

**SEMANTIC ANALYSIS OF FIGURATIVE LANGUAGE IN  
A *KABANTI ONI WOLIO* TEXT:  
*KALUKU PANDA ATUWU INUNCANA DEMPA***



**A THESIS**

Submitted to the Faculty of Cultural Sciences Hasanuddin University  
in Partial Fulfillment of the Requirements to Obtain a Bachelor Degree  
in English Literature Study Program

**Written by:**

**FADIL AL HAFIDZ**

**F041171027**

**ENGLISH LITERATURE STUDY PROGRAM  
FACULTY OF CULTURAL SCIENCES  
HASANUDDIN UNIVERSITY  
MAKASSAR  
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**ANALISIS SEMANTIK PADA BAHASA KIASAN DALAM  
NASKAH *KABANTI ONI WOLIO*:  
*KALUKU PANDA ATUWU INUNCANA DEMPA***

**SKRIPSI**

diajukan untuk memenuhi salah satu syarat ujian guna memperoleh  
gelar Sarjana Sastra pada Departemen Sastra Inggris  
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**APPROVAL FORM**

With reference to the letter of the Dean Faculty of Cultural Sciences Hasanuddin University No: 1403/UN4.9.1/KEP/2020 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Fadil Al Hafidz (F041171027) to be examined at the English Literature Study Program Faculty of Cultural Sciences Hasanuddin University.

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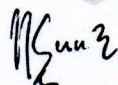
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**THESIS**

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*KALUKU PANDA ATUWU INUNCANA DEMPA***

**BY**

**FADIL AL HAFIDZ**

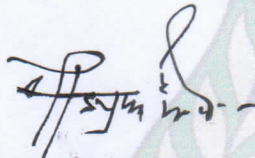
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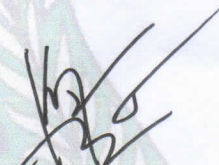
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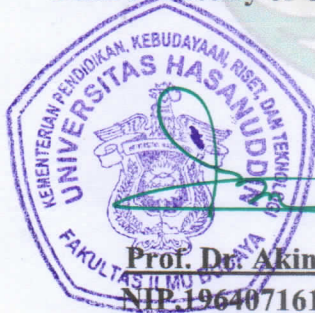
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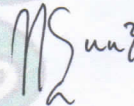
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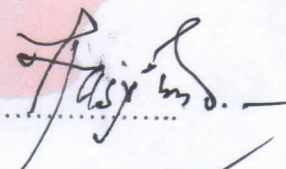
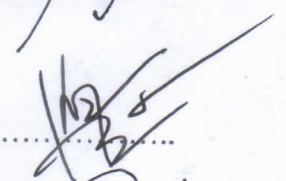

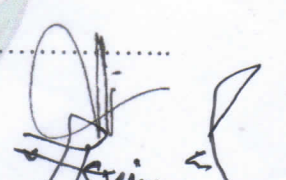
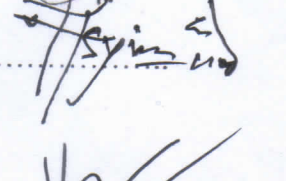

**AGREEMENT**

Today, Friday 25<sup>th</sup> August 2023, the Board of Thesis Examination has kindly approved a thesis by FADIL AL HAFIDZ (F041171027) entitled, **SEMANTIC ANALYSIS OF FIGURATIVE LANGUAGE IN A KABANTI ONI WOLIO TEXT: KALUKU PANDA ATUWU INUNCANA DEMPA**, submitted in fulfillment of one of the requirements of undergraduate thesis examination to obtain Sarjana Sastra (S.S.) Degree at the English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

Makassar, 25<sup>th</sup> August 2023

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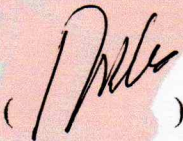
**DECLARATION**

The thesis by **FADIL AL HAFIDZ (F041171027)** entitled, **SEMANTIC ANALYSIS OF FIGURATIVE LANGUAGE IN A *KABANTI ONI WOLIO* TEXT: *KALUKU PANDA ATUWU INUNCANA DEMPA***, has been revised as advised during the examination on Friday, 25<sup>th</sup> August 2023 and is approved by the Board of Undergraduate

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1. Prof. Dr. Harlinah Sahib, M. Hum.

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## LETTER OF STATEMENT

The undersigned :  
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Department/Faculty : English Literature Study Program/Faculty of Cultural Sciences

Hereby, the writer declares that this thesis is written by himself. This thesis does not contain any materials have been published by other people, and it does not cite other people's ideas except the quotations and references.

Makassar, 25<sup>th</sup> August 2023



Fadil Al Hafidz



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All praises to Allah who has blessed and given the health to the writer to complete his thesis entitled “Semantic Analysis of Figurative Language in A *Kabanti Oni Wolio* Text: *Kaluku Panda Atuwu Inuncana Dempa*”. Greetings and blessings always be upon to our Prophet, Muhammad SAW, his family and his companions.

