



CONCEPTUAL METAPHOR OF LOVE IN MINANG SONG COMPOSED BY SYAHRUL TARUN YUSUF

METAFORA KONSEPTUAL CINTA DALAM LAGU MINANG CIPTAAN SYAHRUL TARUN YUSUF

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Abstract

This research aims to explain conceptual metaphor of love containing in Minang song composed by Syahrul Tarun Yusuf (Satayu). This research is descriptive qualitative. The data are metaphor in Minang song and source of data is a song created by Satayu. The method used is non-observational method (SBLC) by using recording and note taking techniques. The methods of analyzing data are translational, referential and pragmatic identity methods. Further, to present the result of analysis data writer uses formal and informal methods. Theory used to analyze conceptual metaphor is Lakoff and Johnson theory. The result shown there are six forms conceptual metaphors of love, they are: (1) love is light, (2) love is power, (3) love is longing, (4) love is fears, (5) love is precious and (6) love is protection.

Keywords: conceptual metaphor, song.

Abstrak

Penelitian ini bertujuan untuk menjelaskan metafora konseptual tentang cinta yang terdapat dalam lagu ciptaan Syahrul Tarun Yusuf (Satayu). Penelitian ini bersifat deskriptif kualitatif. Data penelitian adalah metafora yang terdapat dalam lagu Minang ciptaan Satayu dan sumber data adalah lagu yang diciptakan oleh Satayu. Metode yang digunakan dalam pengumpulan data adalah metode simak bebas libat cakap (SLBC) dengan menggunakan teknik rekam dan catat. Metode analisis yang digunakan adalah metode padan translasional, padan referensial dan padan pragmatis dengan menggunakan teknik pilah unsur penentu. Selanjutnya, metode penyajian hasil analisis data menggunakan metode formal dan informal. Teori yang digunakan dalam analisis ini adalah teori Lakoff dan Johnson. Berdasarkan hasil analisis ditemukan enam (6) metafora konseptual tentang cinta yaitu: (1) cinta adalah penerang, (2) cinta adalah kekuatan, (3) cinta adalah kerinduan, (4) cinta adalah ketakutan, (5) cinta adalah hal yang berharga dan (6) cinta adalah perlindungan.

Kata kunci: metafora konseptual, lagu.

A. INTRODUCTION

Metaphor is part of our life which is effluent in our language. Metaphor appears in many aspects: speaking, writing, reading even thinking. As said in book conceptual metaphor in everyday language “Metaphor is pervasive in everyday life, not just in language, but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature (Lakoff and Johnson: 454)”. Metaphor is kind of human creativity. It appears due to the word which cannot be translated literally; therefore it needed to take analogy in other form. Language can be explained in other form by using metaphor. It will be adapted to the meaning of which will be disclosed with words used.

Metaphor used by all languages in the world but the intensity of its appearance is varies, according to the culture in that area. The analogy of a language will be adapted to the existing term in that area. Wahab (1998) divides the metaphor in semantic field into two, they are: universal metaphor and cultural metaphors. Universal metaphor is a metaphor that has same semantic field to most cultures in the world, be it a figurative sign or the intended meaning. Meanwhile the cultural metaphor is which has a semantic field that only applies to a particular region.

One tribe which uses metaphor in its communication is Minangkabau, due to the influence of culture instilled population. Minangkabau culture concerned about ethics in the language, keeping the courtesy in saying something. E.g. the using of implied meaning in communication, do not talk directly to the subject by using a form of metaphor (allegory, satire, and comparison). *Kato bakieh, kecek bamukasuik, tanyo baalamaik. Manggado mahadang tampuak, balaia mahadang pulau.*

The using of metaphor is also found in the Minangkabau art. One of them is Minang song. Minang song is a song that has the lyrics in Minang language, originating from Minangkabau region. Some of them are commercialized which begin in the 1950s with the birth of the orchestra led by Gumarang Asbon Madjid. After its first appearance, Minang song began to develop, enjoyed by many people. This phenomenon brings forth to composers which make Minang songs popular in society, such as: Syahrul Tarun Yusuf, Agus Taher, Ajis Sutan Sati, Asbon Madjid, Nuskan Syarief, Tiar Ramon, Yusaf Rahman, and Hasan Syamsi. They gave big contribution in keeping Minang cultural preservation.

