


Terbit online pada laman web jurnal : <http://e-journal.sastra-unes.com/index.php/JILP>

 Fakultas Sastra Universitas Ekasakti	JURNAL JILP (Jurnal Ilmiah Langu and Parole) Volume 8 Nomor 2	
	ISSN : 2581-0804 (Media Cetak)	E-ISSN : 2581-1819 (Media Online)
	Received: 17-05-2025	Revised: 29-05-2025 Available online: 01-06-2025

The Traditional Anak Daro Clothes Of Salayo, Solok District West Sumatera:A Semiotic Analysis

¹Tamara Fauzia, ^{*2}Mac Aditiawarman

¹Fakultas Sastra, Universitas Ekasakti, tamara.fauzya@gmail.com

^{*2}Fakultas Sastra. Universitas Ekasakti, mac_aditiawarman@yahoo.com

**Corresponding Author*

Mac Aditiawarman

Fakultas Sastra. Universitas Ekasakti, mac_aditiawarman@yahoo.com

Abstract

The purpose of this study is to reveal the meaning and signs of clothes worn by anak daro and introduce and preserve Minangkabau culture, especially in traditional wedding clothes in Nagari Salayo, Solok District. This research resulted in the meaning of the signs on the clothes and attributes worn by the bride during the wedding party. These meanings are categorized into 3 parts. These meanings are categorized into 3 parts. First, it reflects the state of flora and fauna in the surrounding nature, such as bungo sanggua banana saparak, dukuah rago, dukuah ramo-ramo, tali baju, tabua, galang munggu, galang leaves. Second, the Salayo community does not forget the rules of custom and religion, this can be seen in the attributes of dukuah pinyaram. The symbolic meaning of the marriage symbols as a whole is a form of respect, while the symbolic meaning contained in the traditional clothes of the Salayo children is a form of responsibility and life lived during marriage. The method used in this research is descriptive qualitative research method. The main data collection techniques in qualitative research are observation, in-depth interviews, and supplemented by documentation studies. The data analysis technique is to explain the clothing attributes and interpret each sign on the attributes using the theory proposed by Ferdinand de Saussure, namely Semiotics.

Keywords: Minangkabau, Anak daro, Salayo, Semiotics analysis, Saussure

© 2025 Jurnal JILP

I INTRODUCTION

West Sumatra is one of the provinces in Indonesia that upholds its customs. The prominent tribe in West Sumatra is *Minangkabau*. *Minangkabau* is one of the tribes based on maternal lineage. In addition, *Minangkabau* is known as a tribe based on Islamic teachings, in accordance with the term "*adaik basandi syarak, syarak basandi kitabullah*". The meaning of this saying is that every *Minangkabau* community adheres to the customs that apply in their respective religions. This custom is a role model for them in running the government in their area. This custom is used as their role model in taking attitudes or decisions. *Adat* is made based on the religion that is adhered to, and the religion is sourced from the book of Al-Qur'an. So basically every custom or regulation in the *Minangkabau* region is made based on the Qur'an.

Customs are a legacy of fatwas and teachings for households and villages. The form of customs is revealed in *petatah-petitih*, which is an arrangement of values and oral literature that remains alive today. The role of *petatah-petitih* is very important in interpreting the greatness of *Minangkabau* customs. This can be seen from the form of culture and art, including the variety of traditional clothes in each region, from the quote above, customs are a hereditary legacy by previous ancestors, which is a guide in building households and *nagari*.

In addition to culture and customs, traditional clothing is also a cultural characteristic of a region. Each region in Indonesia has different traditional clothing. Each region has its own definition of traditional clothing. As a characteristic, traditional clothing is used as a marker for something, usually in the form of prayer or reflection of an attitude. The difference in the way each region dresses is different because they have different tribes, cultures, customs. In *Minangkabau*, the marriage ceremony is one of the traditional processions that was born from generation to generation and has philosophical meaning. Because marriage is a momentum for the meeting of two humans, two families, two different tribes that are brought together in one traditional and religious bond.

