

**A SEMIOTIC ANALYSIS OF *NANDONG* PERFORMANCE
IN ACEH SIMEULUE**

SKRIPSI

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

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ABSTRACT

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This study deals with semiotic meaning of Semiotic sign in Nandong performance of Aceh Simeulue. It was aimed at investigating the meaning of signs Nandong performance in Aceh Simeulue culture. This study was conducted by using descriptive qualitative research. Sources of data obtained from the community and also the government in Aceh Simeulue especially in Trans Maranti area. Data were analyzed using descriptive analysis technique, by finding the signs and interpreting the meaning of signs in Nandong performance of Aceh Simeulue. The results showed that there were consisting of 5 stanzas, consists of Enggelan mon sao surito, Inang maso semonan, Manoknop sao fano, Uwilah da sesewan, Unen ne alek linon, Fesang bakat ne mali, Manoknop sao hampong, Tibo-Tibo maawi, Anga linon ni mali, Uek suruik sahuli, Maheya mihawali, Fano me singa tinggi, Ede smong kahanne, Turiang da nenek ta, Miredem teher ere, Pesan navi-navi.

Keywords: Semiotic Meaning, Nandong Smong, Signs

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CHAPTER I

INTRODUCTION

A. Background of Study

A symbol or a sign of a language is manifested by everyone in many forms. In semiotic, a sign is something that stands for something to someone in some capacity. It may be understood as a discrete unit of meaning and includes words, images, gesture, tastes, texture, sounds- essentially all of the ways in which information can be communicated as a message by any sentient, reasoning mind to other.

Culture also has many symbols that can be found around us. But, we do not know that they have hidden meaning when they are explored, sometimes every symbol has its own meanings. So, we have to know the symbol in every aspect of language, by knowing the symbol, we will not misunderstand the meaning of the symbol. The meaning of symbol is not a trivial case. Therefore, semiotics as one branch of linguistics which specifically learns about signs needs to be explored and analyzed.

Semiotics is the study of meaning making, the study of signs and sign processes, indication, designation, likeness, analogy, metaphors, symbolism, signification and communication. Semiotic is closely related to the field of linguistics, which, for its part, studies the structure and meaning of language more

specifically. Signs can take the form of words, images, sounds, odors, flavors, acts or object (Peirce, 1931).

Indonesia is a country with many kinds of culture, like Dayak, Minang, Aceh, and any more. Culture has hidden meaning that can be found in the text, sign, art, sound, gesture where in the every object can be had different meaning. The young generation must be preserved and developed it to keep the essentials of the culture. Even in this modern era, it will be an obstacle to keep it. The relationship between language and culture, language is just as culture-bound as are the traditional habits and value orientations characteristic of the society whose member use it. When one talks about a culture, any particular language is a form of learned behavior and therefore a part of the culture.

One of the specific cultural aspect of Aceh is Nandong. Return to the tsunami event in Aceh. On Sunday morning, December 26, 2004, in various regions of Aceh experienced natural disasters which reached 9.3 on the Richter scale, which then caused tsunamis which resulted in approximately 500,000 floating in an instant across the shores of the coast of Aceh which bordered immediately with the Indian Ocean. In the Aceh region the biggest casualties in the world and thousands of buildings were destroyed, thousands of bodies were lost, and thousands of bodies were also buried en masse. The earthquake happened precisely at 07. 58. 53 WIB, the epicenter of the earthquake was located at longitude $3,316^{\circ}$ N $95,854^{\circ}$ E, more or less west of Aceh, as deep as 10 KM below sea level. The earthquake has a magnitude of 9.3 on the Richter scale and with this is the most devastating earthquake in the last 40 years that hit Aceh, the

west coast of peninsular Malaysia, Thailand, the east coast of India, Sri Lanka, even to the east coast of Africa.

NandongSmong is a genre of Aceh Simeulue folk songs, which can be group into folktales in the form of explanations or multi-indexical narratives about the natural situation identified by the tsunami in this song containing cultural teachings, if an earthquake occurs, then there are big waves in the ocean, and the waves drowning the village, then a strong earthquake occurred, and the sea water receded, the arrangement was advised that all people in this area immediately run to high ground, to survive natural disasters, which were then internationally called tsunamis.

Beyond the most basic definition as the study of signs, there is considerable variation among leading semiotician as to what semiotics involves. Semiotics involves the study not only of what we refer to as signs in everyday speech, but of anything which ‘ standsfor’ something else. In a semiotic sense, signs take the form of words, images, sounds, gestute and object. Contemporary semitician study signs not in isolation but as part of semiotic ‘ sign system’.

Based on the explanation above, the writer is interested to analyze the sign materials in Nandong in village Trans maranti, kecamatanteupahseulatan, Aceh Simeulue. Using pierce’s theory of sign to show the meaning of all symbol material will find in *Nandong* of Aceh Simeulue with the title “ **A semiotic Analysis of *Nandong* Performance in Aceh Simeulue**”.

B. The Identification of Problem

Based on the background of the study above, the problems can be identified as follows:

1. The lack of awareness of Simeulue's teenagers on *Nandong* cultural preservation in Aceh Simeulue.
2. The culture of *Nandong* was lacking in every customary event in Aceh Simeulue.

C. The Scope and Limitation

The Scope of this research was a semiotic meaning from *Nandong* performance of Aceh Simeulue culture. This analysis was limited on signs used in *Nandong Smong* performance.

D. The Formulation of Problem

Based on the background above, in order to get a meaning from the interpretation of sign in *Nandong* of Aceh Simeulue culture, the researcher explained and analyzed each of the signs appeared in *Nandong* performance in Aceh Simeulue. The problem of the study was formulated as the following:

1. What kinds of semiotic signs of the Simeulue's Traditional of *Nandong* performance concept?
2. What are the semiotic signs meaning of the Simeulue's Traditional *Nandong* performance?

E. The objective of the study

Based on the problem above, the objectives of the study were:

1. To investigate the kinds of semiotic of the Simeulue's *Nandong* performance.
2. To describe the semiotical meaning Simeulue's *Nandong* performance.

F. The Significant of the Study.

This study was discussed the semiotics of *Nandong* because in modern days, many young generation gradually began to forget their culture or where they came from. The finding of this study was expected to be relevant and useful for some theoretically and practically.

1. Theoretically

It could be useful to the readers, especially students of English Department to explore their knowledge about semiotics and to be more aware of their environment or culture around. This study offered an advantage for those who were interested in conducting the similar study to explore the semiotic theory. Moreover it could be useful for young generation, who wanted to know about the meanings of symbols in *Nandong* Performance of Aceh Simeulue.

2. Practically

The usefulness of this research could be seen in the following:

1. To the researcher, it could improve her knowledge about the semiotic and *Nandong* Performance in Aceh Simeulue.

2. To the readers are who wanted to know deeper about analyzing the semiotic meaning, this study was expected as one of the sources of the additional knowledge.
3. To Student of English Departement of University Muhammadiyah Of Sumatra Utara who wanted to do a similar study about linguistic expression and semiotics, this study was expected as one of the reference to do analysis.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Definition of semiotic

The word semiotics comes from Greek, *Semion* which means sign (Sudjiman and Van Zoest, 1996: vii, in Sobur, 2006; 16) or seme, which means sign interpreters (Cobley and Jansz, 1999; 4) in Sobur (2006;16) Semiotics is a science or method of analysis to examine signs. Charles Sanders Peirce alam Sobr (2006:16) defines semiosis as "a relationship among a sign, an object, and meaning".

Morris(1980) defines semiotics as the study of sign which is initially subjective, as a result of which the discipline cannot offer any universal "theoretical assumption, model and empiricity". He observes that semiotics did not only later become publicized and conventionalized but also interspersed with syntactics, semantics and pragmatics based on their respective reflection on language rules and meanings.

Eco (1976) conceptualizes semiotics as a field that has come to teach that reality is a construction. That is, reality is a system of signs that cannot be taken for granted as purely objective, independent of human interpretation.

Saussure (Budiman, 1999a: 107), semiology is "a science that examines the life of signs in society" and, thus, becomes part of social psychology disciplines. The

aim is to show the parts in which the signs of ssssbeseta are formed which govern them. French semiotics keep this saussure semiology term for its kajin fields.

Fiske (2012: 67). Semiotics is a science or method of analysis to examine signs. Signs are devices that we use in an effort to try to find a way in this world, in the midst of humans and together humans. Semiotics basically wants to learn how humans use things. The main focus of semiotics is a sign.

Sebeok (2001: 3) says that signs allow humans (1) to indicate their existence, (2) communicate messages, (3) build models on information obtained from the external world. Furthermore, he stated "semiotics is the study of functions". It appears how Sebeok expressed his definition with the starting point and its functions.

Al-Sharafi (2004: 82) states that semiotics and linguistics have a special relationship because among all communication systems- or language-marking systems are the most systematic. In addition, language is also a sign system with the most advanced level of conventionality. In fact, no other sign system is as sophisticated as language.

According to Lemke (1990,p.186) social semiotics draws on linguistics, anthropology, critical sociology and most recently poststructuralist / postmodernist theorists such as Michel Foucault, and we would add queer theorists such as Judith Butler, -making resources varying from one community to another. Putsimply, social semiotics is a theory of how people make meaning in social contexts.

(Sobr, 2006; 16) Understanding the notion of semiotics above, that semiotics is a scientific discipline and method of analysis to examine the signs contained in an object to know the meaning contained in object.

