SEMANTIC ANALYSIS ON *ONANG-ONANG* OF *ANGKOLA-*

***MANDAILING* WEDDING CEREMONY**

SKRIPSI

Submitted in Partial Fullfillment as The Requerements

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English Education Program

By

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NPM   : 1602050178
Program Studi   : Pendidikan Bahasa Inggris
Judul Skripsi   : **Semantic Analysis On Onang-onang Of Angkola**
                    Mandailing Wedding Ceremony

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai
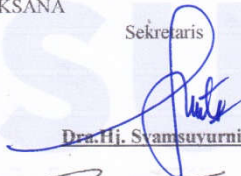gelar Sarjana Pendidikan (S.Pd).

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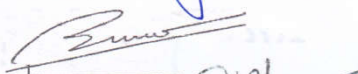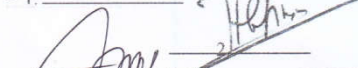PANITIA PELAKSANA

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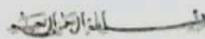
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Saya yang bertanda tangan dibawah in:

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Dengan ini menyatakan bahwa skripsi saya yang berjudul **"Semantic Analysis On Onang-onang Of Angkola-Mandailing Wedding Ceremony"** adalah benar 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 Muhamamdiyah Sumatera Utara

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN,

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ABSTRACT

Mastika Sari Harahap. 1602050178. "Semantic Analysis On *Onang-onang* Of *Angkola-Mandailing* Wedding Ceremony". Skripsi. Faculty of Teacher Training and Education. University of Muhammadiyah Sumatera Utara (UMSU), Medan, 2020.

This research was intended to find out the lexical relations in *onang-onang* lyrics of *Angkola-Mandailing* wedding ceremony. The methodology this research used descriptive qualitative method. The collecting data of this research are suitable the supported and criteria of the research. This research classified to seven types such as synonymy, antonymy, polysemy, hypernym, hyponymy and meronymy to found out the most dominant types of lexical relations in *onang-onang* lyrics in *Angkola-Mandailing* wedding ceremony. Finally, it was found that 5 datas of synonyms, 12 datas of antonymy, 5 datas of polysemy, 6 datas of hyponymy, 7 datas of homonym, and 10 of meronymy. Therefore, the writer found the most dominant types of lexical relations of this research was 12 of antonymy from 51 case total.

Keywords : *Semantic, Types of lexical relations, onang-onang, Angkola-Mandailing Ceremony*

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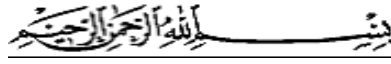
Assalamu,alaikum Warohmatullahi Wabarakatuh

In the name of Allah SWT the most gracious and more merciful. Firstly,the researcher would like to give thank to Allah SWT the most almighty who hasgiven blessed, the opportunity in finishing and finally was able to complete thisthesis. Secondly, blesing and peace be upon to our prophet Muhammad SAW,who has brought us from the darkness *into the brightness era as we have today.*

The aimed of writing this study was titled *"Semantic analysis on Onang-onang of Angkola-Mandailing Wedding Ceremony"*. This thesis had been written in a partial fulfillment of te requirements for the degree of Sarjana Pendidikan (S.Pd) at the English Language Education Program, Faculty of Teacher training and Education,University of Muhammadiyah Sumatera Utara (UMSU).

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The Researcher

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BAB I

INTRODUCTION

A. Backround of The Study

Indonesia has been known as a country rich in tribes, races and cultures. One of them is culture, culture is a habit of everything that can be thought, done, applied by humans. Some people believed and followed the culture as a hereditary habit of tribes and are inherent to the human soul.

Indonesia has a lot of ethnic especially in North Sumatera. In North Sumatera itself has 8 ethnic: ethnic *Malay, Batak Toba, Batak Simalungun, Batak Pak-Pak, Batak Pesisir, Angkola-Mandailing, Batak Karo,* and *Nias.* One very familiar to some Northern Sumatera society is *Angkola-Mandailing.* This ethnic will cling to *Angkola-Mandailing* blood wherever he is. *Angkola-Mandailing* has a very unique tradition if one of the people of *Angkola – Mandailing* is a marriage that is located in the southern part of Padang Lawas Utara, North Sumatera Province, Indonesia.

Ethnic *Mandailing* has a hereditary culture inherited hereditary, called *Onang-Onang. Onang-onang* is a song of *tor-tor* accompaniment of *Mandailing* marriage customs. The person who sings the song is called *paronang-onang.* The *onang-onang* also tells life backround of every *panortor* (dancer) to all the relative present. As for the backround story that will be delivered is about the identity and succes of each *panortor,* for example, the position of the *panortor* in the party, form which clan, and his position in the midst of society and others.

1

Therefore, *paronang-onang* must know well about the *panortor.*"*Onang-onng awalnya berasal dari kata 'inang' yang berarti 'ibu'. Dalam kisahnya dikatakan bahwa aa seorang anak yang merindukan ibunya dan akhirnya memamnggil sambil bernyanyi dengan mengatakan "Onang-onang". Oleh karena itu Onang-onang merupakan suatu pencetusan terhadapa kerinduan kepada orang yang dikasihinya yaitu ibunya. Lama-kelamaan Onang-onang mulai berkembang.Tidak saja sebagai ungkapanan kekeceewaan dan kerinduan terhadapa orang yang dikasihinya tetapi sekarang sudah berubah fungsi sebagai ungkapan kasih (kegembiraan) seperti mamasuki rumah baru, perkawinan, dan anak lahir.*" (Ritonga and Ridwan (2002:65).

The aimed of the writer to observed this is to analyzed the semantic meaning of the lyrics of the *Onang-onang* which is included by the types of lecixal relations and the classified these relationship, Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym, Meronymy, and Homonyms. According to Hurford (2007:1), semantic is the study of meaning in language, whereas lexical relations describe relationship among word meanings. There are several types of lexical relations, such as, homonymy, polysemy, synonymy, antonymy, hyponymy, andmeronymy (Saeed, 2003:63). Semantic is the main important in learning a language. Referred to the definition of semantics that is the study of meaning in language, the writer thinks that by deeply understand about semantics can drive us to well-communicate with other people who use the same language or even with the origin of those language. In this case is English.

In order to make the understandable in analyzed something in semantics, especially in analyzed the English song, the researcher have to considered about diction or word choice. Therefore, they always needed to develop their vocabulary and also hit the book about lexical relations. (Saeed, 2002:63) states that lexical relations describe relationship among word meaning. It is the study of how lexicon is managed and how the lexical meanings of lexical items are related each other. There are several types of lexical relations based on Saeed's theories, such as, homonymy, polysemy, synonymy, opposites (antonymy), hyponymy, and meronymy. On the other boat, there are some ways to develop vocabulary and study about lexical relations. One of example is by reading such as reading book, short story, newspaper, articles, fable or novel, song lyrics and others. However, this research only emphasizes on the song lyrics, especially from *onang-onang* of *Padang Lawas Utara* Regency.

In etymology, semantics is derived from the Greek 'semantikos', meaning significant. It could be from the Greek noun "sema" whichmeans sign or signal, and from the verb "semaiono" which means signal. The wordsemantic appears in French as sémantique, as used by Michel Bréal during the19th century, in his 1897 book published in Paris, Essai de sémantique, considered the first use of the term semantics in the modern sense. In linguistics, semantics is the subfield that is devoted to the study of meaning, as borne on the syntactic levels of words, phrases, and sentences. It is the study of interpretation of signs or symbols used in agents or communities within particular circumstances and contexts. Within

this view, sounds, facial expressions, body language, and proxemics have semantic (meaningful) content, and each comprises several branches of study.

Based on explanation above, the writer is interested to analyze the meaning of the *onang-onang* lyric in *Angkola-Mandailing* traditional wedding ceremony in *Kabupaten Padang Lawas Utara* used which was included by the types of lecixal relations and the classify these relationship, Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym, Meronymy, and Homonyms. According to Hurford (2007:1), semantic is the study of meaning in language, whereas lexical relations describe relationship among word meanings. There are several types of lexical relations such as, Synonym, Polysemy, homonymy, antonomy, hyponymy and meronymy (Saeed, 2003:63). This topic related to the study of meaning normally refers to Semantics. Semantics is the study of meaning in language. In linguistics, semantics is the subfield that is devoted to the study of meaning, as borne on the syntactic levels of words, phrases, sentences, and even larger units of discourse. As with any empirical science, semantics involves the interplay of concrete data with theoretical concepts. Traditionally, semantics has included the study of denotative meaning, Semantics is appropriated to be used on investigating the meaning of lyrics of songs because it deals with the meaning of language used by people in order to convey their intended meaning of speaking or message of a language used, Hasan (2008:16).

B. The Identification of The Problem

Based on the backround of the study, this study was identified as having relations to :

1. The types of lexical relations are found in the lyrics of *Angkola-Mandailing Onang-onang* tradition wedding ceremony in Padang Lawas Utara.

2. The dominant meaning types of lexical relations delivered of lyrics in *Angkola-Mandailing Onang-onang* tradition wedding ceremony in Padang Lawas Utara .

C. The Scope and Limitation

The scope this research is focussed about types of lexical relations in the lyrics of *Onang-onang* and the limitation this research in the *Angkola-mandailing* wedding ceremony.

D. The Formulation of The Problem

Based on the Backround of the study, the writer make the problem of this study are as the following:

1. What are the types of lexical relations used Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym , Homonyms and meronymy in the lyrics of *onang-onang*in *Angkola Mandailing* tradition wedding ceremony in *Padang Lawas Utara ?*

2. What the dominant meaning of Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym, Homonyms and Meronymy delivered of the lyrics in

Angkola-Mandailing Onang-onang tradition wedding ceremony in *Padang Lawas Utara ?*

E. The Objective of The Study

In accordance with the problem above, the objective of this study are:

1. To investigate types of lexical relations used in lyrics *Angkola-Mandailing Onang-onang* tradition wedding ceremony in Padang Lawas Utara ?

2. To describe what the dominant of meaning Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym , Homonym and Meronymy delivered of the lyrics in *Angkola-Mandailing Onang-onang* tradition wedding ceremony in Padang Lawas Utara ?