The traditional *anak daro* clothes is something that is put on the bride where the clothes have characteristics in each region and have meanings such as philosophical and symbolic meanings. In addition, it also provides a message of value and culture contained in it and is also inseparable from economic, social, political and religious aspects.

Traditional clothing is one of the cultural elements that contains cultural values and plays an important role in various ceremonies. In these traditional clothes there are messages of values, norms, philosophical and symbolic that reflect the wealth of customs in the area. Likewise, traditional bridal clothing according to the custom of Nagari Salayo, Solok Regency in Solok which also has the same rules as the custom in *Minangkabau* regarding the wearing of traditional bridal clothing, namely when the clothes are worn and for whom they are worn and the traditional bridal clothing contains high values such as the colors in the clothes.

The color of traditional clothing according to *Minangkabau* customs there are three types of colors, namely red means courage or heroism, yellow contains royal meaning and black contains the meaning of power (Ines Kasrianti: 2016). Likewise, the traditional bridal clothing according to the Nagari Salayo custom in Solok Regency also has high values such as color, accessories on the clothes.

Therefore, the researcher wants to explore more information about traditional clothes in the wedding ceremony called *anak daro* in *Nagari Salayo* which is included in Solok Regency, West Sumatra. In order to add insight to the general public and especially literature students regarding the cultural diversity of each region in Indonesia. In general, people in West Sumatra are still unfamiliar with the many diversity of clothes that exist in their respective regions in *Minangkabau*, especially regarding wedding clothes in *Nagari Salayo*. This strengthened the researcher to explore the meaning and symbolism of traditional clothing in this wedding event. To introduce to the community what is characteristic of the bride. So that people know and understand the form and meaning of the traditional *anak daro* clothes of *Nagari Salayo*.

This research aims to describe the meaning and symbols contained in traditional anak daro clothes in Salayo, Solok Regency which has its own meaning and uniqueness so that it has a distinctive cultural value from generation to generation which is still preserved in the village so that it makes Salayo crowned with a cultural village. This research is a qualitative study that focuses on semiotic analysis on typical of the traditional anak daro clothes Salayo, Solok Regency.

In this research analyzed linguistic signs on the traditional *anak daro* clothes of Salayo,

Solok District West Sumatera. After finding several things that can be used as a problem, the researcher formulate the problem as follows:

1. What is the signified and signifier of the symbolic meaning of *sunti* in Salayo solok district ?
2. What is the signified and signifier of the symbolic meaning of black *basiba* clothing?
3. What is the signified and signifier of the symbolic meaning of clothing attributes?

II RESEARCH METHODS

2.1. Method of Collecting the Data

Qualitative research is descriptive research and tends to use analysis. Process and meaning are more emphasized in qualitative research. The theoretical foundation is used as a guide so that the focus of the research matches the facts in the field. Descriptive research methods aim to make a description or description of the data systematically that is actual and accurate. This method tends to be used in qualitative research, especially in collecting data, and describing data scientifically. In the data collection method, researchers collect data through written and oral data. To collect oral data in the form of a visit to the source of the interview to interview and see firsthand the typical traditional clothing of Selayo, the researcher met the first source, namely the 66-year-old bundo kundang fetrimoni hasan as a person who knows the Salayo custom in “sawah sudut”, Salayo and he is also the original owner of the traditional clothes of anak daro. Typical attributes of anak daro. In addition to oral data, researchers also took written data from the source of the salayo custom guidebook. and also resource person 2, namely amora muis, a culturalist in nagari salayo who is 71 years old. resource person 3 is an elder and trusted about customs in nagari sayalyo named hasfini hasan who is 75 years old.

2.2 Method of Analyzing the Data

Data analysis in qualitative research is carried out before going to the field, during the field, and after the field. Research data comes from interviews, observations, and recordings.

