

# CHAPTER I

## INTRODUCTION

### 1.1 The Background of the Study

Language plays an important role in our everyday life interactions. It is used by human to do communication with other people in conveying and sharing idea, feeling, emotion and information both in spoken and written forms. It also serves the human needs in their every communication in any situation. Language can not be separated with human beings, since it is the main tool to communicate and interact with others. People use language to express ideas, feeling and thoughts by language in various objects and situations of communication. Linguistic utterances typically contain different types of information, including references to already established information, backgrounded comments and contributions that are marked as important by the speaker Venhuizen and Friends (2018 : 3).

The production of language is due to another feature which distinguishes our communication from that of other animals. While some bird song different arrangements of a repertory elements. An utterance of human consists of words in a particular sequence (at least one word and usually more than one), and a word consists of sounds units, or phonemes, in a particular order.

The language is used to express meanings which can be understood by others but the meaning exist in our minds and can be express what is in through spoken and written forms of language (Bagha, 2011:1). Language help people to express their thoughts, experience and communicate with others. There are many languages that has already exists in the world. English

is one of the international language which most of people use it and have been widely taught around the world. The language widely used as a means of communication in the world. So, it is important for people to learn it. Particularly in Indonesia, English is one of foreign languages. It is the most famous foreign language which is taught from elementary school up to university level. By learning English, the students are expected to keep up the development of science, technology and art.

Indonesia has the very unique cultures that separated from Sabang to Merauke. The uniqueness is also found in North Sumatra province which consist of tribes, races, beliefs, religions and cultures. The culture that exist in North Sumatra is unique in different places. North Sumatra has many tribes those are Batak, Nias, Simalungun, Karo, Malay, Java that still have their original cultures and traditions.

As one of the tribe in North Sumatra, Nias also has the very unique culture that found in some districts and city major in Nias archipelago. Each tribe in North Sumatra has the different traditional ceremonies that has its own uniqueness and high values. For example, rising someone's social status ceremony, birth and death ceremony, and also for the cultures like traditional dance. In this study, the writer only focuses on Maena Traditional Dance's Lyrics of Nias.

Maena is a cultural activity carried out from generation to generation by the Nias community, both those who are still on Nias Island and a number of Nias community groups outside Nias Island to enliven events or activities that are specific on Nias Island. Maena Dance and song is a series that can not be separated with traditional events that have often been held on the island of Nias since ancient times for example in wedding ceremony, rising up the social

status, welcoming the guest or important person and in any other activities. Maena is a medium of motion, text, and melody that is done dynamically by a group of people. Maena activities are also often carried out at other activities such as religious events, inauguration of traditional organizations, new buildings, seminars and several other activities. Pera maena dance performers are not limited to gender, age and breed (*bosi*) which starts from children to adults.

Maena is one of the traditional types of Nias shows, which contains dance and singing music. The dance is patterned by movements that form a square, round, or several groups. In the show has a meaning that is happy and lively.

*Famatuno Maena* (maena lyrics) is a lyric presented in the form of singing *Sanutuno* (speaker). Maena lyrics contain activities in the event of weddings, customs and some other activities. Maena lyrics are sung by a group of people called *Ono Maena* or *Fanehe Mena* accompanied by one or two speakers of maena for example :

*“Ma’owai ami – ma’owai ami sa ba doi maena, lo mazara – zara ami wondra’u tanga”*  
(we welcome for all of you in a Maena, so we can not shake our hands to all of you. This means that maena has the meaning and presents the very important politeness to the guest when coming and gathering the events through the speakers (*sanuno maena*). Maena has the core and role of Nias people and presents that the unity of Nias people still exist in every human beings. The meaning also presents that the new guest as the new family, friends, very important person and many more.

The use of Maena in Nias has been reduced and slowly over the times especially for the young generation. In addition, Maena dance play by people which uttered as well in utterances but sometimes is not uttered because of the changing era. If it is not preserved soon, it will make

Nias people particularly Nias young generation do not know the real custom even tradition and culture of Maena dance. As an inheritance of Nias, the writer is interesting in choosing the topic to enhance more the knowledge and as the way to preserve his own culture which is directly usefull for all Nias people. So the young and the next generation of Nias can understand their own cultures and traditions. The writer also preserve and give the additional knowledge to the readers, public observers and also for other tibes as well as the way in showing the existence of Nias culture to the public. Thus, this research will be analyzed the meaning of Maena Dance of Nias based on Goeffry Leech Theory by using Associative meaning, they are 1) connotative meaning, 2) social meaning, 3) affective meaning, 4) reflected meaning and 5) collocative meaning.

