

**SEMANTIC ANALYSIS ON THE SIMEULUE ISLAND
CULTURE ON NANDONG**

SKRIPSI

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

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


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Dengan ini menyatakan bahwa skripsi saya yang berjudul "Semantic Analysis on The Simelue Island Culture on *Nandong*" adalah benar bersifat asli (*original*), bukan hasil menyadur mutlak dari karya orang lain.

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

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ABSTRACT

Rahayu Anzar Ningsih, 1602050039. "Semantic Analysis on the Simeulue Island Culture on *Nandong*". Skripsi . English Education Program, Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara (UMSU), Medan 2020

This research is mainly investigated to determine the concept of semantics and the function of *Nandong Smong* poetry for the people of Simeulue Island. The theoretical study that underlies this research is the semantic theory proposed by Chaer (2010: 59) which divides meaning into lexical meaning, connotative meaning, and grammatical meaning. And for functional use function theory. The method used in this research is descriptive qualitative method. The research subject in this study was the poetry of *Nandong Smong*. The research object in this study was the semantics (lexical meaning, connotative meaning, and grammatical meaning) of *Nandong Smong* poetry in cultural arts on the island of Simeulue. Data collection techniques in this research are library techniques, observation techniques, and note taking techniques. The research instruments in this study were data recording cards and reference books. The data analysis technique in this research is content analysis. Furthermore, in data presentation techniques, the author uses informal methods. Based on the discussion of the data and the results of this study, it shows that in *nandong smong* poetry there are semantics related to lexical meaning, connotative meaning, and grammatical meaning. Functionally, *nandong smong* is used in various Simeulue cultural activities such as weddings, circumcisions, welcoming guests, cultural parties, performances, and others. Meanwhile, the main function of *nandong smong* is to inform the symptoms and phenomena of the tsunami and how to save oneself from the tsunami disaster, plus other functions such as: communication, cultural preservation, entertainment.

Keywords : Semantic, Meaning, Functional, *Nandong smong*

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Indonesia is a country formed by several islands. The community consists of various ethnic groups, races, religions, customs and culture. Indonesia can be said as a country that is rich in differences. However, from these differences the Indonesian State can be united firmly. This happens because Indonesian citizens have the motto "Unity in Diversity" which means that although they are different but still one. In addition, the State of Indonesia also has a unity language which is Indonesian which has now been designated as the Indonesian National language.

Literature is not only born because of the phenomena of imaginative life, but also from the awareness of the writer that literature is factual realistic because literature is a product of society and describes social reality. Literary works display the characteristics of society, both socio-culture and the values contained therein. Through literary works, the author describes, describes and displays social reality which is reflected in the behavior of the characters (Santosa and Wahyuningtyas, 2009: 182).

Literature is a part of culture. When we study culture we cannot see it as something static, but as something dynamic, which is constantly changing. The relationship between culture and society is very close, because culture itself is the way a group of people or society establishes a value system, namely in the form of rules that determine something or an action of higher value, more desirable, than others (Semi, 1984: 54) . Culture certainly cannot be separated from literature, and vice versa, literature will advance if it is supported by a strong and rooted culture in our society. Both, literature and culture, support each other.

As a part of culture, literature is always closely related to the

problems of human life that exist in society because literary works always discuss the behavior of human life in all its aspects. Thus, literary works can also be viewed as a reflection of human life, as a response to human life, and as an evaluation of human life because literary works also describe the level of desires of a culture, a description of prevailing traditions, and the level of life that a society has achieved. at a time and the aspirations to aspire to.

Culture is one of the most important concepts in sociology because sociologists recognize that it plays an important role in our social life. It is important to form social relationships, maintain and challenge social order, determine how we understand the world and our place in it, and in shaping our daily actions and experiences in society. It consists of non-material and material things.

Culture is all manifestations and the whole result of human thoughts, wills, and feelings, whose development is through man and man, man and nature, and the relationship between man and God Almighty. Koentjaraningrat (1983: 9) says that culture is the whole idea and work of humans, which must be accustomed to learning, along with the whole of the results of his mind and work. One of the cultural outcomes that is strongly related to human work is in the form of literature.

In Indonesia, especially in the world of literature, we know the terms oral literature and written literature. Oral literature is an inseparable part of written literature. Before the emergence of written literature, oral literature has played a role in shaping the appreciation of public literature, so that oral literature and written literature coexist. It is said to be oral literature because it is transmitted by word of mouth, from one generation to the next by using spoken language without a script. Most of the ethnic groups in Indonesia are familiar with oral literature, as well as the people of Simelue Island, Aceh.

The indigenous peoples on the island of Simelue have oral literature that was born and developed in an environment that uses regional languages. One of the important oral literature that is still used when the

Life Cycle Ritual is carried out is *nandong smong*, a folk song. In the song lyrics, there are cultural, educational, ethical, religious values, and advice which for the people of the island of Simelue has a very big meaning for life.

Nandong smong is a genre of Simeulue, Aceh folk song, which can be grouped into folklore in the form of multi-indexical explanations or narratives regarding natural situations identified by the tsunami. This song contains cultural teachings, if an earthquake occurs, then there is a big wave in the ocean, and the waves drown the village, then another strong earthquake occurs, and the sea water recedes, so it is advised that all people in this area immediately run to a high place. , in order to be saved from natural disasters, which are then internationally known as tsunamis.

In addition to learning what a tsunami is, *Nandong smong* also contains elements of prayer so that people are saved from the tsunami disaster. According to the informants' explanation, departing from similar natural disasters that occurred in 1833 and 1907, the ancestors in these islands left a true story that tells of a tsunami, when a big earthquake occurs, the sea recedes, and the animals run to the mountains, the entire population is also obliged to immediately run to a higher plateau, in order to avoid the fierce waves of the sea. Our predecessors passed on this through a song known as *nandong smong*.

From several texts from *Nandong Smong*, one of the excerpts is as follows :

Unen ne alek linon (**beginning with an earthquake**)

Fesang bakat ne mali (**followed by a big wave**)

Manoknop sao hampong (**drowned the whole country**)

Tibo-tibo maawi (**suddenly**)

Anga linon ne mali (**if the earthquake is strong**)

Uek suruik sahuli (**Followed by receding -water**)

Maheya mihawali (**Find a place immediately**)

Fano me senga tenggi (**Plateau to be safe**)

The text of *nandong smong* above tells about if a natural event occurs like that, then get ready everyone to save yourself in a higher place to avoid natural disasters, which are then called tsunamis. *Nanadong smong*, if it is related to the cultural context in which it lives, has a purpose and function.

Among the uses of *nandong smong* is to learn culturally what a tsunami is and how to survive the tsunami disaster. Furthermore, the function of *nandong smong* is as a means of saving oneself from the tsunami disaster, the continuity of human generations, maintaining human relations with humans, as well as with nature, and including humans and God, which in the concept of Simeulue society that adheres to Islamic teachings is to maintain horizontal relations. which is called *hablum minannas* and vertical relations which are termed *hablum minannas*. Another function of *nandong smong* is to preserve Simeulue culture, strengthen cultural identity, as a means of communication, entertainment, and so on.

In addition, according to the author's experience, for the past two decades, *nandong smong* has always been presented in the form of performing arts. For example, to welcome guests at Simeulue, the inauguration of a new building, cultural performances, and the like. This development is one of the objectives of the socialization of *nandong smong* in society, as well as strengthening the Simeulue cultural identity which has its own characteristics, and also the function of responding to natural phenomena of a tsunami disaster, and others.

In this increasingly modern era, traditional ceremonies as cultural heritage of the ancestors can be said to still play an important role in social life. We realize that traditional ceremonies in which songs or songs are sung contain norms or rules in supporting community life. Moreover, the lyrics of this song contain elements of cultural values instilled by our ancestors in their future generations. By being implanted as early as possible, it will further strengthen the personality of the people who support it, so that there are certain reasons to preserve it.

Based on this background, the researcher is interested in examining more deeply. Therefore, a question arises in the author's mind, what is the true meaning of smong for the supporting community, namely the Simeulue ethnicity? What is the meaning contained in the *nandong smong*? At what time is the *nandong smong* sung? Thus the writer entitled this thesis with "Semantic Analysis on the Simeulue Island Culture on *Nandong*".

B. Identification of Problem

Based on the written background, I provide the following information about the problem that will be used as research material:

1. There is a semantic study in *Nandong Smong* poetry in oral culture on the Simeulue Island
2. There is a function contained in the *Nandong smong* in its use on the Simeulue Island.

C. The scope of Limitiation of the Study

The scope of this research is semantic analysis and functions in *Nandong smong* poetry in simeulue island culture.

D. The Formulation of the Problem

1. What is the semantic concept in *nandong smong* poetry ?
2. What is the function of *nandong smong* for people on the Simeulue Island?

