

**FIGURATIVE LANGUAGE ON TANGIS DILO SUKU ALAS
WEDDING CEREMONY: A SEMANTICS ANALYSIS**

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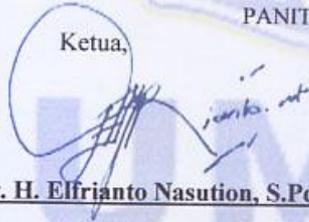
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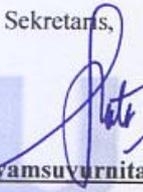
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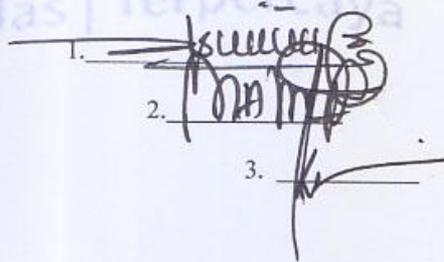
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Dengan ini saya menyatakan bahwa skripsi saya yang berjudul Figurative Language on Tangis Dilo Suku Alas Wedding Ceremony: A Semantics Analysis adalah bersifat asli (Original), bukan hasil menyadur mutlak dari karya orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

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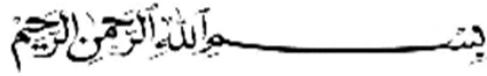
ABSTRACT

Sri Rahayu. NPM. 1702050079, “Figurative Language on Tangis Dilo suku Alas Wedding Ceremony: A Semantics Analysis”. Skripsi: English Education Program. Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan. 2021.

This study deal with the analysis figurative Language on Tangis Dilo Suku Alas Wedding Ceremony: A Semantics Analysis. The objectives of the study were to find out the types of figurative Language on Tangis Dilo Suku Alas Wedding Ceremony: A Semantics Analysis, to find out how is the figurative language of semantics used by speakers on the Tangis Dilo wedding ceremony and to find out why the figurative language of semantics appears in Tangis Dilo wedding ceremony. The data in this research was taken from Tangis Dilo lyrics. The source of these research three Tangis Dilo. Descriptive qualitative method was applied to analyze the data. The data of this research derived from the lyrics of Tangis Dilo by pakar tangis dilo atau tradional figure hamidah S.Pd and downloading from internet. The finding shows that there were 62 figurative Language on Tangis Dilo. The total number and percentages of figurative Language in each type of figurative Language on Tangis Dilo There were seven types of figurative Language found on Tangis Dilo, there were personification 19 (19,55%), simile 14, metaphor 6 (6.50%), hyperbole 11(11,34%), litotes 5 (5,1%), metonymy 3 (3,1%), and Irony 4 (4,11%) .The types of figurative Language most dominantly used on Tangis Dilo there were personafication 19 (19,55%).

Keywords : Semantics, Figurative Language, Tangis Dilo.

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Hopefully the findings of this research are expected to be useful for
those who read this research and interested to the topics.

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being perfect in spite of the fact she has done her best completing this
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SRI RAHAYU

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CHAPTER I

INTRODUCTION

1.1 The Background of the Study

Indonesia consists of thousands of islands. Each island consists of provinces that have different tribe and culture. Each tribe has its own tradition and uniqueness. The uniqueness of the traditions of these tribes can be seen from several customary activities such as birth, marriage, death, and so on. From all customary activities, wedding ceremony is the most favorite activity which still uses the prevailing custom because in the wedding ceremony, each tribe usually will show proudly in order to introduce its uniqueness which will differentiate its customs with wedding procession activity.

Language is very important for human life. Language continues to develop in accordance with the development of thinking of language users in human language using a wide variety and variety of languages. Talking about language as a means of communication will be closely related to the field of semantic science, which is a branch of linguistics that studies the meaning of language. Semantics is part of the larger study of signs, semiotics. It is the part that deals with words as signs (symbols) and language as a system of signs (words as symbols). Semantic examines symbols or signs that express meaning, the relationship of one meaning to another and their influence on humans. Therefore semantics includes the meanings of words, their development and changes so that it can be stated that there is a close relationship between language and semantics.

Semantics divided into four, namely; (1) lexical semantics which is a type of semantic that objects the research is the lexicon of a language; (2) grammatical semantics which is a type of semantic whose object of research is grammatical meanings from the morphological level; (3) semantics syntax which is a type of semantics whose research objectives are based on things that are relating to syntax; (4) semantics of intent which is a type of semantic that deals with the use of stylistic forms of language, such as metaphor, irony, litotes, and so on. A modern semantic expert suggests that semantics is the study of the meaning of words, phrases, and sentences (Chaer,1990).

Semantic meaning words are divided into two, namely denotative meanings and connotative meanings. Words that do not contain additional meanings or feelings are called denotative, or their meanings are called denotative meanings; while the meanings of words that contain additional meanings, certain feelings, or certain taste values in addition to the general basic meaning are called connotative meanings or connotations (Keraf, 2007). In other words, fields of study in linguistics that studies meaning or meaning in language. Wedding ceremony is the most favorite activity which still uses the prevailing custom because in the wedding ceremony, each tribe usually will show proudly in order to introduce its uniqueness which will differentiate its customs with wedding procession activity.

According to De Saussure (1966), semantics consists of two namely interpreting components, which are in the form of language sound forms, and components that are interpreted or the meaning of the first component. These two components are a sign or symbol, while what is marked or or what is

symbolized is something different outside the language that is commonly called a referent or thing that is indicated. Semantics is expressed as a technical term used to refer to the study of meaning and since meaning is a part of language, semantics is a subset of linguistics semantics is a technical term that refers to the study of meaning and since meaning is a part of language, it is a part of linguistics and very relevant to the figurative that requires meaning from figurative language.

There some figures of Language which used by Alas in the wedding ceremony, Figures of figurative language on Tangis Dilo are words or groups of words used to give particular emphasis to an idea or sentiment. A figure of Language expresses an idea or experience vividly, forcefully, and briefly . Sometimes figure of Language may seem even more direct than literal language because it helps the listener grasp important ideas immediately. In other words the figures of Language are forms of expression in which words are used differently from their normal meanings.

Figurative language is a style of language used by the speaker to convey a message imaginatively and figuratively which aims to make the listener get a certain effect from the style of language used. A way of expressing thoughts or feelings in spoken or written form by using figurative words, so it can show the soul and personality of the author, produce a clear understanding, of interest to the reader. Pradopo in Endraswara (2003), states that the value of art literary style is determined by figure of speech. The reach of figure of language is very broad, not only words but also covers issues a series of words that include phrases, clauses, sentences, and discourse as a whole including proficiency author in choosing

expressions that determine the success of beauty, and the plausibility of literary work which is the result of the expression self.

The Alas language is the language used by the Alas people, precisely in the Kutacane area, Southeast Aceh, the language has been planted by the Alas people since their ancestors. The Alas language has three dialects, namely the upstream dialect which is used in the districts of Badar, Darul Hasanah and Ketambe which is named the Khang Julu area. The downstream dialect in the districts of Lawe Alas, Tanoh Alas, Baburrahmah, Semadam and Bukit Tusam which is named after the Khang Jahe area, and the Middle dialect used by the people of Babel, Babussalam, Lawe Sumur, Lawe Sigala, Babul Makmur. The differences between these three dialects are few. When viewed from the intonation, the use of basic language (khang julu) is smoother and seems softer, slightly softer in the middle, and harder or harder in the ginger khang. An example of the different dialects of khang ginger and khang julu in calling it "thief", khang julu calling it "cebuet" and khang jehe calling it "penangko". Both have the same meaning, but the word cebuet seems to have a more subtle expression.

Tangis Dilo are one of the cultural customs of the pedestal tribes in Southeast Of Aceh. The procession of the implementation of the tangis Dilo in the traditional matrimonial tribal marriage, which is carried out by the female bride to her mother before the wedding ceremony by prostrating on her mother's lap while crying and saying (poetry) in meaningful words to her mother. In the tangis dilo there is a figurative language expression that contains semantics so that in this study the author is interested in discussing "FIGURATIVE LANGUAGE ON

TANGIS DILO SUKU ALAS WEDDING CEREMONY: A SEMANTICS ANALYSIS”.

1.2 Identification of The Problem

Based on the background of study, the problems were identified as follows:

1. Many Alas people did not understand the words what they said about Tangis Dilo.
2. Many Alas people did not know figurative language of semantics used by speakers in Tangis Dilo wedding ceremony of Alas Wedding.
3. And, some of people such as students' university did not know figurative language of semantics appears in Tangis Dilo wedding ceremony in South East Aceh, Kutacane.

1.3 Scop and Limitation of The Study

The Scope of this thesis focused on figurative language on Tangis Dilo suku Alas Wedding ceremony by semantic analysis. This research describes about marriage in the Alas tribe related to Dilo's crying in a language that uses figurative language and the meaning of that language. This scope will also discuss part of the wedding customs in the Alas tribe in the ceremony of giving advice to the bride and groom. In this scope, the researcher will also discuss about the previous language experts to complete this research.

1.4 Formulation of The Problem

Based on the background of the study, the problems were formulated as the following.

1. What types of figurative language of semantics used by speakers in Tangis Dilo wedding ceremony ?

2. How is the figurative language of semantics used by speakers in Tangis Dilo wedding ceremony ?
3. Why figurative language of semantics appears in Tangis Dilo wedding ceremony ?

1.5 The Objectives of the Study

In relation to the problems of the study, the objectives of the study were:

1. To find out what are the types of figurative language of semantics used by speakers in Tangis Dilo wedding ceremony.
2. To find out how is the figurative language of semantics used by speakers in Tangis Dilo wedding ceremony.
3. To reason why figurative language of semantics appears in Tangis Dilo wedding ceremony.

1.6 The Significance of the Study

Theoretically:

1. For students

As additional data in studying figurative language, especially in dilo cry.

For other readers or researchers Provide information for them to do the same research but with different points of view.

2. For teachers

To help them get information about Tangis Dilo.

3. For other readers or researchers

Provide information for them to do the same research but with different points of view.

The writer expected that this study can provide information to readers about the types of figurative Language used in the on Tangis Dilo Suku Alas of the wedding ceremony. In addition, the researcher also hopes that readers can understand what figurative language is in the tangis dilo on the tribe Alas of the wedding ceremony.

