

CHAPTER IV

RESULTS AND DISCUSSION

4.1 Research Results

This study aims to reveal the reality of the younger generation's understanding of proverbs (*amaedola*) in the context of traditional Nias weddings in Dahadanö Gawu-Gawu village. Based on the results of in-depth interviews conducted by the researcher to a number of young people in the village, it was found that most of them do not understand the meaning of proverbs that are often spoken by traditional leaders in various stages of the wedding ceremony. They consider that the proverbs are boring and irrelevant to their lives, especially because their meaning has never been explained openly or in the context of formal education. This is a concern in itself because proverb is an important part of Nias cultural heritage which is full of life values, wisdom, and moral teachings. The ignorance of the younger generation towards proverb shows the distance between cultural heritage and the owner of the culture itself. The traditional leaders who say proverb, in its implementation, only dialogue with fellow leaders or main interlocutors, while other attendees, especially young people, only become passive listeners, without a deep understanding of the meaning conveyed.

According to the youth, these proverbs are only considered as mere formalities in the ceremony, so they do not attract their attention. In fact, if explored further, proverbs has a depth of meaning that is relevant to shaping character and understanding of social values, responsibility, and honor in society. Unfortunately, there is no learning media or curriculum that specifically introduces Nias culture, including proverbs, to the younger generation from an early age. To answer this problem, the researcher tried to explore the semantic meaning of each proverb spoken in the traditional Nias wedding process in Dahadanö Gawu-Gawu village. This approach is done so that the hidden meaning in each proverb can be revealed contextually, so that the younger generation can better understand the cultural values contained therein easily and interestingly.

The researchers interviewed three traditional figures and cultural activists from the local village, namely Ama Wance Harefa, Ama Arkan Harefa, and Ina Gawati Harefa. From the interviews, detailed information was obtained regarding the structure of the Nias traditional wedding ceremony, which consists of ten main stages. In each stage, a meeting takes place between the families of the groom and the bride. This meeting is not only an administrative formality, but also a space for negotiation and exchange of values through proverbs. The proverbs used are not only a means of communication, but also a medium for conveying the philosophy of life of the Nias people. This is the main reason why proverb is used to convey messages in a subtle, meaningful way, and touching on social and spiritual values.

From the three interviewees, there are some differences in answers although the objectives remain the same. This is due to differences in experience, education and age. The first interviewee (A.Wance Harefa) is one of the traditional leaders who in terms of experience have often spoken at weddings. The researcher got information related to the stages of marriage and most of the proverbs related to it, as well as their meanings. The second informant (A. Arkan Harefa) is also one of the traditional leaders as well as a teacher. From him, the researcher got information related to proverbs that had not been obtained from the first informant, so it became an addition. Furthermore, the third resource person (I. Gawati Harefa) is one of the female cultural activists/customary figures who is older than the two previous resource persons. From her, researchers obtained information related to the meanings and deep meanings that exist in Nias proverbs that are often spoken at traditional weddings.

From the results of interview, it was found that there were around forty proverbs used throughout the entire wedding procession. These proverbs are evenly distributed across the various stages. Most of the proverbs contain messages about family honor, loyalty, responsibility, and the importance of maintaining relationships between families. The researchers then analyzed these proverbs semantically, based on leech's seven types of meaning. From

the explanation of the meaning of proverbs conducted by researchers, it was found that the younger generation began to show interest when they learned that proverbs that were initially considered boring actually contain relevant meanings in everyday life. For example, values about responsibility as a husband, wife, or as a family member become very important in their lives.

Another interesting finding is that the traditional leaders themselves are aware of the generation gap in understanding culture. They admit that the language used in proverbs is indeed classical and difficult for today's young generation to understand. Therefore, they welcome the efforts of researchers to explain and translate the meaning of proverbs into simpler language without eliminating their cultural values. Based on the results of this study, it can be concluded that the lack of understanding of proverbs by the younger generation is not due to a dislike of culture, but rather because there is no bridge connecting the inherited cultural forms with the context of their lives today. Therefore, exploring the meaning of proverbs is an important first step in opening up a more inclusive and interactive space for discussion and learning of local culture.

4.2 Discussion

4.2.1 What are the Proverbs in Traditional Nias Wedding and their Relationship with Semantics?

4.2.1.1 The Stages of a Traditional Nias Wedding in Dahadanö Gawu-Gawu Village and its Proverbs

A traditional Nias wedding in Dahadanö Gawu-Gawu Village has ten stages. Each stage has a very important meaning and must be done. In each of these events there is always a meeting between the two families of the male and female parties. During the meeting, both parties will discuss matters relating to the course of the wedding. The submission of these matters is done openly, but some are conveyed through expressions or proverbs. The following is an explanation of the ten stages and the proverbs that appear in the conversation between the two parties.

1) Bridal initiation (*famaigi niha*)

Famaigi niha is the initial stage in the traditional matchmaking process undertaken by a man when he starts looking for a potential life partner. This process is not just about randomly looking for a partner, but rather a search that is accompanied by serious intentions and polite approaches. Men will usually observe or find out about women who are considered suitable, both in terms of personality, family background, and compatibility of cultural and traditional values. In this process, men ask for help from their relatives and family to provide advice or introduce potential women. After finding a suitable woman, the man and his family will visit or pay a visit to the woman's house. This is not just an ordinary visit, but part of the customary procedures that show goodwill and seriousness on the part of the man. During this visit, there is usually no direct talk of big things like marriage, but rather an introduction between families and building initial harmonious relationships. The presence of the family in this process shows that the search for a partner is not just a personal matter, but also involves the involvement and blessing of the family.

If the visit is well received by the woman and her family, the relationship will continue to the next stage of the matchmaking process. However, if the woman feels unsuitable or uninterested, the process will not continue. This rejection is considered normal and is accepted gracefully by the male party. After that, the man can continue to search for other women who may be more suitable. This *famaigi niha* stage is an important foundation in maintaining the honor and continuity of custom in the process of forming a household. Here are some proverbs related to the implementation of the *famaigi niha* stage.

- Ide-ide ndraono uso dödö, na no ebua ndraono langu dödö, ebua-bua nono alawe ba lele-leletö, ebua-bua nono matua ba lifi-lifitö
- Hulö kore-kore dötöhua sitou ba mbewe gana'ua
- Gawöni si lö mutandra, gafoa si lö wohu töla

2) Engagement (*fame laeduru*/fohu-fohu mbagi lagaene ma mbala-mbala li zihede)

Fame laeduru is the engagement stage in the arranged marriage tradition, which is carried out after the female party gives a positive response to the first visit (*famaigi niha*) from the male party. This stage is an important moment in establishing a more serious relationship between the two families. The man will come back to the woman's house, this time with his family and symbolic paraphernalia such as an engagement ring. This visit is no longer of an exploratory nature, but rather shows a more official intention to propose to the woman as a future wife. The *fame laeduru* event is usually only attended by the nuclear family and close relatives of both parties. This meeting serves as a form of inauguration of the initial bond between the man and woman who will marry.

In addition to handing over the ring as a symbol of engagement, at this stage there is often an initial discussion about the wedding plans, including the timing, the readiness of both families, and the customary procedures that will be followed. This creates a family atmosphere and is an important space for communication so that both parties can harmonize their perceptions and expectations. Besides being a symbol of commitment, *fame laeduru* also reflects respect for the cultural values and customs upheld by the community. The seriousness of the male party is not only shown through the symbol of the ring, but also through the presence of the accompanying family, as a form of respect for the female family. This procession becomes a form of social legitimization that the two parties are already in a closer bond towards marriage. Thus, this stage has more meaning than just an engagement, as it binds the two families in a closer and more responsible relationship. Here are some proverbs related to the implementation of the *fame laeduru* stage.

- Na moroi ba dödöu wowengu, na moroi ba dödöu we'e ba mowöi dawa höröu ana ate, ba na tenga moroi ba dödöu wo wengu, ba na tenga moroi ba dödöu we'e, ba mowöi dawa höröu so gitö gae

- Ha kore-kore dötöhua si tou ba namö gana'ua, ira'u'ra'u yomo mbu
zatua si so barö gosali

3) Pre-wedding session 1 (*manofu li*)

Manofu li is one of the important stages that are internal and exclusive, involving only the two extended families of the bride and groom. Literally, *manofu li* means “asking for words or sounds”, which in the traditional context means asking or discussing the burden of marriage costs that must be borne by the male party. This is the official moment for the male family to find out the exact amount and form of *böwö* or dowry requested by the female party, as well as other customary burdens that come with it. Although not organized in a festive manner, *manofu li* is a crucial process as it forms the basis of the agreement before the marriage proceeds to the next stage. After the male party hands over the agreed dowry, the *manofu li* ceremony is held again as a form of request for blessing and recognition from the female family. At this stage, the male family or their representative will traditionally request that the female party declare that the dowry has been received and the marriage approved. This declaration is symbolically important as it implies acceptance of the groom as a new member of the woman's extended family. Thus, *manofu li* is also a form of social validation from the women's side of the groom's presence as a customary husband-to-be.

More than just a discussion of costs and customary formalities, *manofu li* reflects the values of kinship and harmony between families in Nias society. Its main purpose is to ensure that all customary processes have been agreed upon and that no party feels aggrieved. The procession serves as an emotional and social bond between two families, signifying that kinship relations have been established and must be maintained. With the completion of *manofu li*, the marriage can proceed smoothly to the other stages of the public ceremony, with the hope that the couple's household relationship will be blessed and harmonious, and fully supported by both extended families. Here are some proverbs related to the implementation of the *manofu li* stage.

- Si no amaedola wönö si so ba dalu nowi, si no lalau ba hinölu ba lö mangawuli bakha ba dalu nowi
- Lemate nina ba nono, ba mate nina ba ga'a
- Nifanaba mbulu wakhe ndrawa, ni wuru-wurugö
- Aramba Luomewöna aramba Luoholi, laholehole wamözi, fategaölögaölö li

4) Pre-wedding session 2 (fanunu manu/la'olembai yawa ziraha soköli-köli)

Fanunu manu is one of the important stages carried out before the main wedding party. The event is held at the bride's house and is attended by the extended family and invited guests. The atmosphere in *fanunu manu* is usually full of traditional nuances, kinship, and joy. This moment is also a sign that all previous customary processes such as giving *böwö* (dowry), *manofu li* (request for blessing), and various agreements between the two parties have been completed and accepted together. *Fanunu manu* is not only the closing ceremony of the customary process, but also a symbol of the female family's readiness to release their daughter into marriage. In practice, this event can be accompanied by a banquet, traditional art performances, and remarks from traditional leaders or the head of the family. In addition, it is an opportunity for the female family to show final respect to their daughter before being officially handed over to the groom's family. For the people of Nias, this moment is very sacred as it strengthens the social and cultural ties between two extended families.

