



## A Metaphorical Analysis of Kabhanti Modero to Show Munanese Social Relations



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### Abstract

So far, a comprehensive metaphorical study seems to be more unfamiliar in vernacular expressions. Such a study is usually restricted to determining the sense type, moral values, or other similar general aspects. Studies in a more specific aspect seem to be more difficult to find. This is of paramount importance because it does not only foster the national culture, but also preserve the traditional culture representing the true identity of a nation. This study is not only aimed at identifying the types of metaphors in kabhanti modero but also attempts to elaborate upon the relations between Munanese society and the metaphorical expressions in it. The research sites are located in Lohia and Kondongia villages, Muna Regency. The primary data are obtained from the informants with thorough knowledge and cultural experience on kabhanti modero, especially those who serve as the local informal leaders. On the other hand, the secondary data are obtained through the written data in the form of archives, books, journals and data from the Department of Tourism, Muna Regency. The data are collected by using listening and speaking techniques in the form of conversation and interaction between the researchers and informants as resource persons. The results of this study indicate that there are four types of metaphors in modero kabhanti, i.e. anthropomorphic metaphors, plant metaphors, metaphors from concrete to abstract entities, and kinaesthetic metaphors. The linkage between metaphorical expressions in kabhanti modero with the social relations of Munanese society reflects the metaphorical expressions representing the local character of the Munanese. This is closely related to how they perceive the spiritual relationship between man and God through the "dhosa" diction and the social relationships between man and others through the "dapotonda-tonda" clause, the "mina bhe nsigaahano" clause, as well as the lyrics revealing the relationship between men and women.

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**1. Introduction**

In communication, humans decipher meaning in two forms, i.e. the literal meaning and nonliteral or figurative meaning. The latter form of meaning is the type of meaning that we often find in metaphors. Generally, the metaphor is only seen as a purely linguistic complexity that will only be used when the speaker wants a certain influence of the utterance, or when he has lost some equivalent literal diction to convey the meaning so as to bring forth the expected responses.

In this study, metaphor is seen as part of human mental processes. In this case, as part of the cognitive semantic approach, metaphor is an integral part of the mental processes that affect the process of human language. As described by Lakoff and Johnson (1980: 3) that metaphor is not just a symptom of language, but quite fundamental to the human mental system. Through metaphors, people can express some difficult conceptual understanding and described by explaining through the general idea which is easier to understand. The concept of metaphor is called by Kridalaksana (1993: 136) as a *metaphor abstraction*, i.e. the use of words or other forms related to the object or objects from concrete to abstract concepts; for instance, *his name is big*, (meaning *fragrant*), (compared with *fragrant flowers*), *unenthusiastic* or *frosty* (meaning *cold*) *welcome* (compare with *cold water*).

A comprehensive study of metaphor is rarely found in the Indonesian vernaculars. Studies in this realm are usually limited to the determination of the type of meaning, moral values or other similar general aspects. Studies in a more specific aspect are still difficult for us to find. Though this is very important because in addition to foster the national culture, it can also raise the traditional cultural values which constitute the true identity of the nation. That is why, the research on the relationship between literal meaning and the social phenomenon represented in the local language needs to be pursued.

In this study, researchers attempt to express the Munanese social relations through the use of metaphor in *kabhanti Modero*. La Mokui (1991: 4), states that *kabhanti Modero* is one kind of Munanese rhyme performed by reciting or singing and typically accompanied by dance and musical instruments (stringed instruments), which are commonly performed at the traditional party, such as wedding ceremonies, circumcisions, and other social activities in Munanese society. As a piece of art, *Kabhanti Modero* is not believed to be present in the emptiness, but its existence has revealed the issues emerging in the community, sometimes depending on what situation the activity is done.

Based on the above accounts, then the researchers choose the title “a metaphorical analysis of *kabhanti modero* to show Munanese social relations”.