## **1.2 The Problems of the Study**

In this research, the researcher formulated the problems as follows :

1. What types of Assosiative Meaning are found in Maena Songs Lyrics of Nias?
2. What is the most dominant type of Assosiative Meaning Found in Maena Songs Lyrics of Nias?

## **1.3 The Objectives of the Study**

Based on the problem of the study, the researcher formulated the objectives of the study are :

1. To find out what types of Associative Meaning Found in Maena Songs Lyrics Lyrics of Nias.

2. To find out what is the dominant used of Assosiative Meaning Found in Maena Songs Lyrics of Nias.

#### **1.4 The Scope of the Study**

This thesis focuses on analyzing the Associative Meaning Found in Maena Songs Lyrics of Nias. The reseachers make a description of the thesis deeper. The writes will analize the data from 10 videos taken from You Tube Channel starting from February 24<sup>th</sup> 2020 until February 27<sup>th</sup> 2020.

#### **1.5 The Significances of the Study**

1. Theoretically, this research will be useful for :
  - a) Students  
As an input to conduct research related this title of this study
  - b) Lecturers  
In giving additional input and reference about associative in lecturing and teaching of Semantics and related subject
  - c) Further reseachers  
This research can be used as the comparison for the next analysis with the different perception and aspect of Semantics and related subject.
2. Practically, the result of this study will be useful for :
  - 1) Nias people  
As a way to preserve Maena dance as one of the Nias traditional culture that has the very unike and important value the young generation especially in keeping the culture and tradition.

2) The readers

As a way to fulfill the knowledge of Nias culture and tradition especially Maena dance.

3) The culture observers

As a way in developing the existence and continuity of Nias culture and tradition.

## CHAPTER II

### REVIEW OF LITERATURE

#### 2.1 Theoretical Framework

This research presents of many important aspects concerning the theories that consist of Semantics, Meaning that divided into *conceptual meaning, thematic meaning, associative meaning : connotative meaning, social meaning, affecting meaning, reflected meaning and collocative meaning*, Maena Dance, Conceptual Framework and Previous research. Those theories as the references of the writer in finding the data and the analysis of the data.

#### 2.2 Classification of Term

Maena is one of the traditional types of Nias shows, which contains dance and singing music. The dance is patterned by movements that form a square, round, or several groups. In the

show has a meaning that is happy and lively. It is a core of and important role of Nias people especially in the community that shows the unity, togetherness and politeness in activities such as welcoming the guest, in wedding ceremony, rising the social status etc. *Famatuno Maena* (maena lyrics) is a lyric presented in the form of singing *Sanutuno* (speaker). Maena lyrics contain activities in the event of weddings, customs and some other activities.

### **2.3 Semantics**

According to (Griffiths, 2006: 15) says that semantics is the study of word and sentence meaning, abstracted away from contexts of use, is a descriptive subjects. It means that semantics is the study of the way in which words and convey meaning. The essence of studying meaning is a way to understand each other. So that, each person knows what the speaker means and also what will be received by the hearer. It can be concluded that semantics is a study of the meaning. Semantics as core of study also has significant ties to various representational theories of meaning including truth theories of meaning, coherence theories meaning and correspondence theories meaning. Meaning do not seems to be stable but depend upon speakers, hearers and the context. The meaning of a word is defined in part by its relations with other words in language. Meaning must be something that in the mind rather than the word and it must be abstract than pictures and more than just features. The more important thing is the study of the way in which words and sentences convey meaning in the everyday situations of speech and writing.

It is an attempt to describe and understand the nature of the knowledge about meaning in their language that people have from knowing the language. Semantics is that level of linguistic analysis where meaning is analyzed. It is the most abstract level linguistic analysis, meaning is related very closely to the human capacity to think logically and to understand. So semantics is the study of meaning communicated through language Saeed (2016 : 3).

