

**AN ANALYSIS OF METAPHORICAL DISCOURSE IN THE LYRICS OF
DIDONG GAYO BY ARITA GROUP**

SKRIPSI

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ABSTRACT

Cut Kemala Sari, 1402050143 “An Analysis of Metaphorical Discourse In the Lyrics of Didong Gayo By Arita Group”. Skripsi English Education Program. Faculty of Teacher Training and Education University of Muhammadiyah Sumatera Utara, Medan, 2018.

This study deals with An Analysis of Metaphorical Discourse In the Lyrics of Didong Gayo by Arita Group. The aims of this research were to find out the types of metaphorical discourse in the lyrics of Didong Gayo by Arita Group, to find out the most dominant type in the lyrics of Didong Gayo by Arita Group. The data of this research was taken from video on youtube. This research used Lakoff and Johnson theory to identify the types of metaphor. This study applied qualitative descriptive method. The techniques for collecting data was watching the videos from youtube, listening carefully the lyrics for several times, and printing the lyrics. The data in this research was analyzed by reading the lyrics in several times, translating the lyrics into Indonesian, translating the lyrics into English, identifying the types of metaphorical discourse in the lyrics of Didong Gayo by Arita Group, underlining the lyrics that related to types of metaphorical discourse and finding out the most dominant type of metaphorical discourse. It was found there were 51 metaphors, 15 Structural metaphors (29.41%), 10 Orientational metaphors (19.61%) and 26 Ontological metaphors (50.98%) in this research. The most dominant type was Ontological metaphor, the total was 26 metaphors (50.98%).

Keywords : Metaphorical Discourse, *Didong Gayo*, Arita Group

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The Researcher

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CHAPTER I

INTRODUCTION

A. The Background of Study

Everyday, people use language to communicate with each other. Language has meaning which is direct meaning or indirect meaning. Indirect meaning called as figurative language or implicit meaning. Figurative language uses words or expression with a meaning that is different from the direct interpretation. When the speaker uses direct language, he or she is simply stating the facts as they are. In comparison, it uses exaggerations or alterations to make a particular point in a language. For example: *I am so hu- ngr, I could eat a horse*. This show how starves the speaker is, so he can eat any impossible thing. It proves that figurative language is used to enrich the language.

Figurative language uses figures of speech (a way of saying one thing but meaning another). It is associated with lyric of the song uses figurative language. Figurative language refers to a way of using description to create a special image and bring out one's emotions. It is also closely linked to the senses. Figurative language is an important part of writing and is also widely used in speech. In many ways, figurative language is a description, in which abstract terms are used in place of concrete description. Figurative language can include many words, phrases and sentences. Figurative language is a way to reflect the characteristic of meaning. Using figurative language is making imaginative description in fresh way.

The figurative language consists of simile, metaphor, personification, hyperbole, paradox, alliteration, etc. Moreover, there is one figurative language that is often used in daily activity, which is metaphor. Metaphor is derived from the Greek metaphora which means to transfer. Lakoff and Johnson (1980:3) stated that metaphor is pervasive in everyday life, not just in language but in thought and action. This prove how metaphorical discourse is completely influences people's life. Thus, metaphorical discourse helps us to express our understanding of the world around us. Andrew Goatly (1997:8) states that metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way. And when this unconventional act or reference or-colligation is understood on the basis of similarity. Matching or analogy involving the conventional referent or colligates of the unit and the actual unconventional referent or colligates.

Culture is the arts and other manifestations of human intellectual achievement regarded collectively. Culture is the characteristics of a particular group. Spencer-Oatey (2008:3) states tha culture is a fuxxy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence each member's behaviour and their interpretations of the meaning of other people's behaviour. *Didong* is one of art from Gayo culture. It is a combination of dance, vocal, and literature. It also has special sound of cheers as its music. Almost of lyrics in *Didong* uses figurative language. The contents has meaning of advice from singer to listener, history, story or jokes. In *Didong Gayo*, most of

lyrics contain metaphor. The creator deliberately create the metaphor in lyrics of *Didong Gayo* to make meaning more deeply and it will make listener wondering and interesting to listen it. Lyrics that related to metaphor such as *kute Takengen besilo nge musarik* ,it is not refers to Takengon city let out tears but it refers to Takengon city has many problems and chaos, *Gere jen ku timak nge melengpe kekek*, it refers to people who give up before the competition begins.

Many people like art, but sometimes they did not get well understanding of art whereas it has many value for people's life to add knowledge. Most of people also only known about modern art whereas still many art from other culture. If people does not care about art from different culture, it could make some of art culture will extinct. Those are some reason about art that to be the first variable in this research.

Didong Gayo is different from other song because not all people can play it well. If the other song, people needs long time to create lyrics but in *Didong Gayo*, people must finished to create the lyrics in short time arround 5-10 minutes and the music does not use musical instrument but use pillow. *Didong Gayo* also has many hidden value and knowledge like metaphorical that have to known by society especially students. *Didong Gayo* has two kinds namely *Didong Alo* and *Didong Tepok*. *Didong Alo* is kind of *Didong* that combines with dance, it uses for Greetings in an events, while *Didong Tepok* mostly use by Gayonese people. It held in some events like wedding party, competition and others party, it does nout use dance. The reasearcher focused to identified meaning of metaphorical discourse and also to identified the types of metaphorical. Based on the

researcher's experience, many students of Teacher Training and Education lacked of knowledge about art from various cultures, difficult to identified meaning of metaphorical and determined types of metaphor in the song's lyrics because some of song's lyrics comes from one culture that people did not hear yet before. Therefore the researcher was interested to investigate the solution of this problem. The metaphorical discourse in the lyrics of *Didong Gayo* was really important in increasing the students' knowledge about culture and metaphors. Metaphorical discourse focused on analyzing the metaphor in phrases and sentences. Beside the identify metaphorical discourse, the researcher also identified types of methapor. Generally, there were many types of metaphor but the researcher focused on one type of metaphor namely conceptual metaphor which is it divided into three types: structural metaphor, Orientational metaphor and Ontological metaphor because most of lyrics in *Didong Gayo* used conceptual metaphor.

Through analyzing the metaphorical discourse in the lyrics of *Didong Gayo*, it made reader especially students took some advantages by knowing the meaning of metaphorical in song's lyrics to added their understanding about *Didong Gayo*.

On the other hand, researcher choosed the “ Lyrics of *Didong Gayo* by Arita Group” because *Didong* is one of culture from Gayo that very interesting to listen by adult, teenager and all people. The the researcher has knowledge about *Didong Gayo* because it came from Gayonese, it would easy for researcher to research about it, and also many metaphorical discourse in the lyrics.

B. The Identification of Problems

The problems of this research are identified as follows

1. many students of Teacher Training and Education lacked of knowledge about art from various culture
2. students were difficult to identify meaning of metaphorical and determined types of metaphorical discourse in lyrics of song.
3. the types of metaphorical discourse in the lyrics of *Didong Gayo* by Arita Group
4. the most dominant type of metaphorical discourse in the lyrics of *Didong Gayo* by Arita Group.

C. The Scope and Limitation

This study was focused on the metaphorical discourse (words, phrases and sentences). It consisted of twelve types namely Absolute metaphor, Complex metaphor, Conceptual metaphor, Conventional metaphor, Creative metaphor, Dead metaphor, Extended metaphor, Mixed metaphor, Primary metaphor, Root metaphor, Submerged metaphor, and Therapeutic metaphor. This research was limited on Conceptual type of metaphorical discourse.

D. The Formulation of the Problems

The problems of this research are formulated as in the following.

1. What are the types of metaphorical discourse in the lyrics of *Didong Gayo* by Arita Group ?
2. What is the most dominant type of metaphorical discourse in the lyrics of *Didong Gayo* by Arita Group ?

E. The Objectives of the Study

The objectives of the study are

1. to find out the types of metaphorical discourse in the lyrics of *Didong Gayo* by Arita Group
2. to find out the most dominant type of metaphorical discourse in the lyrics of *Didong Gayo* by Arita Group.

F. The Significance of the Study

The result of this research was expected to be useful theoretically and practically.

1. Theoretically, this research can be used to add the knowledge and references, especially in metaphorical discourse and types of metaphorical discourse.
2. Practically, the result of the study can be useful for
 - a. listeners specially the students in learning the language of metaphor, this result could be used to identify the metaphorical discourse and determine the types of metaphor.
 - b. readers, to get more information about metaphorical discourse
 - c. lecturers, as a material in supporting teaching and learning process
 - d. other researchers, the findings can be intended to be an input how to conduct a good research and expect other researchers to be or interested in analyzing other English aspects based on the lyrics of song which is one of media in English language.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. The Description of Analysis

According to Emzir (2010:102), analysis is a part statement of methodology of psycholinguistic investigation of the language learning of the application of linguistic theory to the data of erroneous utterances produced by learner. According to Martin (1996:13), analysis is the study of something by examining its part statement of the result of this. We examine it closely to learn all that we can learn and comprehend about it.

From the quotations above, it could be understood that analysis will do by specifically observing until the most little part of word in a sentence. The way of analysis making explicit also supports the researcher to do the research most focus in identify especially about the plot of the element story in the movie.

Analysis of the data means studying the tabulated material in order to determine inherent fact or meaning. It involves breaking down complex factors into simple one and putting the part in new arrangements for purpose of interpretation. The first step in analysis the data is the critical examined in the collecting the data. This sense induces the researcher to think and analyze the data in next method of analysis in coding. The term coding input assigning to each responds. It means that it can be counted and tabulate.

2. Figurative Language

2.1 The Description of Figurative Language

Figurative language is a language that uses words or expressions with a meaning that is different from literal interpretation. Figurative language is very common in poetry, but is also used in prose, nonfiction and lyric of song.

Figurative language uses figures of speech to be more effective, persuasive, and impactful. Figures of speech such as metaphors, similes, and allusions go beyond the literal meanings of the words to give readers new insight. Figurative language can appear in multiple forms with the use of different literary and rhetorical devices. Based on Abrams (1999:96), said that figurative languages is conspicuous departure from what users of language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect.

Figurative languages often provide a more effective means of saying what people mean than direct statement. In the specific sense, figurative languages may take the form of figures of speech. Style especially figurative languages known in rhetoric is style. In addition, Perrine (1982: 61) tells that figurative languages is broadly defined as any way of saying something other than ordinary way. It is more narrowly definable as a way of saying one thing and meaning another. The readers and writers properly utilize superior style to explain the ideas of the classical rhetorical them. Groys Kerraft (2009:113) states, figurative language or style is a way of showing mind through a special language that shows the soul and the characteristic of the writer. From experts' opinion, it can be concluded that

figurative languages is the typical way an author or writer in expressing thoughts and feelings in writing or orally. The specificity of figurative languages in the choice of words an author who is able to touch the minds and feelings of the reader. Unconsciously, human often use figurative language in daily activity.