Practically:

The findings of this study are expected to contribute to the study of Semantics, especially about the classical language in Tangis dilo. The authors hope that this research can provide information to the public about the types of language figures of speech in the on tangis dilo suku alas of the wedding ceremony. In addition, the authors hope that this research can contribute to the contribution of students majoring in English in analyzing the types of figurative language in the tangis dilo on suku alas of the wedding ceremony by using semantic analysis and as a reference who are interested in linguistic subjects as a guide or comparison of writing a thesis with the same subject.

FIGURATIVE LANGUAGE ON TANGIS DILO SUKU ALAS WEDDING CEREMONY: A SEMANTIC ANALYSIS.

CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

Theories are the most important things to be present in a research, because they can be related to the scientific study itself in order to get the same perception on every variable between the reader and writer. The concept will lead to be a better analysis of the variable because they help the researcher limit the scope of the problem. In addition, the theories will also be useful as the theoretical foundation for the analysis.

2.1.1 Definition of Semantics

Semantics (semantics) is a branch of linguistics that examines meaning or meaning. The meaning studied by semantics is context-free meaning. There are meanings that are lexical and some are grammatical. Slang is included in semantics where this slang is often used by the millennial generation in communicating both in social media and in daily activities. So that this incident tends to make the next generation not develop a formal language and it is possible to forget Indonesian (Rezeki & Sagala, 2019). Semantics is possibly the most spiny part of a language, part of the essentials to learn. The reason is because, largely meanings in a language are indefinite/ undetermined. Remember that language is arbitrary (one of the characteristics of languages). It's arbitrary because the relationship between forms and their meanings are sometimes can not logically proved. Although a form can have farther than one meaning, there's always a primary or original meaning that's expresses. The original meaning of a form in a language is ordinarily called “ denotation”.

With respect to words (vocabulary terms), the primary (original) meaning is the meaning that we can find in a wordbook. Instance “Rose” “A auditorium shop with inconveniences on its stem and good-tempered- smelling flowers, or a flower from this shop”.

Further, there are added meaning, which is known as “connotation”. With respect to words, connotation or added meanings of a word aren't listed in a lexicon; and so we can not find them in a lexicon. Ordinarily, a person expresses a connotative meaning through a word, expression, clause or doom grounded on certain characteristics of the being or event that he/ she is appertaining to. Case one may call a beautiful girl a “rose” or a “lily”.

The word semantics its means sign or symbol (sign). "Semantics" first used by a French philologist named Michel Breal in 1883. The word Semantics is then agreed upon as the term used for the linguistics studied about linguistic signs with the things they signify. Therefore, the semantic word can be as the science of meaning or of meaning, which is one of the three levels of language analysis: phonology, grammar, and semantics (Chaer, 1994: 2). Semantics (from Greek: *semantikos*, giving a sign, important, from the word *sema*, sign) is a branch of linguistics that studies meaning contained in a language, code, or other type of representation. In other words, Semantics is the study of meaning. Semantics is usually concerned with two other aspects:

According to Djajasudarma (1993) Syntax, the format of complex symbols from simpler symbols, as well as pragmatics, practical use of symbols by communities in certain mediums Under the subject of semantics, we shall deal with the generalizations of Polysemy, Synonymy, Antonymy and

Hyponymy which are the vocabular factors that can be compared predicated on the semantic relation.

2.2 Synonymy

Synonymy is the state or flash in which the words that sound different (different in pronunciation) but have the same or identical meaning as another word or phrase. The concrete form of synonymy is called “duplicate”.

Examples:

mejile = Mende pakhas (beautyfull)

macik = Malet Mende (Bad)

small = little

big = large

2.3 Antonymy

Antonymy is the state or wonder in which the words have the sense relation which involve the reverse of meaning. The concrete form of antonymy is called “copy” (polar). The word twosomes of copy can be divided into several typesa. implicitly inbred twosomes (graded copy);b. supplementary twosomes (complementarity); andc. relational twosomes (converseness). Implicitly inbred twosomes (graded copy) refers to the words related to the object they modif. The words themselves don't supply an absolute scale.

Examples: the symbol (><) is signifying the form of difference (opposite)

Belin (Big) >< Cenek (small)

Menjile (Good) >< Macik (bad)

Relatively fast >< slow comparable

Young >< old Thus

When we say that “ a cover is bigger than another”, we suggest that „ big “ is to be understood in the surroundings of „ covers “. Another fact dealing with this type is that “ a small titan” for sample is much bigger that “ a big mouse”. A big mouse A small titan.

2.4 Hiponymy

Hyponymy is the state or prodigy that shows the relationship between farther general term (vocabular representation) and the more specific prototypes of it. The concrete forms of sets of word (the specific prototypes) are called “hyponyms”. Prototype The vocabular representation of red, lily-livered, green, blue, grandiloquent, black, is (color). So, we can say that “ red” is a hyponym of “ color”, and so on. Sometimes there's no single word in the language that encompasses as set of hyponyms. Prototype clarinet, guitar, piano, trumpet, violin are hyponyms because they're “ musical instruments”, but there isn't a single word meaning “ musical instrument” that has these words as its hyponyms. The relationship between the general term and the specific specimens is hourly be described using a hierarchical visual, called “taxonomy”.

Example of Taxonomy:

vegetable greenery beats roots tuberscabbage spinach peas ginger carrots
turnips potatoes yams Look at the ensuing list tea, black coffee, coffee, milk
andwhite coffee. Beverage From the list, we can make the taxonomy as follow
Beverage tea, coffee milk, Black coffee and White coffee.

2.5 Polysemy

Polysemy is the state or splendor in which the words that have further than one meaning. In other words, it can be described as multiple meanings of words. The words are considered to be related etymologically. The concrete form of polysemy is called “ polyseme”. Samples Simple (e.g. English is extremely plain subject). Plain With nothing added/ not decorated in any way (e.g. This blouse is too plain).

2.6 Factors Causing Polysemy

In the scope of semantics, polysemy has an influence on the formation or development of language. As in the explanation below:

- a) shift in usage is due to the breadth language use. The shift in meaning has not gone too far allows speakers or language researchers to still can recognize new meaning relationships with its primary meaning. The shift in meaning has gone too far make it difficult for speakers to identify meaning the new one with its primary meaning so it's not rule out the possibility that polysemous words will become a homonymous pair.
- b) Specialization in Social Environment In a social environment, there are often words with distinctive meanings that have different meanings in its use.
- c) Figurative Language There is a figurative meaning in the end will be form a metaphor. Formation of metaphor: 1) there is something compared/comparison, 2) some are used to compare, 3) there is a similarity/conformity between the comparison and the one being compared.
- d) Foreign Language Influence The entry of foreign concepts (other

languages) often result in a change in meaning the words of the language it affects.

The causes of the occurrence of polysemy one of them is because there is figurative language (Figurative speech, metaphor, implied metaphor, personification, hyperbole, allusion and idiom). Words can be polysemy because of the underlying cause. Polysemy have in common, namely two or more words that are grammatically identical.

2.2 Definition of Figurative Language

Figurative of language are a word or expression that departs from everyday factual language for the sake of comparison, emphasis, clarity, or newness. A figure of language expresses an idea, allowed, or image with words which carry meanings beyond their factual bones. Calculus of speech give redundant dimension to language by stimulating the imagination and educating visual, fleshly imagery; cognate language paints a inner picture in words. Calculus are most ordinarily used when the litterateur emotionally moves and his imagination is stirred. His language will be emotive, his words chosen for their color and lay, and calculus will be frequent.

As according to X.J. Kennedy quoted by padillah et al (2016) gives the statement that “ a figure of speech may be said to befall whenever a speaker or author, for the sake of newness or emphasis, departs from the usual denotations of words.” Arithmetic and symbol are images used in a particular way to explore the less known through the known. Wren and Martin (1981) state that figure of speech is a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a major effect. This delineation explain that figure of

speech related what we called connotative meaning. A Figure of Speech is a word or words are used to breed an effect, hourly where they don't have their original or documentary meaning.

Extended of language is language or expression which is different from what has been expressed. A way of expressing accounts or heartstrings in spoken or written form by using extended words, so it can show the soul and personality of the author, produce a clear understanding, of interest to the album. Pradopo (in Endraswara, 2003) states that the value of art bookish style is determined by figure of language. The reach of figure of language is really broad, not only words but also covers issues a series of words that include expressions, clauses, dooms, and chat as a whole including proficiency author in choosing expressions that determine the success of beauty, and the plausibility of bookish work which is the result of the expression character. Figure of language uses in bookish document, should touch heartstrings, chords grounded on image of chattels seen, and address endured.

Based on this background. From the description above, it can be concluded that calculus of speech are the kaleidoscopic rhetorical uses of language that depart from customary construction, word order, or significance .

2.2.1 Types of Figurative Language

There are some types of stylistic feature (Dubovicience, 2014) namely:

a. Simile

Simile is “ a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It's an definite comparison (as opposed to the conceit, Where the comparison is implicit)

recognizable by the use of the words like or as. Simile normally helps to promote some positive characteristics of the blazoned product (or service) and/ or highlight and strengthen emotional representation of its features.

b. Metonymy

Metonymy is ordinarily establish in adverts where the product is associated with some person or surroundings. During the analysis, in a number of advertising catchphrases conceit was associated. Conceit contributes to the aesthetics of the communication and emphasizes the main idea, describing one object in terms of another, normally by means of implicit comparison. When using a conceit, two presumably attendant duds are compared by stating that bone is the same as the other; this helps to see the commonalities or connections which would remain unidentified if not by the conceit, for examples:

- a. Fresh Squeezed Glaciers (Adelma Mineral Water)
- b. It just feels right to hold the internet in your hands (Apple iPad)
- c. Bounty- the taste of paradise (Bounty candy bar)

Leech maintains that conceits are high in the advertising language as they “ suggest the right kind of emotive associations for the product”.

Multifold of the assayed cries are hung on pun that involves a play on words. According to Cuddon, puns are hourly used for humorous effect.

