

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Bahasa Batak Angkola Julu (BBAJ) is one of ethnic language in Indonesia, it is part of the *Bahasa Batak*. Angkola in a district of Angkola society Tapanuli. BBAJ is distinguished with *Bahasa Mandailing*. It can be seen from the dialect and the pressing when uttered the language.

The cultural background and custom of *Batak Angkola Julu* uphold the value of politeness and “*tutur*”. If noticed, BBAJ which is used in communicating to carry out daily activities, it contains many expressions or proverbs that contain with metaphor.

As Sibarani (2017) finds that there are five categories of metaphor as found in Toba Bataknese *andung-andung*, they are; nouns, verbs, adjectives, adverbs and prepositions, BBAJ Proverb also has the category of metaphor in it. Nouns is the dominant category of metaphor as found in Toba Bataknese *andung-andung*. The study is descriptive qualitative research. In collecting the data, the writer follows some steps such as downloading the videos *andung-andung* from YouTube, watching and transcribing of metaphor in it. After collecting the data, the writer analysed the data by applying some steps, such as: classifying of the metaphor found in *andung-andung* into Goatly’s, drawing out the dominantly types of metaphor in *andung-andung* and make the conclusions. The writer analyzed metaphor on mourn

lamentation in Toba Bataknese *Sari Matua* of Youngest's Lament, Oldest's Lament, Widow's Lament and Separation's Lament. She also found that that nouns is dominant category of metaphor found in mourn lamentation Toba Bataknese *Sari Matua*.

Metaphor is one of the part of figure of speech. Keraf (2010: p 129-145) divides language based on direct and indirect meanings that is, the meaning used is still within the scope of denotative meaning or has experienced deviation. As for the indirect style of language or figure of speech has divided into two groups namely rhetorical language style and analogical language style. Metaphor is analogy language.

Keraf (2007: 136-137) uses the term figurative style to denote a language style that is formed based on a comparison or equation. Comparing something with another, means trying to find characteristics that show the similarities between the two things.

Initially figurative language develops from analogy. The word analogy is used in both quantitative and qualitative terms. In a quantitative sense, analogy is defined as the similarity or identity relation between two pairs of terms based on a large number of the same characteristics. Whereas in a qualitative sense, analogy states the similarity of the relationship between two sets of terms. In this broader sense, analogy then develops into figurative.

If analogy develops into figurative language, it means that the analogy relationship can form a metaphor. As expressed by Fromilhague (1995: 56-59), "*la métaphore est fondée sur une relation d'analogie: « un lion » pour « un homme*

courageux ». *On crée une relation d'analogie entre des référents distincts.*”

Metaphors are formed through an analogy relationship, for example: *un lion* to describe *un homme courageux*, the brave *manis* likened to a lion. Analogy relationship is created by looking at different references, basically a lion and a human are two different figures, but by using this analogy language we try to find the similarities of the two different things. The lion is a wild animal that we know as ‘the king of the jungle’, the king of all animals therefore we can analogize a brave man as ‘a lion’.

Discussion of metaphor is also widely associated with proverbs. This is not surprising because metaphor is a part of figure of speech in literary theory, which is a technique of language disclosure whose meaning does not indicate the literal meaning, but rather the implied meaning. As Keraf (2010: 98) says that as for the metaphors due to changes in meaning between two objects, the transfer is based on the similarity of perception of meaning in the semantic level.

This is in line with Ortony’s opinion (2000) that the points of metaphor lies in the relationship of words and meaning. Understanding about the meaning of metaphor can be analyzed through the components of meaning in the words. In fact, various sentences are often interpreted metaphorically without regard to their true meaning. An example is the following sentence: “the killer is an animal” tends to be interpreted metaphorically. Usually after it is explained that the word “animal” in that sentence is a real animal (crocodile, tiger, an owl and so on), then the listener interpreted it literally.

