

**SEMANTIC ANALYSIS OF “APPANG NA OPAT” SONG IN  
SIMALUNGUN CULTURE**

**SKRIPSI**

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

By

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MEDAN  
2018**



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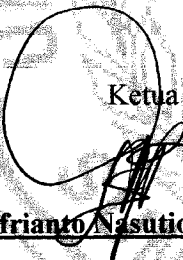
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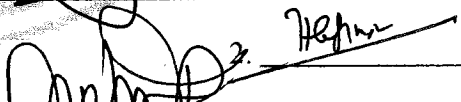
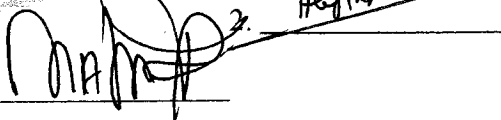
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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
16/03/2018	Chapter IV Chapter IV Chapter III	[Signature]
20/03/2018	Abstract Chapter IV Appendix Chapter V	[Signature]
23/03/2018	Chapter V Abstract Appendix Chapter IV	[Signature]
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## **ABSTRACT**

**Siti Rosidah Purba. 1402050302. “Semantic Analysis of “Appang Na Opat” Song in Simalungun Culture”. Skripsi. English Education Program, Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara (UMSU),Medan, 2018.**

This research was mainly investigated to find out the lexical meaning and metaphorical meaning of Appang Na Opat Song in Simalungun Tribe. This research was a descriptive qualitative research. The data source of this research was of Appang Na Opat Song and the data was about sentences by which classified in to lexical and metaphorical meaning. It was found that there were 13 utterances contained lexical meaning and there were 9 metaphorical meaning in Appang Na Opat song it means a symbol that described about love, peace, joy, and hope that must be applied in the traditional wedding ceremony of simalungun. Finally, after having analysis on both meaning, it found that there were 9 interrelation meaning between lexical and metaphorical meaning in Appang Na Opat song it means that in lexical meaning as a basket which has four angles which are commonly used in traditional wedding ceremony simalungun while in the meaning of methaphorical this song was a symbol that described about love, peace, joy and hope that must be applied in the traditional wedding ceremony of simalungun.

**Keywords : Semantic, Lexical Meaning, Metaphor Meaning, Hata Simalungun**

## ACKNOWLEDGMENTS

*Assalamualaikum, Wr . Wb*

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

The aimed of writing this study was titled "Semantic analysis of Appang Na Oppat Song in Simalungun Culture". This thesis had been written in a partial fulfillment of te requirements for the degree of Sarjana Pendidikan (S.Pd) at the English Language Education Program, Faculty of Teacher training and Education, University of Muhammadiyah Sumatera Utara (UMSU).

In completing this thesis, there were many difficulties and problems, without any helps from the people, it maybe impossible for her to finish this thesis. For thirdly, the researcher would like to deliver her thanks most especially to her beloved parents and her beloved eldest and elder sister also elder brother, Yusuf Purba (Father), Deritawati Damanik, S.Pd (Mother), Roslaini Purba (Eldest Sister), Reni Kusbandiah Purba (Eldest Sister), Syafarudin Purba (Elder Brother), and Hazila Nurhidayah Purba (Elder Sister) for the care, attentions, motivations, encouragment, entertainng time, financial support, their prayers, love and affection, helped many things in her life and this study, nothing word that her can described how really thanked her have them in her life. I love you more than anything in the world. May Allah SWT blessed them.

And then the researcher would like to express her deepest gratitude to those that have spared their valuable time in the process of writing this thesis, thank you so much to :

1. Dr. Agusani, M.AP as the Rector of University of Muhammadiyah Sumatera Utara who has encouraged along her education in UMSU.
2. Dr. Elfrianto Nasution, S.Pd.,M.Pd as a dean of FKIP UMSU, who has encouraged her along education in FKIP.
3. Mandra Saragih, S.Pd., M.Hum and Pirman Ginting, S.Pd., M.Hum as the head and secretary of English Language Education Program of Faculty of Teacher training and Education, UMSU for their assistance in the process of administrative procedures.
4. Mr. Mandra Saragih, S.Pd., M.Hum as her supervisor, for without his guidance, suggestions, motivations, idea and precious time spent on reading and correcting this thesis would not be in its present form.
5. Her reviewer to Rini Ekayati, S.S., M.A, for this correcting and suggestions.
6. All the lectures of FKIP UMSU, especially those of English Language Education Program who have assisted her by providing their knowledge and experience during her academic years at the university.
7. Erni Sinaga, S.H, as the head of Rajamaligas village for giving admission to conduct this research in their village.
8. Makhrup Purba, S.Pd, as the informant for giving me information about Simalungun
9. All my friend Manja Modis, namely : Keke Primayanti Br. Lingga, Saptiani Mutia and Sri Atika who had accompanied and being with the writer during the research, for the support, suggestions and motivations during study at the university
10. Her beloved team Gracia Band, namely : Tri Angel, S.Pd, Lukman Firmansyah, S.Pd, Irfan Khairi, Dian Panca , Amri Wiranto and Jimmy for the help, the support, suggestions and motivations.



11. Her dearest team Ahda Surya Suara (Paduan Suara UMSU), namely :  
Uneng and Normasiah Saragih as the vocal coach, Dharma Ari Prianto,  
S.E as the leader, Wenny Evionita, S.E, Muhammad Fadlan, Yogi  
Ismayadi, Adi Kurniawan, Faqih Aulia Rahman Sirait, Candra Purnomo,  
Irfan Suriatna and Yusradrian.
12. All of her friends for 2014, especially for the class C afternoon who have  
cared and supported each other in finished this study.

Finally, for all people that her cannot be mentioned in this thesis, thanks  
for everything and helping. Hopefully, this thesis would add more suggestion  
to the development of th teaching and learning process and the finding of this  
reserch are expected to be useful for those who read this study and interested  
to the topic.

May Allah SWT, the merciful bless them all.

Medan, Maret 2018  
The Researcher

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# CHAPTER I

## INTRODUCTION

### **A. The Background of The Study**

Language can be interpreted as a tool to convey something that comes to mind. However, language is also a tool for interacting or a means to communicate, in the sense of a means to convey thoughts, ideas, concepts or feelings. Language is an explicit and implicit feeling and thought. Language can be oral or verbal.

Language has been described as a vehicle of thought. This is almost the only way to communicate thoughts or feelings. Language is the source to create meaning, potential sources of potential that can be developed. Language is a means of communication between members of the public in the form of sound symbols produced by human speech utensils. The purpose of the language itself is to convey the intent of the heart or the will to the other person or person. Through language, humans can adapt to the customs, attitudes, manners of society, and at the same time easily confuse themselves with all kinds of language is a tool or embodiment of culture that people use to communicate or connect, either through writing, oral, or movement ( sign language), with the aim of conveying the intent of the heart or the will to the other person or person. Through language, people can adapt to the customs, behavior, public manners, and at the same time easily mix themselves with all forms of society. Language has several functions that can be divided into common functions and special functions. The function of language in general is as a tool for expression, communication, and tools for social

integration and adaptation. While the function of language in particular is to establish relationships in everyday relationships, realizing art (literature), studying ancient texts, and to exploit the science and technological community.

Semantic is the study about meaning. Semantic is the systematic study of meaning and linguistic semantic is the study of how languages organize and express meanings. It means that, meaning in linguistic semantic was very needed for us to limit ourselves to the expression of meanings in a single language. Metaphor is a part of figurative language which is as one of topic in semantic field. It is most commonly used figures of speech, but things like hyperbole, simile, synecdoche, puns, and personification are also figures of speech. Metaphor has traditionally been viewed as the most important form of figurative language use. Metaphor is an essential element in the human categorization of the world and in the human thinking process. Lakoff and Johnson asserted that metaphor is pervasive in everyday life, not just in language, but also in thought and action process. Metaphor is defined as understanding and expressing one conceptual domain in terms of another. While, it is stated the dimensions of meaning in semantics include reference and denotation, connotation, sense relations, lexical and grammatical meaning, morphemes, homonymy, polysemy, lexical ambiguity, sentence and meaning. In this research, the researcher focused on the use of lexical meaning. Lexical meaning is a unit of purely semantic knowledge which relates to grammaticallization directly motivates language change in metaphor concepts.



Judging from the notion of language and some of its functions, researchers are interested to examine literary works such as songs. as is the function of imagination in a language capable of conveying thoughts or ideas through art in the form of songs or songs. In this study, researchers chose literary works such as songs. This is because music or singing is a place where people pour out the heart, where painting imagination that arises in the human mind that can be conveyed through song or song. Songs generally convey messages and meanings. In this case the researchers chose to analyze traditional songs. The traditional songs that want to be analyzed by researchers come from simalungun culture. There are several ceremonies in Simalungun, such as wedding ceremonies and funerals. The tribe simalugun convey their ideas, feelings, and experiences through the lyrics of the song.