The pragmatic dimension in semiotics is the study of signs and their users, especially those relating to the use of signs concretely in various events, as well as their effects or effects on users. In short the recipient and the effect of the sign on society. The pragmatic dimension in semiotics also relates to the value, purpose, and purpose of a sign, which answers questions about the exchange and the utility value of the sign for its users.

According to Alex Sobur, the pragmatic dimension is the branch that studies language externally, that is how the linguistic unit is used in communication.

(Abrams, 1981: 171) Language as a sign, according to Saussure, has two inseparable elements: signifier and signified, said markers and markers. Significant form can be the sound of speech sounds or letters, while being signified is a conceptual element of ideas or meanings contained in the sign.

(Zoest in Roland, 1998: 18). Semiotics is the study of signs, the functioning of signs, and the production of meaning. A sign is something that for someone means something else.

In Zoest's view, anything that can be observed or made observable can be called a sign. Therefore, the sign is not limited to objects. The existence of events, the absence of events, the structure found in something, a habit, all of these can be called signs. A small flag, a hand gesture, a word, a silence, an eating habit, a fashion symptom, a nervous motion, a facial blush, a certain preference, a certain

star position, an attitude, a flower, a gray hair, a silent silence stuttering, talking fast, staggering, stunned, in awe, staring, fire, white, shape, sharp angles, speed, patience, madness, worry, ignorance, all of that is considered a sign.

(Jewler 2001: 44). Semiotics is the study of signs. These signs convey information so that it is communicative; able to replace something else can be thought of or imagined. This branch of science initially developed in the field of language, then also developed in the field of visual arts and visual communication design. Meanwhile, Charles Sanders Peirce, 5 emphasized that we can only think with a sign medium. Humans can only communicate by means of signs. Signs in human life can be signs of movement or cues. Hand wave that can be interpreted as calling or nodding the head can be translated agree. Sound signals, such as whistles, trumpets, drums, human voices, telephone rings. Signs, including letters and numbers. It could also be a sign in the form of traffic signs, and there are still many variations.

2. Definition of sign

(Sobur, 2006; 16). According to Peirce the signs are related to the objects that resemble them, their existence has a causal relationship with signs or because of conventional ties with these signs. Thus Peirce has actually created a general theory for signs. Signs are the basis of all communication.

(Chandler 1997). The sign is the whole that results from the association of the signifier with the signified (Saussure 1983, 67; Saussure 1974, 67). The relationship between the signifier and the signified is referred to as

'signification', and this is represented in the Saussurean diagram by the arrows. The horizontal line marking the two elements of the sign is referred to as 'the bar'."

(De Lauretis 1984, 167) The term 'semiosis' is expanded by Eco to designate the process by which a culture produces signs and/or attributes meaning to signs. Eco looks at two different perspectives of semiotics: One is focusing on the subject as an effect of the signifier; the other one stresses "the social aspect of signification, its practical, aesthetic, or ideological use in interpersonal communication; there, meaning is construed as semantic value produced through culturally shared codes."

(Littlejohn, 1996:64) Signs are the basis of all communication. (Littlejohn, 1996: 64). Humans by means of signs, can communicate with each other. The semiotics study has now distinguished two types of semiotics, namely communication semiotics and significance semiotics.

(Barthes dalam Kurniawan 2001:53). Signs are the tools we use in an effort to try to find a way in this world, in the midst of humans and with humans. Semiotics or in the term barthes, semiology basically wants to learn how humanity uses things. Meaning cannot be mixed with communicating. Meaning means that objects not only carry information, in which case the object is structured from a sign.

3. Semiotic of Cultural Code

Code is a sign system (Danesi, 2004: 19). All sign systems are codes, such as language, clothing, music, movies, sign language, and so on. Compared to other

codes, language is the most important code in human culture. A sender sends a message using a code; the process is called encoding. And the recipient of the message defines it; the process is called decoding. That is, sending and receiving messages requires a code.

Chandrel (2005: 149-150) Describes three groups of codes: social code, textual code, and interpretive code. The three types of code are related to the three kinds of knowledge needed by interpreters of the text, namely knowledge about (1) the world (social knowledge); medium and type of essay (textual knowledge); and (3) the relationship between social knowledge and textual knowledge (assessment of modality).

The social code includes (1) verbal language (the sub-code is phonology, syntax, lexicon, prosody, and paralinguistic); (2) body code (the sub-code is body contact, physical closeness, body orientation, appearance, facial expression, gaze, nodding, body movements and posture; (3) commodity code (the sub-code is fashion, cars, jewelry, and (4) code of conduct (the sub-code is protocol, ceremony, role playing, game).

Most semiotics researchers stressed that signs differ in how arbitrary /conventional (or in contrast, “transparent”) they are, or how close the relationship between the signifier and the signified is. There are three modes of signs.

1. Symbol/symbolic: a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional-

so that the relation-ship must be learnt: e.g., language in general, trafficlights, etc.

2. Icon/iconic: a mode in which the signifier is perceived as resembling or imitating the signified (recognizable look, sound, feel, taste or smell) or being similar by possessing some of its qualities: e.g., a portrait, a cartoon, etc.
3. Index/indexical: a mode in which the signifier is not arbitrary but is directly connected in some way, either physically or causally to the signified.

Textual codes include (1) scientific codes - including mathematics; (2) codes of ethics in various arts (poetry, drama, painting, sculpture, music, and so on); (3) stylistic and rhetorical codes of essay types; exposition, argument, description, and narrative); and (4) mass media codes (the sub-code being photography, television, film, radio, newspapers and magazines).

Interpretive codes include (1) perceptual codes, such as visual codes; (2) ideological codes, which generally include codes for encoding and decoding text, to establish dominant / hegemonic meaning and meaning of negotiations or opposition. In particular, the code of feminism, racism, materialism, capitalism, socialism, objectivism.

4. Conotative and Denotative meaning

Word meaning is able to be because one word can consist of more than one meaning. As Leech stated (1981) the word "meaning" and its corresponding verb

to mean" are among the most eminently discussable terms in English language (p. I is not easy is able to discuss object in the English language. It is not easy to understand about the word-meaning because sometimes misunderstanding and confusing will come when we lack of agreement of the word-meaning itself. Connotation and denotation are meaning that commonly appear in words.

a) Connotative meaning

According to Leech (1981) connotative meaning is the communicative value an expression has by virtue of what it refers to (p. 12). It clearly shows explain that connotative is words that carries extra meaning beyond the real meaning. On the other hand, a connotative meaning is any meaning which carries some special implication or association. Connotation refers to the personal aspect of meaning, the emotional associations that the word arouses (Kreidler, 1998, p. 45). Connotative meaning is not specific language and relatively unstable according to culture, historical period, and the experience of the individual, On the other words, connotation is describing the meaning of words that carries in the text.

(Wagner, 1995)Connotations are an additional level of signification. They establish a semiotic domain as the outcome of a semiotic (or interpreting) community. According to Eco (1976), a semiotic community is characterized by the decoding of symbols through a semiotic domain of its value systems and ideological, ethical, religious positions. Hence, a semiotic community is defined by shared cultural codes and common semiotic resources that might be not directly evident and accessible to outsiders Connotative meanings are

"contextualisers" because they entail specific symbolic repertoires. Connotative meanings include metacognitive knowledge about the limits to the validity of a particular social representation.

b) Denotative meaning

Denotative meaning is literal definition, often we say as dictionary's meaning, exact meaning, or specific meaning of word. Denotative meaning or sometimes called as conceptual meaning is widely assumed to be the central factor in linguistic communication. As leech (1981) stated denotative meaning or sometimes called as conceptual meaning is an inextricable and essential part of what language is, such that one can scarcely define language without referring to (p. 11).

A denotation identifies the central aspect of word meaning, which everybody generally agrees on. Conceptual meaning covers those basic, essential components of meaning that are conveyed by the literal use of a word. It is the type of meaning that dictionaries are designed to describe that conceptual meaning or called it as denotation meaning is the real meaning of such words. The denotation of an expression is whatever it denotes. For many words, the denotation is a big class of things: the noun arm denotes all the upper limbs there are on the world's people, monkeys and apes. (Yes, there is a noun arms that has a lot of weapons as its denotation, but it always appears in the plural form.) If expressions did not have denotations, languages would hardly be of much use.

Lotman, 1990), Denotative meanings are the first and most basic codification of the meaning of a social object. From the SRT perspective, denotations are established by groups that have sufficient power and authority to introduce them to the semantic field, or 'semiosphere' of a given culture.

(Griffiths, 2006, p.12). Denotation is the result of making things understandable, from defining something that previously cannot be represented. It is the fact that they allow us to communicate about the world that makes them almost indispensable because languages have useful links to the world, there is a temptation to think that the meaning of a word (or other kind of expression) simply is its denotation.

In order to understand word meaning exactly listener and speaker must have same background knowledge to get what is the intentions either listener or speaker. Knowing context is the key to understand the meaning appear in the meaning of words because they are part of it and exist there. The example of connotative and denotative meaning:

2. He comes to a beautiful child.
3. Marry doesn't like johnny, because he does not have beautiful attitude.

In (1) the word beautiful is used in its denotative meaning to refer to a specific appearance, while in (2) it is used in a connotative meaning to imply a bad person.

