

## The Concept of Color In Batak Mandailing Communities: Natural Semantic Metalanguage Approach

**Dina Amalia\*,  
Mulyadi**

Fakultas Ilmu Budaya, Universitas Sumatera Utara  
[dinaamalia210897@gmail.com](mailto:dinaamalia210897@gmail.com)

Article History: Submitted on 5<sup>th</sup> January 2022; Accepted on 13<sup>th</sup> June 2022; Published  
on 30<sup>th</sup> June 2022

### ABSTRACT

The concept of naming colors in each culture and language is certainly different. Color is defined as a means of expression to interpret the meaning exactly. This study was analyzed about the concept of color in the Batak Mandailing culture. The aim of the study is to describe the vocabulary of colors and their meanings in the Batak Mandailing language. The theory used in this study is the theory of Natural Semantic Metalanguage (NSM). The type of method used in this study is descriptive qualitative. The technique used is the recording and note-taking technique and to obtain the data it is done by recording the use of language, both written and spoken language. Data were collected through primary and secondary sources. Where the primary source collects library data about the names of colors. Then, secondary data was taken by conducting interviews with native speakers of the Batak Mandailing language. The results of this study indicate that there are six basic colors in the Batak Mandailing language, namely lomlom, bontar, rara, gorsing, average for green and average for blue. And the color pattern of the Batak Mandailing language is formed by the components 'X is something' and 'X is something like this'.

**Keywords:** batak mandailing language, color, natural semantic metalanguage

## INTRODUCTION

In essence, meaning and language cannot be separated, because between the two have a very close relationship. Each language in a culture certainly has a different meaning. According to the opinion (Wierzbicka, 1996) the form or structure of language that is studied without regard to the aspect of meaning is likened to studying traffic signs that only look at physical characteristics because language itself is a tool to express something. Language also has an attachment to culture, because with language a society in a particular culture can express various types. Moreover, the name of the color in each culture also has its own meaning.

(Wierzbicka, 1992) expressed his opinion on color, that color is something that is attached to human experience that can be universally identified, such as day, night, fire, sun, vegetation, sky, and earth. Color is not a human concept because it can be created in each group of people differently as well as the concept of television, computers, and so on. Likewise, the term color itself is not a universal phenomenon according to (Wierzbicka, 1996). In a culture, color becomes a means of expression to express a true meaning or with an implied meaning. In naming of the color itself, it is very important to study in each culture. Because, although in the general of the overall color naming is the same, it is certainly different if the color is juxtaposed with the names of objects around humans. As well as green leaves, sky blue, olive yellow and so on. For this reason, the naming of colors like that takes the name of color in general and is juxtaposed with surrounding objects that refer to the nature. For this reason, not all cultures use the naming of the color to indicate that color specifically. Therefore, this issue needs to be studied in detail.

At the connotative level too, color is certainly perceived as different or even very different between cultures in one society and another. This is in line with the opinion of (Ghafel & Rasekh, 2011) which stated that color is a kind of natural phenomenon where the term color plays an important role in describing something, expressing the meaning of words and strengthening the influence of language, and also rich in cultural associations. This, referring to the previous description. That is, a cultural association can be used either literally to refer to different colors or metaphorically to convey the associative meaning of that culture. Colors in different languages and cultures can convey different associative meanings. Color itself has a symbolic meaning, but color in words, being mere words, can only express those words and other meanings in relation to other words (Philip, 2011). Color in a particular culture or language can be in the form of basic words, phrases, or sentences. The approach can use multiple fields. One approach to study color itself is used the Natural Semantic Metalanguage theory or commonly known as MSA theory. The MSA theory itself was developed by Anna Wierzbicka and