Analyzing data is done by organizing the data obtained into categories, breaking it down into units, analyzing significant data, compiling or presenting data based on research, and drawing conclusions that are easy to understand. After the data is collected, this research analyzes and categorizes it according to Chandler (2007), according to linguistic signs, signifiers and signs, denotations and connotations. Based on the theory used, the benefits obtained in this research are linguistic signs that help understand linguistic signs that have special meanings for the surrounding community.

2.3 Technique of Collecting the Data

According to Saussure in qualitative research, data collection is carried out in natural settings (natural conditions), primary data sources, and data collection is carried out by means of observation, interviews, and documentation. Interviews are not strictly structured, only informally structured questions that lead to in-depth information about the meaning of the names contained in bridal clothing (anak daro). Research observations were carried out by directly observing the original traditional bridal clothing so that they could find out the meaning of the attributes of the traditional bridal clothing of Nagari Salayo. This research technique uses documentation and sound recording techniques. The documentation technique was carried out before the research conducted interviews with informants. Taking sound recordings using a research cellphone conducted during interviews with informants.

2.4 Technique of Analyzing the Data

In this research, data analysis techniques were used by categorizing each data taken from documentation techniques and interviews in the form of sound recordings. The results of the research documentation were used as material for data analysis of the meaning of traditional wedding clothes in *nagari Salayo*. To understand the data source of the recorded data, researcher

wrote and converted *Minang* into Indonesian. This technique aims to enable research to understand the meaning of traditional bride in Salayo. Furthermore, the research analyzed the data obtained from informants. So this research is carried out through three stages, namely recording data, writing data and presenting data analysis presented in tabular form.

III RESULTS AND DISCUSSION

3.1 Signified and signifiernin the meaning of the symbolic meaning the traditional anak daro clothes of Salayo, Solok District West Sumatera

Based on Barthes' sign that connects the elements in a sign, signifier and signified to build a meaning conveyed in traditional *anak daro* clothing. Here are some signs and meanings of *anak daro* clothes that will be analy zed for signifiers and signifieds with their cultural meanings

3.1.1 Signified and Signifier in the Meaning of the suntiang bungo sanggua

Data 1:

Signifier

Bungo Sanggua

Signified

Is another name for the *suntiang* worn by the traditional *anak daro* clothes in Salayo which has differences in *anak daro* in other areas. *Bungo sanggua* is made of gold-plated copper patterned with flowers and *gonjong rumah gadang*, and decorated with a gold chain at the bottom.

Data 2:

Signifier

Kupiah

Signified

A headdress (*songkok*) made of black *basiba* cloth accessorized with patterns of trees, garuda birds, fences and stars. The accessories are made of gold-plated copper (*suaso*).

3.1.2 Signified and Signifier in the Meaning of the black basiba clothing

Signifier

Baju Kuruang Basiba

Signified

The *kuruang* shirt is made of black *basiba* material and is accessorized at the bottom of the shirt and sleeves called *tabua baju*. Made of gold-plated copper (*suaso*) and shaped like a star motif.

3.1.3 Signified and Signifier in the Meaning of the clothing attributes

Data 1:

Signifier

Songket Pandai Sikek

Signified

A woven fabric made of gold and silver threads originating from an area in Agam called *Pandai sikek*. Made from red or black colored fabric, it has 3 important motifs namely; *batang pinang* pattern, *bijo bayam* pattern, *saluak laka* pattern.

Data 2:

Signifier

Kain Balapak

Signified

The shawl of woven fabric (*songket pandai sikek*) is uniform with the skirt worn by the *anak daro*. The basic maroon color is woven using gold and silver threads. At the end of the balapak cloth is accessorized with a rhombus-shaped hanger made of gold-plated copper (*suaso*).

Data 3:

Signifier

Tanti Baju

Signified

Is an accessory sewn on the *baju kuruang basiba* at the bottom, right and left. Gold-colored cone-shaped, made of gold-plated copper (*suaso*).

Data 4:

Signifier

Tabua Baju

Signified

Tang accessories are made of gold-plated copper (*suaso*). They are shaped like rectangles, stars and rhombuses.