2.2 Characteristic features of figurative language

Zainuddin (1992:52) states that there are three Characteristic features of figurative language they are as follows.

1. There is a difference with something that is revealed, for example exaggerate, unfold, symbolize, shrink, quip, or repetition
2. Sentences are arranged with interesting words and beautiful
3. Generally has a figurative meaning

3. Metaphorical Discourse

3.1 Description of Metaphorical Discourse

Discourse is a focus of study in most the humanities and social sciences, and discourse analysis is practice in one way or another by anthropologists, communications scholars, linguists, literary critics and sociologists, as well as rhetoricians. Discourse analysis set out to answer a variety of questions about language, about writers and speakers, and about sociocultural processes that surround and give rise to discourse, but all approach their tasks by paying close and systematic attention to particular texts and their contexts. Discourse usually means actual instances of communicative action in the medium of language, although some define the term more broadly as “meaningful symbolic behavior” in any mode (Blommaert, 2005:2). Discourse is useful in the study of personal

identity or discourse and ethnicity. Discourse arise out of the world or worlds that are presumed to exist outside of discourse, the worlds of the creators and interpreters of texts. Wheater how it is interpreted.

Discourse is defined as a meaning that is realized im text. As the ense or notion of discourse is closely related to that of the text in the definition (and in avoiding an interlocking definition). Thus, discourse finds its realization in text.

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish a matter of extraordinary rather than ordinary language, George Lakoff and Mark Johnson (2003: 4). Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without methapor. The metaphor appear repeatedly and systematically throughout the text and project the conventionally understand, concrete, physical qualities of containers, objects, travelling, building construction, and so forth onto the target domains of central interest to the experts.

A metaphor relates two eventities (e.g. objects, thoughts, ideas or concepts). The metaphorical relation is not a correlation or correspondence (like in metonymy, e.g. container-content, model-thing). Also it's not a logical connection (like in synecdoche, e.g. part-whole, species-genus). And it's not an opposition (like in irony) but a factual or imposed resemblance, a sharing of factual or new or even fictional properties. Richards (1936) label the two related eventities with the technical concepts 'tenor' and 'vehicle', being metaphors

themselves. The concept 'tenor' refers to something unknown going into an at the offset unspecified direction. The concept 'vehicle' refers to a kind of carrier, transporting an at the offset unspecified content (a selection of its denotations and/or connotations). The relations between tenor and vehicle of a 'fresh metaphor' do normally not immediately form some fixed meaning, but something that develops while re-reading and re-thinking the metaphor. During this process one can sometimes even find remarkable shifts in tenor and vehicle positions (Richards, 1936). Kovecses (2005) gives the next example: Argument is war. A fresh metaphor does not define or explain what the tenor is, but provides as utterance together with its context a narrative framework within which can be explored what tenor and vehicle in this utterance and what the utterance as a whole in its context could mean. This exploration takes place by the interaction of dissimilarities between tenor and vehicle or by the collision of irreducibilities of tenor and vehicle.

The linguistic metaphorical construction presupposes that the combination of two dissimilar or even irreducible eventities makes sense. The plain fact that two eventities in a specific field have a more or less stable relation, can be regarded as the core of their meaning or sense.

Metaphorical Discourse is the figure of speech that include in words, phrases, and sentences those it has implicit meaning.

3.2 Types of Metaphor

3.2.1. Conceptual Metaphor

According to Richard Nordquist, a conceptual metaphor is a metaphor (or figurative comparison) in which one idea (or conceptual domain) is understood in terms of another. In cognitive linguistics, the conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is known as the *source domain*. The conceptual domain that is understood in this way is the *target domain*. Thus the source domain of the journey is commonly used to explain the target domain of life.

Basic conceptual metaphors are part of the common conceptual apparatus shared by members of a culture. They are systematic in that there is a fixed correspondence between the structure of the domain to be understood (e.g., death) and the structure of the domain in terms of which we are understanding it (e.g., departure). We usually understand them in terms of common experiences. They are largely unconscious, though attention may be drawn to them. Their operation in cognition is almost automatic. And they are widely conventionalized in language, that is, there are a great number of words and idiomatic expressions in our language whose meanings depend upon those conceptual metaphors."

In *Metaphors We Live By* (University Of Chicago Press, 2003), George Lakoff and Mark Johnson mention these variations on the conceptual metaphor TIME IS MONEY:

1. You're *wasting* my time.
2. This gadget will *save* you hours.

3. I don't *have* the time to *give* you.
4. How do you *spend* your time these days
5. That flat tire *cost* me an hour.
6. I've *invested* a lot of time in her.
7. You're *running out* of time.
8. Is that *worth your while*?
9. He's living on *borrowed* time.

Conceptual Metaphor Theory rejects the notion that metaphor is a decorative device, peripheral to language and thought. Instead, the theory holds that metaphor is central to thought, and therefore to language. From this starting point, a number of tenets are derived, which are discussed here with particular reference to language. These tenets are:

- a). Metaphors structure thinking;
- b). Metaphors structure knowledge;
- c). Metaphor is central to abstract language;
- d). Metaphor is grounded in physical experience;
- e). Metaphor is ideological.

Conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. For instance, metaphors such as 'the days [the more abstract or target concept] ahead' or 'giving my time' rely on more concrete concepts, thus expressing time as a path into physical space, or as a substance that can be handled and offered as a gift. Different conceptual metaphors tend to be invoked when the speaker is trying to make a

case for a certain point of view or course of action. For instance, one might associate "the days ahead" with leadership, whereas the phrase "giving my time" carries stronger connotations of bargaining. Selection of such metaphors tends to be directed by a subconscious or implicit purpose, in the mind of the person employing them.

Conceptual metaphor divided into three in book of Lakoff and Johnson (2003: 8) they are :

1. Structural Metaphors

In this kind of metaphor, the source domain provides a relatively rich knowledge structure for the target concept. In other words, the cognitive function of these metaphors is to enable speakers to understand target A by means of the structure of source B. This understanding takes place by means of conceptual mappings between elements of A and elements of B.

Structural metaphor is a metaphorical system in which one complex concept (typically abstract) is presented in terms of some other (usually more concrete) concept. A structural metaphor need not be explicitly articulated or defined. Words and sentences have meaning in themselves, independent of any context or speaker. The meaning are objects part of metaphor, for example, entails that meanings have an existence independent of people and contexts. The part of metaphor that says linguistic expressions are containers for meaning entails that words and sentences have meanings, again independent of contexts and speakers. These metaphors are appropriate in many situations those where context differences do not matter and where

participants in the conversation understand the sentences in the same way.

These two entailments are exemplified by sentences.

Examples :

1. *Is Right Here*

Which, according to conduit metaphor, can correctly be said of any sentences. But there are many cases where context does matter.

2. *Please sit in the apple juice seat*

It is not a conventional way of referring to any kind of object. But the sentence makes perfect sense in the context.

In addition to sentence will mean different things to different people:

3. *We need new alternative sources of energy*

This means something very different to the president of Mobil Oil from what it means to the president of Friends of the Earth. The meaning is not right there in the sentence. It matters a lot who is saying or listening to the sentence and what their social and political attitudes are.

From these examples, the researcher conclude if metaphorical structuring involved here is partial, not total. If it is total, one concept will actually be the other, not merely will be understood in terms of it. Concept is structured by a metaphor means that it is partially structured and that it can be extended in some ways but not others.

2. **Oriental Metaphor**

Oriental metaphor provide much less cognitvie structuring for target concepts than structural ones do. Their cognitive job seems to be to give an

ontological status to general categories of abstract target concept. Orientational metaphor is a figure that organizes a whole system of concepts with respect to one another.

Metaphorical orientations are not arbitrary. It has a basis in human's physical and cultural experience. For example, in some cultures the future is in front of us, whereas in others it is in back. It also refers emotional level of humans.

Example :

a). Happy is up, Sad is down

Someone feeling up. That boosted someone spirit. His spirits rose. You are high spirit. Thinking about her always gives me a lift. I am depressed. He is really low these days. I feel into a depression. My spirit sank

Physical basis : Dropping posture typically goes along with sadness and expression, erect posture with a positive emotional state. And we will know the feeling and condition of someone from their physical

b). Conscious is up, unconscious is down

Get up, wake up, i am up already. He rises early in the morning. He feel asleep. He dropped off to sleep. He is under hypnosis. He sank into a coma.

Physical basis : Humans and most others mammals sleep lying down and stand up when they awaken.

c). Foreseeable future events are up

All up coming events are listed in the paper. What's coming up this week?

I am afraid of what's up ahead of us.

d). My income rose last year.

e). He is underage.

f). Good is up, Bad is down.

Physical basis : Normally people eyes look in the direction in which typically move (ahead,forward). As an object approaches a person (or the person approaches the object), the object appears larger.

3. Ontological Metaphor

Ontological metaphor is a type of metaphor that provides ways of viewing events, activities, emotions, ideas, etc. Ontological metaphors are so natural and persuasive in people thought. It usually comes from self evident, direct descriptions of mental phenomena. Ontological metaphors use for such purposes is enormous. The following list gives some idea of the kinds of purposes, along with representative examples of ontological metaphors.

a). He broke down (The mind is a machine).

b). He cracked up (The mind is a brittle object).

c). The ship is coming into view.

d). I could not do much sprinting until the end.

e). I put a lot of energy into washing the windows.

f). He is in love.

g). The ship is coming into view.

h). I get a lot of satisfaction out of washing windows.

i). Her hair like a paper

4. Lyrics

4.1 Description of Lyrics

Jan Van Luxemburg (1989) tells that lyrics as the poetry, it is not only include kinds of literature but also expressing of saying, shibboleth, and invocation. Lyrics are words that make up a song usually consisting of verses and choruses. The writer of lyrics is a lyricist. The words to an extended musical composition such as an opera are, however, usually known as a "libretto" and their writer, as a "librettist". The meaning of lyrics can either be explicit or implicit. Some lyrics are abstract, almost unintelligible, and, in such cases, their explication emphasizes form, articulation, meter, and symmetry of expression. can also create lyrics (often with a variation of rhyming words) that are meant to be spoken rhythmically rather than sung. Lyrics can be found in poem, poetry and song. Each lyrics has meaning whether it is a direct or indirect meaning, some of it has implicit message. Listening to music without knowing the lyrics is like eating food without knowing its ingredients. It s irresponsible. Understanding song lyrics, when listen it, is such important. So we should not volunteer to be ignorant in song, because it feeds the soul. It saves lives, because it s a source of power.