F. The Significant of The Study

This study was interested and challanging to discuss the semantic of *Onang-onang Angkola-Manadailing* used Hyponymy, Synonymy, Polysemy, Antonomy, Hyernym, Homonyms, and meronym because in Modern era so many young generation is begin to forget their culture where are came from. The finding of this study are expected to be relevant and useful in some theoritically and practically:

   a. Theoritically

It can be useful for Readers, Especially student of English Education to explore their knowledge about semantics, especially about types of lexicar relations and

to get attention for their environment or culture around. This study can significant for those who are interested in conducting the similiar study to explore the semantic theory . And it can be useful for young generation, who wants to know about the meaning Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym, Homonyms and Meronymy in the lyrics of *Onang-onang* tradition *Angkola-Mandailing* Wedding Ceremony.

b. Practically

1. The researcher was able to find semantics on *Onang-onang Angkola-Mandailing* Wedding Ceremony, especially about of types lexical relations which is Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym, Homonyms and Meronymy.

2. The researcher who interested in doing further researcher related to this research.

CHAPTER II

LITERATURE REVIEW

A. Theoritical Framework

In a research, theories are needed to explain some concepts in the research concern. The concept which is used must be clarified in order to have some perspective of implementation the field. The theoritical explanation on the concept that are used in this research will be presented. In ther word, the following is considered important to be discussed for clarifying the concept used or being discussed, so that reader will get point clearly.

1. Semantic Analysis

In linguistics, semantic analysis is the process of relating syntactic structures, from the levels of phrases, clauses, sentences and paragraphs to the level of the writing as a whole, to their language-independent meanings. It also involves removing features specific to particular linguistic and cultural contexts, to the extent that such a project is possible. The elements of idiom and figurative speech, being cultural, are often also converted into relatively invariant meanings in semantic analysis. Semantics, although related to pragmatics, is distinct in that the former deals with word or sentence choice in any given context, while pragmatics considers the unique or particular meaning derived from context or tone. To reiterate in different terms, semantics is about universally coded meaning, and pragmatics, the meaning encoded in words that is then interpreted by an audience.

Semantic analysis can begin with the relationship between individual words. This requires an understanding of lexical hierarchy, including hyponymy and hypernymy, meronomy, polysemy, synonyms, antonyms, and homonyms. It also relates to concepts like connotation (semiotics) and collocation, which is the particular combination of words that can be or frequently are surrounding a single word. This can include idioms, metaphor, and simile, like, "white as a ghost."

With the availability of enough material to analyze, semantic analysis can be used to catalog and trace the style of writing of specific authors.Harlow (2003:55) defined that analysis is a careful examination ofsomething in order to understand it better.

2. Semantic

Semantic is the technical term used to refer to the study of meaning, and, since meaning is a part of language, semantics is a part of linguistics (Palmer 1981: 1). Adisutrisno (2008:1) states that semantics was study of meaning in every language . It means semantics must and therefore included of the concept of sentences, word and utterances of course. And also, another hand semantics is proposed by Saeed (2009:3), semantics is the study of meaning communicated through language and semantics the study of meaning word and sentences. According to Hurford (2007:1), semantic is the study of meaningin language, whereas lexical relations describe relationship among word meanings. There are several types of lexical relations such as, synonym, polysemy, antonomy, hyponym,homonym and meronymy (Saeed, 2003:63).Therefore, semantic of the meaning of word it should be know and understood what the meanig in the

sentences. So, that is why semantics very important to learned. Palmer (1981:1) says that semantics is technical term used to refer the study of meaning.

Semantics is mainly concerned with a speakers competence to use the language systemin producing meaningfull utterances and processing (comprehending) untterances produced by other. An uncle who know you are studying linguistics this term asks you wheter there's a word to capture the relationships between word pairs such as uncle and nepwhew, student and teacher, doctor, and patient. "they are not opposites like hot and cold", he says, "but what are they? "what do you tell him?. Semantic is the systematic study of meaning and linguistic semantic is the study of how language organize and express meanings, semantics refers to meaning and meaning is so intangible that one group of linguistists, the stuctualism, preferred not to deal with it or rely on it at all.

Thus, these types of lexical relations hyponym, synonym antonymy, polysemy, hypernym, homonym and meronymy were be used to analyzed the language of *onang-onang.*

3. Types of Lexical Relations

Lexical relations describe relationship among word meaning. It is the study of how lexicon is managed and how the lexical meanings oflexical items are related each other. There are several types of lexical relations, such as, homonymy, polysemy, synonymy, antonymy, hyponymy, hypernym and meronymy. (Saeed, 2003:63) .

a. Hyponym

According to Megawati (2017:90) Hyponym is a subordinate, specific term whose referent is included in the referent of subordinate term. Look at the following example:

```
                    ┌─────────────────┐
                    │      Land       │            Subordinate
                    │  Trasnportation │
                    └────────┬────────┘
 Hipernim   ┌────────────┬───┴────┬─────────────┐
        ┌───────┐   ┌───────┐ ┌───────┐   ┌───────────┐
        │  Car  │   │  Bus  │ │ Truck │   │ Motorcycle│
        └───────┘   └───────┘ └───────┘   └───────────┘
```
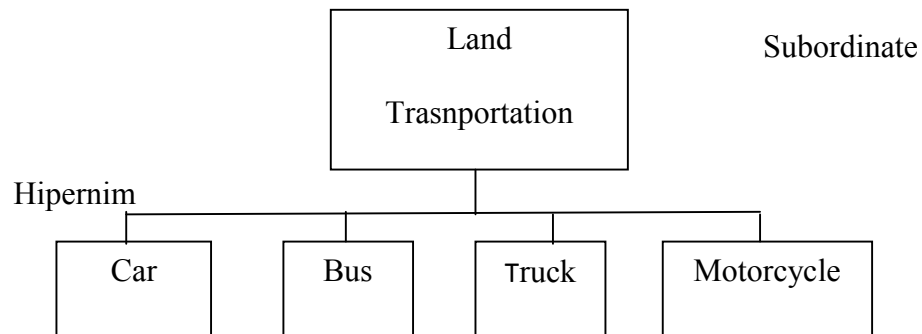
Hyponyms involved a specific-general relationship while meronyms involve a part whole relationship. Consider for example, the terms *mother, father,* and *parent.* The meaning of the term parent encompasses the meaning of *mother* (female parent) and *father* (male parent). Parent is the superordinate/general term, while mother and father are both hyponyms of the superordinate term *vehicle.* In contrast to hyponyms, which are a type / kind of their superordinate, meronyms of *face*, while *root,branch*, and *leaves* are all meronymsof three.

b. Synonymy

Synonyms is the label used by linguistics to express a relationship of similiaty in meaning. Most people think pf 'synonyms' a implying 'having the same meaning' but it is eas to show that synonymy is always partial, never complete. 'Tall' and 'high' are usually given as synonymy but we can have both:

1. A tall building and a high building

We cannot have both:

A *tall* boy and hihg boy

2. Buy and purchase

Buy a book and *purchase* product.

We can best define synonyms by saying it is the relationship in which two or more words are in free variation in all or most context (Megawati 2017:91).

c. Antonymy

According to Kreidler (1998:100), antonym is two sentences that differ in polarity like these are mutually contradictory. It means that, if one true, the other must be false. Two sentence thathave the same subject and have predicates. So, the relationship between the meaning of two words that have antonyms is two way. Antonyms are words which are opposite in meaning. The examples are: bad/good, near/far, give/receive.

d. Polysemy

Polysemy (from Greek Poly) =many, much and semy = meanig) to signal the fast that such words have multiple elated meanings. The same morpholigical word may have a range of different meanings as a glance at any dictionary will reveal. Polysemy, meaning 'many meaning'. is the name given to the study of this particular phenomenon (Megawati 2017:93).

The phenomenon of polysemy is not restricted to full words in English. Multiplicity of meaning is a very eneral characteristic of language and is found in prefixes as well as full words. Let us take 'un' for example. When it prefixes a

verb, it usually means 'reverse the action of the verb, it can mean ' deprive of this noun ': 'unhorse', 'unman', (that is, deprive of manly qualities).

Examples:

Head =The leader of group

head = the uppermost part of an animal's body

date = a thing we can eat

date = a point in time

date = day and month on a letter

date = even a person we like

foot = of person

foot = of bed

foot = of mountain

run = person does

run = water does

    e. Homonymy

Homonyms are unrelated sense of the same phonological word.The example is: the word bank (of a river), and bank (of a financial institution). (Saeed, 2003:63).

    f. Meronymy

Meronymy is a term used to describe a part-whole relationship between lexical items. Thus *cover* and *page* are meronyms of book. We can identify this relationship by using sentence frames like X is a part of Y, or Y has X, as in *A*

page ispart of a book, or *A book has pages.* Meronymy reflects hierarchical classifications in the lexicon some what liket axonomies: a typical system might be:

```
                            Car
          /        /         |      \          \
      wheel    engine      door    window     etc.
               /    \
          piston  valve etc.
```
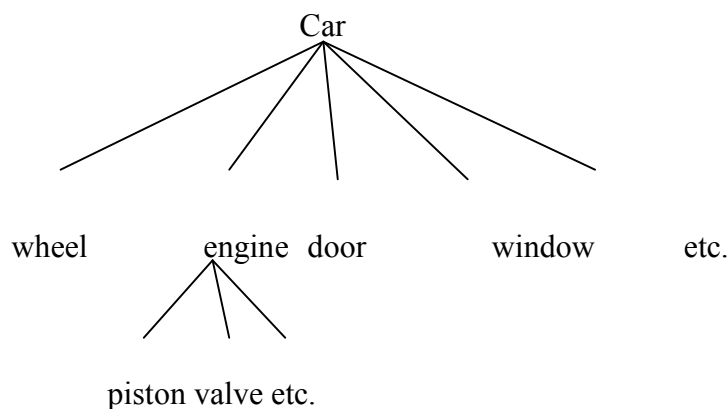
4. Mandailing Wedding Ceremony

Mandailing is a traditional cultural grup mainly living in the northen section of Sumatera Island, Indonesia. It's devided into 2 (two) major regions, namely *Mandailing Godang (Mandailing Besar;* living around agricultural areas and *Mandailing Julu/Ulu (Mandailing Hulu*/Kecil); living around plantation areas. The *Mandailing* were associated with the *Toba Batak* people instead of being recognized as distinct etnict minority. Consequently, they are identified between two cultural and ethnic identities, *Angkola-Mandailing and Batak-Mandailing.*

Mandailing community, like other *Batak* tribes, is patriachal, employing family names or *marga* (for male) and *Boru* (for female). There are only elevens of the; *Siregar, Hasibuan, Harahap, Dalimunthe, Matondang, Rangkuti, Batubara, Barus, Hutajulu, Parinduri, Pulungan, Rambe, Daulay, Pohan, Nasution, and Lubis* are considered as the biggest groups in *Mandailin*g clan. The mandailingnes

family is categorized as extended family. There will be other family members living together with the nuclear family, for intance, grandparents *(opung)*. Therefore, any custom activities always involve the whole familiy members, for example, wedding ceremony.