Semantics description of language knowledge is different from the cataloguing general knowledge. It express the meaning and the structure that organize the language. It becomes more and more a crucial factor in social organization, it becomes more and more passing. It also at the centre of the study of the human mind – thought process, cognition, conceptualization. All these are intricately bound up and convey the experience of the world through language. One could characterize meaning in linguistics roughly as the content expressed in communication by means of language or as the message that a speaker conveys to a hearer (Olmen, 2018: 1)

The language is used to express meanings which can be understood by others but the meaning exist in our minds and can be express what is in through spoken and written forms of language (Bagha, 2011:1). The sound patterns of language are studied at the level of phonology. It means that, semantics is a part of linguistic study that refers to the study of 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 the meaning.

## **2.4 Meaning**

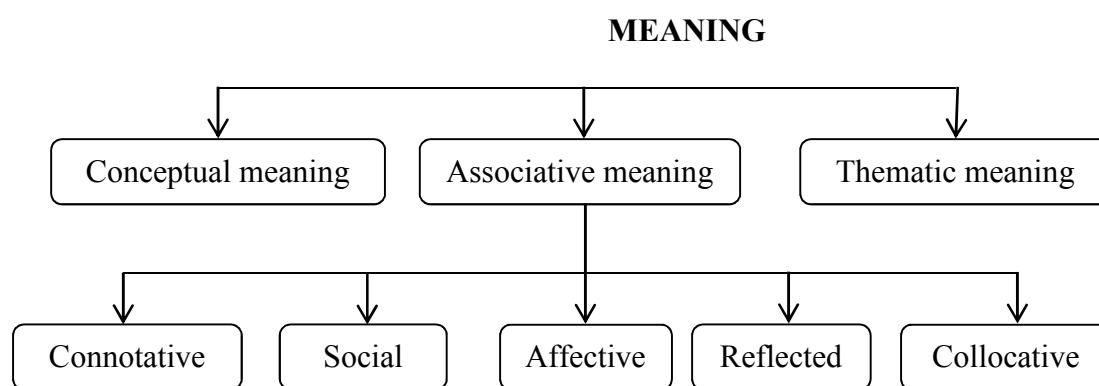
Based on Leech there are seven types of meaning. Meaning plays the very important role in understanding of what is communicated. Meaning classified the seven types of meaning in



which five of the meaning are include into associative meaning. The seven types of meaning are conceptual meaning, thematic meaning and associative meaning that consist of : connotative meaning, stylistic meaning, affecting meaning, reflected meaning and collocative meaning.

Associative meaning is lees stable meaning, and varies with the individual experience (Leech, 1981: 19) it is an expression related to individual mental understanding of the speaker. It can be defined into five subtypes those are : connotative meaning, stylistic meaning, affecting meaning, reflected meaning and collocating meaning.

The associative meaning based on Leech can be illustrated on the diagram below.



*Figure 2.1*

**(Based on Leech's Theory, 1981: 23)**

#### **2.4.1 Conceptual meaning**

Leech (1981: 9) stated that conceptual meaning is denotative or cognitive meaning that widely assumed to be the central factor in linguistics communication and can be shown to be integral to the essential functioning of language in a way that other types of meaning are not. Conceptual meaning is the literal of the word indicating the idea or concept to which it refers.

The semantic representation of conceptual meaning is governed by two linguistic principles : that of contrast and that of arrangement. These principle are comparable and paradigmatic and syntagmatic relations observed in phonological and syntactic analyses. Conceptual meaning refers to the logical sense of the utterance and is recognizable as a basic component of grammatical competence Mwikahi (2004: 130). It is alternatively described as the cognitive or the denotative meaning (denotation). 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 reason for assigning priority to conceptual meaning is the that is has a complex and sophisticated organization of a kind which may be compared with, and cross-related to similar organization on the syntactic and phonological levels of language. In particular leech (1981: 9) stated that two structural principles that seem to lie at the basis of all linguistic patterning : the principle of contrativeness and the principle of structure. The conceptual meaning of a word is universal; it is the same everywhere in the world, which becomes the basis for universal communication

#### **2.4.2 Thematic Meaning**

Leech (1981: 19) states that thematic meaning is communicated by the way in which a speaker or writer organizes the messages, in term f ordering, focus, and emphasis. Therefore, the active and passive are different although its conceptual are the same.

