

**THE STUDY OF FIGURATIVE LANGUAGE IN GAYONESE'S
TRADITIONAL MELENGKAN**

SKRIPSI

*Submitted in Partial Fulfilment of the Requirement
For the Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

By:

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**FACULTY OF TEACHER TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
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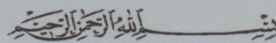


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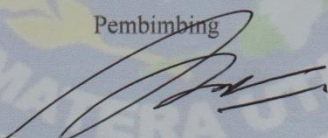
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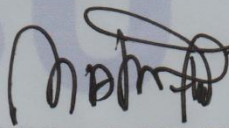

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ABSTRACT

Fitri Sakinah, 1502050091 “The Study of Figurative Language in Gayonese’s Traditional Melengkan”. Skripsi English Education Program. Faculty of Teacher Training and Education University of Muhammadiyah Sumatera Utara, Medan, 2019.

This study deals with “The Study of Figurative Language in Gayonese’s Traditional Melengkan”. The aims of this research were to find out the types of figurative languages in Gayonese's traditional melengkan, discover the dominant types of figurative languages and find out the reasons why these types of figurative languages are used in Gayonese's traditional melengkan. Data from this study were taken from the speaker’s recording of Melengkan and supported by the interview with him. The data of this research were figurative languages in Melengkan used in Wedding ceremony of Gayonese’s traditional tradition. The data were analyzed by transcribing the recording of Melengkan and classifying the result by the interview. Data collection techniques through observation, recording of the speaker and interviewing, then the data is transcribing and then translating into Indonesian and then into English, identifying the types of figurative languages that exist in Gayonese's traditional melengkan. There were found that’s 19 data, simile simile of 2 or 10,52%, metaphor of 3 or 15,78%, or repetition of 5 or 26,32%, hyperbole of 6 or 31,60% and personification as much as 3 or 15,78% and hyperbole was the dominant type of figurative language in melengkan Gayonese's traditional tradition.

Keywords : *Figurative Languages, Gayonese’s Traditional Melengkan*

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This research is one of the requirements for the degree of Sarjana Pendidikan (S.Pd) at Training and Education Faculty, University of Muhammadiyah North Sumatera. This study entitled “**The Study of Figurative Language in Gayonese’s Traditional Melengkan**”. It was not easy for the researcher in finishing this study. There were many difficulties and problems faced by her, physically and mentally. Without helping from following people, it might be impossible for her to finish it. Therefore, she would like to thank especially to her dearest and lovely great parents, my lovely father **Mr. Muhammad Taib S.Pd.**, and my lovely mother **Mrs. Ernawati**, million grateful words would never be enough to their endless love, care attention, pray, encouragement and heart.

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The researcher realizes that, this skripsi is still far from being perfect. So she hopes suggestion and comments from all the readers or other researchers who want to study this research. Finally, she hopes that this study can be useful for the readers, especially the students of English Department who want study and do similar research. May Allah bless us, Amin.

Medan, September 2019

The Researcher

Fitri Sakinah
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TABLE OF CONTENTS

ABSTRACT	i
ACKNOWLEDGMENT.....	ii
TABLE OF CONTENTS	iv
LIST OF TABLES.....	viii
LIST OF PICTURES.....	ix
LIST OF APPENDICES.....	x
CHAPTER I INTRODUCTION	1
A. Background of the Problem.....	1
B. The Identifications of the Problem.....	5
C. The Formulation of the Study.....	6
D. The Objectives of the Study	6
E. Scope and Limitation.....	6
F. The Significance of the Study	7
1. Theoretical significance	7
2. Practical significance	7
CHAPTER II THE REVIEW OF LITERATURE	8
A. Theoretical framework.....	8
1.The Description of Semantic	9
1.1 Kinds of Language	9
1.1.1 Literal Language.....	9
1.1.2 Figurative Language	9

2. The Description of Figurative Language.....	9
2.1 Types of Figurative Language	12
2.1.1 Simile.....	12
2.1.2 Metaphor.....	13
2.1.3 Repetition.....	14
2.1.4 Hyperbole.....	15
2.1.5 Personification.....	16
3. The Description of Melengkan of Gayonese’s Tradition.....	18
3.1 Kinds of Melangkan of Gayonese’s traditional tradition.....	18
3.1.1 MelengkanNginte	19
3.1.2 Melengkan Berguru	19
3.1.3 Melengkan Mah Bai	19
3.1.4 Melengkan Nerime Bai.....	20
3.1.5 Melengkan Mah Beru	20
3.1.6 Melengkan Nerime Beru.....	21
B. Relevance of the studies	21
C. Conceptual Framework.....	23
CHAPTER III RESEARCH METHODOLOGY	24
A. Research Design.....	24
B. Source of Data.....	24
C. The Techniques of Data Collection.....	25
D. The Techniques for Analyzing Data	25
CHAPTERIV FINDING AND DISCUSSION.....	26

A. Research Findings	26
B. Discussion.....	27
1. The Classifications of The Types of Figurative Language	34
2. The Reason Why Figurative Language Used in Gayonese's Traditional Melengkan	35

CHAPTER V CONCLUSIONS AND SUGGESTIONS

A. Conclusions	37
B. Suggestions	40

REFERENCES

APPENDICES

LIST OF TABLES

Table 2.1 Simile's examples	12
Table 2.2 Metaphor's examples	13
Table 2.3 Repetition's examples.....	14
Table 2.4 Hyperbole's examples	14
Table 2.5 Personification's examples	15
Table 4.1 The types of figurative languages in melengkan.....	25
Table 4.2 Percentages of The frequency	35

LIST OF FIGURES

Figure 2.1	23
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LISTS OF APPENDICES

Appendix1	Text Of Gayonese's Traditional Melengkan
Appendix2	Interview
Appendix2	Form K-1
Appendix 3	Form K-2
Appendix4	Form K-3
Appendix 5	Berita Acara Bimbingan Proposal
Appendix 6	LembarPengesahan Proposal
Appendix 7	Berita Acara Seminar Proposal
Appendix 8	Lembar Pengesahan Seminar Proposal
Appendix 9	Surat Keterangan Seminar Proposal
Appendix 10	Surat Permohonan Perubahan Judul Skripsi
Appendix 11	Surat Pernyataan Tidak Plagiat
Appendix 12	Surat Izin Riset
Appendix 13	BalasanRiset
Appendix 14	Berita Acara Bimbinganskripsi
Appendix 15	LembarPengesahanSkripsi

CHAPTER 1

INTRODUCTION

A. Background of the Study

There is no one in this world that can live without others. Human cannot live alone regardless of the circumstances, whether poor or rich, healthy or sick, humans need other people to make their lives more meaningful. In this case, the form is a relationship. This proves that humans are social beings who will still need other humans to grow and develop. As social beings, humans really need to build a relationship between one and the other to realize their sense of existence, ideas, opinions, and feelings they want to convey. So, humans need a communication tool to convey the content of their thought and their sense called language.

As social beings that have a high existence, communication is a necessary thing to be the basis or foundation in realizing good relations between each other. Communication is the basic form of social life in humans, and language is the biggest component of it. Language is an overall human need; no human does not need language in any context. It is a system of the sign, indices, icons, and symbols for encoding and decoding the information. Languages are related to art, to find various types of communication or to maintain people with messages contained in it. Language is an inseparable part of human life anytime, anywhere and with anyone to express thoughts, feelings, desires, and greatness both in spoken and in writing. Spoken is a process to convey expressions of ideas and

feelings or provide information verbally or directly using language through sounds or movements such as singing, poetry, speech, and dialogue or conversation. Written is the activity of writing in conveying information using stationery or media in communication. This can be found in short stories, articles, novels, newspapers, poems, letters, magazines, song lyrics, poetry, etc. The meaning of the word is generally found in spoken or written language.

Keraf (1984) defines that "A language is a tool of communication between members of society in the form of sound symbols produced by human speech". Many people may object to saying that language is the only tool for communication. They show that two people or other parties who are communicating using certain methods and different according to what they have agreed such as painting, smoke, fire, the sound of a drum or barrel and so on. However, in this case, they must also recognize that when compared to language, all communication tools that they might be using contain many weak aspects.

Language is a subtle thing and a complex instrument for communicating with many things that may be different from others, but in this purpose can reduce the realm of communication into four basic categories: information, direction, emotions, and ceremonies. The first and second are most often considered the same because they express cognitive meanings, while the third and final express emotional meanings. Tarigan (1990: 2) argues that "The use of language as a communication tool, both in oral and written form, varies according to the knowledge of language competencies possessed by the user". Language can refer to the specific capacity of humans to obtain and use complex systems as a form of

communication or for specific examples of complex communication systems. Language study in its meaning is known as linguistics.

The study of meaning is called semantics. In our daily lives, the use of language sometimes uses phrases that have different meanings depending on the context and situation in which the phrases are spoken or written. If people want to clarify and find out more in detail about their intentions and explanations, it is very important for them to redefine semantics into a more specific definition and limits semantics to certain types of meaning studies. "Semantics is a systematic study of meaning, and semantic linguistics is the study of how language regulates and expresses meaning" (Kreidler 1998:3). This more specific definition has led people to the basic assumption that meaning is part of the speaker's knowledge of their language. Language speakers have different types of linguistic knowledge than others, including how to compose sentences, about the meaning of words and individual sentences, about how they place sentences and in what context, they have reasons and intentions not the same as others. All have different meanings and goals even though the sentences expressed have similar spellings and readings.

Figurative language is a language that uses words or expressions with different meanings in the form of literal interpretations. When the speakers use literal language, they only expressed the facts as they are in accordance with the actual form and sentence without changing the meaning. Figurative language in excessive use comparisons to make certain linguistic points. Figurative language seeks to clarify the importance of referring words or phrases in terms of

something familiar to the audience and readers, usually to achieve special meaning. Writers or speakers use figurative language to beautify their language, so that readers and listeners feel interested in consuming it and most importantly, they understand the types of figurative languages such as simile, metaphor, personification, etc.

Language and culture are two main things that can be separated in human life, they are interrelated with each other. This means that language is a communication tool used in human life to attract the interest of others. Indonesia is a large country and has many ethnic groups and their languages. One of the ethnic groups in Indonesia is the Gayo ethnic group. People who join the Gayo ethnic group are living in the highlands of Aceh Province, Sumatra, Indonesia. Thus, most of Gayo live in Bener Meriah, Aceh Tengah, Gayo Lues and Aceh Tenggara districts. In the Gayo community, there is a form of language known as Melengkan /meleŋkan/. Melengkan manifested in the Gayo community as a form of communication for oral literature. Melengkan is often used to make analogies and to convey deep meaning especially to give advice to newlyweds. This is told by certain people who are believed to be carriers of Melengkan, mainly using a figurative language known in society.