The wedding ceremony is one main traditional ceremony carried on *Mandailing* community as it will add the number of family members (the family binding/line), not only the bridgeroom themselves. Morever, there will be a sequence of events to be done during the procession and certainly, it requires the participation of all. One of the is *manortor* (dancing). It is danced by all the people attending the ceremony; young to old, men and women, even rich and poor. *Manortor* is an obligatory; an expression to show a way to gather and educate, especially for the youngers through the lyrics uttered by the old during *manortor* familiarly known as *onang-onang*.

5. Onang-Onang

Onang– onang is kind of songs that exist in North Padang Lawas. *Onang– onang* is played in traditional ceremony especially in wedding ceremony of North Padang Lawas ethnic community. North Padang Lawas ethnic community has its own customs, culture and language. They speak *Angkola-Mandailing* language. *Angkola-Mandailing* language itself is closely related to *Mandailing* and *Batak Toba* language. The researcher choose to analyze *Onang– onang* songs that played in North Padang Lawas Utara Regency.

"Onang-onang awalnya berasal dari kata 'inang' yang berarti 'ibu'. Dalam kisahnya dikatakan bahwa aa seorang anak yang merindukan ibunya dan akhirnya memamnggil sambil bernyanyi dengan mengatakan "Onang-onang". Oleh karena itu Onang-onang merupakan suatu pencetusan terhadapa kerinduan kepada orang yang dikasihinya yaitu ibunya. Lama-kelamaan Onang-onang mulai berkembang. Tidak saja sebagai ungkapan kekeceewaan dan kerinduan terhadapa orang yang dikasihinya tetapi sekarang sudah berubah fungsi sebagai ungkapan kasih (kegembiraan) seperti mamasuki rumah baru, perkawinan, dan anak lahir. " (Ritonga and Ridwan (2002:65).

Hutasuhut says that *Onang– onang* is a traditional arts in *Batak Angkola* ethnic community which is sung in the huge wedding celebration *(margondang)*. The implementation of *Onang– onang* usually accompanied by playing instrumental music namely *Gondang*. *Onang– onang* is a song that played in a traditional dance named *Tor tor*. *Tor tor* is always played by using *Gondang* and *Onang– onang*.

The lyric of *Onang– onang* always started by word *"oi sonang baya onang"*, that means "very happy to remember". The singer of *Onang– onang* is called *Paronang– onang*. *Paronang-onang* has to know the purpose of the ceremony, and he also has to know to whom he sing *Onang-onang*, because there is a different lyric of *Onang– onang* based on the subject that sing into. As a song *Onang– onang* does not have particular lyric, *Paronang– onang* compose the lyric of *Onang-onang* spontanically and in the form of poem, that is why before sing an *Onang– onang, Paronang– onang* should know the purpose of the ceremony, to

whom the *Onang– onang* will be intended, the background of the subject that in *Onang– onang*, because different person will have different *Onang– onang* lyric of songs. The lyric of *Onang– onang* song consist of 1) introduction, 2) the explanation of the purpose of the ceremony, 3) the explanation about the background of the *Tor – tor* dancer, 4) praise, 5) advice and 6) prayer or hope. *Paronang– onang* creates the lyric in form of verses that has deep meaning that describes the journey of the *Tor-tor* dancer life.

The wedding ceremony in North Padang Lawas Utara is called *"mata ni horja"* various kinds of *Tor– tor* dancing are presented, starting from *Tor– tor* ni *suhut, Tor – tor Anak Boru, Tor – tor Pisang Raut, Tor – tor Mora, Tor – tor Raja Panusunan Bulung, Tor- tor Naposo Nauli Bulung and closed by Tor- tor Bayo Pangoli and Boru Nadioli.* All those kinds of *Tor – tor* is accompanied by *Onang– onang* for *suhut, Onang– onang* for *Anak Boru, Onang– onang* for *Mora, Onang– onang* for *Raja Panusunan Bulung*, and *Onang– onang* for *Naposo nauli bulung* and *Onang – onang Bayo Pangoli* and *Boru Nadioli*. When the *Tor – tor Pisang Raut* is presented, its not accompanied by *Onang- onang*, the song that accompanied *Tor – tor Pisang Raut* is called *Endeng- endeng. Endeng- endeng* is kind of song that in form of funny poem to accompanied *Tor – tor PisangRaut*.

The social system in North Padang Lawas Utara is influenced by North Padang Lawas Utara cultural community which is known as *"Dalihan Natolu"*. *Lubis* said that *Dalihan Natolu* is a community of Mandailingnese cultural in society which is consist of *Suhut* and its *Kahanggi, Mora*, and Anak Boru .

Suhut and their *Kahanggi, Nasution* says that *Suhut* and *Kahanggi* is a grup of family that has same surename in a village as the founder of the village. *Suhut* are the parties that held the ceremony and *Kahanggi* is the brother or the cousin of the Suhut that has same surename. *Mora*, are the families of the girls in the marriage. *Anak Boru,* is the family that marrying a girl in one family in another word *Anak Boru* is a groom's family.

Practically, *Dalihan natolu* have same positions in the society, because a person can be a Suhut in their own ceremony, *Mora* for another family, and also can be *Anak boru* for another situation. In making decision, Dalihan natolu have the same rights, like three – foot furnace. two foots will not be useful if one foot is broken, same with the situation *Anak Boru* will be useless without *Mora* and Suhut. Besides *Suhut, Mora* and *Anak Boru* as major aspect of *Dalihan Natolu,* the social cultural community also have another terms to express their relationship in the community, they are *Pisang Raut* and *Kahanggi. Pisang Raut* is the niece and nephew of the *Suhu*t, in the wedding ceremony *Pisang Raut* also take a part as *Tortor* dancer which is accompanied by *Endeng- endeng Pisang Raut. Kahangg*i is the person that help *Suhut* in held the wedding ceremony. Similarly with *Pisang Raut, Kahanggi* also take part in wedding ceremony as *Tor- tor* dancer which is accompanied by *Onang– onang Kahanggi.*

A singer *(paronang-onang)* with different lyrics for each *tor-tor,* as described in the following translated text (lyrics) below:

Table 2.1. *Onang-onang* lyrics for *tor-tor raja-raja/namora-mora*

Mandailing Language	Indonesian Language	English Language
Ois ale baya onang !	Hei, "onang-onang"!	Hi, *"Onang-onang"!*
Santabi sapuluh noli marsantabi.	Maaf sepuluh kali maaf.	Forgive us many times.
Diaraja nadao dot nadonok.	Di raja yang jauh dan raja yang dekat.	Near and far kings.
Habang siorkor na songgop di ayu ara.	Terbang burung siorkor yang hinggap di kayu besar.	Fly the sparrow and perch on the big branch.
On mada raja namanortor.	Inilah raja yang menortor	These are the dancing kings. *(doing tor-tor)*
Tor-tor ni raja-raja.	Tor-tor untuk raja-raja	The dance for the kings.
Ois onang baya onang.	Hei, "Onang-onang"!	Hi, "Onang-onang"!
Ulang buse baya marjudion.	Jangan berjudi	Do not gamble.
Ulang buse baya	Juga tidak boleh	Do not the drugs.

marnarkobaon.	mengisap narkoba.	

Table 2.2 *Onang-onang* Lyrics for *tor-tor naposo/nauli bulung*

Mandailing Language	Indonesian Language	English Language
Ois onang baya onang!	Hei, "onang-onang"!	Hi, *"Onang-onang"!*
In male baya iba nai tor-tor nauli bulung naposo bulung.	Inilah Tor-tor nauli bulung (woman) dan naposo bulung (man).	This is*Tor-tor Nauli Bulung*and*Naposo Bulung.*
Namanortor bayo bayo Nasution na disembar boru Lubis.	Yang menortor laki-laki dari marga Nastution pasangannya perempuan marga Lubis.	The dancing man is *Nasution* together with his friend is *Lubis.*
Namanyembar bayo Matondang na disembar boru pulungan.	Yang menortor laki-laki dari marga Matondang pasangannya boru Pulungan.	Followed by another dancing man is *Matondang* and the dancing woman is *Pulungan.*
Sorop tujae amu sorop tujulu on.	Sama-sama kehulu dan kehilir.	Together go upstream and downstream.
Sada boru Suti dot	Perempuan marga	The woman are

boru Lubis on.	Nasution dan marga Lubis.	*Nasution* and *Lubis.*
Mala git ke tu jae dot tu julu tola.	Mau kehilir dan mudik boleh.	Let's go upstream and downstream together.
Tapi mangizin jolo tu ayah dot tu umak.	Tetapi harus meminta izin kepada ayah dan ibu.	But let's be for our parents agreement.
Dijago harga diri.	Dijaga nama baik.	Always keep the family's good name.
Tapi adong narina dilarang pemerintahan.	Tetapi sekarang ada yang dilarang pemerintah.	There are some forbidden by the govermntment.
Ulang kamu marmabuk hei Pulungan.	Jangan kalian bermabuk dengan perempuan boru Pulungan.	Do not get drunk and his couple is *Pulungan.*
Hei onang-onang.	Hei, Onang-onang"!	Hi, *"Onang-onang"!*