E. The Objective of the Study

1. Describe the semantic concept of the poetry *nandong smong*
2. knowing and analyzing the extent to which *Nandong Smong* functions for people on the Simeulue Island

F. The Significances of the Study

The result of this study was expected to give both theoretical and practical benefit as followed:

1. Theoritically: This research is expected to be useful in studying linguistic theories related to semantic disciplines, especially in traditional poetry. The results of this study are expected to be used for similar studies.

2. Practically:

- a. Local government

The results of this study are expected to be useful by local governments in preserving local culture by making this thesis into a book.

- b. Academic circles

Then this research is expected to add insight and knowledge to academics about the *smong* oral tradition that exists in simeulue.

- c. Author

The benefit of this research for the author is to add insight into the *smong* which is an oral tradition from the author's hometown.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Semantics

Semantics as a term in linguistics has a certain meaning. The semantic word in Indonesian (English: semantic) is derived from the Greek *sema* (noun meaning "sign" or "symbol" the verb is *semaino* which means "mark" or "symbolize" (Chaer, 2009: 2) which means the sign or symbol here as an equivalent *sema* word is a linguistic sign (French: *signé linguistique*) as stated by Ferdinand de Saussure (1966), which consists of (1) the interpretation component, which is the real form of language sounds and (2) the component that is interpreted or the meaning of the first component, both of these components are signs or symbols, while what is marked or symbolized is something different outside the language commonly referred to as references or things that are designated.

Semantics according to Verhaar (2001: 384) can be divided into two, namely grammatical semantics and lexical semantics. This semantic term is used by linguists to refer to a branch of language that moves at the level of meaning or language that studies meaning. According to Chaer (2009: 6-11) the type of semantics based on the level or part of the language that is the object of investigation can be divided into four, namely (1) lexical semantics which is a type of semantics which is the object of research is the lexicon of a language, (2) semantics grammatical which is a type of semantics whose object of research is the grammatical meaning of the morphological level, (3) syntactic semantics which is a type of semantics whose purpose of investigation rests on matters relating to syntax, (4) semantic intent which is a type of semantics related to semantics relating to the use of forms of language style, such as metaphors, irony, litotes, and

so Sommomefelet in Djajasudarma, (1999: 4) states that language is important as a principle in human life. Language is a system that must be learned by someone, from other people who are members of the language speaker's community.

The argument states that semantic objects are meaning. Britanica in Djajasudarma, (1999: 4) states that semantics can cover a broader field, both from the structure and function of language and from the interdisciplinary field of science. However, semantic studies revolve around the relationship of meaning itself in linguistics. Nonlinguistic factors also influence as a function of non-symbolic language (emotive and effective). Semantics is the study of language differentiation with the relationship of mental processes and symbolism in speech activities.

Pateda (2010: 2) states that the semantic word is actually a technical term that refers to the study of meaning (meaning, in English is called meaning). Semantics is part of the structure of language that deals with meaning as objects of study that are part of language. Meaning is part of the semantics, one level of language analysis is semantics. Meaning is part of the language taken from the semantic form of language analysis. Therefore, it can be concluded that semantic understanding is the branch of linguistics that studies the relationship between linguistic signs and the things they signify, or the branch of linguistics that studies meaning. Besides the meaning in semantics, information and purpose are also discussed. The explanation is as follows.

1.1. Meaning

Pateda (1989: 15) states that the term meaning (meaning) is a confusing word and term. The form of meaning is counted as a term, because the form has a concept in a particular science, namely in linguistics especially semantics. Meaning is a phenomenon that is in the utterance while the intent and information is a phenomenon that is outside the utterance. By understanding the differences in the three

meanings, then we will also easily distinguish them.

Pateda (2010: 79) states that the term meaning (meaning) is a confusing word and term. Kempson (in Pateda, 2010: 79) states that there are three things that were tried by philosophers and linguists in connection with the effort to explain the term meaning. These three things, namely (1) explaining the meaning of words naturally, (2) describing sentences naturally, and (3) explaining meaning in the communication process. In this connection Kempson also believes that to explain the term meaning must be seen in terms of: (1) words, (2) sentences, and (3) what is needed by the speaker to communicate.

Meaning is a complex idea. Its complexity is reflected in a number of academic disciplines which lead to the study of this idea. Cruse in Suroso (2001: 36) states that philosophy, psychology, neurology, semiotics, and linguistics are disciplines that show academic interest in meaning. Besides this, in certain disciplines meaning is studied in various specialized branches (for example, semantics and pragmatics in linguistics). Even in specific disciplinary branches the meaning is analyzed differently according to their perspective or tendency. According to Moeliono (Ed.) (2008: 864), meaning is the meaning of a word. For example, to find out the pronunciation and its meaning; meaningful means to have meaning that is important (in) meaningful; explain the meaning of a word. The meanings are also aligned in importance with meanings, ideas, concepts, statements, information messages, intentions, hunches, contents, and thoughts.

Meaning can be interpreted as meaning. For example someone says a word of information but it can also mean a command. As has been learned in pragmatics, namely "acts of locution, illocutionary acts, and acts of perlocution". That someone who utters with acts of locution actually contains illocutionary meaning. Example: the act of locution "I am very thirsty" is the information conveyed by the

speaker to the interlocutor, but actually it is also an illocutionary act because in addition to conveying information there is also a hope that is expecting to be taken for a drink. So the meaning, information, and intent are parallel with acts of locution, illocution, and perlocution in pragmatics.

As for Muhammad (2004: 124) states that meaning is the content or content of an 'expression' in the form of words and sentences. Meaning is the link that exists between the elements of language itself (especially words). In this case, meaning is also used as a liaison between language and the outside world in accordance with the agreement of the users so they can understand each other. Meaning explains something to be understood by others. Sausure in Chaer, (2007: 285 - 289) states that the meaning is "understanding" or "concept" which is owned or contained in a sign - linguistic. There are also theories that state that meaning is nothing other than something or a referent referred to by the word or lexeme. It just needs to be understood that not all words or lexemes such as religion, culture, and justice can display their references concretely.

speaker. The meaning can be conveyed to the interlocutor if it can already be understood the meaning of the contents contained in the sentence. For example: "beware of potholes!" in that sentence contained denotative meaning addressed to road users that there is a hole in the road. Based on this opinion, it can be concluded that meaning is the meaning or content contained in an expression, both in the form of words or sentences. Every sentence that is pronounced certainly contains the meaning that will be delivered by the speaker. The meaning can be conveyed to the interlocutor if it can already be understood the meaning of the contents contained in the sentence. For example: "beware of potholes!" in that sentence contained denotative meaning addressed to road users that there is a hole in the road.

According to Chaer, 2010: 59, there are various types of meanings in language which are dichotomically divided into several types. This classification of meanings is seen from different points of view. In fact, the type or type of meaning can indeed be distinguished based on several criteria and points of view. Based on the type of semantics, it can be distinguished between lexical and grammatical meanings, based on the presence or absence of a taste value in a word / lexeme, it can be distinguished by the presence of connotative meanings.

a. Lexical Meanings

The lexical meaning is the meaning that can be identified without combining one element with another. The lexical meaning is the meaning that is in accordance with the reference, the meaning that is in accordance with the observations of the senses, or the meaning that is really real in our lives. An example of the word 'rat' in its lexical meaning is a countryman, a rodent that can cause typhus (Chaer, 2009: 60).

The meaning of linguistic symbols that is still basic, that is, has not yet experienced connotation and grammatical relationships in other words, is called lexical meaning (Aminuddin, 2011: 87). Based on the description above, it can be concluded that the lexical meaning is the meaning in accordance with the reference or the meaning in accordance with the dictionary.

b. Grammatical Meaning

The grammatical meaning is a linguistic unit that can only be identified after this unit joins other linguistic units. Grammatical meaning is the meaning that is present as a result of grammatical processes such as the affixation process, the reduplication process, and the composition process. An example of the prefix for the

word lift in a sentence that weighs stone is also lifted by the younger siblings giving birth to the grammatical meaning of 'get' (Chaer, 2009: 62). Grammatical meaning is the meaning that arises because of a grammatical event, both between affixes with the root word and between words or phrases with phrases (Aminuddin, 2011: 88).

From the description above, it can be concluded that the grammatical meaning is the conclusion of a paragraph. However, because *geguritan* does not have a paragraph, the conclusion of each verse is used.

c. **Connotative Meaning**

The connotative meaning of a word can differ from one community group to another according to the views of life and the norms of the group's assessment. An example of the word 'pig' in a majority Muslim society has a negative connotation because these animals are according to Islamic law unclean and haram. On the other hand, in areas where the majority of the population is not Muslim, the word "pig" does not have a negative connotation (Chaer, 2009: 69). The meaning of words that have been added to their basic meaning is called the connotative meaning (Aminuddin, 2011: 88).

From the description above it can be concluded that the meaning of connotation is not the actual meaning or according to the dictionary, but rather emphasizes the value of taste. Therefore, the meaning of connotations can change according to the times.