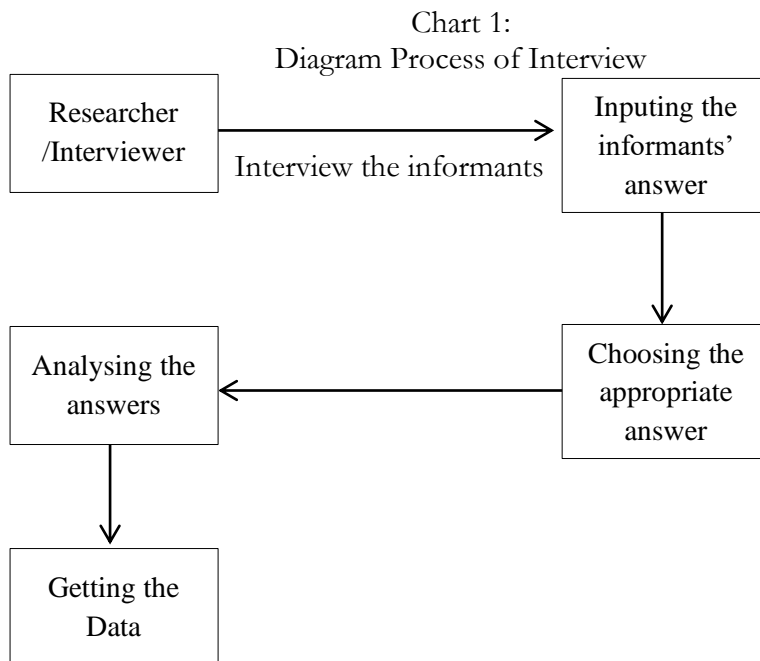
continues to be updated until now. Research on color in language has also been carried out by several people, including (Diputra, 2017) with the research title is *"Konotasi Warna pada Masyarakat Bali"*. Then, (Pratiwi, 2017) in the research entitled is *"Konsep Warna dalam Budaya Batak Toba Kajian Metabahasa Semantik Alami"*. After that, (Yulianti, 2016) in the research entitled is *"Kosakata Warna Bahasa Sunda (Pendekatan Metabahasa Semantik Alami)"*. Furthermore, research conducted by (Hendrawati, 2014) regarding color terms in Saput Poleng using the Natural Semantic Metalanguage approach. Then (Qtaishat & Al-Hyari, 2019) conducted research on color as well, but in this case the researchers examined the comparison of the connotative meanings of the two cultures with the title of the research is "Color Connotations in Two Cultures; the Arabic and American Culture-A Contrastive Study." However, this is different with (Suhandra, 2019) who conducted research on the different connotations of the term color in western society (English users) and the Sasak Lombok community in Indonesia, both of which have different contrasts. And there are many more researchers who studied about color both in terms of metalanguage and metaphor as well as color connotations in each culture. From these studies, which are often used as a reference in color research are Berlin and Kay (1969).

The necessity of naming colors applies to all corners of the world. This is a challenge that must be solved by every human being in various ways, one of which is by conducting research. Color names need to be made to identify a color character and distinguish each perception produced by that color. This is what underlies that every corner of the world has the names of various colors, especially in their own regional languages. Therefore, the urgency of the research is needed so that there is no misinterpretation of the color names in each region. This is considered important because color itself is considered as one of the distinguishing elements at the visual level. This is one of the reasons why this research needs to be done.

Based on the background of the research that has been described, the focus of this research is to identify the concept of color in the culture of the Batak Mandailing community by using the Natural Semantic Metalanguage theory approach. Based on this approach, the concept of color is classified based on basic colors, natural signs and descriptions or adjectives. In this case, the researcher wanted to know as well as explain the results of the analysis and also the description of the naming and color connotations contained in the culture of the Batak Mandailing people. The significance of this research in general is expected to be able to contribute to the field of semantics, especially about color. And the results of this study are expected to provide new knowledge about the naming of colors and their connotations for other cultures.

## METHOD

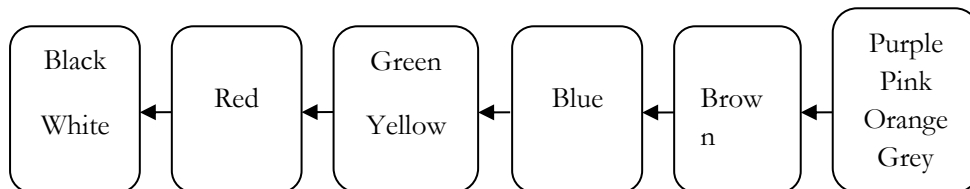
This study uses a descriptive qualitative approach with a natural semantic metalanguage theory approach. The data collection method used in this research is the listening method and the speaking method as proposed by Sudaryanto (1993:133-139). The listening method was used for written data and the proficient method for oral data. Furthermore, the data sources used in this paper are primary and secondary. Where, primary data is sourced from informants who are native speakers of the Batak Mandailing language from South Tapanuli, North Sumatra by conducting interviews about the colors contained in the language. The informants selected by the researcher who came from the researcher's own family and also friends and according to the topic to be discussed, these informants were suitable to be used as resource persons because these informants had lived or still lived in the South Tapanuli area then the second language of the informants was Batak Mandailing and can also use the language fluently in everyday life. Therefore, the researchers chose some of these informants as reliable sources. Then, secondary data are sources that collect library data about color names. The data analysis method used in this paper is the method of viewing. The data were analyzed by describing the concept of the color vocabulary contained in the Batak Mandailing language then the meaning of the color vocabulary was described. The diagram process of interview can be seen as follows:



