of The Man From U.N.C.L.E Movie	

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

Medan, Maret 2021
Hormat Pemohon,

Syakinah Sinulingga

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

Appendix 7. K-2



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mochtar Basri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: 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 : Syakinah Sinulingga
NPM : 1702050097
Program Studi : Pendidikan Bahasa Inggris

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

- Semiotic Analysis of “ Kerja Adat Erdemu Bayu “ in Karonese

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu :

- Dewi Juni Artha S.S.,M.S *AEC 04/04-2021*

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, Maret 2021
Hormat Pemohon,

Syakinah Sinulingga

Keterangan:

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

Appendix 8. K-3



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

Nomor : 886 /II.3/UMSU-02/F/2021
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakatuh

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 : Syakinah Sinulingga
N P M : 1702050097
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semiotic Analysis of "Kerja Adat Erdemu Bayu " In Karonese

Pembimbing : Dewi Juni Arta, SS, 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 : 6 April 2022

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Dikeluarkan pada Tanggal :
Medan, 23 Sya'ban 1442 H
06 April 2021 M



Dekan

Prof. Dr. H. S. Irfianto Nst, S.Pd, M.Pd.

15057302

Dibuat rangkap 4 (empat) :

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

Appendix 9. Berita Acara Bimbingan Proposal



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

Jl. Kapten Mukhtar Basri No. 3 Teip. (061) 6619056 Medan 20238
Website : <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 : Syakinah Sinulingga
N P M : 1702050097
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semiotic Analysis of "Kerja Adat Erdemu Bayu" In Karonese

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
24.04.2021	BAB I - Background of the study - Formulation of the Study - Objective of the Study	
11.06.2021	BAB II - Theoretical Framework - Conceptual Framework	
21.06.2021	BAB III - Research Instrument - Technique of Data Collection	
11.Juli.21	ACC Seminar Proposal	

Medan, Juli 2021

Diketahui oleh :
Ketua Program Studi

Mandra Saragih, S.Pd., M.Hum

Dosen Pembimbing

Dewi Juni Artha S.S., M.S.

Appendix 10. Berita Acara Seminar Proposal



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

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



BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Jumat, Tanggal 6 Agustus Tahun 2021 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Syakinah Sinulingga
N P M : 1702050097
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semiotic Analysis of "Kerja Adat Erdemu Bayu" in Karonese

No	Masukan/Saran
JUDUL	Revise the punctuation
BAB I	Background of the Study
BAB II	Theoretical Framework and Conceptual Framework
BAB III	- Research Design - Technique of Data Collection
LAINNYA	Update References
KESIMPULAN	() Disetujui () Ditolak () Disetujui Dengan Adanya perbaikan

Medan, 6 Agustus 2021

Dosen Pembahas

Pirman Ginting, S.Pd., M.Hum

Dosen Pembimbing

Dewi Juni Artha, S.S., M.S

PANITIA PELAKSANA

Ketua

Mandra Saragih, S.Pd., M.Hum

Sekretaris

Pirman Ginting, S.Pd., M.Hum

Appendix 11. Surat Keterangan Seminar Proposal



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

SURAT KETERANGAN



Ketua Program Studi Pendidikan Bahasa Inggris Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan bahwa :

Nama Mahasiswa : Syakinah Sinulingga
NPM : 1702050097
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Jumat
Tanggal : 6 Agustus 2021
Dengan Judul Proposal : Semiotic Analysis of "Kerja Adat Erdemu Bayu" in Karonese

Demikianlah surat keterangan ini kami keluarkan/diberikan Kepada Mahasiswa yang bersangkutan, semoga Bapak/Ibu Pimpinan Fakultas dapat segera mengeluarkan surat izin riset mahasiswa tersebut. Atas kesediaan dan kerjasama yang baik kami ucapkan banyak terima kasih. Akhirnya selamat sejahteralah kita semuanya. Amin.

Unggul | Cerdas | Terpercaya

Dikeluarkan di : Medan
Pada Tanggal : 6 Agustus 2021

Wassalam
Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd., M.Hum.

Appendix 12. Lembar Pengesahan Hasil Proposal



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

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata – 1 bagi :

Nama Lengkap : Syakinah Sinulingga
NPM : 1702050097
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Semiotic Analysis of “Kerja Adat Erdemu Bayu “ in Karonese

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat diizinkan untuk melakukan riset di lapangan.

UMSU
Diketahui oleh :
Unggul | Cerdas | Terpercaya

Diketahui/Disetujui Oleh
Ketua Program Studi

Mandra Saragih, S.Pd., M.Hum.

