



Metaphors in Kaba tuanku lareh simawang story

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ABSTRACT

This paper discusses the use of metaphor in Kaba Tuanku Lareh Simawang. Using the content analysis method, this study analysed the metaphorical expressions found in the text, written by Syamsuddin St. Radjo Endah and published by Balai Bahasa Provinsi Sumatra Barat in 2021. This research aims to examine how metaphor was used in the text. The findings showed that metaphor was employed in phrases and clauses in Kaba Tuanku Lareh Simawang, taking the form of analogies related to human faces, fate, events, and animals. All the metaphors reflected the concepts alive and continuously developing in Minangkabau society. Metaphors reflected of human proximity to nature, following the adage "alam takambang menjadi guru". The results of this study offer insights into the culture and way of thinking of the Minangkabau people. Metaphors are significant elements of language that represent people's thoughts and cultures. Each culture has its way of using metaphors related to values and experiences considered important in their lives. Thus, understanding the concepts and metaphors in language can provide profound insights into people's thoughts and cultures. In conclusion, this study highlights that the use of metaphor in Kaba Tuanku Lareh Simawang reflects human proximity to nature. Metaphors are powerful tools in language that represent people's thoughts and cultures. Analyzing metaphors in traditional literature can provide a deep understanding of a society's culture and way of thinking.



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The Kaba is a traditional oral literature form of the Minangkabau community originating from the West Sumatra region of Indonesia. Generally, Kaba contains stories about historical events, legends, or tales that carry moral and social values. Kaba also embodies high local wisdom values

often used as a guide for Minangkabau society in their daily lives (Darmasiswa, 2013) toward a better and more meaningful life (Elvys, 2019).

One interesting aspect of Kaba Tuanku Lareh Simawang is rich metaphors or figurative language. Metaphors in Kaba Tuanku Lareh Simawang can be found in various aspects, from the depiction of nature to the character traits and behaviors of the figures. The use of figurative language and metaphors in Kaba is considered a form of linguistic beauty that has its appeal and message. Furthermore, metaphors can assist poets and authors in delivering messages and meanings more effectively.

Indeed, the use of metaphors is not limited to Kaba Tuanku Lareh Simawang alone. Other Kabas, such as Si Buyuang Karuik, Si Sabariah, Umbuik Mudo, and others, also contain metaphors. Additionally, writer commonly employ metaphors in novels, as seen in *Tenggelamnya Kapal Van Der Wijk* and in the well-known short story *Robohnya Surau Kami*. However, the metaphors in Kaba Tuanku Lareh Simawang exemplify how a Bundo (mother) shapes her child's character from early childhood until the child's marriage and parenthood.

Metaphors are often used to describe abstract ideas or concepts through comparisons with objects or phenomena that are more concrete and perceptible, including natural symbols. According to Lakoff and Johnson (Lakoff & Johnson, 1980), metaphors often arise from universal physical experiences, such as our experience with the physical world, cognitive experiences, and emotional experiences.

In the realm of discourse, the term "metaphor" is frequently employed to delineate novel and lucid non-literal comparisons that can convey ideas that may be arduous to articulate directly (Gentner et al., 1988). On the other hand, Thibodeau (Thibodeau et al., 2019), metaphors are an integral part of everyday communication. It is recognized that metaphors play a role in helping individuals understand complex issues, communicate efficiently, and have influence over others. For instance, the metaphor "sunrise" depicts a new beginning or something positive. This relates to the human experience of seeing the sunrise as the start of a new day and a time full of hope. Similarly, the metaphor "storm" can describe a difficult situation or crisis, as storms are often seen as challenging and requiring effort to overcome.

In literature, natural symbols are often used to depict a story's characters, themes, or conflicts. For example, in Ernest Hemingway's novel "The Old Man and the Sea," the sea and the marlin are used as metaphors to represent the power of nature and human resilience. All metaphors result in what is commonly referred to as metaphorical tension, which is caused by the conceptual mismatch a metaphor has concerning the context in which it is used. The tension in words, phrases, or sentences that, if taken literally, would be tense must be removed to understand the metaphor. It is important to

remember that it would be strange to interpret a metaphor literally in its context (Ortony, 2018).

