

METAPHORS OF WAK UTEH'S SONGS

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Abstract

This study dealt with metaphors of Wak Uteh's Songs in Tanjungbalai. The objectives of the study were to investigate the types of metaphors and the cultural meaning of metaphors in wak uteh's songs in Tanjungbalai. This study was conducted by using descriptive qualitative method. This data of this study was words, phrases, and utterances that contained metaphors in Wak Uteh's Songs in Tanjungbalai. The source of data were lyrics of 10 songs of Wak Uteh's songs. The data were selected by using random sampling system. For collecting data, this study used the method of documentary technique. The instrument of this study is documentary sheet. The findings showed that there were four types of Metaphors used in Wak Uteh's Songs consecutively, Synaesthetic Metaphors (4%), Anthropomorphic (13%), Animal (20%), and Concrete to Abstract (63%). The cultural meanings of the metaphors found in the lyrics of Wak uteh's songs were literary ones over all about the conditions of social life, economy, and culture from Tanjungbalai Malay life in coastal areas. For example in Anthropomorphic Metaphor is "*ambil lah duet seringggit puntong, untuk mamboli kain pandukong (silaula, line 11) as the meaning in the cultural meaning is "Taking a piece of dollar for buying a sling". So, in this lyric told about the parents ordered someone to take the enough money to buy a sling, Ringgit was a monetary unit that was used by Malay people in Tanjungbalai in long time.*

Keywords: Metaphors, Tanjungbalai, Wak Uteh's Songs

INTRODUCTION

Song is a single work of music that is typically intended to be sung by the human voice with distinct and fixed pitches and patterns using sound and silence and a variety of forms that often include the repetition of sections. The word "song" is widely used by people in popular music industry to describe any musical composition, whether sung or played with musical composition, or only by instruments. "Written words created specifically for music, is called lyrics. If a preexisting poem is set to composed music in classical music it is an art song. According to Merriam Webster, song is a melody for a lyric poem or ballad.

Metaphor is also used in the song lyrics to build aesthetic purpose, to make them more beautiful, to create deep feeling expression in the songs, and good to be heard. Generally, metaphor is not easy to understand literally. It happened because metaphor has a special character, it doesn't use a literal expression. Metaphor is hard to understood by most people, but

metaphor is commonly used by composers to inform social issues, because it is assumed to be easier to understand by using metaphor instead of using literal one. This study considers as types of metaphors and finds the cultural meanings in Wak Uteh's Songs

THEORETICAL FRAMEWORK

According to Donald Davidson (1975) will have a better theory of meaning if it focus on the sentence's truth condition. Davidson offers to account for our understanding of meaning in terms of compositional feature. He argues that to know a sentence's meaning is to know the conditions under which that sentence would be true. Hence, Davidson (1978) rejects metaphorical meaning and denies linguistic mechanisms by which metaphorical significance is expressed. "Metaphors mean what the words, in their most literal interpretation, mean, and nothing more."

The three parts that make up the metaphor are not always explicitly mentioned. One of the three parts, namely the topic, in part from the image, or the point of its implicit resemblance. Parera (2004) says that the Image of metaphor is distinguished into 4 kinds. There (1). Anthropomorphic metaphor, (2). Animal Metaphor, (3). Metaphor from concrete to abstract, (4). Synaesthetic metaphor.

This research will analyze some songs from Wak Uteh, to make it clear and understand the background of Malay musics. The researcher also discusses the short of biography of Wak Uteh;

Wak Uteh has a real name is Djalaut Hutabarat. But, he is always called "Wak Uteh". Because one of the album entitled "Wak Uteh" was booming at the time. So, many people call him as "Wak Uteh". He always performs in a marriage ceremony. He is popular in Tanjungbalai as Malay Musician. He has released 2 Malay songs.

Wak uteh is also known as "Roncah Band". He collaborated with other Malay musicians in Tanjungbalai. Their albums tell about the social condition, Malay tradition, culture, etc in Tanjungbalai. Their most of all albums have humorous lyrics that make fun to heard. A comedy substance is to be the characteristic in his songs. The Some albums are entitled "Angin Koncang, Batongka r, Bubur Podas, Gule Lomak, Iolah Molek", and others.

RESEARCH METHODOLOGY

This research was conducted by using descriptive qualitative method. The purpose of descriptive qualitative method was to create a description, illustration, facts, characteristics, and the relationship between investigated phenomenon related to the study.

The data source is taken from internet, more specifically it's from google about Wak Uteh's Song. The research gets the data source from lyrics of Wak Uteh's songs that contain Metaphors. So the data are lyrics that contain metaphors.

Previously the researcher decided to use 10 samples for analyzing metaphors in Wak uteh's songs. Wak uteh has 25 songs. It means from 25 songs, the researcher must choose 10

songs as sample to be analyzed. To help this research, the researcher uses Random Sampling Systematic.

This study uses documentary technique for collecting data that is method for collecting the data are kept in the form of documentation and are written in the past, it means the data are taken by reading, studying, and analyzing the references related to the research by the stages are described as follows in collecting the data: (1) Choosing 10 songs of Wak uteh which will be analyzed with using Random Sampling Systematic, (2) Identifying all the lyrics which have metaphors.

The researcher classifies the data analysis by performing descriptive analysis which was the stages of searching and arranging in order to accumulate and present the data that have been discovered. The data analysis procedures are as follows: (1) Classifying metaphor based on Parare theory, (2) Describing the meaning of metaphors in Wak uteh's songs by using the transcript of the result interview from informants, (3) Drawing the conclusion.