Based on the explanation above, the researcher analyzed the use of figurative language in Melengkan. The researcher took several parts in the Melengkan as her sample of the study. Analyzing figurative language in the Melengkan is important for some reason. First, reading or hearing Melengkan and knowing the meaning is better without an adequate understanding concerning the

words. Second, We can also gain some lesson learning and fruitful information when we understand the non-literal meaning contained in the Melengkan. The last is, analyzing figurative language provides us more practices to more understand the non-literal expression. Based on those reasons, it is interesting to analyze the use of the figurative language in the melengkan of Gayonese's traditional melengkan.

The figurative language in melengkan is different from each other. Some figurative expressions contained a deep analysis. Each part conveyed a different message. One is about the petition and the rest is about advice in different situations.

B. The Identifications of the Study

The problem of this research could be identified as follows:

1. Many students of teacher training and education lacked of knowledge about art from various culture.
2. Students were difficult to identify meaning of figurative language and determined the types of figurative language in text of melengkan.
3. The types of figurative language in the Melengkan a Gayonese's traditional by the speakers.
4. The dominant types of figurative language used in Melengkan.

C. The Formulation of the Study

Based on the background, the problems of the study are formulated as the following:

1. What types of figurative languages are dominant in Melengkan of Gayonese's traditional tradition?
2. Why do those speakers use figurative languages in Melengkan of Gayonese's tradition?

D. The Objectives of the Study

The objectives of the study are dealing with the problems above:

1. To find out and describe what types of figurative languages are dominant in Melengkan of Gayonese's traditional tradition.
2. To find out why do those speakers use figurative languages in Melengkan of Gayonese's traditional tradition.

E. The Scope of the Study

The main concern of this study focused on 5 of the types in the figurative languages, they are simile, metaphor, repetition, hyperbole, and personification. This case, the researcher analyses the figurative language in the Melengkan of Gayonese's traditional in wedding ceremony tradition which located that is in the Gayo Lues and Southeast Aceh region.

F. The Significance of the Study

1. Theoretical Significance

The result of the study can be used to increase the knowledge of the people who interested in the figurative meaning of language, especially in Gayonese's traditional Melengkan and as additional knowledge to improve the figurative language for learners who study English.

2. Practical Significance

The findings would be useful for the readers who are interested in studying the figurative language and gave them some clear and better understanding of figurative, especially about Melengkan of Gayonese's traditional tradition. Then for the students who are major in English gained some examples of figurative languages, especially in Melengkan of Gayonese's traditional tradition. Last is for the public who do not understand the Melengkan texts through reading this thesis, they can understand the meanings of Melengkan particular on Melengkan as one of the traditions in one of the provinces in Aceh.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. The Description of Semantic

Semantics is a form of study that can refer to literal meaning or meaning that depends on the speaker or author or non-literal meaning. In this study, semantics is often referred to as the science of meaning in language, a study of scientific meaning. Leech (1981: 2) argues that "semantics is the study of meaning in language or only the linguistic semantics that study meaning."

There are some components in linguistics, such as phonology, morphology, syntax, and semantics. Hornby (1972:789) defines, "Semantics is a branch of linguistics concerned with studying the meaning of words and sentences".

Saeed (1997) clarifies that "the relationship between the sentence and its meaning is not arbitrary and unity, in other words, the meaning is composition". The way words are combined into phrases and phrases into sentences determine the meaning of the sentence. That means the language has a different level of analysis.

There are two kinds of language that studying in semantics, they are literal and non-literal. The following discussion will be about literal and non-literal or figurative language.

1.1 Kinds of languages

There are many divisions in languages, but in general it is mentioned that there are two kinds of languages that we will discuss in this study. "The language has two kinds; they are literal language and figurative language" (Saeed 2004:15).

1.1.1 Literal Language

Literal language is a language that is very in accordance with the true meaning with what is in a dictionary or a very natural language that is owned by humans. "Literal language is limited to the simplest primitive language of a word, statement or text" (Baldick 1990: 123). This means that the use of literal language is a meaning that refers to the true meaning in accordance with the dictionary and the authenticity of the word. For example, the word "library" in the literal language is a very extensive neat book place. Similarly, the statement "a doctor examines a patient". Literally, it is a doctor who checks patients. From these examples, it can be concluded that literal languages are languages that have limited meaning in ordinary dictionary languages without references to implicit languages. Literal language refers to words that do not deviate or come out of defined meanings.

1.1.2 Figurative Language

Figurative language is a language that has a very broad meaning and may be very different from the real meaning, so it is difficult to understand if it does not have a good language experience. "Figurative languages use many figures of speech different from literal languages" (Maclin: 1992). Figurative language is a part of the language which means something different from the ordinary order to

emphasize an idea or message. Figurative language is also a unique language and difficult to understand because it depends on the context and who uses it. to understand figurative language, experts have grouped figurative languages into several types that researcher will discuss it in this study

2. The Description of Figurative Languages

Figurative language means language whose purpose and meaning are usually more than what is written on the surface. The creative use of figurative language can produce messages that are emotionally appealing in very interesting and impressive. word meanings can generally be found in spoken and written language. Meaning is something that is asked and given in a comprehensive language. in sentences or words, the meaning of words has an important role in communication.

The study of meaning scientifically is called semantics. “They are two types of languages that learn in semantics, they are literal and non-literal” (Saeed, 2004).

Figurative language is one type of non-literal meaning. Non-literal meanings are based on context or situation even to those who express or write. Figurative language is a meaning beyond the real or more imaginative meaning that moves our imagination. This means that figurative language is related to what is called connotative meaning.

For example: "this box weighs like a stone". The sentence "this box weigh as a stone" means the box is heavy. The speaker used the word "stone" to replace the word heavy.

2.1 Types of Figurative Languages

This study, the researcher will discuss types of figurative language which she has set in chapter one. McArthur (1992) proposes five types of figurative language, they are:

2.1.1 Simile

A simile uses a form of comparison in which one thing is compared to another, unlike thing by using specific words of comparison like: like, as in order to explain the word clearly by comparing it to another. McArthur (1992,p.936) clarifies that "Simile is a figure of speech in which a more or less fanciful or unrealistic comparison is made using like and as." It's mean that simile is a rhetorical figure expressing comparison or likeness that directly compares two objects through some connective word such as like, as, or a verb such as resembles. Barnet, Burto And Cain (2008) identify that "in simile items from different classes are explicitly compared by a connective such as *like*, *as*, or *than* or by a verb such as *appears* or *seems*."

Although similes and metaphors are generally seen as interchangeable, similes acknowledge the imperfections and limitations of the comparative relationship to a greater extent than metaphors. The simile also protects or protects the comparison of authors who are outrageous, incomplete, or unfair. In

other words, a simile is a type of figurative language that compares equations between two different objects.

2.1 Table of simile's examples

No	Examples	Meanings
1.	The rain is like a cat and a dog	Very heavy rain is running around because of the wind, so it makes the atmosphere very noisy
2.	The snow was as thick as the blanket	Very thick snow
3.	He is as slow as a snail	Someone who is doing something feels very slow like a snail when it's walking

2.1.2 Metaphor

A metaphor is a figurative language which belongs to a group in which implicit comparisons are made between two things which usually do not look similar between one another but are made similar. In other words, a metaphor is one of the rhetorical devices in the figurative language which uses a comparison statement to make the word is interpreted clearly. "A figure of speech which concisely compares two things by saying that one is the other" (McArthur, 1992,p.653). A comparison by making a statement that one thing is another.

A metaphor is one of the most popular figures used by poets but does not mean limited to poetry, it also occurs in prose and speech. In connecting one object, event or place to another. A metaphor can reveal new and interesting qualities from original things that we usually pay attention to or even consider important. As a result, metaphor function primarily to improve colors and the variations in style that exist in the language to be conveyed are very impressive and attract the attention of listeners and readers.

A metaphor is a figure that describes the subject by stating that they are the same. At some point, the comparison is the same as other objects that are not related. That is, simply a metaphor that combines two different things in order to be one and similar without using likes or as. This statement supported by Barnet et al (2008,p.672) clarify that “a metaphor assert the identify, without a connective such as *like* or verb such as *appears*, of terms that are literally incompatible.”

Based on the explanation above, the researcher can see that the characteristics of the metaphor are:

- a. There are two things that will clearly be compared.
- b. The comparison does not use binding words as it seems.
- c. Comparison of two things is implicitly indicated.

1.2 Table of metaphor's examples

No	Examples	Meanings
1.	Life is a journey	life is a long journey that the goal must be achieved is happiness.
2.	Laughter is a better medicine	laughter is one of the characteristics of happiness, with laughter, sadness can be cured
3.	His voice is music her ears	everything he does or talks is a kindness that calms hers.

2.1.3 Repetition

Repetition is a literary device that repeats the same words or phrases several times to make ideas clearer and easier to remember. There are several types of repetition commonly used in prose and poetry. In line with McArthur(1992,p.861) defines that “repetition is a figurative language in

which statement or writing the same thing more than once. The recurrence of processes, structures, elements and motif is fundamental to communication in general and language in particular”.

1.3 Table of repetition’s examples

No	Examples	Meanings
1.	If you think you can do it, you can do it.	Interpreting an assertion that you must believe something that you think is right
2.	You must fight for the life of your people, your family, and your country.	it means you have to keep fighting for something you love.

2.1.4 Hyperbole

Hyperbole is a metaphorical language in which statements are exaggerated. In line with McArthur (1992,p.491) argues that “hyperbole is a rhetorical term for exaggeration or overstatement, usually deliberate and not meant to be taken (too) literally”. This statement is supported by Claridge (2011,p.21) concludes that “ hyperbole is the contrast between literal never and exceeding of the scale by saying the completely impossible.” Actually, people use hyperbole to create an amusing effect or to emphasize meaning. However, in literature, it has very serious implications. By using hyperbole, the speakers make common human feelings remarkable and intense to such an extent that they do not remain ordinary.