Consider the following examples:

- a. Absolute magic (Absolute Vodka)
- b. Empowering people (Acer)

Pun or word play is hourly used by advertisers because they count on linguistic details with additional than one meaning; sometimes a word play occurs when the different words are homophones or homonyms. The pun/

word play is grounded on equivocation, although, according to Leech, in advertising language equivocation “ hinges on the orthography rather than on pronunciation”.

c. Personification

Personification is “the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects. Personification is inherent in many languages through the use of gender”. Advertisements can often use personifications when inanimate objects or abstractions are endowed with human qualities to make it more dramatic, interesting and more attractive, because we can better relate to the objects which are personified.

A number of the analyzed advertising slogans use the figurative language device called apostrophe in which “a thing, a place, an abstract quality, an idea, a dead or absent person, is addressed as if present and capable of understanding”. For examples:

- a. Hot’n juicy (Dave’s cheeseburgers)
- b. “Bring out the best” Hellmann’s real mayonnaise (Hellmann’s mayonnaise)
- c. Finger lickin’ good (KFC)

d. Hyperbole

A hyperbole is a figure of speech in which the author makes an gross embroidery to engender a rethorical effect and deforms information by making them appear much bigger than they're if looked at objectively. As Perrine (1992) says, it's an embroidery that's in the service of sooth. It's used to engender humour and sensational effect to make idea more manipulative hence exploiting the listener. As in other metaphoric languages, the words don't

literally mean what they say and the compendium needs to interpret the author's intended meaning.

Example :

- a. I waited in line for centuries.
- b. If I can't buy new game, I will die.
- c. I will catch the falling stars.

e. Oxymoron

An oxymoron is a figures of speech that aligns the elements that seem contraordinary. Oxymoron is a paradoxical combination of words or expressions with opposite, that is more or less straightforwardly antonymic senses (Arvius, 2003).

Example:

- a. Beautifully painful.
- b. Happy sad.
- c. Passive aggressive.

f. Litotes

Litotes is a type of figurative meaning, it is almost the opposite of hyperbole or usually the speaker make more soft word. It consisting of an understatement and usually known as a negative hyperbole. Example : This book is not too bad, The man is not thin, It is no ordinary city.

g. Metaphor

A metaphor is a numbers of speech in which is an implicit comparison in which two unlike objects are compared by relating or substituting one with other. It's stated that a figure of speech which makes a comparison between two presumably unlike plunder is called Metaphor (Macmillan, 1987). It can be

stated that a conceit is figure of speech in which a word or idiom is taken out of its usual setting and placed with another word to suggest a likeness. It's made additional delineated by transferring to it the name or attributes of some other objects. (Goatly, 19978).

States that conceit occurs when a unit of exchange is used to relate unconventionally to an object, process or stereotype, or colligates in an unconventional way. According to Bentley (1972) conceit is a comparison that doesn't use words suchlike as “ like” and “ as” but identifies one object with another. Example :

- a. With great power comes great responsibility.
- b. The pain in your eyes is the knife in my heart.

h. Irony

Irony consists of using words in a sense really different from their usual meaning (Kane, 1988). Irony is the use of words to convey the contrary of their hard meaning; a statement or situation where the meaning is contradicted by the appearance or donation of the idea. Irony can divide into soft irony and hard irony, soft irony normally use as humor and hard irony normally use as biting..

Example :

- a. When you sing, your voice is so good, it makes me want to shut my ears when you sing a song.
- b. You wake up too early, it is still eleven o'clock.
- c. Oh great! Now you have broken my new camera

2.3 The Function of Figurative Language

Figurative language is not only used to embellish the language, but also cause a moment of excitement when reading. It is used equally in writing as well as in speech. It, in fact, provides emphasis, clarity or freshness to

expression. Clarity, however, may sometimes suffer because a figure of speech introduces double meanings such as connotative and denotative meanings. It also strengthens the creative expression and description along with making the language more graphic, pointed and vivid.

In addition, Some figurative language is used to expand beyond the literal narrative in the story. Hyperbole is a grossly exaggerated or excessive claim. Symbolism is used to present a moral lesson or broader point by having a noun in the story represent something beyond the story. Personification is used to give human qualities to an object or animal. For example, "the clouds cried with empathy toward her loss" is a human-like way to describe rainfall. Allusion is simply referring to something outside the narrative, such as a reference to a historical event.

Moreover, in creative works some figurative language tools simply increase the creativity of the writing. Imagery is one of the simpler elements to understand. It is the use of descriptive, expressive language to give the reader a mental image. "The Sun beamed brightly down on the couple as they embraced" is an example. Rhyme is a figurative element commonly used in children's books.

2.4 Description Of Suku Alas

Suku Alas is one of the tribes who live in Southeast Aceh Regency, Aceh Province (which is also commonly called Tanah Alas). The word "pad" in the Alas language means "mat". This has something to do with the condition of the area which stretches flat like a mat on the sidelines of the Bukit Barisan.

The Tanah Alas area is traversed by many rivers, one of which is Lawe Alas (Alas River).

Most of the Alas live in the countryside and make a living from agriculture and animal husbandry. Tanah Alas is a rice barn for the Aceh region. But apart from that, they also cultivate rubber, coffee, and candlenut, and look for various forest products, such as wood, rattan, resin and incense. While the animals they raise are horses, goats, buffalo, and cows. The village or village of the Alas people is called kute. A kute is usually inhabited by one or several clans, which is called a merge. Members of a merge come from a common ancestor. The pattern of their family life is togetherness and unity. They draw a patrilineal lineage, meaning male lineage. They also adhere to the exogamy merge custom, meaning that a mate must be found in another clan.

The Alas tribe are 100% adherents of Islam. However, there are also those who believe in shamanic practices, for example in agricultural activities. They perform ceremonies with the background of certain beliefs so that their farms bring good results or avoid pests.

In everyday life, the Alas Tribe has their own language, namely Alas Language (Cekbok Alas). This language is a language family from the Austronesian Kluet tribe in South Aceh district and uses a language that is almost the same as the Alas ethnic language. This language has many words in common with the Karo language spoken by the Karo people in North Sumatra Province. In 2000, the number of speakers of this language reached 195,000. It is estimated that this language is a derivative of the Batak language, but the Alas Community itself rejects the label "Batak" for reasons of differences in

their religion. Meanwhile, it is not known for sure whether this language is a single language or not.

2.5 Suku Alas Wedding Ceremony

The suku Alas wedding ceremony was held in a number of series that customarily maintained and preserved by the society because of customary law wedding is a public law (the law of the people). The traditional ceremony is not only being a formality. Each traditional ceremony has the value and meaning for the tribe. The celebration usually has specific rules relating to social groups involved variations and a group of ethnic. The ceremony should be maintained until the next generation to be able to retain their cultural identity and the meaning contained although still the executing adapt to the environment of his day. Indonesia has been long known as a big mixture of people, tradition, and values, creating a unique system that share the definition of “Indonesian’s Culture”. However, we should admit that several ethnic groups soar more than the others do.

2.5.1 Alas Community Marriage Ceremony

Marriage has a very important meaning in the Alas community, so it always begins and continues with various traditional ceremonies. There are nine Suku Alas wedding caremony, namely: 1) marriage proposes; 2) Curse Ceremony (signing); 3) Khisik Ceremony; 4) Pinang Cut Ceremony; 5) Ceremony of Pinang Mbelin (big areca nut); 6) Midoi Ceremony (ask for exact time); 7) Menkhaleng ceremony (pick up the wife); 8) Nakhuh ceremony (bring the wife home); 9) Senubung Ceremony.

Marriage proposes in the Suku Alas wedding ceremony, is proposed marriage does not continue to bind or a marriage occurs, but first through several binding methods so that the desired marriage occurs. Meanwhile, the occurrence of this marriage is pursued by several processes by men (prospective grooms) and women (prospective brides) such as:

- a) The song *simude* or *mepahur* (main kolong), namely: young and young relationships carried out at night on certain occasions, after they know each other then this will be conveyed to the parents of the male party or continued to the next level to the female side,
- b) *Single*, namely the relationship between the male family that has been conveyed in advance the intention to the female parents. If this is accepted by the women, they will be given a *tuhu* (so) sign from the men for their marriage, for the time being they are called the engagement period until the desired marriage ceremony occurs.

Curse Ceremony (signing), the curse ceremony, namely, a preliminary ceremony in the marriage of the hand, at this curse ceremony to notify the family of the woman on the arrival of the family of the male party marked by two or more parents as envoys from the male side by bringing *kampil* (betel and its place). Before they arrive at the women's house, a *lumbe* (stop) is held with the intention of informing the men's family that they will soon arrive at the women's family's house, so that the women's family gets ready to receive them. Namely, to propose to their daughter who will be betrothed to a man from the envoy, when this first conversation is finished and gets a good reception, it will be continued with the next conversation at an interval of a few days later.

Khisik Ceremony; At this traditional ceremony, this khisik is the same as the curse ceremony and is also passed with lumbe, only the difference is that in addition to carrying kampil, it is also carried puket dakan (pulut oil, omelette duck eggs (apam) and also betel wrapped in banana leaves (panpinang manulung). When the woman arrives at the house, a second level discussion will be held or continue the previous discussion (at the curse ceremony). If this is considered to be done well, then a proposal ceremony will be determined for the specified day.

Pinang Cut Ceremony ; The areca cut is a follow-up to the previous step which received approval from the women's family and those who came as a group at the betel cut ceremony consisted of the head, priest, preacher and clever men from the male side, while those brought to the areca cut ceremony puket dakan (pulut oil) 20 keppel (package), one kilo gram of coffee, 2 kilograms of sugar, panpinang (betel food ingredient) two nakan chopsticks (two small ponds). The areca nut cut is usually done at night and after being present at the woman's place (the prospective bride) will be asked and examined by her parents (guardian) regarding the wages requested both in terms of goods and money and so on. After this is done, it means that it is official between the man and the woman to have a bond, and is followed by eating together with the food ingredients brought by the male party, and after finishing eating, the group of the male party leaves for home that same night.

Ceremony of Pinang Mbelin (big areca nut) ; The Pinang Mbelin ceremony aims to determine the proposal. Furthermore, regarding the departure of the mbelin betel nut, it is the same as the cut betel nut, only the baggage is

different in this mbelin betel, what is brought is one goat, twenty coconuts, 30 kg of rice, seasoning for goats to taste, 1 chicken, 2 kg of sugar, 1 Kg coffee and 2 chopsticks betel ingredients. Also participating in this group are clever men and women who will carry the material, as well as the penghulu and his representatives in the group.