## FINDINGS AND DISCUSSION

In a book (Duranti, 1997) explained that Berlin and Kay through their research, show how a language expresses and organizes color terms and how language changes by adding color terms in their vocabulary. Universally according to (Berlin and Kay, 1991) there is a total inventory of eleven basic color categories from which eleven or more basic color terms from a given language are always taken. The eleven basic color categories are white, black, red, green, yellow, blue, brown, purple, pink, orange, and gray. This can be seen in the basic color chart in the research conducted by Berlin and Kay as follows:

Chart 2:  
Basic Color Order by Berlin and Kay



Based on the chart described above, it can be seen that the most basic colors are black and white. It can also be said that the black and white colors were the first to appear and must exist in every language in any culture. Then the next color is red. According to this concept, if there is no red, then there is no black and white. And so on until the color gray. Between each color has its own relationship, in the sense that one color will not exist if the other color does not exist. In this case, the naming of colors can also be distinguished based on several indicators.

This research will be discussed using the theory of Natural Semantic Metalanguage (MSA). This theory is a theory that links linguistics with other sciences outside of linguistics such as philosophy, anthropology and psychology. Some of these fields of science have been represented through the original meaning. According to Goddard, the original meaning is a set of meanings that cannot be changed (Goddard, 1996: 2) because humans are inherited from birth. This meaning is a reflection of the basic human mind. The original meaning can be extracted from natural language (ordinary language) which is the only way of presenting meaning (Wierzbicka, 1996)

Wierzbicka developed MSA since 1972 and continues to update until now. Nowadays, there are 63 original meanings (Goddard, 2015), as follows:

Table 1:  
 Original Meaning

Component	Wierzbicka (1996)	Goddard (2006)
Substantive	I <b>Aku</b> , You <b>Kamu</b> , Someone/Person <b>Seseorang</b> , People <b>Orang</b> , Something/ Thing <b>Sesuatu/Hal</b>	I <b>Aku</b> , You <b>Kamu</b> , Someone <b>Seseorang</b> People/Person <b>Orang</b> , Something/Thing <b>Sesuatu/Hal</b> , Body <b>Tubuh</b>
Relational substantive	Kind Of <b>Jenis</b> , Part Of <b>Bagian</b>	Kind <b>Jenis</b> , Part <b>Bagian</b>
Barrier	This <b>Ini</b> , The Same <b>Sama</b> , Other <b>Lain</b>	This <b>Ini</b> , The Same <b>Sama</b> , Other/Else <b>Lain</b>
Total	One <b>Satu</b> , Two <b>Dua</b> , Much/Many <b>Banyak</b> Some <b>Beberapa</b> , All <b>Semua</b>	One <b>Satu</b> , Two <b>Dua</b> , Much/Many <b>Banyak</b> Some <b>Beberapa</b> , All <b>Semua</b>
Evaluator	Good <b>Baik</b> , Bad <b>Buruk</b>	Good <b>Baik</b> , Bad <b>Buruk</b>
Descriptor	Big <b>Besar</b> , Small <b>Kecil</b>	Big <b>Besar</b> , Small <b>Kecil</b>
Mental predicate	Think <b>Pikir</b> , Know <b>Tahu</b> , Want <b>Ingin</b> , Feel <b>Rasa</b> , See <b>Lihat</b> , Hear <b>Dengar</b>	Think <b>Pikir</b> , Know <b>Tahu</b> , Want <b>Ingin</b> , Feel <b>Rasa</b> , See <b>Lihat</b> , Hear <b>Dengar</b>
Talk	Say <b>Ujar</b> , Words <b>Kata</b> ,	Say <b>Ujar</b> , Words <b>Kata</b> , True <b>Benar</b>