Table 2.3. *Onang-onang* lyrics for *andor soayu*

Mandailing Languages	Indonesian Languages	English Languages
Ois onang baya onang!	Hei, "Onang-onang"!	Hi, *"Onang-onang"!*
Parjolo ami marsantabion.	Di awal kami minta maaf.	Firstly, please forgive me.
Diraj-raja on.	Kepada raja-raja.	For the kings.
Raja nadao raja nadonokon.	Raja yang jauh dan raja yang dekat.	For and near.
Tarlobi-lobi raja dibagas nagodangon.	Terlebih kepada raja yang berada dirumah besar ini.	Especially for the king of this house.
Onma ibana tor-tor Anfor Soayu on.	Inilah tor-tor Andor Soayu.	This is *tor-tor Andor Soayu.*
Bayo Suti donganni boru Lubis on.	Laki-laki marga Nasution berpasangan dengan perrempuan marga Lubis.	The man is *Nasution* and his couple is *Lubis.*
Bayo Pulungan donganni boru Hasibuan on.	Laki-laki marga Pulungan berpsangan dengan perempuan marga Hasibuan.	Other man is *Pulungan* and his couple is *Hasibuan.*

Bayo Matondang donganni boru Pulungan on.	Laki-laki mara Matondang berpasangan dengan perempuan boru Pulungan.	And another is *Matondang* and his couple is *Pulungan*.
Hei Onang-onang	Hei, "Onang-onang"!	Hi, *"Onang-onang"!*

Table 2.4. *Onang-onang* lyrics for *tor-tor pengantin*

Mandailing Languages	Indonesian Languages	English Languages
Ile onang baya onang.	Hei, "Onang-onang"!	Hi, *"Onang-onang"!*
Tapukka ma le tajolo mulai on.	Mulailah kita buka dlu ini.	Let's open the ceremony first.
Inda asok majolo pikiri ada.	Pekan-pelan kita pikiri.	Think carefully.
Ulang inda maruba nian ale luai on.	Janganlah hendaknya ada berubah.	Hopefully, everything will carry on well.
Sian najolo indu inda sannarion.	Dari dulu sampai sekarang.	From past to present.
Sattabi inda jolo sappuluh on.	Maaf terlebih dahulu sepuluh kali maaf.	Firstly, forgive us many times.

Sappulu noli marsattabion.	Sepuluh kali mohon maaf	Forgive us many times.
Tujolo nadua le tolu on.	Kehadapan dua tiga (seluruh kerabat yang hadir).	Toward two, three (all coming families).
Lobi inda tarpasangapi on ois inda taronang ale baya onang.	Terlebih-lebih kehadaan yang dihormati.	Especially for the honoroud one.
Ille onnag baya onang.	Hei. "Onang-onang"!	Hi, *"Onang-onang"!*
Onma hape ni niettei.	Inilah maksud dari niat kami.	It is what to intend to.
Haroro inda paronang parumaeon on.	Menyambut kedatangan dari meanantu perempuan kami.	Welcoming our daughter in-law.
Parumaen sian Dolok Saribu on.	Menantu dari Dolok Seribu.	From *Dolok Saribu*.
Parumaen siakkaan on.	Menantu perempuan dari anak laki-laki tertua.	The oldest son's wife.
Ois inda taronang ale baya onang.	Hei, "Onang-onang"!	Hi, *"Onang-onnag"!*

Ille onang baya onang.	Hei, "Onang-onang"!	Hi, *"Onang-onang"!*
Haroro baya raja nagodang on.	Kedatangan raja yang besar ini.	The coming of great king.
Naro sian Dolok Saribu on	Yang datang dari Dolok Seribu.	From Dolok Saribu
On mada le inda mora name on..	Inilah mora kami ini.	She is our *Mora.*
Na maroban holong niroha.	Yang membawa kesenangan di hati.	Who brings happinies.
Ois inda taronang ale baya onang.	Hei, "Onang-onang"!	Hi, *"Onang-onang"!*

B. Relevance of Study

There are some studies related to this topic research which also discussed about shift which occur in the semantic theories. The first study which has relevance with this research was conducted:

1. Nor Muhammad Husein. 2019. *Semantic Analysis Of Lexical Relations In Muse Selected Song Lyric.* He found that semantic have several theories of semantic. for example, Semantic is the technical term used to refer to the study of meaning, and, since meaning is a part of language, semantics is a part of linguistics (Palmer 1981: 1). So, in this journal aimed to find out the types of lexical relations in Muse Selected Song Lyrics used descritvive

qualitative method. This research is different from the the first relevant of study. The different are the first study done by Nor Muhammad Husein is analyzed to find out the types of lexical relations in Muse Selected Song Lyrics and in this research anlayzed to find out the types of lexical relation in *Onang-onang* Lyrics of *Angkola-Mandailing* Wedding Ceremony. Event though they are different, they are have relation between this journal and this research. Both of the research used descriptive qualitative method.

2. Silalahi, Roswita, Nasution, Ely Hayati, Harahap, Anna Leli. 2019. *Onang-onang: Angkola-Mandailing Oral Tradition (Viewed from Culture, Local Wisdom and Education Perspectives)*. They found that *Onang-onang* is one of maintained oral tradition in *Angkola-Mandailing* as the lyrics expressed, the attributes used and the performance done *(manortor)* involve the participation of the community nowdays in order to educate the young generations to sustain the local wisdom empowering the local culture. So, in this research are different between this journal. In this journal aimed to investigated *onang-onang*, an *Angkola-Mandailing* oral tradition viewed from culture , local wisdom and education perspectives and in this research aimed to analyzed the types of lexical relations in *Onang-onang* Lyrics of *Angkola-Mandailing* Wedding Ceremony. And the relation between this journal and this research are both of the research used *onang-onang* lyrics *Agkola-Mandailing* as object of research.

3. Megawati., M. Pd. 2017. *Introduction To Linguistic*. She is found that the seven types of lexical relations such as lexical relations, such as, synonym,

antonymy, Polysemy, homonymy, hypernym, hyponym and meronymy. This research aimed to analyzed the types of lexical relations and in this book were done by Megawati discussed about lexica realtion. So, the relation between this book and this research are to completed analzed the lexical relations.

Based on the relevant studies above, needed theories to study and to find out the types of lexical relations homonymy, polysemy, synonymy, antonymy, hyponymy, hypernym and meronymy in lyrics *Onang-onang* so that the meaning or types of lexical relations through theory's Saeed has function and clear object. So, i that find the benefit from the research as reference and what the different of the concept when a researcher try to anlysized about semantic especially types of lexical relations homonymy, polysemy, synonymy, antonymy, hyponymy, hypernymy and meronymy .

4. Conceptual Framework

Semantics is proposed by Saeed (2009:3), semantics is the study of meaning communicated through language and semantics the study of meaning word and sentences. Therefore, in semantics the meaning of word must be well understood for instance, if we do not know words in sentence (orword) means, i.e what it counts as equivalent of the language concerned. (Hurford and Heasley as cited by Ridwan Nurlaela,1983:3). So that is why semantics is quite necessary and important tobe learnt. Palmer (1981:1) says that semantics is technical term used torefer the study of meaning.So that we know better in term of the meaning that

was created and contained in the *Onang-onang Angkola-Mandailing* Wedding Ceremony according to the scope of the study semantic theories. The researcher analysis from the semantic fields especially the seven types of meaning in *Onang-onang Mandailing* Culture . Therefore, this study will show that meaning the lyrics of *Onang-onang* in the important meaning to understand through the seven types of lexical relations synonym, polysemy antonymy, homonymy, hypernym, hyponymy and meronymywas taken from the lyric of *onang-onang*.

CHAPTER III

METHOD OF RESEACH

A. Location of Research

This study was categorized as the library research, it means that the research will be conducted in some place that enables the researcher to get the data, doing the analysis and draw the conclusion from the analysis.

B. Data and Source of Data

The source of data got in the lyrics of *onang-onang* from *Angkola-Mandailing* especially in *Gunung Tua* City which there *Onang-onang* of *Padang Lawas Utara* Regency. And data lyrics got in the journal 2nd International Conference on Social and Political Development (ICOSOP 2017) especially about Semantic Analysis on *Onang-onang* of *Angkola-Mandailing* Wedding Ceremony.

C. Research Design

This research was conducted by applying Qualitative method. This research defined to find out semantic meaning which is the seven types of Lexical Relations synonym, antonymy, polysemy, hyponymy, hypernymy, homonymy and meronymy by Saeed theoeries in the lyrics of *onang-onang* in *Angkola-Mandailing* region. Moleong (2003:3) defined qualitative research as the research procedure that produces descriptive data in written or spoken word from the attitude that can be observed. Accordingly, a qualitative research deals with words

and pictures, not numbers (Bogdan and Biklen, 2007). Meanwhile, a descriptive method is an investigation focussed on relations that exist, opinions uttered and processes that are going on, evident or trends concerned with the current condition (Best and Kahn, 1989). Thus, descriptive qualitative was used to analyze the data.

D. Reseach Instrument

The instrument in this research is the researcher herself, data sheets, and related references. In this research, the researcher acts as the planner, data collector, data analysis and data interpreter in the analysis result. Meanwhile, in conducting this study, the researcher used some additional instruments, such as dictionaries and a computer with related software to collect and classify the data.

E. Technique of Collecting the Data

The technique of collecting the data will be done by the researcher taking all data that are suitable to the criteria and supported the research questions. All the data are then put in the data table. In the meantime, the chosen data led to the focus of the study. In collecting the related data, the researcher reads lyris of *Onang-onang* the Batak version, Indonesian version and English version of the lyrics *onang-onang*.

F.   The Technique of Analyzing the Data

In doing analysis, the researcher compared the studies of some previous researcher which have the same case as this study and the anlaysis will be done by referring theory by Miles, Huberman 2014: 14 the following steps.

1. Reduction the data; refers to the process of selecting, simlying, abstracting, and trasforming data close to the whole of the field notes in writing, interview, documents and ther emprical material.

2. Displays the data; through a lyrics of *onang-onang* into Batak version, Indonesian version, and English version.

3. Drawing if the conclusion and verification data; has take with correct and get the meaning again the data.

BAB IV

RESEARCH FINDINGS

A. Data

The source of data in this research was taken from the *onang-onang* lyrics in 2nd International Conference on Social and Political Development (ICOSOP 2017) volume 136 and collected the document with the lyrics of the *onang-onang* in internet. And for this data will made in two version Batak version and English Version.