1.4 Table of hyperbole’s examples

No	Examples	Meanings
1.	I am trying to solve a million cases these days	too many tasks or cases that have to be completed today even though not up to millions, that is only

		parables.
2.	Your uncle is as heavy as an elephant!	Your uncle is very fat
3.	The room is as rough as a war zone	Your room is very messy

2.1.5 Personification

Personification is a metaphorical language that gives nonhumans and objects human traits and qualities. According to Barnett et al (2008,p.674) defines that “the attribution of human feelings or characteristics to abstraction or to inanimate objects is called *personification*.” These attributes may include sensations, emotions desires, physical gestures, expressions and power of speech, among others. McArthur (1992,p.764) claims that “personification is a discourse in which animals, plants, elements of nature, and abstract ideas are given human attributes”.its mean when something that is not human is given human characteristic. The function is to make these object and their actions easier to visualize for the reader.

1.5 Table of Personification’s examples

No	Examples	Meanings
1.	The wind whisper in my hair	It's mean that the wind is not truly whispering the hair because whisper is a human's character, but the meaning is the wind that blows in the hair
2.	Tsunami kills most of the people in Aceh	this is not the real intention that a tsunami kills because killing is human nature, the truth is because the tsunami caused many lives to be lost.

3. The Description of Melengkan of Gayonese’s traditional tradition

The researcher has explained the brief definition of the Melengkan tradition in the Gayo ethnic group in the background. To be more specific and

understand well how this tradition can work, the researcher will explain in detail the procedures and types of the Melengkan traditions that exist in the Gayo ethnic group.

In Gayo, each village is headed by a leader called *Gecik* /g3:chik/. In the traditional governance system of the Gayo people, there is a board called *Sarak Opat*/sʌrʌk o:pʌt/leadership. *Sarak* means one unit that has gathered into one area or one village while the *opat* is a number that states that there are four positions or four levels of people in one *sarak*, which consist of *Reje* /r3dʒ3/or *Gecik* /g3:chik/ (the king/the leader of the village), *Pegawe* /p3gʌwe/ ((religious section) consists of *Imem* /Im3m/, *Khatib* /kʌtɪb/, *Bilel* /bɪlɪl/), *Petue* /p3tu:w3/ (advisor), and *Sudere* /su:d3r3/ (the society).

In this division, they certainly have different functions and tasks from each position. *Sudere* /su:d3r3/ is an audience or community in one *sarak* /sʌrʌk/ who has the duty as a participant who is always present and comes to each meeting held by adat, both interesting events such as naming newborns, circumcision, wedding ceremonies and condolences like death. *Sudere* /su:d3r3/ also functions as a basic pattern for each *sarak* because it has an important role in maintaining agreed cultural customs.

Next is *Petue* /p3tu:w3/, in the Gayo tradition, highly upholds and respects the position, such as young people who respect the old and the old who love the young. In this case, *Petue* /p3tu:w3/ has a superior advisory role for *sudere* /su:d3r3/ and other positions. They are parents of all levels and their advice is

obeyed and executed well by others. They also included the part that best understood the customary rules that must be set in *sarak* /sarak/.

Then is the *Pegawe* /pɜgawe/, as one of the ethnic group who embraced Islam certainly made laws and regulations must be in accordance with Islamic Shari'a. Gayo community is an ethnic group that is very devout in religion so that to determine something related to the custom, people who are Gayo will see from the side of Islam. Because of these factors that led to the existence of a position as a religious field called *Pegawe* /pɜgawe/ in the term Gayo custom. *Pegawe* /pɜgawe/ itself is divided into three parts, namely *Imem* /Imɜm/ as the leader in prayer and in religious meetings, then *Khatib* /kAtIb/ as the speaker at Friday prayers, and the last is *Bilel* /bIlɜl/as the caller of the call to prayer and caller for possible consultations held by the custom. *Pegawe* /pɜgawe/ can also be called a religious expert who must understand about haram and halal, obligatory and sunnah, hadith and al-Quran, as well as other Islamic laws.

The last is *Reje* /rɜdɜʒ/ or *Gecik* /gɜ:chɜk/, Each region or association certainly has a leader as head in carrying out a case. *Reje/Gecik* is the term leader in the Gayo ethnic group. Serves as a giver of justice approves problems and regulates and directs areas to achieve planned goals.

This *Sarak Opat* /sarak ɔpat/ is still maintained in traditional ceremonies, thus the king is usually replaced by *Gecik* /gɜ:chɜk/ of the village. According to Melaltoa (1982,p.219) clarifies that “Melengkanadalah pidato atau musyawarah secara adat dengan menggunakan kata kiasan sehingga menjadikannya kedalam seni verbal yang indah dalam adat perkawinan” [Melengkan is a speech or

deliberation in adat by using figurative words make it into a beautiful verbal art in marriage customs].

In Melengkan, the advice is not given by the bride's parents but by the customary leaders, which mean that the social culture in Gayonese society is still very strong and rooted. They express "si kuet ken penemah, sibijak ken perawah", which literally means "who is the strength to be a leader, who is fluent to be spokesmen". Thus typically the Melengkan are recited by the *Reje/Gecik*, *Pegawe*, *Petue*, and *Sudere*. Melengkan is delivered by the *Reje* from *Sarak Opat*. Usually, the *Reje* from one side delivers a speech and then the other side replies the speech.

3.1 Kinds of Melangkan of Gayonese's traditional tradition

In a marriage ceremony, Melengkan is delivered in several occasion, and the data from this research reveals that there were six kinds of Melengkan and are used in different occasions or contexts of the ceremony, they are :

3.1.1 Melengkan *Nginte*

Melengkan *Nginte* is a traditional wedding procession when giving food or gifts from the bridegroom to the bride as a form of gratitude for a wedding.

Its means the delivery of the gold as the dowry and gifts to the bride's house by the groom before the wedding ceremony. It usually held in the bride's house. This is when the groom's entourage comes to the bride's house. The groom's entourage includes the village chief (of the groom's village), other leaders of his village, some leaders of nearby villages and sub-villages, and some members of the bridegroom's family, but the bridegroom is absent at this time.

They bring gold as part of the dowry, money, bedding, and clothing. Generally, the Melengkan here consists of three parts, namely: (1) the opening, (2) the body or content, and (3) the closing.

3.1.2 Melengkan *Berguru*

Melengkan *Berguru* is what is done to advise or give lessons to each bride by someone who is entrusted to understand the rules of religion, especially in married life.

Before the wedding ceremony, the bride and the groom must participate in a *berguru* ceremony usually held in the evening in the house of the bride's parents. Here, all of their relatives and friends in the village and beyond are invited. In a *Berguru* ceremony, the main event is a speech giving marriage advice to the betrothed couple, by means of Melengkan *Berguru*.

3.1.3 Melengkan *Mah Bai*

Melengkan *mah bai* is a customary event that occurs when the bridegroom comes to the bride's house to carry out the procession of the marriage ceremony and subsequent traditions in accordance with the conditions agreed upon by the Gayo community since long ago.

After the *Berguru* held in the evening, then the next morning an entourage will accompany the bridegroom to go to the bride's home. When they arrive, a ceremony will be held, usually at the local mushalla (small mosque) or mosque, before the wedding ceremony.

3.1.4 Melengkan *Nerime Bai*

After the head of the groom's village recites Melengkan *Mah Bai*, it will be continued with Melengkan *Nerime Bai* performed by the head of the bride's village. This expression is the reply from the bride's village addressed to the groom's head of the village, stating that each act must be based on religious laws and customs so that everything goes as expected.

3.1.5 Melengkan *Mah Beru*

After the wedding ceremony is held in the bride's village, the next day the bride and her entourage go to the groom's village. In the Gayo language, this is called *Mah Beru*. In this expression full of figurative and beautiful phrases, this is then followed with the expression of an apology if anyone from the group in attendance has behaved inappropriately or in a way that is less than pleasing to the local people.

3.1.6 Melengkan *Nerime Beru*

As usual, after the handover of the bride to the groom, there will be an expression of acceptance on the part of the groom's family, this is called Melengkan *Nerime Beru*.

These are some types of Melengkan that the researcher will analyze the use of figurative language by the speakers.

B. Relevance of the studies

In this part, the researcher clarifies the close related study which is relevant with this study in some cases, such as described below:

Abdul (2013) analysed *Figures of speech of ngekhane in alas wedding ceremony*. The findings shown there was six figures of speech used in Alas wedding ceremony namely simile, merism, repetition, hyperbole, metaphor, meiosis/litotes. Merism was dominantly used in alas wedding ceremony. It was indicated that Alas people was very clear and brief in speaking. This study is useful for the researcher to understand the use of figurative speech.

Tiemsy Maya Sari Pasaribu (2019) analysed *Figurative language used in umpasa in batak toba wedding ceremony*. In her thesis she found percentages of figurative language are simile 3,33%, metaphor 76,69%, personification 6,66% and hyperbole 13,32%. And the most dominant type of figurative language used in the Umpasa of Batak toba wedding ceremony is Metaphor. This research was conducted by using qualitative descriptive.

Meirani Debora Br Ginting (2014) entitled *Figurative language in Karonese pop song*. The researcher analysed 28 data of song lyrics that have types of figurative language, which are divided into ten lyrics of personification, 6 lyrics of hyperbole, 4 lyrics of metaphor, 4 lyrics of simile and 4 lyrics of metonymy. So in conclusion, the researcher found that personification was the dominant type of figurative language in Karonese pop song.