For example :

1. Mrs. Smith donated the first prize.
2. The first prize was donated by Mrs. Smith.

Certainly these have different communicative values but presents and suggest the different contexts.

Thematic meaning is the alternative of grammatical construction, as in :

1. A man is waiting in the hall.
2. There's a man waiting in the hall.

### **2.4.3 Associative Meaning**

Associative meaning is stable meaning, and varies with the individuals experience (Leech, 1981: 19). It is the expression of the individual mental understanding the speaker based on the experience. It is divided into five types of meaning, they are connotative meaning, social meaning, affecting meaning, reflected meaning and collocative meaning. Associative meaning describes a composite of six modes of language usage, which draw on certain mental connections. Such connections are based on the contiguities of real-world experience rather than the linguistic context Muihaki (2004: 131).

Leech (1981: 12) divides meaning based on communicative value because he saw that language is as 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.

#### **2.4.3.1 Connotative meaning**

Connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content (Leech, 1981: 12) . In other words, it's the meaning above the conceptual meaning and it may vary according to culture, background or society, thus, connotative meaning can be subjective or unstable. It depends very much on how an individual or society perceives a word. It is the association that we make in mind of what these lexical items represent.

For example : Ba da talau laria talau maena le ga'a, fonrara-ndara dödö namada.  
We sing and dance brother, to make *the elders* happy

The phrase "the elder" belongs to connotative meaning the meaning conceptually it is defined as human, female/male, and adult. The word "the elder" in this case is to show and associated with the person who are older or higher in rank or social status than oneself, aged person, influential members in a tribe or in a community. In this content, the speaker mentioned all the influential members in the village such as the head of tribe, religionist, head of village etc.

Connotative meaning is peripheral compared with conceptual meaning is that connotations are relatively unstable: that is, they vary considerably, according to the culture, historical period, and the experience of the individual. Although it is too simple to suggest that all the speaker of a particular language speak exactly the same language, it can be assumed, as a principle without which communication through that language would not be possible, that on the whole they share the same conceptual framework. In fact, semantics resumed that the same basic conceptual framework is common to all languages, and is a universal property of the human mind. Connotation is the real-world value a speaker associates with an expression Mwihiaki (2004: 131). Real-world value is perceived in terms of tacit socio-cultural principles, norms and

rules. Connotative meaning, therefore, describes the communicative value an expression contains by virtue of what it refers to, over and above its purely conceptual content.

#### **2.4.3.2 Social Meaning**

Social meaning is that which a piece of language conveys about the social circumstances of its use Leech (1981: 14). This means that social meaning can be happen through the speaker's culture and express the thought, ideas and opinion that present the social based on culture, background and tradition. The social meaning recognize the different dimensions and levels of style within the same language.

Leech (1981: 14) present the following dimensions of socio-stylistic variation and added the example of the categories of usage one distinguish on each dimension):

DIALECT (The language of a geographical region or of a social class).

TIME (The language of the eighteenth century, etc.)

PROVINCE (language of law, of science, of advertising, etc.)

STATUS (Polite, colloquial, slang, language, etc.)

MODALITY (Language of memorand, lectures, jokes, etc.)

SINGULARITY (The style of Dickens, of Hemingway, etc.)

For example : He ha mato dombua he lö oya le gaa, ndrege zikhamö fangera-ngera  
*Only two and not much brother as our brain can think togehter.*

The sentence “only two and not much brother” is called social meaning because it shows the politeness that is commonly used in spoken language. Based on the context, the speaker only presents the sentences when gathering in ceremony, wedding and the important event.

Mwihaki (2004 : 133) states that 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.