The *fanunu manu* event has a very high social value as it is an open forum to show the unity and collective consent of both parties. After this event, there are usually no more customary processes that need to be carried out before the official wedding ceremony takes place. Therefore, *fanunu manu* is often considered a form of initial celebration as well as an affirmation that all customary matters have been resolved. Through this event, Nias people demonstrate the importance of settling everything customarily and collectively as a form of respect for

ancestral traditions and for the smooth running of marriage and domestic life going forward. Here are some proverbs related to the implementation of the *fanunu manu* stage.

- Ha lumö zulu ba mbaewa, ha lumö ho'ae ba wolaya
- Hana na ebua zusua, hana na ebua noyo, so zu'a su'a sinagaewa, so zu'a su'a sinandro
- Sonowi ba na'ai, nasökhi atö lai, ba tafadoro tafandrai, nalö sökhi atö lai tatema tabato sibai
- Undru ita ba la'izu, ta faoma ta balugö mbua nawöda
- To'ese-ese mburuti tedou-dou wa'asökhi, to'ese'ese da'unga tedou-dou wa'ogaena
- Tenga kawa'i kawa'o, samaoso sino ahono, sondrudugö bakha ia si no aro
- Hulö latebu dambu, lö mangandrauli
- Lö awai mbewewö si lö mudohu-dohugö, lö aetu huhuo na lö muhuohuo'ö
- Si no amaedola wönö ba dalu nowi, si no mulau ba hinölu ba lö sa'ae ifuli ia ba dalu nowi
- Na mi'ila la'a-la'a wiga sabölö sökhi, ba na mirongo li wofo samala-malala li nia, ba na sawuwu ami ba nidou manu gana'a mi. Ba na ma'ila göi la'a-la'a wiga sabölö sökhi, ba na marongo li wofo samala-malala li nia, ba na sawuwu ndra'aga ba ma fabali gana'a mi
- Hulö malu dahönagö, sambua ihalö ba isaetagö, hulö malu daföfögö, sambua ihalö ba iföfögö
- Hulö zikhö wöra nafalukha hulö lawoha na faondra mboto, oi zara fa'ago bo'ö oi zara lafatutu gangango

5) Pre-wedding session 3 (famalua li/femanga bawi nisila hulu)

Femanga bawi nisila hulu is one of the most meaningful traditional rituals in a traditional Nias wedding. Literally, the term means “eating a pig whose backbone has been halved”. In practice, a pig is slaughtered, and then its body is split symmetrically from the backbone to form two

equal parts. One part is given to the groom's family and the other to the bride's family. This procession is not just a ceremonial meal, but contains important symbolizations of justice, unity, and the equal sharing of responsibilities between the two parties. The ritual is reminiscent of the sacred and noble covenant that binds the two extended families in a marriage agreement. By splitting the pig into two equal parts, the extended families of both parties indirectly declare that they agree to coexist as one extended family, with neither party feeling superior or inferior. This division also shows that marriage not only unites two individuals, but also two family communities that must support and respect each other. This process is carried out solemnly and with full respect for customary and ancestral values.

In addition to its symbolic value, *femanga bawi nisila hulu* also strengthens social relations through moments of togetherness in eating together. It is a form of gratitude and a small party for the success of reaching a customary agreement. In the context of Nias society, sharing food especially pork, which is considered a luxury and important food in custom - is the highest form of respect for guests and family. This ritual therefore strengthens social bonds as well as being a sign that the marriage has been legalized and celebrated not only by the married couple, but by the entire community involved.

- Sara yawa mbelu sara tou laosi, ta'osamuzaigo wamozi enao mate maniri-niri

6) Pre-wedding session 5 (fotu/fame'e nono nihalö, famözi aramba)

There are two unique stages that contain strong emotional and symbolic meaning: *fotu/fame'e* and *famözi aramba*. *Fame'e*, which literally means “to make cry”, is a procession aimed at the bride-to-be ahead of her wedding day. During this event, the family, especially parents and close relatives, give emotional advice, counsel and pastoral care. The words are usually meaningful, heartfelt, and often contain stories of life, hopes, and responsibilities as a wife. For this reason, it is

not uncommon for the bride-to-be to cry as a form of emotional outpouring and awareness of the big changes in her life.

Famözi aramba, which means “hitting the gong”, is a procession of official announcements to the community that a wedding will soon be held in a family. In this tradition, traditional musical instruments such as gongs or other sounding instruments are struck to alert the entire village. These sounds are not only a form of announcement, but also a symbol of excitement and an indirect invitation to the community to come witness and celebrate the upcoming traditional feast. This procession marks the beginning of the festive and sacred atmosphere of the party, and is usually carried out in the homes of the bride and groom alternately or simultaneously.

Both processions have important functions in the social and cultural context of Nias society. *Fotu/fame'e* reinforces family values and instills moral values in the bride, while *famözi aramba* connects a personal event to be part of a collective celebration within the community. As such, these two rituals demonstrate that marriage in Nias custom is not only about the union of two individuals, but also about social transition, new responsibilities, and community involvement in maintaining the continuity of tradition and social harmony. Here are some proverbs related to the implementation of the *fotu/fame'e nono nihalö*, *famözi aramba* stage.

- Na sökhi wowanua na sökhi warange, söfu zita ndramatua söfu haria ndra'alawe, na lö sökhi wowanua na lö sökhi warange, fa'u-fa'u ndramatua tödö gae ndra'alawe
- Ihulö luo sabölö fangahalö, ba tebai ihulö nora
- Akha lö omuhua asala lö aböu
- Böi aekhugö luo bawönu
- Böi badu nidanö bawehasu-hasu
- Böi ta'agö guti yomo ba nomo, ta'agö bana, ta'agö falölöwa
- Akha lösumange akha löböwö, nasokhi li no'alösö fehede hulö nidanö

- Amuata nifaigi ba bua-bua nitöngöni
- Böi fate'e nalö asu böi fasikhö-sikhö nalö mao, iwai khönia satua ba dalinga mbatö mangai tödö zimöi yomo

7) Pre-wedding session 6 (folau bawi walöwa)

Folau bawi, which literally means “bringing a pig”, is one of the most important processions in the Nias wedding tradition. This ritual is performed by the groom's family by bringing two large pigs each usually weighing around 100 kilograms to the bride's family home. This event is not just a symbolic activity, but also reflects the responsibility and contribution of the male party in supporting the wedding party that will take place. The pigs will later be used as part of the feast, as well as being an important element in the traditional banquet attended by extended family and invited guests. *Folau bawi* is usually held in the afternoon before the wedding day. The atmosphere of this procession is quite festive but still sacred, as it shows the initial moment of togetherness between the two families before the big event. The pig that is brought also symbolizes prosperity and respect for the woman's family, and shows that the man is ready to fulfill the customary obligations wholeheartedly.

In some communities, this event may even be accompanied by dances, traditional songs, or other traditional symbols as a form of respect for ancestors and local culture. More than just a matter of party logistics, *Folau bawi* has a deep social meaning. It demonstrates the cooperation and spirit of gotong royong in Nias society, where extended families participate in carrying and delivering the pig. Through this ritual, people not only celebrate the union of two individuals, but also build and strengthen relationships between families and communities. The presence of the pig in this tradition also emphasizes the importance of customary values in every aspect of Nias life, including marriage, which is considered a sacred and meaningful event. Here are some proverbs related to the implementation of the *folau bawi* stage.

- Afeto harinake, afoe dawö mbawi, hadia sibai mbörö zami, ha si sambua taromali
- Akha ise-ise na sita, ba mbawa so zöfu, hadia na no ebua na tongo, furi so zöfu
- Kauko ba hili ta'uli ba ndraso, faolo ndra'ugö ba ufaolo göi ndra'o, ena'ö a'ozu ita fao-fao
- Hulö tohare zilaluo zitölu hulö tohare zilaluo zino, oi humaga narö gosali oi humaga narö ledawa, oi humaga mbulu golayama oi humaga mbulu zebolo, oi humaga nono wobanua oi humaga nono gubalo

8) Customary wedding party (falöwa)

Falöwa, which literally means “feast”, is the culmination and grandest part of a traditional Nias wedding ceremony. This event marks the official union of the bride and groom in the eyes of their family and community. The *falöwa* serves not only as a celebration but also as a symbol of social recognition and honor. It reflects the wealth, hospitality and social status of the families involved, often requiring months or even years of preparation due to the scale and cultural importance of the event.

During *falöwa*, extended family, relatives and community members gather to witness and celebrate the wedding. The event includes traditional music, dancing, speeches and the serving of specialty foods that have symbolic meaning in Nias culture. It also provides a space for the exchange of advice, blessings and cultural values between generations. As well as being a festive event, *falöwa* strengthens family ties, reinforces community solidarity and showcases the rich cultural heritage of the Nias people.

Here are some proverbs related to the implementation of the *falöwa* stage.

- Sofanö ba gawu-sofanö baene, tafaoma tafabalu lahe
- Mana na zalawa, mana na gere, fakaole atö li na humede

- Öda mbulu geu gölia, öda mbulu geu danö, öda ziso öda zilö'ö, öda bakha ia wahasara dodo
- Faondra zi dombua banua faondra zi dombua salawa, me so khöra gohia dodo me so khöra khamötö dodo, ba wamakhai tanömö zisökhi ba wamakhai tanömö zi'öna'öna
- Heha amoela dotoa heha amoela nakhe, nano labe ba zonekhe ba'ibali'ö afore, ba'ibali'ö lauru fakhe
- Hulö zani'o tugala, anau zazizi moroi ba zitetaru
- Löduhu tasou wakhe zowatö
- Andrö alua gowasa andrö alua dome meno ha sara dödöra ndramatua-ndra'alawe.

9) Post wedding session 1 (fame'e gö nono nihalö)

Fame'e gö, which literally means “to give food,” is one of the closing stages in the Nias wedding tradition. This tradition is carried out a few days after the wedding, when the bride's family visits their daughter who is now officially a wife and lives with her husband's family. Although seemingly simple, *fame'e gö* has a very deep meaning as a symbol of affection, attention, and a form of parental concern for their daughter's new life. During this visit, the woman's family brings various types of food as a sign that they still care and want to ensure that their daughter is in good condition and happy in her new home. The food brought can be produce, traditional preparations, or specialties that have emotional value to the bride. Although there are no fixed rules regarding the amount or type of food, it shows that even though the child is married, the inner connection between parents and children remains strong and unbroken by the bond of marriage.

Socially and culturally, *fame'e gö* also reflects the value of kinship and continuity of relationships between two extended families. This visit becomes a gathering event that strengthens the kinship between the woman's family and the man's family. This tradition is also a form of prayer and hope that the newly formed household can run harmoniously, be blessed, and kept away from problems. Thus, *fame'e gö* is not just

about giving food, but also implies love, blessing and moral support from the bride's family to her son and his new family.

