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Metaphor of *Seloko Adat in Merangin*

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Abstract

This research clarifies about the kinds of methapors that found in the" seloko Adat" traditional ceremonies in merangin culture This research applied descriptive qualitative research in which the data are obtained from seloko adat in traditional ceremony. it took from Lubuk Bumbun village in Merangin regency. The data are collected by observational method supported by note-taking and interview technique. After analyzing the data, it is found that there are 10 metaphors included into three from four kinds of methapor. The result of the research showed there are animistic, synaesthetic and concret to abstreact of methapor. Animistic metaphor dominant exist in seloko adat traditional ceremonies on Merangin culture .The meaning of each metaphor is understood in light of the current situation.

Keywords: Methapor, Traditional Ceremonies, Seloko Adat Merangin

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I INTRODUCTION

Language has more function for us, not only to communicate with others, but also to express our feelings, ideas, and opinion. Language is used by humans to express ideas, thoughts and feelings various communication situations. Semantics is one In linguistics, studies related to meaning called semantics. Semantics is one branch of linguistics, which studies the meaning of language, or can be interpretation as the main study in semantic terms. According to Lyons (1984: 136) Semantic theory that is very popular, is how to realize an idea and concept could be transfer from the mind of the speaker to the mind of the listener using in the form of language or another. Semantic studies have two parts, literal meaning and non-literal meaning. Metaphor is a kind of figurative language that includes into connotative meaning because what the text means have the other feel in it. It can be positive, negative or neutral connotative (Chaer,2009).

Furthermore, Lakoff (1992: 1) says Metaphor is one part of the figurative language. Metaphors are seen as a matter of language not thought. Metaphor is not in language at all, but in the way, conceptualized one mental domain in

terms of another. A metaphor is given by characterizing such as cross-domain mappings and in the process, everyday abstract concepts like time, states, change, causation, and purpose also turn out to be metaphorical. The result is that metaphor (that is, cross-domain mapping) is absolutely central to ordinary natural language semantics and that the study of literary metaphor is an extension of the study of everyday metaphor. Everyday metaphor is characterized by a huge system of thousands of cross-domain mappings.

Leech (1969: 151) stated that Metaphor …"making believe that tenor and vehicle are identical. But as many writers have observed, the pretense often seems more serious and more real than the real world of literal understanding"… *However, from a linguistic point of view, literal meaning is always the basis, and figurative meaning originates.*

Metaphors comparing implied comparisons that equate one thing with one another. This figure of speech does not state an open or explicit comparison but does suggest a comparison. As explained above, the song has metaphorical elements. Metaphors for some people are a device to create poetic languages. It means metaphors are the device used to make extraordinary languages. In this sense, metaphors closely relate to literary works. For others, however, metaphors do not only refer to stylistic features of languages. Generally, metaphors are not literally easy to understand, because they have a special character that literal expression does not. There is a previous research that also examines the metaphor. Sumolang(2015) with the tittle *Metafora dalam Lirik Lagu Karya Adele* where this research focusses on identifying the words, phrases or noun. The metaphor contains a certain meaning based on the context and each of them refers to a certain object of tenor and source. Based on the previous study about the researcher concluded that it has similarity with this research there are talk about kinds and form of metaphor and the differences is the language object of the research.

II   RESEARCH METHODS

In this research, the writer used descriptive qualitative method. The purpose of descriptive qualitative method is to describe the place, facts and characteristics of the population systematically, factually and accurately. Descriptive qualitative methods use techniques to find, collect, and analyze data. The analysis qualitative research concern in understanding the result of found data rather than calculating the result of found data. According Sudaryanto (1993) There are 2 kinds source of data: substantional and locational .The source of substantional data is the metaphor and the meaning of it in *kato serah terimo*. The locational data source in the study refers to the text of Seloko Adat in *Undang-Undang Hukum adat Melayu Jambi versi Tabir Desa Lubuk Bumbun Merangin*

At the stage of data collection, the writer uses observational method with participating technique. After that interview with informant who knew about *seloko adat*. In analyzing the dat, the writer used referential method. It is possible that the method of matching is based on the assumption that the language under study already has a relationship with things outside the language in question (Sudaryanto, 1993: 14). The writerr analyzes with some steps: 1. Reading the text and watching the video 2. Identifying and analyzing metaphor 3. Finding the meaning.

III   RESULTS AND DISCUSSION

The result of the study, the writer found there are 10 metaphors included into three from four kinds of methapor based on Leech (`1981). There are animistic, synaesthetic and concret to abstract of methapor whereas anthropomorphic metaphor didn't exist in the *seloko adat* text in Merangin culture.

Especially kinds of metaphor used in *seloko adat* text as follows:
   a.   Animistic metaphor

It is a condition when the speaker tries to compare something with human or animal or plant

Datum 1.

Ayam hitam terbang malam, hinggap dirumpun pandan, nak dicelik idak nampak, nak diabo takut diduri.

Ayam yang terbang dimalam hari, hinggap di rumpun pohon pandan, ingin dilihat tetapi tidak nampak, ingin diraba takut kena duri pandan.

 Chickens that fly at night, perched in a clump of pandan trees, want to be seen but it cant, want to be touched, afraid of being hit by pandan thorns.

The text above included into animistic metaphor due to *ayam* (chicken) in this text means the man, the speaker describes the man as a chick so that this text called animistic metaphor.

Ayam is topic due to chicken is the topic that the speaker said, *Terbang malam* is image that is a thing that used to describe about an action. Its express to convinces someone acts prohibited but it cannot be accused of it.