Action, event, movement, hit	Do <b>Laku</b> , Happen <b>Terjadi</b> , Move <b>Gerak</b> ,	Do <b>Laku</b> , Happen <b>Terjadi</b> , Move <b>Gerak</b> , Touch <b>Sentuh</b>
Place, existence, property, specification	There Is <b>Ada</b>	Be (Somewhere), There Is/Exist <b>Ada</b> Have <b>Punya</b> , Be (Someone/Something) <b>Adalah</b> ( <b>Seseorang/Sesuatu</b> )
Life and death	Live <b>Hidup</b> , Die <b>Mati</b>	Live <b>Hidup</b> , Die <b>Mati</b>
Time	When/Time <b>Bila</b> , Before <b>Sebelum</b> , After <b>Setelah</b> , A Long Time <b>Lama</b> , A Short Time <b>Singkat</b> , For Some Time <b>Sebentar</b>	When/Time <b>Bila</b> , Now <b>Sekarang</b> , Before <b>Sebelum</b> , After <b>Setelah</b> , A Long Time <b>Lama</b> , A Short Time <b>Singkat</b> , For Some Time <b>Sebentar</b> , Moment <b>Saat</b>
Room	Where/Place <b>(Di) Mana/Tempat</b> , Above <b>(Di) Atas</b> , Under <b>(Di) Bawah</b> , Far <b>Jauh</b> , Near <b>Dekat</b> , Side <b>Sisi</b> , Inside <b>(Di) Dalam</b>	Where/Place <b>(Di) Mana/Tempat</b> , Here <b>(Di) Sini</b> , Above <b>(Di) Atas</b> , Below <b>(Di) Bawah</b> , Far <b>Jauh</b> , Near <b>Dekat</b> , Side <b>Sisi</b> , Inside <b>(Di) Dalam</b>
Logical concept	Not <b>Tidak</b> , Maybe <b>Mungkin</b> , Can <b>Dapat</b> , Because <b>Karena</b> , If <b>Jika</b> , If ... <b>Would Jika ...Akan</b>	Not <b>Tidak</b> , Maybe <b>Mungkin</b> , Can <b>Dapat</b> , Because <b>Karena</b> , If <b>Jika</b>
Augmentor, intensifier	Very <b>Sangat</b> , More <b>Lebih</b>	Very <b>Sangat</b> , More <b>Lebih</b>
Similarity	Like <b>Seperti</b>	Like/As <b>Seperti</b>

## 1. **Base color**

All languages use basic color terms and the basic color term must be a single word, such as blue or yellow, not a combination of words, such as light blue or pale yellow (Wardhaugh, 2010). As previously explained, in the Batak Mandailing language there are six basic color vocabularies, namely lomlom (black), bontar (white), rara (red), gorsing (yellow), narata (green), and narata (blue). In this case, the designations for the colors green and blue are the same. This is because people in ancient times thought that green and blue looked the same according to native speakers of the Batak Mandailing language itself. In Indonesian, there are also six basic color vocabularies, namely white, black, red, yellow, green, and blue. If using the MSA theory (Natural Semantic Metalanguage), it can be seen that between Indonesian and Batak Mandailing have the same number of basic color vocabularies.

### **X is lomlom**

- (i) If the users of Batak Mandailing language used X, the reference referred to is black.

### **X is black**

- (ii) If the users of Indonesian language used X, the reference referred to is black.

### **X is bontar**

- (iii) If the users of Batak Mandailing language used X, the reference referred to is white.

### **X is white**

- (iv) If the users of Indonesian language used X, the reference referred to is white.

### **X is rara**

- (v) If the users of Batak Mandailing language used X, the reference referred to is red.

### **X is red**

- (vi) If the users of Indonesian language used X, the reference referred to is red.

### **X is gorsing**

- (vii) If the users of Batak Mandailing language used X, the reference referred to is yellow.

### **X is yellow**

- (viii) If the users of Indonesian language used X, the reference referred to is yellow.



**X is rata**

- (ix) If the users of Batak Mandailing language used X, the reference is green or blue.

**X is green**

- (x) If the users of Indonesian language used X, the reference is green.

**X is blue**

- (xi) If the users of Indonesian language used X, the reference referred to is blue.