After understanding language, music and understanding of simalungun culture and its function, in this case the researcher aims to analyze semantics in one of song in simalungun culture. There are many songs in simalungun culture such as, Odak-odak, Sitalasari, Ija Juma Tidahan, Tobus Huning, Appang Na Opat and etc. Researchers chose the song of appang na opat because this song is very interesting to be studied and analyzed in more detail. There are many words in the lyrics of this song that can be analyzed. Appang na opat is one of the traditional Simalungun songs that are often used in traditional wedding ceremonies. This song is usually played when some from the family side give ulos (mangulosi) of the two brides. The researcher's interest to analyze semantics in appang na opat

songs so that each item of the language in the lyrics of the song has a special meaning as a symbol to give a clearer perspective on this Simalungun tradition.

In understanding the song, many people not too understand the real meaning of the song, especially in traditional song. They only can sing the song but they don't know the messages of the song. So, based on the explanation above, in this study the researcher would like to identify Semantic meaning in Appang Na Opat Song in Simalungun Culture.

### **B. The Identification of the Problems**

1. The Lexical meanings in the lyrics of Appang Na Opat song in simalungun culture.
2. The Metaphorical meanings in the lyrics of Appang Na Opat song in simalungun culture.
3. The interrelation meaning between lexical meaning and metaphorical meaning in Appang Na Opat Song in Simalungun culture.

### **C. The Scope and Limtation**

The scope of this research is about Semantic and it was restricted on Lexical and Metaphorical meaning in Appang Na Opat Song in Simalungun culture.

#### **D. The Formulation of the Problem**

1. What are the Lexical meanings in the lyrics of Appang Na Opat song in simalungun culture?
2. What are the Metaphorical meanings in the lyrics of Appang Na Opat song in simalungun culture?
3. What are the interrelation meaning between lexical meaning and metaphorical meaning in Appang Na Opat Song in Simalungun culture?

#### **E. The Objectives of the Study**

The objectives to be achieved in this research are:

1. To find out the Lexical meanings in the lyrics of Appang Na Opat song in simalungun culture.
2. To find out the Metaphorical meanings in the lyrics of Appang Na Opat song in simalungun culture.
3. To find out the interrelation meaning between lexical meaning and metaphorical meaning in Appang Na Opat Song in Simalungun culture.

#### **F. The Significance of the Study**

The findings of this study was expected to provide the information which may have theoretical as well as practical values or significance. Theoretically, the findings of this study was provided the information about lexical and metaphorical meaning in song.

Practically, the usefulness of the findings is described as the following :

- a. For the readers, this research is expected to give knowledge about semantic.
- b. For the further researcher, this research will be useful as a references o resources in doing other research. Especially for those who are interested in semantic.
- c. For the writer , is very useful to understand deeply about semantic.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **A. Theoretical Framework**

In conducting research, theories are needed to explain and clarify some concepts or terms used in the study concerned. The terms used in this study are needed to be theoretically explained. This framework is absolutely useful in order to give clearer understanding about all of the things related to the study. The theoretical elaboration on the concepts and terms will be presented in the following.

#### **1. Semantic**

##### **1.1. Defenition of Semantic**

Semantics is the study of meaning in language. We know that language is used to express meanings which can be understood by others. But meanings exist in our minds and we can express what is in our minds through the spoken and written forms of language (as well as through gestures, action etc.). The sound patterns of language are studied at the level of phonology and the organization of words and sentences is studied at the level of morphology and syntax. These are in turn organized in such a way that we can convey meaningful messages or receive and understand messages. How is language organized in order to be meaningful? This is the question we ask and attempt to answer at the level of semantics. Semantics is that level of linguistic analysis where meaning is

analyzed. It is the most abstract level of linguistic analysis, since we cannot see or observe meaning as we can observe and record sounds. Meaning is related very closely to the human capacity to think logically and to understand. So when we try to analyze meaning, we are trying to analyze our own capacity to think and understand our own ability to create meaning. Semantics concerns itself with giving a systematic account of the nature of meaning (Leech, 2003).

Semantics was one of the branched of linguistics which study about the meaning of language. The systematic study of meaning and linguistic semantic is the study of how languages organize and express meanings. It means that, meaning in linguistic semantic is very needed to limit human's expression of meanings in a single language. There were three disciplines were concerned with the systematic study of meaning, in itself: psychology, philosophy and linguistics (Kreidler, 1998:3). It means that, psychologist were interest in how individual humans learn how they retain, recall or loss information. Philosophies of language were concerned with how a human knows, how any particular fact that humans know or accept as true was related to other possible facts. And then, the last systematic study of meaning is about linguistic, linguistics want to understand how language works.

Semantics plays an important role in communicating. Because language has a function and purpose for use in communicating in conveying a meaning. Like someone who conveys an idea and thoughts to the other person, then the other person is able to understand what is being said.

## **1.2. Kind of Meanings**

The study of linguistic meanings of morphemes, word, phrases, and sentence is called semantics. Semantic is considered with aspect of meaning in language. Dealing with the meaning, it could be categorized into some reference. The dimensions of meaning include reference and denotation, connotation, sense relations, lexical and grammatical meaning, morphemes, homonymy, polysemy, lexical ambiguity, sentence and meaning. The kind of meaning include a lexical, grammatical and contextual meaning, referential and non referential meaning, denotative and connotative meaning, conceptual and associative meaning, and lexeme. The kind of meaning include a theoretical of referential or correspondence, theoretical of contextual, the theory of mentalism or conceptual, and theoretical formalism.

All of the kind of meaning with different reference, the researcher take a focus in lexical meaning. Lexical meaning is a unit of purely semantic knowledge which relates to grammaticalization directly motivates language change in metaphor concepts (Lakoff and Johnson, 1999).

### **1.2.1. Lexical meaning**

Lexical meaning is the smallest meaning unit in the meaning system of language that could be distinguished from other similar units. A lexeme is an abstract unit. It can occur in many different forms of actual spoken or written sentences. It is regarded as the same lexeme even when inflected. According to Harimurti (1993) in Mansoer Pateda book said that lexical meaning is the

meaning of the word when the word is seen in isolation, either in form or shape lexeme affixes whose meaning more or less fixed, as can be read in a particular language dictionary.

Lexical meaning refers to the real meaning, meaning that proper with our sense of observation, or granted meaning. It has been known that a language has amount of lexical system by which the semantic with structure could be based its meaning on paradigmatic and systematical. The researcher said that lexical meaning could be defined as a meaning which has a characteristic of lexicon, lexeme and word. It also has a meaning as it reference, meaning which is result of our observation through our sense, or the reality in our life. Not all lexeme were word-lexeme or lexeme whose forms are words forms. Many of them would be phrasal lexeme whose forms were phrases.

Lexical meaning is also smallest meaning unit in the meaning system of language that could be distinguished from other similar units. A lexeme is an abstract unit. It can be occurring in many different forms of actual spoken or wrote sentences, and regarded as the same lexeme even when inflected.

Therefore, many people who say that the lexical meaning is the meaning in the dictionary or that of the lexeme meaning even without any contexts. For example, "horses" have similar lexical meaning ordinary a quadruped ridden. This example, the lexical meaning is the exact meaning or meanings that accord with 12 the observation of our senses. In the dictionary, usually contains only lexical meaning possessed by the word described.



### **1.2.2. Metaphor**

There are many kinds of figurative meaning. Leech (2010:2) has classified figurative meaning into eight types. They are: personification, simile, metaphor, hyperbole, irony, litotes, metonymy and oxymoron. This research is focused on the use of metaphor. Metaphor is a kind of figurative meaning which is an implicit comparison in which two unlike objects are compared by identifying or substituting one with other. It is stated that a figure of speech which makes a comparison between two seemingly unlike things is called Metaphor (Macmillan, 1987:702). It can be stated that a metaphor is figure of speech in which a word or phrase is taken out of its usual setting and placed with another word to suggest a likeness. It is made more vivid by transferring to it the name or attributes of some other objects.

