

METAPHOR IN SELECTED POP SONGS OF *BATAK TOBA*

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ABSTRACT

This research article focused on analyzing metaphor in selected pop songs of *Batak Toba*. This study used qualitative research in analyzing the data. The data of this study were the lyrics pop songs of *Batak Toba*. There were ten pop songs of *Batak Toba* analyzed in this study. The results of the study shown there were seven types of metaphor used in selected pop songs of *Batak Toba*. The seven types of metaphor used were: active metaphor consist of 13 lyrics (30,2%), approximation metaphor consist of 8 lyrics (18,6%), mimetic metaphor consist of 6 lyrics (13,9%), phenomenalistic metaphor consist of 6 lines (13,9%), subjective metaphor consist of 5 lyrics (11,6%), symbolism metaphor consist of 3 lyrics (6,9%), precision metaphor consist of 2 lyrics (4,6%). The most dominant type of metaphor that was used in selected pop songs of *Batak Toba* was active metaphor with the percentage 30,2%.

Keywords: Metaphor, Song, Text, *Batak Toba* Song.

1. Introduction

The Background of the Study

Everyone knows about song. Song is the kind of language that is universal. A composer always tries to deliver the ideas of his or her songs to the listeners. Most of the people in this world like songs and enjoy listening it by using Handphone, MP3, MP4, cassette, disc etc. In fact a song is a musical composition that contains vocal part (“lyrics”) that are performed (“sung”). People love song because through song they get happiness and enjoyment. The very frequent tendency to use metaphors in songs, forces the reader to see the line between metaphors and the songs, to find what

exact purposes are intended in applying those languages very frequently in songs. Besides conveying the sequence of experiences through relation of words in the text of the songs and expressing feeling or ideas within the songs, metaphors must have particular function in the songs, also, conveying information to make a writing fascinated and marketable as the goal of a writing and also gaining advantages in financial forms is seen as a fundamental aspect as how to make it interesting and more comprehensible.

In addition, metaphors have been used to make knowledge of semantic rules with other meanings and effects. They are

more than just semantic meaning. Then metaphors are taken to be the most fundamental form of figurative language, carrying the assumption that terms literally connected with one object that can be transferred to another object. This study also results from the opinion of whether metaphor or the intention of using metaphor, however, is not to introduce a new object or concept, but offering a more precise meaning, or simply presenting a more poetic effect to the discourse. In other words, this figurative is considered the most basic where one object is used to describe or represent another object and both the objects are essentially disparate entities, but common in one or more attributes. Thus, metaphor is one of a number of so called figures of speech. That is why it should be studied.

Metaphor was chosen as a title of research because metaphor can give more meaning to compare the real and the text meaning from the sentence. It is interested in analyzing the selected pop songs of *Batak Toba* because every song contains much like the form of words or allusive words to build something. That is the excess of the *Batak Toba* Pop Song.

The problems of the study were what types of metaphors are used in selected pop songs of *Batak Toba* and what type of metaphor is most dominantly used in selected pop songs of *Batak Toba*. Meanwhile, the objective of the study were to find out the types of metaphors used in selected pop songs of *Batak Toba* and to find out the most dominant type of metaphor in selected pop songs of *Batak Toba*. In conducting this study, it is needed to make the scope of the study. This study only focused on analyzing ten selected pop songs of *Batak Toba* entitled: *Holan Au Do Mangantusi Ho, Dijou Au Mulak Tu*

Rura Silindung, Tangis Hu Tu Dainang, Didia Rongkaphi, Ditangko homa rohangki, Boru Panggoaran, igaret Begu, Napuran Sangkababa, Bunga Ni Holong and Boru Buha Baju.

2. Review of Literature

Metaphor

Metaphor is a metaphorical language which compares one thing to another directly. Kennedy (2012) states that metaphor is the use of an expression which means or describes one thing or idea using word “as” or “like”. For example: “Life is but a walking shadow”- instead of saying “Life is like a walking shadow”.