B. Data Analysis

After collecting the data, they were classified based on the Saeed theory. Saeed classified semantic analysis functions into seven types such as synonym, antonymy, polysemy, hyponymy, hypernymy, and meronymy by Saeed theories. The analysis of the *onang-onang* lyrics was done by anlayzing the lyrisc on *onang-onang* of *Angkola-Mandailing* Wedding Ceremony. Then, the whole types of lexical relations such as synonym, antonymy, homonymy, hyponymy, polysemy, hypernim and meronymy were counted. All the data analysis can be seen below.

In this chapter, the writer demonstrated the findings of the research by discussed the analysis of Descriptive Analysis on the used seven lexical relations of the *onang-onang* lyrics in *Angkola-Mandailing* Wedding Ceremony.

C. Profile of The Lexical Relations

1. Synonym

Types of synonym that was findings in *onang-onang* lyrics are in the following data:

Table 4.1 Types of Synonym

NO	Types of Lexical Relations	Data		Tittle
		Batak Version	**English Version**	
1.	Synonym	*Namanortor bayo bayo* **Nasution** *na disembar* **boru Lubis**.	The dancing man is **Nasution** together with his friend is **Lubis.**	*Onang-onang* lyrics for *tor-tor NaposoBulung* and *Nauli Bulung*
2.		*Namanyembar bayo* **Matondang** *na disembar boru* **Pulungan**	Followed by another dancing man is **Matondang** and the dancing woman is **Pulungan**	*Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung*
3.		*Sada boru*	The women are **Nasution** and	*Onang-onang* lyrics for *tor-*

		suti dot boru *lubis* on	***Lubis***	*tor Naposo Bulung* and *Nauli Bulung.*
4.		*Bayu* ***Suti*** *dongan ni boru* ***Lubis*** *on.*	The man is ***Nasution*** and his couple is ***Lubis***	*Onang-onang* lyrics for *tor-tor Andor Soayu.*
5.		*Bayo* ***Pulungan*** *dongan ni boru* ***Hasibuan*** *on.*	Other man is ***Pulungan*** and his couple is ***Hasibuan****.*	*Onang-onang* lyrics for *tor-tor Andor Soayu.*
6.		*Bayo* ***Matondang*** *dongan ni boru Pulungan.*	And another is ***Matondang*** and his couple is ***Pulungan.***	*Onang-onang* lyrics for *tor-tor Andor Soayu.*

The Discussion:

a. ***Nasution*** and ***Lubis*** words are the name of the clan name for the area of South Sumatra in the North where ***Nasution*** and ***Lubis*** in the No. 1 section *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung* which means they are both clans. That clan on Thesaurus.com was found that He was the chieftain of a clan that spread over down and Antrim. It was like being the head of a clan, the General told himself, and he liked it.

b. ***Matondang*** and ***Pulungan*** words are the name of the clan name for the area of South Sumatra in the North where *Matondang* and *Pulungan* in the No. 2 section *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung* which means they are both clans. That clan on Thesaurus.com was found that He was the chieftain of a clan that spread over down and Antrim. It was like being the head of a clan, the General told himself, and he liked it.

c. ***Nasution*** and ***Lubis*** words are the name of the clan name for the area of South Sumatra in the North where *Nasution* and *Lubis* in the No. 3 section *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung* which means they were both clans.That clan on Thesaurus.com was found that He was the chieftain of a clan that spread over down and Antrim. It was like being the head of a clan, the General told himself, and he liked it.

d. ***Pulungan*** and ***Hasibuan*** words are the name of the clan name for the area of South Sumatra in the North where *Pulungan* and *Hasibuan* in the No. 4 section *Onang-onang* lyrics for *tor-tor Andor Soayu* which means they are

both clans.That clan on Thesaurus.com was found that He was the chieftain of a clan that spread over down and Antrim. It was like being the head of a clan, the General told himself, and he liked it.

e. ***Matondang*** and ***Lubis*** words are the name of the clan name for the area of South Sumatra in the North where *Matondang* and *Lubis* in the No. 5 section *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung* which means they are both clans.That clan on Thesaurus.com was found that He was the chieftain of a clan that spread over down and Antrim. It was like being the head of a clan, the General told himself, and he liked it.

The types of Antonym that founded in *onang-onang* lyrics are in the following data:

Table 4.2 Types of Antonym

NO	Types of Lexical Relations	Data		Tittle
		Batak Version	**English Version**	
1.	Antonym	Diaraja na **dao** dot **nadonok**.	**Near** and **far** kings.	*Onan-onang lyrics for tor-tor Raja-raja/Namora-mora*

2.		*Habang siorkor na**songgop** di ayu ara.*	**Fly** the sparrow and **perch** on the big branch	*Onan-onang* lyrics for *tor-tor Raja-raja/Namora-mora*
3.		*On male baya iba nai tor-tor **nauli bulung naposo bulung***	This is *Tortor* **Nauli Bulung** *and* **Naposo Bulung**	*Onan-onang* lyrics for *tor-tor Naposo Bulung and Nauli Bulung*
4.		*Namanortor **bayo bayo Sution** na disembar **boru Lubis.***	The dancing **man is Nasution** together with **his friend is Lubis**	*Onan-onang* lyrics for *tor-tor Naposo Bulung and Nauli Bulung*
5.		*Namanyembar **bayo Matondang** na disembar **boru Pulungan***	Followed by another dancing **man** is Matondang and the dancing **woman** is Pulungan	*Onan-onang* lyrics for *tor-tor NaposoBulung and Nauli Bulung*

6.		*Sarop tu **jae** amu sarop tu **julu** on*	Together go **upstream** and **downstream.**	*Onan-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung*
7.		*Mala git ke tu **jae** dot tu **julu** tola.*	Let's go **upstream** and **downstream** together.	*Onan-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung*
8.		*Raja **nadao** raja **nadonokon.***	**Far** and **near**	*Onang-onang* lyrics for *tor-tor Andor Soayu*
9.		***Bayu Suti*** *dongan ni **boru Lubis** on.*	The **man is Nasution** and **his couple is Lubis**	*Onang-onang* lyrics for *tor-tor Andor Soayu*
10.		***Bayo Pulungan*** *dongan ni **boru** Hasibuan on.*	Other **man is Pulungan** and **his couple is Hasibuan**.	*Onang-onang* lyrics for *tor-tor Andor Soayu*

11.		*Bayo Matondang dongan ni boru Pulungan*	And **another is Matondang** and his couple is Pulungan	*Onang-onang* lyrics for *tor-tor Andor Soayu*
12.		*Sian najolo indu inda sannari on.*	From **past** to **present**	*Onang-onang* lyrics for *tor-tor Pengantin*

The Discussion:

a. In the *onang-onang*lyrics *tor-tor* for Kings number 1 and 8 there is an Antonym connection. There are words near and far that have inversely proportional meanings. **Near** means short distance in space or time. While **Far** means more distant at the furthest point a palticular direction:the-end of the street (Oxford Pocket Dictionary 155:285).

b. In the lyrics of *Onang-onang* Lyrics for Kings there is an antonym relationship in number two. **Fly** means insect with two wings. While **perch** means (of a bird) land and stay on a branch (Oxford Pocket Dictionary 166:317).

c. In the lyrics of the *Onang-onang* Lyrics for *Naposo Bulung* and *Nauli Bulung* section there is an anonymous relationship at number 3. *Naposo Bulung* is a nickname for village youth and *Nauli Bulung* is a nickname for a village girl. ***Naposo Bulung / youth*** means time or state of being

young,young man. While *Nauli Bulung* / **girl** means young woman (Oxford Pocket Dictionary 180:504).

d. In the lyrics of the *Onang-onang* Lyrics for *Naposo Bulung* and *Nauli Bulung* section there is an Antonyms relationship at number 4,and 5. And 9, 10, and 11 in the *Onang-onang* lyrics for *tor-tor Andor Soayu.* **Man** means adult male human being, human being as a group.While **Woman** means adult female human being, women in general (Oxford Pocket Dictionary 260:498).

e. In the lyrics of the *Onang-onang* Lyrics for *Andor Soayu* section there is an anonymous relationship at number 6 and 7. **Upstream** means along a river; in the opposite direction from the way the water flows. While **Downstream** means in the direction in which a river flows (Oxford Pocket Dictionary 474:130).

f. In the lyrics of the *Onang-onang* Lyrics for *Pengantin* section there is an anonymous relationship at number 12. **Past** means gone by in time; of the time before the present:in-years. While **Present** means existing or happening now;the-government (Oxford Pocket Dictionary :338).

The types of Polysemy that was founded in *onang-onang* lyrics are in the following data:

4.3 Types of Polysemy

NO	Types of Lexical Relations	Data		Tittle
		Batak Version	**English Version**	
1.	Polysemy	***Santabi** sapulu noli marsantabi*	Forgive us many **times**	*Onang-onang lyrics for tor-tor Raja-raja/Namora-mora.*
2.		***Mala git** ke tu jae dot tu julu tola.*	**Let's** go upstream and downstream together.	*Onang-onang lyrics for tor-tor Naposo Bulung and Nauli Bulung.*
3.		***Mala git** ke tu jae dot tu julu tola.*	But **let's** beg for our parents' agreement.	*Onang-onang lyrics for tor-tor Naposo Bulung and Nauli Bulung.*
4.		Ulang **giot**	Do not **get**	*Onang-onang*

		kamu marmabuk	drunk	lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung*
5.		***Tapuka male*** *tajolo mulai on*	**Let's** open the **ceremony** first	*Onang-onang lyrics for tor-tor for Pengantin.*

The Discussion:

a. In the *onang-onang* lyrics for the kings there is polysemy at number one. Like **times** which means the first for what is measured in minutes, hours, days, example: went by we saw less than each other and the second for the time shown on o clock in minutes and hours, for example what time is it? the third time when sth happens or when sth should happen, for example What time do you finish work ? (Oxford Pocket Dictionary 452:453).

b. In the *onang-onang* lyrics section for *Naposo bulung* and *Nauli Bulung* number two and three there and five for *tor-tor pengantin*is polysemy. **Lets** means allow to do sth or sth to happen, example we let him. And to allow sb / sth to go some where, for example: where let me into the house and can also be used for making suggestions or offers, for example: lets go !, Here let me do it (Oxford Pocket Dictionary:246).

c. In the *onang-onang* lyrics section for *Naposo bulung*and *Nauli Bulung* number four there is polysemy. **Get** means receive sth: example get a letter. Receive sth as a punishment, for example get six months, or can also be used to reach particular state or condition. Example: get the children ready for school Oxford Pocket Dictionary:179).