During the process of completing his thesis, the writer faced so many problems. However, with the support and help from people around him, the writer encountered his problem and manage to finished his thesis. In this opportunity, the writer would express his sincere and highest thankfulness to:

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Makassar, 25<sup>th</sup> August 2023

The writer



## ABSTRACT

**FADIL AL HAFIDZ.** 2024. Semantic Analysis of Figurative Language in A *Kabanti Oni Wolio* Text: *Kaluku Panda Atuwu Inuncana Dempa* (Supervised by Husain Hasyim and Karmila Mokoginta)

The purpose of this study is to identify the figurative language used in a *Kabanti Oni Wolio* text entitled *Kaluku Panda Atuwu Inuncana Dempa*. In addition, the study also addresses the meaning implied in the figurative language.

The research was conducted by using descriptive qualitative method. The data presented in this research were gathered from the *Kabanti Oni Wolio* text entitled *Kaluku Panda Atuwu Inuncana Dempa* created by La Ode Kobu that had been copied by La Mbalangi in 1998. The data were collected by comprehensively reading the text, then selecting the lines which contain figurative language. Next, the data were analyzed using the figurative language theory proposed by M.H. Abrams. After that, the implied meaning derived from the figurative language were presented based on the information from an informant.

Based on the results of the analysis, seven types of figurative language were found in the text. Those are simile, metaphor, metonymy, synecdoche, personification, hyperbole, and symbolism. The text mainly uses symbolism to convey the meaning, mainly in the topic of procreation and domestic etiquette.

**Keywords:** *Kabanti, Kaluku Panda, Figurative Language, Meaning.*

## ABSTRAK

**FADIL AL HAFIDZ.** 2024. Analisis Semantik pada Bahasa Kiasan dalam Naskah *Kabanti Oni Wolio: Kaluku Panda Atuwu Inuncana Dempa* (dibimbing oleh Husain Hasyim and Karmila Mokoginta)

Tujuan dari penelitian ini adalah untuk mengidentifikasi bahasa kiasan yang digunakan dalam naskah *Kabanti Oni Wolio* yang berjudul “*Kaluku Panda Atuwu Inuncana Dempa*”. Selain itu, penelitian ini juga membahas makna yang tersirat dalam bahasa kiasan tersebut.

Penelitian ini menggunakan metode deskriptif kualitatif. Data yang disajikan dalam penelitian ini diperoleh dari naskah *Kabanti Oni Wolio* yang berjudul “*Kaluku Panda Atuwu Inuncana Dempa*” yang dibuat oleh La Ode Kobu dan disalin oleh La Mbalangi pada tahun 1998. Data dikumpulkan dengan membaca teks secara komprehensif, lalu memilih baris-baris yang mengandung bahasa kiasan. Selanjutnya, data dianalisis menggunakan teori bahasa kiasan yang diusulkan oleh M.H. Abrams. Setelah itu, makna tersirat yang diambil dari bahasa kiasan tersebut disajikan berdasarkan gagasan yang diperoleh dari seorang informan.

Berdasarkan hasil analisis, terdapat tujuh jenis bahasa kiasan yang ditemukan dalam teks tersebut. Jenis-jenis tersebut adalah perbandingan, metafora, metonimi, sinekdoke, personifikasi, hiperbola, dan simbolisme. Teks ini banyak menggunakan simbolisme dalam menyampaikan makna yang banyak membahas tentang topik prokreasi dan etiket dalam rumah tangga.

**Keywords:** *Kabanti, Kaluku Panda, bahasa kiasan, makna.*



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## CHAPTER I

### INTRODUCTION

In this chapter, the writer explains the background of the study, identification of the problem, research questions, objectives of the study, and the significances of the study.

#### **1.1. Background of the Study**

Buton archipelago was a bustling hotpot full of diversities since its early established kingdom era in 1332 M as stated by Zuhdi, Ohorella & Said D (1996). In the diverse Buton territory, each ethnic groups have their own distinctive culture and languages. Various languages that were spoken in the region are *Wolio* (Buton), *Pancana* (Muna), *Liwuto* (Wakatobi), *Laiwei* (Kabaena), and *Cia-cia* (Buton).

Due to the many different ethnic groups with distinctive language within the Buton kingdom, a common language became necessary. Consequently, *Wolio* was chosen as the official language, adopted widely by citizens and serving as a lingua franca for all inhabitants of nearby islands according to Abas (1983).

*Wolio* language, according to Donohue (2005), is an Austronesian language, spoken in and around Baubau on Buton Island, Southeast Sulawesi, Indonesia. It falls under the Celebic subgroup's *Wotu-Wolio* branch and has been an important language in Buton. Beyond everyday communication, *Wolio* played a crucial role as a commerce language and was historically the language of the royal court.

The important feature of *Wolio* language was the writing system of its own. It was called the *Buri Wolio* alphabet script, initially based on the Arabic script. As defined by Yamaguchi (2007), the *Buri Wolio* now primarily employed for street signs, even though it was once used for various literary works.