2. **Culture *nandong smong***

Nandong is a traditional art in Simeulue District. As far as the author's observations, there are no books that write about the meaning of the word *nandong*. The writer as a native of Simeulue believes that

the word *nandong* is taken from the Indonesian language, which is the word humming. Chanting means singing or playing a song with a soft voice to amuse yourself or put the baby to sleep. Because the language used is similar to Minangkabau which uses the vowel "O", the word humming slowly changes to "*senandong*" until it becomes the custom of people to call *nandong*. So, *nandong* is a song or song that is sung with the meaning of the lyrics that aims to remind, advise, and inform the audience about daily life.

Nandong is a traditional Simeulue art that is very popular among the Simeulue people. The people live in the Simeulue Islands, located in the middle of the Indonesian Ocean in the western part of Sumatra, which has been visited by various immigrants since ancient times. Through the art of *Nandong* or *Nanga-nanga* that is poetry, parents in Simeulue District teach their children and grandchildren the wisdom of seeing natural disasters. Moreover, natural disasters often approach the coastal areas or islands where they live. Like earthquakes and big ocean waves which are now called tsunamis.

District, Simeulue District was passed down through *Nandong* song poetry from generation to generation to carefully read natural signs. The poem also explained the characteristics of natural disasters, such as strong earthquake shocks, sudden sea water recedes, and large waves that hit afterwards.

"*Nandong* is an art that has been passed down from our ancestors. So this *nandong* tells a story about human life, which is about the advice of past events and current and future events," explained Juman. The art of *nandong* is played using the *kedang* (drum) and violin instruments and can be played by at least two people, namely the *kedang* musicians and violinists who also carry the *nandong* poetry. Ideally, *nandong* is played by 3-5 people or more. However, *nandong* can also be performed by only one person without a musical instrument, for example while rowing a boat or fishing, working in the rice fields or also when picking

cloves when the season arrives. Usually before *Nandong* starts, it starts with Seuramo Gendang. Then successive *Nandong* art entered at the level of poetry rhymes, rasping, samba, overseas, love, and permission.

Nandong music is generally low-pitched, and the singers cry out loudly. Juman said that to spend the *Nandong* poetry takes an entire night of performance. The special arts of the Simeulue area are often held on certain occasions such as thanksgiving, circumcision, weddings, and public parties. Now this art has also been much in demand by the outside community and its poems have been explored by researchers in depth. According to Juman, currently *Nandong* has been cultivated by all levels of society in almost all villages in Simeulue District. Because the art of *Nandong* has been proven to be able to give a message of education and vigilance during the earthquake and tsunami disaster that occurred on December 26, 2004 ago. Besides that, the real meaning that is expected is that *Nandong* is able to function as a media for signaling, education, and being a very educative chronicler to continue to be developed in each generation. "This implies the dissemination of history of major events such as tsunamis that have occurred in our villages, through *Nandong* is very effective in remembering the community of the wisdom given by our ancestors," he said.

Smong comes from the Simeulue language, which means sea water rises, 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 event. In history it is recorded that this tsunami hit the island of Simeulue in 1833 and 1907 ago.

In 1833 a *smong* (tsunami) occurred in these islands, 74 years later, in 1907, to be precise, *smong* hit the islands again. From this natural disaster, parents tell their children and grandchildren that if an earthquake occurs and the sea water recedes, immediately run to higher ground. According to the explanation of an informant named Mr. Suherman (58 years old), it is stated as follows: "Our ancestors sent

down or gave this advice by means of the *berandong*, namely humming accompanied by violin and *kedang* strains. Because of this habit, we survived the 2004 tsunami. "

Nandong smong is often sung by *Nandong* artists when there are gatherings, national and regional holidays and is even included in a series of traditional wedding ceremonies, so that this has been considered the "original 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 casualties during the 2004 tsunami.

3. Functional

In addition to research, researchers wanted to see what functions were contained in the *Nandong smong*. For this purpose, function theory is used, both in culture and in ethnomusicology. Radcliffe-Brown argues that function is closely related to the social structure of society. That the social structure lives on, while individuals can change at any time. Thus, Radcliffe-Brown who sees this function from this point of view in a society, argues that function is the contribution of one part of the overall activity in the social system of society. The purpose of the function is to achieve a level of internal harmony or consistency, as described in the following.

By the definition here offered 'function' is the contribution which a partial activity makes of the total activity of which it is a part. The function of a particular social usage is the contribution of it makes to the total social life as the functioning of the total social system. Such a view implies that a social system ... has a certain kind of unity, which we may speak of as a functional unity. We may define it as a condition in which all parts of the social system work together with a sufficient degree of harmony or internal consistency, i.e., without producing persistent conflicts can neither be resolved nor regulated (1952:181).

The social structure of the Simeulue people. The *nandong smong* performance is a part of activities that can contribute to all activities, which in time will function for the continuity of the cultural life of the community of practitioners, namely the Simeulue people. Its function is furthermore to achieve a level of internal harmony and consistency. The achievement of this condition was motivated by various social and cultural conditions in the Simeulue community, for example the archipelago and maritime environment, areas where Islamic law was implemented, communities that refer to customs, and others.

Ethnomusicologically, the study of the function of music in society is always approached with the uses and functions theory of Allan P. Merriam, which in his book *The Anthropology of Music* (1964: 223-226) describes examples of ten musical functions, namely; (1) emotional disclosure function, (2) aesthetic disclosure function, (3) entertainment function, (4) communication function, (5) symbolic function, (6) physical reaction function, (7) functions related to social norms, (8) the function of legalizing social institutions and religious ceremonies, (9) the function of cultural sustainability, and (10) the function of integrating society.

In a straightforward manner, Merriam distinguishes the meaning of this function in two terms, namely use and function. According to him, distinguishing the meaning of use and function is very important. Ethnomusicologists in the past were not very careful about these differences. If we talk about the use of music, then we are referring to the habits (the ways) music is used in society, as a practice that is usually done, or as part of the implementation of customs, the same in terms of the activity itself and its relation to other activities (1964: 210). Merriam further explains the difference in understanding between use and function as follows.

Music is used in certain situations and becomes a part of them, but it may or may not also have a deeper function. If the lover uses song to w[h]o his love, the function of such

music may be analyzed as the continuity and perpetuation of the biological group. When the supplicant uses music to approach his god, he is employing a particular mechanism in conjunction with other mechanisms such as dance, prayer, organized ritual, and ceremonial acts. The function of music, on the other hand, is inseparable here from the function of religion which may perhaps be interpreted as the establishment of a sense of security vis-à-vis the universe. "Use" then, refers to the situation in which music is employed in human action; "function" concerns the reason for its employment and particularly the broader purpose which it serves. (1964:210).

From the quotation above, it can be seen that Merriam distinguishes between the use and function of music based on its stage and influence in a society. Music is used in certain situations and is part of those situations. Usage can or may not be a deeper function. Merriam gives an example, if a person uses a song intended for his lover, then the function of such music can be analyzed as a manifestation of the continuity and continuity of the human offspring - [namely to fulfill the biological desires of making love, mating and household and ultimately maintaining the continuity of human descent]. If a person uses music to get closer to God, then that mechanism is related to other mechanisms, such as dancing, praying, organizing rituals and ceremonial activities. "Usage" indicates the situation of the music used in human activities; whereas "function" relates to the reasons why the user performs, and especially goals that go beyond what he can serve. Thus, in line with Merriam, according to the author, usage is more related to the practical side, while function is more related to the integration and internal consistency of culture.

B. Related Study

Yulianingrum, Ayu. 2013. "Semantic Analysis of 'Tintrim' Poetry by Lelana Brata in the Anthology of Gegurit Sewindu Pustaka Candra and Learning Scenarios in SMK". By using the semantic theory proposed by Chaer (2010: 59) which divides meaning into lexical meanings, connotative meanings, and grammatical meanings. Summing up there are 67 words in the poem "tintrim" from 4 stanzas of "tintrim" then using 3 types of meanings according to the theory. Here he found 64 data that used lexical meanings, 42 data that used connotation meanings, and 20 data that used grammatical meanings.

The research equation above with the author's thesis is using semantics to analyze the object to be analyzed using the same theory, namely Chear's theory (2010: 59), where the meaning is differentiated into three parts, namely lexical meaning, connotation and grammatical meaning. The difference in the above research examines the Semantic Analysis of Lelana Brata's Poetry 'Tintrim' by Lelana Brata's Gegurit Sewindu Pustaka Candra's Anthology and Learning Scenarios in SMK ”, while the thesis writer examines traditional regional poetry, namely *nandong smong*.

C. Conceptual Framework

This research tries to analyze the semantic and functional poetry of *Nandong Smong* culture on the island of Simeulue. semantic is a branch of linguistics that looks at the meaning of words and language, including the use of language symbolically. It also refers to several meanings of the word as well. This is the right approach to use because this study focuses on semantic analysis on the object of research.