The types of Homonym that was founded in *onang-onang* lyrics are in the following data:

<div align="center">4.4 Types of Homonym</div>

No	Types of Lexical Relations	Data		Tittle
		Batak Version	**English Version**	
1.	Homonym	*Habang siorkor **na songgop** di **ayu ara***	Fly the sparrow and **perch** on the big **branch.**	*Onang-onang* lyrics for *tor-tor* Raja-raja/Namora-mora.
2.		*Sarop tu **jae** amu sarop tu **julu** on*	Together go **upstream** and **Downstream**	*Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung*

No.		Source Language	Target Language	Note
3.		*Mala git ke* **tu jae** *dot* **tujulu** *tola.*	Let's go **upstream** and **downstream** together	*Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung*
4.		**Onma** *ibanai tor-tor Andor Soayu on*	**This is** tortor Andor Soayu	*Onang-onang* lyrics for *tor-tor Andor Soayu*
5.		*Bayu Suti dongan* **ni** *boru Lubis* **on**.	The man **is** Nasution and **his** couple **is** Lubis	*Onang-onang* lyrics for *tor-tor Andor Soayu*
6.		*Bayo Pulungan dongan* **ni** *boru Hasibuan* **on**	Other man **is** Pulungan and **his** couple **is** Hasibuan	*Onang-onang* lyrics for *tor-tor Andor Soayu*
7.		*Bayo Matondang dongan* **ni** *boru*	And another **is** Matondang and **his** couple **is** Pulungan.	*Onang-onang* lyrics for *tor-tor Andor Soayu*

		Pulungan		

The Discussion

a. In the *onang-onang* lyrics number 1 entittled *Onang-onang* lyrics for *tor-tor Raja-raja/Namora-mora*. In the *onang-onang* lyrics there is a homonym. Both of these verses have homonymy relations, Because Perch and Branch have the same phonological. **Perch (p3:tf)** means land and stay on a branch, and **branch (bra:ntf)** means part of tree growing out from a trunk (Oxford Pocket Dictionary 45:317).

b. In the *onang-onang* lyrics number 2 and 3 entittled *Onang-onang* lyrics for *tor-tor Naposo* and *Nauli Bulung.* In the *onang-onang* lyrics there is a homonym. Both of these verses have homonym relations, Because upstream and downstream have same phonological. **Upstream (,Ap'stri:m)** means along a river, in the opposite direction from the way the water flows, and **downstream (daun'stri:m)** means in direction in which a river flows (Oxford Pocket Dictionary 130:474).

c. In the *onang-onang* lyrics number 4 entittled *Onang-onang* lyrics for *tor-tor Andor Soayu*In the *onang-onang* lyrics there is a homonym. Both of these verses have homonym relations, Because This and His have same phonological. **This (diz)** means (being) the person or thing nearby, named or understood, and **is (iz)** (Oxford Pocket Dictionary230:449).

d. In the *onang-onang* lyrics number 5, 6 and 7 entittled *Onang-onang* lyrics for *tor-tor Andor Soayu* In the *onang-onang* lyrics there is a homonym.

Both of these verses have homonym relations, Because is and His have same phonological. **Is (iz),** and **His (hiz)** means det of or belonging to him (Oxford Pocket Dictionary 204:449).

The types of Hyponymy and Hypernymthat was founded in *onang-onang* lyrics are in the following data:

4.5 Types of Hyponymy and Hypernym

No	Types of Lexical Relations	Data		Tittle
		Batak Version	**English Version**	
1.	Hyponymy	*Namanortor **bayo bayo Sution** na disembar boru Lubis*.	The dancing **man** is **Nasution** together with his friend is **Lubis.**	*Onang-onang lyrics for tor-tor Naposo Bulung and Nauli Bulung*
2.		*Namanyembar **bayo Matondang** na disembar **boru Pulungan***	Followed by another dancing **man** is **Matondang** and the	*Onang-onang lyrics for tor-tor Naposo Bulung and Nauli Bulung*

			dancing **woman** is **Pulungan.**	
3.		*Sada* **boru suti** *dot* **boru lubis** *on*.	The **women** are **Nasution** and **Lubis**	*Onang-onang* lyrics for *tor-tor Naposo Bulung and Nauli Bulung*
4.		***Bayu Suti*** *dongan ni* ***boru Lubis*** *on*.	The **man** is **Nasution** and his couple is **Lubis**	*Onang-onang* lyrics for *tor-tor Andor Soayu*.
5.		***Bayo Pulungan*** *dongan ni* ***boru Hasibuan*** *on*.	Other **man** is **Pulungan** and his couple is **Hasibuan**	*Onang-onang* lyrics for *tor-tor Andor Soayu*.
6.		***Bayo Matondang*** *dongan ni* ***boru Pulungan***.	And another is **Matondang** and his couple is **Pulungan**	*Onang-onang* lyrics for *tor-tor Andor Soayu*

The Discussion

a. In the *onang-onang* lyrics number 1 entittled *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung* In the *onang-onang* lyrics there is a Hyponym. The word of **man** in this part means is the surname which is the Hypernym and the Hyponym is ***Nasution***. And His friend is means here is **woman** means Hypernymnya and ***Lubis*** is the Hyponym.

b. In the *onang-onang* lyrics number 2 entittled *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung* In the *onang-onang* lyrics there is a Hyponym.The word of **man** in this part meansis the surname which is the Hypernym and the Hyponym is ***Matondang.*** And **woman** means the Hypernym and ***Pulungan*** is the Hyponym.

c. In the *onang-onang* lyrics number 3 entittled *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung* In the *onang-onang* lyrics there is a Hyponym. The word of **woman** in this part means is the surname which is the Hypernym and the Hyponym is ***Nasution*** and ***Lubis.***

d. In the *onang-onang* lyrics number 4 entittled *Onang-onang* lyrics for *tor-tor Andor Soayu*In the *onang-onang* lyrics there is a Hyponym.The word of **man** in this part means is the surname which is the Hypernym and the Hyponym is ***Nasution***. And **woman** means the Hypernym and ***Lubis*** is the Hyponym.

e. In the *onang-onang* lyrics number 5 entittled *Onang-onang* lyrics for *tor-tor Andor Soayu*In the *onang-onang* lyrics there is a Hyponym.The word of **man** in this part means is the surname which is the Hypernym and the

Hyponym is ***Pulungan***. And **woman** means the Hypernym and ***Hasibuan***
is the Hyponym.

f. In the *onang-onang* lyrics number 6 entittled *Onang-onang* lyrics for *tor-
tor Andor Soayu* In the *onang-onang* lyrics there is a Hyponym. The word
of **man** in this part means is the surname which is the Hypernym and the
Hyponym is ***Matondang***. And **woman** means the Hypernym and
Pulungan is the Hyponym.

The types of Meronymy that was founded in *onang-onang* lyrics are in the
following data:

4.6 Types of and Meronymy

NO	Types of Lexical Relations	Data		Tittle
		Batak Version	**English Version**	
1.	Meronymy	***Habang siorkor na songgop*** *di ayu ara.*	**Fly** the **sparrow** and **perch** on the big branch	*Onang-onang* lyrics for *tor-tor* Raja-raja/Namora-mora
		In male baya	This is ***Tor-***	*Onang-onang*

2.		*iba nai **tor-tor nauli bulung naposo bulung.***	***tor Nauli Bulung** and **Naposo Bulung**.*	lyrics for *tor-tor Naposo bulung and Nauli Bulung.*
3.	.	*Namanortor bayo **bayo Nasution** na disembar **boru Lubis***	The dancing **man** is **Nasution** together with his friend is **Lubis.**	*Onang-onang lyrics for tor-tor Naposo bulung and Nauli Bulung*
4.		*Namanyembar **bayo Matondang** na disembar **boru pulungan**.*	Followed by another dancing **man** is **Matondang** and the dancing **woman** is **Pulungan.**	*Onang-onang lyrics for tor-tor Naposo bulung and Nauli Bulung*
5.		*Sada **boru Suti** dot **boru Lubis** on.*	*The **woman** are **Nasution** and **Lubis***	*Onang-onang lyrics for tor-tor Naposo bulung and*

				Nauli Bulung
6.		*Onma ibana* **tor-tor Andor Soayu** *on.*	This is ***tor-tor Andor Soayu.***	*Onang-onang lyrics for tor-tor Andor Soayu*
7.		*Sada* **boru Sutidot boru Lubis** *on.*	The **man** is **Nasution** and his couple is **Lubis.**	*Onang-onang lyrics for tor-tor Andor Soayu*
8.		**Bayo Pulungan** *donganni* **boru Hasibuan** *on.*	Other **man** is **Pulungan** and his couple is **Hasibuan**.	*Onang-onang lyrics for tor-tor Andor Soayu*
9.		**Bayo Matondang** *donganni* **boru Pulungan** *on.*	And another **Man**is **Matondang** and his couple is **Pulungan**	*Onang-onang lyrics for tor-tor Andor Soayu.*
		.Parumaen *siakkaan on.*	The oldest **son's wife.**	*Onang-onang lyrics for tor-*

10.				*tor Pengantin*

The Discussion:

a. In the *onang-onang* lyrics number 1 entittled *Onang-onang* lyrics for *tor-tor Raja-raja/Namora-mora* In the *onang-onang* lyrics there was a Meronymy. The word of ***Fly* and *Perch*** means meronymy from **Sparrow**

b. In the *onang-onang* lyrics number 2 entittled *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *nauli Bulung*In the *onang-onang* lyrics there was a Meronymy. The word of ***Nauli Bulung* and *Naposo bulung*** *means the kinds of **Tor-tor** from Meronymy.*

c. In the *onang-onang* lyrics number 3 entittled *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *Nauli Bulung*In the *onang-onang* lyrics there was a Meronymy. The word of **Man** and **Woman** means *Nasution* **and** *Lubis* from Meronymy.