### **1.2.3. Contextual meaning**

According Mansoer Petada (116-2001), Contextual meaning could be regarded as a situational meaning. It arises as a result of the relationship between speech and context. It took the form of a lot of things. There are some contexts in here is the first context organs, including those relating to gender, position the speaker, the speaker or the listener age, socio-economic background speaker or the listener. The second context of the situation, such a situation is safe or noisy situations. The third context purposes, such as asking or expecting something. The fourth context of whether or not a formal conversation. The fifth context of the speaker or the listener's mood such as afraid, excited, upset or angry. The sixth

time context, for example, night or day. Context seventh place, for example where at school, at home, in the field, etc. Eighth object context, mean what the focus of the conversation. Ninth context fittings speak or hear the speaker or the listener. Tenth linguistic context that does meet the rules of the language used by both sides. Eleventh context of language, meaning the language used.

#### **1.2.4. Grammatical Meaning**

Grammatical meaning also could be regarded as a structural or functional meaning, or internal meaning. According to Mansoer Pateda (2001:103) grammatical meaning is the meaning that arises as a result of the functioning of words in a sentence. It mean that, every language has a grammatical system and different language have somewhat different grammatical system. Grammatical meaning is the meaning of the phrase that is enclosed. This means the grammatical meaning of each language is limited and could not be changed or replaced in a long time's. Grammatical meaning of a language could be interpreted. It is fixed in accordance with the language user community.

#### **1.2.5. Conceptual Meaning**

Conceptual meaning is essential in the language. According to Mansoer Pateda (2001:114) conceptual meaning could be known after we connect or compare the level of language. So, conceptual meaning regarded as a major factor in every language.

### **1.2.6. Denotative Meaning**

Denotative meaning is the meaning of what it was. Denotative meaning is also referred to as a word or group of words which based on straightly relationship between the unit and form language beyond language unit was treated appropriately. According to Harimurti (1993:32) in Mansoer Pateda book (2001:98) based on the denotative meaning is straightly designation on something outside the language or that are based on certain conventions.

A denotation identifies the central aspect of word meaning. Meaning is more than denotation. Thus, the denotation is reasonable meaning, the original, which appeared first, the first known, meaning it is appropriate and in accordance with the meaning of reality.

### **1.2.7. Connotative Meaning**

Connotation Refers to the personal aspect of meaning, the emotional association that the word arouses. Connotation is stimulating and evocative senses, feelings, attitudes, judgments, and beliefs as well as certain purposes. It can be individually and collectively. JD. Parera (2004:99) .

Connotations have the right to live and need to be talked about, discussed, and controlled by the user language. However, the used of language usage and connotations has limits, which not used in report language, the language of scientific papers, magazines, etc, were formalized.

Connotative meaning is the communicative value of the expression to the targets, exceed the contents above are purely conceptual. Thus, it opens like a

connotative meaning only our knowledge and belief of nature that also is opened. Connotation refers to the personal aspect of meaning, the emotional association that the word aroused. Connotation of individuals have common experience, some people has a shared word connotations.

### **1.2.8. Morpheme**

Morpheme is the technical term for a minimal meaningful part. For example, table, orange, drums, and shoe are all morpheme. One of them can be divide into something smaller that is meaningful.

## **2. Simalungun tribe**

Simalungun tribe, is one Batak tribe who live in the district of Simalungun province of North Sumatra in Tanah Karo district and Toba tribe.

Batak Simalungun is one of the Batak Nation Tribe located in North Sumatra province, Indonesia, which settled in Simalungun and surrounding regency. Some sources say the ancestral tribes came from the South Indian region but this is a matter that is being debated. Throughout the history of this tribe is divided into several kingdoms. The original clan of the population of Simalungun is Damanik, and 3 immigrant clans are Saragih, Sinaga and Purba. Then the clan genus (surname) into 4 big clans in Simalungun.

The Batak people call this tribe as the "Si Balungu" tribe of the ghost legend that caused an outbreak of disease in the area, while the Karo people call it the East because it is located on their east.

### **2.1. Life of the Simalungun Society**

The livelihood system of Simalungun people is planting with rice and corn, because rice is a staple food everyday and corn is an additional food if the rice yield is not sufficient. Sale-buy is held with barter, the language used is the dialect language, the simalungun dialect. "Marga" plays an important role in the matter of Simalungun customs. When compared with the state of Simalungun with other Batak tribe has been much different, both in the language and dialect is also the kinship system.

### **2.2. Distribution of Marga In Simalungun Tribe**

Society simalungun embrace patrilineal system. Marga is passed down to the next generation through the men. And who has the same clan is meant as a brother of the descendants so that it is denied to marry each other.

MARGA in simalungun tribe consists of 4 are Damanik, Purba, Saragih and Sinaga.

### **2.3. Simalungun Tribe Language**

Language Simalungun is a language used by the Simalungun tribe who inhabit the District of Indonesia. Simalungun language is very unique and interesting, because this simalungun language is very lively once uttered. The cengkok in this simalungun language is very visible once. People always use the language simalungun when they talk with each other. Very few of them use Indonesian in their everyday language.

## **2.4. Simalungun Tribe Arts**

Many arts contained in the tribe Simalungun. Among the art of music and dance. The art of music in the Simalungun tribe is Gual, the art of drama and dance art is TORTOR. The art of music in the Simalungun tribe is called the Gonrang or Gendang which is played by the way of being hit. Gonrang in the Simalungun tribe for two, namely Gonrang sidua-dua and Gonrang sipitu-pitu.

Dance art in Simalungun language is tortor, that is expression of soul expression which poured through motion either in matter of joy and sorrow. Tortor was always associated with spiritual rituals and when family members died, but today tortors have been used as a tourist attraction and staged in various events as show and entertainment. The Simalungun tribe used tortors to indicate a custom procession or process of activity. Other dances are Horja Harangan Dance, Haruan Bolon Dancing and Manduda Dance.

## **2.5. The customs of cultural marriage simalungun**

The sequence of traditional marriage batak simalungun

### **a. Pre-Marriage**

#### **1. Mangarisika**

It is the unauthorized male delegate's visit to the woman's place in the framework of explorations, if the door is open to hold a proposal then the man's parent gives a receipt (a sign of the woman's side giving an eye sign). The type of gift items can be fabric, gold ring, and others.

## 2. Marhori-hori Walls

Marhori-hori wall is a conversation between the two parties who apply and are applying limited in the relationship of both sides of the family and not yet known by the public. And talk about wedding, wedding date, place, and sinamot.

## 3. Marhusip

Marhusip is Marbisik or the decision to be produced in the next stage is determined now. Marhusip continuation of the marhori-hori wall, generally done three months before the day of Marhusip attended more relatives.

Hula-hula entourage to enter the venue with the order of uduran (entourage) that is Hula-hula is the first entry followed by bone and so on according to the customary order. The main customary food marks are the whole head, neck (calf), circular rib (somba-somba), groin (soit), back with tail (upasira) heart and heart placed in a large basin / bucket. The customary food is handed over to women whose essence demonstrates humility by saying that although the food we bring is a little good to bring the benefits and the physical and spiritual blessings to all who eat it, while calling the traditional language: Sitiktikma the gompa, golang - golang pangarahutna, tung so sadia otik pe shade pinatupai, sai godangma pinasuna manjalo tumpak (donation of love sign)

Male relatives (in limited numbers) come to relatives of women to do marhata sinamot / talk about honest money (tuhor).

***Clothing that will be worn in the wedding.***

**The bride**

Hiou in Simalungun bridal dress also symbolizes the Simalungun kinship called Tolu Sahundulan, which consists of headgear (headband), breastplate (cap) and bottom cover (abit). Hiou female head cover is called Bulang, the cloth that is girded is called Suri-suri. The bride wore kebaya with red brocade material or tailored to taste.

### **Groom**

The groom is wearing a suit that is combined with trousers of the same color. The wearing or the sidewall is called Suri-suri.

Marhata sinamot is more formal than marhusip but sometimes marhusip and marhata sinamot are combined.

#### 4. Pudun Sauta

It is the male relatives without hula-hula deliver a container of chopsticks containing rice and side dishes pauknya (slaughtered animals) received by the Parboru and after eating together continued with the distribution jambar juhut (meat) to members of relatives consisting of

1. relatives of the clan i bu (hula-hula)
2. Relatives of the father's clan (dongan tubu)
3. Member of the surname (boru)
4. Preschoolers (old people / pariban)

At the end of the sauta pudun activity the women and men came together to decide the time of martumpol and pamasu - masuon.

#### 5. Martumpol



Martupol is a wedding ceremony, where the bride and groom should read the promise of marriage, sign the agreement, and at the same time an announcement to the church congregation if anyone wants to protest (speak now or forever hold your peace). The signing of a marriage agreement by the parents of both parties on their child's marriage plan before the church official. The procedures of Partumpolon are carried out by church officials in accordance with applicable regulations.

