FIGURATIVE LANGUAGE IN SELECTED "*SAYANG-SAYANG*" SONGS (A SEMANTIC ANALYSIS)

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THESIS

FIGURATIVE LANGUAGE IN SELECTED "*SAYANG-SAYANG*" SONGS (A SEMANTIC ANALYSIS)

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Yang menyatakan,

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May all the help that the writer received from everyone be repaid by God in the future. Additionally, may this thesis be accepted as the writer's dedication to inspire and create a better perspective for society. Amen.

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ABSTRACT

AHMAD AMAR AFIF. *Figurative Language in Selected "Sayang-sayang" Songs (A Semantic Analysis)* (supervised by **Sitti Sahraeny, S.S, M.AppLing and Dr. Nasmilah, M.Hum.**).

This research entitled "Figurative language in Selected "Sayang-Sayang" Songs" aims to identify and explain the meaning of figurative languages used in the song and to reveal the types of figurative language which is most frequently used.

This research uses descriptive qualitative design. The data were taken from several songs by using Laurance Perrine figurative language theory that mentions 13 types of figurative language.

From the results of the analysis, the researcher found that there are five figurative languages that are often used in Sayang-sayang songs. Among the 23 data that have been analyzed, there are three data that use simile form, eight data uses metaphorical form, five data uses personification, five data uses hyperbolic and two data uses symbolism form. It can be concluded that the figurative language that is most frequently used is metaphor.

ABSTRAK

AHMAD AMAR AFIF. *Figurative Language in Selected Sayang-sayang songs (Analisis Semantik) (dibimbing oleh* **Sitti Sahraeny, S.S, M.AppLing** dan **Dr. Nasmilah, M.Hum.)**.

Penelitian ini berjudul "figurative language in Selected Sayang-Sayang Songs" bertujuan untuk mengidentifikasi dan mejelaskan makna majas yang digunakan dalam lagu sayang-sayang, serta mengungkapkan jenis majas yang paling banyak digunakan.

Penelitian ini menggunakan metode analisis kualitatif deskriptif. Data penelitian ini diambil dari beberapa lagu sayang-sayang dengan menggunakan teori figurative language Laurance Perrine.

Dari hasil analisis, penulis menemukan bahwa terdapat lima majas sering digunakan dalam lagu sayang –sayang. Terdapat 23 data dimana terdapat tiga data yang menggunakan majas simile, delapan data yang menggunakan majas metafora, lima data yang menggunakan personifikasi, lima data yang menggunakan hiperbol dan dua data yang menggunakan majas simbolisme. Dapat disimpulkan bahwa majas yang sering digunakan adalah metafora.

CHAPTER I

INTRODUCTION

A. Background

Language is a system of convention that is very crucial in its function as an instrument to communicate or interact among people and express people's idea, feeling, and emotion. Language function can also be viewed from social interactions between people such as spreading information or receiving information. Wibowo (2000) states that Language is a system of symbolic sounds that have various meanings and articulations produced arbitrarily as well as conventional utensils which are used to communicate with a group of supernatural human beings giving birth to feelings and thoughts . Thus language is a tool for people to communicate and interact.

In Indonesia, there are various kinds of languages besides Indonesian which function as national identities. The language being referred to is the local languages which are generally the mother tongue of each ethnic group inhibiting 34 provinces in Indonesia. These include Javanese (East and Central Java), Minangkabau (West Sumatra), Sundanese (West Java), Bugis and Makassar languages (South Sulawesi), Mandar language (West Sulawesi), Abui language (East Nusa Tenggara), Dayak language (Central Kalimantan), Tobelo language aluku) and Kaliwai language (Papua).