Numerous literary works in the *Wolio* language have been found in Buton. This traditional script is called *Kabanti*, with various title and author. In the description by Niampe (1999), *Kabanti* is a traditional poem and usually performed using *Wolio* language, hence it was also called by the name “*Kabanti Oni Wolio*” which directly translated into “poems in *Wolio* language”. It is the oldest form of literary works in the region, both in orally and writing.

*Kabanti Oni Wolio* was created among royal court in the sultanate. *Kabanti* was composed by Sultan and other individuals with extensive religious knowledge. This traditional literary composition from Buton contain figurative languages and has its implied meaning that was hard to understand by newer generations.

*Kabanti Oni Wolio* used figurative language on its scripts to more emphasize the beauty of its sentences. The beauty of the language itself could bring the sense of satisfaction. As stated by Waridah (2013:328), figurative language is a language style that is developed from the author’s emotions and is capable of generating a specific emotion of the readers.

Figurative language does not only make the sentences more colorful, but also to sustain an implied meaning in the texts. Furthermore, the use of figurative

language is a type of rhetoric, which is the use of language in writing and speaking to persuade or influence readers and listeners as stated by Tarigan (2013).

The *Kabanti Oni Wolio* which rich in figurative language full of traditional wisdoms are being gradually overlooked. The same issue also affects *Kabanti Kaluku Panda Atuwu Inuncana Dempa*. Numerous conditions lead to its gradual disappearance. For instance, young people have a hard time understanding the language used in *Kabanti Kaluku Panda Atuwu Inuncana Dempa*.

Another condition is this particular *kabanti* is not in the same level of popularity as other *kabanti* such as *Kabanti Bula Malino*. In addition, the manuscripts of *Kabanti Kaluku Panda Atuwu Inuncana Dempa* are no longer frequently made available to the general audience because it becomes a private collection in certain local household.

In order to preserve the local wisdom through figurative language contained in the *Kabanti Kaluku Panda Atuwu Inuncana Dempa*, the writer conduct research about it. The title of the research is “Semantic Analysis of Figurative Language in A *Kabanti Oni Wolio* (*Wolio* Language Poem) Text: *Kaluku Panda Atuwu Inuncana Dempa* (Short Coconut Tree That Grows Inside A Rock)”.

Furthermore, the writer interprets the meanings conveyed within the figurative language. The writer uses the semantic approach to analyze the meaning of the figurative language used in the text, for it will explain the real meaning from the figurative language that was hard to understand by many people.

## 1.2. Identification of Problems

The identification problems related to *Kabanti Kaluku Panda Atuwu Inuncana Dempa* can be identified as follows:

1. *Kabanti Kaluku Panda Atuwu Inuncana Dempa* which has implied meaning in it is rarely published.
2. *Kabanti Kaluku Panda Atuwu Inuncana Dempa* is difficult to understand because many young people have lost their ability of comprehending Wolio language.
3. *Kabanti Kaluku Panda Atuwu Inuncana Dempa* contain figurative language that needs interpretation.

## 1.3. Scope of the Problems

The scope of problems of this study is focused on the interpretation of figurative language found in *Kabanti Oni Wolio* entitled *Kaluku Panda Atuwu Inuncana Dempa*. The scope of the problems of this study are presented as follows:

1. Types of figurative language in *Kabanti Kaluku Panda Atuwu Inuncana Dempa*.
2. Meanings of the figurative language in *Kabanti Kaluku Panda Atuwu Inuncana Dempa*.



#### **1.4. Research Questions**

The research questions of this study are presented as follows:

1. What are the types of figurative language used in *Kabanti Kaluku Panda Atuwu Inuncana Dempa*?
2. What are the meanings of the figurative language in *Kabanti Kaluku Panda Atuwu Inuncana Dempa*?

#### **1.5. Objectives of The Study**

This study aims to:

1. Find out the types of figurative language used in *Kabanti Kaluku Panda Atuwu Inuncana Dempa*;
2. Explain the meanings of the figurative language in *Kabanti Kaluku Panda Atuwu Inuncana Dempa*.

#### **1.6. Significances of the Study**

The significances of the study are presented as follows:

1. Theoretically, this study becomes a reference about figurative languages found in *Kabanti Kaluku Panda Atuwu Inuncana Dempa*. It helps others to better understand the richness of the language and how the figurative expressions work. Then, this study also becomes a reference for further research on the study of historical literary works and serves as a reference

for those interested in the subjects of linguistics, semantics, literature, or any other field as well. Next, this study validates the applicability and effectiveness of M.H. Abrams' theory in analyzing texts from different cultural and linguistic background. Furthermore, it serves as cultural preservation of traditional heritage and artistic expressions of Wolio community.

2. Practically, this study educates the readers about traditional poems, especially *Kabanti Kaluku Panda Atuwu Inuncana Dempa*. It helps other to interpret its deeper meaning, making the reader and learner easier to engage with the poems. This study is also benefits to improve language teaching and learning among Wolio community, helping them to understand how figurative language is used in their literature and communication. Finally, by uncovering the figurative language related to procreation and domestic etiquette, the research gives people a glimpse into the Wolio community's values and beliefs for better understanding between cultures.

