

ANALYSIS OF METAPHOR IN MAKASSAR SONG LYRICS

"SALASAKU" BY IWAN TOMPO

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ABSTRACT

Makassar language is the regional language used by residents of Makassar, South Sulawesi in their daily lives. This research was made to show that metaphors can be found everyday in song lyrics. The song lyrics used are the Makassar song "Salasaku" created by Iwan Tompo. This study aims to describe the metaphors found in the lyrics of the Makassar song "Salasaku" by Iwan Tompo. The method used in this study is a qualitative method. The collection of research data was carried out using a descriptive analysis technique and literature review method. Based on the results of the analysis, it is known that the lyrics of Makassar's song "Salasaku" created by Iwan Tompo are included in the personification metaphor which is part of the ontological metaphor. The purpose of this research is to preserve regional languages, especially Makassar language and can become a hereditary culture.

Keywords: Language, Makassar, Metaphor, Song Lyrics

1. INTRODUCTION

Language is a tool for everyday communication that is used by its speakers. Language is something that is very important, both in the process of thinking and in human activities. Language functions as a tool to convey the expression of its speakers so that language has an important role in the social life of society. Language can manage the mind so that an activity is realized. Language as a means of communication between humans, consists of two parts, namely form and meaning. Form is the part of language that can be absorbed by the senses, namely by hearing or seeing, while meaning is the content contained in the form which causes a certain reaction in the mind of the listener or reader.

There are several kinds of languages that are often used in everyday life, including regional languages. One example of a regional language is Makassar language. The Makassar language is an autonesian language from the Malayo-Polynesian sub-family of the South Sulawesi branch, specifically the Makassar or Makassarik groups which are also part of the South Sulawesi language family. Makassar language consists of 4 dialects, namely the Lakiung dialect, the Duri dialect, the Turatea dialect, and the Bantaeng dialect. Makassar language has around 1.87 million native speakers in 2010, and is the language with the second most speakers in Sulawesi after Bugis.

In a language there is something called meaning. Meaning is the most ambiguous and controversial term in language theory. The study of the meaning of words in a particular language according to the semantic classification system is a branch of linguistics which is solely concerned with meaning, namely its origin, development, and causes for changes in meaning in the history of language. Meaning is related to the science of semantics which examines the process of transposition of word meanings in the use of language.

One of the forms of meaning mentioned by D. Wagiman Adisutrisno is metaphor. Metaphor is the use of a word or phrase that shows a difference in literal or literal meaning, as stated by Cruse (2002: 201), that in the Oxford Learner Dictionary it is said that a metaphor is the use of a word or phrase to mean something different from literal meaning. Then it is considered from Lakoff's and others' arguments that persuasively the metaphor is pervasive in the language, and most of its parts can be interpreted without difficulty, therefore it deserves more constructive consideration. According to Lakoff's opinion et . al. (1998), metaphor is not only a decorative feature of a particular model, but an essential component of human cognition, not purely linguistic, but conceptual in nature. Metaphors are tools that exist in the more abstract and obscure areas of experience that can be conceptualized in more familiar and concrete terms. For example *"The life is a journey"* borrows the structure of ideas from the realm of travel that are applied to life.

One of the uses of metaphor in a sentence can be found in song lyrics. Song lyrics are someone's expression about something that has been seen, heard or experienced. In expressing his experiences, songwriters play words and language to create attractiveness and uniqueness in their lyrics or poetry. This language game can be in the form of vocal games, language styles, or deviations from the meaning of words and is strengthened by the use of melodies and music notation that are adapted to the lyrics of the song so that the listener is increasingly carried away with what the composer is thinking (Awe, 2000).