In semantic analysis in *nandong smong* poetry, there is semantic analysis. Such as lexical meaning, connotative meaning, and grammatical meaning that is dominant in poetry.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

Nana Syaodih Sukmadinata (2011: 73) suggests that qualitative descriptive research is aimed at describing and describing existing phenomena, both natural and human engineering, which pay more attention to characteristics, quality, and linkages between activities. In addition, descriptive research does not provide treatment, manipulation or alteration of the variables under study, but rather describes a condition as it is. The only treatment given is the research itself, which is carried out through observation, interviews and documentation.

In this study, researchers used a qualitative descriptive research method. The qualitative approach is expected to be able to produce in-depth descriptions of speech, writing, or observable behavior of certain individuals, groups, communities or organizations. The use of qualitative descriptive research design in this study is intended to describe the function and analyze the meanings contained in *nandog smong*.

B. Source of Data

Sources of data in this study use primary and secondary data sources, where primary data is data collection with observation instruments, interviews, field notes and document use. Primary data sources are data obtained directly by interviewing informants or direct sources. And secondary data is used to support primary data, namely through literature study, documentation, books, written archives related to the object to be examined in this study.

C. Techniques of Collecting Data

The data collection process in this study uses four techniques, namely:

1. Interview

This technique is carried out by interviewing several sources who are considered to be able to provide a lot of information on the development of *Nandong*. The interview technique used was snowball sampling. Snowball sampling technique is a technique of collecting data starting from one source and getting more and more. The purpose of this technique is to obtain as much variation as possible which can only be achieved if sample selection is carried out if the units have previously been netted and analyzed (Lexy J. Maleong, 2005: 224) In this study, several informants consisting of more than 7 people were involved. informants who include:

- a. The artist *Nandong* Simeulue
- b. The people of Simeulue

2. Documentation

This technique is carried out by a process of analysis on written sources related to the problem under study. In this study, several documents were used, such as documents from the Culture and Tourism Office, and documents from *Nandong* artists.

3. Observation

This technique is carried out by a process of direct observation of the object under study. In this study, the observations made by the author focused on the appearance of the *nandong* in Simeulue.

4. Literature study

Namely the data collection technique carried out by studying reference books, reports, magazines, journals and other media related to the object of research.

D. The Techniques of Data Analysis

Data analysis recruits Bogdan and Biklen in Moleong (2007: 248) is an effort made by working with data, organizing data, sorting it into manageable units, synthesizing it, looking for and finding patterns, finding what is important and what is learned , and decide what to tell others. The data analysis technique used in this study uses the steps as proposed by Miles and Huberman (in Sugiyono, 2008: 91), namely:

1. Data Collection

Data were collected beginning with making observations at the research site. Furthermore, interviews, observation and documentation were conducted with research informants. Researchers recorded all the data obtained into field notes containing what they heard, seen, experienced, felt, and findings about what was found during the study. All of which are data collection materials for the next stage. The research data collection in question is the result of interviews, observations and documentation about the *nandong smong* poem on the island of Simelue.

2. Data Reduction

Data reduction is defined as the process of selecting, focusing attention on simplification and transformation of raw data that emerge from written records in the field. Reduction is carried out since data collection begins by compiling a summary, coding, tracking themes, creating clusters, writing memos, etc. with the intention of setting aside irrelevant data / information until the final report is complete. During the interview, the researcher made a note. The notes that were considered the most relevant were selected related to the meaning of the verse *Nandong Smong* on the island of Simelue.

3. Data Display

Data presentation or data display is the description of a set of structured information that provides the possibility of drawing conclusions and

taking action. The presentation of qualitative data is presented in the form of narrative text. Presentations can also be in the form of matrices, diagrams, tables and charts to explain the processes that occur in interpreting *nandong smong* poetry.

Presentation of data begins with providing a description of the results of the previously classified research. From the data that has been presented, it is discussed and selected based on the theories that the researcher uses to get a clear picture of how the efforts are made to find out what meanings are found in the lyrics of the *Nandong smong* song.

4. Drawing conclusions

That is, the stage of data interpretation in accordance with the research objectives. The author gives meaning and meaning in accordance with the views and thoughts of the author to reach a conclusion in accordance with the research objectives.

CHAPTER IV DATA AND DATA ANALYSIS

A. Data Collection

Data were collected from interviews and observations, recordings of *nandong*, field notes and photographs. Then the written poetry texts that the author got from informants, namely from the *nandong* Simelue artist, the Simelue community, and books containing information about *nandong* originating from the Sinabang Culture and Tourism Office, and a book entitled *Smong* written by Mohd. Riswan Roesli, which contains information about the history of Simelue, *nandong*, and *nandong Smong* poetry. The data in this study were in the form of records of *nandong* and interviews (recorded and non-recorded) from informants regarding *nandong*.

B. Data Analysis

In Chapter IV, the author specifically conducts semantic and functional studies of *nandong smong*. This semantic study uses Chear's 2010: 59 theory where it concludes that based on the type of semantics it can be distinguished between lexical and grammatical meanings, based on the presence and absence of a sense of value in a word / lexeme, it can be distinguished by the presence of connotation. while function theory uses Merriam's (1964) theory: use and function. The methods and techniques used are qualitative research methods based on field observations, direct involvement, interviews, and recording audiovisual data.

Smong

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 linonne mali
Uek suruik sahuli
Maheya mihawali
Fano me senga tenggi*

*Ede smong kahane
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*

a. Semantic

a) Lexical meaning

1. *Smong*

The word *smong* (tsunami) has a lexical meaning of powerful ocean waves.

2. *Surito*

The word *surito* (story) has a lexical meaning of story, a story that describes how an event occurs

3. *Maso*

The word *maso* (era) has a long or short lexical meaning that marks a period

4. *Semonan*

The word *semonan* (formerly) has yesterday's lexical meaning, tempo.

5. *Manoknop*

The word *maknoknop* (drowning) has the lexical meaning of going into immersion in water

6. *Fano*

The word *fano* (village) has a lexical meaning of territorial unity inhabited by a number of families who have their own system of government (headed by a village head)

7. *Linon*

The word *linon* (earthquake) has a lexical meaning of shocks from the earth, natural events in the form of vibrations or wavy movements in the earth's crust caused by the original force from within the earth.

8. *Fesang*

The word *fesang* (to come) has the lexical meaning of arriving at the destination.

9. *Bakat ne*

The word *bakatne* (waves) has a lexical meaning of seawater movements that rise and fall or roll in rolls.

10. *Mali*

The word *mali* (large) has a lexical meaning of more than medium size, as opposed to small.

11. *Hampong*

The word *hampong* (area) has a lexical meaning for a group of houses which are part of the city.

12. *Uek*

The word *uek* (water) has a lexical meaning of a clear, colorless, tasteless and odorless liquid which is present and necessary in the life of humans, animals and plants.

13. *Suruik*

The word *suruik* (recede) has a lexical meaning backwards or forwards

14. *Maheya*

The word *maheya* (soon) has the lexical meaning of hurry, hurry, hurry, or hurry.

15. *Me*

The word *me* (you) has a lexical meaning to which the number of people is spoken to.

16. *Tenggi*

The word *tenggi* (high) has a lexical meaning that is far from the bottom position.

17. *Ede*

The word *ede* (it) has a lexical meaning for the object (time, thing) which is far from the speaker

18. *Turiang*

The word *turiang* (history) has the meaning of the origin (descent) of genealogies, events and events that actually occurred in the past.

19. *Danenek*

The word *danenek* (grandmother) has a lexical meaning for an elderly woman.

20. *Ta*

The word *ta* (we) has the lexical meaning of the plural first person pronoun, which speaks together with other people, including those with whom it is spoken.

21. *Miredem*

The word *miredem* (remember) has a lexical meaning, to be in the mind, not to forget. Or come back to mind.

22. *Teher*

The word *teher* (true) has a lexical meaning according to what it is (it should be), true, not wrong.

23. *Ere*

The word *ere* (this) has the lexical meaning of the word hint towards something that is not far from the speaker.

24. *Pesan*

The word *pesan* (message) has a lexical meaning of commands, advice, requests, messages conveyed through others.

25. *Navi-navi*

The word *navi-navi* (advice) is the word for the lexical meaning of a good teaching or lesson, good advice (guidance, warning, warning).

26. *Dumek-dumek*

The word *dumek-dumek* (bathing) has the lexical meaning of cleansing the body with soap and water.

27. *Mo*

The word *mo* (you) has the lexical meaning of someone who is spoken to, or who is addressed.

28. *Uwak-uwak*

The word *uwak-uwak* (swing) has a lexical meaning of a tool that depends on being screwed on, made of rattan, long cloth, and rope.

29. *Elaik*

The word *elaik* (lightning) has a lexical meaning of electric flashes in the air accompanied by a roar.