C. Conceptual Framework

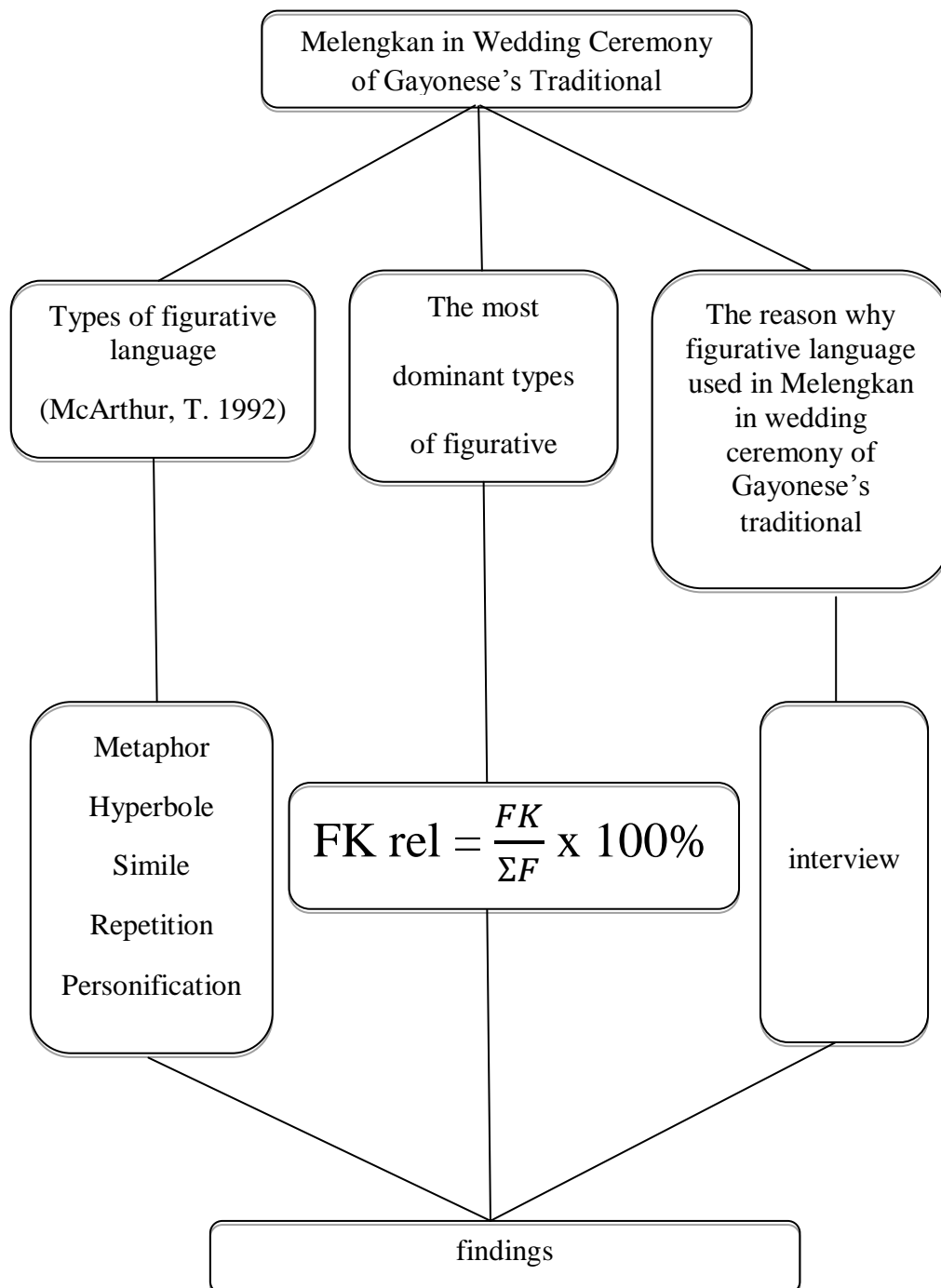
In this study, the researcher conducted a Discourse Analysis of Melengkan in Gayonese's traditional in term of figurative language by the speakers. This study uses semantic analysis discourse because it explains about language and

signs which contain figurative language in Melengkan. In this case, the researcher discusses various types of figurative language that might appear in the Melengkan of Gayonese's traditional tradition. The researcher focused on several types of Melengkan from wedding ceremonies in the Gayo ethnic group and on several types of language figures according to what was suggested by previous experts.

Melengkan is a tradition held in the Gayo ethnic group usually at wedding ceremonies and khitanan (a procession opening or cutting the skin (foreskin) that closes the tip of the genitals in order to be clean from impurity according to Islamic sharia). But in this study, resercher focused on and limited the direction of the study only to the Melengkan tradition that was in the wedding ceremony. There are six (6) types of Melengkan that are found in the wedding ceremony, they are: (1) *Melengkan Nginte*, (2) *Melengkan Berguru*, (3) *Melengkan Mah Bai*, (4) *Melengkan Nerime Bai*, (5) *Melengkan Mah Beru*, and (6) *Melengkan Nerime Beru*.

In this research, the researcher's analyze uses figurative language by identifying and classifying the type of figurative language and also find out the dominant types of figurative language that speakers use in Melengkan a Gayonese's traditional focused on Wedding ceremony.

Figure 2.1 Conceptual framework



CHAPTER III

METHOD OF RESEARCH

A. Research Design

This research conducted qualitative descriptive methods. It involved the description, recording, analysis, and interpretation of condition that existed. Descriptive research is used to establish the existence of phenomena by explicitly describing them. This method described the fact and explained the object condition of the research based on the fact as the way they were and tried to analyzed to give the truth based on data.

B. Source of Data

Every qualitative research certainly has different data sources depending on the objects of the study. In this study, the source of data for this research were the native speakers of Gayonese and other supporters. Here they are:

1. The professional and senior of native speakers of Gayonese in Southeast Aceh.
2. Several current textbooks that conducting with this study.

C. The Techniques of Data Collection

Some of the techniques in collected data that existed in this research conducted by researcher were interviews, observations, and recordings.

D. Techniques for Analyzing Data

The researcher analyzed the data by the following steps:

1. Attending the wedding where Melengkan is conducted.
2. Searching and observing as whole written texts of Melengkan tradition that is at the wedding ceremony by the experts.
3. Interviewing those experts then writing the contents of texts which exist in the Melengkan tradition at the wedding ceremony.
4. Translating those texts into Indonesian and finally into English
5. Identify the types of figurative languages when they appear
7. Classifying the figurative languages
8. Findings the percentage from each type of figurative languages by using frequency of cummulative formula by Subana as cited in (Oktoma, & Mardiyono, 2013, p.79). the formula is:

$$FK \text{ rel} = \frac{FK}{\Sigma F} \times 100\%$$

Note :

FK = Frequency of cummulative (the number of occurences of figurative languages types).

ΣF = Frequency of total (the number of the whole occurences of figurative languages types).

FK rel = Frequency of relative cummulative (the result of precentages).

CHAPTER IV

FINDING AND DISCUSSION

A. Research Findings

The data of this research were collected from the informan's recording of Melengkan and supported by the interview with him. The data of this research were figurative languages in Melengkan used in Wedding ceremony of Gayonese's traditional tradition. The data were analyzed by transcribing the recording of Melengkan and classifying the result by the interview.

There were five types of figurative language based on MchArthur. They are Simile, Metaphor, Repetition, Hyperbole and Personification. After collecting and transcribing the data, they were clasified into types of figurative language as found in the Melengkan at wedding ceremony of Gayonese's traditional tradition.

After analyzing the data about figurative language in Gayonese's traditional melengkan especially at the wedding ceremony, there were three research findings found based on research problems. From 13 data researchers found:

1. There are five types of figurative language that are used in Gayonese's traditional melengkan, They are: Simile, Metaphor, Repetition, Hyperbole and Personification. Repetition is the dominant type of figurative language in melengkan Gayonese's tradition, from 13 data there are simile of 2 or 15.38%, metaphor of 3 or 23.07%, repetition of 4 or 30.76%, hyperbole of 2 or 15.38 % and personification as much as 2 or 15.38%.

2. The reasons why figurative language is used in melengkan Gayonese's traditional 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 melengkan, especially at a wedding ceremony in the Gayo tradition is to avoid listeners from boredom.

B. Discussion

After collecting the data, the researcher analyzed them based on the MchArthur theory. Then the data classified into the types of figurative language used in Melengkan at wedding ceremony, the dominant types of figurative language used in Melengkan at wedding ceremony of Gayonese's traditional tradition, the reason why do those speakers use figurative languages in Melengkan of Gayonese's tradition for.

a. Simile

Simile is comparison of two dissimilar things or objects, typically indicated by some connective usually "like", "as", "than", or "resemble".

1. "Dalung kolak seserene"

(The wide wooden tray asa backrest)

Said to be simile because the sentence compares the wide wooden tray with the backrest and uses the word "as" as the comparison word.

2. "Kayu rubu pelongohen"

(Shady tree as a shade)

said to be simile because the sentence compares the word shady tree with the word shade and uses the word "as" as a comparison word between the two.

3. “Bangun-bangune uren berasal angin berusul”

(It looks like rain is coming, the wind is blowing)

Said to be simile because the sentence compares the word rain with the word wind and uses the word "like" as a comparison word between them.

b. Metaphor

Metaphor is a kind of figurative language which compares two dissimilar things or objects without using the words “like” or “as”. Metaphoric language is used in order to realize a new and different meaning. As an effect, a metaphor functions primarily to increase stylistic colorfulness and variety.

4. “Si bernama mah bai le keta hukum siberkalam”

(The namely Mah bai is the law that says)

Said to be a metaphor because the sentence compares two words namely Mah bai with the word law without using the comparison word "as" or "like".

5. “Edet siberujut”

(Custom is tangible)

Said to be a metaphor sentence because the sentence compares the custom word with the word tangible without using the comparison word "like" or "as".

6. “Hukum oya keta kalam e”

(The law is what it says)

It is said as a metaphor sentence because this sentence compares two words namely the word law with the word what it says without using the comparison word "like" or "as".

7. “Si timang berat sijuel murege si kami hormati”

(Weighing feels heavy what is sold is certainly valuable, whom we respect)

This part of all the melengkan types is a metaphor because it has compared two different things, namely something heavy with something valuable and respected without using the words "like" or "as". Of course this is something different but made to be the same and equal because something that is valued and respected is something that is certainly very valuable and priceless.

c. Repetition

Repetition is a figurative language in which statement or writing the same thing more than once. The recurrence of processes, structures, elements and motif is fundamental to communication in general and language in particular.

8. “Urum cerak singket urum peri konot “

(With short words with little saying)

Using repetition on this sentence because the sentence repeated the words as form of affirmation of the first word.

9. “Ari si gelap nge ipinah ne kite kusiterang, ari tempat sikaret nge iyesot ne kite kusilapang, ari arul sirenah hine nge itatangne kite kupematang siatas mulie.”

(From the dark and was taken to a bright place, from where the scrub has been dragged to a spacious place, from the steep and despicable chasm he has lifted us to a place that is high and noble)

The words contained in all these types of melengkan use repetition to assert that Muhammad as an apostle for Muslims has struggled to establish the truth on this earth so that we can all feel the benefits. Starting from the word *ari*, which means something that starts or originates and then changes into something new.

10. “Nge male bersudere, male berpamili, male sara ama , male sara ine antara kite urum kite”

(Want to be brothers, want to be related, want to be one father want to be one mother between us.)

Using repetition in delivering arguments in the melengkan Nginte section above is something that confirms that someone who really wants to be part of family and relatives with someone else by using the word *male* which in English means desire.

11. “Ta kerna nge cocok pakat, nge tumung peden, ta nge oya peh we mien nge renye mutentu lao mutentu ingi.”

(Because the agreement has been agreed, promised and surrendered, thenbecause it was determined by the daydetermined by the night.)