#### 6. Martonggo Raja

Is a ceremonial pre-event / event that is absolutely held by party organizers / events that aims to prepare the interests of parties / events that are technical and non-technical. Notice to the public that at the appointed time there is a party / wedding ceremony and in connection with it so that the other party does not hold a party / event at the same time, requesting permission to the surrounding community especially dongan sahuta or use of public facilities at the party that has been planned.

### **b. Wedding Party**

#### 1. Manjalo Pasu-pasu Parbagason (Akad Nikah)

##### Manjalo Pasu-pasu Parbagason (Wedding Blessing)

The adoption of the marriage of the bride and groom according to the procedure prescribed by the penghulu and several families of the bride and groom. After the marriage contract is over, the bride and groom are legally married. After completion of the entire pamasu-masuson event, both parties participated in the

pamasu-masuon event and who did not go to the parent / relative's parent's residence to hold a show party. The show's party by a male relative is called a Parumaen Mangalap Party. Both parties participated in the pamasu- masuon or who do not go to the residence of parents or relatives, the elderly women held a show party. party show by male relatives is called a party of mangalop parumaen.

## 2.In Building

a.Prosesion enter the place of the customary event

event in place of women

1. Raja parhata /protokol pihak perempuan
2. Raja parhata/protokol pihak laki-laki
3. Suhut pihak wanita
4. Suhut pihak laki-laki

Raja parhata / protocol by women ask all dongan tubu / semarganya prepare to welcome and receive arrival entourage hula-hula and tulang. Raja parhata / protocol of the women informs Hula-hula that Suhut is ready to welcome Hula-hula's arrival. After Hula-hula says they are ready to enter, Raja parhata /protocol from women's family invite in by calling one by one in sequence:

1. Hula-hula
2. Tulang
3. Bona Tulang
4. Bonaniari
5. Hula-hula namarhamarangi

6. Hula-hula anak manjae, with a request that they come together and submit the next arrangement to the hula-hula.

b. Receive the arrival of men suhut paranak

After all the entourage of hula-hula and tulang from woman's suhut sat, paranak / suhut of men are invited enter the room of raja parhata / protocol of woman party. Informed that the place for the suhut of the men and the uduran / his entourage has been provided and the women's suhut is ready to receive their arrival with hula-hula, tulang of the suhut the men and the uduran / entourage that is :

1. Hula-hula
2. Tulang
3. Bona tulang
4. Tulang rorrobot
5. Bonaniari
6. Hula – hula namarhamarangi
7. Hula - hula anak manjae

Raja parhata / protocol of the men pleaded at the request of hula-hula for woman's suhut so they come together with the man's suhut . For that the procedure and the order of entering the first room is arranged by the uduran / entourage man's suhut and the borunya, followed by the hula-hula, tulang and so on according to the order read by the raja parhata / protocol of the men.

c. Submit the food sign

(Tudu-tudu ni sipanganon)

d. Submit dengke (fish by suhut the woman)

Fish given is a type of fish that is a kind of fish that only live in Lake Toba and Asahan river upstream and it is indeed sweet and distinctive. This fish has the nature of life in clear water (tio) and if swimming is always in tandem (mudur-mudur) because it is called dengke sitio-tio. This symbol is the hope to the bride and her family is seia sekata, together and easy fortune (tio search pakon pangomoan). Gold fish cooked with typical batak dishes 'naniarsik' fish cooked with certain spices until the water is reduced to a certain degree and the marinade has seeped into the meat of the fish. In submitting the fish usually uses the customary language.

e. Eating together

Before eating a meal first praying from the men's suhut, to the raja parhata feeding parade delivering one uppasa to the man (adat expression) that is Sitiktikma si gomp, golang-golang pangarahutna, sosadia pe napinatupa on, sai godang ma pinasuna. This expression illustrates the humility that brings food, which means that although the food is served little but expect all to enjoy it and bring blessing, then the raja parhata of the men invite to eat.

f. Divide Jambar (indigenous food sign)

Before the jambar is distributed, the first part of which is given from woman's suhut to the suhut of the men, but adhered to the customary event that is "Jambar Mangihut" where jambar already discussed earlier and in the event of customary suhut the women live to give part jambar for suhut the men is ulu ni dengke. Each

suhut then distributes it to each function from their respective parties during the meal until the completion is given.

Tumpak is a donation of money or a sign of love, but sees each other's existence in a customary event. The tumpak is a male suhut invitation delivered to the suhut seat by putting it in the basin provided in front of the COURSE, while greeting the bride and suhut. After finishing the meal the king parhata the men ask permission to the parhata king of the women so that they are given time to receive the invitees to deliver the tumpak (the sign of love) after the raja parhata of the woman invited, the raja parhata of the men deliver to dongan tubu, boru / bere and his invitation that the man's suhut is ready for their arrival to deliver the tumpak. Upon completion of the King Parhata the man thanked him for his love and invitation.

### **c. Post Marriage**

#### **1. Mangihut in ampang (dialap jual)**

That is the bride brought to the groom by accompanying the sale of food covered ulos provided by the male relatives.

#### **2. Ditaruhon jual**

If the wedding is done at the groom's house then the bride is allowed to go home to her parents. In this case paranak obliged to provide upa manaru (wages usher) in the dialap jual of upa manaru not in the know.

#### **3. Paranak eat together at the man's residence (Daulat ni si panganon):**

1. Upon arrival the bride and her entourage at the groom's house. Held a meal together with all the invitations who are still willing to come to the groom's house

2. Food eaten is food brought by parboru party.

#### 4. Paulak Unea

a. After one, three, five or seven days the woman lives with her husband, so paranak, the minimum groom with his wife goes to her in-laws home to express her gratitude for the marriage well, Especially the bride's goodness in her childhood (related to sanctity the girl's daughter until she enters into the marriage).

b . After finishing the show paulak une, paranak return to his home to start a new life.

#### 5. Manjahea

After a while the bride and groom went

Living married (if the man is not the youngest child) then they will manjahea that is separated house (residence) and livelihood.

#### 6. Maningkir Ladder

Some time after the groom and the woman married, especially after standing alone (his house and his livelihood have been separated from the man's parents) then come visit parboru to paranak with the intention of maningkir stairs. In this visit parboru brought food (rice and side dishes, dengke sitio-tio and dengke simudur-mudur) with the completion of the trip maningkir this staircase, then finished the series of wedding customs.

### 3. Appang Na Opat Song

The song is part of the music that has the form of lyrics in writing which conveyed to the listener. In every song lyrics have meaning or meaning. The creator or songwriter often writes a lyric that has the means for his audience. Appang na opat is a traditional song of tribal culture simalungun where this song describes the culture of batak simalungun own. The shape of the Suhi Ampang Naopat is basically rectangular, in the middle of a slim and above (circumference) elliptical → like a cup, but the difference is that the Ampang is essentially square. The purpose and purpose of ancient ancestors made this none other than four pengetua (4 elements of the family) united or rounded a deal in one custom / tradition Batak. It is commonly used for rice, fruits, places to bring the proceeds from the fields / fields, can also be used by mothers to shop to the Market or where the cloth wash cloth if going to the lake or to the river. It is said that most often used to carry the bones of the kings when mokokkal holi.

Symbolic of Suhi Ampang Naopat it is ties / kinship ties in one horja / ulaon / party custom Batak. One representative or envoy of 4 elements / family / family elements must participate, if not then suhi ampang naopat not running as it should be. But it rarely happens because the family-relatives have to fulfill it. Main Family. In starting a traditional party the smallest kinship ties have to come together to talk about it. In this conversation and must present the 4 closest kinship elements are:

1. Suhab Sihabolonan → Who will perform the celebration.

2. Namarhahamaranggi → sibling brothers from who will carry out the celebration.
3. Saboltok. → Brothers from the father or grandfather who will perform the celebration.
4. Boru. → The clan who takes the women from who will perform the Boru celebration.

In the earliest form of deliberation is already contained Dalihan Natolu principle which is limited to kinship called marhula-marboru, although not entirely all elements of Dalihan Natolu applied. The above four elements are legitimate to start an event / traditional party. We have already described for the smallest deliberation on the above points in the form of a customary party (event) that will involve a greater family relationship. In this case the full belief of Suhi Ampang Naopat and Dalihan Natolu is in it.

1. Hula-hula → Who carries out the celebration informs (Sungkem) to the clan of the wife who conducts an event in order to support the implementation of the event that will be implemented.
2. Dongan Tubu → All the family members, especially those closest to their family relationships, must be included in the execution of a celebration.
3. Boru. → All the closest clans who have married sisters from those performing the celebration.
4. King / Raja Huta / Ale-ale. → Become a group included in the execution of a celebration. King of the ancients also called as the Stunning or the King of Bius or also Tungгани Huta, they play a role to provide input for the good



things that will be implemented in an event. While Raja Parhata who only exist in one village is also included and currently prevalent in the overseas where the community is no longer homogeneous but still closely related in the form of kinship. And Ale-ale usually as a place to vent to support the spirit both morally and materially to support the implementation of a celebration.