5. Culture.

Culture is a site of production of meaning, not an expression of meaning that exists elsewhere. Meanings appear in hours and through social relations, relationships between people, groups, classes, institutions, structures, and things. And, because production, circulated, and exchanged in the social world, this meaning never remains fully. Of course, some meanings may be stable, but others may change very quickly.

6. Origin of Simeulue Tribes

The Simeulue tribe on the island of Simeulue has been around for thousands of years, starting from the Dutch colonial era which ruled this area, the Japanese colonial era, until the present time of independence. It cannot be ascertained since when the Simuelue tribe existed because no one has conducted research on it, what I got in the field is only the history of Teungku Diujung which is considered the ancestor of the Simeulue tribe.

In the 14th century to 15 a cleric from West Sumatra named Teungku Halilullah was on a trip to Mecca to perform the Hajj, during his journey Halilullah stopped in Aceh and visited the Sultanate of Aceh, Darusalam. He met the Sultan of Aceh at that time Sultan Ali Mughayat Syah, in his friendship, the Sultan of Aceh suggested to Halilullah that the intention to carry out his hajj was replaced by Islamizing an island called Pulo U. Halilullah accepted the advice of the Sultan of Aceh but he did not know the road to Pulo Uters. The Sultan of Aceh immediately ordered a girl named Meulur who came from Pulo U to give

directions, because it was feared would cause slander, then Teungku Halilullah and Putri Meulur were married.

This caused Sultan Ali Mughayat Syah to order Teungku Halilullah to Islamize the Pulo Ut because the island had been controlled by someone named Songsongbulu and spread heresy. When Teungku Halilullah and Putri Meulur arrived at Pulo U, there was a war between Songsongbulu against Teungku Halilullah. But the war was not an armed war, but a war of witchcraft. The two parties implemented the agreement if one of them won will take control of the island and the losers left the island. The battle is fairly simple, namely by cooking eggs in the ocean. Teungku Halilullah won and drove Songsongbulu from Pulo U, and Islamized all the people in the island, during his reign Teungku Halilullah changed the name Pulo U to Simeulue Island which was taken from his wife's name "Putri Meulur."

7. Language in Aceh Simeulue

Simeulue District has ten sub-districts and four different languages are used according to the geographical location they inhabit. The languages are devayan, sigulai, aneuk jamee (this language is almost similar to the Minangkabau language, many use the vowel "O") and leukon.

- 1) Suka Village, the majority of the people use the language of Jamee and some of them speak Indonesian.
- 2) The devayan language includes the regions of East Simeulue, Teupah Tengah, Teupah Selatan and Teupah Barat.

- 3) The Sigulai language includes the areas of Simeulue Tengah, Simeulue Cut, Teluk Dalam, Simeulue Barat, Sibigo, Alafan, and Salang.
- 4) Whereas the leukon language covers the Alafan area only, but this language has rarely been used by the community, because the speaking community has diminished.

8. Simeulue's Culture

In general, the arts that exist in the Simeulue community are very diverse, among them are in addition to art, Nanga-nanga, there are also nandong, buai, debus, and Sikambang arts. Some of them have similarities with the arts outside the island of Simeulue, namely Minang, Melayu, Aceh and the coast of Sumatra. This is due to cultural acculturation. The following is explained regarding the existing arts and culture in Simeulue district.

1. Nandong is a rhyme vocal song that is accompanied by drum instruments and violins with the lyrics being pantun baits. Nandong Art is often found during weddings in Simeulue Regency, usually served at night before the marriage contract or known by the Simeulue people as the night malaulu. Here is one example of the rhyme presented in Nandong arts.
2. Buai is a vocal singing art that is generally presented by many women. However, this art is no longer popular and many do not know it.
3. Sikambang is one of the arts that applies on the coast of the west coast of Sumatra, very popular as well as its presence in Simeulue this art is usually identical in traditional ceremonies such as marriage, circumcisions or

children. However, in terms of presentation it is very different from Sikambang art outside Simeulue Island, one example is the musical instrument used in Simeulue Island, which only uses sikambang violins and drums to accompany shawl dances, children's dance, umbrella dance and kapulo pinang dance. While sikambang has sibolga, for example, they use the instrument accordion, singkadu, violin, drum.

4. Debus art or referred to by the Simeulue community with Dabui art. Debus Art (Dabui) is the art of showing the obscurity or strength of someone in playing it by using sharp equipment such as knives, kris, rencong, axes, and others. The equipment was severely hit by the player. In the performance this art is accompanied by the singing of salawat and the drum instrument as tempo.

9. Definition of Nandong

Nandong is one of the traditional arts in Simeulue District. Nandong means humming means singing or straining songs in a soft voice to entertain oneself or put the baby to sleep. Because the language used is devayan language in Aceh Simeulue, the word humming slowly changes to "senandong" to become the habit of people calling nandong. So, nandong is a song or strains of songs sung with the meaning of lyrics that aim to remind, advise, and tell the audience about daily life.

Smong comes from the Simeulue language which means sea water rises, when an earthquake is better known as the tsunami (in Japanese). So, Nandong Smong is a type of song or song that revolves around about tsunami events. In

history it was noted that this tsunami hit the island of Simeulu in 1833 and 1907 ago.

In 1833 there was a smong (tsunami) in this archipelago, 74 years later, and precisely in 1907, it struck the islands again. From this natural disaster, parents tell their children and grandchildren in the event of an earthquake and low tide, immediately run to the higher ground.

Nandong Smong is often sung by Nandong artists when there are gatherings, national and regional holidays are even included in one of the series of wedding ceremonies, so this has been considered a "native tradition" of Simeulue. Because of this thick tradition, Smong received an award from the United Nations (United Nations) because local knowledge and oral traditions were able to minimize sacrifice during the Tsunamis in 2004.

In this case the oral tradition is very warm functioning as a traditional science tool for the Simeulue people, in the context of understanding what a tsunami is, which is characterized by symptoms and later events. Likewise, this tradition can provide the collective knowledge of the Simeulue community in order to save themselves from the tsunami disaster. Those are some of the factors of excellence in local wisdom in this Nandong.

Nandong Smong is based on literature, can be categorized as a poetry genre. What is meant by poetry, is a literary work that generally tells something, consisting of text verses, one stanza is generally four lines, follows the rules of rima at the ends of the lines, can render a-a-a-a, mauun binary a-b-a-b This genre

of literature is common in various cultures in the archipelago, including in Simeulue, which is included in the Melayu Polynesian language family.

Literary genre of Malay (including in Simeulue) called *syair* is a very popular form of traditional Malay poetry. The popularity of poetry actually relies on the nature of its creation which is capable of giving birth to narrative or story forms, just like the form of prose, which is not possessed by the *pantun*, *seloka*, or *gurindam*.

As the main theory for studying the textual aspects of Nandong Smongini is semiotic, then again it is explained that the term *semioterti* is derived from the Greek word, namely *semion* which means sign. John Fiske (2007) holds that semiotics is the study of the signs and ways that signs work. Whereas Preminger (in Sobur, 2007) mentions semiotics is the science of signs. Semiotics learns systems, rules, conventions that allow them to have meaning.

In revealing the signs and meanings contained in smong lyrics, the author first wrote the text and its meaning literally. Then after seeing it structurally, then it would interpret the meaning culturally, both denotative (literal) and connotative, plus interpretation - interpretation of the author.

The use of Nandong Smong in Aceh Simeulue includes a variety of activities, such as: enlivening the atmosphere of the wedding party, enlivening the atmosphere of the circumcision party, to accompany traditional ceremonies such as *kenduri laut*, for cultural festivals, to accompany ceremonies, for the benefit of tourism inaugurate the government building, welcome honorary guests, enliven the anniversary of Indonesian independence, and others.

10. The use of Accompaniment Instruments from Nandong

Generally, in a performance there is always a musical instrument as accompaniment to the song, although not as a necessity. Likewise with Nandong Smong who has two types of musical instruments accompanying his singing.

CurtSach and Hornbostel in their writing *Classification of Musical Instrument* mentions that musical instruments can be classified according to the source of the sound. In the field research that the author did, there are two types of accompaniment instruments that play, namely violins and drums. Here is the explanation.

1. Biola

Biola is a musical instrument originating from Europe which belongs to the clarification of chordophone instruments, namely musical instruments whose source is the vibration of strings or strings. In Indonesia, violins are very often used as one of the musical instruments accompanying traditional arts, generally in coastal areas West. The violin used by Simulue artists looks exactly the same as the violin in general.

2. Kedang

Kedang is a drum in Simeulue language. Musical instruments at the type of membranophone double headini in the form of a cylindrical or tube which are both sides of the same size. This instrument is made of wood which is punched in the middle and covered by goat skin which has been treated on the right and left as the membrane. In the right part of the membrane is tied using a rattan to the left

membrane, then pulled tightly. However, due to the lack of rattan raw material, the kedang maker uses a type of rope as a substitute for rattan.

11. Definition of Lyrik

(Awe, 2003:51).Lyrics according to the author are words that describe something that is experienced or felt by the author. Song lyrics are a person's expressions about things that have been seen, heard or experienced.In expressing their experiences, the poet or songwriter makes play on words and language to create attraction and distinctiveness to the lyrics or poetry.

This language play can be in the form of vocal games, linguistic styles and deviations of word meanings and is reinforced by the use of melodies and musical notations that are tailored to the lyrics of the song so that listeners get carried away with what the author thinks.