## **CHAPTER II**

### **LITERATURE REVIEW**

In chapter two, the writer provides the review of literature; in this case the previous studies and the theoretical framework which provide information about semantics, figurative language, kinds of figurative language, and *kabanti*.

#### **2.1. Previous Studies**

The writer started this study by reviewing earlier researches that are relevant to this topic. The writer discovered that there had been numerous studies on traditional literary works of *Kabanti Oni Wolio*.

The first study was by Muslim (2019), who conducted a research entitled “Analysis of Values Contained in *Kabanti Qoburu* Copied by La Mbalangi”. The aim of the study was to describe the values of *Kabanti Qoburu*. The research used descriptive qualitative method. The results of the analysis show that *Kabanti Qoburu* contains three types of values. The values are religious values (seven data), educational values (eleven data), and moral values (ten data).

The second study by Kosilah (2019) was entitled “*Kabanti Kaluku Panda: An Ecofeminist Perspective in Local Wisdom*”. This research was intended to observe the ecofeminism phenomena in the manuscript of *Kabanti Kaluku Panda* of Buton. The approach used in this study was the cluster of critical research methods. The results show that there are three main frameworks of gender relations in the script, namely the concept of god, social relations and the concept of building a family. The result also provides information regarding the existence of a

hierarchical mindset, dualism of values, and the logic dominance in the relations between men and woman in the analogy of farming. Finally, it is stated that the research acknowledges that feminism and ecological discourse have great influence on the culture of the local community.

The third study was by Komalasari (2022) entitled “Didactic and Humanistic Philosophical Value in Literature *Kabanti Buton*”. The objective of this study was to explain the philosophical values including didactic and humanist values contained in the *Kabanti* poem entitled *Bula Malino* by Sultan Muhammad Idrus Kaimuddin. The method used in this research was descriptive qualitative. The results showed that the didactic values included in the text are always remembering death, avoiding hell, obligation to study, believing in the day of judgement, always be patient, forbidden to drink alcohol, and the obligation to continually learn how to learn to guard the heart. Next, the human values contained in the *Bula Malino* are not lying and joking beyond boundaries, not demeaning each other, not gossiping, always act *zuhud*, hard work, keeping promises, loving peace and tolerance, paying attention to the interest of others rather than one’s own interests, and always be kind to each other.

The fourth was the study by Irwan (2017) entitled “Contribution of Sultan Muhammad Idrus Kaimuddin in The Field of *Adab* in Buton Southeast Sulawesi (Literary Study of *Kabanti Bula Malino*)”. The study used descriptive analysis in the process of analyzing the data. The objective of the study was to ascertain Sultan Muhammad Idrus Kaimuddin’s contribution to Butonese *adab* in the manuscript of *Kabanti Bula Malino*. The contribution in the issue was *adab* to oneself, *adab* to



God, and *adab* to science. The results of the study indicated that Sultan Muhammad Idrus Kaimuddin attempted to spread the fundamental beliefs of Islam through *Kabanti Bula Malino*, which he did by preaching in a language of Wolio that his followers at the time could understand.

After that, there was also a study done by Ancina (2018) entitled “Susastra *Kabanti Bula Malino* in Review of Deontology and Ethics by Immanuel Kant”. The objective of the study was to analyze the moral teachings in *Kabanti Bula Malino* by using Kant’s deontological ethical view. The method used was qualitative, and the data analysis was processed through the methodical elements of philosophy, namely interpretation, idealization, and analysis. The results of the study indicated that *Kabanti Bula Malino* contains moral teachings that target the human self. The results using Kant’s Deontology or assessment also generate new principles that can be used by individual communities in Buton and Indonesia.

Another study was made by SA (2022) entitled “The Concept of Human in *Kabanti Bula Malino* Literature Review from Monopluralist Human Philosophy”. The study objective was to bring forward the nature of human beings in *Kabanti Bula Malino* by using the point of view of monopluralist human philosophy. The method used in this study was qualitative. The results showed that the nature of human beings in *Kabanti Bula Malino* consists of body and soul, individual and social beings, as well as personal beings and creatures of God. Furthermore, it also produced the following basic principles of action: realizing oneself as a human being; realizing and treating others as human beings; realizing the existence of God;

practicing God's teachings; and focused on happiness in hereafter without neglecting happiness in the world.

Kosilah (2017) conducted a study entitled "Mengenal Identitas Masyarakat Buton Melalui Konsep Berkeluarga Dalam *Kabanti Kaluku Panda*". The study used qualitative research methods in the process to aim at the purpose of the study, which was to determine the identity of the Butonese community through the family concept in *Kabanti Kaluku Panda*. It was found that the poem contained a concept of intercourse and social life both in society and the procedures to foster a family. It was also discovered that there was a concept of marriage, which is valuable to the correction of moral values in the Butonese community.