## **B. Conceptual Framework**

Based on the theoretical descriptive described above, it can be seen that semantic and semiotic Song Appang na Opat in simalungun culture can be analyzed. It can be applied because it sees the existence of symbols and symbols on the song Appang Na Opat commonly used tribes simalungun in performing customs wedding ceremony. The song Appang Na opat has many meanings and broad meaning to convey the contents of the lyrics of existing songs on Simalungun wedding ceremony custom which can be analyzed in depth to understand then and the purpose of the meaning of the song lyrics Appang Na Oppat.

## **C. Relevant Studies**

Aisyah Fitriani Dasopang (2017) this study is aimed to analyze the interrelation of semantic and semiotic meaning in traditional Mandailingnese wedding song. The researcher studied lexical meaning and metaphor meaning in the song and the bridal gift which indicates has semiotic meaning. The result of the data analysis showed that the lexical and the metaphor meanings were used in

Rere Mana Rere as traditional Mandailingnese wedding song. There were terminologies in lyrics that have interrelation of semantic and semiotic meaning. The speech function which dominantly used was noun. Understanding the relation of semantic and semiotic meaning of the song is important to listeners so they will get real meaning of the song.

Semantic Analysis on Iwan Fals Songs by *Nila Kurniasari* (2005), thesis English Letters And Language Department, Faculty Of Humaniora, Maulana Ibrahim State University. The study was limited on meanings and messages and therefore, the title of her thesis is Semantic Analysis on Iwan Fals' Songs. The study was descriptive qualitative. In this research, the researcher used some book of their works to support this thesis.

In summary, these studies show that the studies related to the semiotic and semantic in the song. The writer believes that analyzing semantic and semiotic in cultural song is one of the effective way to find out the real meaning of the song lyric. It's the solution to help people understand the real meaning of the song.

## **CHAPTER III**

### **THE RESEARCH METHOD**

#### **A. Research Design**

This research was conducted by applying descriptive qualitative research. The problem was about the semantic meaning of Appang Na Opat's song that focuses on Lexical and Metaphorical used in the song Appang Na Opat. In analyzing the data, researchers used the theory of Lakoff and Johnson (2003) about the relationship between the meaning of Lexical and Metaphorical. Especially for lexical meaning, researchers also analyze it with Merriam Webster's dictionary.

#### **B. Source of Data**

The source of the data was obtained from the script of Appang Na Opat song and informants (people who provide information, sources of information, data sources) as the subject studied, and as a source of data.

#### **C. Techniques for Collecting Data**

To complete the data - the data in this research was equipped with technique:

1. Document technique

In this process the researcher taken data from lyrics' transcription.

2. Interview

In this process researcher prepared some interview questions and record the interview

#### **D. Techniques for Analysis Data**

In analyzing the data, the researcher used the theory of Lakoff and Johnson about the relation of Lexical and Methaporical meaning. Exspecially for Lexical meaning, researcher also analyzed it with Merriam Webster dictionary.

1. Read the data.
2. Find out the meaning of word one by one.
3. Explained the word meaning in Appang Na Opat song lyrics' uses lexical meaning.
4. Explained about a metaphor meaning from the word in Appang Na Opat song lyrics' appropriate the context in this song.
5. Finally, the researcher drew the conclusion based on the result.

## CHAPTER IV

### DATA AND DATA ANALYSIS

#### A. DATA

The data of this research were taken from Appang Na Opat lyrics. It was obtained from interview and with Mr. Makhrup Purba in Rajamaligas village on 20th Februari – 05th Maret 2018. There were lexical and metapor meaning which showed to be analyzed. There were 14 sentences in Appang Na Opat lyrics. It was 22 data about lexical and metaphorical meaning which consisted of 13 for lexical meaning and 9 for metaphorical meaning. After conducting analysis of semantic meaning in Appang Na Opat song that focused on lexical and metaphorical meaning, the findings were presented in the Table 4.1:

**Table 4.1**  
**Lexical and Metaphorical meaning in Appang Na Opat song**

No	Semantic	Number	Percentage
1	Lexical meaning	13	92%
2	Metaphorical meaning	9	64%
3	Has interrelation between lexical and metaphorical meaning	9	64%
4	Has not lexical and metaphorical meaning	1	7%

From table 4.1 above, it found that there are 14 sentences found in Appang Na Opat song lyrics which consisted 13 sentences has lexical meaning, 9 sentences has metaphorical meaning, 9 sentences has lexical and metaphorical meaning, and only one sentence which has no lexical or metaphorical meaning. From the result above, it conclude that the most dominant from lexical and metaphorical meaning was Lexical meaning.

## **B. DATA ANALYSIS**

In analyzing the data, the researcher used the theory of Lakoff and Johnson about the relation of Lexical and Methaphorical meaning namely data condensation focused on the process of selecting, focusing, abstracting, simplifying and transforming data. Firstly, the rsresearcher read the data which has collected. Secondly, the reearcher try to find out the meaning of word one by one. Third, the researcher try to explained the word meaning in Appang Na Opat song lyrics' uses lexical meaning. Fourth, the researcher try to explained about a metaphor meaning from the word in Appang Na Opat song lyrics' appropriate the context in this song. Finally, the researcher drew the conclusion based on the result. The data were collected and selected to know lexical meaning and metaphorical meaning in Appang Na Opat song lyrics. Exspecially for Lexical meaning, researcher also analyzed it with Merriam Webster dictionary. The transcription of Appang Na Opat lyrics and the data interview was enclosed in Appendix I and II.

## 1. Lexical Meaning in Appang Na Opat Song

There are 13 sentences which has lexical meaning, the findings were presented in Table 4.2 :

**Table 4.2**  
**Lexical meaning in Appang Na Opat Song**

No	Simalungun Language	Lexical Meaning	Descriptions
1	Sombah	a statement of respect and wisdom	In the dictionary of the Indonesian language of worship is a statement of respect that is addressed to the glorified person, in the song Appang Na Opat worship is also in use as a word of honor that is addressed to hula - hula or uncle. Because in a traditional wedding ceremony Simalungun hula-hula is the most in glorified.
2	Uluni Omas	rewards are given to the most respected people	Uluni Omas means golden head. In the big dictionary Indonesian. Gold is a

			precious metal. When viewed in terms of gold head language means precious metals are the most valuable.
3	<i>Embaskon</i> janah <i>tortorhon</i> tortor ni hita simalungun bani pesta on	the habitual of Simalungun in a party events	The meaning of Embaskon janah tortorhon tortor ni hita simalungun bani party on is dancing, with dance simalunugun dance in this party. Dance is part of art is an expression of feeling that can be poured through motion, likeness, and sound. In this case the dance can be made a means to reveal the current situation. In the song Appang Na Opat dance in made as a welcome to welcome the guests or guests who attended the wedding. Dance is done to



			show a sign of excitement for the arrival of the invited guests.
4	<i>Sombah ma nasian martondong elek homa nasiam marboru</i>	it's mean respected to tulang, with daughter	It has the meaning of Honor to Tulang, with the daughter. In the simalungun culture Tulang is an uncle where the uncle is a person who should be respected in every wedding ceremony simalungun.
5	<i>sada homa hita na marsanina sonai 'ge diha-diha</i>	a stated that between the groom's family and the bride to become one family	The phrase in the fragment of lyrics of apang na opat song has meaning as family bond. Where, the families of the bride and groom become one after the marriage takes place.
6	<i>suhi ni appang na oppat somalni bani pesta adat simalungun in</i>	Four corners of baskets are prevalent in the customary event	It has the meaning Four corners of baskets that are prevalent in the customary event simalungun. In

		simalungun	<p>traditional ceremony</p> <p>Simalungun Appang Na Opat or basket which has four commonly used angle. Baskets commonly used as a storage of rice in the tribe somalungun as a symbol in traditional ceremony smalungun. baskets that have four corners have an important significance in a custom wedding ceremony simalungun</p>
7	Padalan lobei <i>Uluni Omas</i>	<p>running the golden head in tandem with tulang ni hela. As a token of appreciation to Tulang</p>	<p>runing the golden head together with tulang and hela. Tulang are the uncle of the bridegroom where the tulang or uncle is the most respected in the ceremony of a traditional wedding ceremony.</p>