Song lyrics have the form of messages in the form of writing words and sentences that can be used to create an atmosphere and a particular imagination to the listener so that it can also create diverse meanings.In its function as a communication medium, songs are also often used as a means to encourage sympathy about the reality that is happening as well as for imaginative stories.Songs that are formed from the relationship between the elements of music and poetry elements or song lyrics are one form of mass communication.

The song is a medium for delivering messages by the communicator to the communicant in large numbers through the mass media. To find the meaning of the message in the song lyrics, semiotics is used which is the field of science that studies the sign system. Starting from how the sign is interpreted, influenced by perceptions and culture and how the sign helps humans interpret the circumstances.

B. Relevance of the study

The researcher takes any information from the previous, thesis and journal. The information of the previous proposal, thesis and another journal give advantages for the researcher to finish the proposal.

The first is a study conducted by Ibnu Ajan Hasibuan(2018) entitled “ *Semiotic Analysis Of The Mandailing’s Traditional House Bagas Godang*”. Focusing on the Semiotical analysis on bagas godang and this research in accordance with the theory of Charles Sanders Peirce and based on the semiotics field especially “Culture Code” like architecture and ornament. The study is aimed to investigate and to describe kinds of semiotic of the Mandailing’s Traditional House Bagas Godang. This research used the descriptive technique, and also this research used applying Qualitative method. The study finds there are 3 elements in the dominant types of semiotic there are representamen it has 3 frequency, object it has 13 of frequency, and the least is interpretant it has 2 of frequency.

The second BasidRahmadRangkuti(2018) with entitled “ Semiotic Meaning In Mandailing Wedding Ceremony”. This research is an analysis semiotic meaning from mangupa event of mandailing wedding ceremony. This analysis was limited on symbols that used in mangupa event. The aimed of study is to find out the symbol that used in mangupa event of mandailing wedding ceremony and also to find the meaning of the symbols that used in mangupa event if mandailing wedding ceremony. This research was conducted by using descriptive qualitative design, which is an interpretation research (Creswell, 1994:147). The study finds in this research there are 15 symbols that mangupa of mandailing wedding ceremony which had their meanings.

Based on the relevant studies above, needed theories to study and to find out sign in traditional Nandong performance in Aceh Simeulue Culture, so that the meaning or types of semiotics through theory's pierce has function and clear object. So that i find the benefit from the research as a reference and what the different of the concept when a researcher try to analyze about semiotic.

C. Conceptual framework

Semiotics is the study of the field of linguistic which is centered on the study of signs and have a field of study that a lot of can be used to find out signs of the phenomenon that exist in the world. So that we know better in terms of the meaning that was created and contained in the traditional Nandong Performance of Aceh Simeulue according to the scope of the study of semiotic.

In Roland Barthes, the researcher analysis from the semiotic fields especially culture code in Nandong performance in Aceh Simeulue. Therefore, semiotics is a science or method of analysis to examine signs. Barthes distinguishes two meanings (signification) of the semiotics of denotation and connotation. was taken from Nandong performance in Aceh Simeulue.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

In this research descriptive qualitative method was applied. This method was used in order to discover, identify, analyze, and describe about semiotic analysis of sign and denotative, connotative meaning. Phenomenon design allowed the researcher to analyze the words and sentence in the Nandong.

The descriptive qualitative design chosen due to the fact that study dealt with semiotic meaning as the elements of culture. Furthermore, the findings should be described in the forms of words and the object of the study is not treated by any treatment. Similarly, qualitative was a natural setting, researcher do not do anything to the object of the study. Furthermore, researcher usually did not have fixed schedule of what to be done, but the researcher was more like loosely scheduled traveler than the others (Bogdan, 1992:58). In other words, the researcher enters the research with some idea about what she/he will do, but a detail set of procedure is not formed prior to data collection.

B. Source Of Data

The source of data were obtained in the area of Sinabang, especially in Trans Maranti, and make a direct interview with the local government or a head of the tribes who preserve the Traditional of Nandong Performance.

C. Technique of Collecting the Data

The data was collected by doing several steps, namely:

1. Interview was used by the researcher to help giving some prediction or information of the meaning of *Nandong* Performance in Aceh Simeulue
2. Observation was used by the researcher to find out the kinds of semiotics around *Nandong*.
3. The researcher writing and collecting all the data or anything related to the problems of the study (field notes).

D. The Technique of data Analysis

The data analysis was based on the theory used in the study. Which was created by (Charles Sanders Peirce). Data analysis technique were follows:

1. Identifying the meaning of words or sentences that had denotative and connotative meanings on *Nandong* Performance.
2. Classifying the types of semiotic such as sign.
3. Transcribing the data that gotten from the interview and the data was divided into paragraph.

CHAPTER IV

DATA AND ANALYSIS DATA

A. DATA COLLECTION

The researcher collected the data of this research by taking from the government and masyarakat in Trans maranti village. There were many signs, but the researcher only took analyzed sign of semiotic in lyric Nandong smong performance. Because, in lyric Nandong smong there is big possibilities to researcher found many signs than other event in lyric Nandong Smong performance. The researcher only took 2 are the connotative and denotative signs.

B. DATA ANALYSIS

1.1 Description of *Nandong Smong* Performance

Nandong smong is a genre of Simeulue Aceh's folk song, which can be grouped into folklore in the form of multi-indexical explanations or narratives about the natural situation identified by the tsunami. In this song contains cultural teaching, especially in Nandong Smong in Aceh Simeulue. *Nandang smong* is often displayed in certain ways, the purpose of which is to remind or inform the public about signs of a tsunami. In *Nandong* culture it teaches how to save yourself from tsunamis by knowing the signs of a tsunami. One of the signs is that if there is a very strong earthquake and low tide it will indicate a tsunami will occur.

Before the tsunami in 2004 there were 2 earthquakes, namely in 1833 and 1907 which were experienced by ancestors. At that time, the signs were

conveyed from one generation to the next, so that at the time of the 2004 tsunami, there were not too many the victim and the community were able to save themselves from the tsunami. Because, they have obtained or studied the signs of a tsunami. So with this the predecessors or ancestors pass this story through a song called *Nandong Smong*.

Nandong itself derives from the Indonesian language which is humming which means song or song that is sung with the meaning of the lyrics that aims to remind, advise, and inform the audience about daily life. Meanwhile, Smong comes from Simeulue which means rising sea water, when an earthquake or better known as a tsunami (in Japanese). So, Nandong smong is a type of song or song that tells about the tsunami. In history it was recorded that this tsunami hit the island of Simeulue in 1833 and 1907 ago.

This Nandong smong prioritizes textual communication over musicals. Ethnomusicologically, this nandong smong can be categorized as logogenic music, which prioritizes the presentation of texts over its melody or rhythm. The main objective is to provide direction on how to respond to natural phenomena in the form of a tsunami disaster.

In 1833 smong (tsunami) occurred in this archipelago, about 74 years later, precisely in 1907 smong again struck these islands. From this natural disaster, parents tell their children and grandchildren if an earthquake occurs and the sea water recedes, run immediately to a higher level. The ancestors first lowered or gave this advice through the way of making a sound, namely humming

accompanied by the strains of violins and kedang. Because of this habit, we survived the 2004 tsunami.

History of Nandong Smong

The history of Smong is thought to have been well known by the Simeulue community, even long before the 1907 tsunami. The earthquake in 1907 with a magnitude of 7.6 followed by the tsunami was a dark history of disaster in the lives of the Simeulue people. Many said that more than half the population of Simeulue died as a result of the incident (there is no exact record of the number of Simeulue residents at that time). The dark event was finally poured into Smong's story which was spoken verbally. The elders of the Simeulue community believe that these events can be repeated later. Although Smong had been known long before the 1907 tsunami, it was unable to save them from the fury of the terrible waves that occurred more than a century ago. Smong's development began to be embedded and strengthened after the incident.

The word Smong comes from the Devayan language, which means the pounding of waves. Devayan speakers in general are people who live in the southern part of Simeulue Island. Meanwhile there are other regional languages namely Sigulai language spoken by people who live in the northern part of the island. While the people who live in the Langi and Lafakha Villages, which are southwest of Simeulue Island, use the Lekon language. There is no significant difference between the three speakers of the regional languages in the mention of Smong.

Smong is stored in one of the local cultures of the Simeulue people called Nafi-nafi. Nafi-Nafi is one of the Simeulue community's speech cultures in the form of stories that tell about events in the past. This story contains learning to be conveyed to the community, especially children at certain times such as after harvesting cloves, when children gather after the evening prayer and read the Koran. The stories contained in the Nafis vary greatly, and one of them is the story of Smong. After the 2004 tsunami, the strengthening of Smong was carried out through other traditional channels of the Simeulue community, Nandong and various other efforts. Nandong is the traditional art of the Simeulue Islands community in the form of singing.

The Purpose of Nandong Smong

The function of Shandong Smong is as a means of saving oneself from the tsunami disaster, continuity of human generation, maintaining human relations with humans, also with nature, and including humans with God, which is in the concept of the Simeulue community which adheres to the teachings of Islam.

Material and Ways to Make of Nandong Smong Performance

The first time must provide tools such as drums and wooden drum, drum is made of rattan or bamboo. The drum is made from logs with a hollow hole in the center. After that, each side is covered with rattan. If there is no rattan, you can use a rope. After that, the side is covered using a goat skin that has been dried in accordance with the level of dryness. After that the drum is ready to use.