2. METHODS

This research used qualitative research design. Qualitative research is a research method that examines the condition of natural objects. The researcher serves as a key instrument. Data analysis is inductive and the results emphasize meaning (Sugiyono, 2014: 2). The research method used is a descriptive qualitative research method. Descriptive qualitative research is a method of research that aims to understand a phenomenon by examining its characteristics and features. Descriptive qualitative research is a method of research that aims to understand a phenomenon by examining its characteristics and features. According to Sugiyono (2005), The descriptive method is a method that is used to describe or analyze research results but is not used to make broader. According to Moleong (1998), The source of qualitative research data is the appearance of words spoken or written observed by the researcher, and the object is observed in detail to capture the meaning implied in the document. This method involves collecting data through various techniques such as interviews, observations, and document analysis. The data collection methods should be chosen based on their ability to provide rich and detailed information about the phenomenon under study. Once the data has been collected, the next step is to analyze it. Analysis may involve coding the data into categories or themes, or using other analytical techniques to identify patterns and relationships within the data.

In Makassar songs composed by Iwan Tompo, in the lyrics there are several metaphors that have connotative meanings or have no real meaning. Based on this, the

problem to be solved in this paper is how is the metaphor contained in the lyrics of the Makassar song created by Iwan Tompo? The purpose of this study is to describe the metaphors in the lyrics of the song Makassar by Iwan Tompo. The objective in this research is to preserve the regional language, namely Makassar, so that it can become a hereditary culture.

In this recent day, young people or adolescents very rarely use regional languages in communicating because of the many slang or contemporary languages that are more trending among them. Therefore, the objective of this research is to preserve the endangered regional languages. Beside that, the objective of this research is to interpret the semantic meaning namely metaphor of the Makassar language contained in a folk song entitled "*salasaku*" composed by Iwan Tompo.

3. RESULTS AND DISCUSSION

Based on the results of the analysis of the lyrics of Makassar's song "*Salasaku*" created by Iwan Tompo, there are several methapor that can br found in the song. the methapor in "*salasaku*" song lyric can be found in verse 2 line 1, 2 and 3, verse 3 line 1, and 2, and the last data is in verse 3 line 1 and 2. The methaphor itself is included in the personification metaphor which is part of the ontological metaphor.

*Ka'de'na kuasseng memang pangngainnu
Langngerang pamma'risi ri nyawaku
Kualle tonji kalengku bella rikau
Iyangku empo ritangngana salasayya*

*Kontui galluru bombang manggulung
Nappasang ilalang ri barambangku
Takuassengmi kalengku kere mi mae
Kupadongko simpung tamatappukku*

*Te'ne lalo jako antu sallang
Tallasa nu kala'biri anne ri lino
Lu'lu ma mange ri ati
Nanu palengu' ri pangngitunnu*

*Rapang ma mange leko' runang kalumeng
Ru'rusu ma naung ritangkenna
Naerang anging taniasseng*

Keremae na ta'rampei

Kontui galluru bombang manggulung
Nappasang ilalang ri barambangku
Takuassengmi kalengku kere mi mae
Kupadongko simpung tamatappukku

Te'ne lalo jako antu sallang
Tallasa nu kala'biri anne ri lino
Lu'lu ma mange ri ati
Nanu palengu' ri pangngitunnu

Rapang ma mange leko' runang kalumeng
Ru'rusu ma naung ritangkenna
Naerang anging taniasseng
Keremae na ta'rampei
Na ta'rampei
Na ta'rampei

This discussion uses metaphors in the lyrics of the Makassar song created by Iwan Tompo as follows.

Data 1

Kontui galluru bombang manggulung
Nappasang ilalang ri barambangku
Takuassengmi kalengku kere mi mae
Kupadongko simpung tamatappukku

In the lyrics of the song *Salasaku* there is a metaphor in the form of a *galluru bombang* 'the sound of the waves rolling'. *Galluru* 'roll' is an object in the form of a rotating wheel, usually used as a place to roll yarn, film, and so on. *Bombang* 'wave' is the movement of sea water up and down or rolling. So, *galluru bombang* 'rolling waves' is a metaphor that compares humans to inanimate objects that are used or treated like humans as if they could move.

In this part of the song's lyrics, there is a metaphor in the form of "*Nappasangngi lalang ri barambangku* " was "thrown in my chest". Using *Nappasang tares ri barambang* is thrown or slammed in the chest. The metaphor in this case compares inanimate objects to humans, that what is thrown is goods, not chests. In the lyrics of the song

barambang 'dada' which means the front part of the body between the stomach and neck; the body cavity where the heart and lungs are located as if objects or items were slammed in the chest. In addition, it also contains the meaning of a lover who keeps a very deep pain to the chest feels tight.