Datum 2

Dakdo kayu jenjang dikeping
Tidak kayu janjang dikeping
Not chipped wood

kayu is the hard fibrous material that forms the main substance of the trunk or branches of a tree or shrub, used for fuel or timber The speaker describes their son to be that thing so that it is an animistic metaphor.

dikeping is topic still refers to the effort of someone that can be useful and image is wood that describe the man can be a rope to bunch and the point of similarity is the man can be wood to bunch their family relationship and between man's family and bride's family, between their family with their neighborhood and soon.

Datum 3

Telintang boleh dijadikan pengapit
Melintang bisa dijadikan penjepit

Spraw can be clamper

The text above is categorized in animistic metaphor due to *penjepit* is not human characteristics such as a three that can be barries for the enemy, the speaker describes a man as a three so it made the text above categorized into animistic metaphor.

Telintang is the topic refers to the man and *pengapit* as the image that describe about the man who going to do such as a clamper that clamped everything that disturb their family and the point of similarity is the man can be a protector for their family especially for the bride

Datum 4

Idak kami geleng tanduk ndak tumbuh
Tidak kami tolak tanduk yang ingin tumbuh

We didnt reject to the horn that want to grow.

Tanduk or horn are animal body part that have not by human, in this text the speaker describe they will not push away the horn that want to grow on their body. So that the text above includes into animistic metaphor.

Geleng is the topic where the bride's family accepted the man, *tanduk* is the image that describe the man and the point of similarity is the bride's family didn't avoided or evasive the man to be a husband for their daughter due to man want to stay with their families. As we know that the horn is valuable part of the animal's body is used to maintain and protect yourself from the enemy, the groom's conclusion that it is very valuable as animal horns owned.

Datum 5

Tecacak boleh dijadikan unja
Tertancap bisa dijadikan tiang

Stuch can be pole

The text above is categorized in animistic metaphor. *Tecacak boleh dijadikan unja* used to describe the man (husband) in their family can be helping them to do something.

Tecacak is the topic refers to the man and *pengapit* as the image that describe about the man who going to do such as a clamper that clamped everything that disturb their family and the point of similarity is the man can be a protector for their family especially for the bride.

Datum 6

Jadi kudo pelajang bukit
Jadi kuda pendaki bukit
Be a horse to raise the hill

Kudo or horse is an animal that the speaker used in this text to describe their son could be strong and brave such as horse. In tis text the speaker clearly said their son as a horse through their son is a human, so that it is animistic metaphor. *Kudo* id the topic to describe the man as a strong man like a horse. *Pelajang bukit* is the image to describe the topic and the point of similarity is the man can be people who can be bring the bride's load and running fastli to save them from a bad situation.

b. Concrete to abstract
    The speaker used something to interpret the feeling
    Datum 7
    Adat nan selingkung negeri, syarak nan selingkung alam
    Adat yang melingkupi negeri, syarak yang melingkupi alam
    The tradition that cover the country, *syarak* that cover to the nature

The data above is categorized into from concret to abstract metaphor due to *adat* (tradition) is a rule of human in a place made by *ninik mamak* and *syarak* is a rule made for larger area it means that it is concrete thing but when the *Adat nan selingkung negeri, syarak nan selingkung alam* this text become abstract due to the *adat* and *syarak* are rules that application by the human in an environment not about the place but the people in that place

Datum 8
Jadi biduk sampan pelayang
Jadi perahu sampan untuk menyebrang

Be ark to crossing

The metaphor above is categorized as concret to abstract metaphor, sue to the text above refers to the man. The text describe the man as aboat it means that it is a concrete thing and automatically this text become abstract due to a man cannot change become a boat.

Biduk or boat is the topic refers to the man and *sampan pelayang* is the image as a describe for the man and the point if similarity that the man is strong and can be life in different situation moreover in the water and he can be rescuer for the bride's family when they are in the bad situation

Datum 9
Adat besendi syarak
Senampan adat
A tray of tradition

The text above is a concrete to abstract metaphor. *Adat* (culture) is a rule that cannot be seen using by eyes but it is a real thing but in the text above the speaker made culture become syarak (islamic law) as length as slap. It become an abstract thing due to culture cannot be seen by eyes and cannot be ratio by number and large.

Adat is the main case in the text to describe the man's family have rule. *Syarak* as image used the main case as the rule is eventhough it is a small family, but they still obedient. The point of similarity is the means that the culture always consist in the man's village even though only a small thing but have a big function and meaning, so it should be save carefully.

c. Synaesthetic metaphor
    It is a diversionary sense metaphor from one sense into the other sense.
    Datum 10
    Mako itulah disiko kami anggap parit nan besudut
    Maka itulah disini kami anggap parit yang bersudut
    We think trench of the corner
    The text above is included into synaesthetic metaphor due to *parit nan besudut*

meas the man hopes and loves finally the end to the bride. So the speaker cahnged the hopes and loves as an abstract thing become *parit nan* *besudut* the real thing that can be seen using by eyes.

IV CONCLUSION

The writer discovered ten metaphors utilized in Seloko Adat in merangin culture based on the analysis's findings. It divided into three metaphor, there are animistic metaphor that more dominant exist than the other. Concrete to abstract metaphor and the synaesthetic metaphor.

The inclination of this fact was influenced by the enivorenment and condition of the nature in Merangin which is full of forest, plantation, and animals. This natural condition was given inspiration and experiences to the people to used metaphor. Every metaphor that used has their own meaning with their own value. It can be knowledge, instruction, motivation, serious, and unpredictable.

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