#### 2.3.4.3 Affective Meaning

Affective meaning is largely a parasitic category in the sense that it does not express our emotions directly but relies upon the mediation of other categories of meaning (Leech, 1981, 16). It means that affective meaning is different and only focuses on expression. Emotional expression through style comes about, for instance, when we adopt an impolite tone to express displeasure, or when we adopt a casual tone to express friendliness. On the other hand, there are elements of language like *Aha!* and *Yipee!* whose function is to express emotion. When using this, there will be communicated feelings and attitudes without the mediation of any other kind of semantic function. The function of affective meaning is to express the feeling of the speaker towards the words that the speaker used. This function of affective meaning is also connected with the definition of affective meaning that affective meaning is meaning which is affected by the feeling of the speaker related to the topic of discussion Nelvia (2019 : 7).

For example : duhu wa'a marase ira ba wondrugira da'a  
Lala na'i ba lö sökhi hili lölö zalawa  
*Indeed, they are very tired to reach us here, even the road is not supported of  
Hili Lolo Zalawa*

The sentence “indeed, they are very tired to reach us here” is called affective meaning because it shows the feeling or expression of the speaker. In this content, the speaker tries to show and express of their good feeling and attitude to the person they present the feeling or expression because the speaker on behalf of the guest has been already come and arrived even they are tired but they still do their duty. The speaker shows the happiness and give the appreciation to the guest who are arriving and attending them.

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 Mwihiaki (2004 : 134). 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.

#### **2.4.3.4 Reflected Meaning**

Leech (1981: 16) states that reflected meaning is the meaning which arises in cases of multiple conceptual meaning, when one sense of a word form in part our response to another sense. It means that it comes from one sense and known as having of many conceptual meaning. 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 sound awesome (Leech 1981: 1).

For example : Yaita si siwa wulu asiwa ba omuso dödöda me’oi faondra  
*Nineties of people here are so happy because we can gather*

The word “nineties” is called as reflected meaning because the word indicates all of people who are gathering. Actually is not indicated 99 people but it presents the meaning of

“much, many, most of, a lot of etc”. based on the context, the speaker shows the word that is not show the something counted but shows something uncounted. This sentence refers to “all of the guest who are gathering in ceremony, wedding, importance event, etc.

The function of reflected meaning is to present the new sense of the word in order to make the utterance more interested to the hearer Nelvia and Friends (2019 : 7)

#### **2.4.3.5 Collocative Meaning**

Collocative meaning consist of the associations of a word acquires on account of the meanings of word which tend to occur in its environment (Leech 1981: 16). Collocation is an umbrella term for the various instances of 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 the utterances which are encoded and decoded as unitary whole of expression. The latter extend from lexical associations to the various types of language saying.

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 Mwihi (2004 : 135).

For example : Ba oi omuso-muso dödö ba wa maondragö amada me'erege dödö ba lala  
*It is a **good happiness** for us to welcome our fathers because has been tired during trip*

The phrase “good happiness” is called collocative meaning because the adjective word “good” presents meaning when it is going together with others meaning such as high quality, pleasant, suitable. For example, “good looking, good idea, good performance, etc” based on the context, the adjective word “good” in the phrase “good happiness” means “pleasant, so proud”.



Therefore, this kind of meaning tends to occur since it is caused by co-occurrence differences in linguistics.

## **2.5 Maena Traditional Dance**

According to Hammerle and friends (2018 : 3) maena dance is one of the traditional dances of Nias, North Sumatra. This dance is sung by a group of people together. The dance is usually performed in wedding ceremonies, rising social status, welcoming guests and etc.

### **2.5.1 The Meaning of Maena**

Maena is a type of folk song accompanied by dance. At first the maena was danced by the princesses, while for the male kaun is another type of music namely Folaya. Now maena has evolved from dances not only for women but also for men. Maena can also be combined with the Folaya dance.

### **2.5.2 The Characteristics of Maena**

In the Javanese pelog song, do not use notes 2 (re) and 6 (la) or slendro without notes 4 (fa) and 7 (si) or in the Hakka song, Teociu (Chinese) there is a foreign tone that cannot be used, namely note 4 (fa) and many more, such as Batak style, Flores etc Hammerle and friends (2018 : 1).