The Setting Of Nandong Smong Performance

1. Accompanying musical instrument Nandong Smong

Violin

Violin is a musical instrument originating from Europe which is classified as a chordophone musical instrument clarification, which is a musical instrument whose sound source is the vibrations from the strings or strings. In Indonesia, the violin is very often used as one of the musical accompaniment of traditional arts, generally in the west coast. The violin used by the artist Simeulue in plain view looks exactly the same as the violin in general, the raw material is taken from the wood of choice and makes it at home. This violin making adopts the general form of violin. What makes this violin unique is its thin shape and loud voice.



Picture 1.

Drum

Drum is a drum in Simeulue. The double head membranophone type instrument is cylindrical or a tube whose sides are not the same size. This instrument is made of wood which is hollowed out in the middle and covered by goat skin that has been processed on the right and left as the membrane. At the

right membrane is fastened using rattan to the left membrane, then pulled tightly. But because of the lack of raw materials for rattan, kedang makers use nylons as a substitute for rattan.



Picture 2.

2. Time Of Nandong Performance

Nandong Smong has been presented in the form of performance art for the past two decades. For example:

Greet guests at Simeulue



Inauguration of a new building



Cultural performances



How to play the drum from Nandong

At present the musical instruments used in the play of Nandong are not only drums. As a tool added to the flute and violin to further beautify the play of nandong. Despite the absence of flutes and violins this will not reduce the essence of the play of the nandong.

The playing of Nandong Kedang (drum) beaten by a minimum of 2 people, in a reply that begins in some type of rhythm (Saramo) which is called a free punch (sarak), saramo angin (saramo blows with repeated), kudidik (blows without acting up), ntok sao (one-on-one punch) and ntok dufo-dufo (two-on-two punch). The type of blows and sarak is a type of blow that is often used in nandong performances today. Kedang is a musical instrument that has scales and sounds depending on how to hit.

Performer *Nandong Smong*

Nandong smong is often sung by nandong artists when there are gatherings, national and regional holidays, and the game is usually played by parents or teenage boys.

Lyrics Of *Nandong Smong* Performance

In Aceh Simeulue has several languages including Devayan, sigulai, Lekon, and herbal medicine. The lyrics of Nandong use Devayan Language, Following the *Nandong Smong* Text:

Enggelan mon sao surito

Inang maso semonan

Manoknop sao fano

Uwilah da sesewan

*Unen ne alek linon
Fesang bakat ne mali
Manoknop sao hampong
Tibo-tibo maawi*

*Anga linon ne mali
Uek suruik sahuli
Maheya mihawali
Fano me senga tenggi*

*Ede smong kahanne
Turiang da nenekta
Miredem teher ere
Pesan navi-navi da*

*Smong dumek-dumek mo
Linon uwak-uwakmo
Elaik keudang-keudang mo
Kilek suluih-suluih mo*

1.2. Analysis of *Nandong* in Semiotic signs

The researcher took 1 lyric 5 Stanza that use in lyric *Nandong Smong* performance event to be analyzed and the researcher found 5 semiotic sign in the teks there are, *Unen ne alek linon* (*Begining with an earthquake*) , *Fesang bakat ne mali* (*Followed by big waves*) , *Anga linon ni mali* (*If the earthquake is strong*) , *Uek suruik sahuli* (*Following by receding water*) , *Ede smong kahanne* (*That's the name Smong*) . The lyrics of *Nandong smong* performance will be identify by the teks bellow:

a. (Stanza I)

Enggelan mon sao surito

Inang maso semonan

Manoknop sao fano

Uwilah da sesewan

1. Connotative meaning

Listen to a story

One upon a time

There is a Sinking village

That's how it's spoken

2. Dennotative Meaning

The meaning of the first stanza above the whole is denotative meaning. So on the denotative meaning of the text above is, parents who are telling their children about a village that was sunk by the sea in ancient times. The parents know it out from their parents and then told it back to their children, and this story is always told from one generation to the next. One upon a times, there was an

extraordinary natural disaster that caused the sinking of one of the villages on the island of Simeulue, so according to the story of our ancestors, at the time of the incident many people felt scared and tried to save themselves.

Contextually this text explains to the listener that the story of the sinking of a village, originated from Simeulue's ancestors. The story is told from one generation to the next. Listen to this story, because it is important for the entire Simeulue community, especially about smong and how to save themselves from the smong disaster.

b. (Stanza II)

*Unen ne alek linon
Fesang bakat ne mali
Manoknop sao hampong
Tibo-Tibo maawi*

1. Connotative meaning

*Beginning with an earthquake
Followed by big waves
Sink the whole country
Suddenly*

2. Dennotative Meaning

The denotative meaning of the text above is to explain that before the village sank, there were some signs of nature and a powerful earthquake shaking the village. Then, after the earthquake, a few minutes passed, the sea water receded until it dried up at the bottom of the ocean, then the receding sea water

immediately rose to form huge waves and submerged the entire village on the coast.

Among other signs is the many animals that run around the mountains, and then also the sound of dry leaves falling. But at that time the public did not know these signs. This is a natural phenomenon that indicates Smong will occur. However, at this time after the public knows the signs of smong, it finally did not take too many casualties when this disaster occurred. Many people after the earthquake did not immediately run to the mountains but went to the coast to ascertain whether the sea water is receding or not, if it does not recede then this sign will not occur Smong or will be fine.

c. (Stanza III)

*Anga linon ni mali
Uek suruik sahuli
Maheya mihawali
Fano me singa tenggi*

1. Connotative Meaning

*If the earthquake is strong
Followed by receding water
Immediately find a place
Plateau to be saved*

2. Dennotative Meaning

The denotative meaning of the text above is to avoid these natural disasters, in the event of a devastating earthquake, pay attention to natural signs, such as all animals running around the nearest mountain and the sea water receding from the

shore until it reaches dry, immediately run to higher ground like a mountain far from the shoreline. Leave all property and save relatives.

If the earthquake is strong, it will cause a tsunami. If the earthquake feels not strong (based on the experience of Simeulue people), and Indian sea water does not recede, so there is no need to look for a high place, because the earthquake did not cause an earthquake. But in this case need to be careful, because just bias after a relatively weak earthquake, a terrible earthquake will occur that can cause a tsunami.

d. (Stanza IV)

*Ede smong kahanne
Turiang da nenek ta
Miredem teher ere
Pesan navi-navi da*

1. Connotative Meaning

*That's the name Smong
History of our ancestors
Remember all this
The message and advice*

2. Dennotative Meaning

Denotative meaning of the fourth stanza of the nandong smong text is according to the story of the ancestors in Simeulue, the natural disaster is the name smong. This message and their advice must be remembered and shared with our children and grandchildren. From this fragment of lyrics the community has been reminded of the natural disaster that will occur, so that the Simeulue

community can survive the 2004 tsunami disaster, because it still preserves local wisdom and oral traditions from generation to generation.

e. (Stanza V)

Smong dumek-dumek mo

Linon uwak-uwak mo

Elaikkeudang-keudang mo

Kilek suluih-suluih mo

1. Connotative Meaning

Tsunami is your bath water

The earthquake is your swing

Lightning is your drums

Lightning is your lights

2. Dennotative Meaning

The meaning of this text is entirely in the form of a metaphoric connotative. For some people the text "tsunami is your bath water," is an encouraging sentence so as not to be afraid of tsunamis, but run to the mountains immediately if there is a tsunami. "The earthquake is your swing," earthquake shocks are not something to be afraid, but if an earthquake happens we don't panic, stay focused to avoid buildings that easily collapse and save themselves. "lightning as the strains of your drum," meaning don't be afraid of the sound of lightning, think of the lightning as a drum beat. The last one is "Lightning as your light;" meaning that every sparkling light from the lightning is your street lighting at night.

The nandong smong text above, consists of four couplet of the text. Each couplet is composed by four Lyrics (Lines). In total there are 20 lyrics. Then each lyric is composed by four words. Syllables filled in with every line vary from six to eight syllables. The language used is simeulue. The words used are more likely to use words that are denotative rather than connotative, explain clearly and clearly, and are easy to grasp.

The text above is entirely a metaphorical style. The essence of the text above is smong although it is dangerous, both to oneself and other lives in this world which were hit by the tsunami, still living philosophy of natural life is a part of human beings. Any terrible disaster, just understand it as a lesson in life. The life philosophy of simeulue people in this case is let's learn from this developed nature. So smong or tsunami does not need to be feared, but it is responded to with wisdom and policy. Thus the connotative meaning, in semiotic interpretation according to the author.

C. The Findings

After analysis of the data obtained in this study, it can be argued some of the finding as follows:

1. There was 1 lyric with 5 Stanza found in the text of lyrics of *Nandong* performance in Aceh Simeulue.
2. There were 20 signs included in *Nandong* performance in Aceh Simeulue.

3. The meanings derived from the Semiotics sign contained in the Nandong performance text was to remind the people of Aceh Simeulue that smong was dangerous, both to oneself and other lives in this world which were hit by the tsunami, still living philosophy of natural life is a part of human beings. Terrible disaster, could be considered lesson in life. The life philosophy of Simeulue people in this case is let's learn from this developed nature. So smong or tsunami did not need to be feared, but it is responded to with wisdom and policy.