Meanwhile, Goatly (1997: 8) indicates that metaphor occurs when a unit of discourse is used to refer unconventionally way. And when this unconventional act of reference or colligation is understood on the basis of similarity, matching or analogy involving the conventional referent or colligates. Therefore, metaphors are constantly being coined to meet the demands of experiences on language, either obviously, through the process of metaphorical transfer, or less clearly through the narrowing or extending of sense. Metaphor is used to make a variation of sentence. It can be used to reinforce the reader’s images of the world to challenge them. Metaphor has several purposes (Goatly, 1997:166). First, it gives the color and vigor in the sentence where it forces the readers to open their mind to find their own interpretation of the metaphors. Second, using metaphor is one way to make the abstract complete. Philosophers and psychologist frequently employ metaphors to help their reader’s grasp difficult concepts. The third, it makes and clarify something to be clear. For example, when we say life is a yoyo.

To explain how life is, metaphor compares it with life. By drawing comparison, not only the writers can make things seen more clearly, but also very often can influence the readers to see the things in the way the writers wanted them to see it.

According to Saeed (1997: 302) metaphor has traditionally been viewed as the most important form of figurative language use, and usually seen as reaching its most sophisticated form in literary or poetic language. There are two traditional positions on the role of metaphor in the language. The first, often called the **Classical** view since it can be traced back to Aristotle's writing on metaphor, sees metaphor as a kind of decorative addition to ordinary plain language; a rhetorical device to be used at certain times to gain certain effects. This view portrays metaphor as something outside normal language and which requires special forms of interpretation from listener or readers. The second traditional approach to metaphor, often called the **Romantic** view since it is associated with eighteenth and nineteenth century Romantic views of the imagination, takes a very different view of metaphor. In this view metaphor is integral to language and thought as a way of experiencing the world. In this view metaphor is evidence of the role of the imagination in conceptualizing and reasoning and it follows that all language is metaphorical. In particular, there is no distinction between literal and figurative language.

Further, Augustine (2005) states that metaphors are understood as comparisons between the subject and the thing signified by the predicate; hence they are meaning to the thing. Thus the comparison bears similarities between the

two objects as in "The Lion of Judah" is referred to Christ.

Types of Metaphor

There are eight types of metaphor based on Goatly (1997: 126), as follows: 1) active metaphor, 2) inactive metaphor, 3) subjective metaphor, 4) mimetic metaphor, 5) phenomenistic metaphor, 6) precision metaphor, 7) symbolism metaphor, 8) approximation metaphor.

Active Metaphor

Active metaphor is one kind of metaphor which has a close relationship between the main subject and modifier. It can be called as live metaphor. It depends on the interaction of the vehicle (unconventional referent) and the particular topic (conventional referent), which is being referred to, and their grounds will consequently be variable according to the context. For example: "You are my sunshine". It means that the subject is drawn to have similarities with sunshine that can give warmth and life.

Inactive Metaphor

Inactive metaphor is metaphor where topic is referred to directly through a conventional and fixed meaning of V-term and vehicle is available, but will wire in parallel under normal processing, otherwise their ground may be perceived in the topic concept so predictable. Inactive or familiar metaphor often gives information which can provoke an affirmative or negative response. Inactive are open to agreement negative question and yes or no question. This could be different interpretation according to the culture of the user of the metaphor. This metaphor has become inactive as they used repeatedly and entered in dictionary with

the second meaning. For example: White literally means a color, meanwhile it substitutes holiness or pureness in Chinese culture; red is also literally a color but it symbolizes bravery and death in some culture like in Indonesia; yellow is a color but it is a symbol of death in Chinese culture.

Subjective Metaphor

Subjective metaphor is the description of metaphor because the speaker has different ideological or physical view of the word from the hearer or some which involve the presentation of another's speaker thought or representation.

For example: "You are child to me", based on speaker's perception 'you' act or quality as being a child, even though others may not think so because there is a distinct physical or psychological view.

Mimetic Metaphor

Mimetic metaphor is the unique metaphor that extends to non-verbal expression straying beyond linguistic text into visual aid plastic art. It demands the readers to imagine a word which the assertion is literally true. For example: "The carpet had an oriental tree on it". It means that the carpet had a picture of oriental tree on it, not the real tree is on it.

