CHAPTER I

INTRODUCTION

1.1. The Background of the Study

Language is a communication tool used by people to express their feelings and thoughts, through language people can convey what they want.People is social being and they live in togetherness to complete each other they need a language to communicate with others. By communicating, people can express the ideas, opinions, informations, and so on.

According to Fromkin (2007:8) human use language as a tool of communication to convey uttered meaning by a person to another one either in written or spoken language. Language is complex symbolic system that people use to communicate and transmit the culture. Ferraro (2003:2) states that culture is everything that people have, think, and do as member of society.

Indonesia is a country that has a lot of cultures that need to be preserved and developed, so the next generations are able to see and experience the culture of their ancestor. In North Sumatera there is a lot of culture such as Bataknese, Karonese, Javanese, Niasnese etc. Each tribe has his/her own language to communicate and express ideas of its culture through oral tradition or folklore like in the form of traditional song, , folktale, legend, poems, music, rhyme and *hoho,* etc. which are expressed through traditional dance and ceremonials (Funeral, Wedding, Birth, etc). These consist of words, phrases and sentences which havemeaning and sometimes cannot be understood by the other people who do not speak the same language. Moreover this study deals with semantics in which words and sentences convey meaning.

According to Leech (2003:29) "Meaning is idea or concept that can be transferred from the mind of the speaker in the mind of the hearer by embodying them in the form of one language oranother. Meaning must be completed with context in accordance with the time and space in which an expression is applied because similar expression may have different meaning if it is used in different condition or context".

For Nias people (Ono Niha), a way to express their culture is through traditional song which is called *hoho*. *Hoho* itself is not familiar topeople whonever heard *Hoho*. According to Mendrofa (1981: x),(Hoho merupakan rangkaian syair yg menceritakan kisah-kisah leluhur orang Nias) Hoho is known as literary works that tells about Nias ancestor. Hohocan be found in Nias traditional ceremonies such as in traditional dance, wedding ceremony, funeral tradition and other related events. *Hoho*is one of the oral tradition that tells about the past events of Nias history (origin of Nias and their ancestor), customs, religions, and philosophies. *Hoho* is used as a medium of communication in ceremonies, entertainment and another particular ritual or event.Usually, it is described as a characteristic and a feature of Nias culture through text or lyric which conveys moral messages to the listeners.

Hoho is sung on the spot without any preparation and only Ere (expert) could sing it since *Hoho* contains cultural values and histories which is needed by only a knowledgeable person to do so.

Hoho is a Nias traditional song that contains with implicit meaning and it is only sung in particular ceremony which makes the lyrics of *hoho* special and different from any other traditional songs.
Hoho is sung in the different context and is based on the ceremony.

For example :

Hoho Fangamoi Dome (Welcoming Guest)is conducted in wedding ceremony and other formal ceremony. *Hoho* has been the entertainment in traditional ceremony of Niasnese since ancient times. Therefore, if it is not done, the guests who come to the ceremony will be disappointed and say "*löna baga khora gangowuloa da'o, lö ami dödöda boro melö hadoi hoho*" (The ceremony is joyless since there is no *Hoho).*

Hoho Fabolosi is sung in funeral ceremony and only in the funeral of nobility and influential person this kind of ceremony is conducted, such as the death of the head of village, etc. The *hoho* in funeral tradition is basically full of hopes, praises, prayers and the life story of the dead person. The aim of conducting this *hoho* is to tell to the people that the person was a succesfull person and done many good things during his lifetime. By doing this his/her children are expected to follow the footsteps of their late father/mother and could be a lesson for the listeners as well.

Hoho moyo is a companion song of moyo dance in *owasa* (a ceremony that conducted by nobility in celebrating their new house and achievement such as become a head of village, etc). Hammerle (1999:24). But since there is no person who conduct this kind of ceremony any more, it is slowly disappearing. Nowdays Nias people know *hoho moyo* as a welcoming and entertainment dance, the lyrics contain with praises, hopes, parables, history, etc.

Hoho faluaya which is a companion song of*faluaya* dance (the dance that is conducted by warriors after coming back and winning the war battle). Every single thing done by Niasnese is managed by hoho, as stated by Hammerle, (1999:25). *Hoho* in Faluaya is a part of several *hoho* whichexisted in Nias. It is the expression of happiness toward victory achieved in the war zone.