4.2. Types of Lyrics

Espie Estrella divided lyrics into five types namely :

a). AABA lyric of song form

AABA is a type of song that has an opening section (A), a bridge (B) before transitioning to the final A section. This song form is used in a variety of music genres including pop, gospel, and jazz.

b). AAA lyric of song form

This form consists of several verses; it doesn't have a chorus or bridge. It does however have a refrain in which a line (or the title) is repeated at the end of every verse.

c). Verse/chorus lyric of song form

Verse/chorus is a type of song form often used in love songs, pop, country and rock music. This type of song sets up the scenario on the opening verse. Usually, there are several verses made up of 8 lines with the last line preparing the listeners for the chorus. The chorus is the part of the song that often sticks to the mind of a listener because it contrasts with the verse and is repeated several times. The title of the song is usually included in the chorus as well as the main theme. One important rule of thumb when writing the verse/chorus song is to try to get to the chorus quickly, so avoid writing verses that are too long.

d). Verse/chorus/bridge lyric of song form

Verse/chorus/bridge, this type of song form is an extension of the simple verse/chorus structure. Often it uses this pattern: Verse-Chorus-Verse-Chorus-Bridge-Chorus. The first verse sets-up the theme of the song with the last line offering a natural progression to the chorus. The chorus contains the main message of the song that is worth repeating. Then another verse where new details are revealed followed by the chorus again. Then a bridge is added which is often

shorter than the verse. The bridge must be different from the verse, lyrically and rhythmically, and offer a reason why the chorus needs to be repeated.

e). Other lyrics of song form

1. ABAB lyric of song form

Traditionally it starts off with an A section composed of 8 bars followed by a B section of 8 bars as well. Then another A and B section follows.

2. ABAC lyric of song form

The classic structure of this song is similar to that of the ABAB form. It begins with an 8-bar A section followed by a B section that also has 8 bars. Then it returns to the A section before going into a C section. The first bars of the C section begins melodically similar to the B section before it changes. This form is often used in stage musicals or movies.

3. ABCD lyric of song form

Refers to a type of song where the melody changes and the story progresses for each section.

5. The Description of Song

Song (Oxford Learner Pocket Dictionary 2003 : 412) is a short piece of music with words that you sing. song as a relatively short musical composition for human voice (possibly accompanied by other musical instruments), which features words (lyrics). The lyrics of songs are typically of poetic, rhyming nature, though they may be religious verses or free prose. A song may be performed by a solo singer, a duet, trio, or larger ensemble involving more voices. Song with more than one

voice to a part is considered choral works. Songs that are composed for professional singers who sell their recordings or live shows to the mass market are called popular songs. These songs, which have broad appeal, are often composed by professional songwriters, composers and lyricists. Art songs are composed by trained classical composers for concert or recital performances. Songs are performed live and recorded on audio or video (or in some, cases, a song may be performed live and simultaneously recorded). Songs may also appear in plays, musical theatre, stage shows of any form, and within operas.

6. The Description of Poetry

There are as many definitions of poetry. William Wordsworth said that Poetry is the spontaneous overflow the powerfull feelings; it takes its origin from emotion recollected in tranquility; the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was the subject of contemplation, is gradually produced, and does itself actually exist in the mind. Dylan Thomas defined poetry this way: "Poetry is what makes me laugh or cry or yawn, what makes my toenails twinkle, what makes me want to do this or that or nothing."Perhaps the characteristic most central to the definition of poetry is its unwillingness to be defined, labeled, or nailed down. Poetry is the chiseled marble of language; it's a paint-spattered canvas - but the poet uses words instead of paint, and the canvas is you.

Poetic definitions of poetry kind of spiral in on themselves, however, like a dog eating itself from the tail up. Let's get nitty. Let's, in fact, get gritty. I believe we can render an accessible definition of poetry by simply looking at its

form and its purpose. One of the most definable characteristics of the poetic form is economy of language. Poets are miserly and unrelentingly critical in the way they dole out words to a page. Carefully selecting words for conciseness and clarity is standard, even for writers of prose, but poets go well beyond this, considering a word's emotive qualities, its musical value, its spacing, and yes, even its spacial relationship to the page. The poet, through innovation in both word choice and form, seemingly rends significance from thin air. One may use prose to narrate, describe, argue, or define. There are equally numerous reasons for writing poetry. But poetry, unlike prose, often has an underlying and overarching purpose that goes beyond the literal. Poetry is evocative. It typically evokes in the reader an intense emotion: joy, sorrow, anger, catharsis, love.

7. Didong Gayo

7.1. The Description of *Didong Gayo*

Didong is one of the famous art of *Gayo* culture, It is a folk song. It combines elements of dance, vocals, and literature Usually, *Didong Gayo* composed of two group which is one group consist of 15- 25 person. In each group,there are two singer outright the creator of lyrics, they called“ Ceh “ and the other person will pat the pillow as music and it is called as “ penunung” or in English” members”. So, music comes from pats. The way to play firstly, one group play the *Didong* and sing. After one group finished. The second group show and replay the lyrics from the first group. The lyrics of song containing the poems and has implicit meaning or figurative speech. According to Melalatoa (1982 : 140) , *Didong* is art which combines of literature, vocal and dance. The purpose

of *Didong Gayo* to entertain the listener and give the message from lyrics. According to M.Affan, Thantawy and Kamaluddin (1980), *Didong* is the art sound not sculpture, not art painting, there is no melody from musical instrument, and *Ceh* have to origin from Gayo.

7.2. The History of *Didong Gayo*

Didong started since the time of Reje Linge XIII. One artist who cares about this art is Abdul Kadir To`et . Art *didong* more favored by the people of Takengon and Bener Meriah. Some argue that the word "didong" approaches the notion of "denang" or "donang" which means "singing while working or for entertaining hearts or together with sounds". And, some argue that *Didong* comes from the words "din" and "dong". "Din" means Religion and "dong" means Da'wah. At first *didong* used as a means for the spread of Islam through the media poetry. *Ceh Didong* (singer) not merely convey the speech to the audiences wrapped with aesthetic values, but in it aims for the community listeners can interpret life in accordance with the reality of the lives of the Prophets and figures in accordance with Islam. In *Didong* there are religious values, values of beauty, values of togetherness and so forth. So, in congenerity the *Ceh* are not only required to be able to recognize religious stories but also to poetry, to have a sweet and well-behaved voice. In short, a *ceh* is a true artist who has advantages in all aspects related to its function to spread the teachings of Islam. *Didong* was always performed on the big days of Islam. In its development, *Didong* not only displayed on the big days of Islam, but also in traditional ceremonies such as marriage, circumcision, home building, harvest, welcome guests and so forth. The

performers in performing it usually choose a theme that matches the ceremony held. At a marriage ceremony for example, will be conveyed a puzzle that revolves around the rules of marriage customs. Thus, a *pe-Didong* must master deeply about the intricacies of marriage customs. In this way the community's knowledge of adat can be maintained. Values that are almost extinct will be sought after by ceh for art purposes *Didong*.

Appearance *Didong* changed after Japan entered Indonesia. The harsh Japanese government stance has "ravaged" this art form. At that time, didong used as a means of entertainment for Japanese soldiers who occupy Gayo land . This gave inspiration to *Gayo* community to develop *Didong* whose poetry is not only glued to religious matters and customs, but also social problems that protest against the power of invaders of Japan. In the aftermath of the proclamation, performing arts *Didong* serve as a means for the government in bridging information to the villages, especially in explaining about Pancasila , the 1945 Constitution and the spirit of defending the state . In addition, *Didong* is also used to develop the spirit of mutual cooperation, especially to find funds to build school buildings, madrassas, mosques, and even the construction of the bridge. However, in the period of the 1950s when the upheaval of DI/TII art didong stopped because it was banned by DI/TII. Due to prohibited didong, then emerged a new art called saer, which looks almost similar to didong. The difference is donga saer only in the form of elements of motion and dance. A clap that is an important element in didong is not justified in saer.

Today, *Didong* reappear as the famous art from *Gayo* culture. Lyrics of *Didong* has a lot meaning. It can be joke, advice, history, and experience. It is a mainstay folk song from *Gayo* because *Didong* is really unique and entertaining.

Example : Lyrics of *Didong* *Gayo*

Gayo :

Ama ine

Ini pongotni gayo ine

Kute takengen besilo nge musarik

Ulahni politik jema si jago –jago

Bier pe i dusun bier pe isi lengkik

Laingni kekek nume makin gure ine

Indonesia :

Ayah Ibu

Ini tangisan Gayo, ibu

Kota Takengon Menangis

Karena politilk orang-orang hebat

Walaupun di desa banyak sudut

Suara burung gagak tidak bertambah indah,ibu

English :

Father Mother

This is weeping from *Gayo*

Takengon city cries out

Because of the great politician

Although at village although at the corner

Sound of Crow no longer fun

8 . The Description of Arita Group

Arita is one of the famous group of *Didong Gayo*. Arita known as the best group of *Didong Gayo* because there is a creator of lyrics who create the amazing lyrics that can make listener feel like being in the actor of lyrics. The name of great singer or in Gayo “Ceh” is Baharrudin. He success to create some lyrics and he get the appreciation from local and national government as the best singer or “Ceh” of *Didong Gayo* until right now.

B. Relevance of the Study

The researcher has taken any information from book, website, journal, previous thesis and the previous undergraduate thesis (skripsi) from the previous students. The information from thesis and the previous skripsi gave advantages for the researcher to finish this proposal. The researcher taking thesis and skripsi that related with the title in this proposal. The information about analysis figurative language and *Didong Gayo* are referenced from previous skripsi and thesis.

M. Zen masruri (2011) entitled *An analysis of figurative language on lyrics of weslife's selected*. In this study the researcher used descriptive qualitative method in analyzing the topic. The aims of the study were to find out the types of song of Weslife that related to figurative meaning. The researcher explained about theory from several experts. The researcher find seven types of song about

figurative meaning entitled *Soledad, You raise me up, Fragile Heart, Nothing's going to change my love for you, I am already there, Now and forever, I do.*

Aldin Lukman Hakim (2009) entitled *A semantic analysis of metaphors found in " Dream theatre's" selected lyrics.* This research focused on analyzing three types of metaphor namely conceptual metaphor, mixed metaphor and poetic metaphor that found in dream theater. The researcher found 95 metaphorical expressions found in Dream Theatre's selected lyrics which is conceptual metaphor mostly found in Dream theater's selected lyrics (65 data), Mixed metaphor (28 data) and Poetic metaphor (2 data).