30. *Keudang-keudang*

The word *keudang-keudang* (drum) has a lexical meaning, a sound instrument in the form of long round wood, in which there is a cavity and one of the holes or both are given a skin (to be hit).

31. *Kilek*

The word *kilek* (flash) has the lexical meaning of light that flashes rapidly in the sky.

32. *Suluih-suluih*

The word *suluih-suluih* (lamp) has the lexical meaning of a tool to illuminate, a lamp.

b) connotative meaning

1. *Smong dumek-dumek mo*

For some people, the text "tsunami is your bath water", is a sentence of encouragement not to be afraid of tsunamis, but immediately run to the mountains if there is a tsunami.

2. *Linon uwak-uwakmo*

"The earthquake is your swing", earthquake shocks are not something to be afraid of, but if an earthquake occurs we don't panic, stay focused on avoiding collapsed buildings and save yourself.

3. *Elaik keudang-keudang mo*

"your thunder drums", means don't be afraid of the sound of thunder, think of the lightning as the sound of the drum beats.

4. *Kilek suluih-suluih mo*

"your Lightning lights ", means that the lightning is lighting your way at night.

c) grammatical meaning

1. *Enggelan mon sao surito*

The sentence "hear a story" above has a grammatical meaning consisting of the word "hear" which means hearing, "story" which means an event that has occurred in the past, after experiencing the whole grammatical process is that we must study history.

2. *Inang maso semonan*

The sentence "in ancient times" above has a grammatical meaning which means the advice of the ancestors, where the ancient ancestors told how the situation at that time.

3. *Manoknop sao fano*

The sentence "drowning a village" above has a grammatical meaning which means that at that time a disaster occurs in that place.

4. *Uwilah da sesewan*

The sentence "so told" above has a grammatical meaning as a whole, is an experience for the listener.

5. *Unen ne alek linon*

The sentence "Beginning with earthquake" above has a grammatical meaning as a whole, it is the beginning of a tsunami in that place where the earth shook violently

6. *Fesang bakat ne mali*

The sentence "followed by a big wave" above has a grammatical meaning as a whole, the sea is in turmoil.

7. *Manoknop sao hampong*

The sentence "drowned the whole country" above has a grammatical meaning as a whole, which is the occurrence of a major disaster during an earthquake.

8. *Tibo-tibo maawi*

The sentence "suddenly" above has a grammatical meaning as a whole. It is the time when an earthquake occurred which was unexpectedly happening at that time.

9. *Anga linonne mali*

The sentence "if the earthquake is strong" above has a grammatical meaning as a whole, is to tell if an earthquake is strong or not strong, stay alert for a tsunami.

10. *Uek suruik sahuli*

The sentence "followed by receding water" above has a grammatical meaning as a whole, it is the time when an earthquake shock occurs, sea water slowly dries up on the surface of the beach.

11. *Maheya mihawali*

The word "find a place immediately" above has a grammatical meaning as a whole, which is an appeal or invite to run as fast as possible to find a safe place.

12. *Fano me senga tinggi*

The word "plateau to be safe" above has a grammatical meaning as a whole, is to find the nearest mountain to survive the tsunami.

13. *Ede smong kahane*

The word "that's smong name" above has a grammatical meaning as a whole, is the local wisdom of Simelue Island because the name Smong itself comes from the language of the island of Simelue which means tsunami.

14. *Turiang da nenekta*

The word "the history of our ancestors" above has a grammatical meaning as a whole, where the ancestors of the island of Simelue who had experienced the smong incident at that time gave an idea of what had happened when the smong came.

15. *Miredem teher ere*

The word "remember all this" above has a grammatical meaning as a whole, is to give experience and life lessons, if at any time it happens then you already know what to do to save yourself.

16. *Pesan navi-navi da*

The word "his messages and advice" above has a grammatical meaning as a whole, is not to forget the history of smong.

17. *Smong dumek-dumek mo*

The word "tsunami your bath water" above has a grammatical meaning as a whole, is that the island of Simelue is surrounded by sea water.

18. *Linon uwak-uwakmo*

The word "earthquake your swing" above has a grammatical meaning as a whole, is where the island of Simeulue is prone to earthquakes, let's say that the earthquake that occurred was a self-swing.

19. *Elaik keudang-keudang mo*

The word "thunder your drums" above has a grammatical meaning as a whole. If the lightning comes, consider the roar to be music, because the island's weather is erratic.

20. *Kilek suluh-suluh mo*

The word "lightning your lights" above has a grammatical meaning as a whole. In the dark of the night, the light is the lightning that appears.

b. Funcional

Regarding the use and function of ethnic nandong smong Simeulue in Aceh Province, then its use and function includes various socio-cultural activities. See the following description.

a) The use of *Nandong Smong*

For the people of Simeulue *nandong smong*, its main purpose and function is to save oneself from the tsunami (*smong*) disaster, as a local wisdom that is full of values. From this main function, culturally, *nandong smong* is used in various community activities, whether formal such as marriage or non-formal such as accompanying children to sleep. What is important is the message what a tsunami is and how to save yourself from a tsunami. In the following, we analyze some of the uses of *nandong smong* in Aceh's Simeulue ethnic culture.

The use of *nandong smong* in Simeulue Aceh includes a variety of activities, such as: enlivening the atmosphere of a wedding party, enlivening the atmosphere of a circumcision party, to accompany

traditional ceremonies such as sea feasts, for cultural festivals, to accompany closure events, for tourism purposes , inaugurating government buildings, welcoming honorary guests, celebrating Indonesia's independence anniversary, and others.

1. To enliven the atmosphere of the wedding party

Simeulue traditional marriage activities, usually starting from the proposal stage (*ba ranub*). After that, it was continued with engagement (*jakba tanda*). Then preparations are made for the wedding, cut teeth, take care of the body, read the *Khatam*, the marriage contract and *antar-linto*, and *peusijeuk*.

- 1) The stage of applying (*ba ranub*), to find a mate for a boy who is considered an adult, the family will send a person who is wise in speaking (called *theulangke*) to take care of this match. If *theulangke* has got the girl in question then he will first review the status of the girl. If no one has, then he will convey his intention to propose to the girl. On the day that was agreed upon, a group of elders from the male party came to the house of the girl's parents, bringing betel to strengthen the bond with its contents such as: *gambe*, *pineung reuk*, *gapu*, cloves, plantain, cloth or clothes and typical Acehese snacks. . After the application program is completed, the man will ask to say goodbye to go home and the woman's family asks for time to discuss with their daughters about whether the application is accepted or not.
- 2) The engagement stage (*jakba sign*), if the application is accepted, the man's family will come back to do *peukeong haba*, namely discussing when the wedding day will take place, including determining how much dowry (called *jeunamee*) is requested and the number of guests who will be invited. Usually at this event an engagement ceremony is held at the same time

(called a sign *jakba*). This event the men will deliver a variety of Acehnese specialties, *buleukat kuneeng* with *tumphou*, various fruits, a set of women's clothing and jewelry tailored to the abilities of the male family. However, if this bond is broken in the middle of the road caused by the man who broke it, the gold mark will be considered lost. However, if the cause is the woman, the gold mark must be returned twice as much.

- 3) Preparing for the wedding, a week before the marriage contract, the people of Simeulue will cooperate together to prepare a wedding ceremony. They started by making tents and bringing various equipment or tools that would later be used during the wedding ceremony. The prospective bride will previously undergo body and face care rituals and perform the tradition of seclusion. During this preparation period, the girl will be guided on how to live in a household and be reminded to be diligent in the Koran.
- 4) In addition, the tradition of cutting teeth (called *gohgigu*) will be carried out, which aims to flatten the teeth by filing it. In order for the bride and groom's teeth to look strong, coconut shells are burned and the black liquid that comes out of the shell is attached to the teeth. After that, the bride and groom continue with scrubs and steam baths. In addition to the tradition of caring for the body, the prospective bride will perform the *crew andam* ceremony, which is to curl the hair or fine hairs that grow to make it look cleaner and then continue with the use of henna leaves (*bohgaca*) which will decorate the bride's hands. This henna leaf will be applied several times until it produces a natural-looking red color. After that, the event was continued by holding recitation and *Khataman Al-Quran* by the bride-to-be, hereinafter referred to as the prospective virgin *baro*. Afterwards, dressed in special clothes, the prospective virgin

baro prepares herself for a siraman (*seumano Pucok*) event and is seated on a *meukasap tikaduk*.

In this event, a number of mothers will be seen surrounding the prospective *dara baro* while dancing and carrying poetry which aims to provide advice to the prospective *dara baro*. At the time of the siraman ceremony, the *Calon dara baro* will be immediately greeted and then taken on the lap by his *nye'wanya* or sister of his parents. Then one by one the elder family members will give water that has been given several types of certain flowers and placed on the *meundam* or container that has been coated with different colored fabrics according to the family tree.