Mandar language is a language that belongs to the Sulawesi language Mandar language itself is a mother tongue of people of the Mandarese

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tribe, the majority that inhabit several regencies / cities in West Sulawesi Province. Currently, native speakers of mandar language can be found in several districts / cities such as Polewali Mandar district and Majene district. These two districts are well-known as the most populated districts with most users of Mandar language or practically Mandar tribes. In Mandar language there are many written and oral literary works, for example, *kalindaqdaq, pappasang, and Sayang-sayang.*

Sayang-sayang is one of literary works of the Mandar tribe that contains rhyme and is displayed as a song. This art continues to be displayed in Mandar tribal celebrations as one of the entertainments and hospitality media. Generally, song lyrics contained in *Sayang-sayang* use figurative language that requires more interpretation to know the meaning of the lyric.

Moreover, Figurative is a language broadly defined as any way of saying something other than ordinary way and it is more narrowly definable as a way of saying one thing and meaning another. Some authors used figurative language to produce images in readers minds and to express ideas in fresh and imaginative ways. There are many types of figurative language such as: methapor, simile, hyperbole, irony, personification, etc.

Based on the background, this study discusses the type of figurative language in the song lyric, understanding the song lyric when it uses figurative speech and understanding the meaning of figurative language. The object of this had been used before by another researcher. In that research, the *Sayang-ong* was examined hermeneutically.

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In this case, the researcher is interested in analyzing figurative language through the types, meanings and preferences of figurative languages that are in the song's lyrics. This study uses the theory of Laurence Perrine (1970) to examine figurative language in *Sayang-sayang* songs to produce conclusions that are expected to be beneficial for scientific knowledge of language.

B. Identification Problems

Based on the background of the study above, the writer found some interesting points to discuss, as follows:

1. It is not easy to identify the type of figurative language in song lyrics.
2. It is difficult to understand the song lyrics especially when the lyrics use figurative language.
3. It is hard to understand the meaning of figurative language.
4. In analysing data, the difficult thing that often appears is finding out the correct meaning.

C. Scope of The Study

The topic of the study is "Figurative Language in selected *Sayang-sayang* (Mandarnese) song. In order to avoid misunderstanding between the writer and the readers, it is necessary to limit the problems which are:

1. The types of figurative language in *Sayang-sayang* (Mandarnese) songs.
2. The meaning of figurative language by using Laurence Perrine's theory, e.g. metaphor, personification, synecdoche and metonymy.

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3. The writer chooses three songs of *Sayang-sayang*. They are *Mappesureq Pandeng, Masande Patu Mali, Kaneko na Rombengang.*

D. Research Questions

Based on the scope above, the writer formulates the research questions to be answered as stated in the following research questions:

1. What are the types of figurative language found in *Sayang-sayang* songs?
2. What are the meanings of those figurative languages?
3. What is the dominant type of figurative language used in those songs?

E. Objective of The Study

The objectives of the study are:

1. To explore the types of figurative language used in *Sayang-sayang* songs
2. To describe the meanings of those figurative language
3. To reveal the dominant types of figurative language in those songs.

F. Significance of The Study

Theoretically, the researcher expects that this study will give formation to the readers about the types of figurative language used in a ong lyric. Moreover, the researcher expects that the readers can

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understand about what the meanings of figurative language in a song lyric especially *Sayang-sayang* songs.

Practically, the researcher hopes that this study will give information to the society about the types of figurative language found in *Sayang-sayang* songs. In addition, the researcher expects that this study can be a contribution to the students of English department in analyzing the types of figurative language in a song lyric by using semantic analysis and as a reference for those who are interested in the subject of linguistic as guidance or comparison in writing thesis with the same subject.

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CHAPTER II

LITERATURE REVIEW

A. Previous Study

The research done by the writer is related to several previous studies that had been done by researchers. The first research is written by Khadijah Arifah (2016) entitled *Figurative Language Analysis in Five John Legend's Song.* The writer described the figurative language in the song that could make the readers understand the lyrics of the song it can describe the important messages by learning them deeply in terms of figurative language categories. This study attempts to provide a description about figurative language in human daily life. The type of data used in this study is a qualitative data.

