

CHAPTER I INTRODUCTION

A. The Background of the Study

Sociolinguistics is the study of the social uses of language, and the most productive studies in the four decades of sociolinguistic research have emanated from determining the social evaluation of linguistic variants. These are also most susceptible to scientific methods such as hypothesis-formation, logical inference, and statistical testing (Ronald:2006).

Language is arbitrary or a primary communication system for human being. Language is a system that relates sounds on gestures to meaning. Fernandez also Cairns (2010:26-27) explain that all the languages are profoundly similar, even though thousands of language are spoken in the world now, thousands have been spoken in the past, and still thousands more was be spoken in the future. It means that all the languagesare same, even though the language is so deeply,the grammar and spelling are just a different structure. Language is important as a means of communication for all people in the world. Therefore, it is important to use the language correctly, especially when they need to have understanding the meaning of context. Meaning in languages is mainly studied by linguists before. In fact, semantics is study of meaning in language and also one of the main branches of contemporary linguistics.

Semantics concern with the meaning of words and the meaning of relationships among words and phrases or sentences. It means semantics are concern with the meaning of syntactic units larger than the word. The meaning can be interpreted literally and to get knowledge of it. If everyone has been talking without interpreting the meaning therefore, it is impossible to get all of it and also if the speakers is talking with others, it is necessary to mean something, so the user can be understandable. Semantics also study meaning of the words, the studies about types of meaning, idiom, simile, figurative language and metaphor.

Metaphor is one of the figurative languages that compare two dissimilar things in its purpose. According to Simpson (2004:41) metaphor is a process of mapping between two different conceptual domains. The different domains that participate is the target domain and the source domain. The target domain is the topic or concept that you want to describe through the metaphor while the source domain refers to the concept that you draw upon in order to create the metaphorical construction. In its expansion, there are so many fresh metaphors based on context of social, culture, even religion of the subject who use metaphor.

Onang-onang is a traditional song specifically used to accompany the traditional dance called tor-tor. In a traditional wedding ceremony in Mandailing called *Mata Ni Horja*, various kinds of tor-tor dances are always performed as an integral part of the traditional ceremony. Furthermore it can be stated that generally the contents of the text or lyrics of the onang is not an expression of personal feelings or thoughts of a person who is sing it. But a series of narratives that are considered to need to be

communicated by Onang-onang singer to the listener, namely the audience who attended a traditional ceremony where the ladies-in-waiting is sing a song. Usually, the host has already obtained data from the owner of the event. Well whose personal data will be tell later, in the case what event has made. The data of the agenda of the event and the purpose of the event are made absolutely important to be known by the Onang-onang singer, because all the contents of the lyrics Onang-onang will later tell the background of the event owner and purpose the establishment of the event.

.*Onang-onang* has a figurative meaning included in the song's text. This meaning has a relationship between the previous sentence with the sentence afterwards. In the lyrics there are also additional words or questions that have no meaning, but function to follow the accompaniment of music to avoid awkwardness or lagging. Merriam (1964: 221) mentions one of the functions and uses in translating music as a part of the social system is a function of the form of ratification of social institutions and religious religious ceremonies. A close picture between music and ritual behavior manifested in the form of ceremonies in a culture.

Absolutely irrefutable, music has become a daily consumption public. Music has developed very quickly throughout time by time and then people added song in music in order to help it in emphasizing messages more dramatically. Almost each song that has been created consists of metaphor, but the level is different. According to Goatly (1997:8) metaphor occurs when a unit of discourse is use to refer unconventionally to an object, proces, or concept, in unconventional way. For example in William Shakespeare's quote, "all the world's a stage". Using metaphor in literary works has

increased the value of aesthetic and mystery of the works. So, a song that does not have a figurative language especially in metaphor, it can be categorized as a failed song, because without the existence of metaphor or another figurative language the quality of song is bad and unattractive.

In this era, music is not only as a media of entertainment but is also transformed as the media to struggle the freedom, criticize the government and as the media of propaganda. Such in mostly rock and metal as subgenre from blues dominantly as the pioneer of rebellion in their music style. They usually use thematic freedom in their song. Unfortunately, kind of this music attracts a huge attention from young generations who psychologically want freedom in their life.

The writer chooses lyrics from Song as the data to prove that metaphor are used in our society. The writer use Mandailing Song, especially *Onang-onang* Song. Beside the song is always used in Mandailing's Wedding Ceremony, it has utterances indicating metaphor. So, this study aims to show the use of tree types metaphor in *Onang-onang* lyric .