Phenomenalistic Metaphor

Phenomenalistic metaphor is the use of language to refer to the real language, and in this case referring to an imaginary world. A complete song can be a phenomenalistic metaphor if the song is entirely a story of a fictive world or imaginary, so it's not limited to a word or phrase or sentence but the writer text or book. For example: "Lord of the flies", is a

novel metaphor which suggest that there is A Life events happening in animals just like human being. It is actually just an imagination, not a real one and it is to compare both lives which have similarities.

Precision Metaphor

Precision metaphor is the process or quality that is made more precise by being related, through modification, to a specific order to identification can be in form of a linguistic unit, example a word, a clause, or a sentence. For example: "My cry for help was the cry of the rat when a terrier shakes it". It means that the person was crying not the rat. The precision of his cry was like a rat fearing that it was being caught by a terrier (a kind of dog). The reader can measure the exact precision of quality of quantity of something; in this case cry by understanding the modification (in this sentence, when a terrier shakes the mouse).

Symbolism Metaphor

Symbolism metaphor is a particular kind of substitution of the interpretation. For example: "Do not count your chicken before they are hatched". This sentence symbolizes that it is prohibited to predict the result of a profits something to be done before it comes true.

Approximation Metaphor

Approximate metaphor is a kind of metaphor that uses the approximate number of expression to describe an action or a thing. For example: "He put in his face the water and half-gulfed, half eat it". There are no exact and appropriate words to tell the happiness in the sentence. It is just an approximation. This approximation

is only the best way to tell them communicatively.

Song

Song is a way of communicating and it bears close relationship to the other such system, especially language. Song is a piece of music with words that are sung has a function to express the thoughts and feelings or each song writer can describe his or her experiences, ideas, ideology, emotion, feeling, etc.

Song is the voice of heart; almost every moment human could hear the strains of the song. We often hear songs about love or meaningful lyrics of songs like teenagers because the actors are young people who are always in conflict with love. Song is also a common language, with songs we can communicate with each other.

A song may be for a solo singer, a duet, trio, or large ensemble involving more voices. Songs with more than one voice to part are considered choral works. Songs can be broadly divided into many different forms; depending on the criteria used one division is between “art songs”, and “folk songs”. Other common methods of classification are by purpose (sacred vs secular), by style (dance, ballad, rock, etc), or by the time of origin (renaissance, contemporary, etc).

A song is a piece of music for accompanied or unaccompanied voices or “the act or art of singing”, but the term is generally not used for large vocal forms including opera and oratorio. However, the term is often found in various figurative and transferred senses (e.g. for the lyrical second subject of a sonata...). The word “song” has the same etymological root as the verb “to sing” and the Old English

Dictionary_(OED) defines the word to mean “that which is using”.

Batak Toba Song

Batak Toba language is one of the many languages in Indonesia. *Batak Toba* language is one of the many languages in north Sumatra. They use this language in their daily activities and also culture and songs. Commonly, *Batak Toba* songs tell about lives and something that usually happen to human. *Batak Toba* songs also express a lot of feeling such as sorrow, love, disappointment, etc. most of these expression used figurative language so that sometimes difficult to understand the meaning of the songs. Figurative meaning adds tremendous power to the language. The figurative meaning in *Batak Toba* songs makes the utterance comprehensive because they lead the listener to a wider understanding.

In *Batak Toba* songs are also used to beautify the lyrics. It is a tool for the song’s writer to visualize his or her mind through the lyrics in order to make it more interesting.

For example: *Ho do borukku tampuk ni pusu-pusukki.*

This sentence does not mean that the stem of his fruit. The intention of the writer to make it figurative to imply an expression to his favorite daughter. It can be associated with soul mate as the indication for peace.

3. Research Methodology

The qualitative research was be applied in this study. According to Best (1981:56) that the qualitative studies are those in which description of observation is not ordinarily expressed in qualitative terms. The descriptive of qualitative was used to describe or interpret a current

event, condition, or situation. In this case of the research, the writer collected the data from the *Batak Toba* pop song by designed in patterning the analysis. Furthermore, the writer classified the data based on the context and the interpretation of metaphor. After classified the data, the writer started to connect the interplays of metaphors in order to explain that the function and gives metaphor example and metaphorical sense in two languages. Finally, the research came to the final conclusion of how use, function, type

analysis metaphors in English and Bataknese.