It tells about the powerful and strong men. Now *hoho faluaya* still exist and often conducted by Nias people to express happiness and gratefulness.

*Hoho*contains an implicit meaning. Its lyrics arein the form of poem but it is served in a song form. The lyrics are arranged well and attractively. Moreover, the use of language in *hoho* contains with personal feelings which include associative or connotative elements. Associative meaning also is like figures of speech. It is the meaning of words that has connection to the relationship of word with the condition beyond the language.

Leech (2003:29) states that associative meaning is unstable meaning and has variants of individual experience (based on culture, historical period, and the experience of the individual). For example : *Hoho fangowai dome* which can be found in wedding ceremony ;

Fa'afusi nia tola sulu na'akhomi

(Her white skin could be a light in the darkness)

Si sambosi lowi-lowi

(And her waist could be broken by the winds)

The lyrics are connotative meaning.The word"White"means characteristic of someone. As we know, it is related to features of someonewhichmake people attracted. While, in this lyric the speaker images thewords of white as a light in the darkness. Therefore, the lyrics mean a man who glorifies a girl, because most of Nias people believe that a girl who has white skin is one of the symbols of beauty. However, "people would have different associative meanings from oneculture to another for people living in a different environment, with differentcultural backgrounds and customs, way of life, beliefs and traditions, habits,moral, system of values or even world perception" (Guimei,2009).

Unfortunately, *Hoho*which is inherited from generation to generation is only known bya limited number of people. In addition, the use of*hoho*in Nias traditionalceremonies has reduced and slowly dissappeared over times. There are So manyversions of messages which are conveyed in*hoho.* In these current days, there isno*Ere*(expert in singing *Hoho*) in Nias. They have passed away and buried with their knowledge.Furthermore, a large number of Nias youth have no idea about norms, custom andthe real traditional ceremony anymore.

Ere is a person who experts in composing and singing *Hoho,* someone is considered as Ere if he has knowledge about history and culture of Nias.

Based on the background and statements above, the writer is interestedin analyzing the associative meaning in *Hoho,* Therefore, the writer takes thetitle of this research "*The Analysis of Associative Meaning of Hoho In Nias Traditional Songs*". This research is going to be analyzeand explore the meanings of the *Hoho*based on Leech theory (1981) by using associative meaning, they are: connotative meaning, stylistic meaning, affective meaning, reflected meaning, and collocative meaning.

1.2. The Problems of the Study

Based on the background above, the problem of study are as follows:

1.What are the typesof associative meaning used in*hoho*?

2.How are the associative meaning usedin *hoho?*

1.3. The Objectives of the Study

Relating to the problem statements above, the objectives of the study areas follows:

1.To find out the types andthe meaning of associative meaning in *hoho*

2.To describe the use of associative meaning in *hoho*

1.4. The Scope of the Study

The writer limits the study by only focusing and analyzing the types of associative meaning of*Hoho* in Nias traditional song it is : *Hoho Fangowai Dome* (Welcoming Guest) in a wedding ceremony

1.5 The Significances of The Study

1. Theoretically, this research will be useful for :

    a. Students, as an input to conduct research related to the title of this study

    b. Lecturers, in giving additional input and reference about associative in teaching Semantic and related subject.

    c. Further researcher, this research can be used as a comparison for the next analysis with different perception and aspect of Semantic and related subject

2. Practically, the result of this study will be usefull for :

    1) Nias people, as a way to preserve *hoho* as one of the Nias traditional culture

    2) Culture observer, as a way in developing the existence and continuity of Nias arts and culture

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Semantics

Semantics is one the branches of linguistics studying about meaning, and it is considered as a major branch of linguistics devoted to the study of meaning in language (Crystal, 1991: 310). Semantics is central to the study of communication, it becomes more crucial in interacting with other, the need to understand the language of communication becomes more pressing. Semantics is traditionally defined as the study of meaning (Lyons, 1997: 1). It means semantics is the study of the words and meaning. The essence of studying meaning is a way to understand each other. So that, people know what the speaker means and also what the hearer will received. It can be concluded that semantics is a study of meaning. Semantics as a field of study also has significant ties to various representational theories of meaning including truth theories of meaning, coherence theories of meaning, and correspondence theories of meaning.