Using the repetitions in this section because you want to affirm a matter that has been agreed upon and discussed together so that it is increasingly clear why the next activity should be carried out as well as possible.

12. “Mahan penan lemak lungi, mahan kero sisara suep”

(Bringing a mouthful of rice, bring sweet foods)

Using the repetition tutorial in this section to explain something that was brought cannot be compared to what they got. Gives repetitive effects to refine language so that the host feels valued.

d. Hyperbole

Hyperbole is a figurative language in which statements are exaggerated. The characteristics of hyperbole are the statement of something which is over and praising or mocking something.

13. “Gule sisara neles”

(A piece of meat)

Using hyperbole is because the spokesman is too humble and too exaggerating the sentence so that the listener feels sorry and is carried away by his words. Words such as “*si sara neles*” are forms of the use of hyperbole on this melengkan. Intend to lead the home turmoil by bowing and humbling them selves as a sign of respect from the spokesman and followers.

14. “Waih sisara teguk”

(A sip of water)

Using hyperbole is because the spokesman is too humble and too exaggerating the sentences so that the listener feels sorry and is carried away by his words. Words such as "*si sara teguk*" are forms of the use of hyperbole on this melengkan. Intend to lead the home turmoil by bowing and humbling themselves as a sign of respect from the spokesman and followers.

15. "Ta belo sisara rilah"

(A betel leaf)

Using hyperbole is because the spokesman is too humble and too exaggerating the sentences so that the listener feels sorry and is carried away by his words. Words such as "*si sara rilah*" are forms of the use of hyperbole on this melengkan. Intend to lead the home turmoil by bowing and humbling themselves as a sign of respect from the spokesman and followers.

16. "Mayang sisara tengkah"

(A piece of young areca nut)

Using hyperbole is because the spokesman is too humble and too exaggerating the sentences so that the listener feels sorry and is carried away by his words. Words such as "*si sara tengkah*" are forms of the use of hyperbole on this melengkan. Intend to lead the home turmoil by bowing and humbling themselves as a sign of respect from the spokesman and followers.

17. "Ta kerna nge i awinen uken urum toa, bur urum paluh"

(Because it has been reached upstream and downstream, up and down)

This is hyperbole, because the spokesman exaggerates things, then his speech is artful and creates beauty in words. The aim is to win the hearts of the

listeners and the master of home as a form of respect for them. Through the word "*awinen*" means reaching out that is linked with upstream and downstream as it sounds impossible in real life. But that is what makes the art of words in a melengkan speech so fascinating.

e. Personification

Personification is a figurative language that gives non human and object human traits and qualities. These attributes may include sensation, emotion, desires, physical gestures, expression and power of speech among others. Personification is widely used in poetry and in other art forms. Personification can also be used in English to emphasize a conventional point.

18. "Cerak ni merawe mutanyor urum muserpih"

(This greeting can jump and peel)

It is said to be a form of personification because it has had the effect of sensation, emotion or an expression of human on something that is not human, namely "cerak" with the word "mutanyor" which means that "this remark often jumps". As we used to know that the word jump is an expression or action taken by humans and is not the nature of a speech but in this section the speaker intentionally uses the word jump to express that the words are not always true and what they are, often the words we use not make someone comfortable hearing it, so that through the figurative word personification is expected to be understood by the listeners.

19. “Keta lebihe gelah beruyet, kurange keta gelah betamah.”

(The more hopefully rooted, the lack of hopefully increasing)

It is said to be a form of personification because it has had the effect of sensation, emotion or an expression on something that is not human.

1. The Classifications of The Types of Figurative Language

Table 1.7 Percentages of the frequency

No	Types of Figurative Language	Frequency	Percentage
1.	Simile	2	10.52%
2.	Metaphor	5	26.32%
3.	Repetition	3	15.78%
4.	Hyperbole	6	31.60%
5.	Personification	3	15.78%
Total Number		19	100 %

On the table above, it shows the frequency of the figurative language which is found in Gayonese’s traditional melengkan in the wedding ceremony. It consist of simile 10,52%. This result shows than melengkan in Gayonese’s tradition is too rare compare two dissimilar things using word “like” or “as”. Metaphor consist of 26.32%, this result shows that melengkan in Gayonese’s traditional is rarely sompare two dissimilar things without using word “like” or “as”. Repetition consist 15,78 , this result shows that melengkan in Gayonese’s traditional is mostly the statement or written the same thing more than once.

Hyperbole consist of 31,60%, its mean that melengkan of Gayonese's traditional is also rarely gives statements are exxaggrated. The last is personification consist of 15,78%, that's mean that melengkan of Gayonese's tarditional is too rarely givesnon human and object human traits and qualities. From the result of this analyzing the researcher conclude that the dominant types of figurative language in Gayonese's tardiional melengkan is Hyperbole 31,60%.

2. The Reason Why Figurative Language Used in Gayonese's Traditional Melengkan

Melengkan is one of the characteristics of Gayonese's traditional. A part of oral tradition that is still alive. It is used as a medium for communication and mutual discussion about hopes, prayers and advice. Melengkan is usually used throughout the ceremonies in the Gayo tradition such as child birth, thanksgiving, erecting or entering a new home, wedding and death. melengkan is dynamic, it means that it can change depending on the context and situation, for example in a wedding ceremony it will be different from the ceremony of death.

Melengkan usually uses figurative language to add beauty to each sentence. The other reason is to make the sentence (melengkan) more artistic, smooth and polite. If someone wants to give advice, prayers and hope with direct sentences, then the sentence is not interesting or pleasant to hear. At wedding ceremonies in the Gayo tradition, melengkan has throughout the process, but all of them only have three main objectives. First is the hope for brides that their relationship will be lasting and prosperous, second is that they will have many children and the

third is that their lives are always blessed by Allah SWT. That is why melengkan uses figurative language, so that when the speaker expresses that melengkan that has the same meaning, the listener does not feel bored to listen because it using different language styles in the deliver.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on previous data analysis, this study can be concluded as follows:

1. There are five types of figurative language used in Gayonese's traditional melengkan, namely: simile, metaphor, repetition, hyperbole and personification. The dominant type of figurative language in traditional Gayonese melengkan at the wedding ceremony mostly is hyperbole, which is the utterances used more than once.
2. The reason why figurative language is used in the melengkan of Gayonese's tradition is because it can make the melengkan become more interesting and artsy. Then also the language that uses figurative language will sound more beautiful and polite. When someone wants to give their hope, prayers and advice for a purpose, the sentence used can be more impressive. So, using figurative language in the melengkan of Gayonese's tradition does not make the listener feel bored even though the meaning of the sentences are similar.

B. Suggestions

Based on the research conclusions described above, the researcher suggests that something needed to be considered in conducting the related research, the suggestions were as follows:

1. The researcher suggests to students to study harder about figurative language because it is very interesting to learn, also able to improve the ability of vocabularies.
2. For those who want to find out more about this research, then they must find many references about the culture, especially about Gayonese's traditional melengingan, because to know and understand the meaning of melengakan must understand each sentence deeper.
3. To the younger generation, you need to learn more or research more about your own culture, especially about oral traditions in order to better understand it.
4. The researcher also suggests other researchers who are interested in analyzing figurative language to be more careful in identifying the types of figurative language because there are some sentences that appear to have two types of figurative language but actually only have one type of figurative language. Therefore the researcher must also think about the context in the text and the overall meaning in the text to be analyzed.

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APPENDIX I

Melengkan Nginte

Assalamualaikum Warahmatullahi Wabarakatuh.....

Bapak gecik kepala kampung tengku guru rejeni kami *daleng kolak seserenen kayu rubu pelongohen* (Simile) beserta sarak opat ni ama reje *si timang berat sijuel murege si kami hormati*(Metaphor)

Sudere-suderengku si berat berbantu beserta ama ine tetue ni kami si wajib tetah si perlu tentu ton ni kami tedet tempat ni kami menye(bemenye) si kami pemuliei.

Urum-urum mulo kite munyawahen puji syukur ku Allah SWT si nge munosah limpahenrahmat urum karunia e ku kite terutama berupe kesehaten urum kelapangen sehinge kite depet murum i batang ruang ni wan keadaen sehat wal'afiat delemrangka penyelesen ni janyi(berselese janyi) antara kite bebewene

Selanjute selawat urum salam gere lupen kite sawahen kujunjungente nabi besar Muhammad SAW beserta sehebet urum keluarga kerna payah dih nge rasul junjungenteni berjuangari *si gelap nge ipinahne kite kusiterang, ari tempat sikaret nge iyesotne kite kusilapang, ari arul sirenah hine nge itatangne kite kupematang siatas mulie*(Repetition).

Ama rejekami atas nama masyarakat...(kampung polan)*urum cerak singket urum peri konot nge sawah ku batang ruang ini, jadi kutatangan mule jejari ku sisepuluh sebelas urum kepala satu, serta kutungkuken ulu ken ganti ni hormat mulie ni kami.*(Metaphor)

Ama reje kerna nge ara sepakat uken toa, bur paluh, cerak berakah ilah ni belang, cerak bersene i jamur ume, renye kubatang ruang. *Nge male bersudere, male berpamili, male sara ama, male sara ine antara kite urum kite. Ta kerna nge cocok pakat, nge tumung peden renye bertelah tiron* (Repetition)

Ta nge oya peh we mien nge renye mutentu lao, mutentu ingi, selo kire-kire hari pelaksanaan e, oya kami serahen kukite bebewene(Repetition). Ta kuduk ni oya peh we mien, kerna lao siserlo ni kami sibergeral nginte mahan penan lemak lungi, *mahan kero sisara suep, gule sisara neles, waih sisara teguk ku batang ruang ini ken murum kite ku sudere kami rata bebewene.* (Repetition)

Cerak ni pmerawe mutanyor urum muserpeh, keta lebehe gelah beruet, kurangekase gelah betamah (Personification).

Wassalamu'alaikum warahmatullahi wabarakatuh.

Melengkan Berguru

Assalamu'alaikumwarahmatullahi wabarakatuh..

Bapak gecik kepala kampung tengku guru rejeni kami *daleng kolak seserenen kayu rubu pelongohen* (Simile) beserta sarak opat ni ama reje *si timang berat sijuel murege si kami hormati* (Metaphor)

Sudere-suderengku si berat berbantu beserta ama ine tetue ni kami si wajib tetah si perlu tentu ton ni kami tedet tempat ni kami menye(bemenye) si kami pemuliei.