Midoi Ceremony (ask for exact time); This midoi traditional ceremony is a traditional ceremony, where the man asks the woman's family about the implementation of the next marriage, this midoi traditional ceremony is the same as the traditional ceremony of pinangan mbelin only the luggage is different. In this traditional ceremony, what is brought is puket megelat (red rice), rice and a side dish of chicken curry, two earrings and two coconut seeds. Before the groups arrive at the women's house used for this event, a lumbe event will be held first.

Menkhaleng ceremony (pick up the wife) ; When the time for the pre-determined pudun (promise) has come, a traditional mekhaleng ceremony (to pick up the wife) is held. Where the traditional Mekhaleng ceremony is held around 13.00 WIB. Before the mekhaleng group left for the bride's house, two men with families were first sent to deliver dowry gold (ngantat gold) and setumen rice (1 kg of rice wrapped in white cloth) and dape money.

Nakhuh ceremony (bring the wife home) ; At this traditional ceremony, before the bride's family leaves her parents' house, a nakhuh event is held or giving a word of advice or advice from one of the parents from the woman's family. At this time also the handover of the woman (wife) to the groom (husband) and continued with a nembahi event (respectful greetings) while before

that night there was a dilo cry (midnight crying aimed at crying between fellow girls was very touching, and after After the Nakhuh event, the menkhaleng and Nakhuh (the group that escorted the bride) departed to the groom's house.

Senubung Ceremony; The senubung traditional ceremony is a ceremony held after the mekhaleng traditional ceremony and the nakhuh traditional ceremony as well as a continuation of the traditional ceremony above. After the bride spends the night at her husband's house one night at the nakhuh ceremony, then the next day the bride and groom go to the place of the bride's wife's parents called senubung. Each of the bridesmaids is brought a coconut whose skin and shell have been scraped off and given a size as the ceiling of their gift (plate), puket megelat (pulut Merah), kampil and panpinang manulung in response from the bride and groom with the same items. brought to the groom's place (husband), but the object or item is different for each veil (the umpteenth time veil).

2.5.2 Tangis Dilo

Tangis Dilo is one of the original sorrows of the Alas Tribe in Southeast Aceh Regency. This art is usually sung at traditional events such as fresh flour, welcoming, and weddings. Tangis Dilo itself means the Bride's Cry Before Marrying at Dawn, Tangis means Lamentation/Crying and Dilo means Dawn (Alas Language), this art itself is almost the same as the art of Sebuku, from the Gayo Highlands, but there are slight differences, the art of Sebuku usually contains lamentations containing advice sung by the mother of the bride, while in Tangis Dilo usually the bride laments about regret and apologies if while she is with her mother a lot of trouble for both parents as well as asking for permission to get married. Tangis Dilo are sung by a woman who is getting married tomorrow morning, the woman is crying and prostrating herself on her mother's lap while contemplating/regretting her behavior while she is with her mother, next is the woman putting rice in one chopstick (5 bamboo rice), then the water is filled in a flask or kettle. This event was held separately with his mother, at dawn. The following is a piece of poetry sung in the art of Tangis Dilo in the Alas language.

Example expression of Tangis Dilo

heeeuuuuuuuuuu, heieiiieihh..... heieiiieihh..... heieiiieihh.....

(expression sad with crying)

Aeuheeuuiihh.... Soh me bandu ameeeee eiiieihh..

(crying and say she is already married)

Eiiieihh... bekhas se selup de ame ku eeuuuhh...

(Expreeaion sad and say she was given one bamboo rice)

Eeuuuuhh... lawe se ntabu de ame ku ame aeeshh...

(crying and say one pumpkin water, as an outpouring to her mother)

Eiiiieihh... ken tukakh ganti ni anak ndu aku ame eeuuuhaeeshh...

Kakhena sekadan wakhi no ameeeee aeiiiieihh.....(e anak ndu aku de ame eeuuuhaeeshh... senakhen ngantusi aeeshh... si kekukhangen bandu de ame ku....(Because in the past it was her mother who always understood and protected her. Now she has given up taking care of her mother everyday).

Salinawati is a famous figure who sings the art of “Tangis Dilo” in Kutacane, Southeast Aceh. She is also the winner of the speech award several times in Kutacane, now she is listed as a Religion teacher at SMP Negeri 4 Kutacane. The art of Alas said “Dilo's cries used to be dim because they didn't get enough attention, but now, he said, many young people are starting to sing this “Tangis Dilo”. "Fortunately, there is now a Dilo Tangis festival every year, so we know what children's interests are today," he said. Salinawati herself admitted that she just started humming Dilo's Tears when she started sitting in high school. When he was in high school, the artist Tangis Dilo was very limited and almost young people at that time were reluctant to play it. "Now young people have started to appear," she said. However, with the development of Dilo's Tears, it is quite satisfyin. This means that Dilo's tears will not "die". But in the future, Salinawati really wants the art of the ancestors of the original Alas people to be known, because so far Alas has rarely appeared. Dilo's cry is an Alas art that is similar to "Sebuku" in Gayo, namely a lament containing advice. Dilo's cry is usually sung at traditional events such as fresh flour, welcoming, and weddings.

However, Salinawati admitted that she was "blind" with the background of Dilo's Tears. She only knew that the Dilo dance was a traditional Alas art that had existed since time immemorial.

2.6 Previous Relevant Studies

To strengt then this research, here is an explanation of previous research journals along with some previous Relavent Studies :

Syahfitri, D and Marlinton, M (2018), did a research in semantics entitled *The An Analysis Of Figurative Language Used In Edgar Allan Poe's Poems*. The objectives of the research was to describe kinds and meanings of figurative language used in Edgar Allan Poe's poems. The titles of the 8 Edgar Allan Poe's poems were —Annabel Lee, The Sleeper, A Dream Within A Dream, To One in Paradise, Alone, Spirit of the Death, The Lake and Evening Stars^{ll}. Descriptive qualitative method was used to classifyand analyze the data. The technique used in collecting the data was library research. Meanwhile, in analyzing the data, the researchersapplied qualitative descriptive. After investigating the kinds and meanings in 8 Edgar Allan Poe's poems, the researchersfound 96 figurative languages. The figurative language in Edgar Allan Poe's poems have been analyzed in kinds; there were 25 personifications, 6 similes, 16 metaphors, 11 hyperboles, 2 ironies, 9 paradoxes, 6 metonymies, and 21 symbols. The meanings of figurative languages found in Edgar Allan Poe's poem were classified into 42 connotative meanings, 30 social meanings, 16 reflected and 8 collocative meanings. The conclusion of this research was Edgar Allan Poe's poems are important to be read

because the poems were rich with the using of figurative language which can attract the readers' attention and evoke readers' imagination.

Tampubolon, M (2017), did a research in semantics entitled *The Figurative Language In The Toba Batak Saur Matua Caremony* The objectives of this study were to describe The aims of this study are to describe the kinds of figure of speech and to discover the existence of figure of speech that is delivered by Hula-hula, boru, and dongan tubu in Toba Batak saur matua ceremony. This research was conducted by using qualitative descriptive design. The data were the utterances gathered from umpasa that are delivered by Hula-hula, boru, and dongan tubu of 3 Toba Batak saur matua ceremonies in Rantau prapat and Tarutung. The data analyzed by using theory of descriptive analysis. It began from identifying the data that are needed for this research, classifying the data based on the theory of figures of speech and analyzing the data based on the theories that were used. The findings are (1) there were 7 out of 10 kinds of figure of speech were found in the umpasa of Toba Batak saur matua ceremony which were simile, metaphor, personification, symbol, allegory, overstatement/hyperbole, and irony, (2) The most dominant figure of speech in Toba Batak saur matua ceremony was simile (3) Toba Batak people.

Manullang, E, B (2019) did a research in semantics entitled *The figurative languages used in umpasaon Batak Toba Society Wedding Caremony Cultural* The objectives of the research was to describe Figurative language is an interesting phenomenon to be studied and analysed because it is one of the most arduous topics that literal language processing has to face and it is used in any form of communication The objectives of this research were to describe the

five types of Figurative Language, namely Metaphor, Personification, Hyperbole, Simile, and Metonym, the dominant one and also explain why Figurative Language is used in Umpasa on Batak Toba wedding Ceremony Cultural. This research was conducted by using descriptive qualitative design. It took 30 umpasa from one video of wedding ceremony P. Simangunsong in 2017. The result showed that there are only four types of figurative language were used in Umpasa in Batak Toba wedding ceremony, they were: Hyperbole, Metaphor, Personification and simile. The result of data analysis showed that the total numbers of figurative language from five types were: 4 hyperbole (13,32%), 23 Metaphor (76,69%), 2 Personification (6,66%), and 1 simile (3,33%). It meant that the dominant type of figurative language is Metaphor with score 76,69%. The reason of using figurative language in umpasa on Batak Toba wedding ceremony Cultural is to avoid the listeners boredom because from many umpasa in wedding ceremony it is only has three purposes.

Arifah,S (2020) did a research in semantics entitled *The Figurative Language of Madurese Language: A Semantic Study of Madurese Proverbs*

The objectives of the research was to describe This semantic-based research study investigates the figurative language of Madura proverbs. The objectives of this study were to describe the types of figurative language contained in Madura proverbs. Describe the meaning and function of figurative language in Madura proverbs. And also describe the relationship of culture inside Madura proverbs. Research result indicates that in the style of figurative language metaphor based on Haley's hierarchy in nine metaphors, the metaphors in Madura's proverbs are energy, terrestrial, cosmos, object, animate, living, and human. Simile in this

research includes cosmos, plants, animals, object, and terrestrial. And personifications in this research are animate personification and non-human personification.