Metaphor has become an interesting linguistics, literature, and social sciences research topic. Various studies have been conducted to explore the use of metaphors in language and literature. Additionally, metaphor has also been studied concerning politics. Sofiana & Amrina (2019), in their study titled "A Conceptual Metaphor Analysis on Donald Trump's Political Speeches: The Concept of America First," found that the concept of "America First" was depicted through metaphors such as a nation in need of protection and security, a company that needs to compete in the global market, and a family that must prioritize its interests before others. This article also shows that Trump's use of metaphors in his political speeches can shape the public's views and understanding of his proposed policies.

In his article "Metaphor Scenarios in Public Discourse," Musolff (Musolff, 2006) examined the use of metaphors in public contexts, such as mass media, political speeches, and other public statements. He introduced the concept of "scenarios" as a metaphor found in public discourse. "Scenarios" refer to a series of interconnected metaphors that form a particular story or narrative in the public's understanding of a particular topic or issue. Musolff demonstrated how metaphors are often used in public discourse to influence public opinion or shape a shared understanding of an issue. The consistent and constant use of metaphors within a "scenario" can form a solid and difficult-to-change public perception of a particular issue. Moreover, Musolff argued that using metaphors in public discourse can reflect the society's culture and social values. Metaphors serve not only as a way to explain abstract concepts but also contain values, assumptions, and stereotypes about the world that can influence people's understanding and attitudes.

Aside from the political domain, metaphors have also been studied in the financial field. Wang and Huang (Wang & Huang, 2021) analysed metaphors in the annual reports of Chinese and English companies. They found that both languages use relatively high-frequency metaphors in the financial context. Some frequently occurring metaphors in both languages include "financial bridge," "financial tree," and "rising sun." Although there are similarities in the use of metaphors, their use also differs between the two languages. For instance, metaphors related to travel and influence are often used in English, while in Chinese, metaphors related to architecture and nature are frequently used. Wang and Huang also found that using metaphors in annual reports can influence readers' perceptions of a company's financial condition. In this regard, using positive metaphors can strengthen a company's positive image, while using negative metaphors can raise concerns among investors.

Not limited to these two fields, metaphors have also been studied in song lyrics. Sari and Maulana (Sari & Maulana, 2021) analysed metaphors in the lyrics of Taylor Swift's songs. This research employed a qualitative descriptive method and analysed three purposively selected songs. The analysis involved identifying the metaphors and explaining their meanings. The results showed that Taylor Swift uses many metaphors in her song lyrics, including metaphors about love, sadness, and other feelings. Some of the metaphors identified include "love is a battlefield," "sadness is a storm," and "life is a stage." These metaphors convey more profound meanings in Taylor Swift's song lyrics. An example of a metaphor in Taylor Swift's song lyrics analysed in this study is "I'm a crumpled-up piece of paper/lying here" (in the song "All Too Well"). This metaphor depicts a feeling of sadness and loss, where one feels like a crumpled and useless piece of paper. In the context of the song, this metaphor is used to describe the loss experienced by Taylor Swift after breaking up with her partner.

In the field of language learning, Deignan (Deignan & Gabryś-Barker, 2013) discuss the application of cognitive linguistics in the teaching and learning of second languages. One chapter in this book discusses metaphors in second language acquisition, titled "Metaphor in Second Language Acquisition," by Jeannette Littlemore. In this chapter, Littlemore discusses how metaphors can aid in second language learning and affect how learners understand and use language. She also provides concrete examples of metaphors in second language learning, such as the teaching metaphor that depicts the teacher as a guide or travel leader and the understanding metaphor that depicts comprehension as something that can be achieved or attained through effort or a journey.

Based on several studies, it can be concluded that research on metaphor has extended to various fields. This means that this research is still an interesting topic for discussion. Some studies focus on the development of methods to help analyse metaphors. Steen (Steen et al., 2010) developed a method for identifying linguistic metaphors based on the theoretical framework of the Metaphor in Discourse (MIP) approach. The method is called MIPVU (Metaphor Identification Procedure, Vrije Universiteit) and involves several stages, including identifying expressions that have the potential to be metaphorical, determining the literal meaning and related concepts, and assessing whether there is a non-obvious mapping between these concepts that constitutes a metaphor. The authors argue that this method can help researchers and language learners better understand the cognitive processes involved in understanding and producing metaphors. They also suggest that the MIPVU method can be applied to various types of discourse, including literary texts, advertisements, and political speeches.