Next in line was a study performed by Iqbal (2019) entitled "Nilai-nilai Pendidikan Karakter dalam '*Kabanti Ajonga Inda Malusa*' pada masyarakat Buton Kota Baubau Sulawesi Tenggara". The study's method was qualitative, and the objective was to find the values of education in *Kabanti Ajonga Inda Malusa*. The result was that there were several values from the *Kabanti* that can be implemented into daily life, namely: religious values; disciplines; hard work; responsibility; the love for the motherland; nationality; creativity; independence; democracy; the love for peace; communication values; and social awareness.

After that, there was also a study by Sahlan (2017) entitled "Kearifan Lokal Kabanti Untuk Masyarakat Buton (Penelitian Analisis Konten)". The study objective was to describe the local wisdom in *Kabanti* for people in Buton. The method used in the study was qualitative, and it analyzed three *Kabanties* written by Haji Abdul Ganiyyu. The research found that there are some aspects of local

wisdom in the Kabanti, namely: the vision of life based on religious values, the norm or regulation values, the social values, and the traditional values.

Rosdin (2014) was also conducted a study about *Kabanti Oni Wolio* entitled “Aspek Kultural ‘Bismillahirrahmanirrahim’ dalam Keislaman Orang Buton: Kajian terhadap *Kabanti Ajonga Inda Malusa*”. The objective of the study was to describe the expression of *bismillahirrahmanirrahim* used in the past by Butonese cultural aspects. The study was qualitative and used the hermeneutic method to examine *Kabanti Ajonga Inda Malusa* by Haji Abdul Ganiyyu. The results showed that the expression of *bismillahirrahmanirrahim* was a sufism-influenced style in poems used in the past by Butonese, and it was interpreted as a form of Islamic refinement referring to the Quran and Hadith.

Last but not least was a study by Nurhayati (2021) entitled “Morphological Process of Wolio Language in *Kabanti Nuru Molabi*”. The objective of the study was to elaborate the morphological system of language used in Kabanti Nuru Molabi based on Anceaux theory. The results from the data in the *Kabanti Nuru Molabi* showed that suffix *-na*, to form a possessive, and suffix *-mo* to form demonstrative or affirmation are not covered in Anceaux.

The author discovered that there was similarity and distinction between earlier studies and this study after reading some of the works mentioned above. The similarity between this research and previous studies was the use of the traditional literary works from Buton which is *Kabanti Oni Wolio*. The previous study discussed about several *Kabanti Oni Wolio* such as *Kabanti Bula Malino*, *Kabanti Qoburu*, *Kabanti Kaluku Panda*, and *Kabanti Nuru Molabi*.

On the other hand, the difference was the focus of the study. The writer focused on the figurative language in semantic field. The writer chose it as the focus of the study because He have not found a newer research regarding figurative language in the traditional literature script of the *Kabanti Oni Wolio*, particularly *Kabanti Kaluku Panda Atuwu Inuncana Dempa* from the Wolio community in Buton, South East Sulawesi. That was being done in the cause of *Kabanti Kaluku Panda Atuwu Inuncana Dempa* is not as popular as other *Kabanti* such as *Kabanti Bula Malino* and also it has never been studied for its figurative language.

Furthermore, the objective of this study was to explain the meaning in the figurative language derived from the script as well. So, by conducting the study, this particular *Kabanti* and its local wisdom become preserved for the future generations. Finally, it also become a media to understand the use of native language through exploring the colorful ways of figurative language used in it and acknowledge the real meaning that was hard to understand as well.

## **2.2. Theoretical Framework**

### **2.2.1. Semantics**

There are numbers of the definition of semantics, many of which are presented by experts. One definition of semantics is from Katz (1972) in his book entitled “*Semantic Theory*” that defines semantics as the study of language meaning. It does not have to do their syntactic components or pronunciation, rather it has to do with what sentences and other linguistic units are attempting to say.



M. Bréal is credited with coining the word semantics in 1894 in his essay "*Reflected Meanings: A Point in Semantics*", according to Palmer (1976:1). Additionally, according to Palmer, the word "semantics" refers to the study of meaning, which takes into account a variety of components of language. This is parallel as semantics stated by Abdul Chaer (1994:284) is the study of languages, with language meaning as its research object.

As defined by Keidler (1998), semantics is the study of how ideas are expressed and organized in languages. It concludes that while for some people, semantics is a study about each aspect of meaning, for others as well, semantics is concerned with meaning as communicated through language. Additionally, there are numerous approaches that can be adopted when studying meaning. Semantics tries to explain the understanding of any speaker of a language that enables the person who speaks to convey fact, emotions, intentions, and imaginative products to other speakers.

Furthermore, as claimed by Griffiths (2006) semantics is the study of meaning and word meaning. Semantics is involved with the tools, which include a vocabulary and a method for determining the meaning of phrases, clauses, and sentences.

Eventually, based on the definitions above, we are able to determine that semantics is the scientific study of how language meanings are influenced both internally (by the idea in the speaker's mind) and externally (by references to the real world). Leech (1981) added that semantics is a major

issue in communication because it is getting progressively harder. In reality itself, the daily evolution of language is what makes this issue so significant.