Said Fahrizmi Manda (2015) entitled *Semiotic analysis of message in Didong Gayo.* The researcher focused to find out the meaning of semiotic in *Didong Gayo.* The researcher tells that the lyrics of *Didong Gayo* describe about story in the past time, nowadays, future, legend, and human's activity. In *Didong*, there were three component namely persalaman (greetings), content, and pepongoten (closing).

C. Conceptual Framework

Figurative language not only there in famous song or popular song but also in folk song. Folk song not only song but also has hidden value or implicit meaning like metaphor. Metaphorical is one of kinds of figurative meaning that most often in daily life. It not only found in poetry, prose but also in lyrics of song. Metaphorical also has some types to make the meaning more specific of words, phrases and sentences or called as Metaphorical discourse. Metaphorical

discourse is interesting thing to analyze because metaphorical discourse most found in lyrics of folk song.

In this part, the researcher analyzed the lyrics of songs from Gayonese named *Didong Gayo*. Through analyzed the lyrics of *Didong Gayo*, people can able to identify the metaphorical and find the types and meaning of metaphorical. Metaphorical here was focused on discourse that include words, phrases and sentences. The researcher also analyzed the types of metaphorical in lyrics of *Didong Gayo* to find the specific meaning.

Based on those reasons, the research able to help the readers and other researcher to get deep understanding about metaphorical discourse and types of metaphorical and also the readers and others researcher will know about one of art from Gayo culture. The researcher believe that some of the problems of analyzing metaphorical discourse can be solved.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

Descriptive qualitative method was applied in this study. Descriptive qualitative method, collects the facts and analyze it. This method describes the fact and explain the object condition of the research based on the fact as the way they are and tries to analyze to give the truth based on data.

The library study also conducted in collecting the data, which are relevant to the subject matter. The borrowing of the book and video song from a private collection will also do to collect the reference which will relevant to the subject matter to find some data might support the watching, reading, and writing.

B. Source of Data

The sources of data in this research had been obtained from the Video of *Didong Gayo* by Arita Group that will be downloaded from youtube. The video consisted of 10 songs and 5 songs were taken as the source of data in this research.

C. The Techniques for Collecting Data

In the process for collecting data, some technique were taken, they are

1. watching the video from youtube for several times
2. listening carefully the lyrics for several times
3. printing the lyrics of the *Didong Gayo*

D. The Techniques for Analyzing Data

The data of this research was analyzed by applying descriptive qualitative technique. In this technique, the data was analyzed in term of the qualitative analysis. The data was analyzed by using the following techniques.

1. Reading the lyrics in several times
2. Translating the lyrics into Indonesia
3. Translating the lyrics into English
4. Identifying the types of metaphorical discourse in the lyrics of *Didong* Gayo by Arita Group
5. Underlining the lyrics that related to types of metaphorical discourse
6. Finding out the most dominant type of metaphorical discourse by using following pattern :

$$F \times 100\%$$

$$P = \frac{F}{N}$$

$$N$$

Note :

P = the percentage of the obtained items

F = frequency

N = total number of items

BAB IV

DATA AND DATA ANALYSIS

A. Data Collection

The data of this research were taken from the video of *Didong Gayo* on Youtube that consist of 10 songs but 5 songs were taken as the data collection in this research. The data collection could be seen in table 4.1 below.

Table 4.1
Data Collection in the Lyrics of *Didong Gayo* by Arita Group

Data Collection
<i>Ike koro juah enti tunung beledé</i>
<i>Salak lutak sinunung tar uki</i>
<i>i osah pe poa renyel sara gerbak</i>
<i>Daripada jinak meran we i dere i</i>
<i>Makin mukekoak lagu anak bayi.</i>
<i>Enti dediang wan lomer enger-enger</i>
<i>Kedeng ni tunger ken ulu kenduri</i>
<i>Kamipe melak tak teridah usi</i>
<i>Ku arap gajah enti tupang awah</i>
<i>Kanti ti mutemak ningko kantong nasi</i>
<i>Uwenge mupapan eterangkat besi</i>
<i>Enge mukokol nong betek ni pumu</i>
<i>Bodini ceh satu lagu mesen cuci</i>
Data 2:
<i>Gere jen pe we mupanu nge ninum kalpanax</i>
<i>Gere jen gatal nge daboh mungayo</i>
<i>Bujang Arita ini turun berlagu</i>
<i>Muluah didong le berlaeng merdu, anan paya pelu nge pekanda-kanda</i>
<i>Mata'e ku aku lagu nunuh pe mera</i>
<i>Pererongeng seperti kula</i>
<i>Kalaupun telong nge pasti murara</i>
<i>Dor engkol kosong wan ni jelen raya</i>
<i>Ejep ku tekong le tikus benasa</i>
<i>Munemah kakek le biak aseli, tua keladi berdarah muda</i>
<i>Awan reronga le kati mugegir, ara nek lampir ari Blang Bebangka</i>
<i>Nge ku ilahi i talu si sara</i>

<i>Rongok naru lagu itik niri</i>
<i>Dedeni biak si mufatal-fatal</i>
Data 3:
<i>Gere jen kutimak nge melengpe kekek ke</i>
<i>Penonton musempap</i>
<i>Lagu sedep tapak kude</i>
<i>Nge muperot gambar e</i>
<i>Karna tuan takur ralane musarek</i>
<i>I sedien kunyur sitejem matae</i>
<i>So so leng ni awan nge pelen kayu</i>
<i>Male emah kerne ken tubuh diri'e</i>
<i>Udah seger langkum udah bebewene</i>
<i>Nume ceh basi siep len kunule</i>
<i>Galong wan tuyuh kupi, sewekne seprei</i>
<i>Lagu tupang vespa tejem ni dague</i>
Data 4:
<i>Pemaren ku erah kau wani ayun</i>
<i>Sebeb merapedi munumpel ni akoa</i>
<i>Sikerna telase woyo mari semiyang esa</i>
<i>Bren putih ulu mokot nge bene</i>
<i>Geh bedel uluh ari Paya Beke le asape dele woyo musuh gere kona</i>
Data 5:
<i>Pasang kemereng gelah kolak-kolak</i>
<i>Tuk nawak pe nge lagu cerek</i>
<i>Olok tu tinggi luah perceraken awan</i>
<i>Tuke e mugeme enge sara ayan</i>
<i>Udah ijule i ku balik papan</i>
<i>Cumen dele ni kutu lagu jema demonstran</i>
<i>Lagu bidadari turun ari kayangan</i>

B. Data Analysis

After collecting data, the researcher firstly identified and classified the types of metaphorical discourse in the lyrics of *Didong* Gayo by Arita Group in table 4.2, wrote the lyrics in three language namely in Gayonese, in Indonesian and in English, wrote the total in each type of metaphorical discourse. After wrote the total types of metaphors, the researcher wrote the description of lyrics.

Table 4.2
The Types of Metaphorical Discourse in the Lyrics of *Didong Gayo* by Arita Group

Lyrics			Types of Metaphor		
Gayonese	Indonesian	English	SM	OTM	OLM
Data 1: <i>Ike koro juah enti tunung beledé</i>	<i>Jika kerbau jalan jangan ikut di belakang</i>	If the buffalo walks, please don't follow in behind	√		
<i>Salak lutak si nunung tar uki</i>	<i>Muka kotor yang mengikuti ekor</i>	people who follows the tail is bad face	√		
<i>i osah pe poa renyel sara gerbak</i>	<i>jika diberikan satu gerobak garampun tidak akan berguna</i>	One cart salt given, it remains nothing		√	
<i>Daripada jinak Meran we i dere i</i>	<i>Lebih baik dia dipukul daripada jinak</i>	Beaten is better than benign		√	
<i>Makin mukekoak lagu anak bayi.</i>	<i>Semakin berkoar seperti anak bayi</i>	Boasting more like a baby			√
<i>Enti dediang wan lomer enger-enger</i>	<i>Jangan bermain di pinggir kolam</i>	Do not play in the poolside	√		
<i>Kedeng ni tungger ken ulu kenduri</i>	<i>Kaki pungau untuk kenduri</i>	The mite's foot for festivity			√
<i>Kamipe melak tak teridah usi</i>	<i>Kamipun ingin tak nampak dalam</i>	Hopefully we are invisible	√		
<i>Ku arap gajah enti tupang awah</i>	<i>Jangan membuka mulut di depan Gajah.</i>	Do not open your mouth in front of elephant	√		
<i>Kanti ti mutemak ningko kantong nasi</i>	<i>jangan terkuras kantong nasi saudara</i>	Do not let your bag of rice exhausted	√		
<i>Uwenge mupapan eterangkat besi</i>	<i>Permainan sudah menyatu seperti besi</i>	Game is fused like ferro			√
<i>Enge mukokol nong betek ni pumu</i>	<i>Sudah penuh otot dilengan saya</i>	My arm are fully muscled		√	
<i>Bodini Ceh satu lagu mesen cuci</i>	<i>Bentuk tubuh Ceh satu seperti</i>	The first <i>Ceh's</i> body looks like a washing			√

	<i>mesin cuci</i>	Machine			
Data 2: <i>Gere jen pe we mupanu nge ninum kalpanax</i>	<i>Belum juga dia terkena penyakit jamur tetapi sudah minum kalpanax</i>	He drinks <i>Kalpanax</i> before fungal disease attacks			√
<i>Gere jen gatal nge daboh mungayo</i>	<i>Belum juga terkena penyakit gatal-gatal sudah meggaruk tubuh nya tanpa henti</i>	He was stretching every times before itch attacked			√
<i>Bujang Arita ini turun berlagu</i>	<i>Arita muda ini turun bernyayi</i>	The young <i>Arita</i> gets down to sing	√		
<i>Muluah didong le berlaeng merdu, anan paya pelu nge pekanda-kanda</i>	<i>Bermain didong dengan suara merdu, Nenek-nenek tua sudah memanggil saya kanda</i>	While playing <i>Didong</i> with beautiful voice, The old women from <i>Paya Pelu</i> addresses me 'dear'			√
<i>Matae ku aku lagu nunuh pe mera</i>	<i>Matanya tertuju ku kepadaku seperti ingin membunuhku</i>	Starring at me like he wants to kill me		√	
<i>Pererongeng seperti kula</i>	<i>melotot seperti harimau</i>	goggle like a Tiger		√	
<i>Kalaupun telong nge pasti murara</i>	<i>Kalaupun terbakar sudah Pasti berapi</i>	Even if burnt is definitely burning			√
<i>Dor engkol kosong wan ni jelen raya</i>	<i>Selalu memakai kereta mati di jalan raya</i>	Always use a broken motorcycle	√		
<i>Ejep ku tekong le tikus benasa</i>	<i>Setiap aku menikung sudah pasti tikus mati</i>	every time I cornering, definitely a rat die	√		
<i>Munemah kakek le biak aseli, tua keladi berdarah muda</i>	<i>Biak asli membawa kakek, tua keladi berdarah muda</i>	The real <i>Biak</i> bring grandfather who was young			√
<i>Awan reronga le kati mugegir, ara nek lampir ari Blang Bebangka</i>	<i>Kakek Reronga kenapa gemetar, ada nenek lampir dari lapangan</i>	Witch from <i>Bebangka's</i> field made Grandfather <i>Reronga</i> was trembling			√