One of productive composers Minang is Syahrul Tarun Yusuf, later shortened to Satayu. There are four hundred more (+400) songs he composed. His work made him won several awards. Satayu’s song is still appreciated until now, as evidenced by recording the songs. He has created more than 400 songs since 1967-2004. Satayu was born in Balingka, Agam Regency, and West Sumatra Province on March 12th 1942. There are four hundred (400) songs have been created but there are two hundred thirty-five (235) songs documented. The first song he composed was Takana Juo, Anak Rang Tengah Sawah and Bugih Lamo (1967) (Mughtar: 2008). This song was accepted by society and followed by other songs. The last song was Gamang diseso Mimpi (2004). Dominantly, his songs tell about love and fate. As a literary work, song included many metaphors especially old song.

Love has been one of the most inspirational and enchanting topics to describe. Even though concept of love is commonly mentioned in our daily life or everyday conversations, its definition or true meaning cannot be described by only one or two words. The research is conducted to contribute to the process of understanding and interpretation of conceptual metaphors in Minang song which consist of many description about love.

There are several research which have been done related to the metaphor. First, the research was conducted by Lukmana, Rosa, Marlina (2019) which analyzed metaphor in the lyric of Minangkabau songs. Second, the research was conducted by (Kamaliah, 2013) that investigated about conceptual metaphors in *Mylo Xyloto* album by Coldplay. Third, the research by (Thu, 2019) which investigated about structural metaphor of love in English song in the late 20th century from stylistic and cognitive perspectives. In this research, the writer focus on conceptual metaphor in Minang song composed by one author: Satayu which make it different from previous study. The writer want to see the concept of love in many themes not only about love in partner relationship but also love for parents and region in which can enrich meaning about love in Minang words.

Metaphor not simply as part of variation in language but as a conceptual tool for structuring, restructuring and even is creating reality. Theories about metaphors state that metaphor has two senses, namely metaphor in the broadest and narrow meaning (Diana, 2008). Metaphor in a narrow sense is an implicit comparison by not using words like, as, for example, like, similar etc. in comparing two things. As the example “the tongue is a fire”.

Some experts support the concept of metaphor in a narrow sense, they are: Beekman and Callow (1974), Fraser (1979), Miller (1979), Larson (1984), and Moeliono (1989). Metaphor in the broad sense refers to the division of figure of speech explained by Moeliono (1985: 175-177). Moeliono divides the majors into three groups, namely (1) comparison assemblies consisting of parables, figures of speech / metaphors, personification; (2) the form of conflict consisting of hyperbola, litotes and irony; and (3) linkages consisting of metonymy, synecology, flashes and euphemisms. All types of classifications above are mentioned as metaphors in a broad sense.

While see from Lakoff and Johnson (1980) conceptual metaphors understands one domain of experience in terms of another. This definition states that conceptual metaphors both as a process and a product. The cognitive process of understanding a domain is the process aspect of metaphor, while the resulting conceptual pattern is the product aspect. In their book *Metaphors We Live By*, Lakoff and Johnson (1980) suggested that metaphors are pervasive not only in certain genres striving to create some artistic effect (such as literature) but also in the most neutral.

Conceptual metaphors create a new form or concept of word. For example “defending an argument”, “exploding with anger”, “building a theory”, “fire in someone’s eyes”, “foundering relationship”, “a cold personality”, “a step-by-step process”, “digesting an idea”, “people passing away”, “wandering aimlessly in life”, and literally thousands of others. Most, if not all, of such linguistic metaphors are part of native speakers’ mental lexicon. Lakoff and Johnson in their book said that metaphorical concept can be extended beyond the range of ordinary literal ways of thinking and talking into the range of what is called figurative, poetic, colorful or fanciful thought and language (1980). In the book, Lakoff and Johnson (1980) explained that there are three kind of conceptual metaphor; are: structural metaphors, ontological metaphors and orientation metaphors. In this research, writer analyzed ontological metaphors which is relate to our experience of physical objects and substances, which allows us to pick out parts of our experience and treat them as discrete entities. As a result, “we can refer to them, categorize them, group them, and quantify them and by this means, reason about them.” (Lakoff and Johnson, 1980: 25). Based on the background above, this research aims to explain conceptual metaphor of love containing in Minang song composed by Syahrul Tarun Yusuf (Satayu)