- 5) The marriage ceremony and *intar-linto* ceremonies, on the appointed day of implementation, will be carried out *intar-linto* (delivering the groom). But before leaving for the prospective family's house, the prospective groom called the *linto baro* candidate took the time to first ask for permission and ask his parents for blessings. After that the *linto baro* candidate accompanied by the entourage went to carry out the marriage contract while bringing the requested dowry and a set of prayer tools and gifts intended for the prospective *lint dara baro*. Meanwhile, while waiting for the group of *linto baro* candidates to arrive until the Kabul consent ceremony is completed, the prospective virgin baro is only allowed to wait in her room. In addition, only parents and close relatives will accept the entourage of *linto baro* candidates. When the marriage contract takes place, the mother of the groom is not allowed to attend, but by changing the time this custom is eliminated so that the mother of the groom can attend for the consent granted.

The presence of the mother is also expected when attending an in-house banquet which will be held by the woman's family.

After the Kabul consent is completed, the family of the prospective *linto baro* will hand over the *jeunamee*, namely the dowry in the form of betel lime, a set of traditional cloth and paun, which is 100 grams of ancient gold coins. After that, an event was held to entertain the bride and groom, and the bride and groom were sure of bribery. The meaning of this event is so that the two of them can go hand in hand when undergoing the household dish.

- 6) *Peusijeuk* ceremony, which is conducting a ceremony of plain flour, giving and receiving blessings by sprinkling the bride and groom with water that comes out of *seunikeuk* leaves, *naleung sambo* roots, *maneeckmano*, *onseukee pulut*, *ongaca* and so on, at least three must be used. This event was conducted by several elders (elders) at least five people. At present, for most Acehnese people there is an opinion that this event does not need to be done anymore because they are afraid to be labeled imitating Hindu culture. However, among *ureungchik* (old and elderly people) this kind of culture is a customary procedure which is absolutely necessary in a wedding ceremony.

But all of them will certainly pass back to the family as the organizer, whether this kind of tradition still needs to be preserved or not to future generations. In the context of the presentation of *nandong smong*, before *nandong smong* is served on the night before the wedding ceremony, the parents of the groom or the bride deliver the batels wrapped in yellow cloth to the house of the head of the studio. The batel contains betel leaves, whiting, gambier, and areca nuts. Then the head of the studio unwrapped the batel and processed the betel and other ingredients in it for *malangak*. This is a sign that they want to play *nandong* in the house of the groom or bride. *Nandong smong* is usually served at night before the traditional wedding ceremony is held, *nandong* is performed by 15-

30 people with a duration of around 12 hours. The same is true for parents who want to circumcise their children.

2. To enliven the atmosphere of the circumcision ceremony

Circumcision event (circumcision of the Prophet or circumcision) is one of the activities in Islamic civilization. Based on Islamic law, which is also a reference to Simeulue's custom, circumcision is obligatory 'ain - a Muslim individual must perform, according to the teachings of the Prophet Muhammad. There is no stipulation for the age for circumcision, but usually for girls it is done after one year of age, for boys more than seven years before puberty (adolescence). Usually, when a child is circumcised, it is accompanied by events related to customs, namely feasts as gratitude and ask Allah for salvation. In Simeulue culture, the circumcision ceremony is carried out according to the good days and good months, usually Sya'ban, Syawal, Zulhijjah, or Zulkaidah. In accordance with the Islamic calendar, based on the qamariah year cycle (moon cycle around the earth). starting from the early years of the Prophet Muhammad and his followers hijrah (temporary migration) from Mecca to Medina.

Circumcision events for boys are usually held lively. The day before the child is circumcised, he is paraded around the village, dressed as a bride and groomed, to be safe and prosperous in his life. On the appointed day, the child was circumcised. After finishing dikhatan put to sleep in a bed. Some time later, he was seated in the aisle. Food is provided in front of the aisle. When children are seated in the aisle, various Simeuleu arts are usually presented such as nandong, nandong smong, syaer, panton, and others. Smong art is considered a part of Simeulue's signature art.

The nandong, which is served in a wedding or circumcision, is

played all night long, starting at 20.00 WIB after Isha prayer and a dinner from the host, the penandong begins to play the rall and saramo on the kedang as a sign of the start of the nandong (intro) and is followed by the violin. After a few bars of violin were played, then the vocals were sung. At 22.00-23.00 WIB is a break time while drinking black coffee and several types of pastries.

After they felt that they had enough rest, the penandong continued to sing several themes, the chanted lyrics could be in the aneuk jamee or devayan languages, this activity lasted until 03.00 WIB. The second break is at 03.00–04.00 WIB. After that the nandong was continued again, in this part the sound of *penandong* was generally high-pitched, with a high frequency. The high-pitched vocal sound aims to keep the players from getting sleepy. The *Nandong* ends when the Fajr call to prayer reverberates and the players perform the Fajr prayer, and return to their respective homes.

3. To enliven the regional guest welcoming ceremony

Whereas for national events such as welcoming guests from the capital Jakarta and from other areas, regional birthdays, and so on, the organizing committee usually only needs to make an official invitation or contact via telephone or cellphone, WhatsApp, and a short message to the chairman of the *nandong smong* studio.

In the aforementioned context, it was not only the *smong*-themed *nandong* that was played. For this purpose, the *penandong* also plays or displays other themes, for example the theme of development, religion, philosophy of life, socio-cultural development, government, whose themes can be requested by executive officials through their trusted people to the *Nandong* artists.

b) **Function *Nandong Smong***

The functions of *nandong smong* are: (1) the function of informing tsunami symptoms and events; (2) function of telling how to save yourself from a tsunami disaster; (3) the function of maintaining cosmological balance; (4) communication function; (5) the function of cultural continuity; (6) the function of strengthening Simeulue's cultural identity; (7) the function of living Islam, (8) the function of entertainment, (9) the function of socio-cultural integration, and others, as described in the following.

1. Function of Notifying Tsunami Symptoms and Events

The main function of *nandong smong*, according to the study and interpretation of the author, is to study the symptoms and events of the tsunami, which was experienced by the ancestors of Simeulue several hundred years ago, and is very likely to happen again. The symptoms and events of this tsunami are clearly contained in the text.

Unen ne alek linon (**beginning with an earthquake**)

Fesang bakat ne mali (**followed by a big wave**)

Manoknop sao hampong (**drowned the whole country**)

Tibo-tibo maawi (**suddenly**)

The text from this oral tradition suggests that what is a tsunami (*smong*), namely a natural event that begins with an earthquake. These earthquakes generally occur in the Indian Ocean, of course, earthquakes of great magnitude (now can be measured by the Richter scale). After the earthquake, then, will be followed by big waves from the Indian Ocean, even very large compared to ordinary day waves, can reach tens of meters. Then the whole country sank, especially the coastal areas. This incident only took a moment or suddenly which in Simeulue is called *tibo-tibo maawi*.

From this text depicts the main function of *nandong smong* to explain clearly the symptoms of the tsunami and its events, which according to the author are multi-indexical. This means that one incident will be followed by another, until finally the entire country (Simeulue region) sinks. This is one of the main functions of *nandong smong*.

2. Function to Tell How to Save Yourself from Tsunami Disaster

The next function of *nandong smong* is to tell you how to save yourself from the tsunami disaster. This function is important in terms of the continuity of Simeulue's human generation, so as not to become victims of the tsunami. The way to save yourself is contained in the sample text quoted below.

Anga linon ne mali (**if the earthquake is strong**)

Uek suruik sahuli (**Followed by receding -water**)

Maheya mihawali (**Find a place immediately**)

Fano me senga tenggi (**Plateau to be safe**)

Ede smong kahanne (**That's smong name**)

Turiang da nenekta (**The history of our –ancestors**)

Miredem teher ere (**Remember all this**)

Pesan navi-navi da (**His messages and advice**)

The text above has a function to save yourself from a tsunami. Starting from an explanation or notification if the earthquake is strong, which is then followed by receding water, the ancestors of the Simeulue people, through this verse, suggest that their descendants should immediately look for highlands, so that they all survive the tsunami or *smong* disaster. This notification, of course, is also associated with an earthquake that does not cause a smong, that is, if the earthquake is not strong, and the sea water does not recede, there

is no need to rush to look for high ground, because the earthquake event will not cause a tsunami. However, they also need to be careful every time an earthquake occurs. In Simeulue culture, a strong earthquake and then the sea water descending, then turning into a huge, devastating wave which usually destroys the land (island) is called a *smong*.

Through this oral tradition, it is explained that *smong* has become the history of their culture, since the time their ancestors existed, and experienced this event. Therefore, the ancestors of the Simeulue people taught and informed about this tsunami through the *nandong smong*. Thus, the two main functions of *nandong smong* are to tell what a tsunami is and how to save themselves from this tsunami disaster, based on the experiences of their ancestors.