The second is Qurrotul 'Ain (2013) entitled *An Analysis of figurative Language in the Song Lyrics by Maher Zain*. The writer found that the song lyrics of Maher Zain are, Personification, Metaphor, Simile, Alliteration, Irony, Litotes, Euphemism, Parallelism, Antithesis, Hyperbole, and Synecdoche. The most dominant figurative language which used in some songs is Hyperbole.

The third is Nana Nurdiana (2015) entitled *An Analysis of Figurative Language in Katy Perry's Song*. The writer analyzed the contextual meaning and the type of figurative language used in the song. The writer used descriptive e research with documents or content analysis as a type of research. This scribes the type of figurative language and the contextual meaning of y's song.

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The similarity between this research and previous research is the use of theory. Whereas, the difference is related to the object of the research which is the types of figurative language in *Sayang-sayang* (Mandarnese) selected song in a semantic analysis to look for different meanings implied in the *Sayang-sayang* song. Furthermore, the writer identified dominant types of figurative language in *Sayang-sayang* songs. In brief, the writer can conclude that the object and the ways to analyse the data of this study are different from previous studies above

B. The Theoretical Background

1. Figurative Language

Figurative language is a form of deviation from the language used in everyday or standard language, deviation of meaning, and deviation of the arrangement of words in order to obtain more specific meanings such as comparing or associating two things.

According to Perrine (1970), there are four main reasons of using figurative language. Firstly, figurative language affords readers imaginative pleasure of literary works. Secondly, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. Thirdly, figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with

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information. And the last, it is a way of saying much in brief compass.

There are lots of majors that are grouped in several types. But in this article the researcher will observe some figurative languages that contained in the *Sayang-sayang* song.

Types of Figurative Language

a. Simile

Simile is a direct comparison between things, which are not particularly similar in their sense (Reaske, 1966). Unlike metaphor which compares two things directly, a simile compares two different things by employing the words "like" or "as" (Shandarna and Suleiman). For example : *"her lips parted like a ripe red pomegranate"* (Keraf, 2009: 138). It can be seen that the word *like* compare *lip* to *pomegranate*. The sentence describes about the beauty of the lip itself.

b. Metaphor

Metaphor is a figure of speech in which an implicit comparison that made two things usually unlike. Perrine (1970) states that in metaphor the comparison implied – that is, the figurative term and it is subtitued for or identified with the literal term. Both metaphor and simile are comparison between two things that are essentially unlike. The only distinction between

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them is the use of connotative words. In simile, the poet uses the connotative word such as : *like, as, then, similar to, or resemble.* While, in metaphor the comparison is implied, the figurative term and it is subtitued or identified with literal term. For example : *the light of my life.* The person described by this metaphor is not really providing physical light. He or she is just someone who brings joy or happiness.

c. Personification

Personification is the process assigning human characteristic into non-human things. According to Perrine (1970), personification consist in giving the attributes of a human being into an animal, an object, or an idea. For example : The wind is singing to the woods. It is a personification because the word *singing* is only addressed to a human not a thing.

d. Apostrophe

According to Perrine (1969), apostrophe is defined as addressing someone absent or something non-human as if it was alive and present and could reply to what is being said. Apostrophe used as an arrangement of words addressing a non-existen person or an abstract idea in such way as if it were present and capable of understanding feelings. For example : Jane Taylor uses apostrophe in the well-known nursery rhyme "The Star". "Twinkle, twinkle, little star, how I wonder what you are. Up above the world so high.