### **2.2.2. Meaning**

Meaning of the word is a field of a study discussed in semantics. Grammatical and lexical meanings are the two categories into which meanings are typically subdivided. Meaning is what the speakers intend or perceive. Meaning is constantly intertwined with speech in sentences as well as words.

According to Oxford Advanced Learner's Dictionary of Current English (2015), the meaning is an object or concept that a sound, word, or sign represents. Meaning is the relationships that people have made between languages and the outside world in order to make it understandable. The conclusion is that the connection between languages and the rest of the world determines meaning. This is because the realization of meaning and user agreement can be used to communicate information that is mutually understandable.

In the opinion of Lyons (1979), understanding a word's meaning requires understanding the word study, which focuses on the connections between the meanings that distinguish a word from others. The use of a word or a sentence depends on the circumstance in which it is used, and this usage results in the meaning of the word or sentence.

The following is the list of the seven categories of meaning by Leech (1981:9-20) divided into:

1. Conceptual Meaning

Conceptual meaning or commonly known as denotative meaning is the straightforward dictionary definition of the word. In short, denotative is the literal or primary meaning of a word in contrast to the feelings or ideas that the words suggest. To take one example, the word *shrine* addresses to a location where gods are worshipped.

2. Connotative Meaning

The second type of meaning is connotative meaning. It addresses to a word's implied meaning, which is distinct from the object it expressly describes. In addition to their literal meaning or denotation, words can also have societal and emotional associations or meanings. Connotative meaning occurs when a word raises up a series of affiliations or is linked to an imaginative or emotional suggestion that readers can identify with. As an example, the word *blue* does not always allude to the color blue; there are times it describes how someone is feeling whether it depicts sadness or an ill state of body, depending on the context.

3. Affective Meaning

Social meaning refers to a meaning based on its social circumstances whilst affective meaning is the aspect of meaning

which reflects personal feelings of the speaker, including his attitude to the listener or his attitude to something he is talking about. For instance, it is more appropriate to refer to one's mother as *mom* rather than by her name.

#### 4. Social meaning

The concept of social meaning refers to the choices of characteristics that sentences express regarding the social identity of their users. It is simply said that social meaning refers to a meaning based on its social circumstances. The social context in which a linguistic expression is used is what it focuses with. For example, the word *y'all* which a contraction of words *you* and *all* are widely used as a main second plural pronoun in the southern part of the United States of America.

#### 5. Reflected Meaning

Reflected meaning, also known as multicolored words, refers to the meaning that develops when a word has more than one conceptual meaning and when one sense of a word influences or is influenced by another sense. When a term has multiple conceptual meanings, it can lead to ambiguity. For instance, the term *erect* is often used to describe something that is drawn or constructed, such as a perpendicular or a figure, despite always having a sexual connotation.

## 6. Collocative meaning

As stated by Leech (1981:17) collocative meaning is generated by the connections between words that frequently appear in their surroundings. Collocative meaning can be simply defined as the meaning of a word that may need the company of another word. For instance, the meaning of the words *air conditioner* would change if they were separated or changed.

## 7. Thematic meaning

According to Leech (1981:19), thematic meaning is what a speaker or writer conveys through the ordering, concentration, and emphasis of their message. Simply put, this meaning addresses to the way people arrange their words or statements to emphasize a particular meaning. Moreover, thematic meaning assists in our understanding of the topic at hand and its implications.

For an example the sentence (1) *Monica watch the movie pretty woman* as opposed to the sentence (2) *The movie of Pretty Woman was being watched by Monica*. While sentence (2) suggests that *the movie of Pretty Woman* that possessed more important information, the first statement places more emphasis on the subject who performed the action. This flow change in the focus of the sentence plays a significant difference that could reform the meaning.

### **2.2.3. Figurative Language**

Figurative language refers to a language that deviates from conventional word order and meaning in order to convey a complicated meaning, colorful writing, clarity and so on. Figurative meaning was often used as a tool to beautify literary works. Somehow by using figurative language in a literary works, it makes the story or the works more live and it makes the imagination of the reader become alive.

The use of figurative language aids the observer in understanding what is happening. Additionally, it can be used to persuade the readers of something or merely to amuse them.

The use of figurative language in writing has recently received significant linguistic study. This was due to the spirit of style and beauty that figurative language possesses. Figurative language is frequently used in everyday speech, ads, and literary works like novels and poems.

Figurative language opens up fresh perspectives on the world by appealing to the imagination. It always gets us to thinking about how different things can be compared. Reaske (1996) defined figurative language as language that uses different figures of speech on various topics and stands apart from the language used in the traditional, literal methods of describing people or objects.

According to Abrams and Harpham (2009), figurative language is a conspicuous departure from what users of a language perceive as the standard meaning of words, or the standard order of words, in order to achieve some

special meaning or effect. Figurative language can also be used to effectively describe something that is difficult to explain, such as an event or a condition. Eventually, the authors of the scripts are able to present their works elegantly and with the intention that the moral lessons contained therein will be understood by a large audience of the society.