FINDINGS

Table 1. Types of Metaphors in Wak Uteh' Songs

No.	Types of Metaphors	lyrics	Meaning
1.	Anthropomorphic	<i>Orang bukan mangkompor kompori</i>	The neighbor looks like stoves
2.	Animal	<i>Hatiku tarompat larikan katopi</i>	My heart is so surprise and run to side
3.	Concrete to abstract	<i>Kalo tak rajoki apo pun tak manajadi</i>	There is no chance, there is no true
4.	Synaesthetic	<i>Kalo gigi sudah mangarsak, Gule bawal tak raso lomak</i>	If my teeth had force, Gule bawal (Malay food) was tasted kindly greasy

The cultural meaning of Metaphors in Wak Uteh Songs

a. Malarat Torus

1. *Hinggo pagi sampe kapotang aku kelaut sampe badan mangitam*

Meaning: from morning until evening I sailed to be blacken my skin. This lyric told that a man works hard.

a. Asam Kalubi

Si tuko-tuko balagak baringi

Meaning: Tuko-tuko pretends big

This lyric satirized someone doesn't have anything but he is arrogant. According to Malay people said that Tuko-tuko is a species of pari passu but it doesn't resemble cause the size of Pari passu is usually so big but Tuko-tuko is very small.

Zaman lah ini sudahlah sinting

Meaning: The world is being crazy.

This lyric described that there is not a normal thing. Some people have forget about kindness and responsible.

Sudah becucu, rajinlah pulak bacolak

Meaning: she has been having a grandchild still used blacken eyelid

This lyric described that an old woman has been very old but still don't care about kindness and still act and do like young people do.

Kalolah tagolak, ompong tetalak

Meaning: if she laughed, her toothless was opened

In this lyric meant she looks like young woman, but she can't hide the truth that she has been old.

b. Badocak

Kolo bacarito, mocam kumis abah tak babulu

Meaning: if you talked like your mustache doesn't exist, bro!

In this lyrics explained that when an arrogant man told everything about him that never do wrong and there is nothing bad in his self.

1. *Dengke*

In *mangampu boru* ceremony, there are three names of *dengke* which are used. They are *dengke simudur-udur*, *dengke sitio-tio*, and *dengke sahat*. *Dengke simudur-udur* which is the representamen is given by *tulang* to the woman who is going to be *tulang*'s foster daughter (object). Through giving *dengke simudur-udur*, *tulang* prays for his foster daughter may god give sons and daughters to her (interpretant).

Dengke sitio-tio (representamen) is also given by *tulang* to his foster daughter (object). *Dengke sitio-tio* has the meaning as the prayer from *tulang* to the woman for having a good livelihood. This prayer is the interpretant of *dengke sitio-tio*.

Dengke sahat which is the representamen is given by *tulang* to his foster daughter which is the object. The interpretant of *dengke sahat* is *tulang* prays may god always bless his foster daughter's family.

2. *Ulos Parompa*

Ulos parompa is the representamen of the symbol. The woman who accepts this *ulos* is the object of the symbol. This symbol is the representative of wrapped around baby carrier (interpretant). This symbol is given by wrapping the women's shoulder like the wrapped around baby carrier.

3. *Jambar Juhut*

There are five parts of pork which represent meaning. Beside those five parts, the meat will be served for all of the people who attend the ceremony. The five parts of pork which represent meaning are *Namarngingi* (head of the pork), *Osang* (lower jaw of the pork), *Gonting*

(hips of the pork), *Soit* (legs of the pork), and *Ihur-ihur* (tail of the pork). Each representamen have its own object and different interpretant.

Namarngingi is the head of pork. *Namarngingi* (representamen) is given to *hula-hula* which is the object of this symbol. The symbol represents the respect to *hula-hula* (interpretant).

Osang is the lower jaw of pork. *Osang* (representamen) is given to *Boru* which is the object of this symbol. This symbol represents the affection. The affection is the interpretant of this symbol.

Gonting is the hips of the pork. In *mangampu boru* ceremony, *gonting* which is the representamen of the symbol refers to *raja parhata* and *dongan tubu* (object). *Gonting* represents *raja parhata* and *dongan tubu* support and as the communicator the event.

Soit is the legs of the prok. *Soit* is the representamen for helper (interpretant). This *jambar juhut* is given to *dongan sahuta* which is the object of the symbol.

Ihur-ihur is the tail of pork. *Ihur-ihur* which is the representamen of the symbol is given to *suhut* (object). *Suhut* is a called for the family who held the ceremony. *Ihur-ihur* represents the source of expenditure (interpretant).

4. *Pasi Tuak Na Tonggi*

Pasi tuak na tonggi is the representamen of this symbol. This symbol is given for *hula-hula* (object). The purpose of this symbol is expression of thank you for attending the ceremony. *Pasi tuak na tonggi* means when *hula-hula* in their way to go back home, maybe they are thirsty, they can use *pasi tuak na tonggi* to buy some drinks.

CONCLUSION

There were five symbols used in *Mangampu Boru* ceremony, namely: (1) *boras si pir ni tondi* (rice), (2) *dengke* (golden fish), (3) *ulos parompa*, (4) *jambar juhut* (meat), (5) *pasi tuak na tonggi* (meat). Each symbol had semiotic elements. Every representamen had different interpretant even though some of them referred to the same object. The elements of the sign especially the interpretant could not be obtained without a context which was considered. It could be concluded that the symbol represented blessings, prayers, expression of thank you, respect, helper, source of expenditure, and as the wrapped around baby carrier.

The stereotype of Batak Toba ceremony is complicated, wasting time, and needs a lot of money should be clarified. If this stereotype is still alive around Bataknese especially the young generation, Batak Toba culture can be approaching the extinction. Based on the interview with 3respondents, it can be concluded that having an awareness to maintain their own culture is started from the family. Parents take a big responsibility to introduce and teach their children about Batak Toba culture. In the process of learning, it also can be helped by joining a Batak Toba community.

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