Semantics is the study of meaning communicated through language. Studying meaning is the goal of semantics including lexical and grammatical meaning. It is not only looking for a meaning from dictionary but also understanding the idoms, expressions and proverbs. According to Lyons (1984:33) the meaning cannot leave from another word's meaning. meaning do not seems to be stable but depend upon speakers, hearer and the context. The meaning of a word is

defined in part by its relations with other words in the language. Meaning must be something that in the mind rather the word and it must be abstract than pictures and more than just features.

According to Crystal (1991:310) semantics is one the branches of linguistics studying about meaning and it is considered as a major branch of linguistics devoted to the study of meaning in language. All the literal meaning is learned in Semantics. Crystal (1991:100) also says that the study of properties of definitions is an important part of semantics, but it is only a part. The more important thing is the study of the way in which words and sentences convey meaning in everyday situations of speech and writing.

Semantics is the technical term used to refer to the study of the meaning. Since meaning is part of language, semantics is part of linguistics. Unfortunately, meaning cover a variety of aspect of language and there is no general agreement about the nature of meaning, what aspect of it may properly be included in semantics (Palmer, 1981:1). It means that, semantics is part of linguistic study that refers to the study of the meaning, changes in meaning and relationship between sentences or words and their meaning. Semantics is the study of meaning, and linguistic semantic is the study of how languages organize and express meaning.

2.2 Meaning

According to Leech's theory (2003:36) the important of meaning in communication is it becomes the media between the speaker and the hearer to understand each other. Someone can investigate easily the difference between how to deliver the meaning and how to make the hearer understand the intention. Meaning is the message that is expressed as an intended aim.

According to Leech there are only seven types of meaning. Meaning plays a vital role in understanding what is communicated. Generally, it is classified into seven types of meanings in

which five of them are identified as associative meanings. The seven types of meaning are conceptual meaning, thematic meaning, and associative meaning; connotative meaning, stylistic meaning, affective meaning, reflected meaning, and collocative meaning. Associative meaning is less stable meaning, and varies with the individuals experience (Leech, 1981: 19). It is an expression related to individual mental understanding of the speaker. They can be broken up into five subtypes are connotative meaning, social meaning, affective meaning, reflected meaning, and collocative meaning.

       Leech's seven types of meaning can be illustrated based on the diagram below.

<p style="text-align:center">Figure 2.1 : Leech (1981:23)</p>

<p style="text-align:center">MEANING</p>

Conceptual meaning	Associative Meaning	Thematic Meaning

connotative	Social	Affective	Reflective	Collocative
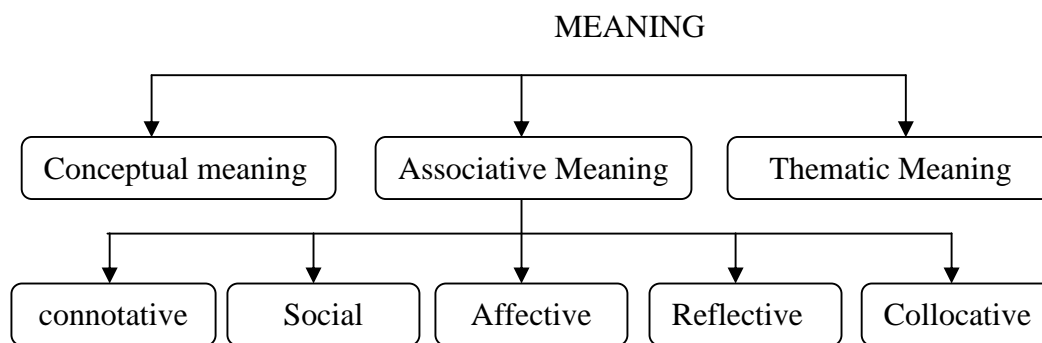
<p style="text-align:center">(Based on Leech's Theory, 1981:23)</p>

2.2.1   Conceptual meaning

Conceptual meaning refers to the logical sense of the utterance and is recognizable as a basic component of grammatical competence. It is alternatively described as the cognitive or the denotative meaning (denotation) (Lyons 1981). This is the basic or universal meaning and can be represented at the lexical level, as well as that of the clause or simple sentence. The semantic representation of conceptual meaning is governed by two linguistic principles: that of contrast and that of arrangement. These principles are comparable to the paradigmatic and syntagmatic relations observed in phonological and syntactic analysis.