10) Post wedding session 2 (*femanga gahe/famuli nukha*)

Femanga gahe/famuli nukha are the last two stages of a traditional Nias wedding that carry symbolic and emotional meaning, marking the official conclusion of the entire traditional wedding process. Literally, *famuli nukha* means “returning the clothes,” but what it really means is the visit of the bride and her husband to the home of the woman's family after the wedding party is over. During this visit, the bride picks up her clothes or personal belongings that were left behind at her parents' house. But more than just retrieving items, this visit is also a form of respect for the parents and extended family, and marks a symbolic farewell between the daughter and her home of origin. The husband's presence in the *famuli nukha* procession also confirms the woman's new status as a wife who now lives with her husband, while introducing her to her new role in the family's social order. In some cases, this moment is accompanied by an atmosphere of emotion, because it is an emotional separation between parents and daughters who are now fully 'handed over' to their husband's family. However, the atmosphere is still warm and full of familial meaning, as marriage is not seen as a break in relations, but rather as a bond that expands and strengthens the relationship between two families.

Meanwhile, *femanga gahe*, which literally means “eating pig's feet,” is a special procession meant for the bride. She eats the leg of the pig that was slaughtered during the wedding feast and has been stored beforehand. This act is not only symbolic, but also has a strong cultural significance: the bride takes part of the past feast as a form of remembrance and acceptance of the whole process. It also symbolizes that she is no longer just a guest at the party, but an official part of her husband's extended family. The *femanga gahe* is the final marker in the entire traditional Nias wedding cycle, bringing the procession to a meaningful close and strengthening family ties.

4.2.1.2 Analysis of Proverbs based on Leech's Seven Types of Meaning

According to Leech's 1981 in Zdravkovic 2018 there are 7 types of meaning, which can be used to analyze the semantic meaning contained in proverbs found in traditional Nias weddings in Dahadano Gawu-Gawu Village. There are also the indicators of each type of meaning can be used to help analyze each proverb and determine the type of meaning that corresponds to each proverb.

1. Conceptual or denotative meaning is the core or basic meaning of a word or phrase, which is usually found in a dictionary. It is objective, unaffected by social, cultural, or emotional context, and refers to the real meaning according to direct experience or observable facts.

Indicators:

- Basic or dictionary meaning, the common and neutral meaning of the word.
- Objective, not influenced by feelings or culture.
- Describes real facts, directly observable or logical.

2. Connotative meaning refers to the additional communicative value or emotional associations that a word carries beyond its literal and conceptual meanings. These meanings are shaped by real-world experiences, cultural background, and personal perspectives, so they are subjective and vary among individuals.

Indicators:

- Additional meaning from experience or culture.
- Subjective, different for each person.
- Influenced by feelings, age, or social background.

3. Social meaning in language includes all the social aspects that influence the use of an expression. It relates to the various social groups involved in communication.

Indicators:

- Influenced by social status or community group.
- Indicates formal or informal relationships in language.

- Language changes according to time, place, profession, or lifestyle.

4. Another type of meaning related to social meaning is affective meaning. This meaning indicates the speaker's personal feelings, including attitudes towards the listener or the topic being discussed. Affective meaning can be conveyed directly or indirectly, depending on the context.

Indicators:

- Shows the speaker's personal feelings.
- Can be direct or implied through tone, expression, or situation.
- Depends on the context and relationship with the interlocutor.

5. Reflected meaning occurs when a word has multiple conceptual meanings, and one of the meanings influences how we understand the other meanings.

Indicators:

- Words have more than one meaning, and influence each other.
- The main meaning can be shadowed by other meanings.
- Often occurs in words that are religious, taboo, or symbolic.

6. Collocative meanings are meaning associations that arise because a word is often used together with certain words in a context.

Indicators:

- Meaning arises because it is often used with other words.
- Synonyms can have different meanings because the word pairs are different.
- Depends on language habits.

7. Thematic meaning is related to the way the message is arranged and organized in a sentence.

Indicators:

- Meaning is determined from sentence order and structure.
- The choice of active/passive forms gives different emphasis.
- Differences in order can change focus or intent.

Based on the explanation above, the following is an analysis of proverbs that contain some of these meanings:

The formula used to calculate the percentage of types of meaning by using Walizer's in Yuliani et al. (2023) formula: $P = F/N \times 100\%$

Notes: P = the Percentage

F = the number of occurrences of each type

N = the total number of all occurrences

1) Bridal initiation (famaigi niha)

- Ide-ide ndraono uso dödö, na no ebua ndraono langu dödö, ebua-bua nono alawe ba lele-leletö, ebua-bua nono matua ba lifi-lifitö
Uso dödö means happiness, *langu dödö* means burden of mind, *lele-leletö/lifi-lifitö* means cursing. Describing a real fact that means children as children are always a source of happiness for parents, but when they grow up they become a burden on the mind for parents. There will be many blasphemies, curses for adult women/men who are still unmarried.
- Gawöni si lö mutandra, gafoa si lö wohu töla
Gawöni/gafoa means log. Describes the real fact of a log that has not been marked or the owner is not yet known. In terms of famaigi niha, the log in question is like a girl who is not yet engaged or has not been proposed to (*lö mutandra/lö wohu*) by someone else.

No	Proverbs	Indicator of Meaning	Types of Meaning
1	Ide-ide ndraono uso dödö, na no ebua ndraono langu dödö, ebua-bua nono alawe ba lele-leletö, ebua-bua nono matua ba lifi-lifitö	Describing the real facts: young children are happy, adult children often bring burdensome thoughts to parents.	Denotative
		Has word pairs: <i>uso dödö - langu dödö</i> (happiness - sadness), <i>lele-leletö - lifi-lifitö</i> (cursing - cursing)	Collocative
		The sentence order is arranged in stages: from childhood to adulthood to emphasize the change in one's role from child to adult.	Thematic
		The sentence order is arranged in stages: from childhood to adulthood to	Affective

		emphasize the change in one's role from child to adult.	
		Describing real facts: (<i>gawöni/gafoa</i>) logs that are real	Denotative
2	Gawöni si lö mutandra, gafoa si lö wohu töla	Has additional cultural meaning: <i>gawöni/gafoa</i> is like a girl who is not yet engaged or has not been proposed to Subjective: <i>gawöni/gafoa</i> (log) = girl	Connotative
		Talking about the status of a woman who has not been engaged or betrothed, which shows her social role and status in society.	Social

Table 4.1 Analysis of meaning and classification of proverbs on bridal initiation

Based on the data analysis of the types of meaning in proverbs, it is found that the total number of occurrences is 7. Of these, the meaning that appears most often is the denotative meaning 2 times or 30%. Meanwhile, connotative, social, affective, collocative, and thematic meanings each appear 1 time or 14%. Meanwhile, reflective meaning is not found in this data (0%).

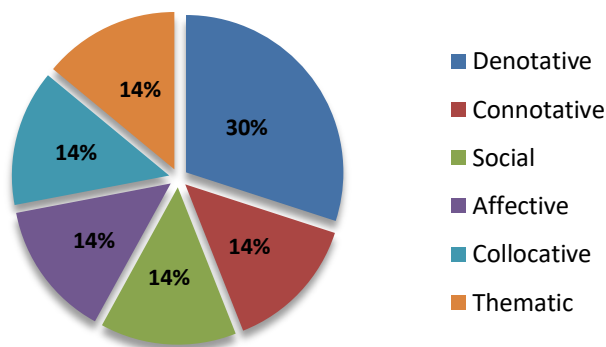


Chart 4.1 Percentage of each type of meaning on bridal initiation

- 2) Engagement (fame laeduru/fohu-fohu mbagi lagaene ma mbala-mbala li zihede)
- Na moroi ba dödöu wowengu, na moroi ba dödöu we'e ba mowöi dawa höröu ana ate, ba na tenga moroi ba dödöu wo wengu, ba na tenga moroi ba dödöu we'e, ba mowöi dawa höröu so gitö gae

Describes a real situation where if we really want something then anything will be done. But if we are just joking then we don't care about anything. In terms of *fame laeduru*, *dawa hörö ana ate* is a figure of speech that is likened to blood because it implies seriousness. Where the proof of that seriousness is the gift of a ring from a man to bind the woman he wants. Meanwhile, *dawa hörö so gitö gae* is a metaphor likened to banana sap because it implies falsity/pretense. Which if the man is not serious then he will not give the ring back to the woman.

- Ha kore-kore dötöhua si tou ba namö gana'ua, ira'u'ra'u yomo mbu zatua si so barö gosali

Describes the real situation of a bird chirping at the edge of a well. But in *fame laeduru*, the chirping bird is like a man and woman talking during the *famaigi niha* stage which was originally just a joke. Until finally heard by the extended family (*ira'u'ra'u yomo mbu zatua si so barö gosali*) and brought them to come back to give a ring.

No	Proverbs	Indicator of Meaning	Types of Meaning
1	Na moroi ba dödöu wowengu, na moroi ba dödöu we'e ba mowöi dawa höröu ana ate, ba na tenga moroi ba dödöu wo wengu, ba na tenga moroi ba dödöu we'e, ba mowöi dawa höröu so gitö gae	Describing real facts: earnestness in getting what we want.	Denotative
		It has additional cultural meanings: <i>dawa hörö so ana ate</i> is serious, <i>dawa hörö so gitö gae</i> is about pretending/not being serious.	Connotative
		Sentence order is staggered: between seriousness and unseriousness	Thematic
		The word "blood" in culture has a religious/symbolic meaning (solemnity, oath, sacrifice).	Reflected
2	Ha kore-kore dötöhua si tou ba namö gana'ua, ira'u'ra'u yomo mbu zatua si so barö gosali	Describing a real fact: a bird that chirps	Denotative
		It has an additional meaning: The chirping bird is not just a real bird, but a symbol of a family	Connotative

	beginning to talk about their children's relationship.	
	Describes the initial process (joking) which then becomes a serious conversation among the extended family. It depicts the transition from informal to formal.	Social

Table 4.2 Analysis of meaning and classification of proverbs on engagement

Based on the data analysis of the types of meaning in proverbs, a total of 7 occurrences of various types of meaning were found. The most frequent types of meaning are denotative and connotative, each 2 times (29%). Meanwhile, social, reflected, and thematic meanings appear once each (14%). The affective and collocative meanings were not found or 0 times (0%) in the analyzed data.

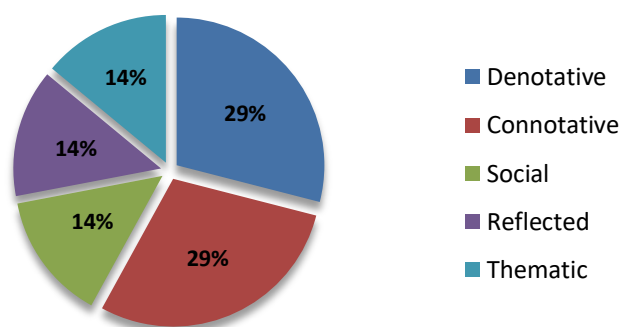


Chart 4.2 Percentage of each type of meaning on engagement

3) Pre-wedding session 1 (manofu li)

- Si no amaedola wönö si so ba dalu nowi, si no lalau ba hinölu ba lö mangawuli bakha ba dalu nowi

Describing the real situation of garbage (*wönö*) in the middle of the garden, when it has been thrown to the edge it will not be able to return to the middle of the garden. In terms of *manofu li*, *wönö si so ba dalu nowi* is like an agreement or talking about an honesty that has been determined then paid/delivered (*lalau ba hinölu*) and

cannot go back or cannot be canceled (*lö mangawuli bakha ba dalu nowi*).