## 2. Color Combination

In a study of color, (Purwaningtyas, 2012) explained the results of the research that the color terms from the inventory in the third edition of the Big Indonesian Dictionary contained 118 color terms. Of course, all these color terms are combined with natural attributes or so on. However, in each culture and language, of course, these colors are not all known by a culture. In this case, there are several classifications of color concepts in Batak Mandailing language which are equivalent to Indonesian. However, not all of these basic colors when combined with natural signs and descriptions, are pronounced in Batak Mandailing language. However, there are also some that are combined using Indonesian. This is because if you use Batak Mandailing language, the meaning will not be commensurate. Some color concepts with attributes of natural signs or descriptions in Batak Mandailing language are described as follows.

### a. *Lomlom* (black)

The basic color of *lomlom* (black) in Batak Mandailing language does not have a combination with attributes of natural signs or descriptions. Because there is no black color that distinguishes the concept of the *lomlom* (black) color. It is the same with Indonesian which does not have a black color combination with attributes of natural signs or descriptions. However, in Sundanese as described by (Yulianti, 2016) in the research on the concept of color in Sundanese, the black color combines with the attributes of natural signs, namely *hideung leutak* which means black mud. On the other hand, there are also black color combinations as in the research conducted by (Budiono, 2018) which there are three black color classifications, namely *item blek* (showing color), *item dop* (car parts) and *item manis* (face).

### b. *Bontar* (white)

Based on the research that has been done by asking native speakers of Batak Mandailing language, that is the basic color of *bontar* (white) in Batak Mandailing language does not have many color combinations with natural signs, namely *bontar apas* which means in Indonesian it is cotton white. And

*bontar nidanon* which means the color like some rice. In this case, the color white is generally only known for only one vocabulary without having a combination. However, in English there is a white vocabulary, namely broken white. Which means that the color is white which is slightly darker than white in general.

**c. *Rara (red)***

Some of the basic color vocabulary of *rara* (red) when combined with attributes of natural signs or descriptions, namely:

Rara asok	: Burgundy
Rara daro	: Blood red
Rara lasiak	: Carmine
Rara poso	: Pink
Rara jambu	: Fuchsia
Rara manggis	: Maroon
Rara tanobato	: Brick red
Rara tobang	: Dark red

In this case, as previously mentioned, not all basic color vocabulary in Batak Mandailing language is combined with attributes of natural signs or descriptions, the pronunciation is different. However, back to the original form, namely in Indonesian.

**d. *Gorsing (yellow)***

Some of the basic color vocabulary of *gorsing* (yellow) when combined with attributes of natural signs or descriptions, are as follows:

Gorsing piraitik	: Orange
Gorsing langan	: Olive
Gorsing tobang	: Dark yellow
Gorsing poso	: Light yellow
Gorsing kunyit	: Mustard

In this case, as with the previous color vocabulary, not all basic color vocabulary in Batak Mandailing language is combined with attributes of natural signs or descriptions, the pronunciation is different. However, back to the original form, namely in Indonesian. Like the example of *gorsing kunyit*, the pronunciation of 'kunyit' still uses Indonesian.

**e. *Rata (green)***

Some basic color vocabularies are *rata* (green) when combined with attributes of natural signs or descriptions, namely:

Rata asok	: Dark green
Rata pucuk pisang	: Leaf green
Rata tobang	: Dark green
Rata poso	: Light green
Rata lumut	: Jade

Rata botol : Bottle green

In this case, the concept of the *rata* (green) is the same as the previous color vocabulary. In fact, not all vocabularies of *rata* color (green) will combine with Batak Mandailing language. However, it is combined with natural signs that use Indonesian, such as *rata pucuk pisang*, *rata lumut* and *rata botol*. Which in the three examples uses Indonesian as a combination of flat color vocabulary (green).

**f. Rata (blue)**

In the research that has been carried out, according to several speakers of the Batak Mandailing language, the green and blue vocabularies are considered the same in Batak Mandailing language, which is named is *rata*. According to one speaker, this is because in ancient times people thought green and blue looked the same. And according to other Batak Mandailing speakers, there is no reason why the two colors are pronounced the same. Because since ancient times it has been like that. In this case the researcher can conclude, to distinguish the two colors can be done by combining the color vocabulary with natural signs or so on. Like the following example:

Rata ombun : Sky blue  
Rata laut : Aquamarine  
Rata poso : Light blue  
Rata tobang : Dark blue

In the example above, it can be seen that the flat color vocabulary (blue) with green has the same pronunciation. However, when combined with attributes of natural signs or descriptions, when spoken by the speaker to the other person speaking the Batak Mandailing language will understand. This is due to the impossibility of *rata ombun* meaning is sky green. Of course that has a color like the sky is blue. Therefore, the difference between blue and green in Batak Mandailing language can still be distinguished. As previously mentioned for the *rata* color vocabulary (blue) when combined with attributes of natural signs or descriptions, the pronunciation is different. However, back to the original form, namely in Indonesian. For example, *rata laut* which means sea blue.