Dosen Pembimbing

Dewi Juni Artha, S.S.,M.S

Appendix 13. Berita Acara Bimbingan Skripsi



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mochtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: 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 : Syakinah Sinulingga
NPM : 1702050097
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Semiotic Analysis of "Kerja Adat Erdemu Bayu" in Karonese

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
20 Agustus 2021	Revisi Bab IV "Data Analysis"	
3 September 2021	Conclusion and Sugestion	
17 September 2021	Abstract, Appendixes, Etc	
5 Oktober 2021	ACC	

Medan, Oktober 2021

Diketahui/Disetujui
Ketua Prodi Pendidikan Bahasa Inggris

Dosen Pembimbing

(Mandra Saragih, S.Pd., M.Hum)

(Dewi Juni Artha S.S., M.S.)

Appendix 14. Surat Riset



UMSU
Unggul • Cerdas • Terpercaya
Dikembangkan surat ini, agar
dibebaskan nomor dan Tanggal

**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://www.umsu.ac.id> E-mail : rektor@umsu.ac.id
Bankir : Bank Syariah Mandiri, Bank Bukopin, Bank Mandiri, Bank BNI 1046, Bank Sumut

Nomor : 2115 /II.3-AU/UMSU-02/F/2021 Medan, 04 Shafar 1443 H
Lamp : --- 11 September 2021 M
Hal : Permohonan Izin Riset

Kepada Yth, Bapak/Ibu Kepala
Universitas Muhammadiyah Sum. Utara
di
Tempat

*Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb*

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 tempat Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Syakinah Simulingga
N P M : 1702050097
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Semiotic Analysis of "Kerja Adat Erdemu Bayu" in Karonese.

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih. Akhirnya selamat sejahteralah kita semuanya, Amin.
Wassalamu'alaikum Wr.Wb



Dekan

[Signature]
Prof. Dr. H. Elfrianto Nst, M.Pd
NIDN 0115057302

Pertinggal

Appendix 15. Surat Balasan Riset



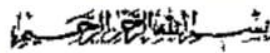
**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT PERPUSTAKAAN**

Alamat : Jalan Kapten Mukhtar Basri No.3 Telp. 6624567 –Ext. 113 Medan 20238
Website : <http://perpustakaan.umsu.ac.id> Email : perpustakaan@umsu.ac.id

Bila menjawab surat ini, agar disebutkan nomor dan tanggalnya.

SURAT KETERANGAN

Nomor :2017/KET/II.3-AU/UMSU-P/M/2021



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

Nama : Syakinah Sinulingga
NIM : 1702050097
Univ./Fakultas : UMSU/Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris/S-1

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

“Semiotic Analysis of “ Kerja Adat Erdemu Bayu” in Karonese”

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

UMSU
Unggul | Cerdas | T

Medan, 20 Shafar 1443 H
27 September 2021 M



Kepala UPT Perpustakaan

Muhammad Arifin, S.Pd, M.Pd

Appendix 16. Surat Bebas Pustaka



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

Alamat : Jalan Kapten Mukhtar Basri No.3 Telp. 6624567 –Ext. 113 Medan 20238
Website : <http://perpustakaan.umsu.ac.id> Email : perpustakaan@umsu.ac.id

Bila menjawab surat ini, agar disebutkan nomor dan tanggalnya.

SURAT KETERANGAN

Nomor :2013/KET/II.3-AU/UMSU-P/M/2021

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : Syakinah Sinulingga
NPM : 1702050097
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan : Pendidikan Bahasa Inggris

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

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 20 Shafar 1443 H
27 September 2021 M

Kepala UPT Perpustakaan

UMSU
Unggul | Cerdas | Berprestasi



Muhammad Arifin, S.Pd, M.Pd

Appendix 17. Surat Pernyataan Plagiat



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

SURAT PERNYATAAN

Assalamu'alaikum Warahmatullahi Wabarakaatuh
Saya yang bertanda tangan dibawah ini :

Nama Mahasiswa : Syakinah Sinulingga
NPM : 1702050097
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semiotic Analysis of "Kerja Adat Erdemu Bayu" in Karonese

Dengan ini saya menyatakan bahwa :

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

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

Medan, 6 Agustus 2021



Syakinah Sinulingga

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd., M.Hum.

Appendix 18

CURRICULUM VITAE

Personal Information

Name : Syakinah Sinulingga
Student ID Number : 1702050097
Sex : Female
Place/ Date of Birth : Bertungen Julu/ 16th of October 1999
Adress : Bertungen Julu, Tigalingga, Dairi
Religion : Islam
Nationallity : Indonesian



Education

Institute	Graduated
SDN 030318 Bertungen Julu, Tigalingga, Dairi	2011
SMP N 1 Tigalingga, Dairi	2014
SMA N 1 Tigalingga, Dairi	2017
Universitas Muhammadiyah Sumatera Utara	2021