- Lemate nina ba nono, ba mate nina ba ga'a

Describing a real situation about a mother who survived when giving birth to a child, but if the placenta that is still in the mother's stomach has not been removed, it can endanger the mother. In terms of *manofu li*, this proverb is a metaphor where *nono* is like a big thing that is done easily at the beginning, while *ga'a* is like a small thing but is located at the end and can be risky if not done. This sentence is uttered by the male *tome* when asking for certainty about the dowry, so that later there are no problems.

- Nifanaba mbulu wakhe ndrawa, ni wuru-wurugö

Describes a real situation about harvesting fast rice (*mbulu wakhe ndrawa/mbulu wakhe saholö*) which is cut at once (*ni wuru-wurugö*). In terms of *manofu li*, *mbulu wakhe ndrawa/mbulu wakhe saholö* is like an honesty that has been agreed upon by both parties, where the *tome* will hand it over at once (*ni wuru-wurugö*).

- Aramba Luomewöna aramba Luoholi, laholehole wamözi, fategaölögaölö li

Menggambarkan situasi nyata tentang *aramba* (gong) yang merupakan salah satu alat music tradisional Nias. Dalam *manofu li*, gong yang dibeleng-beleng (*laholehole wamözi*) supaya suaranya merdu memiliki arti ibarat sebuah perkataan. Yang dimana diucapkan dengan penuh rayuan dan kiasan supaya *böwö* (mahar) yang diminta *sawatö* (*wangandrö böwö*) tidak terlalu mahal.

No	Proverbs	Indicator of Meaning	Types of Meaning
1	Si no amaedola wönö si so ba dalu nowi, si no lalau ba hinölu ba lö mangawuli bakha ba dalu nowi	Describing a real fact: garbage that is in the center of the garden and then thrown away at the edge, will not return to the center again	Denotative
		Has additional cultural meaning: <i>wönö si so ba dalu nowi</i> is like an agreement in the form of	Connotative

		honesty.	
		The main meaning is overshadowed by other meanings: “wönö” (garbage) is literally a useless object, but in this context it is used to describe a completed “customary promise or dowry” that has been paid.	Reflected
		Sentence order is organized in stages: from being thrown aside to being irretrievable.	Thematic
		Expresses assertiveness and an emotional stance on the part of the speaker who does not want the agreement to be reneged upon.	Affective
2	Lemate nina ba nono, ba mate nina ba ga’a	Describing a real fact: if the <i>nono</i> (baby) is born but the <i>ga’a</i> (placenta) is not removed, the mother could be in danger. This is a biological reality.	Denotative
		Has additional cultural meanings: <i>nono</i> is like a big thing, <i>ga’a</i> is like a small thing that is crucial to be resolved such as clarity of dowry in customs	Connotative
		Sentence order is gradual: while the big things (<i>nono</i>) are done, the small things at the end (<i>ga’a</i>) are still important.	Thematic
		Contains worry and caution so that nothing is missed.	Affective
3	Nifanaba mbulu wakhe ndrawa, ni wuru-wurugö	Describing a real fact: the way to harvest rice is husked (<i>niwuru-wurugö</i>).	Denotative
		It has an additional cultural meaning: <i>mbulu wakhe ndrawa</i> is like a dowry that is given all at once.	Connotative
4	Aramba Luomewöna aramba Luoholi, laholehole wamözi, fategaölögaölö li	Describing a real fact: <i>aramba</i> (gong) is a traditional Nias musical instrument	Denotative
		It has an additional cultural meaning: the finely crafted words like the melodious sound of a gong are a form of communication to persuade that the dowry is	Connotative

	not expensive.
Reflects social practices in Nias society, especially in weddings.	Social
Contains the hope that the negotiation process will run smoothly without tension. The use of beautiful language (<i>laholehole wamözi</i>) shows respect and care in conveying intentions.	Affective

Table 4.3 Analysis of meaning and classification of proverbs on pre-wedding session 1

Based on the analysis, there are a total of 15 occurrences of types of meaning in proverbs at traditional wedding ceremonies of Nias people. The most frequently occurring types of meaning are denotative meaning and connotative meaning, each 4 times or 27% of the total. Furthermore, affective meaning appears 3 times (20%), followed by thematic meaning 2 times (12%). Social meaning and reflected meaning each appeared once (7%), while collocative meaning was not found in the data (0%).

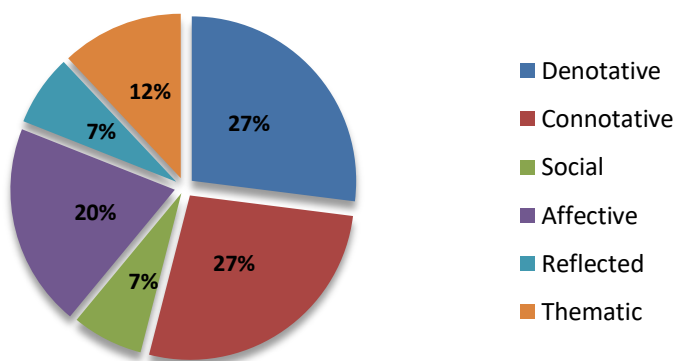


Chart 4.3 Percentage of each type of meaning on pre-wedding session 1

4) Pre-wedding session 2 (*fanunu manu/la'olembai yawa ziraha soköli-köli*)

- Ha lumö zulu ba mbaewa, ha lumö ho'ae ba wolaya

It depicts the real-life situation of an eel that can still swim even if it only sees the shadow of a torch. And people who keep dancing even when the speaker's voice (*ho'ae*) is faint. This proverb means that even though the explanation given is only a little, it can be

quickly understood by the listener and can even be done. This means that what is done is already known beforehand.

- Hana na ebua zusua, hana na ebua noyo, so zu'a su'a sinagaewa, so zu'a su'a sinandro

Describes the real situation of a large *zusua* and *noyo* river, but even so there are still river boundaries. In *fanunu manu*, no matter how big the dish/*sumange* is, there is still a division of each according to what has been determined. This means that it is not given to just one person, all will be divided accordingly.

- Sonowi ba na'ai, nasökhi atö lai, ba tafadoro tafandrai, nalö sökhi atö lai tatema tabato sibai

Na'ai is the name of a place for gardening. It describes the real situation when a farmer works in the field, if the results of the garden are good, he will continue working on it. Conversely, if the results of the garden are not good, it will be stopped working on it. In this case, a farmer who works (*sonowi ba na'ai*) is like a man who comes to a woman's house, which when he is accepted (*nasökhi atö lai*) is certainly good news. And it can motivate others in the village to also come to the place (*tafadoro tafandrai*). Conversely, if not accepted (*nalö sökhi atö lai*) then it becomes a consideration for others in the village not to return to that place again (*tatema tabato sibai*).

- Undru ita ba la'izu, ta faoma ta balugö mbua nawöda

Describing the real situation of pumpkin and cucumber plants which when planted side by side, the leaves cover each other's fruit. In *fanunu manu*, this proverb is a metaphor where in the implementation of the event of course there are weaknesses that arise. However, both parties work together to cover the weaknesses for the success of the event.

- To'ese-ese mburuti tedou-dou wa'asökhi, to'ese'ese da'una tedou-dou wa'ogaena

Describing a real situation about *mburuti* and *da'una* plants (a type of fern plant) where the plants are getting prettier and better as they grow. Likewise, in this event, stage by stage is passed slowly but surely to realize good things.

- Tenga kawa'i kawa'o, samaoso sino ahono, sondrudugö bakha ia si no aro

It is a metaphor that contains a message to maintain harmony, not to be a source of problems but to be a unifier in order to run the event smoothly.

- Hulö latebu dambu, lö mangandrauli

Describes a real situation when throwing dirt that certainly does not bounce. In *fanunu manu*, when the *tome* brings *sumange*, it is accepted by the *sowatö* even though there is no reply back from them.

- Lö awai mbewewö si lö mudohu-dohugö, lö aetu huhuo na lö muhuohuo'ö

Describing a real situation about a craft such as making a mat (*mbewewö*) that will not be completed if it is not connected. Likewise, a conversation will not get a decision if it is not discussed. This also happens in an event, where anything must always be discussed to get the right decision.

- Na mi'ila la'a-la'a wiga sabölö sökhi, ba na mirongo li wofo samala-malala li nia, ba na sawuwu ami ba nidou manu gana'a mi. Ba na ma'ila göi la'a-la'a wiga sabölö sökhi, ba na marongo li wofo samala-malala li nia, ba na sawuwu ndra'aga ba ma fabali gana'a mi

Describes the real situation of an agreement between one party and another. When it comes to *fanunu manu*, it becomes a sign of seriousness that must be determined. In this case, if the male party suddenly withdraws then the dowry they have given will be forfeited (*nidou manu gana'a mi*). Conversely, if the female party suddenly withdraws or does not want to continue, the dowry that

has been received must be replaced twice to the male party (*ma fabali gana'a mi*).

- Hulö malu dahönagö, sambua ihalö ba isaetagö, hulö malu daföfögö, sambua ihalö ba iföfögö

It describes the real situation of one hunter named *dahönagö* who is not neat when storing the game, just hanging it on the tree. The other is *daföfögö* who likes to be neat, organizing and storing his game whenever he gets it. In this case, *daföfögö* is an example of when problems must be solved one by one.

- Hulö zikhö wöra nafalukha hulö lawoha na faondra mboto, oi zara fa'ago bo'ö oi zara lafatutu gangango

It depicts a real-life situation when an ant crosses paths with another ant, and they greet each other by touching foreheads. This proverb is a message as well as an example for *tome* or *sowatö*, which when meeting in an event should greet each other.