In the explanation previously described, the classification of color gradation types in Batak Mandailing language is influenced by the color of fruits, plants or leaves, animals, surrounding conditions, body parts and also descriptions of traits such as old, young, and so on. However, the pronunciation of these adjectives varies from one speaker to another, such as the adverb of the word 'old' (*tobang* or *asok*), young (*torang* or *poso*). In this case, even though the narrative vocabulary is different, the meaning is the same and can be understood by the same speaker and the interlocutor.

Goddard and Weirzbicka in their presentation of 'Words and Meanings' explained that all the basic colors possessed by each language will be combined with derived colors which basically have the same in all languages because the references used are mostly derived from natural signs, environment, and human body parts. The concept that makes it different in each language (Cliff C. Goddard, and Wierzbicka, 2014). This can be seen as the presentation of the concept of color gradation in Batak Mandailing and Indonesian language which has been described one by one. The pattern used is the same pattern as the sentence pattern in the base color.

**X is *Bontar Apas***

- (xi) The speakers of Batak Mandailing language will use X if given a description of the color white like cotton

**X is White Cotton**

- (xii) Indonesian language users will use X if they are given a description of the white color like cotton.

The concept of white vocabulary has the same combination in the Batak Mandailing and Indonesian languages, which refers to the color 'cotton' in the attributes of natural signs. The construction of meaning that is built is also the same in both languages.

**X is *Rara Daro***

- (xiii) Batak Mandailing speakers will use X if given a description of the red color like blood

**X is Blood Red**

- (xiv) Indonesian language users will use X if they are given a description of a red color like blood

From the use of the combination pattern, it can be stated that the colors of *rara daro* and blood red have the same basic color reference. The color is considered to be a deep red or dark color.

**X is *Gorsing Piraitik***

- (xv) Batak Mandailing speakers will use X if given a description rosewood

**X is Orange**

- (xvi) Indonesian language users will use X if given a reddish yellow description

From the use of the combination pattern, it can be stated that the colors of *gorsing piraitik* and orange have the same basic color reference. The difference is that the word construction used in Batak Mandailing language

emphasizes the use of phrases consisting of noun + noun (animal) while the Indonesian language adapts it from English, namely orange.

**X is *Rata Pucuk Pisang***

(xvii) The speakers of Batak Mandailing language will use X if given a color description such as leaf green

**X is Leaf Green**

(xviii) Indonesian language users will use X if given a description of the green color of the leaf.

The concept of green vocabulary has the same combination in the Batak Mandailing and Indonesian languages, which refers to the color 'leaves' in the attributes of natural signs, namely plants. The construction of meaning that is built is also the same in both languages, namely the flat color of the pucuk pisang which has a meaning like the color of the leaf, which is a light color.

**X is *Rata Ombun***

(xix) The speakers of Batak Mandailing language will use X if given a description of the blue color like the color of the sky

**X is Sky Blue**

(xx) Indonesian language users will use X if given a description of the blue color, which is like the color of the sky

The concept of the blue color vocabulary that is the same as green in Batak Mandailing language can be distinguished when combined with natural signs such as the sky. That way, the other person will understand if rata ombun color is a sky blue color, which is a bright blue color.

Basically all basic colors or colors that have been combined must have an original meaning that exists in all languages. The difference that occurs in each language is a concept that describes all these colors in the language of each region and culture. In Batak Mandailing language, the concept of the color rara (red) combined with natural signs or descriptions is more commonly found. In this case, because the color red has various types of speech that can be distinguished from the concept of the color itself. Like the maroon color which refers to the skin of the mangosteen according to the Batak Mandailing speakers themselves. Then in each color combination must be combined with information such as old and young. Because in general, to distinguish colors only mention whether the color refers to old or young.