	<i>Bebangka</i>				
<i>Nge ku ilahi i talu si sara</i>	<i>Sudah dipanggil Tuhan</i>	He has gone			√
<i>Rongok naru lagu itik niri</i>	<i>Leher panjang seperti bebek mandi</i>	Long neck like the duck is bathing			√
<i>Dedeni biak si mufatal-fatal</i>	<i>Dada anda yang bergelombang</i>	You have a wavy chest			√
Data 3: <i>Gere jen kutimak nge melengpe kekkekek ke</i>	<i>Belum juga ditembak tetapi sudah terdengar suara burung gagak</i>	There are sounds of crow before he was shot			√
<i>Penonton musempap</i>	<i>Penonton bertaburan</i>	Audiences s cattered			√
<i>Lagu sedep tapak kude</i>	<i>Seperti peyadap tapak kuda</i>	Such as tapper of horse tread			√
<i>Nge muperot gambar e</i>	<i>Gambarnya terlihat cemberut</i>	The picture looks like sullen			√
<i>Karna tuan takur ralane musarek</i>	<i>Karna si Tuan Takur jalannya merangkak</i>	Because Mr. <i>Takur</i> walks crawl		√	
<i>I sedien kunyur sitejem matae</i>	<i>Sedia tombak yang tajam matanya</i>	Prepare the sharp spear	√		
<i>So so leng ni awan nge pelen kayu</i>	<i>Disana disana suara kakek tua seperti kayu</i>	The old man voice sounds like a wood there			√
<i>Male emah kerne ken tubuh diri'e</i>	<i>Dia membawa peti mati untuk dirinya sendiri</i>	He brings coffin for himself	√		
<i>Udah seger langkum udah bebewene</i>	<i>Sekali jatuh semuanya</i>	fall in the same time	√		
<i>Nume ceh basi siep len kunule</i>	<i>Bukan ceh basi, masih siap mengambil tempat duduk</i>	Not a stale <i>Ceh</i> , I still ready to take a seat		√	
<i>Galong wan tuyuh kupi, sewekne seprei</i>	<i>Timba di bawah kopi, di sobek nya seprei</i>	Bucket under the coffee's tree, he tore the bad sheets	√		
<i>Lagu tupang vespa tejem ni dague</i>	<i>Seperti penopang vespa tajam dagu nya</i>	His chin like a prop of <i>Vespa</i>			√

Data 4: <i>Pemaren ku erah kau wani ayun</i>	<i>Terakhir kali aku melihat kamu di ayunan</i>	The last I saw you were in the swing	√		
Sebeb merapedi munumpel ni akoa	<i>Terkadang dia memumpahkan air</i>	Sometimes he spilled the water	√		
<i>Sikerna telase woyo mari semiyang esa</i>	<i>Karna kelihatan setelah Sholat Isya</i>	His visibility came after Isya Prayer			√
<i>Bren putih ulu mokot nge bene</i>	<i>Merek kepala putih sudah lama hilang</i>	The brand of White hair has gone			√
<i>Gehe bedel uluh ari Paya beke Le asape dele woyo musuh gere kona</i>	<i>Senapan dari Paya beke asapnya banyak woyo musuh tidak kena</i>	Gun from <i>Paya beke</i> has a lot of fume, the enemy is safe			√
Data 5: <i>Pasang kemereng gelah kolak-kolak</i>	<i>Pasang telinga yang lebar</i>	Have your ears widely		√	
<i>Tuk nawak pe nge lagu cerek</i>	<i>Bentuk pinggang seperti ceret</i>	The waist like kettle			√
<i>Olok tu tinggi luah perceraken awan</i>	<i>Sangat tinggi melepas perkataan</i>	Release the word highly		√	
<i>Tuke e mugeme enge sara ayan</i>	<i>Perutnya robek satu baskom</i>	His stomach torn one basin			√
<i>Udah ijule i ku balik papan</i>	<i>Nanti diantar ke kota balik papan</i>	Usher to <i>Balik papan</i> city later		√	
<i>Cumen dele ni kutu lagu jema demonstran</i>	<i>Banyak kutu seperti demonstrasi</i>	A lot of tick like demonstration			√
<i>Lagu bidadari turun ari kayangan</i>	<i>Seperti bidadari turun dari kayangan</i>	Like a fairy splash down from heaven			√
Total			15	10	26

Note :

1. *SM* : Structural Metaphor
2. *OTM* : Orientational Metaphor
3. *OLM* : Ontological Metaphor

1. Structural Metaphors:

- a) *Ike koro juah enti tunung beledede* means that we should not follow people who give bad impact for our life. In Structural metaphor, Mostly the object of sentences that being the second meaning. Object as the target concept and the others word as the source domain. *Beledede* (In behind) does not refers to people follow in behind but has others meaning. In Gayo, some of teenager still does crime, it cause many others people being a victim of crime, it is really dangers and we have to stop it. This lyric is advice for people to be better person. This lyrics come from Arita group as the first group that refers to the second group, the name is Biak Cacak group.
- b) *Salak lutak si nunung tar uki*, humans who close or follow bad people, they will get the broken life. Here, *Salak lutak* as source domain (Bad face) and *Uki* (Tail) as target domain and as object. It refers to bad thing. Until right now, some of people still create relation with bad people, regardless it is bad. In fact, no one will be succes if they create relation with bad people, better we stop our reation with them and create new experience with good person.
- c) *Enti dediang wan lomer enger-enger*, advice for all of people to not create friendship with wrong people, we will be the wrong people. *Lomer enger-*

enger (Poolside) as the object of sentence, *Enti dediang* (Do not play) as the advice from speaker. It almost same with the previous lyrics.

- d) *Kamipe melak tak teridah usi*, they want to do bad things because it is fun. But it is impossible because they still think about bad impact so that they never do that. *Usi* (invisible) does not mean lose but desire of someone want to do something. *Kamipe melak tak teridah* as source domain and *usi* as target domain. The singer said that if he wants to being a naughty because sometimes it is fun but he will not do it because he still love his family.
- e) *Kuarap Gajah enti tupang awah*, don't make problems with people who has big power. It refers to someone who think that he has a lot of power. *Tupang awah* (open your mouth) as target domain, *tupang awah* refers to callenging someone.
- f) *Kanti enti mutemak ningko kantong nasi*, the wasteful is a greedy person. He always use money for unimportant things. *Mutemak* (exhausted) and *kantong nasi* (bag of rice) as object in this sentence.
- g) *Bujang Arita ini turun berlagu*, ready to sings and gives the best performance. *Arita Mude* as the source domain. To know the meaning of source domain, there is a target domain "ini turun berlagu (gets down to sing)".
- h) *Dor engkol kosong wan ni jelen raya* refers to crazy people. *Dor engkol kosong* (always use a broken) as source d omain and *wan ni jelen raya* (in the street) as target domain.

- i) *Ejep ku tekong le tikus benasa* shows if he has a lot of power and tell to other if he is a great man. *Le tikus benasa* (a rat will die) are the words that make perfect sense in the context, the sentence have no meaning without context.
- j) *I sedien kunyur si tejem matae* means that, prepare yourself before competition begins Kunyur (sharp) as source domain and *tejem mate* (sharp spears) as object of sentence.
- k) *Male emah kerne ken tubuh dirie*, he ruined his own life. Kerne as source domain, it does not refers to real coffin but refers to havoc.
- l) *Udah seger langkum udah bebewene*, strong man can beat many people. *Langkum* (fall) as source domain, *udah bebewene* (same time) as target domain
- m) *Galong wan tuyuh kupi, i sewek ne seprei* refers to poor man. *Galong wan tuyuh kupi* (Bucket under the coffe's tree) as source domain, *i sewekne ne seprei* (he tore the bed sheets) as object.
- n) *Pemaren ku erah ko wani ayun* means that someone was baby. *Wani ayun* not means someone in the swing but it has implicit meaning, it as object of sentence.
- o) *Sebeb mera pedi munumpel ni akoa*, someone like a children and he is careless. *Munumpel ni akoa* as the target domain, it does not means someone spilled the water, but it is a structural metaphor that has others meaning.

2. Orientatioal Metaphor:

- a) *I osah pe poa renyel sara gerbak*, people who really bad and naughty, never hear the advice from parents, family or close friend. They keep do bad things

that really harmful. Orientational metaphor refers to character of someone and also about feeling, emotion level and condition. People will know the feeling and condition of someone through their physical. This sentence shows the bad character of someone, he is selfish. Right now, some of people in Gayo still do it, they never listen the advice from their parents in order it make their life broken.

- b) *Daripada jinak meran we idere i* refers to bad people never listen the advice, he/ she keeps doing crimes. *Daripada jinak meran we idere* (Beaten is better than benign) refers almost same like the first sentence. But in this sentence, the level of egoism higher than the first sentence. As human, we have to be the humble one.
- c) *Enge mukokol nong betek ni pumu* refers to arrogant people who think that he is the greatest human in the world. It shows the power of someone, he has big arm.
- d) *Mata'e ku aku lagu nunuh pe mera* refers to angry people who really emotional. The Physical is eyes, the feeling is angry, emotional
- e) *Pererongeng seperti kula*, people wants to fight. He uses the eyes contact to shows his feeling.
- f) *Nume Ceh basi, siep len kunule*, someone who showing his ability and he never afraid to do something. *Siep len kunule* (ready to take a seat) shows the character of someone, arrogant one.