Conceptual meaning is the literal meaning of the word indicating the idea or concept to which it refers. Leech (1981:9) says that conceptual meaning is widely assumed to be the central factor in linguistic communication, and it can be shown to be integral to the essentional functioning of language in a way that other types of meaning are not. The conceptual meaning distinguishes one real meaning from the meaning of other sentences. Conceptual meaning refers to the logical sense of the utterance and is recognizable as a basic component of grammatical competence (Mwihaki, 2004: 130). Conceptual meaning of a word is universal; it is the same everywhere in the world, which becomes the basis for universal communication

2.2.2   Thematic Meaning

Leech (1981: 19) states that thematic meaning is communicated by the way in which a speaker or writer organizes the message, in terms of ordering, focus, and emphasis. Thus active is different from passive though its conceptual meaning is the same.

For example :

a. *They stopped at the end of the corridor.*

b. At the end of the corridor, they stopped.

Explanation : Certainly these have different communicative values but they suggest the same context, that is they stopped at the end of the corridor.

2.2.3 Associative Meaning

Associative meaningis unstable meaning and varies with the individuals experience (Leech, 1981:19). It is an expression which has to do with individual mental understanding of the speaker. It is divided into five kinds of meaning, they are connotative meaning, social meaning, affective meaning, reflected meaning, and collocative meaning. Sarifah (2008: 11) "emphasizes that associative meaning is the sense associations that are not part of a world's basic meaning and have variants meaning based on individual experience or the context of the sentences. It means that the meaning of words have connection to the relationship of word with the condition beyond the language". For example : the word "money" is associated with the meaning of richness, the word " blue" is associated with the meaning of sadness, etc.

Leech (1981:12) divides meaning based on communicative value because he saw that language is communication tool which means interpreting the environment, classifying or conceptualizing the experience and determining the structure of reality which is issued to study and observe the present and the future. Every word that speaker uses in interacting has different meaning based on the speaker's experience. It could be that there are some other meanings besides literal meaning of the words. Perhaps, it gives familiarity to be understood.

Finch (1998: 141) stated that this kind of meaning is extra resonance, or echo, can be employed to powerful emotive effect. It is also acquired considerable from the social and cultural context in which they are used. In fact, connotation, collocation, stylistic and reflected meaning

have represented more than affective meaning. Then, associative processes affect the meanings of words.

2.2.3.1Connotative meaning

Leech (2003:23) defines that Connotative meaning is the communicative value of an expression according to what is referred to, exceed the above contents are purely conceptual. Connotative meaning is owned by the communicative value of the expression based on what it refers, over and above that is owned by its conceptual meaning. The real-world value is perceived in terms of tacit socio-cultural principles, norms, and rules. These terms are only the same in the conceptual meaning but have difference in those senses. At least, the meaning will be recognized when appropriate with the time to time and condition of people that reflects to the real world.

For example : *The man in the corner is handsome.*

Explanation : The phrase "*the man*" belongs to connotative meaning because conceptually it is defined as human, male, and adult. The word "*man*" is associated with the persons who are older or higher in rank than oneself, aged persons.

Leech (1974: 14) states connotative meaning refers to what is communicated by virtue of what language refers to, over and above its purely conceptual content. It is something more than the dictionary meaning which embraces putative properties of reference due to the viewpoint of personal, social, or communities.In other words, the connotative meaning of a term builds on the basic conceptual attributes to include the various additional non-criterion properties that we have come to learn to expect a referent to possess.

Finch (1998: 142) states that connotative meaning is consistently exploited by writers who wish to engage our emotions, stimulate our imagination, or enlist our prejudice. It causes

that behind the word of connotative which hints attribute in the real world have something valuable. It is more open-ended, and indeterminate rather than conceptual meaning. In any ways, it describes something that goes beyond mere referent of a word and hints at its attributes in the real world. Furthermore, Finch (1998: 141) says that connotation equal with the word "connotes" which much less stable and more indeterminate than what it "denotes." It indicates that connotative meaning is peripheral compared with conceptual meaning is that connotations are relatively unstable.

