



Lexical Metaphors in *Onang Onang* of Bobby and Kahiyang *Tortor* Dance

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Diterima September 2019; Disetujui Oktober 2019; Dipublikasikan Desember 2019

ABSTRACT

This study is concerned with the use of metaphors in onang onang of Bobby and Kahiyang tortor dance. The objectives of this study were to describe the types of lexical metaphors and to find the reasons of the use of lexical metaphors in onang onang of Bobby and Kahiyang tortor dance. This study was conducted by qualitative content analysis method. The data in this study is the lyric of onang onang in Bobby and Kahiyang tortor dance. Meanwhile, the data source is the video of onang onang of Bobby and Kahiyang tortor dance. The findings of this study showed that the types of lexical metaphor used in onang onang of Bobby and Kahiyang tortor dance were five concepts of lexical metaphors, namely noun noun, noun verb, noun adjective, circumstance preposition noun, and verb preposition noun. The reason of using metaphor in onang onang of Bobby and Kahiyang wedding ceremony were first, to embellish the language in the lyric of onang onang itself and second, in order to the lyrics can easily arousing the feelings or emotions of the audience who heard it when the onang onang is sung.

Keywords: Lexical Metaphor; Onang Onang; Tortor Dance

How to Cite: Ritonga, Siti Rahma (2019). Lexical Methapors in Onang-onang of Bobby and Kahiyang Tortor Dance. *Jurnal Linguistik Terapan Pascasarjana Unimed*.

ISSN 0216-5139

INTRODUCTION

The customary party in the wedding ceremony of Muhammad Bobby Afif Nasution (Bobby) with Kahiyang Ayu Siregar (Kahiyang) is being greeted with great enthusiasm by the public. Kahiyang is a President of Indonesia's daughter, Joko Widodo. She was married to Bobby from Medan. Thus, their wedding ceremony held in Medan, North Sumatera, from

the 24th to 26th of November 2017. Where, previously the wedding ceremony of Bobby and Kahiyang has been held in Solo by holding a Javanese culture. The wedding ceremony was attended by family, community figures, and also customary chiefs. The event also broadcast on national and international television stations.

This Mandailing traditional party performances, starting from the arrival of Kahiyang at Bobby Nasution's parents (*haroroan boru*), to the peak of customary events (*mata ni horja*). This wedding party also performed a traditional dance of the Mandailing custom called *tortor*. *Tortor* performance is a very interesting moment of public attention in this wedding. The session of this *manortor* accompanied by song called *Onang-onang*.

Usually, the lyrics of *onang-onang* sung by the *paronang-onang* is done spontaneously. Every *paronang-onang* certainly is different in creating his version, the more rich literary language mastered by *paronang-onang* will be better also the lyrics used in the singing. The lyric used by *paronang-onang* different with daily language commonly (*hata somal*). They use languages that contain literary for lyric of *onang-onang* aims in order to the lyrics can easily arousing the feelings or emotions of the audiences who heard it when the *onang-onang* is sung. They used many literary words that contain metaphorical expressions in their utterances. *The paronang-onang* used metaphor to embellish their language in singing.

The *onang-onang* in Bobby and Kahiyang *tortor* dance contain many lyrics use unusual linguistic forms/ incongruent/ metaphorical coding that make the viewer or listener difficult to understand the real meaning of the metaphor. Analyzing literally and metaphorically give the significant different meaning. Some of viewers do not understand about metaphorically. So, they get an abstract meaning. In line with Schmitt (2005) explained that a metaphor can be determined if the literal meaning transferred to the target area often give the abstract meaning [5]. Therefore, many viewer or listeners get difficult to understand what the meaning of utterances in *onang-onang*. The viewers or listener should think twice to construe the intended meaning conveyed through metaphors. So the messages and feeling conveyed by *paronang-onang* will not get by the viewers or listeners because they give the wrong interpretation meaning of metaphor.

In connection with the fact that mentioned above invites the interesting for the researcher to conduct research of metaphor in Mandailing *onang-onang* sung in Bobby-Kahiyang's wedding ceremony. It was limited on Bobby and Kaahiyang's *tortor* dance. The researcher will conduct a study of lexical metaphor. It was analyzed the lexical metaphor aimed to understand other meanings in lexically. By analyzing the lexical metaphor, it will

help the viewer or listener easily understand about the expression conveyed through the metaphor, especially the viewer who re-watch the performance of Mandailing *onang-onang* sung in Bobby-Kahiyang's *tortor* dance.

Halliday (1985:320) declares that the lexical metaphor is variation of wordings in which the meanings of words realized different from their congruent [1]. Metaphor has been used to make knowledge of semantic rules with other meanings and effects. They are more than just semantic meanings. Then metaphors are taken to be the most fundamental form of figurative language, carrying the assumption that terms literally connected with one object that can be transferred to another object. It can be said that metaphor is considered the most basic where one object is used to describe or represent another object and both the objects are essentially disparate entities, but common in one or more attributes. In line with Duranti (1997) says, lexical metaphor indicates that the lexical meaning referred in part to say or understand another meaning [2]. In addition, Saragih (2001: 163) states that lexical metaphor shows lexical meaning is partly referred to understand another meaning [3].

Based on some of the opinions above, it can be understood that the lexical meaning of the metaphor is emphasizes on partly lexical meaning in referred to other meanings. In addition, this study will analyze the lexical metaphor in Mandailing *Onang-onang* in Bobby and kahiyang's wedding ceremony. This analyzing is aimed to understand other meanings in lexically which is still to be understood deeply.