Data 5:

Signifier

Jalo Baju

Signified

The attribute of anak daro clothes in the form of a mesh (*jalo*), made of gold-plated copper, floral patterns that are connected to each other in the form of chains so that they are in the form of clothes that are worn to add accessories to *basiba* clothes and *kain balapak*.

Data 6:

Signifier

Tali Baju

Signified

Functioned as a necklace after wearing *basiba* clothes and *kain balapak*. Rectangular pattern and *gonjong bungo sanggua* tang are connected to form a necklace (*lukuah*).

Data 7:

Signifier

Lukuah Paniaram Gadang

Signified

The necklace worn by the *anak daro* is patterned with large and small flowers made of gold-plated copper (*suaso*).

Signifier

Lukuah Rago

Signified

A small necklace worn by the *anak daro* with an embossed sunflower pattern, made of gold-plated copper (*suaso*).

Signifier

Lukuah Ramo-Ramo

Signified

A medium-sized necklace with an embossed sunflower motif, consisting of 2 tiers, made of gold-plated copper.

Data 8:

Signifier

Galang Daun

Signified

The second bracelet worn by the *anak daro* after the *galang munggu*. It has embossed carvings and is gold in color.

Signifier

Galang Munggu

Signified

The first and largest bracelet worn by the *anak daro*. It is made of gold-plated copper (*suaso*).

Signifier

Galang Rago-Rago

Signified

The last bracelet worn by the *anak daro* is used to *mamiliin langan* of the *anak daro* clothes so that it fits on the *anak daro* arm.

3.2. The order of signification in the meaning of the traditional anak daro clothes of Salayo, Salayo District West Sumatera

3.2.1 The order of signification in the meaning of *suntiang bungo sanggua*

a. Suntiang Bungo

Sangua is one of the characteristics of *suntiang in Salayo*, Solok District. Which distinguishes it from other areas in *Minangkabau* is a legacy of the ancestors of the Salayo that must be maintained. *Suntiang bungo sanggua* is a symbol or identity of the Salayo, where the *suntiang* can not only be seen in terms of beauty but contains its own meaning or symbolism which is depicted in the form of motifs poured on the *suntiang*. The motifs on the *suntiang bungo sanggua* used are *cempaka* flower motifs, jasmine flower motifs, rose flower motifs, amethyst flower motifs, and added with vine root decorations, swallow motifs, elder bird motifs and butterfly motifs.

b. Kupiah

Kupiah is the head cover of the *anak daro* before being dressed in *suntiang bungo sanggua*, *kupiah* was made by the ancestors of the Salayo community as a cover (*palampok rambuik*) for the *anak daro*, made of black *basiba* cloth forming a head cover (*songkok*). The *kupiah* is given accessories made of gold-plated copper in the shape of a tree which means the growth of life after marriage which will be lived together which continues to grow and develop. On the front of the *kupiah* is given a motif like a fence which means that a woman has been owned and must maintain the honor of herself and her husband. Star-shaped accessories also decorate the *kupiah* and also mean Like a light that exists in married life. *Kupiah* is worn by a woman during a wedding / *bararak* event, which means that they are all happy and have no tangled thoughts, full of joy on this *batabua urai alek*.

3.2.2 The order of signification in the meaning of basiba hitam shirt

The *kuruang basiba* shirt has loose sleeves (*lapang*). It contains the *tagak baapuang jo aturan, baukua jangko jo jangka*. This means that all actions of *Minangkabau* women must be in accordance with the rules, good at carrying themselves in any condition, maintaining good manners. The shape of the sleeve is left loose until the wrist to make it easier for women to carry out daily activities. has a neck without a collar, *Lihianyo lapeh tak bakatuak, babalah sainggo dado*. The neck serves to place accessories. For *Minangkabau* women, wearing accessories in attending certain events will reflect how the condition of their people

The *kuruang basiba* shirt has loose sleeves (*lapang*). It contains the proverb *tagak baapuang jo aturan, baukua jangko jo jangka*. This means that all actions of *Minangkabau* women must be in accordance with the rules, good at carrying themselves in any condition, maintaining good manners. The shape of the sleeve is left loose until the wrist to make it easier for women to carry out daily activities. has a neck without a collar *Lihianyo lapeh tak bakatuak, babalah sainggo dado*. The neck serves to place accessories. For *Minangkabau* women, wearing accessories in attending certain events will reflect how the condition of their people.