Regarding discourse, especially literary discourse, Gerard Steen (Steen, 1994) developed an empirical approach to understanding metaphors in literature in his 1994 book "Understanding Metaphor in Literature: An Empirical Approach." This approach is based on concepts in cognitive linguistics and involves careful discourse analysis to identify and understand metaphors in literary texts.

Steen proposed that metaphor is an essential feature in literature, and basic concepts in cognitive linguistics can be used to understand how metaphor functions in literary texts. In his book, Steen suggested three stages for analysing metaphors in literary texts: (1) identifying metaphors, (2) interpreting the meaning of metaphors, and (3) evaluating the significance of metaphors in a broader discourse context. Based on the introduction description above, the issues expounded in this article regarding metaphors in Kaba Tuanku Lareh Simawang are formulated as follows:

1. What form of metaphors does the author use in Kaba Tuanku Lareh Simawang?
2. What meaning does the author intend to convey through these metaphors?

METHOD

The data source for this research comprises words, phrases, clauses, and sentences found in the Kaba entitled "Tuanku Lareh Simawang." Authored by Syamsuddin St. Radjo Endah, this Kaba was published by the Language Center of West Sumatra Province in 2021 (Endah, 2021). The research method employed in this study is content analysis (Harwood & Garry, 2003). This method facilitates the reduction of phenomena or events into predefined categories, thereby enabling a more comprehensive analysis and interpretation. The research is conducted based on the following steps:

1. Identifying expressions that potentially contain metaphors in the Kaba text. These expressions include noun phrases, verb phrases, clauses, and sentences (Kövecses, 2010).
2. Determining the literal meaning (Cann, 2011) of these expressions.
3. Identifying the concepts related to the literal meaning of these expressions. Since the Kaba was originally written in the Minangkabau language, the concepts referred to relate to the lives of the Minangkabau people, who constitute the majority ethnic group in West Sumatra Province, Indonesia.
4. Identifying the target concepts that are being metaphorically conveyed by these expressions. Initially, the Kaba was transmitted orally to the Minangkabau community exclusively. However, readers outside the Minangkabau community can also enjoy the Kaba after it

is transcribed into written form and transliterated into Indonesian. Thus, the target concepts have become more extensive.

5. Determining the metaphorical relationship between the source and target concepts.

FINDINGS

Expressions of metaphor in various text types can be grouped into noun phrases, verb phrases, clauses, and sentences. The following are examples of such expressions (Kövecses, 2010).

1. Noun phrases: "I am a brave street dog" (metaphor: street dog, meaning someone who lives on the street and is brave). "He is a reliable corporate spy" (metaphor: corporate spy, meaning someone who spies on a company for personal gain).
2. Verb phrases: "He shot sharp words at me" (metaphor: shooting sharp words, meaning someone who speaks hurtful words). "He entered the room with the echo of his footsteps" (metaphor: an echo of footsteps, meaning a loud sound produced when someone is walking).
3. Clauses: "When life gives you lemons, make lemonade" (metaphor: lemons and lemonade, meaning when facing difficulties, we should find ways to overcome them).

Sentences: "She is the sunshine of my life" (metaphor: sunshine, meaning someone who brings happiness and light into one's life). "In his political campaign, he sowed sweet promises that may not be fulfilled" (metaphor: sowing sweet promises, meaning giving promises that are uncertain or unrealistic). Below are some forms of those expressions found in the Kaba "Tuanku Lareh Simawang".

Clause

Siti Jamilah sudah maklum, kilat beliung sudah ke kaki, kilat cermin sudah ke muka, lahirnya saja pergi mengomisi, batinnya pergi beristri, ke rumah Siti Rawani.

(Endah, 2021:3)

The term "kilat beliung" can be interpreted as a metaphor to describe an already predictable event. The word "kilat" means sudden and bright light, while "beliung" can be defined as a type of cutting tool that has existed since the Stone Age. Beliung's shape is similar to an axe but is attached transversely to its handle to look like a hoe. This tool can be used with a sharp cutting edge for various purposes, such as softening or carving wood during woodworking.

Similarly, the term "kilat cermin" also uses the word "kilat" to refer to sudden and bright light, while "cermin" means an object that can reflect light. This combination of words can be interpreted as a metaphor to describe an

event that occurs quickly and can be predicted, such as a swift action or reaction.