d. In the *onang-onang* lyrics number 4 entittled *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *nauli Bulung*In the *onang-onang* lyrics there was a Meronymy. The word of ***man and woman*** means Meronymy from ***Matondang*** and ***Pulungan.***

e. In the *onang-onang* lyrics number 5 entittled *Onang-onang* lyrics for *tor-tor Naposo Bulung* and *nauli Bulung*In the *onang-onang* lyrics there was a Meronymy. The word of ***woman*** means Meronymy from*Nasution*and ***Lubis.***

f. In the *onang-onang* lyrics number 6 entittled *Onang-onang* lyrics for *tor-tor Andor Soayu* In the *onang-onang* lyrics there was a Meronymy. The word of **Tor-tor** means Meronymy from **Andor Soayu.**

g. In the *onang-onang* lyrics number 7 entittled *Onang-onang* lyrics for *tor-tor Andor Soayu*In the *onang-onang* lyrics there was a Meronymy. The word of **man** and **woman** means Meronymy from **Nasution** and **Lubis.**

h. In the *onang-onang* lyrics number 8 entittled *Onang-onang* lyrics for *tor-tor Andor Soayu*In the *onang-onang* lyrics there wasa Meronymy. The word of **man and woman** means Meronymy from **Pulungan** and **Hasibuan.**

i. In the *onang-onang* lyrics number 9 entittled *Onang-onang* lyrics for *tor-tor Andor Soayu*In the *onang-onang* lyrics there was a Meronymy. The word of **man and woman** means Meronymy from **Matondang** and **Pulungan**

j. In the *onang-onang* lyrics number 10 entittled *Onang-onang* lyrics for *tor-tor Pengantin* In the *onang-onang* lyrics there was a Meronymy. The word of **Wife** means Meronymy from **son's.**

D.The Most Dominant Use of Lexical Relations

After researchers analyzed the data, the authors find the following data:

Table 4.7 Types of Lexical Relations

NO.	Types of Lexical Relations	Result
1.	Synonym	5
2.	**Antonym**	**12**
3.	Polysemy	5
4.	Homonym	7
5.	Hyponym	6
6.	Hypernym	6
7.	Meronymy	10
Total		51

E. Research Findings

The total amount of data found in the *Onang-onang* lyrics of the *Angkola-Mandailing* Wedding Ceremony was 51 types of Lexical Relations. Total Synonyms found in the lyrics of *onang-onang* are 5 types of data. Total Antonym found in the lyrics of *onang-onang* are 12 types of data. Total Polysemy found in the lyrics of *onang-onang* are 5types of data. Total Homonym found in the lyrics of *onang-onang* are 7 types of data. Total Hyponym found in the lyrics of *onang-onang* are 6 types of data. Total Hypernym found in the lyrics of *onang-onang* are 6 types of data. Total Meronymy found in the lyrics of *onang-onang* are 10 types of data.

BAB V

CONCLUSIONAND SUGGESTIONS

A. Conclusion

Based on the data presented earlier, it can be concluded that in chapter 1 there are 2 questions: What are the types of lexical relations used Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym, Homonyms and Meronymy in the lyrics of the *onang-onang* in *Angkola Mandailing* tradition wedding ceremony in *Padang Lawas Utara*? and What are the dominant meanings of Hyponymy, Synonymy, Polysemy, Antonomy, Hypernym, Homonyms and Meronymy delivered of the lyrics in *Angkola-Mandailing Onang-onang* tradition wedding ceremony in North Padang Lawas ?.

The author found several types of types of Lexical Relations namely 7 types of Lexical Relations, Synonym, Antonym, Polysemy, Homonym (Homophone Homograph), Hyponymy, Hypernym and Meronymy. But in the *onang-onang* lyrics there is only one type of Lexical Relations that is more dominant, Antonym, as many as 12 words Antonym out of 51, the total number of Lexical Relations. As we have seen, Antonym is two sentences that differ in polarity such as these are mutually contradictory. It means that, if one is true, the other must be false. For Example, **Fly** the sparrow and **perch** on the big branch, then that is what is called an Antonym.

B. Suggestion

1. For readers, it is hoped that this research can benefit and increase knowledge about semantics. Especially about Lexical Relations.

2. For further researchers, it is expected to provide benefits and can be used as a reference for other research. Especially for those who are interested in the semantic world.

3. For writers, it is expected to be beneficial in deepening their knowledge in the semantic field.

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APPENDIXES

Onang-onang Lyrics for *Tor-tor Raja-raja/Namora-mora*

Oisle ale baya onang!

Sattabi sappuluh noli marsattabi

Diraja nadao dohot nadonok

Habang siorkor nasonggop di ayu ara

On mada raja namanortor

Tor-tor ni Raja-raja

Ois onang baya onang.

Ulang buse baya marjudion

Ulang buse baya marnarkobaon

<u>*Onang-onang*</u> Lyrics for *Tor-tor Naposo/Nauli Bulung*

Ois onang baya onang!

On male baya ibanai tor-tor nauli bulung naposo bulung

Namanortor bayo Nasution nadisembar boru Lubis

Namanyembar bayo Matondang na doisembar boru Pulungan

Sorop tujae sorop tujulu on

Mala git ke tu jae dot tujulu on

Sada boru Suti dot boru Lubis on

Mala git ke tu jae dot tujulu tola

Tai mangizin jolo tu ayah dot umak

Dijago harga diri

Tai adong sonnari narina dilarang pemerintahan

Ulang hamu marmabuk hei Pulungan

Hei Onang-onang!

Onang-onang Lyrics for *Tor-tor Andor Soayu*

Ois onang baya onang!

Parjolo ami marsattabion

Diraja-raja on

Raja nadao dot nadonokon

Tarlobi-lobi raja dibagas nagodangon

Onma ibana tor-tor Andor Soayu on

Bayo Suti donganni boru Lubis on

Bayo Pulungan donganni boru Hasibuan on

Bayo Matondang donganni boru Pulungan on

Hei Onang-onang!

Onang-onang Lyric for *Tor-tor Pengantin*

Ile baya onang baya onang

Tapukka ma le tujulo mulai on

Inda asok majolo pikirida

Ulang inda maruba nian alei luai on

Sian najolo indu inda sannarion

Sattabi inda jolo sappuluh on

Sappuluh noli marsattabion

Tujolo nadua le tolu on

Lobi inda tarpasangapi on ois inda taronang ale baya onang

Ile onang baya onang

Onma hape na diettei

Haroro inda paronang parumaen on

Parumaen Dolok Saribu on

Parumaen siakkaan on

Oisda inda taronang ale baya onang

Ile onang baya onang

Haroro baya raja nagodang on

Naro sian Dolok Saribu on

On mada le inda mora nami on

Namaroban holong niroha

Oisda inda taronang ale baya Onang!

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	Cultural Semiotics analysis on onang-onang tradition at the Mandailing muslim wedding in Padang Lawas Utara	
	Speech act analysis experiental by english tour guide	

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

Medan, 6 April 2020

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Mastika Sari Harahap

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Semiotic Analysis On Onang-onang Of Angkola-Mandailing Wedding Ceremony

Sekaligus saya mengusulkan menunjuk Bapak Ibu sebagai

Dosen Pembimbing   Arianto Siregar, S. Pd., M. Hum   ACC PP
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, 6 April 2020
                       Hormat Pemohon,

                       Mastika Sari Harahap

Dibuat Rangkap 3
- Untuk Dekan Fakultas
- Untuk Ketua Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No.3 Telp.(061) 6619056 Medan 20238
Website : fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

==

Nomor   : 680/II.3/UMSU-02/F/2020
Lamp.   : ---
H a l   : **Pengesahan Proposal dan**
             Dosen Pembimbing

Bismillahirrahmanirrahiim
Assalalamu'alaikumWr. Wb.

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proposal skripsi dan Dosen Pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama   : **Mastika Sari Harahap**
N P M   : 1602050178
Progam Studi   : Pendidikan Bahasa Inggris
Judul Penelitian : Semiotic Analysis on Onang-onang of Angkola Mandailing Wedding Ceremony.

.Pembimbing   : **Arianto Siregar, S.Pd. M. Hum**

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal skripsi dengan ketentuan sebagai berikut :
1. Penulisan berpedoman kepada ketentuan atau buku *Panduan Penulisan Skripsi* yang telah ditetapkan oleh Dekan
2. Proposal Skripsi dinyatakan *BATAL* apabila tidak selesai pada waktu yang telah ditetapkan.
3. Masa Daluarsa tanggan   : *26 April 2021*

Medan, 03 Ramadhan 1441 H
            26 April   2020 M
Wassalam
Dekan

Dr. H. Elfrianto, S.Pd.,M.Pd.

Dibuat Rangkap 4 :
1. Fakultas (Dekan)
2. Ketua Program Studi
3. Dosen Pembimbing
4. Mahasiswa yang bersangkutan
(*WAJIB MENGIKUTI SEMINAR*)

BERITA ACARA BIMBINGAN PROPOSAL

Nama : Mastika Sari Harahap
NPM : 1602050178
Program Studi : Pendidikan Bahasa Inggris
     : Semiotic Analysis On Onang-onang Of Angkola-Mandailing
JudulSkripsi Wedding Ceremony.

Tanggal	Deskripsi Hasil Bimbingan Proposal	TandaTangan
28 Februari 2020	Perubahan Judul Dari Cultural Semiotic On Onang-onang Tradition at the Mandailing muslim wedding in Padang Lawas Utara Menjadi Semiotic Analysis On Onang-onang Of Angkola-Mandailing Wedding Ceremony.	
13 April 2020	Chapter I Introduction .	
13 Mei 2020	Chapter II (Review of Literature) dan III (Research Methodology) + ACC Proposal.	