No	Proverbs	Indicator of Meaning	Types of Meaning
1	Ha lumö zulu ba mbaewa, ha lumö ho'ae ba wolaya	Describing a real fact: an eel that can still swim and a person who can still dance even by looking at shadows.	Denotative
		It has additional cultural significance: The eel and the dancer here are symbols for people who are already familiar, just a little gesture (<i>lumö</i>) is enough to understand.	Connotative
2	Hana na ebua zusua, hana na ebua noyo, so zu'a su'a sinagaewa, so zu'a su'a sinandro	Describing a real fact: the <i>Zusua</i> and <i>Noyo</i> rivers are large rivers that actually exist.	Denotative
		Has additional cultural meaning: <i>so zu'a su'a sinagaewa/so zu'a su'a sinandro</i> is like a limit or rule in the division of <i>sumange</i> .	Connotative
3	Sonowi ba na'ai, nasökhi atö lai, ba tafadoro tafandrai, nalö sökhi	Describing a real fact: farmers working in <i>Na'ai</i>	Denotative

	atö lai tatema tabato sibai	village.	
		Contains additional cultural meaning: farmers symbolize men visiting the woman's house.	
		Acceptance (<i>nasökhi atö lai</i>) means good news.	Connotative
		Rejection (<i>nalö sökhi atö</i>) means they stop (<i>tatema tabato sibai</i>).	
		The sentences are sequential: if accepted, it motivates; if not, they will stop.	Thematic
		Implies feelings of hope, disappointment, or pride depending on acceptance.	Affective
		Indicates that the female family's response affects society's perception of the male family.	Social
4	Undru ita ba la'izu, ta faoma ta balugö mbua nawöda	Describing a real fact: when pumpkin and cucumber grow side by side, their leaves cover each other's fruit.	Denotative
		Has cultural meaning: symbolizes cooperation to cover weaknesses for the success of the event.	Connotative
		Has word pairings: <i>undru – la'izu</i> (Pumpkin – cucumber).	Collocative
5	To'ese-ese mburuti tedou-dou wa'asökhi, to'ese'ese da'una tedou-dou wa'ogaena	Describing a real fact: <i>mburuti</i> and <i>da'una</i> plants grow more beautiful over time.	Denotative
		Cultural meaning: each stage passed makes things better (<i>tedou-dou wa'asökhi/wa'ogaena</i>).	Connotative
		Has word pairings: <i>wa'asökhi – wa'ogaena</i> (beautiful – graceful).	Collocative
6	Tenga kawa'i kawa'o, samaoso sino ahono, sondrudugö bakha ia si no aro	Cultural meaning: <i>kawa'i kawa'o</i> symbolizes people who cause problems. Carries a moral message to avoid creating chaos and	Connotative

		instead promote peace.	
7	Hulö latebu dambu, lö mangandrauli	Describing a real fact: the ground does not bounce back when thrown.	Denotative
		Cultural meaning: <i>latebu dambu</i> symbolizes <i>sumange</i> (gift) given without expecting a return.	Connotative
8	Lö awai mbewewö si lö mudohu-dohugö, lö aetu huhuo na lö muhuohuo'ö	Describing a real fact: crafting must be completed to produce a mat (<i>mbewewö</i>), similar to discussions needing consensus.	Denotative
9	Na mi'ila la'a-la'a wiga sabölö sökhi, ba na mirongo li wofo samala-malala li nia, ba na sawuwu ami ba nidou manu gana'a mi. Ba na ma'ila göi la'a-la'a wiga sabölö sökhi, ba na marongo li wofo samala-malala li nia, ba na sawuwu ndra'aga ba ma fabali gana'a mi	Describing a real fact: if either party cancels, they must face consequences. Cultural meaning: <i>la'a-la'a wiga sabölö sökhi</i> = another better woman, <i>nidou manu gana'a mi</i> = non-refundable dowry.	Denotative Connotative
		Sequential structure: comparing what happens if the man withdraws vs the woman.	Thematic
		Expresses emotions and seriousness in commitment. Violation can lead to sadness, anger, or disappointment.	Affective
10	Hulö malu dahönagö, sambua ihälö ba isaetagö, hulö malu daföfögö, sambua ihälö ba iföfögö	Describing a real fact: two real characters with different ways of handling their catch one hangs it, one arranges it neatly.	Denotative
		Cultural meaning: symbolizes different human attitudes toward life's problems. <i>Daföfögö</i> represents neatness, order, and good management.	Connotative
		Step-by-step comparison: random vs. orderly attitude.	Thematic
11	Hulö zikhö wöra nafalukha hulö lawoha na faondra mboto, oi zara fa'ago bo'ö oi zara lafatutu gangango	Affected by social status or community: directed at <i>tome</i> and <i>sowatö</i> who host parties. Expected to greet	Social

	each other when meeting.
	Describing a real fact: ants greeting each other when crossing paths.
	Denotative

Table 4.4 Analysis of meaning and classification of proverbs on pre-wedding session 2

Based on the analysis, there are a total of 28 occurrences of types of meaning in Nias proverbs used in traditional wedding ceremonies. The most dominant type of meaning is denotative meaning 10 times (36%), followed by connotative meaning 9 times (32%). Furthermore, thematic meaning appeared 3 times (11%), while social, affective and collocative meanings appeared 2 times each (7%). The reflective meaning was not found in the analyzed data (0%).

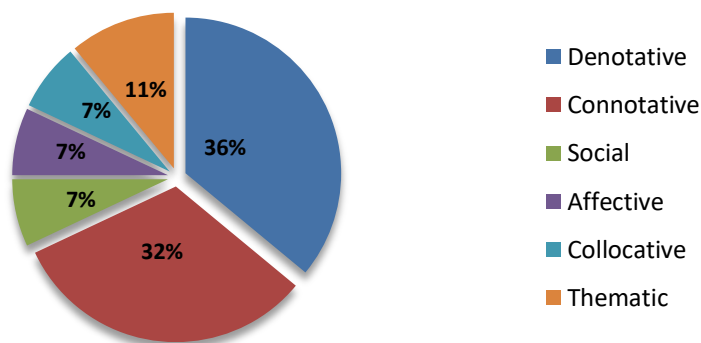


Chart 4.4 Percentage of each type of meaning on pre-wedding session 2

5) Pre-wedding session 3 (famalua li/femanga bawi nisila hulu)

- Sara yawa mbelu sara tou laosi, ta'osamuzaigo wamozi enao mate maniri-niri

Mbelu is a squirrel-like animal called aye-aye that feeds at night and lives in trees. *Laosi* (deer) is an animal that lives on land, both of which are often targeted by hunters. This proverb is a metaphor where the aye-aye is like one job and the deer is like another. Then they are hit simultaneously so that both are obtained at the same time. In relation to the *famalua li* event, this proverb means that

two events, *fanunu manu* and *femanga mbawi nisila hulu*, can be held in one day.

No	Proverbs	Indicator of Meaning	Types of Meaning
1	Sara yawa mbelu sara tou laosi, ta'osamuzaigo wamozi enao mate maniri-niri	Describing a real fact: <i>mbelu</i> (aye-aye) and <i>laosi</i> (mouse deer) are real animals.	Denotative
		Has additional cultural meaning: This proverb is not interpreted literally as hunting two animals, but rather as a metaphor to describe efficiency in completing two traditional tasks at the same time.	Connotative
		Indicates social wisdom in uniting two ceremonial agendas.	Social

Table 4.5 Analysis of meaning and classification of proverbs on pre-wedding session 3

Based on the analysis, there are three types of meanings that appear in proverbs, namely denotative, connotative, and social meaning, each with a total of 1 occurrence or 33%. Meanwhile, affective, reflected, collocative, and thematic meanings were not found in the data. Thus, the total occurrence of all types of meaning is 3 times.

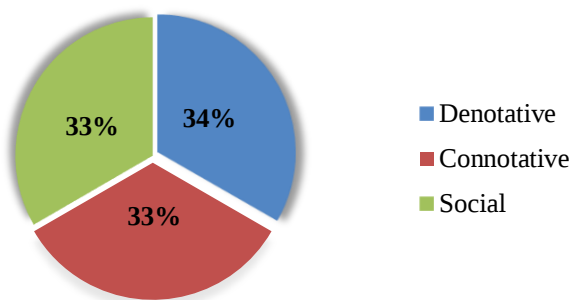


Chart 4.5 Percentage of each type of meaning on pre-wedding session 3

6) Pre-wedding session 4 (fotu/fame'e nono nihalö, famözi aramba)

- Na sökhi wowanua na sökhi warange, söfu zita ndramatua söfu haria ndra'alawe, na lö sökhi wowanua na lö sökhi warange, fa'u-fa'u ndramatua tödö gae ndra'alawe

Describing the real situation of a good attitude will bring authority in the household, conversely if the attitude is not good then there will be no authority for both. *Söfu* (poison) is authoritative, while *fa'u-fa'u/tödö gae* (fern/banana heart) is like having no authority. Therefore, it is very important to maintain authority and dignity in the household.

- Ihulö luo sabölö fangahalö, ba tebai ihulö nora

This proverb is a figure of speech that contains an implicit message, where *ihulö luo* is like a diligent attitude in working (*sabölö fangahalö*). *Nora* (ladder) is like an instruction/rule. It is a reminder for the bride and groom that no matter how hard they work, they still have to ask first what to do. One must not be pretentious, must follow instructions and respect the existence of parents who give instructions.

- Böi aekhugö luo bawönu

This proverb has a connotation meaning that contains a message not to hold anger until the sun goes down. This means that if there is a problem, it should be solved immediately on that day, do not wait for the day to change because it is not good.

- Böi badu nidanö bawehasu-hasu

It is a real situation when someone drinks water with a gasp of breath, it can be fatal to oneself. Likewise in the *fotu* stage, this proverb has connotation meanings that contains implicit advice as a reminder for the bride and groom not to make decisions when emotional.

- Böi ta'agö guti yomo ba nomo, ta'agö bana, ta'agö falölöwa

Obviously, there are things like scissors, thread and needles in each other's homes. These proverbs have an implied message to the bride and groom not to become scissors. Because in reality scissors are used to separate objects, if it is likened to domestic life it is not good because it becomes a separator. However, threads and needles

are objects that are used to unite what has been torn. It is good in the household because it can be a unifier for good.

- Akha lösumange akha löbówö, nasokhi li no`alösö fehede hulö nidanö

Describes a real situation when someone brings nothing to the table but respects others by speaking words that are pleasing to the ear. The good words are likened to running water (*fehede hulö nidanö*). This proverb is a reminder that a word to be heard is more valuable than a gift.

- Amuata nifaigi bua-bua nitongoni

Describing the real situation that people are judged by their behavior and manners. These good things must be fostered in domestic life, in order to create a harmonious family and avoid bad gossip.

- Böi fate'e nalö asu böi fasikhö-sikhö nalö mao, iwai khönia satua ba dalinga mbatö mangai tödö zimöi yomo

Fate'e/fasikhö-sikhö (to drive away animals; dogs and cats). Describes a real situation when someone chases away a dog or cat. This proverb contains implicit advice not to do this if the animal is not around. Because other people or parents may think it is directed at them. So be careful and be wise in your behavior and speech.