B. RESEARCH METHOD

The methods and techniques used in this study are the methods and techniques described by Sudaryanto (1992). The data are the metaphorical expressions found in Minang Song created by Satayu, and selected by purposive sampling techniques. The data were collected by using non-participant observation with note-taking techniques. Some procedures that the author did are: first, the author collects all Minang songs created by Satayu which the author got from a direct meeting with Satayu. The author conducted an interview and there the author got the song documentation that was created by Satayu and his biography book. In addition, the author also adds insight into the song Satayu through available sources such as: browsing on the internet, collecting tapes and related books. Second, the author identifies song lyrics which contain metaphor. At this stage the lyrics will be separated using metaphors and those that do not use metaphors. Third, the writer identifies the songs that will be used as research objects. Finally, this metaphor of the song lyrics that have been identified is used as data in the study. The data were analyzed by using referential identity method and were performed by formal and informal method. Then, data were analyzed and compared on the basis of the classification of conceptual metaphors introduced by Lakoff and Johnson (1980).

C. RESULT AND DISCUSSION

In discussion of Minang song composed by Satayu, conceptual metaphor of love was found. According to Lakoff (1980) the simple conceptual system we have in thinking and acting is naturally metaphorical. The concepts that build our thinking are not just intelligence but how we can interact and relate to others. An example in English in a state of disagreement or an argument someone would say I don't want to lose my argument or I won my argument. From these two statements, the concept appears in the human mind that "Argument is war" Everything that is seen and felt in everyday life is realized cognitively through language. In the song lyrics composed by Satayu, the writer found some conceptual metaphor of love.

Literal Expressions about Love

1. Love is light
 - a. *Uda bajalan padamlah palito*
3TGL berjalan padamlah pelita
Light off when he goes
(*Bapisah bukannyo bacarai: 1971*)
 - b. *Nasibnyo lilin untuak pangganti*
Nasibnya lilin untuk pengganti
Candle as a substitute
Lampu mati ondeh uda di malam hari
Lampu mati ondeh 3TGL PREP malam hari
A lamp is off in the evening
Salimuik dingin nan uda cari
Selimut dingin nan 3TGL cari
The cold blanket that you are looking for
Denai pangganti di uda manjalang pagi

1TGL pengganti PREP 3TGL menjelang pagi
 I am only as a substitute in early morning
 ‘Saya hanya sebagai pengganti menjelang pagi hari’
 (*Lilin: 2000*)

Haley said that thing is object is not alive. In the example (1) there is a correspondence between a husband's cognitive model and a thing, namely "palito". The word palito part of noun means light. Palito is a light source that functions as a light in the dark. The song's lyrics in example (4) depict a wife who is giddy abandoned by her husband. This song is a personal experience of Satayu when leaving his wife to go to Jakarta. As a newcomer, it will certainly feel strange for his wife to live in a realm that is not her birthplace, especially when her husband leaves. This expression means fear, the inability of a woman left by her husband. The existence of a husband in the household is likened to a lamp that illuminates, making the dark become bright and bringing a sense of security and warmth. Minangkabau places husbands as protectors, careers and guardians of property from women and children. The concept of lover as the light of one's heart is depicted on lamps and candles. The function of a lamp as a giver of light in darkness is equated with the function of a husband as someone who leads and guides his family towards happiness.

- c. Love is power
- a. *Oh ayah balahan diri*
 Oh 2TGL belahan diri
 Hy father as a spouse
Paubek hati ko ndak dipandang
 Pengobat hati PREP NEG
 PAS-pandang
 ‘You are a consolation’
 (*Ayah: 1971*)
- b. *Alun cukuik dalamnyo lauik mandeh*
 Belum cukup dalamnya laut 3 TGL
 Mom, the sea isn't deep enough yet
Alun santiang cahayo paneh
 Belum lebih cahaya panas
 The light isn't hot enough yet
Alun cukuik dalamnyo lauik mandeh
 Belumlah cukup dalamnya laut 3TGL
 the sea isn't deep enough yet
Kok dibanding jo kasiyah mandeh
 Jika COM PREP kasih3 TGL
 If it compared with your love
 (*Ratok nan Tingga: 1973*)
- c. *Kok jadi uda junjuang denai*
 Kok jadi 3TGL junjung 1 TGL
 If it you become my husband
Kaden patungkek yo ka Madinah
 PREP 1TGL tongkat ya PREP Madinah
 I will regard you as my leader

Ka den paunduang ka payuang panji
 PREP 1TGL lindung PREP payung panji
 I will obey you
Masuk sarugo
 Go to Jannah
 (*Saba Mananti: 1973*)

In the above words, it is found that there are some references to human activities on objects such as the words *junjuang*, *patungkek*, *paunduang* and *pupuak*. *Junjuang* serves as a tool for upholding, honoring and exalting. Usually used on vines (long beans) or plants that cannot stand alone; to make it upright then given a lord as a support, *Junjungan* can be in the form of wood or iron. Construction “*kok jadi uda junjuang denai*” associates single third person (*uda*) with a noun *junjuang*, which means that humans have functions like a support for plants; amplifier and buffer.