2.2.3.2 Social Meaning

Leech (2003: 25) states that social meaning is that which a piece of language conveys about the social circumstances of its use. It is meaning which appear as result of the use of language. Someone can explain about stylistic meaning through some dimensions and levels of language use. Language that is used in communication is related to the social circumstances of the speaker's culture. It is because the dialects appear from the different background. Perhaps, it occurs in certain language, there are:

a. Relative Permanent of Language Style

    Individuality   (the language of Mr. X, Mrs. Y, etc)

    Dialect   (geography language area, or social class)

    Period   (language in XVIII century,etc)

b. Delivery of Idea

    The medium   (speech, writing, etc)

    Participation   (monologue, dialogue, etc)

c. Relative Temporary of Language Style

Occupation area   (law language, scientific, advertisement, etc)

Status   (polite language, slang, colloquial, etc)

Modality   (language of memoranda, lecturers, jokes, etc.

Satirical   (the style of Dickens, Hemingway, etc)

Social meaning refers to the use of language to establish and regulate social relations and to maintain social roles. This social language use is alternatively described as social or phaticim communication (Lyons 1981). The notion of phatic communication emphasizes experiences of social fellowship and the participation in social linguistic rituals. In phatic communication the verbal interaction has little information value, but instead plays an essential role in oiling the wheels of social discourse. Social meaning is hence communicated through ritualistic use of language as found in greetings, apologies, blessings or condolences.

For example : *I ain't done nothing.*

Explanation : The sentence above is called social meaning because it tells us about the speaker that is probably a black American. This sentence involves in relative temporary of language style especially in status category of its usage. The sentence is categorized into dialect that common used in spoken language based on the geography language area or social class.

2.2.3.3 Affective Meaning

In a manner comparable to social meaning affective meaning is only indirectly related to the conceptual representation. Affective meaning is more directly a reflection of the speaker's personal attitude or feelings towards the listener or the target of the utterance. Such feelings or attitudes are usually negative or insincere in nature. They are normally expressed through such forms of language use as insults, flattery, hyperbole or sarcasm.

Leech (2003: 27-28) states that affective meaning is often explicitly conveyed through the conceptual or connotative content of the words used. For example e, the slogan of Xiaomi is *"just for fans"*. The word "*just for fans*" as the evidence that this sentence describes the producer and customer's feeling towards the product of Xiaomi.

For example : *I am sorry but if you would be so kind as to lower your voice a little.*

Explanation: The sentence is called affective meaning because it shows the feeling or expression of the speaker directly. Based on the context of the sentence it conveys the speaker's uncomfortable feeling towards the listener.

2.2.3.4 Reflective Meaning

Leech (2003:29) conveys that reflective meaning is what is communicated through association with another sense of the same expression or the meaning which arises in case of multiple conceptual meaning when one sense of word forms part of our response to another sense. For instance, on hearing the church service, the synonymous expressions, the comforter and the holy ghost both refer to the third trinity, but the comforter sound warm and comforting, while the holy ghost sounds awesome (Leech 1981:1).

For example : *All of you are pleased to have sit.*

Explanation: The word "*all of you*" is called reflected meaning because it indicates all of the people who are gathering in one place. it represents the meaning of "much, many, most of, or a lot of." Based on the context of the sentence above, this word does not show about something counted but it shows something uncounted. This sentence refers to "all of the guest who are gathering in one place."

2.2.3.5 Collocative Meaning

Leech (2003:30) states that collocative meaning consists of the associations a word acquires on account of the meanings of words which tend to occur in its environment. Collocation is an umbrella term for the various instances of co-occurrence of meaning.It refers to the sense a lexeme may acquire on account of the meanings of lexemes that tend to co-occur in similar environments and covers all utterances which are encoded and decoded as unitary whole of expressions. The latter extend from lexical associations to the various types of language sayings.

Lexical collocation may be universal or language specific. Universal lexical collocation refers to the particular sense of a general attribute, on account of a given referent. This level of collocation is exemplified in the certain cases of noun-adjective association.

For example: *The girl in the class is beautiful*.

Explanation : The phrase "*beautiful*" is called collocative meaning because the adjective word "pretty" conveys meanings when it is going together with others meaning such as pretty or good looking. For example, "beautiful dress," "beautiful girl, beautiful place" etc. Based on the sentence, the adjective word "beautiful". Therefore, this kind of meaning tends to occur since it is caused by co-occurrence differences in linguistics.