Kovecses (2002: 4) explain that to understand the meaning of a metaphor it can be seen from the two views namely through linguistic metaphor theory and conceptual metaphor theory. Linguistic metaphors view metaphors from three elements namely vehicle (topic), tenor (image) and ground (equality). A little different from the previous theory, conceptual metaphor views that metaphor has two conceptual domains namely target domain and source domain.

However, basically the metaphor in both concepts has three basic components namely vehicle (topic), tenor (image), and ground (equality). If simplified, conceptual metaphor is the process of transferring a concept known to other foreign concepts so that the foreign concept is easily understood. Linguistic metaphor is linguistic expressions obtained through conceptual metaphor. As for this study using linguistic metaphor to analyse the metaphors found in BBAJ proverb.

The community of *Batak Angkola Julu* has its own distinctive culture that upholds the values of custom and speech which are also dominated by Islam. Cultural, language, religion and regional differences greatly influence the creation of metaphor. This linkage occurs because metaphor is born and grows from the experience of the speaker and from that experience will later form the perspective and mind set of society. In line with that Gibbs (1999: 146) points out that the relationship between metaphor and cognitive thinking goes beyond the individual mind, while also spreading to all lines of culture. Therefore, to know the true meaning of a metaphor, one must know the context of the spoken metaphor and the prevailing culture in the place. Ignoring both will cause errors in understanding the meaning of

metaphor. BBAJ Proverb reflecting the feeling and thoughts of *Batak Angkola Julu's* community.

The example of BBAJ proverb :

“Manggolap lubuk raya : Lubuk raya is cloudy”.

This proverb is used when there is someone who shows sadness that is seen from the expression on his face/ people who want to shed tears. *Lubuk raya* is the name of mountains located in *Angkola Julu*.

The example of proverb above contains metaphorical language style, it can be seen from the tenor (image), vehicle (topic) and ground (equality). In this proverb, it is known that the tenor is *Lubuk Raya* while the vehicle can be seen from the individual subject contained in the meaning/ context of the proverb there stated someone, it could be he/she. While, the ground between *Lubuk Raya* and someone is cloudy (in the context above explained by the expression of someone with a sad gloomy face/ will shed tears the same as cloudy which will be rain). From this proverb, it can also be clearly known that *Lubuk Raya* is the name of mountain in the *Angkola Julu* region which, like the previous explanation, where culture, language, religion and region are very influential in the creation of metaphors. Here is the example of BBAJ Proverb contains of metaphor in it. The proverb appears in a conversation of a family who consist of three people, they are Khalida (K) a daughter in a family, Mommy (M) their mommy and Akmal (A) a brother of K.

The conversation is as follows:

K :*Umak madung adong do hepeng ni mambayar uang kuliahki, accogot ma terakhir pembayaranna.*

Mom, is there any money for my tuition payment yet? Tomorrow is the last payment.

M : *Napedo adong inang sapai jolo dosen mi sanga bisa minggu depan di bayar.*

Not yet dear, please ask your lecture whether it can be paid next week.

K : *olo umak! (got tangis.)*

Yes mom! (Want to cry).

A : *Ligin jolo umak, ma manggolap Lubuk Raya.*

Look ma'am, **Lubuk raya is cloudy.**

M : *Ulang mada tangis anggo adong naron dipinjam umak jolo di tulangmu.*

Don't cry, I'll try to be in debt with your uncle if he has money.

Another example is as follows:

“Ulos na sora buruk : A never-worn blankets”.

It means that custom “*adat*” is never die. Adat is symbolized by ulos which will never be damaged until at any time, in every aspects such as cleanliness, sustainability, health, safety, solidarity, tolerance, etc.

