

# Metaphors in *Pantun* for Wedding Ceremony in Malay Langkat Tradition

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## ABSTRACT

The aim of this study is to investigate the types of metaphor, and explain the use of metaphor types in *pantun* for wedding ceremony in Malay Langkat Tradition. The metaphor types of this study divided into six types, like: active metaphor, inactive metaphor, asymmetric metaphor, subjective metaphor, dead metaphor, and mimatic metaphor. This study used descriptive qualitative research. The data of this study were collected from clauses in *pantun* that reflected metaphor. The result of this study showed that there were asymmetric metaphor, dead metaphor, and inactive metaphor. The realization of metaphors in *pantun* were especially existed in *Hempang pintu*, *Hempang kipas*, and *Hempang batang*.

**Keywords:** *metaphor, pantun, culture, malay wedding ceremony.*

## 1. INTRODUCTION

Indonesia has various ethnicities, and one of them is Malaynese. Malaynese is one of part from Indonesia people who has some cultures that grows and develops among the community and has many ancestral heritages that are still preserved. Many Malay cultures preserved from the past until now.

The custom divided into four categorizes[1], they are: custom which is true custom (*adat yang sebenar adat*) is the core of custom based on the learning of the islamic religion, custom which is adjudicated (*adat yang diadatkan*) is the custom generated based on consensus from the local people, the most traditional custom (*adat yang teradat*) is the habits of community who is often done then sooner or later will become custom, and customs (*adat istiadat*) is the habits of community which in the process required special ceremonies. The fourth categorizations always work in synergy and mutually reinforce each other. The wedding ceremony is part of customs (*adat istiadat*) which is practice by the malay community.

The study took the data in *hempang batang*, *hempang pintu*, and *hempang kipas*. The data took of the three procedures because the study focused on 'hailing groom' event. In hailing groom event only the three procedures will be practice in the wedding ceremony. The three procedures that must be passed, where *Pantun* are needed to pass through it (*hempang batang*, *hempang pintu*, *hempang kipas*) so that the groom and the bride can meet each other in the aisle. *Pantun* has important role which can be as a tool to convey the message. So, the intelligence Of traditional figures in translating cultural concepts, depth of insight and

science is needed. The figures who is done the job called *Telangkai*. *Telangkai* consist of two persons, they are *telangkai* from the groom side and *telangkai* from the bride side. They usually use *Pantun* as a language indirectly to convey the messages to others that aim is to open the three doors in the wedding ceremony.

The essence of metaphor is understanding and experiencing one kind of thing in terms of another [2]. This thing also explained by Lakoff and Johnson in a utterance 'ARGUMENT IS WAR'. The utterance has a mean that while the peoples are debating in the events then indirectly war will be happened in the situation. So, it relate with this study, because the two speakers (*Telangkai*) who is come from the different side compete with each other. *Telangkai* for the groom side has to defeat *Telangkai* for the bride side by using their ability to create the best *Pantun* by using metaphors.

It can be concluded that the malaynese has to know how the way to make the utterances can be polite and the hearer feel to be happiness while listen their utterances. So, the metaphor is very needed for using in *Pantun* that it will be perfect with combine both of them.

So many studies had analyzed about *Pantun* in malay langkat, but it still seldom the study which is analyze the metahors in *Pantun* in Malay Langkat. This study is going to be interesting and unique because this study is not meant to structural and semiotic meaning, but to prove the semantic meaning in sociolinguistic especially as oral tradition by using metaphor in *Pantun*. This study will bring the metaphors in new field where none of the previous study have ever tried it.

Based on the explanation of phenomenon above, the researcher is eager to analyze whether the *Pantun* serves language development at best due to the metaphor.

### **1.1. The Problem of the Study**

Based on the background of problem are formulated operationally as the following :

What types of metaphors are found in *Pantun* for Wedding Ceremony in Malay Langkat Tradition?

### **1.2. The Objectives of the Study**

In relation of the problem, the objective of the study are:

To investigate the types of metaphor are used in *Pantun* for Wedding Ceremony in Malay Langkat tradition.

### **1.3. The Scope of the Study**

This Research is limited on the Wedding *Pantun* especially in the event of hailing the groom. The *Pantun* which is connected to the types metaphors in hempang batang, hempang pintu, and hempang kipas.

### **1.4. The Significance of the Study**

Theoretically, the findings of this research will enrich the new theory of sociolinguistics. The process of data (metaphors in *Pantun* of Wedding Ceremony in Malay Langkat tradition) will explain how the cultures performed in malaynese.