			<p>Running the gold head to be aimed at by the bone is a custom that must be done to the family tulang. The head of gold as a form of appreciation to the bone in honor.</p>
8	<p>Ase si <i>sada boru</i>  janah si <i>sada hela</i> alo-  alo jaloma ale alo-alo  jaloma</p>	<p>receive an award that has been given by the bride's family, to hula-hula</p>	<p>In order to be one between boru and become one hela. Boru is the bride where the boru will be regarded as a child of a bone or an uncle of the bridegroom. Karna in customs simalungun daughter of the groom's uncle may be married. But what if the bridegroom does not marry the uncle's daughter to eat the future wife of the groom is already considered as the son of the male successor's uncle. This is often called</p>

			marpariban.
9	andon ma <i>hiou tanda</i> <i>hela sonai homa bai</i> <i>simatua,</i>	shawls are given from parents of the bride to the bride and groom	This sentence has a lexical meaning as a gift of ulos or scarf from a woman's parents to the bride. Hiou which is a scarf given to the groom who is called as Hela which means son-in- law
10	jenges <i>hiou</i> ni hatirongga jaloma hiou ni tondong in	giving ulos to bride and groom from Hula-hula (Tulang).	The lyrics of the song Appang na Opat illustrates the giving of hio or shawl from hula-hula to pengntin. Where, hula- hula is the most respected in every ceremony simalungun wedding. Ulos or scarves that are given hula-hula to the bride called ulos hatirongga
11	<i>hiou ni parbapatuaon</i> sonai parnasikahaon	scarves that are given by father's brother of bride to	It has a lexical meaning as a shawl from the brother of the bride of the bride in

		the bride and groom	the language simalungun referred to as the old father.
12	ulang lupa homa ale <i>anak boru jabunta</i> in do siloja-loja,	declare that the daughter who helped in the preparation of the wedding	The lexical meaning that is contained in this congregation is the appreciation or appreciation of every daughter who contributes to the marriage. Siloja-loja which means tired.
13	<i>diatei tupa</i> bani parhobas sonai age naposo in	giving thanks to young people who help the preparation of the wedding event	This sentence has a lexical meaning in which this phrase falsifies the trimakasi utterance to the young men who participate in the preparation of the wedding that has taken place in the simalungun language called as Diatei tupa.

Based on the analyzed, it conclude that there are lexical meaning which contained in Appang Na Opat song lyrics.

## 2. Metaphorical meaning Appang Na Opat Song

There are 9 sentences which has Metaphorical meaning, the findings were presented in Table 4.3 :

**Table 4.3**  
**Metaphorical Meaning Appang Na Opat Song**

No	Simalungun Language	Metaphorical Meaning	Description
1	Sombah	Metaphorically , <i>sombah</i> is give a welcome to the bride and groom	The word worship in the song Appang na Opat has the meaning of methapor which aims to provide welcoming to the bride. Greeting in the form of a dance of excitement over the ongoing marriage.
2	Uluni Omas	Metaphorically , <i>Uluni omas</i> is award of money to hula -	Uluni omas is the meaning of a sense that has the meaning of the

		hula (brother of the groom's mother)	most valuable thing or thing. Usually in the form of money given to the bone or hula-hula in a custom wedding ceremony simalungun. It is given to bone or hula-hula in karulang bone or hula-hula is the most respected in the ceremony of wedding customs simalungun.
3	<i>Embaskon</i> janah <i>tortorhon</i> tortor ni hita simalungun bani pesta on	Metaphorically, joy to hula – hula's family of the groom	Tortorhon which means dancing. The dance has meaning or meaning of joy in the traditional wedding ceremony simalungun. The joy of every family in holding a wedding party is performed through the traditional dances of simalungun.

4	<p>suhi ni <i>appang na</i>  <i>opat</i> somalni bani  pesta adat  simalungun in</p>	<p>This sentence means love, peace, joy, hope is the thing that must be applied in the traditional wedding ceremony of simalungun</p>	<p>Baskets that have 4 angles is a symbol or symbol that describes the love, peace, joy and hope. In traditional ceremony simalungun these four words must be applied or done after a new household. Baskets which has four sudur in make picture or shape. Where in the basket its content with betel leaves, rice or rice, fish, ulos or shawl. The four objects are made as symbols of love, peace, joy and hope. Where the object is input into Appang or basket that has 4 angles.</p>
5	<p>padalan lobei <i>uluni</i></p>	<p>bringing the most</p>	<p>In this phrase the word</p>



	<i>omas</i> rombang bani tulang ni hela	valuable things to hula - hula in the form of money or meat	ulunas omas which means the head of gold is a symbol or form of appreciation to tulang (uncle) or hula-hula in the form of money or meat. Ulun omas is delivered to tulang or the uncle of the male lighter
6	Ase si <i>sada boru</i> janah si <i>sada hela</i> alo-alo jaloma ale alo-alo jaloma	In order for bridal and bridal party families to unite in family ties.	This sentence describes intimacy between family. After the wedding. The family of the bride and the family of the groom appreciate and honor and establish a compact and harmonious kinship relationship.
7	andon ma <i>hiou</i> <i>tanda hela</i> sonai <i>homa bai simatua</i>	as a sign that the bride's parents have approved her daughter	Hiou is a symbol or symbol where the symbol means female

		in persunting or in a peristri by a man who will be his son-in-law or in a simalungun language called Hela.	parent agrees that the groom has married her daughter. In this case the groom is referred to as the hela of the bride's parents.
8	jenges <i>hiou ni hatirongga</i> jaloma hiou ni tondong in	Giving shawl (ulos) on the bride which is given by the brothers of the bride's mother. As a sign regard the groom as his own child	<i>Hiou ni hatironnga</i> is a symbol or symbol of a metaphorical that describes the responsiveness of the groom as the family of the bride. <i>Hiou hatirongga</i> or scarf is given by tulang or uncle of the bride.
9	<i>hiou ni parbapatuaon sonai</i> parnasikahaon	as a sign of approval of the bride entered into the family member of the groom.	<i>Hiou</i> or also called as a scarf is a methaphor symbol that sputtered the bride as a family of the groom. This scarf is given by the brother of the groom's father.

Based on the analyzed, it conclude that there are metaphor meaning which contained in Appang Na Opat Song lyrics.

### 3. The Interrelation Between Lexical Meaning and Metaphorical Meaning in Appang Na Opat Song

There were some interrelation between lexical and metaphorical meaning in Appang Na Opat song lyrics.

**Table 4.4**  
**Interrelation Meaning**

No	Lyrics	Lexical Meaning	Metaphorical Language
1	Sombah	<i>Sombah</i> is a statement of respect and wisdom	Metaphorically , <i>sombah</i> is give a welcome to the bride and groom. It's mean that word worship in the song Appang na Opat has the meaning of methapor which aims to provide welcoming to the bride. Greeting in the form of a dance of excitement over the ongoing marriage.
2	Uluni Omas	<i>Uluni Omas</i> , rewards are given to the most respected people	Metaphorically , <i>Uluni omas</i> is award of money to hula - hula (brother of the groom's mother). It's mean that Uluni omas is the meaning

			of a sense that has the meaning of the most valuable thing or thing. Usually in the form of money given to the tulang or hula-hula in a custom wedding ceremony simalungun. It is given to tulang or hula-hula in karulang bone or hula-hula is the most respected in the ceremony of wedding customs simalungun.
3	<i>Embaskon</i> <i>janah</i> <i>tortorhon</i> <i>tortor ni</i> <i>hita</i> <i>simalungun</i> <i>n bani</i> <i>pesta on</i>	<i>Embaskon</i> dan <i>tortorhon</i> , with <i>simalunugun</i> dances in party events	Metaphorically, joy to hula – hula’s family of the groom. Tortorhon which means dancing. The dance has meaning or meaning of joy in the traditional wedding ceremony simalungun. The joy of every family in holding a wedding party is performed through the traditional dances of simalungun.
4	<i>sombah</i> <i>ma nasian</i> <i>martondon</i> <i>g elek</i> <i>homa</i>	Respected to tulang, with daughter	—

	<i>nasiam</i> marboru		
5	sada homa hita na <i>marsanina</i> sonai 'ge diha-diha	stated that between the groom's family and the bride become one family.	—
6	suhi ni <i>appang</i> na oppat somalni bani pesta adat simalungu n in	Four corners of baskets are prevalent in the customary event simalungun	Baskets that have 4 angles is a symbol or symbol that describes the love, peace, joy and hope. In traditional ceremony simalungun these four words must be applied or done after a new household. Bakul which has four sudur in make picture or shape. Where in the basket is biada its content with betel leaves, rice or rice, fish, ulos or shawl. The four objects are made as symbols of love, peace, joy and hope. Where the object is input into Appang or basket that has four angles.
7	padalan lobei <i>uluni</i>	Running the golden head in tandem	In this phrase the word ulunas omas which means the head of gold is a