D. Discussion

From the research, it was found that the Aceh Simeulue community, especially in Trans Maranti village, kecamatan Teupah Selatan, Aceh Simeulue still did traditional of *Nandong* performance in wedding, or party. *Nandong* was a tradition / culture of Aceh Simeulue in the form of songs containing advice to save themselves from tsunami or smong. In it contained cultural teachings, when an earthquake occurred, then followed by large waves in the ocean, and the waves sink the village, then a strong earthquake occurred, and the sea water was obstructed, then it was advised that all people in this region immediately run to the place that was high, so this disaster was called as tsunamis. The message contained in the Nandong text was conveyed using the native language of Aceh Simeulue, especially devayan language. The message was delivered in the form of advice or warning, and the advice contained in Nandong was always delivered from one generation to the next.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The conclusions of this research were:

1. There was 5 signs which used in *Nandong* performance of Aceh Simeulue culture.
2. *Nandong* was a tradition / culture of Aceh Simeulue in the form of songs that containing advice to save themselves from tsunami or smong. It contained cultural teachings. When an earthquake occurred, then followed by large waves in the ocean, and the waves sank the village, then a strong earthquake occurred again, and the sea water was obstructed, then it is advised that all people in this region immediately run to the place that was high. This natural disaster was called as tsunamis.

Suggestion

There were some suggestion as the followings:

1. For the linguist and practitioners.

It was advisable to examine and explore matters relating to the special linguistic semiotic meaning of symbol in order to the development of the science of language.

2. For the next researchers

It was advisable to conduct research by extending the study on others literature in order to obtain new finding related to semiotic meaning of signs.

3. For the authors

It was advisable to continue to develop the works that containing literary value as semiotic meaning of symbol in order to increase the study of linguistic and increase the motivation to read.

4. For the readers

It was advisable to continue to increase the interest in reading, especially the works of literature that containing a positive and beneficial value to the development of science. In this case, the readers were not only to know about semiotic meaning of the Nandong performance in Aceh Simeulue, but also were to use it in daily life in order to understand more about sign around them so that they and the others could appreciate each other.

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APPENDIX I

Lyrics Of Nandong Smong Performance In Simeulue Language

Enggelan mon sao surito

Inang maso semonan

Manoknop sao fano

Uwilah da sesewan

Unen ne alek linon

Fesang bakat ne mali

Manoknop sao hampong

Tibo-tibo maawi

Anga linon ne mali

Uek suruik sahuli

Maheya mihawali

Fano me senga tenggi

Ede smong kahanne

Turiang da nenekta

Miredem teher ere

Pesan navi-navi da

Smong dumek-dumek mo

Linon uwak-uwakmo

Elaik keudang-keudang mo

Kilek suluih-suluih mo

APPENDIX II

Lyrics Of Nandong Smong Performance In English

Listen to a story

One upon a time

Sink a village

That's how it's spoken

Beginning with an earthquake

Followed by big waves

Sink the whole country

Suddenly

If the earthquake is strong

Followed by receding water

Immediately find a place

Plateau to be saved

That's the name Smong

History of our ancestors

Remember all this

The message and advice

Tsunami is your bath water

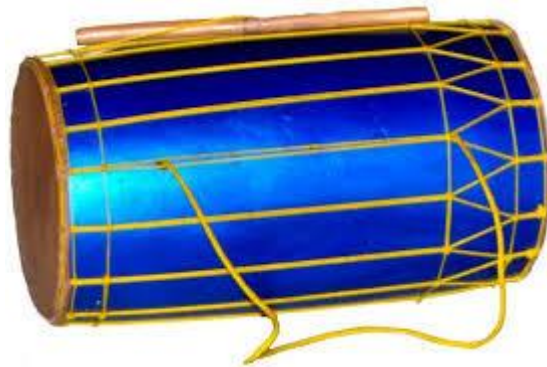
The earthquake is your swing

Lightning is your drums

Lightning is your lights

APPENDIX III

PHOTOS OF MATERIAL IN *NANDONG* PERFORMANCE



Picture 1: Drum



Picture 2: Drum and Violin



Picture 3. The dresscode



Picture 5: Wedding Party



Picture 6: The event commemorates Smong

APPENDIX IV

INTERVIEW QUESTIONS SHEET

1. How is the history of nandong in Aceh Simeulue sir?
2. What are the benefits of the nandong tradition in Aceh Simeulue culture?
3. How are the nandong text texts and meanings?
4. Usually when is the Nandong show held?
5. What are the instruments used in Nandong?
6. Is the nandong tradition still developing today in Aceh Simeulue?

APPENDIX V

INTERVIEW SHEET IN ACEH SIMEULUE

- Researcher: Assalamualaikum pak, ati kabar mo?
- Informant: Alhamdulillah baik.
- Researcher: Makde pak, dei gu Cut Rista. Eto e odo kuliah kha UMSU. inahen afe tugas gu untuk skripsi gu, bakha do maneliti tentang budaya kha simeulue e terutamo nandong pak e. Jadi, minta izin utanyo tanyo kayap miyege mengenai nandong e dei pak?
- Informant: Ohh dei nono e, tanyo ala mien. Insya Allah ujawab semampu gu. Atei ede yo bakha mu tanyo?
- Researcher: Dei pak e tarimo kasih banyak. Ataya sejarah awal ni nandong e pak e ?
- Informant: Oh sejarah awal ni nandong e masoni berawal feli kejadian tsunami/ smong yo terjadi maso ni manak kha tahun 2004 tepat ni yo u enuge hari minggu jam 9 afe dulu yo abele ekhi, inahen nak posisini halek ni nata ataot sebak dulu yo abele. Inahen ogoya nata yo khomondong, sebagian nata ho yo manekhe kha pantai mangecek idane o surut atu iyak. Inahen ogoya nata yo beteriak mambetu o surut idane. Maso mana ho ogoya nata yo me e, khomondong ataut, pas mola la longo suaro bakat e masyarakat, la laula khomondong kha bukit yo alawa, sebak ni ola ila faham tando tando tsunami e. O ana la ceritokan sebelum kejadian dulu afe

tsunami salah satu tando ni ogoya gebau yo khomong naik kha bukit, inahen mahalek hewan hewan naik khomondong halek ni. Sebelum ana kejadian nak e o ana suaro man daun kering nak kuak kha dane, inahen dahkhu ilen mana mei dulu yo abele ekhi, sekitar sa jam ga o surut idane, atua manak e baru inahen tsunami naik. Hancur halek ni, sikolah, nohe, mahalek ni hancur dakhuk yo toloi. Tapi alhamdulillah maso manak e dakhuk ogoya korban kha Simeulue e, sebak ola ila paham tando tando feli tsunami e. Inahen feli manak lah ni abadikan sebagai budaya ni fe e nandong dei ni, yo khaibakha nandong nak berisi petuah nenek moyang ataya caro menyelamatkan diri feli tsunami. Dan lentuk lale e o nae terlestarikan nandong kha Aceh simeulue dan akan sabe ni enuge feli amba generasi kha generasi selanjutni.

Researcher: Atei dampak ni feli Nandong e pak e me kha generasi Simeulue e ?

Informant: Dampak ni, feli Nandong e ga faham ataya caro caro manyelamatkan diri feli Tsunami atau Smong. Inahen ho ana nasihat nasihat yo mi pelajari feli nandong e, bo misalni afe musibah diyak ga terlalu ataut tapi harus mi petanang diri ma untuk menyelamatkan diri. Dan misalni bo afe bencana na e yo pertamo mi selamatkan diri sendiri afe keluarga, diyak ni pikiri manyelamatkan harta. Dole sempat malarikan diri untuk selamat.

Researcher: Ataya ana bunyi atau text feli nandong pak e, dei mu jelaskan etu afe makna ni?

Informant: Ohh dei, tapi harus ge lafe paham. Kha simeulue e ugoya bahaso ni tenga ambanga bahaso sigulai yo man u bakhai e. Yo u bakhai e dei ni bahaso sigulai. Kha Simeulue e ogoya bahaso ni, afe bahaso Devayan, bahaso sigulai, afe ana bahaso lekon. Terkait ksusus nandong smong e mambakhai bahaso devayan. Mengenai nandong e afe 20 lirik. Satiok lirik ni e afe makna, inahen makna ni afe beberapa pesan yo ni sampaikan terutamo tando tando bakha naik Smong atau tsunami. Mande lirik ni. Enggelan mon sao surito (Longo amba curito) Inang maso semonan (Maso ni manak) Manoknop sao fano (Akhokhop amba gampong) Uwilah da sesewan (Maknalah la curitokan) Jadi maksud feli bait pertamo nen, Maksud ni bait pertamo e, afe orang tua yo beteng manceritakan me kha nono ni tentang amba gampong yo akhokhop karano bakat, inahen orang tua yamea nak faham di ataya kejadian ni e, inahnen iceritakan me kha nono ni. Maso ni, mo terjadi bencana alam yo ekhi dahsyat inahen manyebabkan akhokhop amba gampong yo kha pulau Simeulue. Makna lah menurut curito da nenek da.

Bait kedua, Unen ne alek linon (pertama ni dulu)Fesang bakat ne mali (inahen lentuk bakat) Manoknop sao hampong (akhohop amba gampong) Tibo-tibo maawi (tibo tibo amak) Maksud ni bait pertamo e, afe orang tua yo beteng manceritakan me kha nono ni tentang amba gampong yo akhokhop karano bakat, inahen orang tua yamea nak faham di ataya kejadian ni e, inahnen iceritakan me

kha nono ni. Maso ni, mo terjadi bencana alam yo ekhi dahsyat inahen manyebabkan akhokhop amba gampong yo kha pulau Simeulue. Makna lah menurut curito da nenek da.