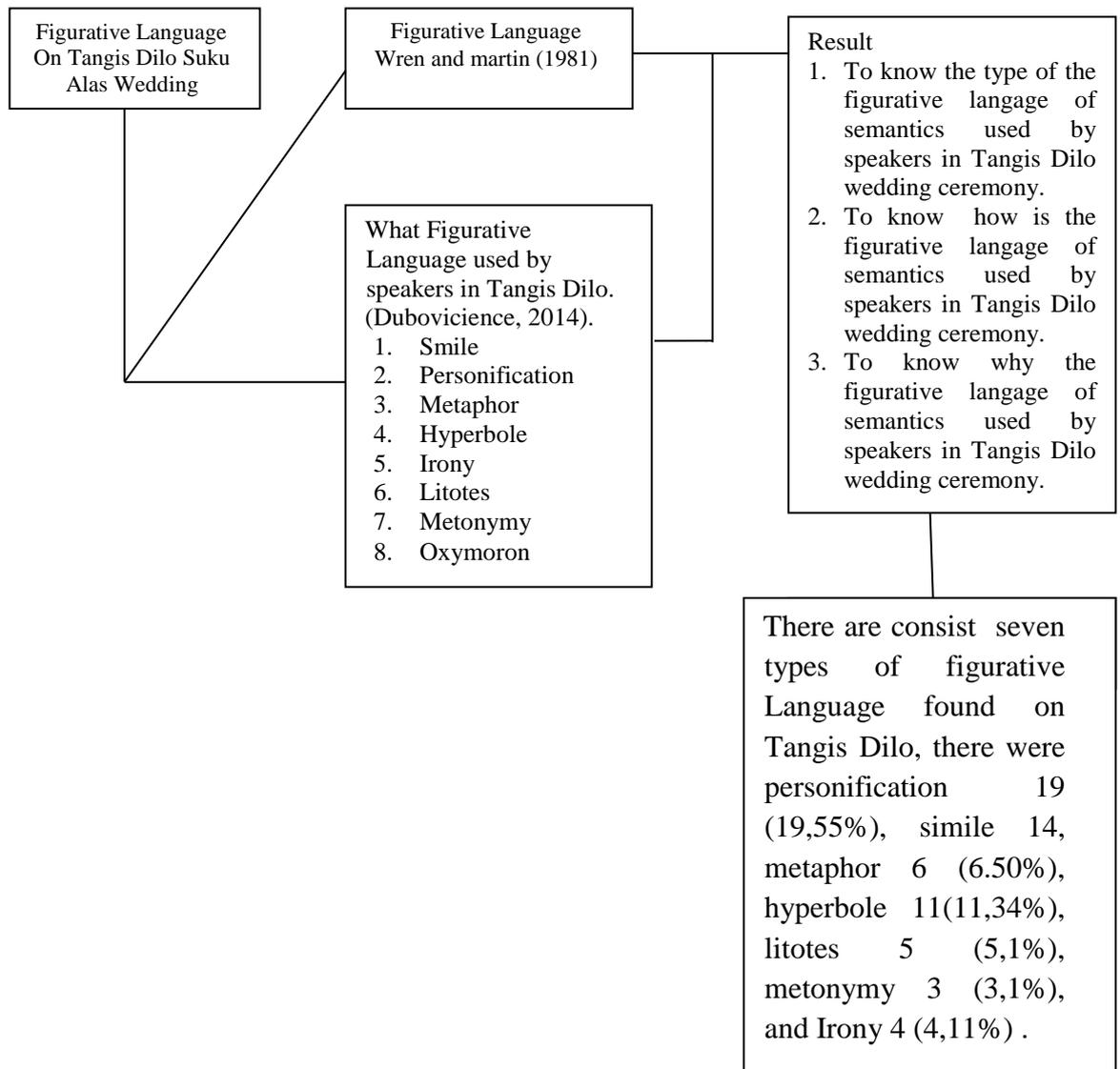
Yuningsih,E and Fadilah,A (2019) did a research in semantics entitled *The One Word Various Meaning in Sunda and Java Language Through Semantic Study* The objectives of this study were to describe Language is an arbitrary or manasuka system, meaning that each language (word) is formed not based on a standard and the same system and process. The process of forming terms in a language can occur due to several things, such as the existence of a retrieval process from a sound, the incorporation of existing terms then gave birth to a new term, even a process that is unknown to the process. Because language is manasuka, it is possible for one language to have the same language (words) with other languages, whether it is caused by historical factors or vocabulary absorbed by other languages due to certain factors. The choice of topics related to meaning relations in Sundanese and Javanese was conducted with the aim of showing that Indonesia has a diversity of vocabulary, especially in regional languages. The approach taken in this study is qualitative assessment, with the effort to describe the different meanings contained in Sundanese and Javanese, as well as the types of meaning relations contained in words that are used as language data. The technique of data collection is done by way of inventorying language data originating from the internet and then interviewing informants from Sundanese and Javanese to find out the true meaning and the meaning of the relation contained in the word. The results of the study show that the vocabulary in Sundanese and Javanese has similarities both homonymously (which sees in terms

of language units), homophones (which see in terms of language sounds) and homographs (which see in terms of writing and spelling in that language). Of the 43 language data used, 32 language data are included in the meaning relations of homonymy, homophonym, and homograph types. 6 language data which includes the meaning of homonymy, homophonical relations. As well as 4 language data which is included in the relation of meaning types of homonym, and homograph.

2.7 Conceptual Framework

Figurative Language is language that uses words or expression with a meaning that is different from literal interpretation. Figurative Language is meaning out of the real meaning or imaginative that encourages our imagination. The meaning of the words is influenced by the words which exist around it in sentence. Figurative Language usually used in our daily conversation, and also used in lyric or Lagam/ Song and that is the reason why the researcher make a research in analyze the figurative Language on Tangis Dilo Suku Alas Wedding Ceremonny: A Semantics Analysis. Based on that idea, the researcher wants to find the figurative Language in Lagam. In this case, the researcher chooses some Lagam Tangis Dilo as tool for the researcher finding and searching the figurative Language on Tangis Dilo.

The researcher composes the data to the used references whether or not the figurative Language in Tangis Dilo same as figurative Language in English. And then by comprehending the use of figurative Language, this research is useful as the guidance in studying the use of figurative Language and the types or the function in more analysis so that it is easier to studying and convey the meaning of figurative language.



CHAPTER III RESEARCH METHODS

3.1 Research Design and Instrument of Research

The type of research in this research is qualitative research. Qualitative research is shown by its characteristic to get the understanding some aspects of social life, its methods generate words rather than number of data analysis. The term of this research can be descriptive, inductive, intuitive, and ethnographic (Santosa, 2017). While the nature of the research in this study is correlative, which serves to find out whether there is a relationship and if there is, how closely the relationship is and whether or not the relationship is significant. Then this study looks for the presence or absence of the meaning of the allegory of Tangis Dilo Suku Alas from the Kutacane area.

3.2 Time and Location of the Study

This study will be conducted to the Babel area, Kutacane, Southeast Aceh which is often referred to as the Tanah Alas area (Tanah Alas). The duration of the study formulate as follows:

Table 3.1 Research Schedule

Activity	Duration					
	April	May	June	July	Aug	Sept
Pre-liminary research						
Formulating instrument						
Observation						
Data collection						
Data Analysis						
Formulating result						

3.3 Data Sources and research Data

The source of data in this research obtained from Tangis Dilo. The analysis focused on figurative Language on Tangis Dilo lyrics. In this case the researcher chooses 3 Lagam Tangis Dilo from a traditional figure by Hamidah, S.Pd, The professional and senior of native speakers of tangis dilo in Southeast Aceh and Several current textbooks that conducting with this study.

3.4 The Technique For Collecting The Data

In order to find data that is in accordance with the problem under study, the researchers here use several methods, including:

3.4.1 Observation

The observation method is a method of collecting data by systematically observing and recording the facts investigated. According to Sutrisno Hadi, observation is a scientific method which is defined as the systematic observation and recording of the phenomena being investigated. Meanwhile, Suharsimi Arikunto argued that observation or also called observation includes focusing on an object using all the senses. This observation method the researcher uses to get data about the actualization or spiritual condition of the teacher through observation. Here the researcher acts as an actor and as an observer, the researcher goes directly to the field and joins the group of teachers while making observations about their spirituality that they are being observed.

3.4.2 Interview

An interview is a conversation with a specific purpose. This conversation is carried out by two parties, namely the interviewer

(interviewer) who asks the question and the interviewee (interviewee) who provides answers to the question. The purpose of conducting interviews, as emphasized by Lincoln and Guba is to construct about people, events, organizations, feelings, motivations, demands, concerns and others. Esterberg also suggested several types of interviews, namely structured interviews, semi-structured interviews, and unstructured interviews.

3.4.3 Documentation

Documents are important records of events that have passed. documents can be in the form of writing, pictures, or monumental works of someone. In this study the documentation method is used as data that supports the validity of the data obtained and to strengthen the results of the study because there is evidence from the research itself when conducting interviews.

4. Accessing the website of Tangis Dilo to get the Lagam Tangis Dilo lyrics.
5. Transcribing the Tangis Dilo lyrics with writing mode.
6. Identifying figurative Language used in Tangis Dilo.

6.3 The Technique For Analyzing The Data

This study use an interactive model of data analysis proposed by Miles & Huberman (1984:23). Interactive model data analysis has three processes, they are:

6.3.1 Data Reduction.

The first step in analyzing the data is by doing data reduction. Data reduction is a qualitative data analysis process that aims to sharpen, classify, direct, clarify, and create focus, by removing things that are less important, and

organizing data in such a way that the narrative of data presentation can be understood well, and leads reliable conclusions. In carrying out data reduction, researcher takes several steps, namely by selecting, focusing, simplifying, abstracting on the Wardah Advertisement poster. Data reduction is carried out during the data collection process by making brief notes based on the reduction steps taken.

6.3.2 Data Display

The second stage in analyzing qualitative data is Display data. Data display is a collection of information that allows researchers to make conclusions and take action on research. The display data is presented based on the findings of the information organization obtained in a presentation format in the form of a description, complete narrative, and compiled based on the findings obtained in the data reduction process. The language used in the display data must use the language of the researcher which is logical and systematic so that it is easy to understand.

Display data is usually presented in the form of a narrative equipped with matrices, networks, graphs, tables, schematics, illustrations, etc. With the aim that the results of the analysis are clearer and more detailed. The display data is arranged in a systematic form, in accordance with the themes in the main discussion so that it is easy to understand. By understanding the display data, researcher will find it easier to analyze data in formulating research findings and make conclusions on the meaning analysis of the types of figurative language on tangis dilo suku alas wedding ceremony.