3.2.3 The order of signification in the meaning of clothing attributes

a. Songket pandai sikek

Pandai Sikek songket woven fabric is made entirely manually and traditionally. The length of the manufacturing process depends on the size, type and smoothness of the fabric, and the complexity of the motif. There are two types of *songket* woven fabrics produced by *Pandai Sikek* artisans, namely *songket balapak* and *songket batabua* (studded) fabrics. In *songket balapak* cloth or also called *sarek* woven fabric, ornate motifs from gold or silver threads fill the entire surface of the fabric. While on *songket batabua* (studded) cloth or commonly called *songket babintang* (starry) cloth, the motif decoration is scattered in certain parts only. *Pandai Sikek* *songket* woven fabric has many motifs. Some typical motifs such as *saik kalamai, buah palo, barantai putiah, tampuak manggih, salapah, and*

simasam. there are three types of motifs that must exist and characterize the *Pandai Sikek* *songket* woven fabric: *batang pinang* (areca nut tree), *bijo bayam* (amaranth seeds), and *saluak laka*. If a piece of *songket* woven fabric does not have these three motifs, it is not considered the work of *Pandai Sikek* artisans. The basic colors used are generally red and black, with golden yellow ornamental colors.

Songket pandai sikek worn by *anak daro* in *nagari salayo* usage is clear which one is the front and which one is the back or rib and slightly raised a little, the point is to facilitate and regulate the movement of steps, so as not to be too fast and long steps, such as *siganjua lalai, pado pai suruk nak labiah*, so women who are berserong look polite, calm, not in a hurry and have self-respect.

b. Kain balapak

Kain balapak is a shawl, which is traditional Indonesian clothing in the form of a long cloth. Shawls are usually used by women. The shawl used by the *anak daro* in *Salayo* is called the *balapak* cloth, the *balapak* cloth comes from the *pandai sikek* woven fabric, the *anak daro* in *Salayo* wears a *balapak* cloth matching the skirt worn by the *anak daro*. At the end of the *balapak* cloth is given a decomposed decoration (*bajurai*) in the form of a rhombus. The wearing of the shawl is slung over the shoulders of the *anak daro* which means that she already has a husband or is an adult, so she also carries the burden on her. According to custom in the *nagari baiak elok nan baimbauan* and *buruak nan bahambauan* means giving good things and removing bad things. *Kain balapak* symbolizes a woman who is polite, has good manners and has a soft heart.

c. Tanti baju

The *tanti* is sewn and located on the right and left of the *basiba* shirt, the gold-colored *tanti* is made of gold-plated copper, the shape of the *tanti* is a cone or pine tree which means that a woman has reached the peak of her girlhood and started a new life as a wife.

d. Tabua baju

Tabua baju is an accessory sewn on the *kuruang basiba* shirt, on the *Salayo anak daro* clothes *tabua baju* is sewn on the bottom of the front and back of the *basiba* shirt. The gold-colored *tabua baju* is patterned with flowers, rhombuses and stars. *Tabua baju* also functions as a sweetener for the *anak daro* and has a

meaning as a light for the child daro because it becomes a queen for a day when holding a wedding.

e. *Jalo baju*

Jewelry in the form of *jala (jalo)*, made of gold-plated copper, floral patterns that are connected to each other in the form of chains so that they are in the form of clothes that are worn to add accessories to *basiba* clothes and *balapak* cloth. Jewelry in the form of *jalo-jalo* which means that the *anak daro* has carried on his shoulders the burden of custom both beautiful and bad and it is his duty to *sehilir semudik* with the *nagari* people.