Urum-urum mulo kite munyawahen puji syukur ku Allah SWT si nge munosah limpahenrahmat urum karunia e ku kite terutama berupe kesehatan urum

kelapangan sehinge kite depet murum i batang ruang ni wan keadaen sehat wal'afiat delemrangka penyelesaian ni janyi(berselese janyi) antara kite bebewene

Selanjute selawat urum salam gere lupen kite sawahen kujunjungente nabi besar Muhammad SAW beserta sehebet urum keluargae kerna payah dih nge rasul junjungen teni berjuang *ari si gelap nge ipinahne kite kusiterang, ari tempat sikaret nge iyesotne kite kusilapang, ari arul sirenah hine nge itatangne kite kupematang siatas mulie* (Repetition)

Ama rejekami atas nama masyarakat...(kampung polan) urum cerak singket urum peri konot nge sawah ku batang ruang ini, *jadi kutatangan mule jejarike sisepuluh sebelas urum kepala satu, serta kutungkuken ulu ken ganti ni hormat mulie ni kami.*(Metaphor)

Reje.... kerna nge sawah ingi lao waktu urum ketike lao siserlo ini resek, risek, nguno, nginte, berguru, nyerah berjege. Ta ini kerna nge sawah waktu urum ketike e berguru ta tegurun, kami serahen ku tengku imem. Ta kuduk ni oya peh we mien kami tiro ku tengku ni kami untuk membacakan do'a selamat kite bewente mudah arizki panjang umur. Oya keta cerak singket ari kami.

Cerak ni merawe mutanyor urum muserpeh, keta lebehe gelah beruet, kurangekase gelah betamah (Personification).

Wassalamual'alaikum warahmatullahi wabarakatuh.

Melengkan Mah Bai

Assalamu'alaikumwarahmatullahi wabarakatuh..

Bapak gecik kepala kampung tengku guru rejeni kami *daleng kolak seserenen kayu rubu pelongohen* (Simile) beserta sarak opat ni ama reje *si timang berat sijuel murege si kami hormati* (Metaphor)

Sudere-suderengku si berat berbantu beserta ama ine tetue ni kami si wajib tetah si perlu tentu ton ni kami tedet tempat ni kami menye(bemenye) si kami pemuliei.

Urum-urum mulo kite munyawahen puji syukur ku Allah SWT si nge munosah limpahen rahmat urum karunia e ku kite terutama berupe kesehatan urum kelapangan sehinge kite depet murum i batang ruang ni wan keadaen sehat wal'afiat delem rangka penyelesaian ni janyi(berselese janyi) antara kite bebewene

Selanjute selawat urum salam gere lupen kite sawahen kujunjungente nabi besar Muhammad SAW beserta sehebet urum keluarga kerna payah dih nge rasul junjungen teni berjuang *ari si gelap nge ipinahne kite kusiterang, ari tempat sikaret nge iyesotne kite kusilapang, ari arul sirenah hine nge itatangne kite kupematang siatas mulie* (Repetition)

Ama reje kami atas nama masyarakat...(kampung polan) urum cerak singket urum peri konot nge sawah ku batang ruang ini, *jadi kutatangan mule jejariku sisepuluh sebelas urum kepala satu, serta kutungkuken ulu ken ganti ni hormat mulie ni kami.*(Metaphor)

Reje, kujurahen batil tembege bersapat reje serta urum isin diri e, *ta belo sisara rilah, konyel sisara gecep, mayang sisara tengkah, kacu sisara cerbeng. Ta oya peh kadang nge salah angkak belo e si ari gumpang, ulung e kolak gere tumung gagang. Pinang e peh kadang nge salh awin ari pinang gele, usie gere*

lemak gere mide. Kapur e peh nge salah anggo ari tamak, usie we putih rasa e gere apak. Konyel e peh ari konyel rikit, rupe elang rasa e pait(Hyperbole). Ta si ganyil opat sigenap lime oya geral e mangas. Ta mangas mi we kita reje.

Reje, ari sara tingket ku ro tingket, ari sara tenge ku roe tenge. *Bangun bangune uren berasal, angin berusul reje* (Simile). Giara mu buah hati asal mule e reje. Giara mu jantung rasa asal mule e. Ta nge ara buah hati kene reje nge ara jantung rasa. I bebuk we kati kul kene reje, i rerurut we kati naru kene reje. Nge kene naru nge kene kul kona ku sinte reje. Ta sinte nipeh ara opat kene reje. Pertama sinte turun mani, ta oya peh nge mule buet e, kedue sinte sunet, oya peh nge mari pelaknaan e. Ta ini kona ku sinte ngerje kene reje, oya peh kerna beresek, risek, nguno, nginte, berguru, nyerah berjege. Ta oya nge mule buet e reje.

Reje, ta ini kerna nge sawah hat urum linge reje, si bernama mah bai kene reje. Ta oya peh kerna gere ara hali seli polok liki reje, kerna pakat nge sukut ken janyi ni edet reje. Gere ara atang kul mulintang ilah ni dene reje. Ike ara peh atang mulintang nge mukerat due reje. Remalan kami terdene, male naik kami terkite, ngesawah kami kubatang ruang ini reje. *Si bernama bai oya le keta hukum siberkalam, edet siberujut reje. Oya keta edet reje, hukum oya keta kalam e reje.*(Metaphor). Engon kam mi sareh panang mi nyata. Amat mutubuh pangan murasa.

Reje, ke buet umah ayu gere turah betupang, ke buat siremang gere turah berdewe. Ta ini kami harap sengkerat reje, tawakal ni kami gere semelah. A gelah i osah mi renye cerak si sara patah. I osah mi renye peri si sara kelimah. Ike inih

kene si mumata e, ike suluh kene si mucahaya e. Kati ken bantal e nome apabile malang, ken tikon e remalan apabile we remalan. Ken suluh e apabile gelap. Oya keta harap ni kami osah mi keta renye cerak patah si sara kelimah. Oya keta mule sikami keberen.

Reje, *Cerak ni merawe musanyor urum muserpeh, keta lebehe gelah beruet, kurangekase gelah betamah*(Personification). Wassalamu'alaikum warahmatullahi wabarakatuh.

Melengkan Nerime Bai

Assalamu'alaikumwarahmatullahi wabarakatuh.

Ulun rintah, talu gere bersaut bek sigiara mampat e, jurah gere bejamut beksi giara manis e. Ta hana we kene keber te ulun rintah, nge cerak konot peri singket keber te ulun rintah. kutatangan mule jejariku sispuluh sebelas urum kepala satu, serta kutungkuken ulu ken ganti ni hormat mulie ni kami.

Ulun rintah, kerna nge mujurah batil tembege bersapat reje serta urum isin diri e kene ulun rintah, oya peh siganyil opat sigenap lime kene ulun rintah male mangas. *A belo e peh kene belo ari gumpang ulung e kolak gere tumung gagang. Pinang e peh kadang nge salh awin ari pinang gele, usie gere lemak gere mide. Kapur e peh nge salah ango ari tamak, usie we putih rasa e gere apak. Konyel e peh ari konyel rikit, rupe e lang rasa e pait* (Hyperbole) kene ulun rintah. Ta ke sinemah batil nge kami terime ulun rintah.

Ulun rintah, kerna nge sawah hat urum linge kene ulun rintah, waktu urum ketike. Ta pakat ni sukut ken janyi ni edet. Kerna risek, resek, nguno, nginte,

berguru, nyerah berjege nge mule buet e kene ulun rintah. Ta nge julen bai kene ku batang ruang ini. Ta oya peh malan terdene, naik terkite. Gere ara hali seli polok liki. Ta ke ara peh atang mulintang nge mukerat due kene ulun rintah. Nge rempak sama ta nge sawah ku batang ruang ini. Hukum siberkalam edet si berujud kene ulun rintah. Ke hukum oya keta kalam e, ike edet oya keta bene e. Engon mi sareh panang mi nyata. Nge kami engon sareh nge kami panang nyata. Amat mutubuh, pangan murasa ulun rintah. Oya nge cacak oya nge belangi. Ike jeroh e kene gere ara pecat, ike mampat e gere araneh caci. Oya kati nge kami terime iulun rintah.

Wassalamual'alaikum warahmatullahi wabarakatuh.

Melengkan Mah Beru

Assalamualaikum Warahmatullahi Wabarakatuh.....

Bapak gecik kepala kampung tengku guru rejeni kami *daleng kolak seserenen kayu rubu pelongohen* (Simile) beserta sarak opat ni ama reje *si timang berat sijuel murege si kami hormati* (Metaphor)

Sudere-suderengku si berat berbantu beserta ama ine tetue ni kami si wajib tetah si perlu tentu ton ni kami tedet tempat ni kami menye(bemenye) si kami pemuliei.

Urum-urum mulo kite munyawahen puji syukur ku Allah SWT si nge munosah limpahen rahmat urum karunia e ku kite terutama berupe kesehatan urum kelapangan sehinge kite depet murum i batang ruang ni wan keadaen sehat wal'afiat delem rangka penyelesaian ni janyu(berselese janyu) antara kite bebewene

Selanjute selawat urum salam gere lupen kite sawahen kujunjungente nabi besar Muhammad SAW beserta sehebet urum keluarga kerna payah dih nge rasul junjungen teni berjuang *ari si gelap nge ipinahne kite kusiterang, ari tempat sikaret nge iyesotne kite kusilapang, ari arul sirenah hine nge itatangne kite kupematang siatas mulie* (Repetition)

Ama reje kami atas nama masyarakat...(kampung polan) urum cerak singket urum peri konot nge sawah ku batang ruang ini, *jadi kutatangan mule jejarike sisepuluh sebelas urum kepala satu, serta kutungkuken ulu ken ganti ni hormat mulie ni kami.*(Metaphor)

Kerna nge sawah hat urum linge, waktu urum ketike. Pakat sukut ken janyi ni edet.kerna kam kuso nge mah bai, ta lao siserlo ini kami mah beru. Ta was ni mah beru ni peh we mien, nge sawh kmai kubatang ruang ini nge rempak sama kite isinen. *Kerna hukum siberkalam edet siberujud. Ke hukum oya keta kalam e, ike edet oaya keta bene e* (Personification). I julen kam kuho sara kami julen kini roa. keta jema e ni sawah ku kam.

Ta kerna nge i awinen uken urum toa, bur urum paluh, bangun e ara siberbuah jari. Ini ken alat pemurip ne. Alat rumah tangga. Pertama paken e sehari-hari, renye perhiasen e, perlengkapan nome e urum alat dapur e. Ta kuduk ni oya peh we mien beru ni kami ni mulei ari besiloni ken penduduk isinen. Oya nge kami serahen.