No	Proverbs	Indicator of Meaning	Types of Meaning
1	Na sökhi wowanua na sökhi warange, söfu zita ndramatua söfu haria ndra'alawe, na lö sökhi wowanua na lö sökhi warange, fa'u-fa'u ndramatua tödö gae ndra'alawe	Describing a real fact: <i>söfu zita/söfu haria</i> is a poisonous snake, <i>fa'ufa'u</i> and <i>tödö gae</i> (fern and banana heart) are real plants.	Denotative
		Has additional cultural significance: the importance of maintaining manners and dignity in the household. Influenced by feelings and social background: families will be respected and likened to <i>söfu zita/söfu haria</i> if they have a good attitude. Conversely, it will	Connotative

		lose honor and be likened to <i>fa'u-fa'u/ tödö gae</i> if it has a bad attitude.	
		Sentence order is staggered: comparing two conditions: if you behave well, you are authoritative, if you behave badly, you are not authoritative.	Thematic
2	Ihulö luo sabölö fangahalö, ba tebai ihulö nora	Has additional cultural meaning: importance of respecting the role of parents and working according to instructions (<i>tebai ihulö nora</i>) Contains feelings/moral values: There is a message of advice not to be pretentious, remain humble and obedient.	Connotative
		The sentence order is staggered: it emphasizes that hard work is not enough without following directions.	Thematic
		Emphasizes the importance of hierarchy and following orders, which is the formal structure in a society's culture.	Social
3	Böi aekhugö luo bawönu	It has an additional cultural meaning: when you are angry (<i>wönu</i>) do not let the sun go down (<i>Böi aekhugö luo</i>). This means that if there is a problem, it should be solved as soon as possible on that day, not waiting for the day to change because it is not good.	Connotative
		Describing a real fact: physically not drinking water while gasping for air can make you choke.	Denotative
4	Böi badu nidanö bawehasu-hasu	Subjective: conveys a message of caution in making decisions when emotional. Influenced by feelings, age, or social background: Used in traditional events, especially for bridal couples, as a moral message to control emotions.	Connotative
5	Böi ta'agö guti yomo ba nomo,	Has additional cultural	Connotative

	ta'agö bana, ta'agö falölöwa	significance: using objects (thread and needle) to convey cultural messages and values of unity and harmony.	
		Describing a real fact: Scissors, needles and thread are tangible objects that we have at home.	Denotative
		The word scissors can carry a negative meaning as “separator”.	Reflected
		Sentence order is staggered: emphasizes the different roles of separators (scissors) vs. unifiers (thread and needle)	Thematic
6	Akha lösumange akha löböwö, nasokhi li no`alösö fehede hulö nidanö	Describing a real fact: a situation where a person who has nothing to bring but is very appreciative of others by saying words that is pleasing to the ear.	Denotative
		It has an additional cultural meaning: <i>fehede hulö nidanö</i> means figuratively that flowing water is like kind words and soothes the heart.	Connotative
7	Amuata nifaigi bua-bua nitongoni	Describing a real fact: people are judged by their behavior and manners. Good manners must be cultivated in order to create a harmonious family and avoid bad gossip.	Denotative
		Touching on the moral and social value of forming a good family, it becomes the community's social expectation of the individual.	Social
8	Böi fate'e nalö asu böi fasikhö-sikhö nalö mao, iwai khönia satua ba dalinga mbatö mangai tödö zimöi yomo	Describing a real fact: “asu” (dog) and “mao” (cat) are pets.	Denotative
		Has additional cultural meaning: Driving away dogs and cats (<i>fate'e, fasikhö-sikhö</i>) is not only an act against animals, but can be interpreted as an insinuation against a person.	Reflected
		Has word pairs: Asu - mao (dog - cat)	Collocative

Table 4.6 Analysis of meaning and classification of proverbs on pre-wedding session 4

Based on the data above, there are a total of 20 occurrences of types of meaning in the proverbs analyzed. The most common types of meaning are denotative and connotative, each 6 times or 30% of the total. Then, thematic meaning appears 3 times (15%), social and reflected 2 times each (10%), and collocative 1 time (5%). Meanwhile, affective meaning is not found in this data (0%).

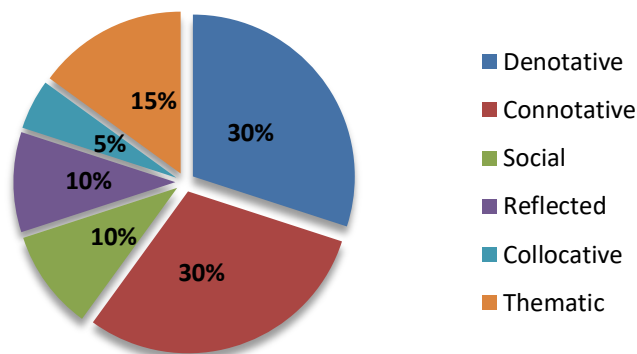


Chart 4.6 Percentage of each type of meaning on pre-wedding session 4

7) Pre-wedding session 5 (folau bawi walöwa)

- Afeto harinake, afoe dawö mbawi, hadia sibai mbörö zami, ha si sambua taromali

Harinake is one of the traditional foods of Nias, *dawö mbawi* (lard). Originally *harinake* and *dawö mbawi* taste good, but it becomes a metaphor that if someone speaks harshly then the taste of the food becomes unpleasant and even becomes bitter and astringent (*afeto/afoe*). For this reason, this proverb implies that any food or gift is not more valuable than a good word spoken and heard by others.

- Akha ise-ise na sita, ba mbawa so zöfu, hadia na no ebua na tongo, furi so zöfu

Describing the real situation of a snake that is small but the venom is in the mouth, compared to a scorpion that is big but the venom is

in the tail. As in an event, it is better to hand over something directly even if it is small because it is more valuable. Instead of giving something big but secretly.

- Kauko ba hili ta'uli ba ndraso, faolo ndra'ugö ba ufaolo göi ndra'o, ena'ö a'ozu ita fao-fao

Describes the real situation of a bamboo called *kauko* being in the mountains and its stem leaning towards the plains. And another bamboo called *ta'uli* is in the plains, its stem leaning towards the mountains. The two bamboos meet each other to become united. This proverb implies that we should be like these bamboos, bending down to complement each other.

- Hulö tohare zilaluo zitölu hulö tohare zilaluo zikho, oi humaga narö gosali oi humaga narö ledawa, oi humaga mbulu golayama oi humaga mbulu zebolo, oi humaga nono wobanua oi humaga nono gubalo

Describing the real situation when the sun comes, the whole neighborhood becomes bright. In the case of *falöwa*, the arrival of guests is likened to the sun which is full of splendor and authority. So as to make anyone who is in the location feel happy and welcome their arrival with joy.

No	Proverbs	Indicator of Meaning	Types of Meaning
1	Afeto harinake, afoe dawö mbawi, hadia sibai mbörö zami, ha si sambua taromali	Conveys personal feelings and attitudes towards speech: harsh speech can take away the flavor of a delicious meal (<i>Afeto harinake, afoe dawö mbawi</i>). Showing emotions and values upheld in the community, namely the importance of speaking kindly and politely.	Affective
		Words like " <i>afeto</i> " and " <i>afoe</i> " that usually refer to the taste of food (bitter, astringent) are here used in a symbolic sense, reflecting the displeasure of bad speech.	Reflected

		The meaning of "bitter" is no longer just a taste on the tongue, but a symbol of negative feelings due to bad attitudes or speech.	
		Has word pairs: <i>afeto</i> - <i>afoe</i> (bitter - astringent)	Collocative
		Describing a real fact: <i>sita</i> and <i>tongo</i> (snakes and scorpions) are venomous animals.	Denotative
2	Akha ise-ise na sita, ba mbawa so zöfu, hadia na no ebua na tongo, furi so zöfu	Culturally incremental: a small gift done honestly and openly is more valuable than a large gift done in secret. Subjective: emphasizes honesty, openness, and respect for intention.	Connotative
		Describing a real fact: two bamboo poles from different places leaning toward each other until they meet and unite	Denotative
3	Kauko ba hili ta'uli ba ndraso, faolo ndra'ugö ba ufaolo göi ndra'o, ena'ö a'ozu ita fao-fao	It has additional cultural significance: <i>kauko</i> and <i>ta'uli</i> are like two parties that share the traits of humility, cooperation, and unity.	Connotative
		It has additional cultural significance: the guest is likened to the arrival of the sun, symbolizing honor because it brings happiness and light.	Connotative
4	Hulö tohare zilaluo zitölu hulö tohare zilaluo zikho, oi humaga narö gosali oi humaga narö ledawa, oi humaga mbulu golayama oi humaga mbulu zebolo, oi humaga nono wobanua oi humaga nono gubalo	Describing a real fact: the sun shining on the earth	Denotative
		It depicts a sense of joy and happiness at the arrival of guests who are likened to the sun.	Affective
		Describes the status and respect for guests in Nias culture.	Social

Table 4.7 Analysis of meaning and classification of proverbs on pre-wedding session 5

Based on the table above, the types of meaning that appear most in proverbs at traditional wedding ceremonies of Nias people are denotative and connotative meanings, each of which appears 3 times (27%). Furthermore, affective meaning is found twice (19%), while social, reflected, and collocative meanings appear once each (9%). Meanwhile,

thematic meaning was not found at all (0%). Overall, there are 11 occurrences of meaning types in the analyzed data.

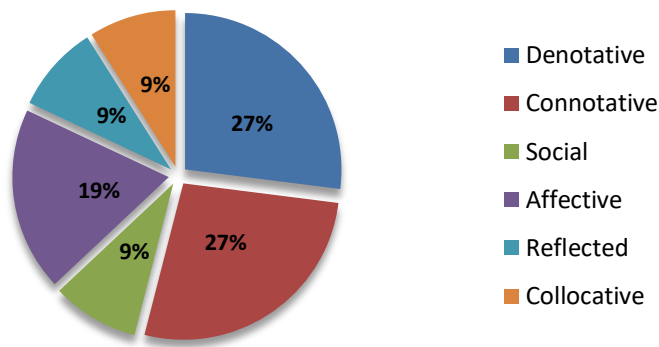


Chart 4.7 Percentage of each type of meaning on pre-wedding session 5

8) Customary wedding party (falöwa)

- Sofanö ba gawu-sofanö baene, tafaoma tafabalu lahe

It describes a real-life situation of people walking on sand where the footprints of those in front will be covered by the footprints of those behind. In *falöwa* events, this proverb is a metaphor aimed at both parties where *lahe* is like a weakness that is covered together.

- Mana na zalawa, mana na gere, fakaole atö li na humede

It depicts a real situation where even a village chief can misspeak. This serves as an example, a warning, and a message when the *tome* or *sowatö* speaks. It shows that no human being is perfect and sometimes makes unintentional mistakes.

- Öda mbulu geu gölia, öda mbulu geu danö, öda ziso öda zilö'ö, öda bakha ia wahasara dodo

This proverb is a metaphor, *mbulu geu gölia/mbulu geu danö* are leaves that are likened to simplicity. This means that even though we don't even have anything, we should always be united and together. Because with cohesiveness, everything will feel light and fun.

- Faondra zi dombua banua faondra zi dombua salawa, me so khöra gohia dodo me so khöra khamötö dodo, ba wamakhai tanömö zisökhi ba wamakhai tanömö zi'öna'öna

Describes a real situation about the meeting between two villages because of the purpose of carrying out the wedding party of the bride and groom.

- Heha amoela dotoa heha amoela nakhe, nano labe ba zonekhe ba'ibali'ö afore, ba'ibali'ö lauru fakhe

Amoela is the remains or dust of scraped wood, *dotoa* (spear), *afore/lauru fakhe* (measuring instrument). This proverb is a metaphor, *amoela dotoa* is like small things done well by the right person. So that it can produce good results, where the results are likened to the creation of a measuring instrument called *afore/lauru fakhe*.