Likewise, as described by Sharndama (2013), figurative language is used in performing arts as a way to convey ideas implicitly rather than directly. This shows that not only for can be used not only in literary works, but also in the performance of art works. By that, the audience can fully appreciate the experience of the works for its beautiful expression style.

The aesthetic of a language could bring a sense of satisfaction. As stated by Waridah (2013:328), figurative language is a language style that is developed from the author's emotions and is capable of generating a specific emotion of the readers.

Furthermore, the use of figurative language is a type of rhetoric, which is the use of language in writing and speaking to persuade or influence readers and listeners as stated by Tarigan (2013). In addition, Hazelton (2015) explained that figurative language as one of ways to express someone's feeling through the power of words and exploits the meaning of each word.

After all of the definition by several linguists above, we can conclude that figurative language is a term used to describe language that deviates from standard pattern and meaning in order to express a complex meaning, colorful writing, clarity, and so forth. Figurative meaning was frequently used to



enhance creative works. Figurative language in literary works, in some mysterious way, brings the narrative or works to life and sparks the reader's imagination. Finally, there are several multiple types of figurative language, which are discussed below.

#### **2.2.4. Types of Figurative Language**

Many experts have given their opinions about the types of figurative language, but this research focuses on the types of figurative language proposed by Abrams (1999). They are explained in the following subsections.

##### **2.2.4.1. Simile**

A simile is a figurative language that compares two unlike objects. According to Abrams (1999:97), the words "like" or "as" explicitly suggest a comparison between two clearly distinct things in a simile.

##### **2.2.4.2. Metaphor**

An implied comparison between two objects is known as a metaphor. Metaphor is defined by Abrams (1999:97) as a word or expression that, in literal usage, denotes the application of one kind of thing to another kind of thing that is clearly distinct from it without asserting a comparison. Perrine (1963: 571) agreed with Abrams' definition of a metaphor, which is the process of comparing two dissimilar objects as though they are the same.

#### **2.2.4.3. Metonymy**

The naming of a person, organization, or human trait by some things or attributes with which it is obviously associated is known as metaphor. Metonymy, according to Abrams (1999:98), is the word used to refer to when one thing is used to refer to another that has come to be closely linked with it due to a frequent occurrence in shared experiences. It happens that a metonymy is selected because it accurately describes a concept.

#### **2.2.4.4. Synecdoche**

A part is used to convey a whole or a part is used to express a part in a figure of speech known as synecdoche. Synecdoche, according to Abrams (1999:98), is the use of an element of something to represent the whole, or (less frequently) the use of the whole to represent a part. According to Abrams' explanation, synecdoche allows a tiny portion of something to stand in for or symbolize something larger.

#### **2.2.4.5. Personification**

It expresses an object that behaves in a human manner. According to Abrams (1999:99), "Personification" is the act of speaking of an inanimate object or an abstract idea as if they possess existence, human characteristics, or emotions.

#### **2.2.4.6. Hyperbole**

Exaggerated language is used in hyperbole to emphasize a point or create a stronger impact. It is frequently used in casual talk as well. Abrams (1999:120) asserted that hyperbole is bold overstatement, or the extravagant exaggeration of truth or possibility. It can be used for a serious, iconic, or humorous impact. whereas Reaske (1996) described hyperbole as an exaggerative figure of speech.

#### **2.2.4.7. Paradox**

A paradox is a statement that appears to be logically contradictory or absurd on the surface but can actually be understood in a manner that makes sense, according to Abrams (1999:201). A paradox typically has components that are in opposition to one another but are connected and endure over time.

#### **2.2.4.8. Alliteration**

Alliteration is defined by Abrams (1999:8) as “the repetition of a speech sound in a sequence of close by.” Alliteration is frequently used by businesses or individuals to make names simpler to remember.

#### **2.2.4.9. Allegory**

An allegory, according to Abrams (1999:5), is a narrative, whether it be in prose or verse, in which the agents, actions, and occasionally the setting, are fabricated by the author to

make sense on the literal, or primary, level of signification and at the same time to signify second, correlated order of signification. Allegory is simply a narrative or description in which certain abstractions or concepts are represented by certain events, characters, settings, or objects. There is a spiritual lesson in the allegory as well. Fables like The Tortoise and the Hare are the most popular type of allegory.

#### **2.2.4.10. Allusion**

An allusion is a figure of speech that alludes to a specific location, individual, or occurrence. Allusion is a reference, explicit or indirect, to a person, place, or an event or to another literary work or passage according to Abrams (1999).

Allusion, according to Swerman (2013), is a reference to a well-known individual, location, thing, work of art, song, character, etc. Many examples of allusion can be heard in casual speech. *Her smile is like kryptonite to me* as an illustration. Kryptonite is the name of Superman's downfall.