Waasalamu'alaikumwarahmatullahi wabarakatuh.

Melengkan Nerime Beru

Assalamu'alaikumwarahmatullahi wabarakatuh.

Reje, talu gere bersaut bek sigiara mampat e, jurah ge bejamut beksi giara manis e. kutatangen mule jejariku sisepuluh sebelas urum kepala satu, serta kutungkuken ulu ken ganti ni hormat mulie ni kami.

Reje, jurahen kukami sibernama edet. *Hukum si berkalam oya kerna ujud e oya kerna kalam e* (Personification). Ta kuduk ni oya peh we mien, kerna reje kami nge murum kubatang ruang ni kami n male nemah beru urum iringen olok sekedare, kerna nge i awinen uken toa bur paluh reje ken siberbuah jari. Berupe alat rumah tangga ken pemurip e. Paken sehari-hari e, perhiasan e, perlengkapan nome e urum alat dapur e. Ta kuduk ni oya peh we mien reje, mulei ari serlo ni kami terime beru ni reje ken penduduk isinen reje. Oya we kami terimen.

Wassalamualaikumwarahmatullahi wabaraktuh

Table . the types of figurative languages of Gayonese's traditional Melengkan.

Gayonese	Transcriptions	English	Types Of Figurative Language				
			S	M	R	H	P
<i>Dalung kolak</i>	/dʌlʊŋ ko:lʌk	The wide wooden tray <u>as</u> a backrest					
<i>seserenen</i> , <i>kayu</i>	kʌju: ru:bu: pʌlo:ŋo:hʌn/	shady tree <u>as</u> a shade					
<i>rubu</i>							

<i>pelongoh en</i>							
<i>Bangun- bangune uren berasal, angin berusul</i>	/bʌfʊn-bʌfʊne u:rʌn bʌrʌsʌl, ʌfʌm bʌru:su:l/	It looks <u>like</u> rain is coming, the wind is blowing	✓				
<i>Si bernama bai oya le keta hukum siberkalam, edet siberujut, Oya keta edet e, hukum oya keta kalam e.</i>	/sɪ bʌrʌmʌ mʌh bʌɪ o:jʌlʌ kʌtʌ hu:ku:m sɪbʌrkʌlʌm, ʌdʌt sɪbʌrʊdʒʊt, o:jʌ kʌtʌ ʌdʌt e, hu:ku:m o:jʌ kʌtʌ kʌlʌm e./	The namely Mah bai is the law that says, adat is tangible, that's custom, the law is what it says.		✓			
<i>Si timang berat, sijuel</i>	/sɪ tɪmʌŋ bʌrʌt, sɪdʒu:ʌl mu:rʌgʌ, sɪ kʌmɪ ho:rmʌtɪ/	Weighing feels heavy, what is sold is certainly valuable,		✓			

<p><i>murege,</i> <i>si kami</i> <i>hormati.</i></p>		<p>whom we respect.</p>					
<p><i>Ama reje</i> <i>kami atas</i> <i>nama</i> <i>masyaraka</i> <i>(kampung</i> <i>polan),urum</i> <i>cerak singket</i> <i>urum peri</i> <i>konot, nge</i> <i>sawah ku</i> <i>batang ruang</i> <i>ini, jadi</i> <i>kutatangen</i> <i>mule jejariku</i> <i>sisepuluh,</i> <i>sebelas urum</i> <i>kepala satu,</i> <i>serta</i> <i>kutungkuen</i> <i>ulu. ken ganti</i> <i>ni hormat</i> <i>mulie ni</i> <i>kami,</i></p>	<p>/ämä r3dʒ3 kämɪ ätäs nämä mäsjäräkät (kämpoŋ po:län), u:ru:m ʃʃ3räk sɪʃkət u:ru:m p3ɪ ko:no:t, ʃe säwäh ku: bätäŋ ru:äŋ mɪ, dʒädi ku:tätäŋ3n mu:l3 dʒ3dʒäriku: sɪsepu:lu:h, s3b3läs u:ru:m k3pälä sätu:, s3rtä ku:tu:ʃku:k 3n u:lu:, ken gänɪ nɪ ho:rmät mu:l3 nɪ kämi/.</p>	<p>My master in the name of the community (village someone), with short words and little saying, has arrived at this room, So I raised my ten, eleven fingers with one head, and I lowered my head, instead of our noble respect.</p>		✓			
<p><i>Kerna payah</i> <i>dih nge rasul</i> <i>junjunge</i> <i>ni berjuang,</i> <i>ari si gelap</i> <i>nge ipinah ne</i> <i>kite</i> <i>kusiterang,</i> <i>ari tempat</i> <i>sikaret nge</i> <i>iyesot ne kite</i> <i>kusilapang,</i> <i>ari arul</i> <i>sirenah hine</i> <i>nge itatangne</i> <i>kite</i></p>	<p>/k3rnä päjäh dæh ʃ3 räsöl dʒundʒuʃ3nt3 nɪ b3ɪʃdʒu:äŋ, äri sɪ g3läp ʃ3 ɪ pɪnähe kɪt3 ku: sɪt3räŋ, äri t3mpät sɪkärit ʃe ɪjeso:tne kɪt3 ku:sɪläpäh, äri äru:l sɪr3näh hm3 ʃe ɪ tätäŋne kɪt3 ku:p3mätäŋ sɪätäs mu:l3/.</p>	<p>Because this effort of our apostle lord struggled, from the dark and was taken to a bright place, From where the scrub has been dragged to a spacious place, from the steep and despicable chasm he has lifted us to a place that is high and noble.</p>			✓		

<i>kupematang siatas mulie.</i>							
<i>Nge male bersudere, male berpamili, male sara ama male sara ine antara kite urum kite</i>	<p>ʃɜ mäle bɜrsu:dɜrɜ,</p> <p>mäle bɜrpämılı,</p> <p>mäle särä ämä</p> <p>mäle särä mɜ</p> <p>äntärä kɪtɜ u:ru:m</p> <p>kɪtɜ/.</p>	<p>Want to be brothers,</p> <p>want to be related,</p> <p>want to be one father,</p> <p>want to be one mother</p> <p>between us.</p>			✓		
<i>Ta kerna nge cocok pakat, nge tumung peden, Ta nge oya peh we mien nge mutentu lao, mutentu ingi.</i>	<p>/Tä kɜrnä ʃɜ</p> <p>ʃo:ʃo:k päkä, ʃɜ</p> <p>tu:mu:ʃ pɜden, tä</p> <p>ʃɜ o:jä peh wɜ</p> <p>mɪɜn ʃɜ mu:tɜntu:</p> <p>lo:, mu:tɜntu: ɪʃɪ/.</p>	<p>Because the agreement</p> <p>has been agreed,</p> <p>promised and</p> <p>surrendered, then</p> <p>because it was</p> <p>determined by the day,</p> <p>determined by the</p> <p>night.</p>			✓		
<i>Mahan penan lemak lungi, mahan kero sisara</i>	<p>/mähän pɜnän</p> <p>lɜmäk lu:ʃɪ, mähän</p> <p>kɜro: sɪsärä su:ɜp,</p> <p>gu:le sɪsärä neles,</p>	<p>Bring sweet foods,</p> <p><i>Bringing a mouthful of</i></p> <p><i>rice</i>, a piece of meat, a</p> <p>sip of water to this</p>			✓		

<p><i>suep, gule</i> <i>sisara neles,</i> <i>waih sisara</i> <i>teguh ku</i> <i>batang ruang</i> <i>ini.</i></p>	<p>wäh säsärä t3gu:k ku: bätäh ru:äh mi/.</p>	<p>room.</p>					
<p><i>Ta belo</i> <i>sisara rilah,</i> <i>konyel sisara</i> <i>gecep,</i> <i>mayang</i> <i>sisara</i> <i>tengah,</i> <i>kacu sisara</i> <i>cerbeng. Ta</i> <i>oya peh</i> <i>kadang nge</i> <i>salah angkak</i> <i>belo e si ari</i> <i>gumpang,</i> <i>ulung e kolak</i> <i>gere tumung</i> <i>gagang,</i></p>	<p>/tä b3ləu säsärä riläh, ko:njel säsärä geʃep, mähäh säsärä t3hkäh, käʃu: säsärä ʃ3rbeʃ. Tä o:jä peh kädäh ʃ3 säläh ähkäh b3ləu e si äri gu:mpäh, uloh e ko:läh g3r3 tu:mu;ʃ gähäh, pimäh e peh kädäh ʃ3 säläh äwin äri pimäh g3l3, u:sie g3r3 l3mäk g3r3 mid3, käpor e peh ʃ3 säläh äʃo: äri</p>	<p>A betel leaf , a pinch of konyel , a piece of young areca nut, a piece of gambier. Maybe the betel was taken from the Gumpang area, the leaves are wide but not thick with branches, the areca nut may also have been taken incorrectly from the Gele area, the taste is not good. The betel lime was taken from the Tamak area, the color was white but</p>				✓	

<p><i>pinang e peh kadang nge salah awin ari pinang Gele, usie gere lemak gere mide, kapur e peh nge salah ango ari Tamak. usie we putih rasa e gere apak, konyel e peh ari konyel Rikit, rupe elang rasa e pait.</i></p>	<p>tämäk, u:sie w3 pu:tih räsä e g3r3 äpäk, ko:njel e peh äri rikit, ru:p3 iläng räsä e päit/.</p>	<p>the taste was not delicious. The konyel is also from the Rikit area, the color is red but the taste is bitter.</p>					
<p><i>Ta kerna nge i awinen uken urum toa, bur urum paluh.</i></p>	<p>/tä k3rnä fj3 ı äwin3n u:k3n u:ru:m to:ä, bu:r u:ru:m päloh/.</p>	<p>Because it has been reached upstream and downstream, up and down.</p>				✓	

<i>Cerak ni merawe mutanyor urum muserpih, keta lebihe gelah beruet, kurange keta gelah betamah.</i>	/fʒrāk nɪ mɜrāwɜ mu:tänjo:r u:ru:m mu:sɜrpih, kɜtā lɜbihe gɜläh bɜru:ɜt, ku:rähje kɜtā gɜläh bɜtämäh/.	This greeting can jump and peel, the more hopefully rooted, the lack of hopefully increasing.						✓
<i>Kerna hukum siberkalam edet siberujud, ke hukum oya keta kalam e, ike edet oaya keta bene e.</i>	/kɜrnä hu:ku:m sɪ bɜrkäläm ɜdɜt sɪbɜru:dʒu:d, kɜ hu:ku:m o:jä kɜtā käläm e, ikɜ ɜdɜt o:jä kɜtā bɜnɜ e/.	Because the law says, tangible customs, if the law is the word, if the custom is the object.						✓