4. Findings and Discussions

Findings

Having collected and analyzed ten selected pop songs of *Batak Toba* it was found 43 metaphors used in selected pop songs of *Batak Toba*. The percentage and occurrences of the type of metaphor in selected pop songs of *Batak Toba* was shown in the following Table 4.1.

Table 4.1 Percentage and Occurrences of Types of Metaphor

No.	Types of metaphor	Occurrences of Metaphor	Percentages
1.	Active metaphor	13	30,2%
2.	Inactive metaphor	0	0%
3.	Subjective metaphor	5	11,6%
4.	Mimetic metaphor	6	13,9%
5.	Phenomenalistic metaphor	6	13,9%
6.	Precision metaphor	2	4,6%
7.	Symbolism metaphor	3	6,9%
8.	Approximate metaphor	8	18,6%
Total		43	100%

Table 4.1 shown that from eight types of metaphor, there is one type of metaphor namely inactive metaphor that is not used in selected pop songs of *Batak Toba*. Meanwhile, the other types of metaphor are used in selected pop songs of *Batak Toba*. Occurrences of active metaphor is 13 and the percentage is 30,2%. Occurrences of approximate metaphor is 8 and percentage is 18,6%. Occurrences of mimetic metaphor and phenomenalistic metaphor are same as follows: 6 occurrences and 13,9%. Occurrences of

subjective metaphor is 5 and the percentage is 11,6%. Occurrences of symbolism metaphor is 3 and the percentage is 6,9%. Occurrences of precision metaphor is 2 and the percentage is 4,6%. From the seven types of metaphor that are used in selected pop songs of *Batak Toba*, it shown that active metaphor is most dominantly used in selected pop songs of *Batak Toba*. Meanwhile, the examples of lyrics that contain metaphor are shown on Table 4.2 below.

Table 4.2 Types of Metaphor in selected pop songs of *Batak Toba*

No.	Types of Metaphor	Example of Lyrics Pop Songs of <i>Batak Toba</i>	Title of Pop Songs of <i>Batak Toba</i>
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1.	Active metaphor	<i>Holong hi tu ho tung gomos do hasian</i> (My heart is very tight to you/close relationship)	<i>Holan Ahu Do Mangantusi Rohami</i>
		<i>Dijou ahu mulak inang da tu Rura Silindung</i> (I am called back home to Rura Silindung)	<i>Dijou Ahu Mulak Tu Rura Silindung</i>
2.	Subjective metaphor	<i>Holan ahu do mangantusi rohami</i> (Only me understand you)	<i>Holan Ahu Do Mangantusi Rohami</i>
		<i>Hau na bolon do ahu nian, naboi panghusandeanmi</i> (I am a big tree that can be leant)	<i>Tangis Hu Tu Dainang</i>
3.	Mimetic metaphor	<i>Manusuk tu pusu-pusu hi</i> (Felt with deeply hearted)	<i>Ditangko Ho Ma Rohangki</i>
		<i>Paboa ma bulan ahu nasai di paralangan</i> (moon, tell me of my failure)	<i>Napuran Sangkababa</i>
4.	Phenomenalistic metaphor	<i>Autsura boi manian dung-dungonhu bulan I</i> (The way to convinced his feeling like to get to the moon)	<i>Holan Ahu Do Mangantusi Rohami</i>
		<i>Sian na dao hubege do sada ende</i> (I can listen the song from far away)	<i>Dijou Ahu Mulak Tu Rura Silindung</i>
5.	Precision metaphor	<i>Mengkel di napatar do ahu dainang, alai di nabuni tangis do ahu</i> (Laughing in evident place, crying in hidden)	<i>Tangis Hu Tu Dainang</i>
		<i>Ima tangishu tu dainang</i> (It is my cry to my mother)	<i>Tangis Hu Tu Dainang</i>
6.	Symbolism metaphor	<i>Mambahen bogas hi gabe tarborot</i> (Making couple marriage divorce)	<i>Didia Rongkaphi</i>
		<i>Putus di tonga dalam do inang sita-sitanku</i> (My future dreams broke in the middle way)	<i>Napuran Sangkababa</i>
7.	Approximate metaphor	<i>Paposroham di ahu holan ho sasada ho</i> (Only you in my heart)	<i>Holan Ahu Do Mangantusi Rohami</i>