3. Function Maintaining Cosmological Balance

Another function of *nandong smong*, according to the author, is to maintain cosmological balance. The Simeulue people have their own concept in seeing nature. For the people of Simeulue, this realm included him as well. Nature consists of the visible realm, namely the earth, planets, satellites, stars, the solar system, galaxies, and others, as well as the supernatural. This is also in line with the various teachings of Islam, that Allah created nature and everything in it. Then it is explained that there is a realm that is visible to the eye and there is also a supernatural world. The union of the Simeulue people with nature, especially in the context of *smong*, is reflected in the text full of the following meanings.

Smong dumek-dumek mo (**Tsunami your bath water**)

Linon uwak-uwakmo (**Earthquake your swing**)

Elaik keudang-keudang mo (**Your thunder drums**)

Kilek suluih-suluih mo (**You lightning lights**)

In order to fill and live their lives, the Simeulue people do not exploit nature, destroy nature, and oppose the will of nature which has been regulated by Allah. For the Simeulue people, nature is a place to look for life, to provide for the life of individuals, nuclear families, extended families, tribes, nations, and all humans. Therefore, don't destroy nature. In the context of this tsunami, besides the *nandong smong*, the Simeulue people also maintain mangrove forests around the coast, plant plants that are typical of the island, the point is to break the devastating waves in the event of a tsunami. So one of the other functions of *nandong smong* is to maintain cosmological balance.

4. Communication Function

Another function of *nandong smong* is as a means of communication. In such a function, the *nandong smong* performance used in various kultural events, apart from providing knowledge, also functions for communication. In this case, people who present *nandong smong* are communicators. They are singers (*penandong*), violinists and *kedang*. Furthermore, people who watch the *nandong smong* performance in communication are called communicants.

They received messages for the *nandong smong* performance. There are two forms of messages received. The first is the verbal form through the *nandong smong* text sung by the *penandong*. The second is the nonverbal form, in the form of melodic strains, singing rhythms, and *kedang* rhythms. All forms of communication are mutually reinforcing parts in the communication process regarding the main theme of *smong*. So the communication function in this case is still related to the main function of telling what a tsunami is and how to save yourself from a tsunami. Apart from that, whether we realize it or not, this *nandong smong* is also part of the communication between the Simeulue people who are still alive with their deceased ancestors.

Either recently died or a few generations and above. This communication is in the form of their ancestors giving communication messages about the tsunami. For the Simeulue people as well as other Muslims in the world, at any time they can communicate to their relatives through prayers to Allah, so that their ancestors will be accepted by Allah in the best possible place. That is the *nandong smong* which functions as a means of communication.

5. Cultural Continuity Function

With regard to the function of the contribution of music for the continuity and stability of culture, Merriam explained that not all elements of culture provide a place to express emotions, entertainment, communication, and so on. Music is the embodiment of activities to express values. Thus the function of this music becomes part of a variety of other human knowledge, such as history, myths, and legends, which function to contribute to cultural continuity, which is obtained through education, monitoring of wrong behavior, emphasizing the truth, and ultimately contributing to cultural stability (Merriam , 1964: 225). In relation to the function of *nandong smong* for cultural harmony and stability, it is part of its main function, namely as a means of knowledge of the Simeulue people about tsunamis and how to save themselves from tsunamis.

Understanding this, Simeulue's people subsequently largely survived the disaster. Furthermore, after the tsunami was over they returned to their homes, even though they had been devastated by the tsunami. They can still rebuild the facilities and infrastructure for their life again. Then slowly but surely filled his life with full of hope towards the future. They then built their culture. Thus there is a continuity and stability of culture. Even further, the function of this *nandong smong* is for the continuity of the human descendants of Simeulue, in the context of saving themselves from the tsunami

disaster, and then after surviving to rebuild their civilization again. There was also cultural stability after that. This is reflected in the following two *nandong smong* stanzas.

Enggelan mon sao surito (**Hear a story**)

Inang maso semonan (**In ancient times**)

Manoknop sao fano (**Drowning a village**)

Uwilah da sesewan (**So told**)

Ede smong kahanne (**That's smong name**)

Turiang da nenekta (**The history of our –ancestors**)

Miredem teher ere (**Remember all this**)

Pesan navi-navi da (**His messages and advice**)

In accordance with Merriam's study above, *nandong smong* in Aceh's Simeulue culture also functions to contribute to the preservation and stability of Simeulue culture. This *nandong smong* contains elements of history, myths and legends, which in turn can contribute to cultural preservation. Through *nandong smong*, it is possible to learn the behaviors that are considered right and wrong by the supporting community. *Nandong smong* contains moral values.

Another function of *nandong smong* is as a means for the preservation of Simeulue culture. Whereas as exemplified in religious teachings, human culture can die, and some are preserved. Examples of various cultures that perished are: Ad, Thamud, Madyan, Ur, and others - and what has survived are some of the followers of Noah, and of course the Muslims, since Prophet Adam Alaihissalam until now. Through *nandong smong*, customary teachings with the root of Islam will continue to exist following the dimensions of space and time. That Simeulue culture must be passed down from generation to generation so that it is not swallowed up by the times. The young generation must be guarded and guided so that they carry on and

preserve this Simeulue culture to future generations.

6. Function of Strengthening Simeulue's Cultural Identity

According to the author, one of the other functions of *nandong smong* is to strengthen the cultural identity of Simeulue. *Nandong smong* is only found in the culture of the Simeulue people. *Nandong smong* is also an oral tradition full of local wisdom, which makes the Simeulue people known throughout the world. Even the United Nations has given appreciation for the existence of *nandong smong* in Simeulue. As an art that strengthens cultural identity, the people of Simeulue are very active in socializing this art in various social and cultural activities. Even in food processed packages, the text of *nandong smong* is also written on the packages.

Likewise, learning for school children, starting from kindergarten, elementary, middle and high school, is part of the local content. Likewise, even in political campaign activities, usually candidates always socialize this *nandong smong*. Thus, *nandong smong* is to strengthen the cultural identity of Simeulue, in addition to other oral traditions.

7. The Function of Living the Religion of Islam

Another function of *nandong smong* is to appreciate Islam. What this means is that in *nandong smong* there are values of Islamic teachings, especially about nature, disasters, responding to disasters, and what is important is that all of them come from Allah Subhanahu Wataala. According to information from the informants, the teachings of Islam contained in this *nandong smong*, are as stated by Allah in the Koran, concerning the story of the Prophet Noah and his ark. Believers believed that there would be a great flood, and according to the direction of the prophet Noah, got into the ark, then people who were hostile to Prophet Noah and denied God's power did not want to get

into the boat because they did not believe there would be a big flood. Finally, the believers who were in Noah's boat were saved and those who were hostile to Prophet Nuh were drowned. This is described in the Koran, Surah Yunus verse 73 as follows.

فَكَذَّبُوهُ فَنَجَّيْنَاهُ وَمَنْ مَعَهُ فِي الْفُلِّ وَجَعَلْنَاهُمْ خَلِيفَ
 وَأَغْرَقْنَا الَّذِينَ كَذَّبُوا بِآيَاتِنَا فَانظُرْ كَيْفَ كَانَ عَاقِبَةُ
 الْمُنْذَرِينَ

:(73) And they denied him, so We saved him and those with him in the ship and made them successors, and We drowned those who denied Our signs. Then see how was the end of those who were warned.

In addition, the cultural art of *nandong smong* in Simeulue Aceh functions as an expression of Islamic spirituality. That Islamic art does not only respect the form, material and physicality. *Nandong smong* consists of both spiritual and physical aspects. The two of them go hand in hand with each other. Spirituality in Islamic art is to radiate the essence of truth and perfection. That the spirituality dimension in Islamic art in Simeulue reflects the soul of Muslim artists through their works, based on the values of truth directed and guided by Allah as the Lord of the universe. Thus, the spirituality in the art of *nandong smong* is guided by the divine essence. These spiritual values transcend physical and physical boundaries.

8. Entertainment function

One of the functions of *Nandong smong* is for the people of Simeulue. In Simeulue Aceh, *nandong smong* is still alive because one

of them is for entertainment. Traditional performing arts groups usually carry out their activities on the stage, at homes that have a celebration, in buildings, and others. The function in this context is to entertain visitors. In this regard, according to the economic factor is the main reason for this entertainment framework. The function of *nandong smong* as a means of entertainment does not mean entertainment apart from Islamic teachings. Instead, entertainment here is to fulfill the basic human desire for a sense of beauty through its various dimensions. That humans naturally love beauty. After enjoying the beauty he will be comforted, and his soul will be filled with spiritual and enlightenment aspects (*aufklärung*). Thus *nandong smong* also contains a function as entertainment, which is based on its nature and as one of the gifts and favors given by Allah.