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FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

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

Form : K - 1

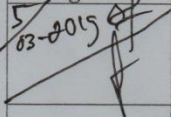

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Fitri Sakinah
NPM : 1502050091
Prog. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 156 SKS

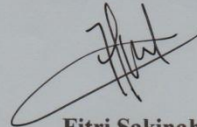
IPK = 3,60

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
	A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of Figurative Language	
	The Effect of Using Smart Monopoli Game in Increasing Student's English Vocabulary at junior High School	
	An Analysis of Characterization in Short Movie "Maimunah"	

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

Medan, 05 Maret 2019

Hormat Pemohon,



Fitri Sakinah

Keterangan:

- Dibuat rangkap 3 : - Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Program Studi
- 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: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Form K-2

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

Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Fitri Sakinah
NPM : 1502050091
Prog. Studi : Pendidikan Bahasa Inggris

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

A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of Figurative Language

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Drs. Ali Amran, M.Hum

ACC 01/04-2019 RP

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, 01 April 2019

Hormat Pemohon,

Fitri Sakinah

Keterangan

- Dibuat rangkap 3 :
- Untuk Dekan / Fakultas
 - Untuk Kctua / Sekretaris Prog. Studi
 - Untuk Mahasiswa yang Bersangkutan

**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**
Jln. Mukthar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 75 /II.3/UMSU-02/F/2019
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : Fitri Sakinah
N P M : 1502050091
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of Figurative Language.

Pembimbing : Drs. Ali Amran, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 2 April 2020

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Medan, 26 Rajab 1440 H
02 April 2019 M

Dekan

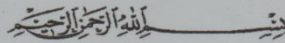
Dr. H. Enrianto Nst, M.Pd.
NIDN : 015057302

Dibuat rangkap 4 (empat) :

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



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Fitri Sakinah
N.P.M : 1502050091
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of Figurative Language

Pada hari Senin, tanggal 13 bulan Mei tahun 2019 sudah layak menjadi proposal skripsi.

Medan, /3 Mei 2019

Disetujui oleh:

Dosen Pembahas

(Khairil, S.Pd, M.Hum)

Dosen Pembimbing

(Drs. Ali Amran, M.Hum)

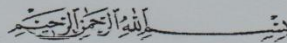
Diketahui oleh
Ketua Program Studi,

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



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



LEMBAR PENGESAHAN PROPOSAL

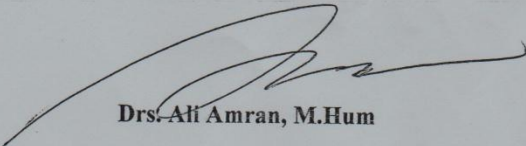
Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Fitri Sakinah
N.P.M : 1502050091
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Discourse Analysis of Gayonese's Traditional Melengkan in Terms
of Figurative Language

Sudah layak diseminarkan.

Medan, April 2019

Disetujui oleh
Pembimbing



Drs. Ali Amran, M.Hum



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp.061-6619056 Ext, 22, 23, 30

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

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

Perihal : **Permohonan Perubahan Judul Skripsi**

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan di bawah ini:

Nama Lengkap : Fitri Sakinah
N.P.M : 1502050091
Program Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan perubahan judul Skripsi, sebagai mana tercantum di bawah ini:

A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of
Figurative Language

Menjadi:

The Study of Figurative Language in Gayonese's Traditional Melengkan

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

Medan, 18 September 2019

Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

Hormat Pemohon

Fitri Sakinah

Diketahui Oleh :

Dosen Pembahas

Pirman Ginting, S.Pd, M.Hum

Dosen Pembimbing

Drs. Ali Amran, M.Hum



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT PERPUSTAKAAN

Jl. Kapt. Mukhtar Basri No. 3 Telp. 6624567 - Ext. 113 Medan 20238
Website: <http://perpustakaan.umsu.ac.id>

SURAT KETERANGAN

Nomor: 2578./KET/II.8-AU/UMSU-P/M/2019



Berdasarkan hasil pemeriksaan data pada Sistem Perpustakaan, maka Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

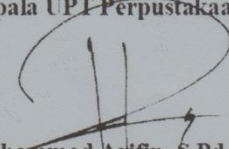
Nama : Fitri Sakinah
NPM : 1502050091
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/ P.Studi : Pendidikan Bahasa Inggris

telah menyelesaikan segala urusan yang berhubungan dengan Perpustakaan Universitas Muhammadiyah Sumatera Utara Medan.

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 28 Zulhijjah 1440 H
30 Agustus 2019 M

Kepala UPT Perpustakaan,


Muhammad Arifin, S.Pd, M.Pd



PEMERINTAH KABUPATEN ACEH TENGGARA
KEPALA DESA
DESA PASAR PUNTING
KECAMATAN SEMADAM
Jln. Kutacane – Medan Kode Pos 24671

SURAT KETERANGAN RISET

NOMOR: *75/SKR/PP*.2019

Saya yang bertanda tangan dibawah ini adalah Kepala Desa Pasar Punting, menerangkan bahwa mahasiswa Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara :

Nama : Fitri Sakinah
NIM : 1502050091
Pekerjaan : Pelajar/Mahasiswa
Jurusan : Pendidikan Bahasa Inggris
Lokasi Kegiatan : Desa Pasar Punting Kecamatan Semadam

Benar-benar telah melakukan penelitian mulai dari tanggal 12-18 Juni 2019 di Desa Pasr Punting Kecamatan Semadam untuk menyusun skripsi dengan judul **A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of Figurative Language.**

Demikian surat keterangan riset ini dibuat, agar dapat dipergunakan sebagaimana semestinya.

Desa Pasar Punting, 20 Juni 2019

Kepala Desa

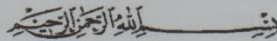
[Signature]
HASPAN RIZLY





**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp.061-6619056 Ext, 22, 23, 30
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan,
Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap : Fitri Sakinah
N.P.M : 1502050091
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Discourse Analysis of Gayonese's Traditional Melengkan in
Terms of Figurative Language

benar telah melakukan seminar proposal skripsi pada hari Senin, tanggal 13, Bulan Mei,
Tahun 2019

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan
Fakultas. Atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih.

Medan, 16 Mei 2019

Ketua,

Mandra Saragih, S.Pd, M.Hum



Unggul, Cerdas & Terpercaya

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

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 Fax. (061) 6625474 - 6631003
Website: <http://fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Nomor : 225 /II.3/UMSU-02/F/2019
Lamp : ---
Hal : Mohon Izin Riset

Medan, 12 Ramadhan 1440 H
17 Mei 2019 M

Kepada Yth. Bapak Kepala Desa
Pasar Puntung Kec. Semadam
Kab. Aceh Tenggara
di-
Tempat

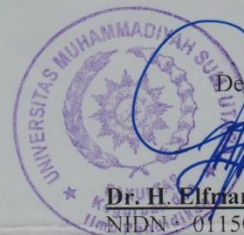
Assalamu'alaikum Warahmatullahi Wabarakaatuh

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 Desa Bapak pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Fitri Sakinah
N P M : 1402050091
Program Studi : Pendidikan Bahasa Inggris
Judul Penilitia : A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of Figurative Language.

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

Wa'alaikumssalam Warahmatullahi Wabarakatuh.



Dekan

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

NIDN 0115057302

** Pertinggal **

UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Fakultas Keguruan dan Ilmu Pendidikan

SURAT PERNYATAAN

Bismillahirrahmanirrahim

Yang bertanda tangan di bawah ini, mahasiswa Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.

Nama lengkap	: FITRI SAKINAH
Tempat/ Tgl. Lahir	: Kutacane, 23 November 1997
Agama	: Islam
Status Perkawinan	: Kawin /Belum Kawin/ Duda / Janda *
No. Pokok Mahasiswa	: 1502050091
Program Studi	: Pendidikan Bahasa Inggris
Alamat Rumah	: Jl. Ampera IX No.5 A Medan Telp/Hp: 0853-6255-1894
Pekerjaan/ Instansi	: -
Alamat Kantor	: -

Melalui surat permohonan tertanggal September 2019 telah mengajukan permohonan menempuh ujian skripsi. Untuk ujian skripsi yang akan saya tempuh, menyatakan dengan sesungguhnya, bahwa saya,:

1. Dalam keadaan sehat jasmani maupun rohani
2. Siap secara optimal dan berada dalam kondisi baik untuk memberikan jawaban atas pertanyaan penguji,
3. Bersedia menerima keputusan Panitia Ujian Skripsi dengan ikhlas tanpa mengadakan gugatan apapun;
4. Menyadari bahwa keputusan Panitia Ujian ini bersifat mutlak dan tidak dapat diganggu gugat.

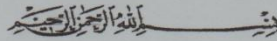
Demikianlah surat pernyataan ini saya perbuat dengan kesadaran tanpa paksaan dan tekanan dalam bentuk apapun dan dari siapapun, untuk dipergunakan bilamana dipandang perlu. Semoga Allah SWT meridhoi saya. Amin.

SAYA YANG MENYATAKAN,



FITRI SAKINAH

SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Fitri Sakinah
N.P.M : 1502050091
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of Figurative Language

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.

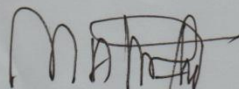
Medan, Mei 2019
Hormat saya
Yang membuat pernyataan,



METERAI
TEMPEL
18211AFF810439355
6000
ENAM RIBURUPAH

Fitri Sakinah

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris



Mandra Saragih, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30

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

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Senin Tanggal 13 Bulan Mei Tahun 2019 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Fitri Sakinah
N.P.M : 1502050091
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : A Discourse Analysis of Gayonese's Traditional Melengkan in Terms of Figurative Language

No	Masukan dan Saran
Judul	
Bab I	
Bab II	<i>Theorin is Revisi</i>
Bab III	<i>Referensi Update</i>
Lainnya	
Kesimpulan	<input checked="" type="checkbox"/> Disetujui <input type="checkbox"/> Ditolak <input checked="" type="checkbox"/> Disetujui Dengan Adanya Perbaikan

Dosen Pembahas

(Khairil, S.Pd, M.Hum)

Dosen Pembimbing

(Drs. Ali Amran, M.Hum)

Panitia Pelaksana

Ketua

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

Sekretaris

(Pirman Ginting, S.Pd., M.Hum.)