Likewise Nias style maena has a tone that cannot be "used" and also has characteristics including:

1. Maena nias consists of measures 2/4, 3/4, 4/4, 6/8.

2. Maena usually uses Pentatonic scales (arrangement of scales consisting of five tones), namely: 1 2 3 4 5.
3. There are also other types of Nias maena scales, Heptatonic (seven-tone arrangement), namely: 1 2 3 4 5 6 7.
4. Maena nias are usually sung and danced by two groups:
  - a) Women's groups, and
  - b) Men's group.
5. The form of Maena Nias consists of:
  - a) Core / refren - solo - core / refrain
  - b) Solo - kor / refren - solo - kor / refren
6. The rhythm of the maena Nias songs usually uses melodic and rhythmic rhythms. Melodic rhythm is called female and rhythmic is called male rhythm.
7. Nias maena songs use:
  - a) Ligatura at least at the end of the note, and
  - b) There are many triols.
8. Nias original maena (formerly) leg movements were only shifted in three directions (triangles) and now there are also maena whose foot movements are shifted in four directions (rectangles).
9. Sung and danced eagerly by many people.

### **2.5.3 Maena As The Life Structure of Nias People**

#### **2.5.3.1 Maena Dance: What and How?**

Maena dance is a traditional dance originating from Nias Island, North Sumatra. This dance includes the type of dance that is done together or in bulk. Typically, this maena dance is often performed at various events: the reception of honored guests, weddings, and various other cultural ceremonies of Nias community.

There is an experience that maena are always associated with *bawi* (pig). The statement that has been heard is "there is no pig, then there is no maena". This statement can be understood in the past in the Nias community. Families who want to hold a maena, both guests (*tome*) and host (*sowato*), must give awards to the participants of the maena (*sifamaena* or *solau maena*) in the form of pigs, cigarettes, vigour wine and *tuo nifaro* (nias traditional wine). Gifts can certainly be replaced today. Even if the show, this gift is replaced with certificates or coaching money. All of this can be called in the language of nias "wrong ma boli wa'erege dodo" (reciprocate). The term must be understood objectively. Maena participants are not paid but are valued.

### **2.5.3.2 Maena Dance: When Will It Begin?**

Maena dance is believed to have existed since most of the people of Nias, maena still exist up to now because they have been passed down by the men to the next generation.

Interesting things have been mentioned by P. Johannes, that H. Sunderman entered the word maena in the Nias-German language dictionary in 1905. In other words, maena existed more than 100 years ago. This historical reality reveals a matter: the art side of Nias music has been around for a long time. It could be, the maena they created at that time was not as good as the maena pattern that exists today. However, it has become a forerunner for artists to continue and develop the independence and beauty of songs and movements in maena.

### **2.5.3.3 The Function of Maena Dance**

In general, maena dance is performed as an entertainment dance. However, this dance becomes a means of changing purpose, both as a host and a guest at an event. So it is not surprising, if in the maena revealed greeting, respect, praise, an explanation of the existence of the family as well as an explanation of the purpose of an ongoing event,

Nias tribal people specifically interpret this dance. One of them is the meaning of unity and togetherness. The meaning is very implied when they dance and together with joy. The more people who follow, the more warm and lively the atmosphere will be. In maena, the grade / economy level (dadaoma) does not apply. Everyone has the right to participate in this dance: he silumana ba he sikayo; he sohalowo ba gedo / he goi sohalowo ba dano 9 whether poor or rich; whether office employees or farmers). So it is correct to say that maena is a strand of Nias life without exception. It could also be said that maena is a folk dance that shows friendship, joy, togetherness and unity.

The liveliness of the members in maena brings new food to maena. This dance has become a sport for some people, this meaning manifests in the understanding of those who rarely exercise (some city people and office workers). This understanding was also raised by those who did not understand maena well (people other than Nias people and even Nias people themselves). This meaning is very apparent when they invite others: ine fa maena e. boi odadao mano. He ha moi baero mboboida (let's play. Don't just sit. Let our sweat break out). Of course, aha mini is not too distorted. However, the main meaning of maena as a manifestation (form) of joy and unity / togetherness should not be forgotten.

### **2.5.4. The Practical Things in Maena Dance**

### **2.5.3.1 The Process of Maena Dance**

Maena dance can be followed by men and women. The number of dancers in maena is usually not determined, so it can be followed by anyone. It is OK, if an institution holds a maena competition with participant restrictions. That certainly matches the consideration of the place and assessment criteria.