Practically, it is useful for the learners who would like to analyze about metaphor in any *Pantun* in other culture. This study equips the learners with the knowledge and skill to comprehend the metaphor in *Pantun*.

## **2. INTRODUCTION TO METAPHOR**

### **2.1. Metaphor**

The study of metaphor is very important because directly and indirectly the metaphor is needed by people in the world [3]. In concluding that the using of metaphor is very important. Because the theory explain the relation that metaphor has a important role in language, the poem is one of language form which need the metaphor to convey the message.

Metaphor is the transfer of image and meaning [4]. The transfer is meant to be carried out with one concept to another to indicate the similarities, analogies, and relationships. As example: customer is king. So, image of the king like power and influence give to the customer.

Metaphor is figurative language based on comparative [5]. He argues that the metaphor is grammatical form which represent two proposition in structure of semantic. Proposition consist of topic and explanation. Example, teacher is the sun of nation. Teacher is topic, sun of nation is explanation. The relation among of two proposition is compare between the explanation its. It is explained because there is the same like its meaning that is giver of light and warmth.

Based some arguement above, it can be conclude that metaphor is some concept which have the simmilarity in image. Metaphor also called is explanation about the grammatical in two proposition in semantic structure to compare between the two or more explanations. The process of metaphor is variation to make the special language.

### **2.2. The Types of Metaphor**

There are six types of metaphor, namely :

#### **2.2.1. Active Metaphor**

An active metaphor has close relationship between the main subject and modifier. It depends on the interaction of the vehicle and the particular topic, which referred to, and their grounds will consequently be variable according to the text. Example: "*You are my sunshine*" Here, *sunshine* is a special someone who gives light and warmth in your life. Someone who you want to wake up with just like sunshine and know that that is what gives you life, and someone who is really hot and brightens your day and your life.

#### **2.2.2. Inactive Metaphor**

Inactive metaphor referred to directly through a conventional and fixed meaning of vterm and vehicle is available, but ill wired in parallel under normal processing, otherwise the topic concept so predictable. For Example: "*Red substitutes the bravery and strength*" Here, *the bravery* and *strength* modifies the main subject *red*. The topic red refers to conventional meaning of the vehicle the bravery and strength. Inactive metaphor often gives information, which can provoke an affirmative or negative response. This could be different interpretation according to the culture of the user of metaphor. This metaphor has become inactive as they used repeatedly and entered entry in dictionary with the second meaning.

#### **2.2.3. Asymmetric Metaphor**

Asymmetric metaphor is the type of metaphor where metaphorical intentions or interpretations do not match across the speaker and the hearer. With symmetric metaphors the metaphorical intention of the speaker, that the utterance is not, or not simply, an assertion, must be recognized by the hearer, and it must be assumed by the speaker that the hearer so recognizes it. This kind of asymmetric is often exploited for humor purposes intended as metaphor by the speaker but not understand as such by the hearer, or conversely not intended as metaphor by the speaker but interpreted as such by the hearer.

For example: "This is my body, this is my blood."

#### **2.2.4. Subjective Metaphor**

Subjective metaphor is the description of metaphor because the speaker has different ideological or physical view of the world from the hearer.

For example:

1 speaker : I'm not a child and I don't need seducing.  
2 speaker : You are a child to me.

### 2.2.5. Dead Metaphor

Dead metaphor is a metaphor that has lost the original imagery of its meaning due to extensive, repetitive popular usage because dead metaphors have a conventional meaning that differs from the original. A dead metaphor is a metaphor that through overuse has lost figurative value. Example, people say; "falling in love" all the time, but once upon a time. It used as a metaphor because being in love is like the process of falling:

### 2.2.6. Mimatic Metaphor

Mimatic metaphor is the unique metaphor that extends to non-verbal expression, straying beyond linguistic texts into the visual and plastic arts. Mimatic metaphors demand that we imagine a world in which the assertions or descriptions are literally true.

For example: 'The carpet had an oriental tree on it'.

## 3. RESEARCH METHOD

The descriptive qualitative research applied in this study. The data of this research was a wedding ceremony event, this event chosed due to the easiness to obtain the data; the couple is the speaker's family. The data downloaded from internet [6] on Sunday, 3rd January 2021, exactly in You Tube Channel on *Leo Photo Official* with the title *Adat Melayu – Ngantar Pengantin*. The data were obtained the informants' answer who live in Kecamatan Bahorok, Kabupaten Langkat. The source of data is the metaphor clauses in *Pantun* of Wedding Ceremony in Malay Langkat tradition and the informants' answer or explanations. The relevant book and the relevant research used to support the research. The research used the documentary technique. The data of this research analyzed through three steps namely [7]: data condensation, data display, drawing conclusion / verifying.