	<i>omas</i> <i>rombang</i> <i>bani</i> <i>tulang ni</i> <i>hela</i>	with tulang ni hela. As a token of appreciation to Tulang	symbol or form of appreciation to bone or hula-hula in the form of money or meat. Ulun omas is delivered to tulang or the uncle of the male lighter.
8	Ase si sada boru janah si sada hela alo-alo jaloma ale alo-alo jaloma	Receive an award that has been given by the bride's family, to hula-hula	In order for bridal and bridal party families to unite in family ties. This sentence describes intimacy between family. After the wedding. The family of the bride and the family of the groom appreciate and honor and establish a compact and harmonious kinship relationship.
9	andon ma hiou tanda hela sonai homa bai simatua	Shawls are given parents of the bride to the bride and groom	as a sign that the bride's parents have approved her daughter in persunting or in a peristri by a man who will be his son-in-law or in a simalungun language called Hela.
10	jenges <i>hiou ni</i> <i>hatirongg</i> <i>a jaloma</i> <i>hiou ni</i>	Giving ulos to bride and groom from Hula-hula (Tulang).	Giving shawl (ulos) on the bride which is given by the brothers of the bride's mother. As a sign regard the groom as his own child.

	tondong in		
11	<i>hiou ni</i> <i>parbapatu</i> <i>aon sonai</i> <i>parnasikah</i> <i>aon</i>	Scarves that are given by father's brother of bride to the bride and groom	Hiou or also called as a scarf is a methaphor symbol that sputtered the bride as a family of the groom. This scarf is given by the brother of the groom's father.
12	<i>ulang lupa</i> <i>homa ale</i> <i>anak boru</i> <i>jabunta in</i> <i>do siloja-loja</i>	Declare that the daughter who helped in the preparation of the wedding	—
13	<i>diatei tupa</i> <i>bani</i> <i>parhobas</i> <i>sonai age</i> <i>naposo in</i>	Giving thanks to young people who help the preparation of the wedding event	—

Based on the table above there are 9 sentences that has interrelation between lexical and metaphorical meaning and four sentences which has not interrelation between lexical and metaphorical meaning.

### **C. RESEARCH FINDINGS**

After analysis of the data obtain in this research, it can be argued some of the findings. There were 14 sentences in Appang Na Opat song lyrics, namely lexical meaning and metaphorical meaning. It consist of 13 (94%) for lexical meaning, 9 (64%) of metaphorical meaning, 9 (64%) sentences which has interrelation between lexical and metaphorical meaning, and only 1 (7%) sentence which has not lexical or metaphorical meaning. It can be conclude that there are lexical and metaphorical meaning in this song, and most dominant is lexical meaning. There are interrelation between lexical and metaphorical meaning, and only one sentences which has no lexical and metaphorical meaning.



## **BAB V**

### **CONCLUSIONS AND SUGGESTIONS**

#### **A. Conclusions**

Based on the data analysis that has been presented in the previous chapter, the writer concludes his study based on the problem of the study. They could not be seen as follows :

1. There were 13 for lexical meaning in Appang Na Opat Song, and the lexical meaning of this song was a basket which has four angles which are commonly used in traditional wedding ceremony simalungun.
2. There were 9 for metaphorical meaning in Appang Na Opat song, and the metaphorical meaning of this song was a symbol that described about love, peace, joy and hope that must be applied in the traditional wedding ceremony of simalungun.

#### **B. Suggestion**

1. For the readers, this research is expected to give knowledge about semantic.
2. For the further researcher, this research will be useful as a references o resources in doing other research. Especially for those who are interested in semantic.
3. For the writer , is very useful to understand deeply about semantic.

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Appang Na oppat

Cipt. Pak Roy Purba

*Embaskon janah tortorhon  
Tortor ni hita simalungun  
Tani pesta on  
Sombah ma nasiam martondong  
Elek homa nasiam marboru  
Sada homa hita na marsanina  
Sonai 'ge diha-diha*

*Suhi ni appang na oppat  
Somalni bani pesta adat simalungun in  
Padalan lobei uluni omas  
Rombang bani tulang ni hela  
Ase si sada boru  
Janah si sada hela  
Alo-alo jaloma ale  
Alo-alo jaloma*

*Andon ma hiou tanda hela  
Sonai homa bai simatua  
Jenges hiou ni hatirongga  
Jaloma hiou ni tondong in*

*Hiou ni parbapatuaon  
Sonai parnasikahaon  
Ulang lupa homa ale  
Anak boru jabunta  
In do siloja-loja*

*Diatei tupa bani parhobas  
Sonai age naposo in  
Na domma marloja loja  
Bani horjata on ale  
Bani horja ta on*

## **Interview**

Researchers conducted interviews to gather information. Interview conducted on February 20th in maligas village. Interviews were conducted through a guest speaker Mr. Makhrup Purba as the customary head who often handles custom wedding party simalungun. As for the results of interviews that have been done do researcher is as follows:

1. How is the structure or process of adat marriage simalungun?

Answer:

### **a. Mangarisika.**

Mangarisika It is the visit of an unofficial male envoy to the woman's place in the framework of exploration. If the door is open to hold a proposal then the man's parents give a sign (holong sign and the woman gives an eye sign). The type of gift items can be fabric, gold ring, and others.

### **b. Marhori-hori Wall / Marhusip**

1. Marhori-hori Walls

Discussions between the two parties applying for and proposed, are limited in the family relationship of both parties and not yet known by the public. Here is talked about wedding too, wedding date, place and sinamot.

## 2. Marhusip

Marhusip means whisper alias decision that will be produced in the next stage is determined now. Marhusip continuation dr marhori-hori wall, generally done 3 months a month day H. Marhusip attended more relatives.

Sometimes Mangariska and marhori-hori walls are combined.

## 3. Marhata Sinamot

The male relatives (in limited numbers) come to a female relative to do marhata sinamot, talking about the matter of honest money (tuhor). Marhata Sinamot is more formal than Marhusip. Sometimes marhusip and marhata sinamot are combined.

## 4. Pudun Sauta

The relatives of men without hula-hula deliver a container of chopsticks containing rice and side dishes pauknya (slaughtered animals) received by the Parboru and after eating together followed by the division of Jambar Juhut (meat) to members of relatives, consisting of:

1. Relatives of mother clan (hula-hula)
2. Relatives of the father's clan (dongan tubu)
3. Member of the surname (boru)
4. Preschool (old people) / pariban
5. At the end of Pudun Saut's activities, the families of women and men agree to determine the time of Martumpol and Pamasu-masuon.

## 5. Martumpol

Martupol is a wedding ceremony, where the bride and groom should read the promise of marriage, sign the agreement, and at the same time an announcement to the church congregation if anyone wants to protest (speak now or forever hold your peace). The signing of a marriage agreement by the parents of both parties on their child's marriage plan before the church official. The procedures of Partumpolon are carried out by church officials in accordance with applicable regulations.

## 6. Martonggo Raja or Maria Raja.

It is a ceremonial pre event / event that is absolutely ceremonial organized by party / event organizers aimed to prepare the interest of parties / events that are technical and non technical notice to the public that at the appointed time there is a wedding party / event and with regard to it so that the other party does not have a party / event at the same time.

### **c. Wedding party**

#### 1. Manjalo Pasu-pasu Parbagason (Akad Nikah)

##### Manjalo Pasu-pasu Parbagason (Wedding Blessing)

The adoption of the marriage of the bride and groom according to the procedure prescribed by the penghulu and several families of the bride and groom. After the marriage contract is over, the bride and groom are legally married. After completion of the entire pamasu-masuson event, both parties participated in the pamasu-masuson event and who did not go to the parent / relative's parent's

residence to hold a show party. The show's party by a male relative is called a Parumaen Mangalap Party.

## 2. In Building

### a. Admission Procession of Indigenous Event (Event at Women's Place)

King Parhata / Protocol of the Women Party (PRW)

King of Parhata / Protocol of Male Party (PRP)

Suhut Wanita Wanita (SW)

Suhut Men's Party (SPI)

PRW asked all dongan tubu / semaraganya prepared to welcome and receive the arrival of entourage hula-hula and tulang. PRW informed Hula-hula, that SP was ready to welcome and receive the arrival of Hula-hula. After the hula-hula says they are ready to enter, PRW invite enter by mentioning one by one, hula-hula and tulang in sequence according to the sequence of entourage entry later: starting from Hula-hula with their agara request together and submit the next arrangement to hula-hula.