*Kononlah Lareh Simawang, kata selesai dia pun turun, berjalan ia ke halaman, ditungganginya kudanya, berkata Angku Kapalo, "Sungguh-sungguh malah Tuanku menanti, **burung liar** akan jadi jinak, kalau memang untung dan bagian."*

(Endah, 2021:9)

There is one expression that potentially contains a metaphor, namely, "burung liar akan jadi jinak, kalau memang untung dan bagian." (wild birds will become tame if there is luck and a share.) This metaphor refers to the idea that a situation or someone who was initially difficult or dangerous can become more accessible and more manageable if a benefit or opportunity is available. The tamed wild bird in this metaphor can be interpreted as a condition that was initially wild and difficult to manage but can become more controllable and manageable if a benefit or opportunity that enables such a condition to exist is present.

*Mendengar kata seperti itu, terkejut Tuanku Lareh Simawang, ia sedang berpikir masa itu, ingatan ke Siti Rawani juga, lalu dibasuhnya tangan, disuap nasi sesuap, **nasi dikunyah rasa sekam, air diminum seperti sembilu, hati buncah pikiran rambang**, ingatan ke Batusangkar juga, ke rumah Siti Rawani.*

(Endah, 2021:11)

There are two metaphors in the given sentence. Firstly, the metaphor "nasi dikunyah rasa sekam" implies that the taste of rice is compared to rice husks, which are usually disliked or considered useless. In this metaphor, rice, as the main staple food in Indonesia, is compared to something that is not pleasant or good, such as rice husks. This metaphor conveys that there is something that is good but is considered useless or even ignored.

Secondly, the metaphor "hati buncah pikiran rambang" implies that the heart is personified as the place where emotions and thoughts are tumultuous. This metaphor depicts the heart as a place of chaos and confusion. This metaphor conveys that someone is experiencing confusion and chaos in their thoughts.

*Lagi pula anak kandung, Siti Jamilah sedang hamil, betapa kan iba hatinya, ibu tidak saudara tiada, kampungnya pun jauh pula. Kononlah juga Siti Jamilah, roman baik bahasa santun, **mulut manis kucindan murah**.*

(Endah, 2021:17)

The Indonesian language contains the metaphor "roman baik bahasa santun, mulut manis kucindan murah". The metaphor "mulut manis" in this sentence describes someone skilled in speaking in a pleasant and charming way, making others feel happy or interested. This metaphor implies that good

and pleasant speaking abilities can make someone popular or likable. In the metaphor, "kucindan murah" can also be interpreted as flattery or sweet words that are easily given, potentially leading to lies or betrayal.

*Kononlah Siti Jamilah, betapa benar rusuh hati, cepat ia berkata waktu itu, "Usahlah Angku bermenung jua, minumlah **air obat haus**, makanlah **nasi obat lapar**."*

(Endah, 2021:17)

The following are two metaphors found in the Indonesian language. First, "rusuh hati" (the concept of emotions) can be considered a metaphor because the heart is just an organ in the human body and does not have the ability to feel emotions. However, in Indonesian, the heart is often associated with a person's feelings or emotions. This metaphor depicts that someone is experiencing intense emotional turmoil within their heart.

Second, "minumlah air obat haus, makanlah nasi obat lapar" contains a metaphor because water and rice, which are used to fulfill human physical needs (thirst and hunger), are juxtaposed with the word "medicine" to create a metaphor that contains the meaning that the solution to emotional or mental problems that someone is experiencing can be found in physical or material things such as food or drink. This metaphor emphasizes that a person must find ways to calm their emotions or mental problems, which can be found in simple and easily accessible things such as food and drink.

*Pada masa dewasa itu, Siti Jamilah menangis sedu sedan, mengingat untung dan penderitaan, **air mata berderai-derai**, seperti **manik-manik putus talinya**, seperti **intan putus pengikatnya**, badan yang sebatang kara, berbapak bermandeh tidak, bersaudara pun jauh sekali, tersadar ia seketika, dipanggil malah anak yang berdua, si Darama dan si Asamsudin, berpantun berusuh hati.*

(Endah, 2021:25)

The following are metaphors used in the Indonesian language. First, "air mata berderai-derai, seperti manik-manik putus talinya, seperti intan putus pengikatnya" is used to describe the intense flow of tears from Siti Jamilah's eyes. This metaphor highlights the intensity and abundance of tears shed so powerfully and impressively.