## 4. FINDING AND DISCUSSION

After analyzing the data based on the classifying the types of metaphor, it was found three types of metaphor in *Pantun* for Wedding Ceremony in Malay Langkat Tradition. They are Inactive Metaphor, Asymmetric Metaphor, and Dead Metaphor.

### 4.1 Asymmetric Metaphor

*Kalau hendak mengambil si bunga kates*  
'If you want to take the flower of papaya'  
*Tepat bersarang si burung merbuk*  
'Right nesting the peacock'  
*Tanda penghantar kita ini sukses*  
'Our delivery sign is success'  
*Kelingking bendahara saja pun sudah gemuk*  
'Even the treasurer's little finger is fat'

The clause "*Kelingking bendahara saja pun sudah gemuk*", it means that the little finger which has by treasurer as a symbolic that the groom's family is the rich man. Speaker (*Telangkai*) said like that to make a joke that the people can be smile while hear it. So, it is categorized as asymmetric metaphor.

### 4.2. Dead Metaphor

*Hendak berangkat di tengah pergi*  
'Leave in the middle of the trip'  
*Ditengah pergi pulak, katanya ke Ujung Tanjung*  
'On the way, He said went to Ujung Tanjung'  
*Kiranya kalo hendak ke Ujung Tanjung*  
'If want to go to the Ujung Tanjung'  
*Bolehlah mengambil buah yang ranum*  
'May take the ripe fruit'  
*Agar berdua pemuda kampung*  
'That the two village youths'  
*Supaya bagaimana hatinya bisa tersenyum*  
'How can his hearth can smile'

The clause "*Supaya bagaimana hatinya bisa tersenyum*", the means of clause is the speaker of the bride side ask something to the groom's family to open the stem door. But the speaker use the beautiful clause to share the message. He made his clause with softly. While the interlocuter hear the clause directly it is easy to get the meaning. The meaning of clause was not difficult to get the sense of meaning. In short time the listener has got it. So, it is categorized as dead metaphor.

### 4.3. Inactive Metaphor

*Tanjung Pura Langkat namanya*  
'Tanjung Pura Langkat is its name'  
*Medan adat Sumatera Utara*  
'Medan is custom in North Sumatera'  
*Jika boleh datuk bertanya*  
'If grandfather may ask'  
*Kunci apa yang hendak kalian minta*  
'What is key do you want'

The clause "*Kunci apa yang hendak kalian minta*". The word '*kunci*' in this clause is not the key but it is envelope or *uncang*. In traditional era the key to open the door dashed is called '*uncang*' it is pouch made of yellow cloth which filled gold coins. In modern era the key has changed with money put in an envelope. In this case, the key substitutes *uncang* or envelope. They have the simmilarity function but they have different form. Indirectly they have paralel meaning as a tool to open the door but the different form. So, it is categorized as active metaphor.

Its mean that the metaphor used as substitutes which has the same paralel meaning, as a symbol to share the message and it has original imagery of its meaning. It can be seen that Asymmetric metaphor was dominantly. The Asymmetric Metaphor was dominantly used because the *Pantun* which used by the speaker (*Telangkai*) made some symbols (which did not has simmilarity between two things) to deliver the message

and to entertain the groom's family and the bride's family in wedding ceremony.

There was not found Active Metaphor because between the main subject and modifier has not close relationship. It also was not found Subjective Metaphor because between two speakers have not different ideological or psychological view point, in other words, they can understanding each other. Mimatic Metaphor also was not found because between two speakers did not use non verbal expression with the imagination of an unreal world in the event.

## 5. CONCLUSION

After analyzing the data, this study talking about the use metaphor in *Pantun* for wedding ceremony in Malay Langkat Tradition. The conclusion can be seen as the following :

1. Malaynese used some metaphors in *Pantun* for their wedding ceremony. There are three kinds of metaphor which used by malaynese, they are: asymmetric metaphor, dead metaphor, and inactive metaphor
2. Some metaphors in *Pantun* for wedding ceremony in Malay Langkat Tradition. The wedding ceremony in hailing the groom has cultural values in malay society. Malaynese always give awarded to their closest people. It can be conclude that malaynese believe that every man has to hard work to get the women as his wife and to be his bestfriend for his life ever.

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