**Review of Related Literatre****a) The Concept of Metaphor**

In a nutshell, the metaphor can be seen as a form of speech that figuratively comparing two things, that something is the figurative form of something else. Badudu and Zain (1994: 895) explains that the metaphor is the use of the word which implies a comparison with other objects because of the similarity between the nature of the two bodies; for example armchair (as part of the chair that resembles an arm), the neck, turning *into the neck of the bottle*, and so on. This opinion is in accordance with Keraf (2009: 139), saying that metaphor is a kind of analogy that compares two things directly, but in a short form like *the hope of the nation*, i.e., *the nation's youth*, *the flower of the nation*, in Bahasa Indonesia : *bunga bangsa*, *womanizer* (in Bahasa Indonesia : *buaya darat*, *sweetheart* or *any person whom one cherishes (buah hati)*, *souvenirs (cinderamata)*, and so on.

Metaphor, according to Ullmann (2007: 267), is divided into four types. The four types are *anthropomorphic metaphor*, *animal metaphor*, *concrete to abstract metaphor* and *kinaesthetic metaphor*.

Anthropomorphic metaphor is the one that compares the names of human organs with inanimate objects (Ullmann, 2007: 267). For example, the word "Kepala" in Bahasa Indonesian means 'head'. The semantic distinction if transferred to other references would lead to meaningful phrases metaphorically such as "*principals (kepala sekolah)*", "*village head (kepala kampung)*", "*stubborn (kepala batu)*", and many others.

Animal metaphor is another great source used as a metaphor. The metaphor of this kind engaged in two main functions, and most established for animals or inanimate objects. For example, in English there are plants with *names goat's-beard or 'goatee', dog's tail*, and so forth. In the Bahasa Indonesia for instance : *Aloe vera (lidah buaya), cat's tongue (lidah kucing), kumis kucing (a garden herb, Orthosiphon grandiflorus) cashew (jambu monyet), kuping gajah (a kind of plant, Anthurium), and cocor bebek (duck's beak)* (Ullmann, 2007: 267).

Meanwhile, the metaphor of the concrete to abstract is done by changing expressions of abstract into concrete forms. For example, in English, *light* means the energy from the sun, a lamp, and so on that makes it possible to see things. In this context, in Bahasa Indonesia, the word '*light*' also has a concrete meaning, then changes the meaning into abstract as *sinar mata (the light of the eye), sinar wajah (the light of the face), hidupnya sedang bersinar (her life is gleaming with joy and happiness)*, and others (Ullmann, 2007: 269).

Metaphorical type of the latter, according to Ullmann, is a kinaesthetic metaphor, based on the transfer from one sense to the other senses. From the sense of hearing to sight, from touch to sound, and so on. Such a metaphor has the etymological ties between the lexical sources and the referent applied analogically.

In this study, researchers delve deeply into the meaning, in which according to Djajasudarma (2010: 5), is the relationship that exists between elements of the language itself (especially lexical aspects) that distinguishes it from the sense of a word as an element which is connected to it, and the context of the use of metaphor contained in *kabhanti Modero*. Therefore, this study focuses on the relationship between words and the literal meaning on one hand, and the metaphorical meaning or the underlying speaker's meaning on the other hand.

At this point, the role of context is substantial. Context itself, as described by Kridalaksana (1993: 120), consists of (1) aspects of the physical or social environment associated with particular speech; and (2) knowledge that is equally shared by all parties involved. Furthermore, Malinowski (in Juita, 1999: 60-61) explains that the words in a conversation can only be understood if it is associated with the situational context and cultural context. The presence of these two contexts is absolutely necessary to be able to understand it in a comprehensive discourse because a text can not be understood if it is out of context. The term circumstances in this context is not only the context of verbal speech, but also the circumstances in which the text is spoken, and the cultural backgrounds as a whole. Therefore, the context used in this study is limited to the context of situation which includes, the speaker, time and place of speaking, the purpose of speaking, and cultural contexts including the norms that become the speaking background, socio-cultural and economic background,

Thus, the existence of metaphorical meaning in the context of the *Modero kabhanti* will not only help uncover the types of metaphors used, but rather, it can reveal the shape of social relations in Munanes society.