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Like a diamond in the sky." In the nursery rhyme, a child addresses a star (an imaginary idea).

e. Metonymy

Metonymy is figurative meaning in which the name of one object or idea is subtitued for that of another thing closely associated with it. According to Keraf (2009), metonymy is a figure of speech that uses a word to represent another thing closely related to the word itself. The relationship between the word and represented thing can be as an inventor and his invention, owner and the owned thing, and so on. For example : *Nothing like it has happened since Napoleon. Napoleon* is used to represent the time of Napoleon, the time when Napoleon lived.

f. Synecdoche

Synecdoche is word or prhase in which a part of something. According to Keraf (2009), synecdoche is a term derived from Greek word Synekdechesthai that means "receiving together". Synecdoche is a kind of figurative language that mentions part of a thing to signify the whole thing or uses the whole to signify the part. For example : *Australia lost by two goals. Australia* is used to represent the Australian team (Oxford Learner's Dictionary).

g. Symbolism

Symbolism is the practice or art using an object or a word to represent an abstract idea. An action, person, place, word, or

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object can all have a symbolic meaning. Symbolism is often used by writer to enchance their writing. Symbolism can give a literally work more richness and colour and can make the meaning of the work deeper. For example : *"ah Sunflowers, weary of time*

Who contest the step of the sun

Seeiking after that sweet golden clime

Where the traveler's journeyus done"

William Blake (1794) goes symbolic in his poem "Ah Sunfower". Blake uses a sunflower as a symbol for human beings and "the sun" symbolizes life.

h. Allegory

Allegory is a narrative or description that has a second meaning beneath the surface one. Although the surface story or description may have its own interest, the author's major interest is in the ulterior meaning. Allegory has been defined sometimes as an extended metaphor and sometimes a series of related symbols (Perrine, 1970). For example : *"The beauty has her own to love her lover, the beast"* (Reaske, 1996: 26). In this sentence, *the beauty* is a girl who has beautiful face and *the beast* is a man who has ugly face like an animal. The beautiful girl love her boyfriend who has an ugly face.

i. Paradox

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A paradox is an apparent contradiction that is nevertheless somehow true. It may be either a situation or a statement. As a figure of speech, paradox is a statement that seemingly self-contradiction or opposed to what is commonly held to be true but which nevertheless contains a truth. For example: When Alexander Pope wrote that a literaly critic of his time would "damn with faint praise," he was using a verbal paradox, for how can a man damn by praising? (Perrine, 1970: 621).

j. Hyperbole

"Hyperbole or overstatement is simply exaggeration but exaggeration in the service of truth" (Perrine, 1969: 110). Meanwhile, Tarigan (2005) gives definition of hyperbole that is a figure of specch used for exaggeration purposes. It is forms from the basic several of jokes is used as a way for insult, or simply is used to dramatized a situation, where in reality of the situation may not be that bad. For example: *if I can't get a new girlfriend, I will die.* This sentence show something exaggeration because it is impossible that someone will die if they can't get a new girlfriend.

k. Understatement

Understatement is a figurative language that makes less meaning. According to Perrine (1970: 623), "understatement is saying less

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than one means that may exist in what are we said or merely in how one says it". While Tarigan (2009) said that understatement is figure of speech that is implicated something happened which is totally contradicted with what is said. For example: When you give a gift to someone *"Here, take it, just a little gift".* In this situation you said that you only give a little gift, but the truth is you give someone a precious gift.

l. Irony

"Irony is the contrast between the actual meaning of word statement and the suggestion of another meaning. The intended implications are often actually a mockery of what being stated" (Reaske, 1966: 35). For example : *I love your voice when you stop singing.* In fact, this sentence describes that *I* who have been in *love your voice* do not really love, but the speech wants to someone (you) to stop singing and the hearer goes away with exactly the opposite idea from what speech meant to convey (Perrine, 1974: 626).

m. Allusion

An allusion is figure of speech that makes reference to a place, person, or event. This can be real or imaginary and may refer to anything, including fiction, folklore, historical events, or religious manuscript. The reference can be direct or may be inferred, and can broaden the readers understanding. For example:

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This ceremony reminds me of the proclamation of independence in 1945.

2. Semantics

According to Griffiths (2006), semantics is the study of word meaning and sentence meaning, abstracted away from contexts of use, is a descriptive subject. Further, Griffiths (2006) state that semantics is the study of "toolkit" for meaning: knowledge encoded in the vocabulary of the language and in its patterns for building more elaborate meaning, up to the level of the sentence meaning.