Considering the classification of associative meanings based on Leech's theory, five meanings can be illustrated on the table of associative meanings below:

Table 2.1: The Types of Associative Meaning

Associative Meaning	Connotative meaning	What is communicated by virtue of what language refers to
	Social meaning	What is communicated of the social

		circumstances of language use
	Affective meaning	What is communicated of feelings and attitudes of the speaker or writer
	Reflective Meaning	What is communicated through association with another sense of the same expression
	Collocative meaning	What is communicated through association with words which tend to occur in the environment of another word

Source : Leech (1981)

2.3 Hoho

Hoho is a Nias traditional song that contains with implicit meaning and it is only sung in particular ceremony which makes the lyrics of *hoho* special and different from any other traditional songs.

Hoho is sung in the different context and base on the ceremony. such as, *hoho wangamoi dome* is a companion song of Maena dance that is sung in wedding ceremony, welcoming guest and other particular ceremony.*Hoho*has been the entertainment in wedding culture ceremony of Niasnese since ancient times. Therefore, if it is not done, the guests who come to the wedding ceremony will be disappointed and say "*löna baga wanguwalunia andro, lö ami dödöda boro melö hadoi hoho*" (The wedding is joyless since there is no *Hoho*). *Hoho* lyrics in wedding

ceremony contain with praise and honor to each family the bride and groom.Then,*hoho fabolosi*is sung in funeral ceremony and only by nobility and influential person could conducted this kind of ceremony, such as the head of village, etc. The lyrics of*hoho* in funeral tradition is basically full of hopes, praises, prayers and the life story of the dead person. The aim of conducting this *hoho* is to tell to the people that the person was a succesfull person and done many good things during his lifetime. By doing this his/her children are expected to follow the footsteeps of their late father/mother and could be a lesson for the listeners as well.While, *hoho moyo* is a companion song of moyo dance in *owasa* (a ceremony that conducted by nobility in celebrating their new house, achievement such as become a head of village, etc). Hammerle (1999:24). But since there is no person who conduct this kind of ceremony any more, it is slowly disappearing. Nowdays Nias people know*hoho moyo* as a welcoming and entertainment dance, the lyrics contain with praises, hopes, parables, history, etc. And then*hoho faluaya* which is a companion song of *faluaya* dance (the dance thatis conducted by warriors after coming back and winning the war battle).Every single thing done by Niasnese is managed by hoho, as stated by Hammerle, (1999:25). *Hoho* in Faluaya is a part of several *hoho* whichexisted in Nias. It is the expression of happiness toward victory achieved in the war zone. It tells about the powerful and strong men. Now *hoho faluaya* still exist and often conducted by Nias people to express happiness and gratefulness.

2.4 Previous Research

There are some previous studies related to this research :

1. A research that written by Nanang Eko Wahyudi (2015), a student of State Islamic University Sunan Kalijaga Yogyakarta, entitled "The Associative Meaning of Love in

Both Wali's "Cari Jodoh" And Fabrizio Vaneillo's "I No Can Do" Songs". The researcher uses qualitative method. It discusses associative meaning (semantics) and words that is used in that songs. The research questions of this thesis are, what are the semantics similarities and differences between Wali's song "Cari Jodoh" and Fabrizio Vaneillo's song "I No Can Do" in express love, and what words are used in Wali's song "Cari Jodoh" and Fabrizio Vaneillo's song "I No Can Do" to express love. The result of this thesis shows that first, the songs are similar in its theme and use of poetic freedom but they are different in the grammatical structure and in the relationship speaker and hearer. Second, it is in terms of word that contain in the song, "I No Can Do" Song has 9 connotative meanings, 24 stylistic meanings, 19 affective meanings, 3 reflective meanings, and 6 collocative meanings. Then, "Cari Jodoh" Song has 6 connotative meanings, 20 stylistic meanings, 16 affective meanings, 0 reflective meaning, and 4 collocative meanings.

2. A research by Suryana (2012) studied about the associative and symbolic meaning in Lir-ilir song lyrics by Sunan Kalijaga. Her study showed that the lyrics of the song full about human life, sithe of Islamic as well as delivery by using soft strains to reach the succeed in preaching. She also found the symbolic meaning of the song lyrics have the implicit meaning about Islamic da'wah and its connection with religious messages on implementing the Islamic sharia, compliance in religion. sins and repetences and leadership.