Patungkek comes from the word stick, which means that a tool used to facilitate walking used by someone who has a deficiency such as: paralyzed, old and blind. In the next stanza, human equating as an object is also found. The word *paunduang* means a tool to protect the head. It's usually kind of clothes, so that the head is not exposed to heat or rain. The last two verses of example also found word fertilizer. Fertilizers are usually used for plants to thrive and get good results. Love is considered as something alive that must be nurtured and cared for carefully. Love is the power between those who love and those who being loved. In the song lyrics above many words that describe the strong influence of love and affection for someone. Love can be used as a heart remedy; love causes the birth of inner strength for someone.

d. Love is longing

a. *Pasan denai bapasan*

Pesan 1TGL berpesan

I deliver a message

Di angin lalu

ADV

To the wind

Pulanglah oi uda ubek taragak

Pulang-PAR ya 3TGL obat rindu

Please back home to treat my longing

(*Indak Manyasa: 1981*)

b. *Dangalah Minang maimbau*

Dengar-PAR Minang memanggil

Hear, Ranah Minang is calling

Kini maimbau imbau

ADV memanggil-manggil

Ranah Minang is calling

Ranah Minang mananti rang rantau

Ranah Minang menunggu 3JMK

Ranah Minang is waiting a nomads

(*Minang Maimbau: 1968*)

c. *Badarai tangih jatuah ka dalam*

Berderai tangis jatuh PREP

Mom's tears is falling down
Mandeh manjawek jo aia mato
3TGL menjawab PREP air mata
She answer it by crying
(**Ayah: 1971**)

The three data above contain longings. Data (a) contains the woman's longing for her lover. Clouds and wind are taken as objects to deliver. Both of these objects keep moving so that the longing felt is always conveyed. Meanwhile, data (b) illustrate someone missing to his house. Imagined his hometown and its beauty which calling him to go home. Next, data (c) describe the missing of mother to her husband. From the word “mananti, maimbau” describe that love is something waited.

d. Love is feeling fear

a. **Dek di rantau yo banyak bungo nan kembang**

Karena ADV ya banyak bunga yang kembang
It's because there are many girls in city

b. **Indak usah yo uda taburu-buru**

NEG usah ya 3TGL terburu-buru
'Do not rush'

Lambek lago yo uda kamanang juo

Lambat laga ya 3 TGL PREP menang juga
You exactly will be a winner

Ondeh uda basaba malah dahulu

Wahai 3TGL bersabar PAR dahulu
Be patient

Jikok jodoh yo uda indak kamano

Jika jodoh ya 3TGL PAS kemana
I won't go anywhere

(**Balam Tigo Gayo: 1975**)

c. **Hati den tingga tolonglah japuik**

Hati 1TGL tinggal tolong-PAR jemput
Please pick up my heart

(**Japuiklah denai: 1968**)

Love created fears for lovers; fear will be left, being lonely, and will be betrayed make someone can't wait to have the person he loves. There is a comparison in the example “**Dek di rantau yo banyak bungo nan kembang**” which is comparing the girl in city with her. There is an anxiety when her lover left her. Likewise with example (c) “**Hati den tingga tolonglah japuik** .The anxiety of a girl makes her force her boyfriend to propose. In contrast to example c, example b illustrates the fear of a man so that he is in a hurry and wants to quickly propose to the woman.

d. Love is precious

a. **Dek bangso jo namo**

Karena bangsa PREP nama
Because of region and popularity

Tarang cahayo ameh parmato

(Karam di Lauik Cinto: 1972)

- b. *Kini den dapek parmato cinto*
ADV 1 TGL dapat permata cinta
Now I get my love
Nan den nantikan
Yang 1 TGL nantikan
'Who I'm waiting for'
(Parmato cinto: 1973)