- Hulö zani'o tugala, anau zazizi moroi ba zitetaru

Tugala is a plant whose stem is similar to torch ginger (kecombrang), the soft material is easy to peel off and difficult to stick in the ground. This proverb is a metaphor where the male party is like a person who uses *tugala* as a stick (*zani'o tugala*). When it becomes a stick, the *tugala* will easily sway and the skin will peel off, so that only a little is stuck in the ground. The part that is more peeled off (*zazizi*) is like an expense that has been used a lot, while the part that is slightly stuck (*zitetaru*) is like income. This means that in conducting a wedding, the expenses are greater than the income.

- Löduhu tasou wakhe zowatö

This proverb contains a warning and a reminder not to take the property of others. As a guest, one should not take the sowato's rice. It means to be patient and not to be greedy, whatever it is must follow the rules and wait for instructions so that there is peace between the two parties.

- Andrö alua gowasa andrö alua dome meno ha sara dödöra ndramatua-ndra'alawe.

Describes a real situation where an event is accomplished because of an agreement between the man and the woman.

No	Proverbs	Indicator of Meaning	Types of Meaning
1	Sofanö ba gawu-sofanö baene, tafaoma tafabalu lahe	Describing a real fact: people who walk on sand and leave footprints.	Denotative
		It has an additional cultural meaning: the footprint (<i>lahe</i>) in the sand is not just a footprint, but a symbol of the weakness that the person walking in the footprint is hiding.	Connotative
		The order of the sentences is staggered: The sequence of footsteps in front covered by footsteps behind shows the emphasis that the weakness of one party can be covered by the cooperation of the other party.	Thematic
		Conveying mutual understanding, empathy, and togetherness in covering shortcomings	Affective
2	Mana na zalawa, mana na gere, fakaole atö li na humede	Describing a real fact: there are times when the village head speaks in public that he or she will make a mistake.	Denotative
		Has additional cultural significance: implies cultural values such as the importance of humility and awareness that everyone is fallible, including leaders.	Connotative
		Pointing out that even village heads can be mistaken is a reflection on equality in error, and how society deals with social status.	Social
3	Öda mbulu geu gölia, öda mbulu geu danö, öda ziso öda zilö'ö, öda bakha ia wahasara dodo	It has an additional cultural meaning: <i>mbulu geu gölia/mbulu geu danö</i> are leaves that are likened to simplicity.	Connotative
		Describing a real fact: in our simplicity we remain united, regardless of the	Denotative

		presence or absence of food.	
		The sentence order is structured in stages: the repetition of “ <i>öda...</i> ” emphasizes togetherness despite simplicity.	Thematic
		Implying feelings of hope, togetherness, and simplicity, it shows that even though life is simple, togetherness and love make everything light.	Affective
		Emphasizing the value of togetherness and social simplicity, important in indigenous communities.	Social
4	Faondra zi dombua banua faondra zi dombua salawa, me so khöra gohia dodo me so khöra khamötö dodo, ba wamakhai tanömö zisökhi ba wamakhai tanömö zi’öna’öna	Describing a real fact: a meeting of two villages that aims to establish good relations.	Denotative
		Has additional cultural significance: <i>tanömö zisökhi</i> (a good plant) is a metaphor for the good purpose of this gathering, which is the wedding feast.	Connotative
		Influenced by community groups: the union of two villages/governments called <i>tome</i> and <i>sowatö</i>	Social
5	Heha amoela dotoa heha amoela nakhe, nano labe ba zonekhe ba’ibali’ö afore, ba’ibali’ö lauru fakhe	It has an additional cultural meaning: <i>amoela dotoa</i> is not really spear dust, but rather describes something that is small or leftover but has great potential if managed by the right people.	Connotative
		Describing a real fact: the existence of <i>amoela</i> (sawdust), <i>dotoa</i> (spears), and <i>afore/lauru fakhe</i> (measuring tools)	Denotative
6	Hulö zani’o tugala, anau zazizi moroi ba zitetaru	Describing real facts: <i>tugala</i> is a plant that looks like torch ginger	Denotative
		It has an additional cultural meaning: in conducting a wedding event, the expenses (<i>zazizi</i>) are greater than the income (<i>zitetaru</i>).	Connotative
		Compile a comparison between what seems big (expenses) and what seems small (income).	Thematic

		Describing the social economic system in the marriage custom that expenses are greater than income is a recognized social reality.	Social
		Communicating social norms: about the etiquette of being a guest, i.e. not taking other people's property (in this case "zowatö" = the host's rice).	Social
7	Löduhu tasou wakhe zowatö	Has additional cultural meaning: The words "taking <i>sowatö</i> 's rice" are a metaphor for greed, impatience, and violation of norms. This proverb serves as a warning against such behavior.	Connotative
8	Andrö alua gowasa andrö alua dome meno ha sara dödöra ndramatua-ndra'alawe.	Describing a real fact: the implementation of the wedding ceremony (<i>alua gowasa</i>) is due to an agreement or deliberation (<i>hasara dödö</i>) between the two male and female parties.	Denotative

Table 4.8 Analysis of meaning and classification of proverbs on customary wedding

The most dominant types of meaning are denotative meaning and connotative meaning, each appearing 7 times (29%). Furthermore, social meaning appears 5 times (21%), followed by affective meaning 2 times (8%). Meanwhile, thematic meaning appeared 3 times (13%). Reflective meaning and collocative meaning were not found in the data (0%).

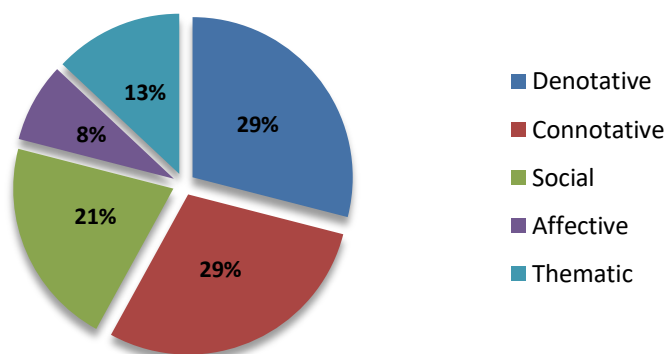


Chart 4.8 Percentage of each type of meaning on customary wedding

Based on the analysis, there are a total of 114 occurrences of types of meaning in proverbs at traditional wedding ceremonies of Nias people. The most dominant type of meaning is denotative meaning 35 times (31%), followed by connotative meaning 33 times (29%). Social meaning appeared 14 times (12%), and then reflected meaning 12 times (11%). Furthermore, affective meaning was recorded 10 times (9%), while collocative meaning and thematic meaning each appeared 5 times (4%). This finding shows that denotative and connotative meanings are used more frequently, reflecting the importance of literal meaning and cultural associations in proverbs used in the context of Nias wedding customs.

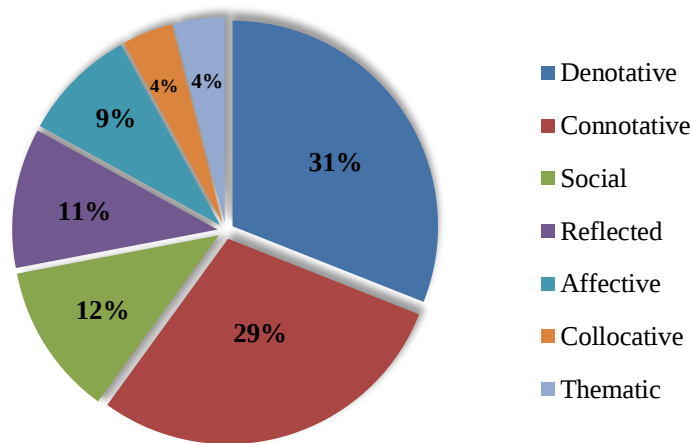


Chart 4.9 Total percentage of each type of meaning

Denotative meaning refers to the literal or basic meaning of a word or expression. In the context of Nias proverbs, this meaning describes real conditions that can be observed directly. For example, the proverb “*Si no amaedola wönö si so ba dalu nowi...*” denotatively describes garbage that is thrown to the edge of the garden and cannot return to the center. This is an obvious physical fact, but it serves as the foundation of a deeper message. This meaning is very important because it is the initial bridge so that the listener can imagine or feel the condition in question before being drawn to the symbolic meaning. Moreover, since indigenous people learn

a lot from their environment and daily life, the denotative meaning provides emotional closeness and ease in understanding the message of the proverbs. It is also the main basis before additional meanings such as connotation, affection, or social are added to enrich the interpretation.

Connotative meanings contain additional or figurative meanings that arise due to the cultural setting, social values, or emotional experiences in society. In Nias proverbs, connotations abound when natural elements such as “*gawöni/gafoa*” (log) are used to represent an unengaged woman, or “*söfu*” (venomous snake) to symbolize authority in the household. This shows that literal objects are no longer taken literally, but have strong layers of symbolic meaning. Connotative meanings are often used to convey moral messages, traditional values or subtle innuendos. This is important in oral cultures such as Nias, where proverbs are used not only to describe things, but also to educate and criticize in a polite yet sharp manner. That's why connotative meaning is the second most used type after denotative.

4.2.2 What are the associative meanings of each proverb in the stages of traditional Nias wedding?

Stages	Proverbs	Associate Thing	Reason
Bridal initiation (famaigi niha)	Gawöni si lö mutandra, gafoa si lö wohu töla	Gawöni/gafoa	Gawöni/gafoa (log) is like a girl who is not yet engaged. Because gawöni/gafoa is a big tree whose trunk is good, has not been cut into pieces and is still intact. This tree, which is still intact and undivided, also has no owner.
Engagement (fame laeduru/fohu-fohu mbagi lagaene ma mbala-mbala li zihede)	Na moroi ba dödüu wowengu, na moroi ba dödüu we'e ba mowöi dawa höröu ana ate, ba na tenga moroi ba dödüu wo wengu, ba na tenga moroi ba dödüu we'e, ba mowöi dawa höröu so gitö gae	- Ana ate - Gitö gae	- Ana ate (blood) is like seriousness or earnestness. Because blood is a vital part of life where losing blood means losing life. Therefore, blood

			symbolizes seriousness because it represents the ultimate sacrifice, deep commitment, and great consequences. - Gitö gae (banana sap) is like falsehood or pretense. Banana sap is thick and sticky, which when exposed to clothes can leave black stains. This is certainly not good so it is considered a fake.
	Ha kore-kore dötöhua si tou ba namö gana'ua, ira'u'ra'u yomo mbu zatua si so barö gosali	Dötöhua	Dötöhua (stone magpie) is like a person who talks about something that is not serious (joke). Because this magpie is one type of bird whose voice volume is quite loud. The magpie's chirp is very diverse, it can be long, short, up and down in tone, and often unpredictable. Just like a joke that appears spontaneously, not always serious, and sometimes surprising.
Pre-wedding session 1 (manofu li)	Si no amaedola wönö si so ba dalu nowi, si no lalau ba hinölu ba lö mangawuli bakha ba dalu nowi	Wönö	Wönö (garbage) is like a dowry. Because garbage is usually thrown away and will not be picked up again. Similarly, the dowry that has been given should not be taken back.
	Nifanaba mbulu wakhe ndrawa, ni wuru- wurugö	Mbulu wakhe ndrawa	Mbulu wakhe ndrawa (rice leaves) is like a dowry. Because usually when harvesting rice, the way to cut it at once or not one by