- g) *Karena tuan Takur ralane musarek*, means that people who is very afraid to fight with someone. Ralane musarik (walks crawl) are the words that shows the feeling of someone, he worries about something.
- h) *Pasang kemereng gelah kolak-kolak*, people who really serious to listen something. this sentence uses physical basis of ears as the object of metaphor.
- i) *Olok tu tinggi luh percerakan awan*, arrogant man or the man who always speak but never do something. It refers to character of someone who shows that he is arrogant.
- j) *Udah i jule i ku Balikpapan* means that people will die. The sentence shows the condition of someone, he has no more power to do activity, he can not stand.

3. Ontological Metaphor:

- a) *Makin mukekoak lagu anak bayi*, people who always spending time for nothing. He is lazy to work. In this sentence, this shows the feeling of someone, it almost same like Orientational metaphor. But here, It does not use physical basis, the feeling occurs without physical. *Mukekoak* (boasting) shows the emotion/feeling. This lyrics for people of Gayonese who still lazy to work especially for man, hopefully from this lyrics, it will dsenchat them.
- b) *Kedeng ni tungger ken ulu kenduri*, it is impossible if people who has no knowledge will be a leader, stupid and lazy man never get a high position. Ontological metaphor also refers to events. This sentence shows the unusual events, where mite's foot use for festivity. It is Unusual events that has the second meaning. The festivity is a sacred event in Gayo.

- c) *Uwenge mupapan eterangkat besi* refers to big competition which consist of great players. *Uwengen* (game) as the first thing, *eterangkat besi* (ferro) as the second thing.
- d) *Bodini Ceh satu lagu mesin cuci* refers to fat person. Ontological metaphor describe an imagery of two things. This sentence, *Bodini* (The body) as the first thing and *mesin cuci* (washing machine) as the second thing.
- e) *Gere jen pe we mupanu nge ninum Kalpanax* means that preparing well before follow the competition. It is unusual events, impossible if someone drinks the ointment.
- f) *Gere jen pe gatal nge daboh mungayo*, people who worry about something in the future. Exactly, it does not happen yet. This sentence refers to unusual events.
- g) *Muluah Didong le berlaeng merdu, anan Paya pelu nge pekanda-kanda*, someone who falling in love. *Anan Paya pelu nge pekanda-kanda* (the old woman from *Paya pelu* addresses me 'dear' refers to love.
- h) *Kalaupun telong nge pasti murara*, even though people lose in the competition but he keeps strong. This shows an activity of one competition.
- i) *Munemah kakek le biak aseli, tua keladi berdarah muda* refers to old man love young girls. *Tua keladi berdarah muda* as the imagery of old man like young man
- j) *Awan Reronga le kati mugegir, ara nek lampir ari Blang Bebangka*, the man chased by ugly woman and it make him uncomfortable. This shows unusual

events, there is a witch in real life. Although it is not the real meaning, but it still part of unusual event.

- k) *Enge ku ilahi i talu si sara*, he was died. This is kind one of event.
- l) *Rongok naru lagu itik niri*, people who has bad body. Parable of Long neck of someone looks like a duck
- m) *Dedeni Biak si mufatal-fatal*, people who has bad chest. It refers to opinion about someone's physical
- n) *Gere jen pe ku timak nge melengpe kekek ke*, someone who give up before competition started. This is unusual event where the second meaning of sentence also about event.
- o) *Nge muperot gambare refers* to ugly people. Opinion about someone's physical
- p) *Penonton musempap* shows a lot audiences come to the competition. *Penonton musempap* (audiences scattered) shows the quantity.
- q) *Lagu sedep tapak kude*, the enemy is ugly and has weird face This is an imagery but this phrase does not show clearly about the things that looks like tapper of horse tread or in Gayonese "Sedep tapak kude"
- r) *So so leng ni awan nge lagu pelen kayu*, singer who has bad voice. Imagery of word "Leng (voice)" like the *Kayu* (Wood)
- s) *Lagu tupang ni Vespa tejem ni dague*, ugly man who has bad chin. Imagery the word of *Dague* (chin) like *tupang ni Vespa* (a prop). This lyrics special given for the *Ceh* of second group. It is only for joke.

- t) *Si kerna telase woyo mari semiyang Isya*, people who work in evening to get money. This sentence refers to activity in the evening. Didong is an activity being played in the evening.
- u) *Brand putih ulu mokot nge bene*, old man already died. The phrase *Mokot nge bene* (has gone) is the events of sorrow.
- v) *Geh bedel uluh ari Paya beke, le asape dele woyo musuh gere kona* refers the enemy is safe law weapons, it can not use demolish enemy. Activity of war in a village. It is not a real war but only a hot competition. Nowadays in Gayo, there is no war that use weapons and its kind.
- w) *Tuk nawak pe nge lagu cerek*, people who has fat body and round waist. Imagery the word of *nawak* (waist) like *cerek* (kettle)
- x) *Tuke'e mugeme enge sara ayan* means that people whose lives suffer. This is about unusual and harm event. It happen to someone's life, It use the Physical human as imagery. But right now, almost of people in Gayo has a decent life.
- y) *Cumen dele ni kutu lagu jema demonstran*, a lot of tick in person hair. *Demosntran* (demonstration) shows the quantity of tick. Usually in Gayo when Didong is playing, there are many people comes from several region to see directly it. This lyrics shows the enthusiastic of many people.
- z) *Lagu bidadari turun ari kayangan* refers to beautiful girls, she is really beautiful. This is an imagery of beautiful woman like a fairy. There is a comparison of two things.

Secondly, the researcher identified and found out the most dominant types of metaphor.

Table 4.3
The Percentage of types of Metaphorical discourse in the Lyrics of *Didong*
Gayo by Arita Group

No.	Types of Metaphor	Total	%
1.	Structural metaphor	15	29.41
2.	Oriental metaphor	10	19.61
3.	Ontological metaphor	26	50.98
Total		51	100

Table 4.3 shows that the metaphorical discourse found in lyrics of *Didong* Gayo by Arita Group were 15 Structural metaphor (29.41%), 10 Oriental metaphor (19.61%) and 26 Ontological metaphor (50.98%). The total were 51 metaphor (100%).

C. The Findings

The findings of the research showed that:

1. There were 15 Structural metaphor (29.41%), 10 Oriental metaphor (19.61%) and 26 Ontological metaphor (50.98%). The total were 51 metaphor (100%).
2. The most dominant type of metaphorical discourse in the lyrics of *Didong* Gayo by Arita group was Ontological metaphor. It has 26 metaphor (50.98%).

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Having analyzed the data, conclusions can be draw as in the following:

1. There were 51 metaphorical discourse in the lyrics of *Didong* Gayo by Arita Group namely 15 Structural metaphor (29.41%), 10 Orientational metaphor (19.61%) and 26 Ontological metaphor (50.98%).
2. The most dominant type of metaphor in *Didong* Gayo by Arita Group was Ontological metaphor, the total were 26 metaphors (50.98%).

B. Suggestions

In relation to the conclusions, suggestion are staged as in the following

1. It is suggested that lecturers can give more explanation to students about metaphor to make students more understand about it, and it is hoped this research can be one of the references of metaphor as the material in supporting teaching and learning process. Then the researcher hopes that the student can improve their knowledge about metaphorical discourse by themselves. They can listen and learn about folk song from several region to improve their knowledge about metaphorical discourse.
3. other researchers, the researcher also hope that through this research, the others researcher will a different research about metaphorical discourse to add references for people and create a new linguistics creation. The researcher believe if this research still has shortcoming, so she hopes that the other

researcher will create new research to add information about metaphorical discourse in lyrics of song especially folk song.

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Song 1:

Ike koro juah enti tonong beleda

Salak lutak si nonong tar uki

I osah pe poa renyel sara gerbak

Daripada jinak meran we idere i

Ike kite tunung e ceh nge rusak

Sapu pe bedak enggeh mera belangi

Makin i ejer we berperi lemak

Makin mukekoak lagu anak bayi

Enti dediang wan lomer enger-enger

Pesengiten tenger le mera kuhali

Enti bejunter i atas ni tangker

Pora mukepir ko innalililahi

Awan ni korek iwan pinggen capir

Nge siep parkir arap tengku kali

So biak cacak nge kurang berpikir

Kedeng ni tungger ken ulu kenduri

Ike si kemali le enti cecerak

Ike si cemak le enti peperu

Arap Arita enti pugegerdak

Kami pe melak tak teridah usi

Arita mude nge beteh halaya

Sana kene biak gere kusuruti

Kuarap ni gajah enti tupang awah

Kanti ti mutemak ningko kantong nasi

Uwah ni keramil le munasoh santan

Kene jema zaman lemak ken kemili

Bier pe jago so Biak Ramasan

Ike jalu karangan turah panen kami

Hidup bersih ken kesehatan

Sebagian iman oya kene Nabi

So Biak Cacak unang bau belacan

Entah seton muruan we owe gosok gigi

Hari mau tidur di hutan rimba

Jangan dipaksa berfoto selfie

Kalau kau kasar sama Arita

Itu sama saja kau cari mati

Hari mau tidur di hutan rimba

Jangan dipaksa berfoto selfie

Kalau kau kasar sama Arita

Itu sama saja kau cari mati

Petinju tunyang le gere terdeman

Uwenge mupapan eterangkat besi

Urum biak cacak male berhadapan

Sampai sebulan aku tidak sangsi

I paya pelu nge meh beberasan

Mujadi pereman merah isini panci
I terminal angkup we mabuk-mabukan
I datenen sibanan beluh mangan gaji
Syariat Islam le aurat i sebu
Te keneietengku i daerah serambi
So biak cacak enge luah baju
Panu ni ceh satu telas ku ibu nani
Enge mukokol nong betek i pumu
Karna puding ku tenaroh aseli
Lagu kekelmung e ceh paya pelu
Bodini ceh satu lagu mesen cuci
Didong ni Biak nge keliwet garis
Nge ku anak gadis iluwah ko peri
Beberu lampahen le wajahe nepes
Beda tipis le urum syahrini
Cerak ni biak le pora kutangkis
Kati enti ringis jema kuen kiri
I paya pelu ara anak gadis
Dagu e megumis mah bom bunuh diri
Asal cimpedak ari singah mulo
Gere sakit tuke kosah ku famili
Uwahe mugantong le warnae ijo
Nagan Biak tue oya buah khuldi

Gere subur tanoh i pejebe

Tanaman mude geh mera mujadi

Murip pokat le i Arul gele

Wan empus rebe ken ebal ni muni

Hari mau tidur di hutan rimba

Jangan dipaksa berfoto selfie

Kalau kau kasar sama Arita

Itu sama saja kau cari mati

Hari mau tidur di hutan rimba

Jangan dipaksa berfoto selfie

Kalau kau kasar sama Arita

Itu sama saja kau cari mati

Song 2:

Bujang Arita le aku mungune

Sana ken die si kune adinda

Sahan ken lewen kelemni bersene

So galah kude nge mutulun duda

Oya asale ari Arul Gele

Ke bahasa Indon dari Arul Garam

Gere jen pe gatal nge daboh mungayo

Gere jen we mupanu nge ninum kalpanak

Sadar ke ilen ko biak toa

Bujang arita ini turun berlagu

Si lucu-lucuni kami bekata

Muluah didong le berlaeng merdu

Anan paya pelu nge pekanda-kanda

So biak cacak kengon enge buntu

Nungkuk ni alu i atan arena

Mubeles didong we gerene jitu

Mata'e ku aku lagu nunuh pe mera

Pererongeng seperti kula

Le biak cacak le ken a ceh a didong

Bagen weh bakong nge iakui jema

Arita mude gere cakap sombong

Kalaupun telong nge pasti murara

Ari paya pelu gaeh odong-odong

Dor engkol kosong wan ni jelen raya

Ari tunyang honda kucing garong

Ejep ku nekong le tikus benasa

Eyoh-eyoh mungenal mangsa

Eceh muremok oya nume kami

Iwani seni gati nge juara

Ke ara le lomba le didong berjuri

Roa lemari ne nong piala

Munemah kakek le biak aseli

Tua keladi berdarah muda

Male kutukul le aku pe sanksi

Male ku kesahi tereh aku dosa

Arita mude tak mau durhaka

Ke tengku tunyang le jeroh berzikir

Ike munyihir wae gere mera

Awan reronga le kati megegir

Ara nek lampir ari belang bebangka

Arita mude jeroh len berpikir

Aku mupesir ari mersi toa

So biak cacak buet tekedir

We pejejungker i kerdang kurnia

Arita zemen gere ikepesi

E ceh munyali i gayo antara

Enge ken dewan wae besiloni

Biak cacakni petetiro mulsa

Biak cacak zemen lewene sejati

Nge ku ilahi i talu si sara

Nge temul mien seni generasi

Lagu tuen pe ini urum biak tengah ha

Arita mude harum urum wangi

Ike bau sawi kami gere rela

Penyegar mulut iwan pasta gigi

Eben kubeli ari agnes monica

Rongok naru lagu itik niri

Kurus ni kami berbina raga

Lagu pejel-pejel le nengko pe bodi

Tepok ni pipi lagu teren tentera

Pe botom-botom lagu ben mangan jema

Arita mude le jema terkenal

Pepengol awal gere mungken mera

Iwani panggung i engon ko derhal

Gati mungokar urum cita-citata

Kuduk ku gere pernah gatal

Enge kutambal urum bedak pipa

Dede ni biyak simupal-patal

Lagu ban radial si onom roda

Tugul gelah kancang, senang so ine ama

Lewen biak bujang wan terang nge pasti inna

Tepok gelah runcang Mulingang wan arena

Lewen geh munyerang kukokang ini basoga.....

Song 3:

Bujang Arita ini Male becerak

So Biak Cacak lewen Berjela'e

Urum Awan-awan male adu sanjak

Gere jen ku timak, nge melengpe kekek ke

Kelemni berdidong

Penonton musempap

Tauk urum surak ari jema dele

Munemah ceh tue

So mana biak cacak

Nengon lengkung ni gombak

Lagu sedep tapak nudek

So ceh tue,,eeee

Nge muperot gambar'eee

Ini aman jul si male menghibur

Si kunul teratur

Enti renye lale

So awan awan nge male i gunur

Karna tuan takur ralane musarek

Carani berseni

Gere enguk tekabor

i Sedien kunyur si tejem matae

so mana awan-awan

gere ilenpe betempur
nge iwan ni kasur namur uweh batre
so leng di awan olok pedi merdu
nge lagu mentalu lentayon ni penge
nge sampe bedegor anak SMA 1
rupen selop ni bu guru awano munyangkane
so so leng ni awan enge pelen kayu
oya kati bau i ujung ulunge
gere ben lahir aku ku dunie
42 umur ku wan ktp
Turunmani nawan urum Arita mude
Geleh munyul tue oya ken kikahe
Enge salah jarak so mana biak tue
Male emah kerne ken tubuh diri'e
Kat kuburen liwet te
Maneh maneh tom uwoy woy.....
Maneh maneh tum uwoy uwoy
Udah seger langkung kase bebewene
Maneh maneh tom uwoy woy.....
Maneh maneh tum uwoy uwoy
Udah seger langkum udah bebewene
Cuge i engon ini aman aldi
Nume ceh basi siep len kunule

Ike aku liwet ku jelen gelelungi
Nagam ni bibi aku Hamdan Att
Anan Datu Beru sejarah e pasti
Pejuang gayoni
Dele di jasai
Geren ngunuli A mpang sawah inalilahi
Kerna awan gelelungi ngiket ni petemuni
Awan oya memang kotek di niet te
Enge ken dewan le amani kami
Dana aspirasi nge mepat jalore....
Nge ken pemborong ini aman aldi
Biak cacakni ken penjujung ni one
Ken mulsa ni lede nume ari-ari
Merek Gayatadi denang ken tutupe
Daboh nyuen caplak awan ratawali
Galong wan tuyuh kupi sewekne seprei
Kasur nanan enge tangkuh kapas ke
Ike bojok tue oya taon ni poa
Salakni Arita nume oya bentuk ke
Nengon rupe nawan akupe teroma
Lagu tupang ni vespa tejem ni dague
Ike kotek ni rupe,cerak nawan bebangka
Penosahni si sara kuterime bewene

Ike munyaci salak cerak awan Toa

Iwan seni budaya oya nol pontene

Cerak nawan gere sesuai umure

Maneh maneh tum tum uwoy- uwoy

Maneh maneh tum uwoy uwoy

Udah seger langkum kase bebewene

Maneh tum uwoy uwoy

Udah seger langkum udah bebewene

Song 4:

Woy Arita rempak bersusun

Ini bersidemun... urum anak bangsa

Pemarin ku erah kau wani ayun

Besilo nge turun woyo mah gamang pusaka

Woy Arita le lempak bersusun...

Ini bersidemun..urum lewen biasa

Pemulo ku demu kao kuleweni

Ku jejontok pipi woyo pugegedep mata

Munumpet kekanak le akupe sangsi

Sebeb merapedi woyo munumpelni akoa

Woy arita le rempak bersusun

Ini bersidemun.. urum lawan biasa

Bentuk ni wajah senta kuteliti

Le mirip penadi urum sinar pagi pudaha

Ni pipi kuen mirip ku ibi

Nguk pipi kiri woyo lagu nelson mandala

Woy arita le rempak bersusun

Ini bersidemun.. urum lawan biasa

Asal Sinar Pagi bubuk pentalune

Si naos gerale le tentera nika

Enguken ipinah ku Sinar sore

Si kerna telase woyo mari semiyang esa

Woy arita le rempak bersusun

Ini bersidemun.. urum lawan biasa

Sinar Pagi jemen didong gere pere

Besilo wae woyo nge ku alam baka

Besilo nge timul le mien gantie

Anak mantan PBB ari blang bebangka

Woy arita le rempak bersusun

Ini bersidemun.. urum lawan biasa

Bren putih ulu mokot nge bene

Dele di jasae woyo murebut mardeka

Geh bedel uluh ari Paya beke

Le asape dele woyo musuh gere kona

Woy arita le rempak bersusun

Ini bersidemun.. urum lawan biasa

Song 5:

Rounde terakhir nge ku penge cerak

Luah ni sintak urum perasaan, awan

Pasang kemereng gelah kolak-kolak

Gelah i simak ini kujelasan awan

Cene muremel munurum ni salak

Enge muminyak gere teramakan

Makin mera jema munyurak

Baru mera ulak turah i tamparan, awan...

Jangan keterlalu..

Ronde pertama aku hati-hati karna ceh dueni tereh aku pingsanan awan

Sentan ku simak ari mulomi

Olok tu tinggi luah percerakan awan

Gere ne cocok awan berseni

Tungkuken mi diri perah amalen

Tereh di aku olok tu sapehi

Udahi kujulei ku balik papan awan

Awanku,,,

Gere mukus pepuseren ku sebeng ni ulu lagu Ajai deb gan Awan

Wauk ni awan si betul rubu

Cumen dele ni kutu lagu jema demonstran, awan..

Awah mujelebek iperen ko aku

Cerak mutentu dor kuluahen

Si nge mu pek pek awan paya pelu
Lagu ibu-ibu i ceren si rawan awan
Sungguh kasihan
Maaf kepada kumpu
Karna bengis ku masih dapat ku tahan
Ike sempat gaeh paong ku
Urum layar di pintu awan kubungkusan
Maaf kepada kumpu
Karna bengis ku masih dapat ku tahan
Ike sempat gaeh paong ku
Urum layar di pintu awan kubungkusan
Ini aman jul gere mangan bodrex
Penyakit pilek mokot nge ku tekaran awan
Awan paya pelu dele mangan paramex
Oya kati mukelek nise seliban awan
Nunung rentul mu aku nge ehek
Dele nge capek anggota badan
Tuk nawak pe nge lagu cerek
Osan mi timek kati enti ken urusan awan
Awanku....
Awan paya pelu mungaku Bruce lee
Keta aku pe sebagai Jackie jan awan
Murum-murum pendekar berkerate

Ike pemenange mustahil awan, awan....

Tengah kucak gere lilit ni lipe

Umahku berlante pakek keamanan

Si teldok biawak awan Paya beke

Tuke e mugeme enge sara ayan,awan..

Awanku....

Nume gere lagut anan tenge besi

Awan na pe rapi gagah tampan awan

Ike anan ku jemaie belangi

Lagu bidadari turun ari kayangan,awan..

Awan Paya Pelu si olok ngeri

Doa pengeri oya ken hapalan

Petetuker anan we paling hobi

Nikah siri semingu muroan,awan...

Awanku...

Enge ku telkah cerak ni sudere

Jemape gerle menge percerakan,awan...

Gere ken akal ipangan ko kero

Beden mu we tue cume mukekanakan,awan...

Nume telkah Arita mude

Asli manuse nume le hewan

Ike munyaci jema enge tue

Kene empu sinte engk pe perjakan,awan..

Awanku...

Minta maaf kepada kumpu

Karna bengis ku masih dapat ku tahan

Ike sempat gaeh paong ku

Urum layar di pintu awan kubungkusan

Minta maaf kepada kumpu

Karna bengis ku masih dapat ku tahan

Ike sempat gaeh paong ku

Urum layar di pintu awan kubungkusan,awan...