The song verse in example (5) shows the similarity of the lover's cognition with the phrase noun *parmato cinto*. The metaphor for the song lyrics entitled *parmato cinto* above compares the jewels of love with sweetheart. In terms of physical form these two things do not have similarities but in value both occupy a high place for the owner. Gem is a precious stone and is expensive, difficult to find and obtain, giving pleasure to the wearer and happiness. The same is true of a lover who is missed, encouraging and a source of happiness for his partner. Two example above describe that love can be a commodity, a thing which can increase prestige and raise statue in society. Someone who got married by rich man will be respected and venerated by others. Love is also mean as a worthy jewelry.

c. Love is protection

- a. *Ondeh gunuang Marapi gunuang Singgalang*
Wahai gunung Merapi gunung Singgalang
Merapi and Singgalang Mountain
Ndeh tolong caliakkan kasiah hati den
Wahai tolong lihatkan kasih hati 1TGL
Please protect my love
(Bapisah bukannyo bacarai: 1971)
- b. *Tinggalah kampuang Ranah Balingka*
Tinggal-PAR kampung Ranah Balingka
Ranah Balingka village has been left
Gunuang Singgalang (ondeh) lai ka manjago
Gunung Singgalang wahai ada akan menjaga
There is Singgalang mountain will protect it
(Tinggalah kampuang: 1968)

The word *caliakkan* on song *Bapisah Bukannyo Bacarai* considers the mountain to be lifeless as if it was a human who could protect. In this metaphor, there is a similarity between human nature and the mountain, which always stands tall as if paying attention to the things below it. Verb *caliakkan* is an activity carried out using the sense of sight.

Manjago means to protect. A mother who takes care of her child will not let him get hurt, or do a bad thing. A husband who keeps his wife always gives a sense of security, comfort and safety to his wife. The mountain is an inanimate object that is always firmly in place, stand on soil surface. The towering height protects the surrounding surface. A word *caliakkan* and *manjago* are kind of protection someone to his loved. The first example (a) shows a husband's affection for his wife by entrusting it to

someone who is able to maintain faithfully. In the second example (b) showing someone's love for his hometown.

The various concept metaphor of love illustrates that love is an abstract thing that cannot be defined easily by thought and things. Through metaphor, the concept of love was imagined into a variety of story. The research was conducted by Lukmana, Rosa, Marlina (2019) which analyzed metaphor in the lyric of Minangkabaunese songs found the metaphor which talk about romance, partner relationship only, while in this research the writer found conceptual of love in many themes. It is not only about men-women relationship but also love to region, parents and partner. In addition Lukmana, Rosa, Marlina (2019) divided it into three types of metaphor: structural, orientation, and ontological metaphor. While the researcher only analyzed the conceptual metaphor. Second, the research by (Thu, 2019) that analyzed metaphor of love in English songs in the late 20th century. The writer found 16 conceptual metaphor of love which familiar to real life such as voice, shoulder, candle, holiday and mountain. These images bring a new emotions through metaphor used in a song. In this analysis, the writer found many concept of love in Minang song especially in Satayu's songs.

These types metaphor can be performed in many ways depending on the context of situation. Context is the key in order the hearer may understand the speaker's meaning. Context is a relevant aspect of physical or social setting of an utterance. It is the background knowledge shared by a speaker in understanding their utterances. It has an important role in determining the language meaning. The roles are limiting the range of context in interpreting and also supporting the intended interpretation (Levinson 1983: 26). Malinowski (1923) in Sari (2011) states that there are two kinds of context, they are context of situation and context of culture. Both of them have essential roles in interpreting meaning. Context of situation is the inner context, environment of the text and the outer context around a text is called context of culture. In order to understand the meaning of any utterance, the cultural background of the language should be known. It includes participants or people who are involved in speech, time, place, social environment, political condition.

D. CONCLUSION

Having analyzed this song, it found some conceptual metaphors of love. Satayu has been described love in many concept, they are love is light, love is power, love is longing, love is fears, love is precious and love is protection. The result shown there are six forms conceptual metaphors of love, they are: (1) love is light, (2) love is power, (3) love is longing, (4) love is fears, (5) love is precious and (6) love is protection. As a creative creation, human can produce more conceptual metaphor related to their surroundings. This research can enrich Minangkabaunese vocabulary in describing love. Many fields can be further research such as: conceptual metaphor fate, sad and others.

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