3. Rahayu (2013) conducted a research about Associative Meaning in Gundul-Gundul Pacul Cul lyrics of Javanese's song. She found that there were the associative meaning, connotative meaning, stylistic meaning, affective, reflected and collocative meaning

which contains with the implicit meaning about to persuade, a messages to behave properly, and carry out the mandate properlyand responsibly. She found that almost Gundul-Gundul Pacul Cul lyrics contained with connotative meaning which telling about teaching of life as a leader who trustworthy and responsible to all the people. For those previous studies above there is a similarity of this research that is the theory used and research method that is descriptive method but this research will be different especially from the object and the sources of data.

2.4 Conceptual Framework

This research will analyze the meaning, particularly associative meaning of *Hoho* in Nias Traditional songs. This study will be analyzed by using Leech's theory.

Hoho is a traditional expression in the form of rhymes or poems that has typical rhythm with a distinctive tone. *Hoho* itself could exist in oral and written form.Thus, this research will be analyzed the types of associative meaning, they are: connotative meaning, social meaning, affective meaning, reflected meaning and collocative meaning

Table2.2 Conceptual Framework

```
                        ┌──────────────┐
                        │     Hoho     │
                        └──────┬───────┘
              ┌────────────────┴───────────────────┐
    ┌──────────────────────┐            ┌──────────────────────┐
    │ Associative meaning  │            │    The Use of         │
    └──────────┬───────────┘            │    associative        │
               │                        └──────────┬───────────┘
    ┌──────────────────────┐                       │
    │ Types of associative │                       │
    │      meaning         │                       │
    │                      │                       │
    │  1. Connotative      │                       │
    │     meaning          │                       │
    │  2. Social meaning   │                       │
    │  3. Affective meaning│                       │
    │  4. Reflected meaning│                       │
    │  5. Collocative      │                       │
    │     meaning          │                       │
    └──────────┬───────────┘                       │
               │              ┌──────────────┐     │
               └─────────────▶│   Findings   │◀────┘
                              └──────┬───────┘
         ┌───────────────────────────┼──────────────────────────┐
┌──────────────────────┐             │            ┌──────────────────────┐
│ Types    of  Associative│          │            │ The Use of Associative│
│ Meaning of Hoho in Nias │          │            │ Meaning of Hoho in Nias│
│ Traditional songs       │          │            │ Traditional songs      │
└──────────────────────┘             │            └──────────────────────┘
                              ┌──────────────┐
                              │ Conclusions  │
                              │      &       │
                              │ Suggestions  │
                              └──────────────┘
```
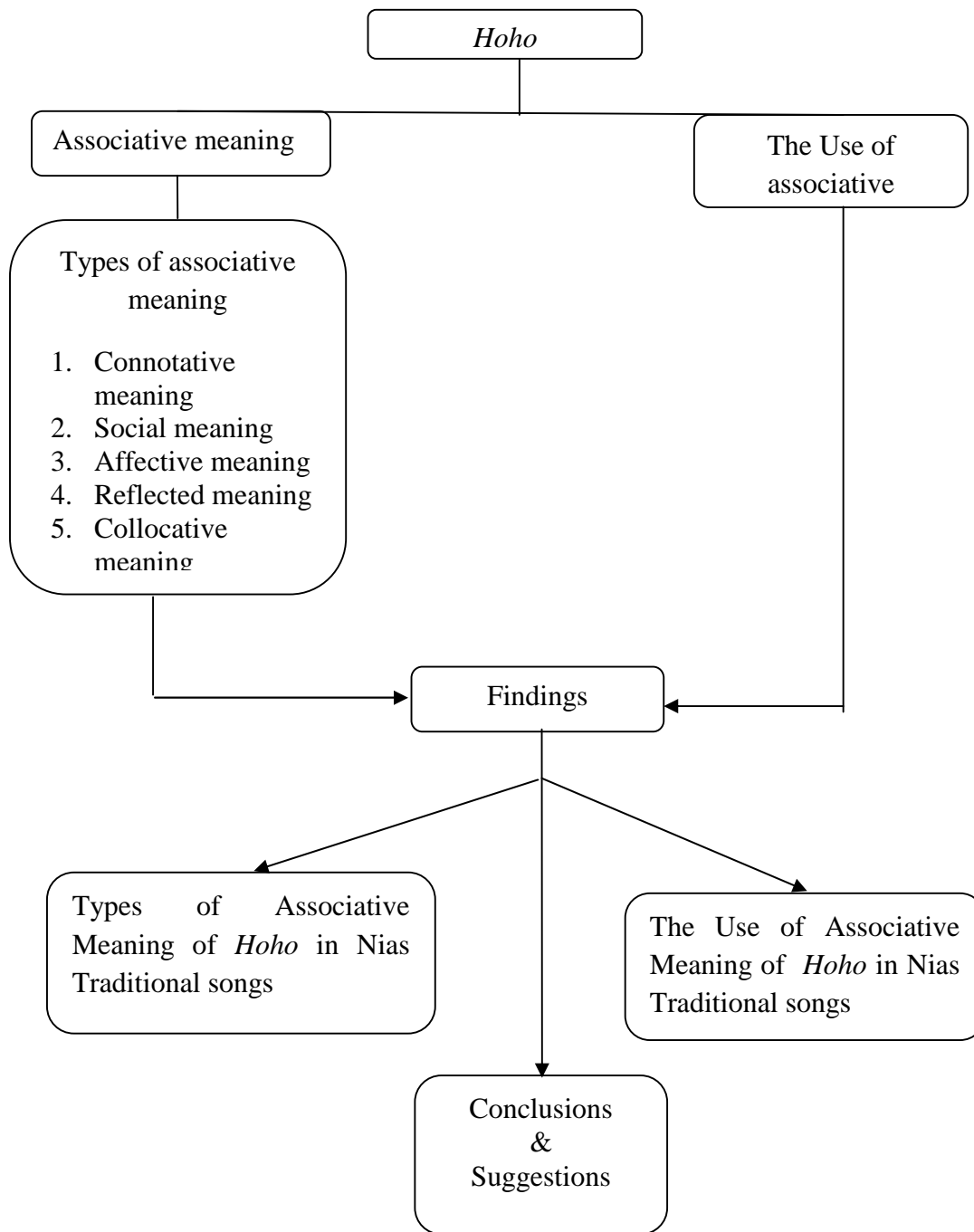
CHAPTER III