Yo bait ketiga, Anga linon ne mali (bo abele dulu ni) Uek suruik sahuli (idane surut sakali) Maheya mihawali (khalekhek rongkap) Fano me senga tenggi (banua yo alawa) Maksud ni bait pertamo e, afe orang tua yo beteng manceritakan me kha nono ni tentang amba gampong yo akhokhop karano bakat, inahen orang tua yamea nak faham di ataya kejadian ni e, inahnen iceritakan me kha nono ni. Maso ni, mo terjadi bencana alam yo ekhi dahsyat inahen manyebabkan akhokhop amba gampong yo kha pulau Simeulue. Makna lah menurut curito da nenek da.

Bait ke ampek, Ede smong kahanne (nen smong dei ni) Turiang da nenekta (sejarah nenek moyang da) Miredem teher ere (mi longo e) Pesan navi-navi da (pesan dan nenek da) Maksud ni bait pertamo e, afe orang tua yo beteng manceritakan me kha nono ni tentang amba gampong yo akhokhop karano bakat, inahen orang tua yamea nak faham di ataya kejadian ni e, inahnen iceritakan me kha nono ni. Maso ni, mo terjadi bencana alam yo ekhi dahsyat inahen manyebabkan akhokhop amba gampong yo kha pulau Simeulue. Makna lah menurut curito da nenek da.

Bait ke limo, Smong dumek-dumek mo (tsunami idane mondimo) Linon uwak-uwakmo (dulu oyak oyakmo) Elaik keudang-keudang mo (lolo gendang gendangmo) Kilek suluih-suluih mo (kilek

fandumo) Maksud ni bait pertama e, afe orang tua yo beteng manceritakan me kha nono ni tentang amba gampong yo akhokhop karano bakat, inahen orang tua yamea nak faham di ataya kejadian ni e, inahnen iceritakan me kha nono ni. Maso ni, mo terjadi bencana alam yo ekhi dahsyat inahen manyebabkan akhokhop amba gampong yo kha pulau Simeulue. Makna lah menurut curito da nenek da.

Researcher: Tradisi nandong e pak e, biaso ni ate a acara ni tampilkan di?

Informant: Biaso ni nandong e sabe ni tampilkan kha acara gawen, sunatan, penyambutan tamu, acara2 besar kha Simeulue.

Researcher: Ati ana alat-alat yo ni bakhai dalam pertunjukan Nandong e pak e? Ati alat musik yo biaso ni gunakan?

Informant: Biaso ni alat-alat yo ni gunakan dalam permainan nandong e, gendang, biola, gering.

Researcher: Ati lentuk lale e budaya e o nae terlestarikan me kha generasi lale e pak?

Informant: Ho, Alhamdulillah lentuk lale e dakhok nekhu tayak budaya Nandong e kha Aceh Simeulue.

APPENDIX VI

INTERVIEW SHEET IN ENGLISH

Researcher: My name is Cut Miranda Sari. I'm a student from a campus Muhammadiyah University, North Sumatra. I mean here I want to ask for your time to be interviewed about my thesis research on Nandong tradition in Aceh Simeulue.

Informant: Oh okay, what do you want to ask?

Researcher: Thank you very much sir, how is the history of Nandong in Aceh Simeulue sir?

Informant: The history of Nandong's begins with the tsunami that occurred in 2004 precisely on Sunday at 9pm. On that night there was a very strong earthquake, and at that time many people were scared and also ran away. Some people ran to the beach to check the state of sea water, whether or not it occurred in oblique conditions. Dan pada saat itu banyak orang yang berteriak bahwasanya Air Laut surut ini menandakan akan terjadi tsunami. And hearing that all people immediately look for a place or run to the highest place. And at that time there were not too many tsunami victims in Aceh Simeulue because previous people know the signs of a tsunami. And there are several messages before the tsunami. The animals ran to find a high place, soon there was an earthquake and tsunami. And the tsunami succeeded in destroying everything in Aceh Simeulue, such as the homes of the residents and others. And and

all of those events are told in Shandong. Also in nandong, several messages were conveyed to the next generation about the tsunami.

Researcher: What are the benefits of the nandong tradition in Aceh Simeulue culture?

Informant: The benefit is that from nandong we know how to save ourselves from tsunamis. And also in nandong there are some advice that we can learn about how to save yourself from natural disasters such as the tsunami. And if the disaster happens first, you must save yourself and your family. At the time of the tsunami we should save something important.

Researcher: How are the nandong text texts and meanings?

Informant: Alright, but before that you have to understand the language in Aceh Simeulue has several languages including the devayan sigulai language and lekon language. In the nandong text, use devayan language. In the Nandong text consists of 5 stanzas, each stanza consists of 5 lyrics. Bait pertama, Enggelan mon sao surito (hear a story) Inang maso semonan (one upon a time) Manoknop sao fano (sink a village) Uwilah da sesewan (that's how it's spoken). It's mean that parents are telling their children about a village that was sunk by the sea in ancient times. The parents found out from their parents and then told the child back.

The second stanza, Unen ne alek linon (preceded by an earthquake) Fesang bakat ne mali (followed by big waves) Manoknop sao

hampong (sank the whole country) Tibo-tibo maawi (suddenly). It's mean that before the village sank, there were a number of natural signs and a powerful earthquake shook the village. After that, after the earthquake, a few minutes later, then the sea water receded until it reached the bottom of the ocean, then the receding sea water at once formed a very large wave and submerged the entire village on the coast.

The third stanza, Anga linon ne mali (if the earthquake is strong) Uek suruik sahuli (followed by receding water) Maheya mihawali (hurry and find a place) Fano me senga tenggi (your high place). It's mean that if a terrible earthquake occurs pay attention to natural signs, such as all animals running to the nearest mountain and the sea water receding from the shore until it reaches dry, immediately run to higher ground like a mountain far from the shoreline. Leave all your possessions and save your brothers and sisters.

The fourt stanza, Ede smong kahanne (that's the name smong) Turiang da nenekta (history of our ancestors) Miredem teher ere (remember all this) Pesan navi-navi da (messages and advice). according to the story of the ancestors in Simeulue, the natural disaster is the name. This message and their advice must be remembered and shared with our children and grandchildren.

The least stanza, Smong dumek-dumek mo (tsunami is your bath) Linon uwak-uwakmo (your swing earthquake) Elaik keudang-keudang mo (thunder your drums) Kilek suluih-suluih mo (thunder your lights). It's mean that "Tsunami is your bath water," is a encouraging sentence so as not to be afraid of tsunamis, but run to the mountains immediately if there is a tsunami. "The earthquake is your swing," earthquake shocks are not something to be afraid of, but if there is an earthquake we don't panic, stay focused to avoid buildings that are easily collapsed and save themselves. "Lightning as the strains of your drum," meaning do not be afraid of the sound of lightning, think of the lightning as the sound of the drum. The last one is "flash as your light" that means your street lights at night.

Researcher: Usually when is the Nandong show held?

Informant: Usually the nandong is always displayed in the circumcision wedding ceremony to welcome guests big events in Aceh Simeulue.

Researcher: What are the instruments used in Nandong?

Informant: The tools used are drums, violins, gering.

Researcher: Is the nandong tradition still developing today in Aceh Simeulue?

Informant: Yes, the nandong tradition is still very much developed in Aceh Simeulue today.

Researcher: Alright sir Thank you very much for information about the
nandong tradition.

APPENDIX VII
BIODATA OF INFORMANT

Name : Ali Mardisan
Date of Birth : Sinabang, July , 10st 1987
Status : Married
Age : 32 years
Address : Trans Maranti
Job : Entrepreneur
Education : Senior High School
Phone Number : 0812 6959 3599

Name : Markassidik Isa
Date of Birth : Padang Unoi, July , 8st 1971
Status : Married
Age : 48 years
Address : Trans Maranti
Job : Goverment employes
Education : Diploma IV/ST RATA 1
Phone Number : 0822 1499 1030

APPENDIX VIII
BIODATA OF RESEARCHER

Name : Cut Rista Miranda Sari
Date of Birth : Teunom, Oktober, 7st 1997
Status : Student/single
Age : 22 years
Address : Desa Trans Maranti
Job : Student
Education : Bachelor Degree
Phone Number : 0853-6168-2135



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Form : K - 1

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

Perihal : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Cut Rista Miranda Sari
 NPM : 1502050002
 Prog. Studi : Pendidikan Bahasa Inggris
 Kredit Kumulatif : 138 SKS
 IPK = 3,37

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
	A Semiotic Analysis of Nandong Performance in Aceh Simeulue	
	Improving Students' Vocabulary Use Arisan Card	
	The Use of Make a Match Method for Teaching Antonym Material	

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

Medan, 20 Maret 2019
 Hormat Pemohon,

Cut Rista Miranda Sari

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 - Untuk Mahasiswa yang bersangkutan



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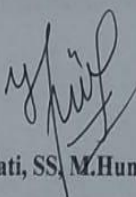
Dengan ini saya:

Nama Mahasiswa : Cut Rista Miranda Sari
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Prog. Studi : Pendidikan Bahasa Inggris


Judul	Diterima
A Semiotic Analysis of Nandong Performance in Aceh Simeulue	M/s Pace 2013/2015

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan kepada Prodi Pendidikan Bahasa Inggris.