In the performance, the maaya usually starts with fanguhugo (screaming) by a man (young or old). This role is referred to as (sanguhugo (who is shouting)).

### **2.5.4.2 Means Escort Maena**

Basically, maena dance is only accompanied by songs or poems sung by the famaena. They are very good at uniforming their movements with tempi from the song tola maena, even though they haven't learned music. For them, experience is the best teacher (experience is the best teacher) and practice makes perfect (practice makes perfect). Because some Nias people are experts at creating and playing Nias traditional music instruments, they accompany the maena with the alt-alta music. This activity is very obvious in cultural performances.

Criticism needs to be expressed before the maena disappears or loses its originality, maena is destitute because of the presence of keyboards (organs and the like) and the interest of most young people with contemporary songs and dance. It is possible that some Nias people have not realized that maena is a valuable heirloom. Many foreign and foreign people want to know about maena.

## **2.6 Previous Research**

The researcher uses the study form the previous researcher related to associative meaning.

Deni Kurniawan Harefa (2017) researched associative meaning in *Hendi-hendi of Giving Afo in Nias Wedding Ceremony*. This research focuses on finding out the types of associative maning based on Leech's theory and applying descriptive qualitative method. As the result, it is stated that there are some types of associative meaning in *Hendi-hendi of Giving Afo in Nias Wedding Ceremony*, those are : connotative meaning, social meaning, affective meaning, reflected meaning and collocative meaning. It is stated that the most dominantly of using associative meaning was connotative meaning.

Another researcher Catharina Sumianty Tampubolon, 2017 on her thesis researched and analized the textual poems of Maena which are often sung in the cultural wedding "*Ori Laraga*" in Gunungsitoli. The result of her thesis stated that Maena dance is a form of entertainment in the ceremonies conduced at Gunungsitoli. That's what makes all people can come together and become familiar among one of the family with other families regardless of background and social status of the people who follow it. Maena dance does not be a necessity that in the absence of people of maena the ceremony can not take place, only without the dancing meaena there seems to be something missing from the ceremonial meaning.

