CHAPTER I

INTRODUCTION

1.1 The Background of the Study

In social life, consciously or unconsciously people use the metaphor at the time to communicate both orally and in writing. Therefore, we do not realize also that the metaphor is part of our lives. Goatly (2005) emphasizes that metaphor is an essential topic in linguistics to be discussed. He says that the study of metaphor is important for two basic reasons. Because, consciously or not people are employing metaphor all the time. And also because the working of metaphor shed light on the ways in which operates literal language. Therefore, the metaphor plays an important role in the use of everyday language.

Essentially, Saragih (2011) states that metaphor is defined as representing meaning or interpreting meaning from two sides of perspectives. He also says that metaphor is coding by one of signified (expression) by the other signifier (meaning) and produce the similarities between them.

Metaphor also find in cultural language. The language being used is cultural language that refers to the cultural understanding. To understand them, it is needed to know the cultural meaning. Cultural meaning refers to the metaphorical meaning. It shows that cultural understanding plays important role in cultural ceremony understanding in order to understand the meaning. To understand the meaning, in cultural situation, it needs to know the concept of metaphorical meaning. The concept of the metaphorical meaning in every language must be different. It makes the metaphorical expression must be

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different from one culture to other cultures. One of culture that contain of metaphor is *onang-onang*. It also becomes the object of this study. *Onang-onang* is a song of tortor accompaniment of Mandailing marriage customs. The person who sings the song is called *paronang-onang*. The *Onang-onang* also tells the life background of every *panortor* (dancer) to all the relatives present. As for the background story that will be delivered is about the identity and success of each *panortor,* for example, the position of the *panortor* in the party, from which clan, and his position in the midst of society and others. Therefore, *paronang-onang* must know well about the *panortor* .

In this study the researcher focus on *onang-onang* sung in Bobby-Kahiyang's wedding ceremony. The wedding ceremony of Bobby-Kahiyang is chosen as the object of this study because it was hot news and one of trending topic at that time. The metaphor presented in this study can contribute to development of linguistic knowledge derived from local linguistic treasure revealed in a wedding ceremony, where, in this case in Mandailing wedding ceremony. Development of the regional language is very important because it is considered as cultural one way to enrich the national and traditional cultural values.

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.

The wedding ceremony was held by wearing Mandailing custom because Bobby was from Mandailing. Mandailing is one of ethnic groups in North Sumatera. Bobby and Kahiyang wedding ceremony is a way to maintain and introduce Mandailing culture to the public. It is also a way to intensify the love of mandailing people to its own culture. Because at this time many Mandailing people forget their culture. In line with Lubis (2001) arguement, in this period most Mandailing people, who were born in the 1940s, do not know fully the culture of Mandailaing. The generation of their descendants now does not identify anymore. From the second generation, there are many people who do not care about culture of Mandailing. In such situations, many of the important parts of the culture in Mandailing are disappeared together.

By holding of Mandailing culture at the wedding party of Bobby and Kahiyang , certainly open the eyes of the people in the country. The Mandailing culture is not less interesting with the other cultures that exist in Indonesia. After watching the traditional cultural of Mandailing in the procession of Bobby and Kahiyang wedding ceremony, people would be interested to see and know more about Mandailing culture.

This wedding ceremony, 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 *paronag-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.

Here are examples of in the lyric of *onang-onang* in Bobby-Kahiyang's wedding ceremony.

Example 1:   *"Di taporan da ama baya nasutioni"* (The **fragment** of **Nasution**)

The lyric above shows that (Noun) is compared to (Noun). Literally, **Taporan** 'fragment' is a small part off or separated from something. **Nasution** is one of clan in Mandailing. Comparing of fragment and a clan is unusual. Because fragment is usually used for objects such as glass. But in this case, it is used for a clan. In this case the fragment is meant to declare descent. A father will lower a surname or clan to his son. In this case there are still similarities between fragment and descant, because they make something smaller. A broken glass will become small pieces. Likewise with a father surnamed will lower his clan to his son. The

target in this context is Bobby's father named Erwin Nasution lowered his clan to his son named Bobby Nasution.

Example 2: *"On ma na didokkon na giot **lakka matobang**"* (He wants to **step on old**)

The lyric above shows that ***Lakka*** 'step on' (Verb) is compared to ***Matobang*** 'old' (Adjective). Literally, ***Lakka*** 'step on' is lift and set down one's foot or one foot after the other in order to walk somewhere or move to a new position. ***Matobang*** 'old' is having lived for a long time; no longer young. Comparing step and old is uncommon. There is a semiotic meaning. It means that people want to get married. After having married, somebody will be in the next element in society status. Age is not as an indicator to measure the position of someone in society but the status after the family class. It means that getting married will lift someone level in society. The target in the context is Bobby will marry Kahiyang.

Based on explanations above show that *onang-onang* in Bobby and Kahiyang wedding ceremony 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. 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 conclusion, the expectation of using metaphor in *onang-onang* is in order to the lyric can easily arousing the feelings or emotions of the viewers or listeners cannot apply well. Because understand the meaning of metaphor is not easy. The listener should now the meaning literally and metaphorically.