#### **2.2.4.11. Antithesis**

Antithesis is a contrast or opposition in the meanings of contiguous phrases or clauses that manifest parallelism, that is, a similar word order and structure in their syntax, according to Abrams (1999:11). By placing opposing concepts or traits in stark contrast to one another, an antithesis serves as a way of emphasis.

#### **2.2.4.12. Onomatopoeia**

The term “onomatopoeia” refers to a thing’s inherent sound. Onomatopoeia, according to Abrams (1999:199), is a word or group of words whose sound closely resembles the sound it signifies. Onomatopoeia is almost always used in everyday speech. The term “moo” is used to describe cow sounds, just as the word “bip bip” is used to describe car horn sounds.

#### **2.2.4.13. Symbolism**

The term symbolism is only used in reference to words or phrases that refer to things or events that in turn refer to other things or have a variety of meanings beyond themselves, according to Abrams (1999:331). Symbolism is a concept that represents something else, something more ethereal that is beyond its literal meaning.

#### **2.2.4.14. Irony**

Irony is a situation in which a word is used in a way that conveys the opposite meaning of the word’s actual meaning. The majority of contemporary critical uses of the word “irony,” according to Abrams (1999:135), still involve concealing or disguising the truth; this is done not to deceive but rather to accomplish particular rhetorical or artistic effects. Irony is a style of speech or writing where one thing is said while another is meant to be understood. It alludes to an instance where reality diverges from

look. It happens when a sentence or a word implies a contrastive or opposing connotation.

#### **2.2.5. *Kabanti Oni Wolio***

In Indonesia, numerous historical literary works written in the native language of each region have been found. One of the many literary masterpieces that can be discovered from Indonesia are in Buton which is a poem by the name of *Kabanti*. There was implied meaning in the language used in *Kabanti*.

In Buton, there are numerous series of *Kabanti*. One of the series is *Kabanti Oni Wolio*. It was created among royal court in the sultanate. As stated by Niampe (1999) *Kabanti Oni Wolio* was composed by Sultans and other individuals with extensive religious knowledge.

The traditional poem script *Kabanti Oni Wolio* of Buton present its aesthetics in the native language of Wolio. That was the reason it was called *Kabanti Oni Wolio* which directly translated to *Kabanti* in Wolio Language. *Kabanti Oni Wolio* used figurative language in its scripts to more emphasize the beauty of its sentences. Furthermore, figurative languages in *kabanti* are put to sustain the implied meaning in the texts.

According to Kemendikbud (January 1, 2013) several functions of *Kabanti* are as follows:

1. Entertainment; as means to convey a religious advice and as a collective memory of the community about history or events.
2. Education; as means to educate children or the new generation with a high in value languages.
3. Art of expression; as to refine mind and taste.
4. Transference; as means to convey cultural values that can be transferred from one generation to the next.
5. Motivation; as means to motivate one's spirit on life.
6. Preservation; as means to preserve local history.
7. Protest; as means to protest against social injustice.

Furthermore, the site also explains *Kabanti* texts are used for lullaby, expressing feelings, part of ritual tradition, calming people's state of mind, work chant, and performing art for traditional dances such as *Lariangi* dance and *Pajoge*.

A number of *Kabanti Oni Wolio* can be found in Buton. The *Kabanti Oni Wolio* was written by many authors. Generally, there are two types of writers who wrote *Kabanti Oni Wolio*, the authors who originally wrote them and the people who copied them. Some authors who originally create or wrote the *kabanti* are Muhammad Idrus Kaimuddin (*Kabanti Bula Malio* and *Kabanti Jaohara*



*Molabina*), Abdul Hadi (*Kabanti Kaokabi Mainawa*), La Ode Kobu (*Kabanti Kaluku Panda Atuwu Inuncana Dempa*), and Haji Abdulu Ganiyyu (*Kabanti Ajonga Yinda Molusa, Kabanti Kaina-Inawuna Arifu, Kabanti Paiasa Mainawa, Kalipopo Mainawa, Padomana Alimu*). People who copied the works such as Abdul Mulku Zahari (*Kabanti Bula Malino, Nuru Molabi, Kanturuna Mohelana, Kaokabi Mainawa, and Kaluku Panda Atuwu Inuncana Dempa*), Moersidi (*Kabanti Bula Malino, Kanturuna Mohelana, and Kaluku Panda Atuwu Inuncana Dempa*), La Mbalangi (*Kabanti Kaokabi Mainawa, Ajonga Yinda Molusa, Kaluku Panda Atuwu Inuncana Dempa, Bula Malino, Paiasa Mainawa, Kaina-Inawuna Arifu, Kalipopo Mainawa, Padomana Alimu*), La Ode Aegu (*Kabanti Kaokabi Mainawa and Bula Malino*), La Ode Monci (*Kabanti Paiasa Mainawa*), and lastly Hazirun Kudus (*Kabanti Paiasa Mainawa*). All of the *Kabanti* scripts are safely preserved in the *Museum Istana Buton* (Butonese Palace Musuem) which is a museum dedicated for *Wolio* culture in Baubau, Buton.