#### b) *Kabhanti Modero*

According to Mokui (1991: 4), literally, *kabhanti* means pantun (or Indonesian traditional poetry) in the form of satirical poem and it is critical to people's state, views, character, or their attitude. He says that *kabhanti* could also mean the hearts or feelings, having a request or refusing the request, and may also be a refusal of satire. According to Mokui, in terms of content, *kabhanti* has several objectives, i.e. (1) to criticize a delinquent act or circumstances according to religious norms or civilized manners in cultivating social relationships; (2) a request made poetically; (3) poetically expresses recognition or willingness to grant a request; (4) revealing the disgrace of others poetically; and (5) revealing aesthetically the rebuttal or reply of others' poetry.

Furthermore, viewed from its use, Mokui (1991: 6- 8) divides *kabhanti* it into four types, they are:

- 1) *Kabhanti Kantola*; i.e. *kabhanti* used when playing *Kantola*. *Kantola* is a kind of traditional games, where the players stand face to face between male and female players. They recite quatrains in turn to each other, accompanied by the rhythm of the song *ruuruunte* or *ruuruuntete*. The *ruuruunte* rhythm uses five tones. The *Kantola* performance is usually carried out at night in summer when the cassava and sweet potatoes harvest are over. On the other hand, *kabhanti* rhyme can be classified as lyrical prose, i.e. a prose focusing on the rhythm. However, when we examine exhaustively, it can also be classified as forms of traditional poetry called *talibun*, the poetry containing more than four lines but in an even number.
- 2) *Kabhanti watulea* is the one that uses *watulea* rhythm. Such a *Kabhanti* is usually sung when clearing the forest or gardening. While working, they sing together or all alone. Sometimes it is sung in order to ease the loneliness. Actually, *Watulea kabhanti* has only two lines and each line consists of three or two

words, if the word is rather long. When repeating the songs, it is interspersed with the phrase *E .....ingka kotughudaano*, as if the poem is composed of three lines.

- 3) *Kabhanti gambusu*; it is the rhyme sung and accompanied by stringed instrument rhythm, called *gambus*. It usually uses an old and simple *gambus*, quite different from what is shown on TV. Sometimes the musical instruments used are not only *gambus*, but equipped with a violin, *kecapi* (a kind of picked stringed instrument), as well as an empty bottle struck with a spoon as long as it is pleasing to the ear. Although *gambus* is not the only stringed instrument used, the rhymes sung are called *kabhanti gambusu* (the rhymes with stringed instruments). *Kabhanti gambusu* usually is usually performed in village social activities, such as marriage, circumcision, and other types of activities found in Muanese society.
- 4) *Kabhanti Modero*; as a matter of fact, it is identical to *kabhanti gambusu*. *Kabhanti gambusu* is often sung while playing *Moderotime*. Therefore, *kabhanti gambusu* is also called *kabhanti Modero*. *Modero* is a traditional dance similar to the *Lulo* dance (typical dance among Tolaki people in Southeast Sulawesi). The dancers form a circle while holding hands, singing in tune with the steps in the dance.
- 5) *Kabhanti kusapi*, i.e. the rhymes sung while accompanied by *gambusu kusapi* rhythm.

*Kabhanti Modero* is a product of typical Muanese oral literature. It is performed by using local vernacular (Muanese language) as an object in this study. Oral literature according to Amir (2013: 1-3) is a literature which passed from mouth to mouth. It could be (*pantuns (traditional poetry)*), poems, *Seloka* (archaic short witty poem ending in an aphorism), couplets, *Budal*, lyrical prose; a prose is called tale or story) and having similar expressions. *Kabhanti Modero* is said to be a product of oral literature because it constitutes a poem using Muanese language, performed verbally and orally, done by word of mouth and passed from generation to generation.

## 2. Research Methods

### a. Research Sites

This study was conducted randomly in two villages in one subdistrict in Muna Regency, i.e. Lohia and Kondongia villages in Kondongia Subdistrict Muna Regency.