PRW Hula-hula, conveyed to the group of hula-hula and bone that has been mentioned PRW, that SW is ready to receive the arrival of entourage hula-hula and tulang with the request that Hula-hula and tulang huddle enter the venue, together. To it arranged sequence huddle (bunch) of hula-hula and tulang that will enter the room. The first shrimp is Hula-hula, followed by TULANG according to the sequence called PRW.

### b. Receive Arrival Suhut Paranak (SP)

After the whole group of hula-hula and tulang from SW sit (event IV), Paranak / SP entourage are welcome to enter the room. PRW, informed that the



venue for the SP and its entourage had been provided and the SW was ready to accept their arrival with Hula-hula, Bone SP and its entourage. To hula-hula and tulang (mentioned one perasatu) that is:

PRP begs, as requested by SW hula so they enter together with SP. For that the procedure and the order of entering the room is arranged, first is the Uduran / group SP & Borunya, followed by Hula-hula, Tulang and so on according to the sequence that has been read PR.

c. Submit a custom food sign. (Tudu-tudu Ni Sipanaganon)

The main custom food marks are: whole head, neck (calf), rib cage (somba-somba), groin (soit), back with tail (upasira), heart and heart placed in a large basin / bucket. The location of the custom food marks in the animal body can be seen in the picture. Picture of the Name of Jambar / Indigenous Food Sign (Bagin Animal Beef or Buffal Body) Custom food marks submitted with SP along with the wife accompanied by another brother guided by PRP, submitted to SW with the customary language, which the point is to show humility by saying that although the food is brought a little / ala may keep it bring benefits and blessings of physical and spiritual hula-SW SW and all who eat it, while calling the traditional language: Sitiktikma the gompa, golang golang pangarahutna, tung so sadia (otik) pe shade pinatupa i, sai godangma pinasuna.

d. Submit Dengke / Fish by (SW)

Originally a given fish is a kind of "ihan" or Batak fish, a type of fish that only lives in Lake Toba and Asahan river upstream and it is indeed sweet and distinctive. This fish has a vivid nature in clear water (tio) and if swimming / walking is always in tandem (mudur-udur), because it is called; dengke sitio-tio, dengke the mudur-udur (fish that live crystal clear and always go hand in hand together) This symbol is the hope to the penganeten and his family is seia sekata together and cheap fortune (tio pancarian dohot pangomoan). But now ihan is very difficult to obtain, and the type of carp is commonly used. Fish This period is cooked khasa Batak called "naniarsik" fish cooked (boiled) with certain spices until the water is reduced to a certain degree and the marinade has seeped into the meat of the fish.

e. Eating together

Before the meal, first pray from the suhut Men (SP), because basically the SP who brought the food even though the traditional event in place of SW. For the preface to eat, the PRP delivers one uppasa (adat expression) in Batak language such as the time of indulging custom food: Sitiktikma the gompaa, golang pangarahutnaTung, sosadiape napinatupa on, sai godangma pinasuna. This expression illustrates the humility that feeds food by saying that although the food served is not much (in the case of the animal being cut to be meal is a whole bull or buffalo), but expects all to enjoy it and bring blessing. Then PRP invited to eat.

f. Indicating Jambar / Indigenous Food Marks

Usually before the jambar is divided, first be negotiated which parts are given SW to SP. However, adopted in the customary event that is Solup Batam, called "JAMBAR MANGIHUT" where jambar already discussed earlier and in the event adatnya (show) SW live give part jambar for SP as ulu ni dengke mulak. Each suhut then distributes it to each function from each side during meal until finished.

g. Manjalo Tumpak (A Contribution of Love)

The literal meaning of the batch is the contribution of the money form, but seeing the existence of each in the customary event may be a more appropriate term is a sign of love. The tumpak is the invitation of the MAN'S MALE, which is delivered to the place where the Sutra is sitting by putting it in a bowl that is provided / placed in front of the SUHUT, while greeting the penganten and SUHUT. After the meal, the PRP asks the consent to the PRW to give them time to receive their invitees to deliver the tumpak (a sign of love) After PRW invites, the PRP delivers it to dongan tubu, boru / bere and his invitation that SP is ready to receive their arrival for delivering the batch. Upon completion of the PRP, thank you for signaling the love of the invitees.

h. Custom conversation events

a. RPW asks if it is ready to start a conversation, which is answered by SP, they are ready

b. Each PRW and PRP convey to them and hula-hula and bones that the customary conversation will begin, and appeal to his hula in order to deign to advise them in later conversations.

### 3. Easter Wedding

#### a. Mangihut in ampang (sales dialap)

That is the bride brought to the groom who was hailed by male relatives accompanying the sale of food covered ulos provided by the side of male relatives.

#### b. Ditaruhon Sell.

If the party for the wedding is done at the groom's house, then the bride is allowed to go home to her parents to be escorted by her namborunya to her nun. In this case paranak is obliged to give upa manaru (wages to deliver), is in the sale of upa manaru unknown.

#### c. Paranak eat together at the man's residence (Daulat ni si Panganon)

1. Upon arrival the bride and entourage at the groom's house, then held a meal with all the invitations are still willing to come to the groom's house.

2. The food eaten is food brought by parboru party

#### d. Paulak Unea

1. After one, three, five or seven days the woman lives with her husband, so paranak, the minimum groom with his wife goes to his in-laws home to express his gratitude for the marriage well, especially the bride's goodness in his girlhood ( this event is more of a legal aspect relating to the sanctity of the woman until she entered in marriage).

2. After finishing the show paulak une, paranak back to his hometown / home and then

e. Manjahea.

After a while the bride and groom live a married life (if the man is not the youngest), then he will dipajae, which is separated house (residence) and livelihood.

f. Staircase Manage

Sometime after the groom and the woman married, especially after standing alone (the house and its livelihood have been separated from the parents of the man) then come visit parboru to paranak with the intention of maningkir ladder (what is meant by the ladder here is a new marriage house) . In this visit parboru also bring food (rice and side dishes, dengke sitio tio and dengke simundur-reverse). With the completion of this step maningkir step then finished the series of traditional wedding na gok.

2. What is the foundation that makes Appang na Oppat a symbol in ceremonial ceremony simalungun?

Answer:

Appang na oppat is a symbol that must be applied in a wedding ceremony simalungun. Because in appang na oppat there is an element or meaning that is very deep for customs simalungun. Appang Na Opat means as Love, Peace, Hope and Joy which is believed by the simalungun tribe that has been lowered by the ancestors earlier.

3. What meaning does the Appa Na Oppat have?

Answer:

The meaning contained in Appang na Oppat is the bond of kinship in one ulaon or in an indigenous party activity. One representative or delegate of the 4 elements of kinship who must participate. If not then suhi ni Appang Na Oppat is not running properly. The four elements of kinship are:

1. Suhut or person who will perform the celebration
2. Namarhahamaranggi is the siblings of the will perform the celebration
3. Saboltok is the elder brother of the father or grandfather who will carry out the celebration.
4. Boru is a clan who takes the women's side from Kn's performing a boru celebration.

4. What is the relationship of Appang Na Oppat song in a custom wedding ceremony simalungun?

Answer:

The song appang na oppat tells about the customary marriage process simalungun. In each lyric that describes the individual functions of the paradaton or traditional party, in the song Appang na opat also describes the meaning or symbols that have meaning in the implementation of simalungun custom ceremony.

5. What are the meanings contained in Appang na Oppat's lyrics?

Answer:

In the song appang na oppat there is a meaning or meaning contained in it. Give the most precious honor to the hula - hula or the most respected person at the wedding. In addition song Appang na Oppat jukka describe about kinship that must instill each other Love / Holong, Peace / Dame, Likes / Lasniroha, Hope / Hope in establishing kinship relationship. Appang na Oppat's lyrics also indicate there is a hiou / shawl that has the meaning as a sign of approval or blessing from the parents of both brides, hiou or scarves are also given hula-hula and some from the family. Each hiou or shawl has meaning.

6. What is the relationship between ulos or shawl in a traditional wedding ceremony simalungun?

Answer:

Ulos is part of a symbol that can not be separated in a custom wedding ceremony simalungun, in a traditional wedding ceremony simalungun ulos serve as a sign of giving from the family to the bride who has meaning as a sign of happiness over the ongoing marriage. ulos is also used as a sign of congratulations and happiness to both bride and groom. Each ulos is submitted by the family has ati and a certain meaning.

7. What is the role of hula-hula at the customs ceremony of simalungun and what is its relation with the song appang na Oppat?

Answer:

In a traditional wedding ceremony simalungun hula - hula is the most respected or the glorified. The reception of hula-hula to enter the traditional

wedding building simalungun using Appang na oppat which symbolizes as the most valuable awards to hula - hula.