3.5.3 Conclusion Drawing/Verification

The last step in analyzing the data in the study is the conclusion drawing/verification. The conclusion process is an activity in the form of interpretation of the results of the analysis and interpretation of the data. In the conclusion process, it is necessary to carry out verification during the research process so that the results of the analysis can be accounted for. Every meaning found needs to be tested for truth and suitability so that its validity is guaranteed.

The data will be analyzed by using the following steps:

1. Attending the wedding where tangis dilo is conducted.
2. Searching and observing as whole written texts of tangis dilo suku alas wedding ceremony by the experts.
3. Interviewing those experts then writing the contents of texts which exist in the tangis dilo suku alas wedding ceremony.
4. Translating those texts into Indonesian and finally into English
5. Classifying the figurative Language used in Tangis Dilo into its type.
6. Finding the percentage of types of figurative Language used in Tangis Dilo.

CHAPTER IV DATA ANALYSIS AND FINDINGS

6.1 Data Collection

The data of this research was collected from Tangis Dilo. The data of this research were collected and selected from figurative Language on the lyrics of Tangis Dilo by the famous singer traditional figures Hamidah, S,Pd. The tangis (crying) suku Alas in kutacane are entitled:

1. *Tangis Mangekhi* (This cry is carried out in the ritual of giving messages in the form of advice to the bride and groom by the family in the ritual of *tepung tawar*).
2. *Tangis Dilo* (the cry made by a bride at a wedding ceremony which contains elements of advice or advice born from the feelings of the perpetrator).
3. *Tangis Tukhunen/ nooken* (crying entrusts her parents, brother and wife, brother/sister, khang tue tebeken tukhang khut ede ne)

4.2 Data Analysis

After collecting data, the data were analyzed based types of figurative Language. The analysis were conducted to find out what are the kinds of figurative language of semantics used by speakers in Tangis Dilo wedding ceremony, to find out how is the figurative language of semantics used by speakers in Tangis Dilo wedding ceremony, and to find out why the figurative language of semantics appears in Tangis Dilo wedding ceremony. The analysis can be seen on the table below:

Note:

S	: Simile
Mn	: Metonymy
P	: Personafication
H	: Hyperbole
O	: Oxymoron
L	: Litotes
M	: Metaphor
I	: Irony

Table 4.1

Classification Types of Figurative Language on Tangis Dilo

No	Figurative Language	Types of Figurative Meaning							
		P	S	Mt	H	I	L	Mn	O
1. Tangis Mangekhi (senandung saat memberikan tepung tawar)									
1	<i>Masih ame malet tesohken song digan pe</i>				✓				
2	<i>Bulung kayu manunken lawe sikheras</i>	✓							
3	<i>Ni pagekhi kandu nine</i>	✓							
4	<i>Lawe sentabu</i>	✓							
5	<i>Aee.....bage bogoh bulung kayu tawakh</i>		✓						
6	<i>Moge-moge pagi</i>				✓				

7	<i>Susah payah ndu tuan</i>			✓					
8	<i>Bage bogoh bulung kayu juhang</i>			✓					
9	<i>Tawakh pulih sejuk de dingin</i>		✓						
10	<i>Bogohne kandu si aku tadingken mee.....</i>			✓					
11	<i>Kane ulang tekhungkit-khungkit</i>				✓				
12	<i>Mebulang bidang cahaya ne sebancakh jume</i>								✓
13	<i>Sepakat segenep</i>			✓					
14	<i>Tanoh Alas</i>			✓					
15	<i>Batang kuang/amak</i>	✓							
16	<i>Sikhaje payung</i>	✓							
17	<i>Mblin ate</i>	✓							
18	<i>Tawakh pulih</i>	✓							

19	<i>Bekhas sikandu sembukh ken nambah khajeki kempu ndu</i>		✓						
20	<i>Khumah metuah melantaiken bumi, mepayungken langit</i>		✓						
21	<i>Si enggo lupe bagekhen kacang lupe tebeken kuling ne</i>		✓						
22	<i>Ibakhat takquk jambi kene titikne</i>		✓						
23	<i>Ame tuan siajimakahkuu..</i>				✓				
24	<i>Ni peato-peato kandu nine ku</i>				✓				
25	<i>Geluhi dikhi ni khanto kalak</i>	✓							
26	<i>Tanoh Alas</i>	✓							
2. Tangis Dilo (senandung menjelang pagi sebelum subuh)									
27	<i>made cukup bulung kayu khimbe njadi buku ne senineku</i>		✓						
28	<i>made lot cukup khanting bulung kayu ni deleng lauser nde kekhine pe ken gancih pulpen ne ame senineku...</i>		✓						
29	<i>made lot cukup kane senine ku me lawe laut si mbueeee menjadi tintene senineku.....</i>		✓						

30	<i>tekuak imbo ni pucuk deleng minyak mentelang nde meee senineku ngingeti kite gakhami khuji Allah.</i>				✓				
31	<i>bulung kayu si kukhang mbabukne the senineku ken makanen te meee.....seninekuuu...</i>					✓			
32	<i>gedaang-gedang kite seninekuuu meee ni bagas penangkuhen.</i>					✓			
33	<i>belin-belin ne kite senineku meee ni bagas pedalanan.....</i>					✓			
34	<i>gedang mbelin</i>	✓							
35	<i>si kau haling haliken senineku meee.....</i>				✓				
36	<i>ibakhatken kacang lupe tebeken kulingne seninekuuu.....</i>		✓						
37	<i>khumah metuah nde melante ken bumi mepayung ken langit</i>		✓		✓				
38	<i>ame aji makkah aeeeeee...</i>				✓				
39	<i>ulang pagi ame aji makkah te senineku tumpel tebe pesebanen.</i>								✓
40	<i>ulang pagi ame aji makkah te tumpel tebe penjemukhen khut telage seninekuuu...</i>								✓
41	<i>tuke melohe</i>	✓							
42	<i>soh me bamu senineku meee.....memanuk si kabang senineku.....me...</i>	✓							
43	<i>aku meee go laus ni anunken lawe ngikutken</i>	✓							

	<i>pekhuntungen nasib</i>								
44	<i>mahakhe singkel</i>	✓							
45	<i>nasehat si aku kheken sikadan kadan wakhi no nohken tawakh-tawakh pulih</i>		✓						
46	<i>khanto kalak</i>	✓							
47	<i>Pikekhen terus</i>				✓				
48	<i>Mejakhe-mejakhe</i>				✓				
49	<i>Daun payah</i>	✓							
50	<i>Muakha singkil</i>	✓							
51	<i>Kalak mallet</i>					✓			
52	<i>Tuke dempik</i>	✓							
53	<i>Lelo mate/ jantung ate</i>			✓					
3. Tangis Tikhunen/ nooken (senandung turun dari rumah orangtua)									
54	<i>Bogohne kandu siaku tadingken bage bogoh bulung kayu tawakh</i>		✓						
55	<i>Tukhune / noohken</i>	✓							
56	<i>Kalak bayak / kalak lot</i>					✓			

Based on the data above, the lyrics included to figurative Language were found in Tangis Dilo. The lyrics above distinguish each classifications types of figurative Language. The researcher determines each types of figurative Language found in Tangis Dilo as follows:

1. Personafication

There were 7 data found in tangis dilo they are:

- a. *Tuke Melohe* included a personification. The use of figurative meaning in the lyric is indicated by word *tuke melohe* that means stomach screaming, like a human character. But the real meaning is hungry.
- b. *Daun payah* included a personification. The use of figurative meaning in the lyric is indicated by word *daun payah* that means the tired cure.
- c. *soh sendah mbelin ate* included a personification. The use of figurative meaning in the lyric is indicated by word *mblin ate* that means the big heart.
- d. *sikhaje payung ku meee* included a personification. The use of figurative meaning in the lyric is indicated by word *sikhaje payung* that means the sweetheart .
- e. *gedang - mblin* included a personification. The use of figurative meaning in the lyric is indicated by word *gedang - mbelin* that means the mature.
- f. *soh me bamu senineku meee.....memanuk si kabang senineku.....* included a personification. The use of figurative meaning in the lyric is indicated by word *memanuk si kabang* that means mate, life partner.
- g. *ni anunken lawe ngikutken pekhuntungen nasib ne simalang nii mahakhe singkel* included a personification. The use of figurative meaning in the lyric is indicated by word *ngikutken pekhuntungen nasib ne* that means married.

2. Smile

There were 9 data found in tangis dilo, they are:

- a. *bulung kayu khimbe njadi buku ne* included a simile. The use of

figurative language in the lyric is indicated by word bage or like. The meaning of the lyric is wood leaves in the jungle as a book.

- b. *khanting bulung kayu ni deleng lauser nde kekhine pe ken gancih pulpen ne* included a simile. The use of figurative language in the lyric is indicated by word bage or like. The meaning of the lyric is wooden leaf branches in the Lauser Mountains as a pen.
- c. *lawe laut si mbueeee menjadi tintene senineku.....* included a simile. The use of figurative language in the lyric is indicated by word bage or like. The meaning of the lyric is the vast sea water as the ink.
- d. *Ibakhat kacang lupe tebeken kuling ne Include a smile.* The use of figurative language in the lyric is indicated by word bage or like. The meaning of the lyric is the like peanuts forget their skin.
- e. *Petuah si aku kheken sikadan kadan wakhi no nohken tawakh-tawakh pulih* Include a smile. The use of figurative language in the lyric is indicated by word bage or like. The meaning of the lyric is the like peanuts forget their skin The advice you give me is like cold fresh water.
- f. *Kandu ibakhat payung kami tuan* Include a smile. The use of figurative language in the lyric is indicated by word bage or like. The meaning of the lyric is the parents like our protector.
- g. *Ibakhat takquk jambi kene titik ne* Include a smile. The use of figurative language in the lyric is indicated by word bage or like. The meaning of the lyric is the like jambi shoots to the point.
- h. *Khumah metuah ibkhat melantaiken bumi, mepayungken langit*

Include a simile. The use of figurative language in the lyric is indicated by word *bage* or like. The meaning of the lyric is the This house is worship with the floor of the earth, the umbrella of the sky.