Saragih (2011) also states that lexical metaphor can be classified into five concepts namely; noun-noun, noun-verb, noun-adjective, and noun-verb/adjective and circumstance [4]. **Noun-Noun** is the concept to view a feature of one noun being applied to another noun. This concept is often found in social communication. **Noun-Verb** is the concept to compare the verb that still relates to noun. **Noun-Adjective** is lexical metaphor can be realized by comparing noun and adjective that still relates to the noun. **Noun-Verb/adjective-Circumstance** means metaphor potentially occurred by comparing or linking the three components, namely nouns, verb or adjectives and circumstances. The formation of metaphor in this way is less than the three preceding categories. These are text relevant to the three components.

METHODOLOGY

This study applied qualitative content analysis method. The source of data in this study was video of *Onang-onang* Bobby and Kahiyang's *tortor* dance taken from YouTube. While the data were taken from the lyric of *Onang-onang* Bobby and Kahiyang's *tortor*

dance. The data was firstly do by downloading five videos of *onang-onang* in Bobby and Kahiyang wedding ceremony from YouTube. Next, watching the video recordings and transcribing the utterances of *onang-onang*. After the lyric is transcribed, the transcription will be analyzed based on theory to answer the research problems. They are found the types of lexical metaphor, and described the reasons why the lexical metaphor used *.onang-onang* of Bobby and Kahiyang's *tortor* dance.

FINDINGS AND DISCUSSION

There were five concepts of lexical metaphors in *onang-onang* of Bobby and Kahiyang's *tortor* dance, namely noun-noun, noun-verb, noun adjective, circumstanced-preposition-noun, verb-preposition-noun.

1. Noun-Noun

a. *Di taporan da baya Nasution i*

(The **fragment** of **Nasution**)

Source: usually the word of fragment is used to glass or things that can broken.

Target: the descent of Nasution

b. *Si anak ni raja on*

(The **son** of **king**)

Source: king is the leader of kingdom

Target: the son of the party owner

c. *Si Suan tunas ni baya amantai*

(**Plant buds** of **father**)

Source: part of new plant that grow from sprouts

Target: the son of father

d. *Indun da mang da sian tano Lampung i*

(That is from **Lampung land**)

Source: an area of ground, especially one that is used for a particular purpose such as farming

Target: Lampung city

2. Noun-Verb

a. *Sattabi baya dinapuna tano on*

(Give **honor** to the **owner of the land**)

Source: the creator of the land

Target: give honor to God

b. *Paitteon damang di haroroanmu*

(**waiting for** your **coming**)

Source: coming is arrival

Target: waiting for birth of a child

c. *Diangkat ma le baya jari sappuluon!*

(**Raise** your **ten fingers!**)

Source: ten fingers are parts of hands

Target: raise and close the hands to give honor

3. Noun- Adjective

a. *Di bagas godang on*

(in the **big house**)

Source: big is a large size

Target: a traditional house to gathering

b. *Anso lakka da matua baya bulungi*

(in order to steps to the **old leaves**)

Source: old leaves

Target: someone who will marry

4. Circumstances-Preposition-Noun

a. *Sambilan bulan ho amang didalam lautan i*

(9 months you are **in** the **ocean**)

Source: ocean is a large area of salt water between continents

Target: 9 months in the belly of pregnant mother

5. Verb- Preposition-Noun

a. *Di sorahon da tu jolo guru on*

(handed over to the teacher)

Source: over the teacher means the position in front of the teacher

Target: handed to school

Overall, five concepts of lexical metaphor, namely noun-noun, noun-verb, noun adjective, circumstances-preposition-noun, verb-preposition-noun can be seen in the Table 1 as follows:

Table 1. The number of lexical metaphor in onang-onang of Bobby and Kahiyang's tortor dance

No	Kinds of Lexical Metaphor	Amount	Percentages (%)
1	Noun-Noun	4	36,37
2	Noun-Verb	3	27,27
3	Noun-Adjective	2	18,18
4	Circumstances-Preposition-Noun	1	9,09
5	Verb-Preposition-Noun	1	9,09
	Total	11	100

From table.1 it was found that there are 11 lexical metaphors in *onang-onang* of Bobby and Kahiyang's *tortor* dance. It divide into five concepts of lexical metaphor. Specifically, 4 (36,37%) for noun-noun, which is the highest level, 3 (27,27%) for noun-verb, 2 (18,18%) for noun-adjective, 1 (9,09%) for -preposition-noun and the last 1 (9,09%) for verb-preposition-noun. On the other hand, Saragih (2011) states that lexical metaphor can be classified into four concepts namely; noun-noun, noun-verb, noun-adjective, and noun-verb/adjective-circumstances. However in *onang-onang* of Bobby and Kahiyang *tortor* dance, the researcher did not find noun-verb/adjective-circumstances, but she found two concepts namely the concept of circumstances-preposition-noun, and verb-preposition-noun.

In addition, lexical metaphor used in *onang-onang* of Bobby and Kahiyang's *tortor* dance is to embellish the language in the lyric of *onang-onang* itself and in order to the lyrics can easily arousing the feelings or emotions of the audience who heard it when the *onang-onang* is sung.

CONCLUSION

Based on the research findings, it is obtained some conclusions as follows:

1. There are 11 lexical metaphors in *onang-onang* of Bobby and Kahiyang's *tortor* dance. It is divided into five concepts of lexical metaphor. Specifically, 4 (36,37%) for noun-noun, which is the highest level, 3 (27,27%) for noun-verb, 2 (18,18%) for noun-adjective, 1 (9,09%) for -preposition-noun and the last 1(9,09%) for verb-preposition-noun.
2. Lexical metaphor used in *onang-onang* of Bobby and Kahiyang *tortor* dance is to embellish the language in the lyric of *onang-onang* itself and in order to the lyrics can be

easily arousing the feelings or emotions of the audience who heard it when the *onang-onang* is sung.

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