f. *Tali baju*

Tali baju is jewelry used as a necklace worn by *anak daro*, this shirt strap is one of the accessories that is only worn by *anak daro* selayo, in the form of a necklace with a rectangular motif and at the end of the necklace there is a *gonjong* motif which has the meaning of protecting all necklaces, the Selayo community interprets it as a protector who will protect his lineage in the future or as a mother who will protect her children.

g. *Lukuah*

Lukuah is jewelry in the form of a necklace worn by *anak daro*, *anak daro* in *Nagari Salayo* wears 3 types of necklaces that are worn together, namely *lukuah panyiam gadang*, *lukuah rago* and *lukuah ramo-ramo*. symbolizes that a woman must do things on the basis of truth. *lukuah* suggests that *Minang* women are always in the circle of truth as the necklace around their neck. Not only that, *lukuah* also hints at a firm stance and is difficult to shake if it is above the truth.

Anak daro and other women who have been equipped with this *lukuah* or necklace remind her that she has become a concern of the surrounding people, therefore the woman should no longer do bad things outside the customary rules. In addition, the entire necklace or *lukuah* is a symbol of the wealth of a *bundo kanduang*, which in the traditional saying is "*Nak tuah batabua urai*". It is implied that a *bundo kanduang* in addition to having a lot of wealth, is also wise and wise. Wisdom and discretion which in turn can be used to solve various problems of the people and the *nagar*.

h. *Galang*

The bracelet around the wrist signals that there is a limit to everything. More clearly, in doing something, one must understand the limits of his ability. *Anak daro* in *Nagari Salayo* wears 3 bracelets, namely *Galang munggu*, *Galang daun* and *Galang rago-rago*. *Galang munggu* has a meaning as a binder for her to do good work, behave politely and respect her husband and other people so that she does not become the scorn and gossip of the people in the village. *Galang daun* has a meaning for the owner to be clear-minded, wise and prudent, act fairly and correctly, not greedy and greedy, so that he is a woman loved by the people of the village And *galang rago-rago* means that the woman must have a big heart (*baralam gadang*), a wide heart (*balapang dado*), must know with relatives, neighbors, *saluak joampai* in the *Nagari*. So that the good relationship that has been tied by the previous mothers (*ande-ande*) is not lost and broken just like that.

3.3 Research Findings

Research findings about linguistic signs on the meaning of *anak daro* clothes in *Nagari Salayo, Solok District*. The data is purely from research findings conducted directly by researcher in the field. Valid data obtained from research findings using interview techniques, notes and documentation using qualitative descriptive research methods. From the results of the study, it can be seen that linguistic signs are divided into two types, namely markers and signifiers. Researcher analyzed markers and signifiers using name and meaning data. Example of *anak daro* clothes in *Nagari Salayo*. The marker is that the *daro* child is likened to a flower that has been kept in the *rumah gadang*, now there is a beetle that has it, so *the daro* is dressed in *sanggua* on his head like a flower. The cultural meaning contained in it is like to tell men or bachelors and women (*gadih-gadih*) in the *Nagari* that this flower has been guarding or guarding it, namely the groom (*marapulai*) who is beside him.

In *Nagari Salayo, Solok District*, the shape of the *suntiang* is triangular in front, and when the *suntiang* is stretched it will be two-dimensional, namely a trapezoidal shape that symbolizes a connection with the *gadang gadang bagonjong* in *Minangkabau*, so for the back it is made like tapering as many as six

gonjong which has the same motif as the motif on the front of the cempaka flower motif. on the back and front remain triangular. The triangular shape symbolizes that women must look beautiful when wearing *suntiang*, meaning that every woman wears a *suntiang* forming a triangle to the front, to form the beauty of a bride's face, coupled with swallow decorations

that symbolize that every woman in *Minangkabau* already has boundaries in living a married life later. and vine root decorations that symbolize the nan motif used, namely the vine root motif that the path of life and the twists and turns of domestic life that will be taken by a *anak daro*.