### b. Selection of Informants

Informants, constituting the source of primary data in this study, are members of ethnic communities living Muna in two villages where the research is conducted. The selected informants are those having the knowledge and experience in the cultural tradition of *kabhanti Modero*, particularly among the local informal leaders. In the process, the selection of informants is still adjusted and developed at the sites. While the secondary data in this study were obtained from the Tourist Office, Muna Regency.

### c. Data Collection Techniques

Data was collected using the techniques of listening and talking. Listening technique is a way done by listening, i.e. listening to the use of language (Sudaryanto, 1993: 133). Talk or conversation is a technique in the form of dialog and interaction between researchers and speakers as resource persons. The talk technique can be compared conversation with interview (Sudaryanto, 1993: 137).

While the main instrument in this study is the researchers themselves. Moleong (2010: 9) states that in qualitative research, researchers themselves or with the help of others are the main data collection instrument. The instrument used to record the whole performance in *Modero Kabhanti*, using smart *phone*, *tape recorder* which are also used in interviews.

### d. Techniques of Data Analysis

Data in this study are analyzed in a detailed description, using the following steps: (1) record and collect data from informants through records and interviewing techniques; (2) the recorded data are transcribed into plain texts; (3) translate the data into Bahasa Indonesia; (4) analyze the form, meaning and context of the use of metaphor contained in *Modero kabhanti* obtained from informants; (5) describe social relations based on the meaning of metaphor in *kabhanti Modero*; and (6) draw conclusions based on the research results.

## 3. Results and Analysis

### a. The types of metaphors used in *Kabhanti Modero*

Based on the data collected, it seems that *kabhanti Modero* uses some type of metaphor, the anthropomorphic metaphor, a metaphor of plants, from the concrete to the abstract metaphor, and kinaesthetic metaphor.

## 1) Anthropomorphic Metaphor

Such a metaphor is used for comparing between human organs, part of man, or the man himself with inanimate objects or with expressions referring to lifeless objects. Such a metaphoric expressions could be seen in the following excerpts of *Kabhanti Modero*:

a) *Sasuka bhela ntulau rope ntulau rope*

*Dobelo ngkaha-ngkahali then*

'If you already take a bow

You're at the point of no return

In the *kabhanti* excerpts above, the human feeling is symbolized as a *rope* denoting the prow or the pointed front part of boat. Such a metaphor is symbolized on the basis of similar function of *rope* in the ship or boat with human decisions to take direction in their lives.

Such a metaphor is shown in the following *kabhanti* fragment:

b) *Soano bhela kangkaulea-kangkaulea*

*Notondu angko bhela-bhela laloku*

It is not a joke

with the overwhelming feeling of you

In this *kabhanti*, the use of the word *notondu* (sink) showed the metaphor of human feelings as a boat. If the boat sinks because of the heavy load, then the feelings, according to this *kabhanti*, are also 'sinking' due to harboring a deep and intense feeling.

Other types of metaphor in human feelings are also implied in the following *kabhanti* fragments:

c) *Aini akosandaramu-kosandaramu*

*Bhahi ontabhe-ntabhe ngkanau*

'Now I show my utmost sincerity

But do not spare my feelings

The use of the verb *ontabhe-ntabhe* in the above lyrics implies the metaphor of human feelings as laundry or clothing placed improperly yet being exposed to the wind blows.

d) *O aini Kamba Miina natikatondo*

*Notumbu keda samoisano*

These flowers have not been fenced

They grow on their own

In these lyrics (4) The spouse or sweetheart is analogized as *katondo* or fence. The similarity of characteristics between the two is to maintain and protect from any kinds of disruption or nuisance.

## 2) Plant Metaphor

In this metaphor, the imagination comes from the plant. *Kabhanti Modero* often uses such a metaphor to apply women analogically. See the following excerpt:

a) *O Kamba-Kamba welo ngkarete*

*bhela Lahae kokatondoe*

'the flowers in the park

Who fenced them?