Almost same with the previous proverb, the proverb above also contains of metaphor language style because there are tenor (image), topic (vehicle) and equality (ground). In that proverb is known that the tenor is *ulos* while the vehicle is custom it can be seen from the meaning/ context of the proverb. As for ground the equality between *ulos* and custom is never be damaged until at any time. From that proverbs it can be also clearly known that *ulos* is distinctive fabric name owned by *Batak Angkola Julu* community as a cultural symbol that is often used in the implementation of custom in *Batak Angkola Julu's* region. This proverb oftenly articulated in a custom ceremony where the people of *Angkola Julu* have a meeting ceremony such as *mangkobar* in any custom ceremony. The conversation is as

follows where Monang/ Hamonangan is M he is one of *Hatobangon* in Sabungan Julu and Pinayungan (P) one of people of Sabungan Julu village.

M : *Ima di sadarion hita marlugut di pantar bagas godang on, ibarat ni pandokkon ni natobang ima napatuaon ulos naso ra buruk. Anso mursolkot hita namarsisolkot-solkotan dohot ipadao sian naso hagiotan.*

On this day we gather in this house, as the ancestors said to honor **ulos naso ra buruk** (a never-worn blankets), in order to make the family relations closer and away from things that are not desirable.

P : *botul do anggi i, mudah- mudahan nian sai marrasoki hita namarkoum so murdegas dibaen sanga aha na si riaon bope nasiluluton.*

That's right brother, hopefully more and more of our siblings' fortune so we can do the better things both in bad and happy situations.

As for the study takes the metaphor in Bahasa Batak Angkola Julu's proverb to see the cultural aspect and the environment which influenced the creation of metaphors. To find out the metaphor of *Bahasa Batak Angkola Julu* proverb, it will be grouped based on the comparison category "vehicle" through the Space of Human Perception by Haley. The category is divided into nine categories they are being, cosmos, energetic, substance, terrestrial, object, living, animate and human's metaphor.

1.2 Problems of the Study

The focus of this study is the using of metaphors in *Bahasa Batak Angkola Julu's* proverb. Based on this focus and the previous background, the problems of the research are formulated as the following:

1. What categories of the space are used to create metaphors in BBAJ Proverb?
2. How are the spatial metaphors realized in BBAJ Proverb?

3. Why are the metaphors realized in BBAJ Proverb as the way they are?

1.3 Objectives of the Study

In line with the problems of the study there are some overarching objectives, they are

1. to investigate the categories of the Space of Human Perception by Haley which is used to create a metaphor in BBAJ Proverb,
2. to evaluate how the metaphor realized in BBAJ Proverb,
3. to state the reasons or the use of metaphor realized in BBAJ Proverb.

1.4 Scope of the Study

This research attempt to identify several categories of Metaphor by analyzing the metaphor in BBAJ Proverb at the daily activities communication. In communicating in daily activities, metaphorical expressions are often spoken to convey feelings or thoughts about the events that occur or the circumstances they are experiencing at that time. The aspects which observed in this study, the categories of metaphor based on theory of the Space of Human Perception by Haley and the relation between metaphors with social and the environment of the *Batak Angkola Julu* Society. Next the realization of metaphor by analyzing the meaning of proverb in BBAJ Proverb grammatically, then find the elements of metaphor in it wheter the tenor, vehicle and the ground. The last the researcher investigate the reason of the using of metaphor by seeing the metaphor as the part of the study of eco-linguistics where the metaphor is closely related to human life in a language communities in an

environment, namely macrocosmos (physical natural environment) and microcosmos (socio-cultural environment).

1.5 Significance of the Study

After conducting this study, it is expected that the findings are theoretically and practically significant.

1. Theoretically,

the findings of the study are expected to be useful for developing of the theory of metaphor in ethnic language especially metaphor on ethnic proverb. In addition, the findings will enrich more horizons to linguistics theory.

2. Practically,

the findings of the study are expected to be useful as a reference for the university students who are interested in studying metaphor and for the next researchers who are interested in conducting any further studies ethnic language especially about metaphor. Syntactic structures in their sentences in which they use figures of speech. In short, they can practice the findings of this research.