From a series of functions of *nandong smong*, according to the author, its function which is also important is to contribute to community integration. Through this *nandong smong*, the Simeulue people are reminded of the importance of working together in understanding, saving themselves from tsunamis, communicating with each other, and this will be more integrated by cooperating. The function of *nandong smong* is as a socio-cultural integration, which means that the Simeulue community or, more broadly, all mankind, has various differences in race, nation (national), social and economic status, religion, belief, sect, stereotype, gender, and so on. . Those who are different, need to communicate and interact socially, because human beings need other humans.

In such a context they require social integration, in order to establish relationships between individuals or groups of people, which are governed by existing laws or social norms. One of the functions of *nandong smong* is to realize socio-cultural integration. That the Simeulue community itself has various differences. Therefore, they need to carry out socio-cultural integration at the ethnic level as well as

in the Aceh and Nusantara regions. In addition, Islam, as a guide for the Simeulue ethnic group in Aceh, is conceptually a religion with ideas and applying the concept of grace to all nature. So, of course, Islam must be tolerant and respect the differences between humans and the natural environment. This is also reflected in the *nandong smong*.

C. Research findings

Based on the analysis provided in the previous, the finding specific as the following :

1. The poetry of *Nandong Smong* by Mohd. Riswan Roesli contains semantics related to lexical meaning, connotative meaning, and grammatical meaning. From the aspect of the *nandong smong* verse, there are more lexical and grammatical meanings contained in *smong* verse than the connotative meaning.
2. While there are two main functions of Nandong Smong, namely: (a) to inform the symptoms and phenomena of the tsunami and (b) to tell how to save yourself from this tsunami disaster.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the results of data analysis on poetry semantics which includes lexical meaning, connotative meaning, in the *nandong Smong* poetry, by Mohd Riswan Roesli, it can be concluded as follows. These meanings are used to increase knowledge and insight in appreciating oral traditions in culture, especially in *nandong smong* poetry, the lexical meaning is useful for knowing the real meaning in our lives. The connotative meaning is useful for knowing the different meanings of the assessment according to one community group and another. Grammatical meaning is useful for knowing the meaning that is present as a result of the grammatical process.

Functionally, *nandong smong* is used in various Simeulue cultural activities such as wedding parties, circumcisions, welcoming guests, cultural parties, performances, and others. Meanwhile, there are two main functions of *nandong smong*, namely to inform the symptoms and phenomena of the tsunami and to tell how to save oneself from this tsunami disaster, plus other functions such as: communication, cultural sustainability, entertainment.

B. Suggestion

1. For the author, the author hopes that this research is the first step in uncovering the mystery of cultural poetry and capturing its totality so as to provide a stimulus for interpretation. The author hopes that there will be other writers who examine cultural poetry more deeply and more perfectly from this author's research.
2. For the community, the people on the island of Simelue, especially teenagers, should be able to improve sustainability and get to know the culture of Nandong Smong so that it is not forgotten due to the times.

3. For readers, so that readers can enjoy and take advantage of a *nandong smong* art work on the island of Simeulue and so that *nandong smong* works of art can play a role in the process of personality development and broaden horizons.

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

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 Jl. Kapten Mukhtar Basri No.3 Telp.(061) 6619056 Medan 20238
 Website : fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

Nomor : 665/H.3/UMSU-02/F/2020
 Lamp. : ---
 Hal : **Pengesahan Proposal dan
 Dosen Pembimbing**

Bismillahirrahmanirrahiim
 Assalamu'alaikumWr. Wb.

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

Nama : **Rahayu Anzar Ningsih**
 N P M : 1602050039
 Progam Studi : Pendidikan Bahasa Inggris
 Judul Penelitian : Semantic Analysis on The Simeluc Island Culture on "Nandong"

.Pembimbing : **Habib Syukri Nst, S.Pd, M.Hum**

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

1. Penulisan berpedoman kepada ketentuan atau buku *Panduan Penulisan Skripsi* yang telah ditetapkan oleh Dekan
2. Proposal Skripsi dinyatakan **BATAL** apabila tidak selesai pada waktu yang telah ditetapkan.
3. Masa Daluarsa tanggapan : **25 April 2021**

Medan, 02 Ramadhan 1441 H

25 April 2020 M

Wassalam

Dekan

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

Dibuat Rangkap 4 :

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



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

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Rabu Tanggal 10 Bulan Juni Tahun 2020 diselenggarakan seminar Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Rahayu Anzar Ningsih
N P M : 1602050039
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semantic Analysis on The Simeulue Island Culture on *Nandong*

NO	MASUKAN / SARAN
JUDUL	Semantic Analysis on The Simeulue Island Culture on <i>Nandong</i>
BAB I	- Elaborate the phenomenal Problem of the study - Formulation of problem should match with the objective
BAB II	Related study : state the similarities, differences, contribution of the previous
BAB III	- Source of data : primary secondary? - Adjust the technics of collectiong the data
LAINNYA	-
KESIMPULAN	() Disetujui () Ditolak () Disetujui Dengan Adanya Perbaikan

Dosen Pembahas

Dr. Bambang Panca S, M.Hum

Medan, 10 juni 2020
Dosen Pembimbing

Habib Syukri Nst, S.Pd, M.Hum

PANITIA PELAKSANA

Ketua

Mandra Saragih, S.Pd, M.Hum

Sekretaris

Pirman Ginting, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI
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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini :

Nama : Rahayu Anzar Ningsih
N P M : 1602050039
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semantic Analysis on The Simeulue Island Culture on *Nandong*

Pada hari Rabu bulan juni tahun 2020 sudah layak menjadi proposal skripsi

Medan, 10 Juni 2020

Disetujui oleh :

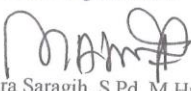
Dosen Pembahas


Dr. Bambang Panca S, M.Hum

Dosen Pembimbing


Habib Syukri Nst, S.Pd, M.Hum

Diketahui oleh
Ketua Program Studi


Mandra Saragih, S.Pd, M.Hum



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

SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertanda tangan dibawah ini :

Nama Lengkap : Rahayu Anzar Ningsih
N.P.M : 1602050039
Prog. Studi : Pendidikan Bahasa Inggris
Judul Proposal : Semantic Analysis on the Simelue Island Culture on *Nandong*

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul diatas 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, September 2020
Hormat saya
Yang membuat pernyataan,



Rahayu Anzar Ningsih

Diketahui oleh
Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



MAJELIS PENDIDIKAN TINGGI
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SURAT KETERANGAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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

Nama Mahasiswa : Rahayu Anzar Ningsih
NPM : 1602050039
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Rabu
Tanggal : 10 Juni 2020

Dengan Judul Proposal : Semantic Analysis on The Simeleue Island Culture on "Nandong"

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

Dikeluarkan di : Medan
Pada Tanggal : 10 Juni 2020

Wassalaam
Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



Bila menandatangani 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 : 1017/II.3/UMSU-02/F2020 Medan, 05 Dzulqa'idah 1441 H
Lamp. : -- 27 Juni 2020 M
Hal : Mohon Izin Riset

Kepada Yth.:
Bapak/Ibu _____
Di
Tempat


Assalamu'alaikum Warahmatullahi Wabarakatuh.

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di tempat yang Bapak/Ibu Pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : **Rahayu Anzar Ningsih**
NPM : 1602050039
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semantic Analysis on the Simelue island culture on "Nandong"

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

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


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

Tembusan :
- Pertinggal



**MAJELIS PENDIDIKAN TINGGI
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BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
 Fakultas : Keguruan dan Ilmu Pendidikan
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
 Nama Lengkap : Rahayu Anzar Ningsih
 N.P.M : 1602050039
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Semantic Analysis on the Simelue Island Culture on *Nandong*

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
23-7-2020	Bab IV Data Analysis	
28-8-2020	Bab V Conclusion and Suggestion	
05-9-2020	Bab IV & Bab V Acc	

Medan, Juli 2020

Diketahui oleh:
 Ketua Prodi
 (Mandra Saragih, S.Pd., M.Hum.)

Dosen Pembimbing

 (Habib Syukri Nst, S.Pd, M.Hum)

CURRICULUM VITAE

DATA PERSONAL

Name : Rahayu Anzar Ningsih
Register Number : 1602050039
Place / Data of Birth : Suka Jaya , 27th June 1998
Sex : Female
Religion : Moslem
Nationality : Indonesia
Partial Status : Single
Hobbies : Travelling and Singing
Father's name : ABD Hafas
Mother's name : Rami
Address : Sinabang, Suka Jaya
Mobile Phone : 082277903518
E-mail : ayuanzar98@gmail.com

Education

1. Elementary School at SD Negeri 1, from 2004-2010
2. Junior High School at Mts Muhammadiyah from 2010-2013
3. Senior High school at SMA Negeri 1 from 2013-2016
4. Student of English Education Program of Faculty of Teacher's Training and Education, UMSU 2016 until reaching the degree of Sarjana Pendidikan

Medan, September 2020

Rahayu Anzar Ningsih