			one. All the leaves are put together in one hand, then cut at once.
Pre-wedding session 2 (fanunu manu/la'olembai yawa ziraha soköli-köli)	Ha lumö zulu ba mbaewa, ha lumö ho'ae ba wolaya	Mbaewa	Mbaewa (eel) is like a person who does a good job even though the instructions given are only a little. Because eels are known as slippery, agile animals, they can move and adjust in any condition, including mud or murky water. So it depicts someone who does not need much direction, but can still complete the task well.
	Hana na ebua zusua, hana na ebua noyo, so zu'a su'a sinagaewa, so zu'a su'a sinandro	Zusua/noyo	Zusua/noyo is like a big dish (<i>sumange</i>). The zusua/noyo is the two largest rivers on Nias, but even though they are large, they still have a visible barrier, the sea.
	Undru ita ba la'izu, ta faoma ta balugö mbua nawöda	Undru/la'izu	Undru/la'izu (pumpkin/cucumber) are like two people who complement each other. Because pumpkin and cucumber plants when planted side by side, each leaf will cover the fruit next to it.
	To'ese-ese mburuti tedou-dou wa'asökhi, to'ese'ese da'una tedou-dou wa'ogaena	Mburuti/da'una	Mburuti/da'una (a fern-like plant) is like something that is done slowly, each stage getting better. Because mburuti/da'una is a fern-like plant whose growth process, stage by stage, is getting more beautiful and beautiful.
	Na mi'ila la'a-la'a wiga sabölö sökhi, ba na mirongo li wofo	Manu	Manu (chicken) is like the cause of the loss of the dowry.

	samala-malala li nia, ba na sawuwu ami ba nidou manu gana'a mi. Ba na ma'ila göi la'a-la'a wiga sabölö sökhi, ba na marongo li wofo samala-malala li nia, ba na sawuwu ndra'aga ba ma fabali gana'a mi		Because the chicken is one of the animals that has a beak, which when eating he will peck the food. The food that has been pecked by the chicken, will be lost and swallowed by the chicken itself.
Pre-wedding session 3 (famalua li/femanga bawi nisila hulu)	Sara yawa mbelu sara tou laosi, ta'osamuzaigo wamozi enao mate maniri-niri	- Mbelu - Laosi	- Mbelu (aye-aye) is like a job. Because the aye-aye is an animal that is often hunted by hunters in the forest. It usually lives up in the trees and is active at night. - Laosi (deer) is like another job. Because the deer is a land animal that is also often hunted by hunters. These two animals are the most abundant in the forests of Nias and are often targeted by hunters.
Pre-wedding session 4 (fotu/fame'e nono nihalö, famözi aramba)	Na sökhi wowanua na sökhi warange, söfu zita ndramatua söfu haria ndra'alawe, na lö sökhi wowanua na lö sökhi warange, fa'u-fa'u ndramatua tödö gae ndra'alawe	- Zita/haria - Fa'u-fa'u/tödö gae	- Zita/haria (snake) is like a person's authority. Because snakes are poisonous animals, which are calm but influential, they can make other animals reluctant and afraid of them. Similarly, an authoritative person usually has a calm but influential demeanor, which generates respect. - Fa'u-fa'u/tödö gae (fern/banana heart) is like someone who is not authoritative. Because ferns and banana hearts are plants that are

			easily available and ubiquitous. Although ferns taste good, their habitat among weeds makes them worthless. Similarly, the banana heart comes from the growth of a flower on a banana tree that does not become a fruit, making it worthless.
	Böi aekhugö luobawönu	Luo	Luo (sun) is like unquenchable anger. Because when it gets late (in the afternoon) the sun will set, signaling the day will change. This is a warning not to get carried away with your emotions. Try to solve the problem on that day only, not until the day changes.
	Böi ta'agö guti yomoba nomo, ta'agö bana, ta'agö falölöwa	- Gut - Bana/falölöwa	- Gut (scissors) is like a separator. Because scissors are an object used to separate something such as paper or cloth. - Bana/falölöwa (thread/needle) is like a unifier. Because threads and needles are objects used to unite something that has been torn / separated.
	Böi fate'e nalö asu böi fasikhö-sikhö nalö mao, iwai khönia satua ba dalinga mbatö mangai tödö zimöi yomo	Asu/mao	Asu/mao (dog/cat) is like a person you want to avoid. Because dogs/cats are pets that are often in the home environment.
Pre-wedding session 5 (folau bawi walöwa)	Afeto harinake, afoe dawö mbawi, hadia sibai mbörö zami, ha si	Harinake/dawö mbawi	Harinake/dawö mbawi (Harinake/pork fat)

	sambua taromali		is like a word. Because harinake/pork fat is a traditional Nias food that tastes delicious.
	Akha ise-ise na sita, ba mbawa so zöfu, hadia na no ebua na tongo, furi so zöfu	Tongo	Tongo (scorpion) is like a gift that is not given directly. Because scorpions are animals whose venom is behind or hidden in their tails.
	Kauko ba hili ta'uli ba ndraso, faolo ndra'ugö ba ufaolo göi ndra'o, ena'ö a'ozu ita fao-fao	Kauko/ta'uli	Kauko/ta'uli (bamboo) is like two people who complement each other. Because this bamboo is in two different places, namely the lowlands and the highlands. So that with its different positions, the two of them lean towards each other and unite.
Customary wedding party (falöwa)	Öda mbulu geu gölia, öda mbulu geu danö, öda ziso öda zilö'ö, öda bakha ia wahasara dodo	Mbulu geu	Mbulu geu (leaf) is like simplicity. Because the leaves grow naturally, not made up and easy to get.
	Heha amoela dotoa heha amoela nakhe, nano labe ba zonekhe ba'ibali'ö afore, ba'ibali'ö lauru fakhe	Afore/lauru	Afore/lauru (measuring instrument) is like a big thing. The afore/lauru is a traditional Nias measuring tool made of wood.
	Hulö zani'o tugala, anau zazizi moroi ba zitataru	Tugala	Tugala (kecombrang) is like a person who organizes a wedding. Because tugala is a soft plant, it is easy to peel off.

Table 4.9 Analysis of assosiative meaning

Based on the analysis above, it can be concluded that the associated meanings in the proverbs are related to plants (13 = 38%), animals (9 = 26%), objects (6 = 18%), natural elements (3 = 9%), food (2 = 6%), and body parts (1 = 3%).

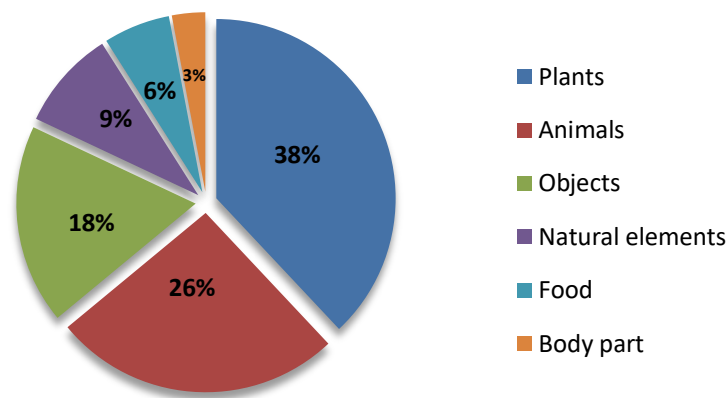


Chart 4.10 Percentage of each associative meaning

The most common meanings found are related to plants: gawöni/gafoa (logs), mbulu wakhe ndrawa (rice leaves), undru (pumpkin), la'izu (cucumber), mburuti/da'una/fa'u-fa'u (fern), tödö gae (banana heart), kauko/ta'uli (bamboo), mbulu geu (leaves), tugala (kecombrang). The reason for this is because it is a part that is close to the lives of agrarian communities such as the people of Nias. They are easy to observe and often utilized in daily activities, and depict nature, growth, process, simplicity, and usefulness in life.

Furthermore, those related to animals: baewa (eel), zita/haria (snake), belu (aye-aye), laosi (deer), asu (dog), mao (cat), tongo (scorpion), dötöhua (magpie), manu (chicken). The reason for this is because these animals are commonly found both as pets and as wild animals in the forests of Nias Island. In addition, because their character or nature has similarities with human behavior or social conditions, it is easy to describe traits such as ingenuity, cunning, anger, loyalty, cunning, and pain symbolically and meaningfully.

Objects are also included in the proverbs: wönö (trash), guti (scissors), bana (thread), falölöwa (needle), afore/lauru (measuring instrument). The reason is because these man-made objects are often used in daily life. They have symbolic functions that represent actions or values in social relations, such as cutting, connecting, measuring, or removing,

which are closely related to the meaning of community customs and culture.

The elements of nature or place include: gitö gae (banana sap), luö (sun), zusua/noyo (river). This is because they symbolize great power, boundaries, change, and are symbols of truth or falsity, as well as representing things that cannot be controlled by humans and have deep meaning in cosmology and traditional values.

Next is harinake, dawö mbawi (pork fat), a traditional Nias food that tastes good. As a symbol of well-being, enjoyment and cultural values in indigenous communities, it is used in proverbs because it contains high philosophical value and is able to represent the quality of communication and social relationships, both pleasant and unpleasant.

The least is ana ate (blood) the most vital part of the body used in proverbs because it symbolizes life, high emotional and spiritual value, and represents important values such as seriousness, bonding, and sacrifice.

4.3 The Research Results Implication

Based on the analysis of proverbs used in the traditional wedding ceremonies of the Nias community in Dahadano Gawu-Gawu Village, it can be concluded that proverbs have an important role as a medium to convey cultural values, social norms and life advice passed down from generation to generation. Semantically, the proverbs not only have denotative meanings but also connotative, social, affective, and reflective meanings that require deep contextual and cultural understanding to be fully interpreted.

Semantic analysis reveals that the linguistic structure of Nias proverbs often uses metaphors, natural symbols and repetition patterns that reinforce moral messages. These proverbs reflect values such as togetherness, social responsibility, respect for elders, and the importance of maintaining family harmony. In the context of marriage, proverbs serve as advice, reminders, and reinforcement of the bond between two united families.

Therefore, proverbs in Nias traditional weddings are not only a form of language beauty, but also a reflection of cultural identity that must be preserved. Through this semantic analysis, it is hoped that the younger generation can better understand the richness of Nias language and culture and be motivated to preserve and inherit it.

In addition, the results of the study imply several things in which the findings can serve as a reference or guide for educational institutions to integrate local wisdom, such as Nias proverbs, into the school curriculum, especially in subjects related to language, culture, and character education or local content. The documentation and analysis of these proverbs can contribute to cultural preservation efforts, especially in creating materials for cultural tourism, local literature and traditional ceremonies.