In the fragment of the lyrics of the song *Salasaku*, there is a metaphor in the form of *simpung tama'tappuk*, which is an endless feeling. *Simpung tama'tappuk* is the result or act of feeling with the five senses; feeling or state of mind when facing (feeling) something; the ability to feel or perceive. So, *Simpung tama'tappuk* 'an endless feeling' is a metaphor that compares humans to inanimate objects that are used or treated like humans. In this case, human feelings are compared to objects such as sharp knives or food that runs out after being eaten. In addition, it contains the meaning of a lover who has been abandoned still has feelings of love and affection for his lover.

Data 2

Te'ne lalo jako antu sallang
Tallasa nu kala'biri anne ri lino
Lu'lu ma mange ri ati
Nanu palengu' ri pangngitunnu

In the fragment of the lyrics of the song *Salasaku*, there is a metaphor in the form of *te'ne lalo jako antu sallang* which means I hope you are happy. *Te'ne lalo* is a characteristic taste like the taste of sugar; very attractive; beautiful; pleasing results. So, *te'ne lalo* is a comparison between objects and humans who can feel or experience (feel) something, that is, in the future their life will be happy or enjoyable. Apart from that, it also contains the meaning of a lover who has been abandoned still praying for and expecting him to get happiness in the future.

In the fragment of the lyrics of the song *Salasaku*, there is a metaphor in the form of *Lulu'ma mange riati nanu palengu' ripangngitunnu*, which means remove me from your heart and remove it from your heart. *Lu'luma* 'delete' is delete or disappear from your affection. *Lu'luma* 'delete me' means to disappear or not be seen anymore; destroyed; vanished. *Lu'luma* 'erase me' means to erase something in the heart that

cannot be seen whether it can be lost or erased because it is not writing or an object, a stain that appears to be removed. So, *lu'lu* 'delete' is a metaphor that compares humans to inanimate or abstract objects that are used or treated like humans. In addition, it implies that he has been forgotten or is no longer remembered from someone who is very dear to him.

Data 3

Rapang ma mange leko' runang kalumeng
Ru'rusu ma naung ritangkenna
Naerang anging taniasseng
Keremae na ta'rampei

In the fragment of the lyrics of the song *Salasaku*, there is a metaphor in the form of *leko' runang kalumeng* 'I share withered leaves'. *Leko' runang* 'leaf' is a leaf containing parts of a plant that grow in strands, *kalumeng* 'withered' means not fresh anymore (about plants, flowers, leaves, and so on); pale and weak because of old age, unhealthy, and so on. So, *leko' runang kalumeng* 'I share withered leaves' is a metaphor that compares humans to plants that are used or treated like humans. In this respect, human feelings are compared to a plant like a withered leaf or flower.

In the fragment of the lyrics of the song *Salasaku*, there is a metaphor in the form of *Ru'rusu ma' naung ritangkenna* 'falling from its stalk'. *Ru'rusu ma' naung* 'aborted' means to fall before it is ripe; expired; died in battle; lose or fall. *Ri tangkenna* 'twig' means the small parts of the branch; branch of branch. So, *Ru'rusu ma' naung ritangkenna* 'falling from its stalk' is a metaphor that compares humans to plants that are used or treated like humans. In this respect, human feelings are compared to a plant like a withered leaf or flower. In addition, it implies that he has lost in terms of waiting for the love of a man or woman for his partner.

4. CONCLUSION

Based on this discussion it was concluded that the metaphors in the lyrics of Makassar's song " *Salasaku* " created by Iwan Tompo, the writer found the use of metaphors in several lines of the song. The song tells the story of a pair of lovers who

experience disappointment and let their lover go to find happiness. Based on the results of the analysis of the lyrics of Makassar's song " *Salasaku* " created by Iwan Tompo, it is included in the personification metaphor which is part of the ontological metaphor.

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