## CONCLUSION

From the explanation that has been explained about the concept of color in Batak Mandailing language which is equivalent to Indonesian using Anna Wierzbicka's theory, namely Natural Semantic Metalanguage (MSA), it can be concluded that there are six basic color vocabularies in Batak Mandailing language, namely lomlom, bontar, rara, gorsing, and rata for green and blue. In this case, the basic color vocabulary in Batak Mandailing and Indonesian is the same, namely black, white, red, yellow, green and blue. The concept of each color combination is certainly different. However, in all the concepts of the color vocabulary, it is certainly combined with natural signs and information. The classification of the types of color gradations in Batak Mandailing language is influenced by the color of fruits, plants or leaves, animals, surrounding conditions, limbs and also descriptions of characteristics such as old, young, pale and so on. However, for some color combinations in Batak Mandailing language, Indonesian is still used as a combination. For example, *rara manggis* which means in Indonesian is maroon. This refers to the red color that is like the skin of the mangosteen. Then, in each concept of the color vocabulary, it must be combined with old or young information such as *rata tobang* which means dark green, *gorsing poso* which means light yellow and so on. This paper is expected to contribute to enriching knowledge in other cultures regarding the study of color, especially by using the theory of Natural Semantic Metalanguage which continues to develop.

## REFERENCES

- Budiono, S. (2018). *Klasifikasi Warna Masyarakat Betawi Di Marunda , Jakarta Utara Volume 4 Nomor 2 Edisi Desember 2016 Jurnal Ilmiah Kebahasaan Dan Kesastraan Sirok Bastra Jurnal Kebahasaan Dan Kesastraan Volume 4 Nomor 2 Desember. December 2016*. <https://doi.org/10.37671/Sb.V4i2.79>
- Cliff C. Goddard, A. A. W. (N.D.). *Words And Meanings: Lexical Semantics Across Domains, Languages, And Cultures*. Oxford University Press. 2014.
- Diputra, G. D. R. (2017). *Konotasi Warna Pada Masyarakat Bali*. 24(47), 203–220.
- Duranti, A. (1997). *Linguistic Anthropology*. Cambridge University Pres.

- Ghafel, B., & Rasekh, A. E. (2011). *Color Terms In Persian And English Metaphoric Expressions : Al-Hasnawi ' S Cognitive Schemes In Focus*. 7(3), 198–210. <https://doi.org/10.3968/J.Ccc.1923670020110703.185>
- Goddard, C. (2015). *Semantic Molecules And Semantic Complexity : ( With Special Reference To " Environmental " Molecules )*. June 2012. <https://doi.org/10.1075/Rcl.8.1.05god>
- Hendrawati, P. A. (2014). *A Semantic Analysis Of Colour Terms In Saput Poleng*. 1–8.
- Philip, G. S. (2011). *Colouring Meaning: Collocation And Connotation In Figurative Language*. Amsterdam/Philadelphia: John Benjamins.
- Pratiwi, G. (2017). *Konsep Warna Dalam Budaya Batak Toba Kajian Metabahasa Semantik Alami*.
- Purwaningtyas, D. (2012). *Medan Makna Ranah Warna Dalam Bahasa Indonesia*.
- Qtaishat, W., & Al-Hyari, D. (2019). Color Connotations In Two Cultures; The Arabic And American Culture-A Contrastive Study. *International Journal Of Linguistics*, 11(2), 56. <https://doi.org/10.5296/Ijl.V11i2.14751>
- Suhandra, I. R. (2019). Studi Komparatif Makna Konotasi Warna Dalam Budaya Masyarakat Barat Dan Masyarakat Suku Sasak Lombok Indonesia Cordova Jurnal Issn (P) 2302-3155, (E) 2714-5808 Vol. 9, No. 1 2019. *Cordova Jurnal*, 9(1), 129–145. Doi: 10.20414/Cordova.V9i1.1778
- Wardhaugh, R. (2010). *An Introduction To Sociolinguistics*. Wiley-Blackwel.
- Wierzbicka, A. (1992). Defining Emotion Concepts. *Cognitive Science*, 16(4), 539–581. [https://doi.org/10.1016/0364-0213\(92\)90031-O](https://doi.org/10.1016/0364-0213(92)90031-O)
- Wierzbicka, A. (1996). Semantics: Primes And Universals. In *Language*. <https://doi.org/10.2307/417582>
- Yulianti, S. (2016). *Kosakata Warna Bahasa Sunda (Pendekatan Metabahasa Semantik Alami)*. 5, 74–86.