Disetujui oleh
Dosen Pembimbing


Yusriati, SS, M.Hum

Medan, 20 Maret 2019
Hormat Pemohon,


Cut Rista Miranda Sari



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Form K-2

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 Program Studi Pendidikan Bahasa Inggris
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Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Cut Rista Miranda Sari
 NPM : 1502050002
 Prog. Studi : Pendidikan Bahasa Inggris

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A Semiotic Analysis of Nandong Performance in Aceh Simeulue

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Yusriati, S.S, M.Hum *AC 07/04/2019 RF*

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, 02 April 2019
 Hormat Pemohon,

Cut Rista Miranda Sari

Keterangan
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 - Untuk Mahasiswa yang Bersangkutan



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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 : Cut Rista Miranda Sari
N P M : 1502050002
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : A Semiotic Analysis of Nandong Performance in Aceh Simeulue.

Pembimbing : Yusriati, SS, M.Hum

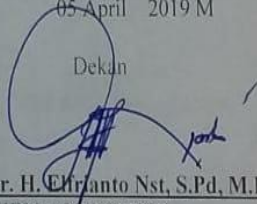
Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

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 : 5 April 2020

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Medan, 29 Rajab 1440 H
05 April 2019 M

Dekan

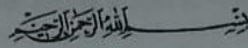

Dr. H. Chirianto Nst, S.Pd, M.Pd. A
NIDN : 0115057302

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) 6619056 Ext. 22, 23, 30
 Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



BERITA ACARA BIMBINGAN PROPOSAL

Nama Mahasiswa : Cut Rista Miranda Sari
 NPM : 1502050002
 Program Studi : Pendidikan Bahasa Inggris
 Judul Proposal : A Analysis Of Nandong Performance In Aceh Simeulue
 Nama Pembimbing : Yusriati, S.S, M, Hum

Tanggal	Bimbingan Proposal	Paraf
9/5 2019	Revise chapter 1	
11/5 2019	Revise chapter 2	
16/5 2019	Revise chapter 3	
18/5 2019	ace for seminar	

Medan, 18 Mei 2019

Diketahui / Disetujui
 Ketua Program Studi

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

Dosen Pembimbing

Yusriati, S.S, M, Hum



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

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Rabu Tanggal 22 Bulan Mei Tahun 2019 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Cut Rista Miranda Sari
 N.P.M : 1502050002
 Program Studi : Pendidikan Bahasa Inggris
 Judul Proposal : A Semiotic analysis of Nandong Performance in Aceh Simeulue

No	Masukan dan Saran
Judul	✓ <i>Nandong . Italic</i>
Bab I	<i>WRITING SYSTEM</i>
Bab II	<i>THEORY & CONCEPTS</i>
Bab III	<i>- SOURCE OF DATA - TECHNIQUE OF DATA ANALYSIS</i>
Lainnya	<i>REFERENCE</i>
Kesimpulan	[] Disetujui [] Ditolak <input checked="" type="checkbox"/> Disetujui Dengan Adanya Perbaikan

Dosen Pembahas

(Dr. T. YULIANA EHELIA, M.HUM.)

Dosen Pembimbing

(Yusriati, S.S., M.Hum.)

Panitia Pelaksana

Ketua

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

Sekretaris

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



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

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

SURAT KETERANGAN

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

Nama Lengkap : Cut Rista Miranda Sari
 N.P.M : 1502050002
 Prog. Studi : Pendidikan Bahasa Inggris
 Judul Proposal : A Semiotic Analysis of *Nandong* Performance in Aceh Simeulue

Benar telah melakukan seminar proposal skripsi pada hari Rabu, tanggal 22 bulan Mei, tahun 2019.

Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin dari fakultas. Atas kesediaan dan kerja sama yang baik, kami ucapkan terima kasih.

Medan, Mei 2019

Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum



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

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini :

Nama Lengkap : Cut Rista Miranda Sari
 N.P.M : 1502050002
 Prog. Studi : Pendidikan Bahasa Inggris
 Judul Proposal : A Semiotic Analysis of *Nandong* Performance in Aceh
 Simeulue

Pada hari Rabu, tanggal 22 bulan Mei 2019 sudah layak menjadi proposal skripsi.

Medan, Mei 2019

Disetujui oleh:

Dosen Pembahas

Dosen Pembimbing

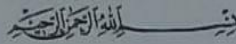
Dr. T. Winona Emelia, M.Hum

Yusriati, S.S., M.Hum

Diketahui oleh
 Ketua Program studi

Mandra Saragih S.Pd, M.Hum

SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Cut Rista Miranda Sari
 N.P.M : 1502050002
 Program Studi : Pendidikan Bahasa Inggris
 Judul Proposal : A Semiotic Analysis of *Nandong* Performance in Aceh Simeulue

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, Juli 2019

Hormat saya

Yang membuat pernyataan,



Cut Rista Miranda Sari

Diketahui oleh Ketua Program Studi
 Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



UMSU

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

Nomor : 464 /IL.3/UMSU-02/F/2019
Lamp : ---
Hal : Mohon Izin Riset

Medan, 13 Dzulqaidah 1440 H
16 Juli 2019 M

Kepada Yth. Bapak/Ibu Kepala
Desa Trans Maranti Kec. Teupah Selatan
Kab. Aceh Simeulue
di-
Tempat

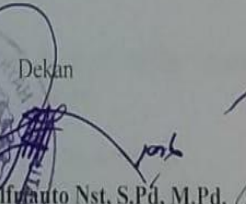
Assalamu'alaikum Warahmatullahi Wabarakaatuh

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/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Cut Rista Miranda Sari
N P M : 1502050002
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : A Semiotic Analysis of *Nandong* Performance in Aceh Simeulue.

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. Elyanto Nst, S.Pd, M.Pd. 1
NIDN : 0118057302

** Patinggal **



**PEMERINTAH KABUPATEN SIMEULUE
KECAMATAN TEUPAH SELATAN
DESA TRANS MARANTI**

Jalan Transmigrasi Nomor.....Trans Maranti 23695
Telp..... E-mail..... Faks.....

Trans Maranti, 16 Agustus 2019

Nomor : 470/ /TM/2019
Lampiran : -
Perihal : IZIN PENELITIAN/RISET

Kepada Yth,
Bapak Dekan Majelis Pendidikan Tinggi
Penelitian dan Pengembangan
Universitas Muhammadiyah Sumatera Utara
Fakultas Keguruan dan Ilmu Pendidikan
di-

Tempat

Assalamu'alaikum. Wr. Wb.

Berdasarkan dengan surat Dekan Universitas Muhammadiyah Sumatera Utara Fakultas Keguruan dan Ilmu Pendidikan dengan nomor : 4664/II.3/UMSU-02/F/2019 tanggal 13 Dzulqaidah 1440 H 16 Juli 2019 Perihal Mohon Izin Penelitian/Riset.

Berkeenaan dengan perihal tersebut diatas, pihak kami tidak merasa keberatan dan sangat mendukung serta memberikan Izin sepenuhnya untuk melakukan Penelitian/Riset di Desa Trans Maranti Kecamatan Teupah Selatan Kabupaten Simeulue Provinsi Aceh dengan judul Penelitian/Riset *A Semiotic Analysis Of Nandong Performance in Aceh Simeulue* sebagai salah satu syarat penyelesaian Sarjana Pendidikan pada universitas Muhammadiyah Sumatera Utara Fakultas Keguruan dan Ilmu Pendidikan, surat izin Penelitian/Riset ini dikeluarkan dan diberikan kepada Mahasiswa :

Nama : CUT RISTA MIRANDA SARI
N P M : 1502050002
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : *A Semiotic Analysis Of Nandong Performance in Aceh Simeulue.*

Demikian surat izin Penelitian/riset ini kami keluarkan dan kami berikan kepada yang bersangkutan atas kerja sama yang baik kami ucapkan terima kasih.

Dikeluarkan di Trans Maranti
Pada Tanggal 16 Agustus 2019
Kepala Desa Trans Maranti,





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: 424/KET/IL.9-AU/UMSU-P/M/2019

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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

Nama : Cut Rista Miranda Sari
NPM : 1502050002
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 dibuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 27 Muharram 1441 H
27 September 2019 M

Kepala UPT Perpustakaan,

Muhammad Arifin, S.Pd, M.Pd








MAJELIS PENDIDIKAN TINGGI
 UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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 Jl. Kapt. Mukhtar Basri No.3, Telp. (061) 6619056 Medan 20238
 Website : <http://www.fkip.umsu.ac.id> E-mail : fkip@umsu.ac.id



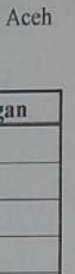
BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
 Fakultas : Keguruan dan Ilmu Pendidikan
 Nama : Cut Rista Miranda Sari
 NPM : 1502050002
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : A Semiotic Analysis of *Nandong* Performance In Aceh Simeulue

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
27 Agustus 2019	Revise analyze the data.	
5 September 2019	Revise the interpretation of data.	
12 September 2019	Revise The ack, abstract, the conclusion.	
19 September 2019	Revise the whole chapter.	
27 September 2019	ace for the exam.	


Medan, September 2019

Diketahui Oleh:
 Ketua Program Studi
 Pendidikan Bahasa Inggris



Mandra Saragih, S.Pd, M.Hum

Dosen Pembimbing



Yusriati, S.S., M.Hum