IV CONCLUSION

After conducting descriptive analysis and answering all problem formulations. So the conclusion is obtained after analyzing the signs of the meaning of the clothes of *anak daro salayo* solok district, Anak daro is like a flower that has been kept in the gadang house, now there is a beetle that owns it, so the anak daro is put on a *sanggua* on his head like a flower and competed in the middle of the alek and paraded around the village to notify other men (*bujang-bujang*) or women (*gadih-gadih*) in this nagari that this flower has someone guarding it or guarding it, namely the groom (*marapulai*) who is beside him. In praxis, the traditional clothing worn by the Salayo can be seen as a customary rule. In addition, it serves to protect the body as aurat cover and adornment. However, clothing

was created not only as a practical function, but also has symbols that are closely related to the values of position, the surrounding natural conditions, social relations in the kinship system and the rules of *adaik* and religion. The clothes and attributes worn by Salayo brides also reflect the natural surroundings. This is reflected in the many attributes taken from images such as the shape of flowers in the clothes of the anak daro, not only that Salayo which is an area whose people work as farmers will also be seen in the attributes of this outfit. Such as *munggu* in rice fields, ducks that always play in the evening, plants that grow and so on. Everything is reflected in *Bungo sanggua pisang saparak, dukuah rago, dukuah ramo-ramo, tali baju, tabua, galang munggu, galang munggu*.

Bibliography

- [1]Barthes (2023). *The semiotic traditionexplores the study of signs and symbols as a significant part of communications.*
- [2]Chandler, Daniel. , Wayan Swardhani, (2007). *Semiotics the basics second Editation*, . Published in the USA and Canada By Routledge
- [3]Chirstomy and Tomy, (2005). Kajian Teori Semiotika oleh Ferdinand De Saussure. Jurnal of USM Science in Semarang.
- [4]Chandler, Daniel. (2007). *Signified and Signifier Image in Saussure Model*, Review of Semiotics, The Basics. Honours Project, Callum Fowlie, 1202211.
- [5]Fanan, Fajriaanoor (2013). *Semiotic Structualisme Saussure*, Jurnal the Messenger Cultural Studies, IMC and Media P-ISSN: 2086-1559, Vol.5 No.1
- [6]Hartono, Dick. Rahmanto, B. (1986). *Pemandu Dunia Sastra*. Yogyakarta.
- [7]Lustyantie, Ninuk. (2012). *Pendekatan Semiotik Model Roland Barthes dalam Karya Sastra Prancis*. Penelitian and Artikel Dosen Fakultas Bahasa and Seni, Jakarta State University.
- [8]Hartono, Dick. Rahmanto, B. (1986). *Pemandu Dunia Sastra*. Yogyakarta.
- [9]Saussure, Ferdinand de. (1974). *Course in General Linguistics*. London: Collins.
- [10]Sugiyono (2013). *Educational reseach methods with quantitative, qualitative and R&D approaches*.
- [11]Kusnandar, Viva Budi. (2022). *Direktorat Jendral Kependudukan Sipil*. Kadata Media Work.
- [12]Kanduang, Bundo. Mamak, Niniak. ,Seksi Pembinaan dan Pengembangan Adat Istiadat Kerapatan Adat Nagari Salayo. *,Buku panduan adat istiadat nagari salayo*. , Bandung Sains dan teknologi.
- [13]Vera, Nawroh. Sobur, Alex (2014). *Semiotika dan Aplikasi pada Karya Sastra* , IKIP PGRI Semarang.
- [14]Zhabotynska, (2013). Teori tanda linguistic Saussure: perspektif kognitif. Dalam kongres linguistic internasional.
- [15]Zaimar, Okke K.S. (2008). *Semiotics and its Application in Literature*. Departemen Pendidikan Nasional, Jakarta.