RESEARCH METHOD

3.1 Research Design

This research used descriptive qualitative method. According to Daymon and Holloway (2002:14) qualitative research is concerned on words rather than numbers. The writer analyzed the data based on the related theory and elaborated it for strengthen the findings. It described the types of associative meaning found in Hoho lyrics of Nias traditional songs and explained the interpretation of Hoho lyrics through associative meaning classifications.

Moleong (2002:4) "stated the qualitative research traits. First trait, this research is qualitative research because the writer becomes the main tool in making research design, collecting data, analyzing data, and writing report of research result. Second trait, data are collected in the word form not number. Third trait, this research is descriptive. Fourth trait, this research concerns more on the process than result because the parts that are being researched will be clearer observed on the process. Fifth trait, this research applies limit and focus in order the result will be accurate. Sixth trait, research design is temporary so its design can be constantly adjusted according to the reality, strict and rigid design will give negative effect on the quality of the research. Seventh trait, analysis is inductive because its analysis focuses on smaller fact to build the larger fact".

This research tends to analyze words, phrase, sentences of associative meaning. This research will be analyzed and elaborated by using Geoffrey Leech's theory. The data will be

described based on the types of associative meaning, they are connotative meaning, stylistic meaning, affective meaning, reflective meaning, and collocative meaning.

3.2 The Source of Data

The source of data is *hohofangowai dome* of Nias traditional ceremony in the form of text and videos . This data are taken from random ceremonies in South Nias. Also, the data the words, phrases, and sentences that are included in the lyrics of Hoho in Nias traditional songs.

3.3 The Technique of Collecting Data

This research will be documented and also searched*hohofangowai dome* that has been uploaded or shared on google as the technique of collecting data. The steps of collecting data are as follows :

1. Searching the *hoho*on google
2. Taking the videos of Nias ceremonies which contains *hoho*
3. Transcribing the *hoho*
4. Translating the *hoho*into English

3.4 The Technique of Analyzing Data

The data will be analyzed by following steps as follows :

1. Identifying the types of associative meaning in *Hoho*

2. Classifying the *hoho* sentences based on the five types of associative meaning, they are connotative meaning, stylistic meaning, affective meaning, reflective meaning, and collocative meaning.

3. Elaborating the finding of associative meaning of *hoho*

4. Making conclusion of the research