Discussions

As it is shown in table 4.1, it is found the most dominant types of metaphor is active metaphor. The total numbers are 13 occurrences (30,2%) from 43 metaphor in selected pop songs of *Batak Toba*. It is concluded that *Batak Toba* songs uses metaphorical types in English lexicon to describe something that becomes the main point problem based on condition and situation of them.

There are seven types of metaphor found in 10 selected pop songs of *Batak Toba*. They are active metaphor, subjective metaphor, mimetic metaphor, phenomenalistic metaphor, precision metaphor, symbolism metaphor, and approximation metaphor.

For examples:

- *Tampuk ni ate-ate, ho do bunga ni rohakku, simalolongku do marnida ho* are active metaphor. The

sentences above identifies that the lyric song as the expression that the subject has related with the offender.

- *Holan au do mangantusi rohami, mangullus tu sipareonki, hubereng lambokni bohimi* are subjective metaphor. The sentences explained that there is an ideological or physical view which the speaker involve with the hearer.
- *Manusuk tu pusu-pusukki, haru bosu pe ito boi Malala, alai tarottok akka bukbak* are mimetic metaphor because these sentences make the listener have to understand of the expression meaning simply more.
- *Dirusuhi di bolai ate-ate, sian na dao hubege do sada ende, aut sura boi manian dung-dungonku bulaniare* phenomenalistic metaphor. They explained that there is comparison thing to aim the real moment.
- *Mengkel di napatar do au inang alai tangis do au di nabuni, ima tangishu tu dainang I naso tarandunghoniare* precision metaphor. The sentences above contain meaning which has related with the listener to measure the exact process.
- *Mambahen bogas hi gabe tarborot, putus ditonga dalam do inang sita-sitaku napuran sakkababa pe inang dang tartongoshon* are symbolism metaphor. The sentences above contain meaning that they can predict their fate or fight career are not ready struggle yet.
- *Ditakko ho ma rohangki, jala marbunga holong hi* are

approximation metaphor. These sentence just an approachment to tell them feeling, because there are no exact and appropriate words to tell the happening in the sentence.

5. Conclusions and Suggestions

Having analyzed in selected pop songs of *Batak Toba*, it is concluded that song which apply of the types of metaphor in conveying, ideas, communicating and representing to give the certain effects to the readers when to read the song. There are several points that are taken out from the research findings as the conclusion of the study, as follows:

1. There are seven types of metaphor found in 10 selected pop songs of *Batak Toba* based on Goatly's theory. They are: active metaphor (13 lyrics), subjective metaphor (5 lyrics), mimetic metaphor (6 lyrics), phenomenalistic metaphor (6 lyrics), precision metaphor (2 lyrics), symbolism metaphor (3 lyrics), and approximation metaphor (8 lyrics).
2. The percentage of each types of metaphor: active metaphor (30,2%), subjective metaphor (11,6%), mimetic metaphor (13,9%), phenomenalistic metaphor (13,9%), precision metaphor (4,6%), symbolism metaphor (6,9%), approximation metaphor (18,9%).
3. Total number of metaphor 43 which are found in 10 selected pop songs of *Batak Toba*. The most dominant types of metaphor which is used in selected pop songs of *Batak Toba* is active metaphor with its percentage is 30,2%. Active means describing by using the interaction the subject to modifier based on the context of the song.

In relation to the conclusion previously, two suggestions are presented as follows:

1. It is suggested to the readers of Batak Toba pop songs conducting in regard of metaphor need clearly understanding of the concept of metaphor including closely related and hidden to enable the readers differentiate the literal meaning and metaphorical meaning.
2. Metaphor can be socialized and used contextually and communicatively.

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