There are two ways of approaching semantics, the formal semantics approach and psychologically-oriented semantics or cognitive semantics approach. The formal semantics approach tries to describe the meaning of language using the descriptive apparatus of formal logic. The goal is to describe natural language in formal, precise, unambiguous way. It is concerned with how words are related to the objects in the world and how combinations of words preserve or not truth-conditions of their components. While, the cognitive semantics approach tries to explain semantics phenomena by appeaing to biological, psychological and even cultural issues. This kind of approach does not consider the logical structure of language as important for the description of the meaning of language and tend to disregard notions sucg as truth-values or strict composionality.

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3. Meaning

Become an interesting action, and see pictures of making meaning. Be behavioral and see images of meaning makers. We make meaning by looking, with visual interrogation. We make meaning by seeing, with visual interrogation.

If you want to discuss the meaning of a word, it helps to know the difference between denotation and connotation. These two terms are easy to confuse because they describe related concepts. Additionally, both denotation and connotation stem from the Latin word notare, meaning “to note.”

The denotation of a word or phrase is its explicit or direct meaning. Another way to think of it is as the associations that a word usually elicits for most speakers of a language, as distinguished from those elicited for any individual speaker because of personal experience.

The connotation of a word or phrase is the associated or secondary meaning; it can be something suggested or implied by a word or thing, rather than being explicitly named or described.

4. Song

According to Wikipedia, song is single (and often stand alone) work of music intended to be sung by the human voice with distinct and

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fixed pitches and patterns using sound and silence and a variety of forms that often include the repetition of sections. A song may be for a solo singer, a lead singer supported by background singers, a duet, trio, or larger ensemble involving more voices singing in harmony. A song contained written words that created specifically for music or for which music specifically created called lyrics. Lyrics are words that make up a song usually consisting of verses and choruses, the writer of lyrics is called a lyricist. By the lyrics, a song can be a message, hope, criticism or private life of the writer or related of the readers and listeners life.

There are three types of songs, including folk song, art song, and popular song. Folk songs are sung with simple accompaniment (guitar) or a capella and usually are learned by ear. Composers of most folk song are unknown. Folk songs include ballads, lullabies, plaints, love songs, mourning songs, dance songs, work songs, ritual songs, and many more. While, art songs are intended for performance by professional singers, generally accompanied by piano or instrumental ensemble. Lastly, popular songs stand midway between folk and art songs with regard to technical difficulty, sophistication and resistance to change. Genres of popular songs including, torch songs, novelty songs, anthems, rock, blues, and soul things.

5. Description of '*Sayang-Sayang*' Song

According to Bahri (2019) *Sayang-sayang* Mandar is the original art of the Mandar tribe which has its own characteristics and uniqueness.

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The lyrics are similar to Kalindaqdaq, which is also the art of the Mandar tribe, which basically became the forerunner to the birth of the *sayang-sayang* arts. *Sayang-sayang* consists of six excerpt patterns and some quotations have their own lyrics so that a poem can only be played with these excerpt patterns. Generally, *sayang-sayang* sung by a pair of Pa'elong (singers) consisting of men and women who reciprocate poems when chanting the poem.

On the other hand, the differences between *Kalindaqdaq* (poem) and *Sayang-sayang* (song) is the addition of the word *sayange* and also the addition of the word *kaka* (male) usually sung by the woman, while the addition of the word *kandiq* which refers to the call for younger women is sung by the man. *Sayang-sayang* as a distinctive art of Mandar tribe is an art that is full of poetry for messages, advice, religious values, romance and comedy wrapped in expressions that are denotation or connotation. It's just that in the current development there is a shift in the verse *Sayang-Sayang* itself where the making no longer follows the applicable rules. Therefore, there are various kinds of varying *Sayang-Sayang* poems and some of them no longer use the word *sayange* in the poem.

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