- i. *Bogohne kandu si aku tadingken bage bogoh bulung kayu tawakh* include a simile. The use of figurative language in the lyric is indicated by word *bage* or like. The meaning of the lyric is the it's cold like a cold leaf.

3. Metaphor

There were 4 data found in tangis dilo, they are :

- a. *bujang kute* included a metaphor. The use of figurative meaning in the lyric is indicated by word *nak khu* that means a ladies.
- b. *made tetahan iluh nde hambukhen* included a metaphor. The use of figurative meaning in the lyric is indicated by word *lawe mate* that means the tears.
- c. *aeee..mekhijin kandu ame aku ni tukhunen , noohken aku mee* included a metaphor. The use of figurative meaning in the lyric above is indicated by word *lakka tukhunen* and *noohken* Comparing both of these words in metaphor, they have same meaning which is a farewell.
- d. *lelo ni mate,* included a metaphor. The use of figurative meaning in the lyric is indicated by word *lelo ni mate* that means the love that can not to describing.

4. Hyperbole

There were 7 data found in tangis dilo, they are :

- a. *ame tuan aji makahkuu* included a hyperbole. The use of figurative meaning in the lyric is indicated by word *aji makahkuu* so the sentence impressed so exaggerate. *aji makahkuu/ si ku masihi* the means most I love.
- b. *Tedoh kalihen ame ndu* included a hyperbole. The use of figurative meaning in the lyric is indicated by word *tedoh kalihen* that means miss you passionately.
- c. *Cemekh kalihen ate kandu pikekhen tekhus* included a hyperbole. The use of figurative meaning in the lyric is indicated by word *cemekh* so the sentence impressed so exaggerate. *cemekh kalihen* means a worry persistently.
- d. *Mejakhe-mejakhe* included a hyperbole. The use of figurative meaning in the lyric is indicated by word *mejakhe - jakhe* so the sentence impressed so exaggerate. *Mejakhe-jakhe* means so skinny.
- e. *Tekhungkit – khungkit* included a hyperbole. The use of figurative language in the lyric is indicated by word *tekhungkit – khungkit* so the sentence impressed so exaggerate. *Tekhungkit – khungkit* means over and over again.
- f. *Ni peato-peato kandu nde nine* included a hyperbole. The use of figurative meaning in the lyric is indicated by word *peato-peato* so the sentence impressed so exaggerate. *Peato-peato* the means is staring intently.
- g. *si kau haling- haliken senineku meeee.....* included a hyperbole. The use of figurative meaning in the lyric is indicated by word *haling-*

haliken so the sentence impressed so exaggerate. *Haling – haliken* the means is hugging tight.

5. Litotes

There were 3 data found in tangis Dilo, they are :

- a. *kalak malet mehakhte* included a litotes. The use of figurative meaning in the lyric is indicated by word *malet* that means the people that not have abundance.
- b. *pegeluh sekhik bulung kayu si kukhang mbabukne the senineku ken makanen te meee....seninekuuu..* included a litotes. The use of figurative meaning in the lyric is indicated by word that *sekhik* means the people that not have abundance.
- c. *Kalak bayak/ kalak lot* Included a litotes. The use of figurative language in the lyric is indicated by word that *bayak* means the people have abundance.

6. Metonymy

There were 3 data found in Tangis Dilo, they are :

- a. *Geluh ni khanto kalak* included a metonymy. The use of figurative language in the lyric indicated by word *khanto kalak*. *Khanto kalak* refers to overseas.
- b. *Tanoh Alas* included a metonymy. The use of figurative language in the lyric indicated by word *tanoh alas*. *Tanoh alas* refers to kutacane (Aceh tenggara)
- c. *Muara singkil* included a metonymy. The use of figurative language in the lyric indicated by word *muara singkil*. *Muara*

singkil refers to singkil town.

7. Irony

There were 2 data found in tangis dilo, they are :

- a. *Segekhe su to kau buet, tong jam 12* included a irony. The use of figurative language in the lyric indicated by word *Segekhe su to kau buet*.
- b. *ulang pagi si khaje payung ni tukhangne laus nakhi batang khuang khumah metuah nde babeken tuke melohe seninekuu* included a irony. The use of figurative language in the lyric indicated by word *babeken tuke melohe*.

Table 4.2

The Percentage the Types of Figurative Language on Tangis Dilo

No	Tangis / Senandung	Types of Figurative Language							
		P	S	Mt	H	I	L	Mn	O
1	Tangis magekhi (senandung saat memberikan tepung tawar)	9	6	5	5	1	0	0	0
2	Tangis dilo (Senandung menjelang pagi sebelum subuh)	9	6	1	6	3	4	3	0
3	Tangis tukhunen/noohken (senandung turun dari rumah orangtua)	1	2	0	0	0	1	0	0
TOTAL		19	14	6	11	4	5	3	0
		62							

The data above shows that there were 62 figurative Language in Tangis Dilo. From those findings, percentage of each types of figurative Language in Tangis Dilo can be taking by using the formula:

Table 4.3
The Percentage of Figurative Language On Tangis Dilo

NO	Types of Figurative Meaning	Total	Percentage
1	Personification	19	19,55%
2	Smile	14	14,345%
3	Hyperbole	6	6.50%
4	Metaphor	11	11,34%
5	Irony	4	4,11%
6	Litotes	5	5,1%
7	Metonymy	3	3,1%
8	Oxymoron	0	0%
Total		62	100%

4. 3 Research Findings

After analyzing all the data of figurative Language on Tangis Dilo findings were:

1. There were six types of figurative Language found on Tangis Dilo, there were personification 19 (19,55%), simile 14, metaphor 6 (6.50%), hyperbole 11(11,34%), litotes 5 (5,1%), metonymy 3 (3,1%), and Irony 4 (4,11%) .
2. The Tangis dilo is one of the original misfortunes of the Alas Tribe in Southeast Aceh Regency. This art is usually the traditional clothing of the Alas tribe sung on traditional occasions such as fresh flour, welcoming,

and weddings. Tangis dilo itself has the meaning of the Bride's Cry Before Marrying at Dawn, Tangis means Lamentation/Crying and Dilo means Dawn Time (Alas Language), so many use figurative language in Dilo's crying, this art itself is almost the same as the art of Sebuku, from the Highlands Gayo, but there is a slight difference, the art of Sebuku usually contains lamentations containing advice sung by the mother of the bride, while in Dilo's Tears usually the bride laments about regrets and apologies if while she is with her mother a lot of trouble to her parents as well as asking for permission to marry. When the tangis dilo is done, the parents of the bride will also join in the tears and emit a very subtle figurative language with the language aji makkah's (parents) love for their children.

3. The reasons why figurative language of semantics appears in Tangis Dilo wedding ceremony. are because by using figurative language in melengkan will be more interesting and artsy. Languages that use figurative language will more beautiful sound and polite because the meaning conveyed and produced will be different from usual. Therefore, in conveying the seanandung tangis dilo, especially at a wedding ceremony in the suku alas tradition is to avoid listeners from boredom.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1 Conclusions

There were seven types of figurative meaning found in thirteen Mandailingnese songs, there were personification 19, simile 14, metaphor 6, hyperbole 11, litotes 5, metonymy 3, and Irony 4.

Based on the analysis, Tangis dilo is one of the original misfortunes of the Alas Tribe in Southeast Aceh Regency. This art is usually the traditional clothing of the Alas tribe sung on traditional occasions such as fresh flour, welcoming, and weddings. Tangis dilo itself has the meaning of the Bride's Cry Before Marrying at Dawn, Tangis means Lamentation/Crying and Dilo means Dawn Time (Alas Language), so many use figurative language in Dilo's crying, this art itself is almost the same as the art of Sebuku, from the Highlands Gayo, but there is a slight difference, the art of Sebuku usually contains lamentations containing advice sung by the mother of the bride, while in Dilo's Tears usually the bride laments about regrets and apologies if while she is with her mother a lot of trouble to her parents as well as asking for permission to marry. When the tangis dilo is done, the parents of the bride will also join in the tears and emit a very subtle figurative language with the language aji makkah's (parents) love for their children.

The reasons why figurative language of semantics appears in Tangis Dilo wedding ceremony. are because by using figurative language in melengkan will be more interesting and artsy. Languages that use figurative language will more beautiful sound and polite because the meaning conveyed

and produced will be different from usual. Therefore, in conveying the seanandung tangis dilo, especially at a wedding ceremony in the suku alas tradition is to avoid listeners from boredom.

5.2 Suggestions

After conducting this research, the researcher would like to give some suggestions which is offered as the following: The English students especially for the student that want to learning part of literary works like song, should know and understand the figurative Language used in tangis dilo. Understanding figurative language to get the real meaning and provide information about the figurative language in the tangis dilo. and it can make enjoy when listening a lagam/ senandung tangis dilo.

For the readers who want to know about figurative language, this research hopefully can add their acknowledge about figurative language especially figurative language in lagam/senandung tangis dilo.

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Appendix 1**Tangis Dilo**

“Aaaeee....eeebueet to kau ame senineku mee....made kin kau sikel ame seninekuuuuumpesoalken pekhuntungente si kadan wakhi no senineku me....susah sekhik ne kite ni geluhi tuan aji makkah te meeee..... seninekuuuuu.....

Aeee...the ku cekhiteken senine kuuuu meeee.....made cukup bulung kayu khimbe njadi buku ne senineku, made lot cukup khanting bulung kayu ni deleng lauser nde kekhine pe ken gancih pulpen ne ame seninekuu... made lot cukup kane senine ku me lawe laut si mbueeee menjadi tintene senineku.....

Aeee...tekuak imbo ni pucuk deleng minyak mentelang nde meee senineku ngingeti kite gakhami khuji Allah, bulung kayu si kukhang mbabukne the senineku ken makanen te meee....seninekuuu...

Aeee.... gedaang-gedang kite seninekuuu meeee ni bagas penangkuhen, belin-belin ne kite senineku meee ni bagas pedalanen.....ni kelengkengan deleng de kepene meeee senineku belin kite kakhene kekhine sayang niate mame khut puhun te kepene ame seninekuuuuu, ni papahken malaikat Allah meeeeekepene kite seninekuuuuu...aeeeeeee malot ku sangke de senineku meeee gedang mbelin ne kite kepe sukhung sudah ne seninekuuuuuu..