Diketahui/Disetujui
Ketua Prodi

Mandra Saragih, S. Pd., M. Hum

Medan, 14 Mei 2020
DosenPembimbing

Arianto Siregar, S. Pd., M. Hum

بسم الله الرحمن الرحيم

PENGESAHAN PROPOSAL

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

Nama	:	Mastika Sari Harahap
NPM	:	1602050178
Program Studi	:	Pendidikan Bahasa Inggris
Judul Skripsi	:	Semiotic Analysis On Onang-onang Of Angkola-Mandailing Wedding Ceremony.

Dengan diterimanya proposal ini, maka mahasiswa tersebut dapat dizinkan untuk melaksanakan riset di lapangan.

DiketahuiOleh :

Diketahui/DisetujuiOleh
Ketua Program Studi _____

Pembimbing

_____

Arianto Siregar, S. Pd., M. Hum

BERITA ACARA SEMINAR PROPOSAL
PRODI PENDIDIKAN BAHASA INGGRIS

Pada hari ini Sabtu tanggal 18 Mei 2020 telah diselenggarakan Seminar Proposal Program Studi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Mahasiswa : Mastika Sari Harahap

NPM : 160205178

ProgramStudi : Pendidikan Bahasa Inggris

Judul Proposal : Semiotics Analysis On Onang-onang Of Angkola

Mandailing Wedding Ceremony.

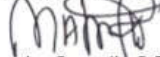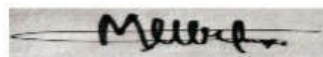| No.	Uraian / Saran Perbaikan
1 .	Diskusi dengan Dosen pembimbing Perubahan Judul: Dari Semiotic Analisis On Onang-onang Of Angkola Mandailing Wedding Ceremony menjadi Semantic Analysis On Onang-onang Of Angkola Mandailing Wedding Ceremony.

Medan, 18 Mei 2020

Proposal dinyatakan sah dan memenuhi syarat untuk diajukan ke skripsi

Ketua Program Studi   Pembahas

Mandra Saragih, S.Pd, M.Hum   Habib Syukri Nst, S. Pd., M.Hum

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
Website :http://www..fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

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

Perihal   : Permohonan Perubahan Judul Skripsi

Bismillahirrahmaanirrahim
Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama   : Mastika Sari Harahap
NPM   : 1602050178
ProgramStudi   : Pendidikan Bahasa Inggris

Mengajukan permohonan perubahan judul skripsi sebagai tercantum di bawah ini
dengan judul sebagai berikut :

Judul Pertama
Semiotic Analysis On Onang-onang Of Angkola Mandailing Wedding Ceremony.

Menjadi
Semantic Analysis On Onang-onang Of Angkola Mandailing Wedding
Ceremony.

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

Medan,   18 Mei 2020

Ketua Program Studi   Hormat Pemohon
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum   Mastika Sari Harahap

Dosen Pembahas   Dosen Pembimbing

Habib Syukri Nst, S. Pd., M. Hum   Arianto Siregar, S. Pd., M. Hum

SURAT KETERANGAN

بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيْمِ

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

Nama Mahasiswa : Mastika Sari Harahap
NPM : 1602050178
ProgramStudi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :
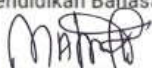
Hari : Senin

Tanggal : 18 Mei 2020

Dengan Judul Proposal

: Semantic Analysis On Onang-onang Of Angkola
Mandailing Wedding Ceremony.

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

Dikeluarkan di : Medan
Pada Tanggal : 18 Mei 2020

Wassaalam
Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

Nomor	:	931/II.3/UMSU-02/F2020	Medan,	20 Syawal	1441 H
Lamp.	:	--		12 Juni	2020 M
H a l	:	**Mohon Izin Riset**			

Kepada Yth.:
Bapak/Ibu **Kepala Perpustakaan UMSU**
Di
    Tempat

Assalamu'alaikum Warahmatullahi Wabarakatuh.

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 yang Bapak/Ibu Pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

N a m a	:	**Mastika Sari Harahap**
NPM	:	1602050178
Program Studi	:	Pendidikan Bahasa Inggris
Judul Penelitian	:	Semantic Analysis On Onang-onang Of Angkola-Mandailing Wedding Ceremony.

Demikianlah hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Akhirnya selamat sejahteralah kita semuanya, Amin.
Wassalamu'alikum Warahmatullahi Barakatuh

Dekan

Dr. H. Elfrianto S.Pd., M.Pd.
NIDN : 0115057302

Tembusan :
- Pertinggal

SURAT KETERANGAN
Nomor 1471 /KET.II.8.AU/UMSU-P/M/2020

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ

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

Nama	:	**Mastika Sari Harahap**
NPM	:	**1602050178**
Univ./Fakultas	:	**UMSU/Keguruan dan Ilmu Pendidikan**
Jurusan/P.Studi	:	**Pendidikan Bahasa Inggris/S1**

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

"Semantic Analysis On Onang - Onang Of Angkola-Mandailing Wedding Ceremony"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 10 Muharram 1442 H
29 Agustus 2020 M

Kepala UPT Perpustakaan,

Muhammad Arifin, S.Pd, M.Pd

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238

بسم الله الرحمن الرحيم

BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Mastika Sari Harahap
N P M : 1602050178
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Semantic Analysis On Onang-onang Of Angkola-Mandailing Wedding Ceremony

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
28/03/2020	Chapter I Introduction	
13/04/2020	Chapter II	
13/08/2020	Chapter III	
22/08/2020	Chapter IV dan V	
26/08/2020	Acc + Ijil lembar pengesahan Skripsi	

Medan,   Agustus 2020

Diketahui oleh
Ketua Prodi

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

Dosen Pembimbing

(Arianto Siregar, S.Pd, M.Hum)

LEMBAR PENGESAHAN SKRIPSI

بسم الله الرحمن الرحيم

Skripsi ini diajukan oleh mahasiswa di bawah ini:

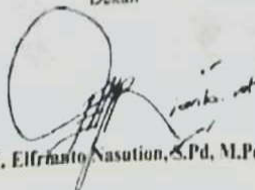|	
Nama Lengkap	Mastika Sari Harahap
N P M	1602050178
Program Studi	Pendidikan Bahasa Inggris
Judul Skripsi	Semantic Analysis On Onang-onang Of Angkola-Mandailing Wedding Ceremony

sudah layak disidangkan

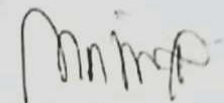Medan,   Agustus 2020
Disetujui oleh:
Pembimbing

Arianto Siregar, S.Pd, M.Hum.

Diketahui oleh:

Dekan

Dr. H. Elfrianto Nasution, S.Pd, M.Pd

Ketua Program Studi

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

SURAT PERNYATAAN

بسم الله الرحمن الرحيم

Saya yang bertandatangan dibawah ini :

Nama Lengkap	: Mastika Sari Harahap
N P M	: 1602050178
Program Studi	: Pendidikan Bahasa Inggris
Judul Proposal	: Semantic Analysis On Onang-onang Of Angkola-Mandailing Wedding Ceremony

Dengan ini saya menyatakan bahwa

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

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

Medan, Agustus 2020
Hormat saya
Yang membuat pernyataan,

Mastika Sari Harahap

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Fakultas Keguruan dan Ilmu Pendidikan

PERMOHONAN UJIAN SKRIPSI

Kepada Yth :

Medan,   Agustus 2020

Bapak/Ibu Dekan *)
di
Medan

Assalamu'alaikum Wr. Wb

Dengan hormat, saya yang bertanda tangan di bawah ini:

Nama   : **MASTIKA SARI HARAHAP**
NPM   : 1602050178
Program studi : Pendidikan Bahasa Inggris
Alamat   : Jl. Bilal Ujung No. 214

Mengajukan permohonan mengikuti ujian skripsi, bersama ini saya lampirkan persyaratan:

1. Transkip/Daftar nilai kumulatif (membawa KHS asli Sem 1 s/d terakhir dan Nilai Semester Pendek (kalau ada sp). Apabila KHS asli hilang, maka KHS Foto Copy harus dileges di Biro FKIP UMSU).
2. Foto copy STTB/Ijazah terakhir dilegalisir 3 rangkap (Boleh yang baru dan boleh yang lama)
3. Pas foto ukuran 4 x 6 cm, 15 lembar.
4. Bukti lunas SPP tahap berjalan (difotocopy rangkap 3)
5. Foto copy compri 3 lembar
6. Foto copy toefl 3 lembar
7. Foto copy kompetensi kewirausahaan 3 lembar
8. Surat keterangan bebas perpustakaan
9. Surat permohonan sidang yang sudah ditanda tangani oleh pimpinan Fakultas
10. Skripsi yang telah ACC Ketua dan Sekretaris Program Studi serta sudah ditandatangani oleh dekan fakultas.

Demikianlah permohonan saya untuk pengurusan selanjutnya. Terima kasih, wassalam.

Pemohon,

MASTIKA SARI HARAHAP

Medan,   Agustus 2020
Disetujui oleh:
A.n. Rektor
Wakil Rektor I

Medan,   Agustus 2020

Dekan

Dr. MUHAMMAD ARIFIN, S.H., M.Hum   **Dr. H. ELFRIANTO NASUTION, S.Pd, M.Si**

CURRICULUM VITAE

PERSONAL DETAILS

Name	: Mastika Sari Harahap
Place and Date of Birth	: Hambiri, 1st October 1997
Sex	: Female
Address	: Jl. Bilal Ujung No. 214 Medan Timur, Medan
Marital Status	: Single
Telephone Number/WA	: 082277641284/0859185984933
Email	: mastikasariharahap@gmail.com

EDUCATION

1. December 2020 :Bachelor Degree of English Education at University of Muhammadiyah Sumatera Utara
2. March 2016 : Finished Vocational Highschool (SMKS YPIPL Gunung Tua)
3. 2013 : Finished Junior Highschool (Pondok Pesantren Purba Ganal Sosopan Gunung Tua)
4. 2010 : Finished Primary School (SD N 101260 Gunung Tua)

OTHER SKILL

1. Microsoft Office
2. UMSU TOEFL Score   : 360

ORGANISATIONAL EXPERIENCE

1. 2016 : Member of UKM Tari UMSU
2. 2017 : Member of HMJ English Education UMSU
3. 2018-2020 : Purna Prakarya Muda Indonesia 2018