

**THESIS**

**A SEMIOTIC STUDY OF NGADA'S TRADITIONAL  
WEAVING MOTIVES**

**Presented in Partial Fulfillments of the Requirements  
for the Degree of Sarjana Pendidikan in Language Education**



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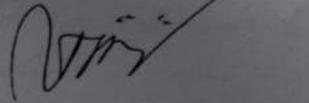
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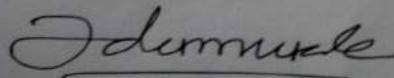
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This thesis might have not been perfect. It might still have many mistakes somewhere both in the content, grammatical, and technical aspect. So the constructive criticisms are well received and appreciated.

Kupang, December 2019

The writer

**MOTTO**

*“Don’t be afraid; only believe”*

(Mark 5:36)

*“God’s timing is perfect in every matter. We never understand the wisdom behind it, but we have to learn to trust it.”*

(Maria Romana Rewu)

*“Just because you took longer than others doesn’t mean you failed.”*

(Paulina Milo S.Pd)

# DEDICATION

This thesis is particularly dedicated to my beloved:

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## Abstract

This study is entitled: “**A SEMIOTIC STUDY OF NGADA’S TRADITIONAL WEAVING MOTIVES**”. It was conducted to answer the following questions: (1) What are the motives of Ngada’s weaving? (2) What is the meaning of Ngada’s weaving motives based on semiotic analysis? (3) What is the meaning of Ngada’s weaving colors based on semiotic analysis? (4) How the motives in Ngada’s weaving represent the social class of Ngada’s community? The objectives of this study are: (1) To find out the motives of Ngada’s weaving. (2) To figure out the meaning of Ngada’s weaving motives based on semiotic analysis. (3) To figure out the meaning of Ngada’s weaving colors based on semiotic analysis. (4) To figure out how the motives on Ngada’s weaving represent the social class of Ngada’s community. Type of research used in this study is qualitative research. The location of research is Bena village. There were 5 informants that consist of three weavers, one traditional leader and one cultural observer. In collecting data the writer used interview, observation and documentation. Based on the data analysis the writer can conclude the following: (1) There are 3 main motives in Ngada’s weaving, they are *Gaja*, *Jara* and *Wa’i Manu*. There are also 9 decorative motives in Ngada’s weaving, they are *Ghi’u*, *Bela*, *Riti*, *Wae Ghole*, *Li’e*, *Ngadhu*, *Bhaga*, *Kawa Pere* and *Ube*. (2) *Gaja* motif is a symbol of royal, *Jara* motif is a symbol of hard work, *Wa’i Manu* is a symbol of diligence, *Ghi’u* means dynamics of life, *Bela* is a symbol of the glory of Ngada’s community, *Riti* means unity, *Wae Ghole* means the struggle of life, *Li’e* is a symbol of gold jewelry, *Ngadhu* is a form of respect to Ngada’s male ancestors, *Bhaga* is a form of respect to Ngada’s female ancestors, *Kawa Pere* a sign of the transition from earthly or unholy to a sacred space, and *Ube* means self protection. (3) *Mite* is a sign of authenticity and greatness of Ngada’s community, *Ngura* means friendly and as a representation of love, *Bhara* is a sign of holiness and peace, *Toro* means commitment and integrity to achieve their dreams, *Sese* means a sign of the greatness of Ngada’s woman, *Toro Fiki* is a kind of message from their ancestors so that their offsprings will always down to earth and not to be arrogant. (4) *Gaja* motif is used by *Ga’e* class, *Jara* is used by *Kisa* class and *Wa’i Manu* is used by *Azi Ana* class. Based on the result of the analysis, the writer would like to offer some suggestions; the writer interpretation is not a perfect writing therefore the writer highly expect the existence of other studies as a comparison of the same theme, the writer also recommend traditional weaving or weaving process to serve as the learning tool in preserving the ancestral heritage. Hopefully, this paper can increase the awareness of preservation of ancestral heritage.

**Key Words:** Semiotic, Motif, Traditional, Weaving.

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