Aeeeeeee...niajakhi aku kau ame senineku...seninemu aku senineku... ise kin si kau haling haliken senineku meeee.....ngajakhi seninemu aku nde seninekuuuuu, made kebiakhenmu senineku langket cebiakh celake seninemu aku, the sengkikhe kau ngajakhi seninemu aku nde seninekuuuuuu...kakhene seninemu aku nde senineku ibakhatken kacang lupe tebeken kulingne seninekuuu.....kakhene ngidahken dagang melipat khial mekhancap me seninekuuu...

Aeeeeee, datang datangniate mu ame senineku.....nading ken seninemu aku nakhi batangkuang khumah metuah nde melante ken bumi mepayung ken langit nde.....ame

senineku...bedi sepagi bedi se boon kite nigeluhi tuan ame aji makkah aeeee...ulang pagi ameee senineku meee kau senine ku bage kacang lupe tebe ken kuling ne.....ibakhat ken takhuk jambi kene titik ne...

Aeeeeeee...soh me bamu ameeee seninekun meee...ame aji makkah teeemeeeee...si enggo dalani nasibne me senineku meee...Metangan sembeke seninekuu...ulang pagi ame aji makkah te senineku tumpel tebe pesebanen ulang pagi ame aji makkah te tumpel tebe penjemukhen khut telage seninekuuu... niantusi kau mee....kaeee siloloneee...seninekuuuu...ni antusi kau meee.....si khaje payung ni tukhang, ulang pagi si khaje payung ni tukhangne laus nakhi batang kuang khumah metuah nde babeken tuke melohe seninekuu...me....

Aeeee..... soh me bamu senineku meee.....memanuk si kabang senineku.....me....belagakh lancakhen, si mekhege deski jahe no nakhi senineku.....ulang ye pagi gegahapen ni tadingken jeme si geluh meee senineku...ni kateken kabakh seninemu akuuuu seninemu.....seninemu aku meee go laus ni anunken lawe ngikutken pekhuntungen nasib ne simalang nii mahakhe singkel senineku..

Aeeeee.....mekhijin kau senineku meee.....susah payahmu senineku...si kadan wakhi no senineku, petuah si kau kheken tebekenseninemu aku si kadan wakhinooo seninekuuu...muge-muge pagi senineku nasehat si aku kheken sikadan kadan wakhi no nohken tawakh-tawakh pulih, penambah akal geluh seninemu aku de senineku me ni khanto kalak si made penah ni ato meee seninekuuu...

aeeee...mekhijin me kau senineeeekuuumeeee...aeeee...mekhijin me kau seninekumeee...ntah lot me cekhok seninemu aku si made pantasme, ntah lot si salah gaye, khut pengambeku seninekuuuu si made lot khembang... cecakhe ngato seninemu aku si made tetah seninekuuu.....ku pido maaf dengan sepuluh jejakhi ku angkatken dengan kepale satu de seninekumeee....”.

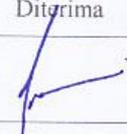


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 Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

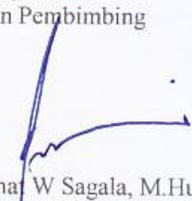
Nama Mahasiswa : Sri Rahayu
 NPM : 1702050079
 Program Studi : Pendidikan Bahasa Inggris

Judul	Diterima
Figurative Language on Tangis Dilo Suku Alas Wedding Ceremony: A Semantic Analysis	

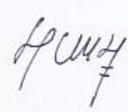
Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

Medan, April 2021

Disetujui oleh
 Dosen Pembimbing


 Rahma W Sagala, M.Hum

Hormat Pemohon


 Sri Rahayu



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Form : K-1

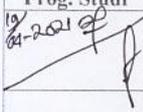
Kepada Yth: Bapak Ketua & Sekretaris
 Program Studi Pendidikan Bahasa Inggris
 FKIP UMSU

Perihal: **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Sri Rahayu
 NPM : 1702050079
 Prog. Studi : Pendidikan Bahasa Inggris
 Kredit Kumulatif : 136 SKS

IPK = 3.38

Persetujuan Ket/Sekret. Prog. Studi	Judul yang Diajukan	Disahkan Oleh Dekan Fakultas
	Figurative Language on Tangis Dilo Suku Alas Wedding Ceremony: A Semantic Analysis	
	Connotative Semantic Analysis of Tangis Dilo Wedding Ceremony	
	Language Selection in the Tangis Dilo Tradition of the Aceh Tenggara Society: A Sociolinguistic Studies	

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

Medan, 11 April 2021
 Hormat Pemohon,


 (Sri Rahayu)

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



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 Website : <http://www.fkip.umsu.ac.id> E-mail : fkip@umsu.ac.id

Form : K-2

Kepada Yth: Bapak Ketua & Sekretaris
 Program Studi Pendidikan Bahasa Indonesia
 FKIP UMSU

Assalamu'alaikum Wr. Wb

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Sri Rahayu
 NPM : 1702050079
 Program Studi : Pendidikan Bahasa Inggris

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

Figurative Language on Tangis Dilo Suku Alas Wedding Ceremony: A Semantic Analysis

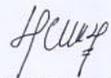
Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Rahmat W Sagala, M.Hum 

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

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

Medan, 11 April 2021
 Hormat Pemohon,


 (Sri Rahayu)

Keterangan:

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



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Itala mangkab surat ni, agar disebukan 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 1946, Bank Sumut

Nomor : 1992/IL.3-AU/UMSU-02/F/2021
Lamp : ----
Hal : Permohonan Riset Mahasiswa

Medan, 23 Muharram 1443 H
1 September 2021 M

Kepada Yth, Bapak Kepala Kepala Perpustakaan
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 : Sri Rahayu
N P M : 1702050079
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Figurative Language on Tangis Dilo Suku Alas Wedding Ceremony : A Semantics Analysis

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



Dekan

Prof. Dr. H. Elfrianto Nst, M.Pd
0115057302

Pertinggal



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA BIMBINGAN PROPOSAL

Nama Mahasiswa : SRI RAHAYU
N P M : 1702050079
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Figurative Language On Tangis Dilo Suku Alas Wedding Ceremony: A Semantic Analysis.

Tanggal	Materi Bimbingan	Tanda Tangan
10-4-2021	Discuss the title	
01-5-2021	chapter I	
02-6-2021	Background of the study	
09-6-2021	problem of the study	
08-7-2021	Objectives of the study	
10-7-2021	Significances of the study	
02-8-2021	Chapter II	
04-8-2021	Chapter III, References ACC	

Medan, 04 Agustus 2021

Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

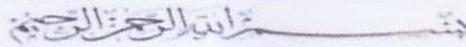
Diketahui/Disetujui
Dosen Pembimbing

Rakhmat W. Sagala, M.Hum



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BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Selasa, Tanggal 24 Agustus Tahun 2021 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : SRI RAHAYU
 N P M : 1702050079
 Program Studi : Pendidikan Bahasa Inggris
 Judul Penelitian : Figurative Language On Tangis Dilo Suku Alas Wedding Ceremony :
 A Semantics Analysis

No	Masukan/Saran
BAB I	Background of the Study, Identification of Problem, Scope and Limitation of the study, Formulation Of The Problem
BAB II	Previous Relavant Studies and Conceptual Framework
BAB III	-
LAINNYA	-
KESIMPULAN	() Disetujui () Ditolak () Disetujui Dengan Adanya perbaikan

Medan, 24 Agustus 2021

Dosen Pembahas

Mandra Saragih S.Pd., M.Hum

Dosen Pembimbing

Rakhmat Wakyudin Sagala, S.Pd., M.Hum

PANITIA PELAKSANA

Ketua

Mandra Saragih, S.Pd., M.Hum

Sekretaris

Pirman Ginting, S.Pd., M.Hum



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Website : <http://www.fkip.umsu.ac.id> Email : fkip@umsu.ac.id



PENGESAHAN PROPOSAL

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

Nama Lengkap	: SRI RAHAYU
NPM	: 1702050079
Program Studi	: Pendidikan Bahasa Inggris
Judul Skripsi	: Figurative Language On Tangis Dilo Suku Aias Wedding Ceremony : A Semantics Analysis

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

Diketahui oleh :

Diketahui/Disetujui Oleh
Ketua Program Studi

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

Dosen Pembimbing

Rakhmat Wahyudin Sagala, S.Pd., M.Hum



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
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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 :2234/KET/IL.3-AU/UMSU-P/M/2021

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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

Nama : Sri Rahayu
 NIM : 1702050079
 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 :

“Figurative Language On Tangis Dilo Suku Alas Wedding Ceremony : A Semantics Analysis”

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, 29 Shafar 1443 H.
 06 Oktober 2021 M

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Kepala UPT Perpustakaan

Muhammad Arifin, S.Pd, M.Pd



MAJELIS PENDIDIKAN TINGGI
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SURAT KETERANGAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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

Nama Mahasiswa : Sri Rahayu
NPM : 1702050079
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Sabtu
Tanggal : 24 Agustus 2021
Dengan Judul Proposal : Figurative Language on tangis Dilo Suku Alas wedding ceremony : A semantics Analysis

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 : 24 Agust 2021

Wassalam
Ketua Program Studi
Pendidikan Bahasa Inggris

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



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BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
 Fakultas : Keguruan dan Ilmu Pendidikan
 Jurusan/Prog.Studi : Pendidikan Bahasa Inggris
 Nama Lengkap : Sri Rahayu
 NPM : 1702050079
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Figurative Language on Tangis Dilo Suku Alas Wedding Ceremony : A Semantics Analysis

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
27 Septe 2021	Chapter IV Data and Data Analysis	
30 Septe 2021	Chapter V conclusion and Suggestion	
1 Oktober	References and Abetract	
2 Oktober	ACC untuk di uji	

Diketahui/Disetujui
 Ketua Prodi Pendidikan Bahasa Inggris

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

Medan, 2 Oktober 2021

Dosen Pembimbing

(Rakmat Wahyudin Sagala, S.Pd.,M.Pd)