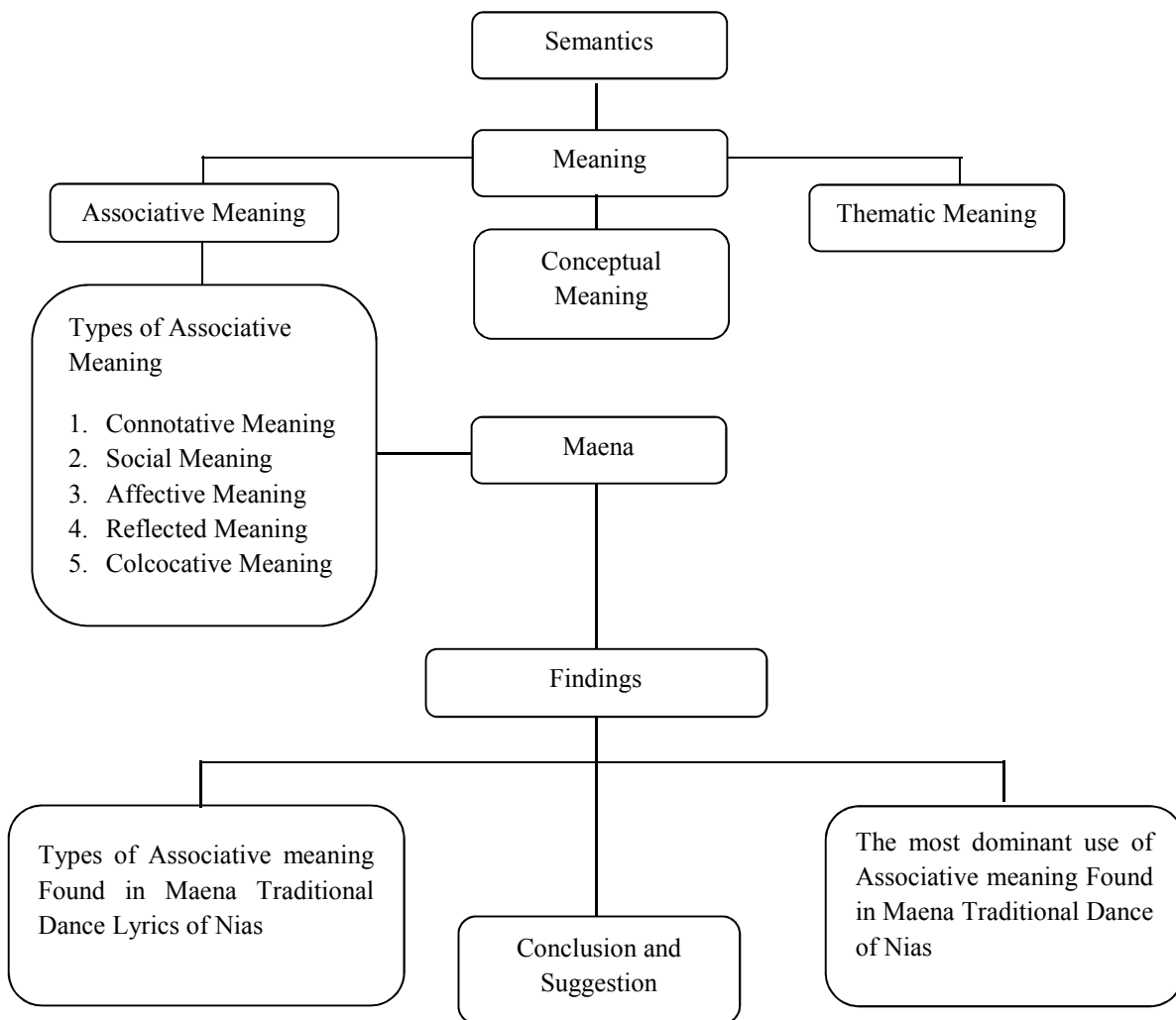
## **2.7 Conceptual Framework**

This research will analyze the meaning, particularly associative meaning of Maena Tradional Songs Lyrics of Nias. This study will be analized by using Leech's theory.

Maena Traditional Dance is Nias traditional that express the lyrics with full of value and meaning. This tradion presents the meaning of happiness, poliness, togetherness and usually use when welcoming guest, wedding ceremony, rising social status etc.

Thus, this research will be analyzed the types of associative meaning, they are :  
 connotative meaning, social meaning, affective meaning, reflected meaning and collocative  
 meaning.

**Figure 2.2**



## **CHAPTER III**

### **RESEARCH METHOD**

#### **3.1 Research Design**

This research is a descriptive research because only focuses on the description, culture, and tradition context of Maena Songs Lyrics of Nias. This research is a synchronic research because the goal of descriptive research is to describe a phenomenon and its characteristics. This research is more concerned with what rather than how or why something has happened Nassaji (2015 : 2).

This research are sentences and utterances that has already transcribed in associative meaning. This research is based on and using Geoffrey Leech's theory of associative meaning, they are connotative meaning, social meaning, affective meaning, reflected meaning and collocative meaning.

#### **3.2 The Source of Data**



The source of data is the video transcript of Maena Songs Lyrics of Nias. This data are taken You Tube that consist of 10 videos of Maena Traditional Songs. In this data are consist of the words, phrases, and sentences that are included in Maena Traditional Songs.

### **3.3 The Technique of Collecting Data**

This research will use the documentation as the technique of collecting data. The steps of collecting data are as follows :

1. Take the videos of Maena Songs from You Tube.
2. Transcribing the Maena Songs Lyrics of Nias into the paper.
3. Translating all the Lyrics into English.

### **3.4 The Technique of Analyzing Data**

In this research, the data analyzed by following out the steps as follows :

1. Identifying the types of Maena Songs Lyrics of Nias.
2. Interviewing the heads of custom in Nias about Maena Songs Lyrics of Nias.
3. Classifying the Maena Songs Lyrics of Nias sentences based on the five types of associative meaning, they are connotative meaning, stylistic meaning, affecting meaning, reflecting meaning and collocative meaning.
4. Elaborating the finding of associative meaning found in Maena Songs Lyrics of Nias.
5. Making the conclusion of the research.