The diction *o Kamba-Kamba*, meaning flower, draw an analogy of women who are chased after the reciter of *kabhanti*. In this case, the aspect of the beauty and fragrance of flowers is considered the same as the character possessed by women in general.

b) *Mbadha ngkaresu bhela aitu*

*O natiwose o ne mbadhaku*

*The impassive face*

*Will grow in my heart*

The plant metaphor in *kabhanti* fragment above is shown by the verb *natiwose* (to bloom), which is usually used as a predicate noun *Kamba-Kamba* (flower), serving as a predicate noun *mbadha ngkaresu* (impassive face).

## 3) Metaphors from Concrete to Abstract Entities

Shifting concrete things into abstract entities is the typical characteristics of this metaphor. See the following two *kabhanti* fragments:

- a) *Owamu bhela ngkanini it ngkanini it Oso kaburi osampe-osampe mate*

'Show me your affection

Till death do us part

Kaburi which literally means writing, in the above *kabhanti* changes its meaning into destiny or marriage partner. The change of meaning does not occur immediately. *Kaburi* in the above context signifies something written by God. Thus, the link between the literal and contextual meaning can still be traced and understood. However, the change of meaning triggers the change of the original concept from concrete (written by men) to abstract (written by God).

- b) *Ane dembali mbalino mbalino lalo lalo*

*Somu-tongkuno metongku dhosa*

'Those who sell down the river

will suffer the consequences

The verb *tongku* is usually used as a predicate followed by concrete objects, for instance, in the sentence *aetongku kasaera*. But in the above excerpt, the verb *tongku* is followed by the noun *dhosa* (sin) which is conceptually abstract.

#### 4) Kinaesthetic metaphor

Kinaesthetic metaphor is one which is based on the type of displacement from one to other senses. Such a metaphor includes the displacement from one response other responses. This type metaphor can be found in following *kabhanti* fragments:

- a) *Aowulemo ntigho Alili ntigho Alili*

*Niho awura mpasa-mpasano mbadha*

I'm tired of going around

Now I come across the one I yearn for.

- b) *Kapalendaha rampano idi-rampano idi*

*Awura bhela totono lalo*

'the reason I make a quip

Because I see a kind of love in it.

The verb *wura* reflects a sensory experience. However, in the lyrics of *kabhanti* (9) above, this verb takes over the heart or feelings. Similarly, in *kabhanti* (10). The verb *wura* also takes over the feeling responses. The objects which are supposed to follow these verbs are something tangible. However, in the lyrics, they are followed by *totono lalo* (feelings) which is something intangible.

## 4. Conclusion

From the above discussions, it can be concluded that:

- There are four types of metaphor in *kabhanti Modero*, they are: the anthropomorphic metaphor, a metaphor of plants, from concrete to the abstract metaphor, and kinaesthetic metaphor.
- The linkage between metaphorical expressions in *kabhanti Modero* and the social relations in Munanese community reflects the metaphorical expressions representing the true character of Munanese society. This is closely related to how they perceive the spiritual relationship between man and God through the "*dhosa*" diction and social relations between man through the "*dapotonda-trolling*" clause, the "*bhe nsigaahano mina*" clause, as well as the lyrics expressing the relationship men and women.

## Suggestions

Metaphorical expression in the poem *kabhanti Modero* do not only establish social relations, but also contain the values of local culture for the young generation to uphold the local identity as Munanese and to avoid being influenced by foreign and global culture. Therefore, the researchers have the following suggestions:

- It is expected that the young generation are able to maintain the sustainability of *kabhanti Modero* with their true creativity and innovations pertaining to this oral literature, as well as a way to retain the cultural values contained in *kabhanti Modero*.
- All the *kabhanti Modero* performers are supposed to be able to teach and share their experience to the young generation to perpetuate this oral literature.
- It is expected that the local informal leaders and the local government are able to keep supporting the preservation and conservation efforts, so that *kabhanti Modero* is not extinct.

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