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Form : K - 1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Cut Kemala Sari
NPM : 1402050189
Prog. Studi : Pendidikan Bahasa Inggris
Kredit Kumulatif : 131 SKS

IPK = 3,75

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
31 10-2-2017 AP	An Analysis of Methaphorical Discourse in the Lyrics of Didong Gayo by Arita Group	
	An Analysis of Students' Difficulties of Public Speaking at University of Muhammadiyah North Sumatera	
	Improving Students' Speaking Ability through Interview Technique	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 28 Oktober 2017

Hormat Pemohon,

Cut Kemala Sari

Keterangan:

- Dibuat rangkap 3 :- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umhu.ac.id> E-mail: fkip@umhu.ac.id

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:

Nama Mahasiswa : Cut Kemala Sari
NPM : 1402050189
Prog. Studi : Pendidikan Bahasa Inggris

Judul	Diterima
An Analysis of Metaphorical Discourse in the Lyrics of Didong Gayo by Arita Group	30 - 10 - 2017

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang telah diajukan kepada Prodi Pendidikan Bahasa Inggris.

Disetujui oleh
Dosen Pembimbing

Drs. Ali Amran, M.Hum

Medan, 28 Oktober 2017
Hormat Pemohon,

Cut Kemala Sari



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umsu.ac.id> E-mail: fkp@umsu.ac.id

Form K-2

Kepada : Yth. Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu 'alaikum Wr. Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa : Cut Kemala Sari
NPM : 1402050189
Prog. Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

An Analysis of Metaphorical Discourse in the Lyrics of
Didong Gayo by Arita Group

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu

1. Drs. Ali Amran, M.Hum

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak saya ucapkan terima kasih.

Medan, 27 November 2017

Hormat Pemohon,

Cut Kemala Sari

Keterangan

Dibuat rangkap 3 :
- Untuk Dekan / Fakultas
- Untuk Ketua / Sekretaris Prog. Studi
- Untuk Mahasiswa yang Bersangkutan

**FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA**
Jln. Mukthar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 6213/II.3-AU/UMSU-02/F/2017
Lamp : ---
Hal : **Pengesahan Proyek Proposal
Dan Dosen Pembimbing**

*Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb*

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama Mahasiswa : Cut Kemala Sari
NPM : 1402050189
Program Studi : Pend. Bahasa Inggris
Judul Skripsi : An Analysis of Methaphorical Discourse in the Lyrics of Didong Gayo by Arita Group

Pembimbing : Drs. Ali Amran.,M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan **BATAL** apabila tidak sesuai dengan jangka waktu yang telah ditentukan
3. Masa daluwarsa tanggal : **27 Nopember 2018**

Medan, 08 Rab. Awwal 1439 H
27 Nopember 2017 M

Wassalam
Dekan



Dr. Elfrianto.,M.Pd.
NIDN 0115057302

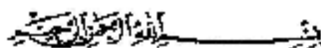
Dibuat rangkap 4 (Empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30
Website: <http://www.fkip.umma.ac.id> - email: fkip@umma.ac.id



LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Cut Kemala Sari
N.P.M : 1402050189
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Metaphorical Discourse in the Lyrics of Didong Gayo
by Arita Group

Sudah layak diseminarkan.

Medan, 28 Desember 2017
Dosen Pembimbing

Drs. Ali Amran, M.Hum



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30

Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminari oleh mahasiswa di bawah ini:

Nama Lengkap : Cut Kemala Sari
N.P.M : 1402050189
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Metaphorical Discourse in the Lyrics of Didong
Gayo by Arita Group

Pada hari Kamis tanggal 11 bulan Januari tahun 2018 sudah layak menjadi proposal skripsi.

Medan, 11 Januari 2018

Disetujui oleh:

Dosen Pembahas

Habib Syukri Nst, S.Pd, M.Hum

Dosen Pembimbing

Drs. Ali Amran, M.Hum

Diketahui oleh
Ketua Program Studi,

Mandra Saragih, S.Pd, M.Hum



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

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Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Kamis Tanggal 11 Bulan Januari Tahun 2018 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Cut Kemala Sari
N.P.M : 1402050189
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Metaphorical Discourse in the Lyrics of Didong Gayo by Arita Group

No	Masukan dan Saran
Judul	✓
Bab I	✓
Bab II	✓
Bab III	Types of metaphor, translate the data into Ind. & English
Lainnya	
Kesimpulan	<input checked="" type="checkbox"/> Disetujui <input type="checkbox"/> Ditolak <input type="checkbox"/> Disetujui Dengan Adanya Perbaikan

Dosen Pembahas

Habib Syukri Nst, S.Pd, M.Hum

Dosen Pembimbing

Drs. Ali Amran, M.Hum

Panitia Pelaksana

Ketua

Mandra Saragih, S.Pd, M.Hum

Sekretaris

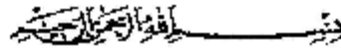
Pirman Ginting, S.Pd, M.Hum



**MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN**

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp.061-6619056 Ext. 22, 23, 30

Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id



SURAT KETERANGAN

Ketua Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan, Universitas Muhammadiyah Sumatera Utara, menerangkan di bawah ini:

Nama Lengkap : Cut Kemala Sari
N.P.M : 1402050189
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Metaphorical Discourse in the Lyrics of Didong Gayo by Arita Group

benar telah melakukan seminar proposal skripsi pada hari Kamis, tanggal 11, Bulan Januari, Tahun 2018.

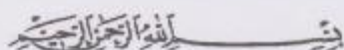
Demikianlah surat keterangan ini dibuat untuk memperoleh surat izin riset dari Dekan Fakultas. Atas kesediaan dan kerjasama yang baik, kami ucapkan terima kasih.

Medan, Januari 2018

Ketua,

Mandra Saragih, S.Pd, M.Hum

SURAT PERNYATAAN



Saya yang bertandatangan dibawah ini :

Nama Lengkap : Cut Kemala Sari
N.P.M : 1402050189
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Metaphorical Discourse in the Lyrics of Didong
Gayo by Arita Group

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, Januari 2018
Hormat saya
Yang membuat pernyataan,



Cut Kemala Sari

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum



Unggul, Cerdas & Terpercaya

Bila menjawab surat ini agar disebutkan nomor dan tanggalnya

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jalan Kapten Mochtar Basri No. 3 Medan 20238 Telp. (061) 6622400 Fax. (061) 6625474 - 6631003
Website: <http://fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Nomor : 1009 /II.3/UMSU-02/F/2018
Lamp : ---
Hal : Mohon Izin Riset

Medan, 19 Jum. Awwal 1439 H
05 Februari 2018 M

Kepada Yth, Bapak Kepala Perpustakaan
Universitas Muhammadiyah Sum. Utara
di-
Tempat

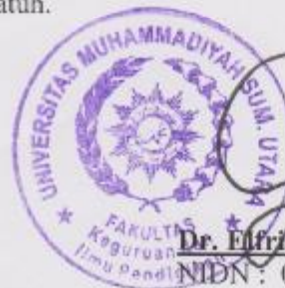
Assalamu'alaikum Warahmatullahi Wabarakaatuh

Wa ba'du, semoga kita semua sehat wal'afiat dalam melaksanakan kegiatan-aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu Memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di Pustaka Bapak/Ibu pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama : Cut Kemala Sari
N P M : 1402050189
Program Studi : Pendidikan Bahasa Inggris
Judul Peneliti : An Analysis of Metaphorical Discourse in the Lyrics of Didong Gayo by Arita Group..

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/Ibu kami ucapkan terima kasih.

Wa'alaikumssalam Warahmatullahi Wabarakatuh.



Delan

[Signature]
Dr. Efrianto Nst, S.Pd, M.Pd.
NIDN : 0115057302

** Pertiinggal **



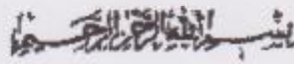
**MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT PERPUSTAKAAN**

Alamat : Jalan Kapten Mukhtar Basri No.3 Telp. 6624567 –Ext. 113 Medan 20238

Bila menjawab surat ini, agar disebutkan nomor dan tanggalnya.

SURAT KETERANGAN

Nomor: 1379/KET/IL.3-AU/UMSU-P/M/2018



Pelaksana Tugas Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara dengan ini menerangkan :

Nama : **Cut Kemala Sari**
N I M : 1402050189
Univ./Fakultas : UMSU / Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pendidikan Bahasa Inggris / S1

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi dengan judul :

An Analysis of Metaphorical Discourse in the Lyrics of Didong Gayo by Arita Group

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya.

Medan, 17 Jum. Akhir 1439 H
05 Maret 2018 M



Plt. Kepala UPT Perpustakaan

Muhammad Arifin, S.Pd, M.Pd



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: <http://www.fkip.umtsu.ac.id> E-mail: fkip@umtsu.ac.id

LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap : Cut Kemala Sari
N.P.M : 1402050189
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : An Analysis of Metaphorical Discourse in the Lyrics of Didong Gayo
by Arita group

sudah layak disidangkan.

Medan, Maret 2018

Disetujui oleh:

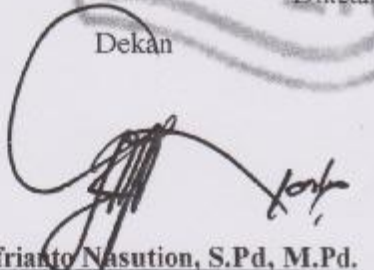
Pembimbing

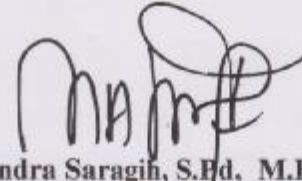

Drs. Ali Amran, M.Hum

Diketahui oleh:

Dekan

Ketua Program Studi


Dr. Elfrianto Nasution, S.Pd, M.Pd.


Mandra Saragih, S.Ed, M.Hum

CURRICULUM VITAE

Personal Information

Name : Cut Kemala Sari
Place/ Date of Birth : Takengon, 26 November 1996
Sex : Female
Religion : Islam
Address : Jalan. Ampera VII No. 11 Medan
Status : Single

Parents

Father's Name : Drs. Muhammad Segah
Mother;s Name : Dra. Suryati.S
Address : Reronga, Gajah Putih

Education

Kindergarten : -
Elementary School : SD NEGERI 1 TIMANG GAJAH
Junior High School : SMP NEGERI 1 TIMANG GAJAH
Senior High School : SMA NEGERI 2 TAKENGON
University : Universitas Muhammadiyah Sumatera Utara