In the past, *Onang-onang* as one of the functional elements in the traditional ceremonial system automatically gets an important position in the Mandailing community. Therefore every *huta* (village) as a community groups (communities) have a number of people who hapless function to accompany the *tor-tor* in various traditional ceremonies performed by the community group. In carrying out its functions it is very difficult not to be paid because the implementation of traditional ceremonies is an activity carried out voluntarily.

Onang-onang also a poem sung in *manortor* (dancing) at Mandailing customary marriage ceremony. The lyric of *Onang-onang* is sung by singer when *suhut* (party owner), *namora pule* (bride), *anak boru, mora, and kahanggi dance* (manortor). The related study in three types of metaphor can be present:

Syarwani (2017) also did a research about Metaphor in Emily Dickinson's Poems. He argues that there have been seen phrases in the sentence according to the type of metaphor, it can make easier and understand the implied meaning which contained in word or phrase on the poems. That is, his focus is on how the the implicit meaning of metaphor based on Lakoff and Johnson that divided into three types, there were structural metaphor, ontological metaphor, and orientational metaphor. In the context of his research, that found 36 metaphorical expressions divided into three types of metaphor, that is: structural metaphor (17 data or 47.2%), ontological metaphor (15 data or 41.6%), and orientational metaphor (4 data or 11.1%). Based on the data the result of his research that structural metaphor was dominant in The Poem of Emily Dickinson.

Also this is an example of another Batak song from Omega Trio. There is a metaphor used in this song, the following is an explanation of the metaphor process:

“Malo maho amang namarkarejoi, Ulang beho lalat marmayam-mayam”,
(A piece of *Onang-onang* song lyric).

(52) *Ulang beho lalat marmayam-mayam*
(Eng.) *no more playing*

Target : Marmayam
Source : Lalat

According to Hurford., et al. (2007), utterance in the lyric of “*Malo maho amang namarkarejoi (be smart in your work), Ulang beho lalat marmayam-mayam (no more playing)*”. The words of *Marmayam* as a target domain and *lalat* as a source domain. If the phrase of ‘fly’ is paired with the word of ‘sticky’ so the meaning is not metaphor because sticky is indeed about transit in some place. The inside meaning of above sentences is parent to their children say that as a boy we must be smart in whatever work that we have to do. “*ulang beho*” as an emphasis on the son so as not to play around at work.

It takes one of the best lyrics in Mandailing’s song as the object of research. Almost the entire band from Bataknese as their genre use fusion and religion as their theme in music and full of high level of metaphor that hard to interpret. Apart from the use of metaphor, it is an interesting phenomenon in language to analyze.

To analyze the lyrics, the theory of metaphor by Hurford is chosen because metaphors are used to show things in order to make clear what a writer means. It can use the Hurford theory, because he had classified metaphor in three types such as *conceptual metaphor*, *antological metaphors*, and *orientational metaphors*.

B. The Identification of Problems

Based on the background of the study, the problems of this study were formulated as follows:

1. The types of metaphor in *Onang-onang* song could be analyzed by using metaphor theory.
2. There were contents of local wisdom that will be explain in *Onang-onang song*,
3. Many people could not understanding about Mandailing song, especially *Onang-onang song*,
4. *Onang-onang song* was not only used to entertain, but also used for traditional ceremony.

C. The Problem of The Study

Based on the background of the study described above, there were three problems of the study:

1. What types of metaphor are applied in selected lyrics of *Onang-onang* songs?
2. How are the types of metaphor in lyrics of *Onang-onang* songs realized linguistically?
3. Why are the *Onang-onang* songs realized in a certain cultural values ?

D. The Objective Of The Study

The objective of this study based on the problems described previously were:

1. To find out the types of metaphor used in *Onang-onang* songs.
2. To describe the realization of metaphor in the *Onang-onang* songs.
3. To explain the reasons of *Onang-onang* songs represent the particular value.

E. The Scope Of The Study

The scope of this study was on the use of metaphor method to analyze the meaning contained in the *Onang-onang* song, and to be achieved was transactional speaking particularly on using four songs namely *Onang-onang gondang suhutsihabolonan*, *Onang-onang gondang suhut inanta soripada*, *Onang-onang gondang morga*, and *Onang-onang gondang namora pule*.

F. The Significance of the Study

The result of the study was expected to be useful theoretically and practically:

1. Theoretically

Theoretically, this study was expected to be useful for readers especially the students of English to add the knowledge about metaphor, types of metaphor procedures, and the problems of metaphor itself.

2. Practically

- a. This study was expected to be able to widen the skill of the students especially English literature students in using metaphor method by Hurfod theory to improve student's skill in analyzing the language.
- b. The students would be motivated in studying and widening their idea, because they could do the work together.