In connection with the fact that mentioned above invited the interesting for the researcher to conduct research of metaphor in Mandailing *onang-onang* sung in Bobby-Kahiyang's wedding ceremony. Where, in this case, the researcher will conduct a study of lexical metaphor. It was analyzed the lexical metaphor aimed to understand other meanings in lexically.

Saragih (2001) states that lexical metaphor shows lexical meaning is partly reffered to understand another meaning. He also devides lexical metaphor into four types, they are, noun-noun concept, noun-verb concept, noun-adjective concept, noun-verb/adjective-circumtance concept.

But, in this case, the researcher found a gap in this study. It can be seen in the example 2. The lyric shows that lexical metaphor compare adjective with verb. *"On ma na didokkon na giot **lakka matobang**"* (He wants to **step on old**). *Lakka* '**step on**' (Verb) is compared to *Matobang* '**old**' (Adjective). Meanwhile, in Saragih's theory there is no lexical metaphor compare adjective and verb. So, it will be the problem in this study.

Related to the topic in this study, the researcher found there have been a number of researchers dealing with the application of metaphors. Silitonga (2016) explains about metaphor in the verses of John's Gospel by applying Systemic Functional Linguistics (SFL). Her research was intended to describe the kinds of lexical metaphor, elaborate lexical metaphor used in the Bibble, and elaborate the reason for the use lexical metaphor in the verses of John's Gospel . She found that there are four concepts of lexical metaphor in John's Gospel namely Noun-Noun concept, Noun-Verb concept, Noun Adjective concept and Noun-Preposition concept. Linguistic realization of Lexical metaphor in the verses of Jhon's Gospel are through comparing Noun-Noun, Noun-Verb, Noun-Adjective, and Noun-Preposition. And the reason of the Lexical metaphor used in the verses of John's Gospel is based on the context of situation, here is tenor. Tenor reflect the power or status of the speakers. Overall, her research foud two new findings; firstly, some of Noun-Noun concept has reiteration. Her study gives many contributions to this study because use the same theory.

Hakim (2017) described about Lexical Metaphor in Lombok Post Newspaper about political news text. His research was intended to find out the type of lexical metaphor in Lombok Post Newspaper, to describe the meaning and function of lexical metaphors, and to describe the results of this study if used as teaching material for discourse learning in elementary schools. He describes that there are six types of lexical metaphors found in his study, namely lexical metaphor with a comparison of concepts Noun-Noun, Noun-Verb or Verb-Noun , Noun-Adjective or Adjective-Noun, Noun-Verb-Circumtance, Verb-Verb, and Noun-Adjective-Circumtance.

Based on the explanation above, the researcher wants to conduct a study of lexical metaphor in Mandailing *onang-onang* sung in Bobby-Kahiyang's wedding ceremony with reference to Systemic Functional Languge (SFL). The theory of metaphor in SFL is appropriate to investigate and analyze the unusual form of linguistics. By analyzing the lexical metaphor use SFL, it will help the viewer or listener easily understand about the expression conveyed through the metaphors, especially the viewers who re-watch the performance of Mandailing *onang-onang* sung in Bobby-Kahiyang's wedding ceremony.

1.2 The Problems of the Study

Based on the background of the study, the problems to be investigated are formulated as the following.

(1) What types of lexical metaphors are found in Mandailing *Onang-onang* sung in Bobby-Kahiyang's wedding ceremony?

(2) How are the lexical metaphors delivered in Mandailing *Onang-onang* sung in Bobby-Kahiyang's wedding ceremony?

(3) Why are the lexical metaphors delivered in the ways they are?

1.3 The Objectives of the Study

In accordance with the problem above, the objective of this study are

(1) to investigate types of lexical metaphors used in Mandailing *Onang-onang* sung in Bobby-Kahiyang's wedding ceremony,

(2) to describe how the lexical metaphors used in Mandailing *Onang-onang* sung in Bobby-Kahiyang's wedding ceremony, and

(3) to explain the reasons for deliver the lexical metaphors used in Mandailing *Onang-onang* sung in Bobby-Kahiyang's wedding ceremony.

1.4 The Scope of the Study

The scope of the study is focused on lexical metaphors found in Mandailing *onang-onang* sung in Bobby-Kahiyang's wedding ceremony. *Onang-onang* is a song of *tortor* accompaniment on Mandailing marriage customs. There were some of *onang-onang* were performed in Bobby and Kahiyang's wedding ceremony, but this study is only focused on five *onang-onang*. They were when Bobby and Kahiyang, Jokowi, Iriana, Gibran, and Selfi performed tortor dance. The researcher chooses them because they are members of President Jokowi's family. As we know Jokowi is number one in this country, so the public more enthusiastic to watch their *tortor* performance.

1.5 The Significance of the Study

The findings of the study are expected to be relevant and useful theoretically and practically. Theoretically, the findings of study are significant for (a) add up new realization in theories of linguistics and (b) be references for further studies related to metaphor. Practically, the significance of this research in practice are (a) the listener of *onang-onang* can use the findings of this research to give a new point of view of interpreting metaphor expressions in listening *onang-onang* that is commonly implicit and (b) the authentic materials can be used in the teaching of metaphors.