Furthermore, the metaphor "badan yang sebatang kara" is utilized to portray the feelings of loneliness and emptiness experienced by Siti Jamilah. This metaphor portrays the state of someone who does not have siblings or relatives around them, leading to feelings of loneliness and emptiness.

Third, "berpantun berusuh hati" describes the conversation or discussion between Siti Jamilah and her two children, Darama and Asamsudin, filled with intense emotions. This metaphor highlights the intensity of the conversation or discussion, making it appear more dramatic.

*Mengapa Aciak terisak, apakah gerangan karenanya, cemas denai mendengarnya, **terangkanlah nan bak bulan, siangkanlah bak hari pada denai, supaya tahu kita bersikap, kalau singkat kita carikan penutup, kalau panjang kita bilai.***

(Endah, 2021:39)

Figurative language, or metaphor, is a type of language that is used to describe something by comparing it to something else. In the Indonesian language, several words can be considered figurative language or metaphors, including "siangkanlah bak hari pada denai." This expression commonly means "explain clearly, as bright as the sunlight during the day."

*Sedang Bapak Anak menghinakan, kononlah pula orang kampung, apa gunanya lagi hidup, seperti pepatah orang, **daripada hidup berputih mata, eloklah mati berkalang tanah.***

(Endah, 2021:51)

The metaphors found in the sentence are "hidup berputih mata" and "mati berkalang tanah". These two metaphors depict the conditions of a difficult and meaningless life. "Hidup berputih mata" refers to the complex and hopeless condition of life, such as living in poverty or prolonged economic hardship. Meanwhile, "mati berkalang tanah" refers to the insignificance of life and a state that lacks meaning or purpose.

*Akan halnya jaksa yang pensiun, ayahnya Siti Rawani, habis uang beruntung tidak, **minyak habis makanan tidak enak, arang habis besi binasa, tukang tiup payah saja.***

To express difficult economic conditions, the metaphor "habis uang beruntung tidak" (having no money, even luck won't help) is used. Similarly, the metaphor "minyak habis makanan tidak enak" (running out of oil makes the food taste bad) describes an unfavorable or disadvantageous situation. The metaphor "tukang tiup payah saja" (even a proficient musician may have a hard time) describes a less profitable or valued profession or job. Overall, the quotation illustrates efforts that do not yield any results.

Phrase

*Terkejut Lareh Simawang, dilepas pandang ke halaman, sudah tampak Siti Rawani, dipatut benar nyata-nyata, dilihatnya jelas-jelas, rancak yang bukan kepalang, **mukanya bak bulan penuh, pipi bak pauh dilayang, hidung seperti dasun tunggal, bulu mata bak semut seiring, Allahu Rabbi cantik romannya, berkucak iman memandangi, sulitlah orang kan jodohnya.***

(Endah, 2021:7)

"Mukanya bak bulan penuh" is a metaphor used to depict the beauty and radiance of Siti Rawani's face, just like the bright full moon. "Pipi bak pauh

dilayang" is a metaphor used to depict the fullness and softness of Siti Rawani's cheeks, like the pauh fruit (a fruit with soft and juicy flesh). "Hidung seperti dasun tunggal" is a metaphor used to depict the straight and slim shape of Siti Rawani's nose, like the trunk of a straight-growing dasun tree. "Bulu mata bak semut seiring" is a metaphor used to depict the length and density of Siti Rawani's eyelashes, like a line of ants moving together. "Allahu Rabbi cantik romannya" is a metaphor used to depict the overall beauty of Siti Rawani, similar to the expression commonly used to describe the beauty of nature, such as a sunset or a blooming flower.

*"Oi anak kandung Siti dan Asamsudin, daripada **hidup berputih mata**, eloklah **mati berkalang tanah**, kalian akan besar juga, kalau mati kita sekarang, tidaklah ada yang akan meratap, mari **berlimau** kita sekarang, mandi ke **lubuk mata kucing**."*

(Endah, 2021:29)

In the quoted text, there are several metaphors. "Hidup berputih mata" (meaning: life without purpose or meaning) is a metaphor used to describe an unpleasant situation. "Mati berkalang tanah" (meaning: die and be buried) is a metaphor used to describe the end of life. "Berlimau" (literal meaning: celebrate) is a metaphor for enjoyable and festive activities. "Lubuk mata kucing" (meaning: small, deep pool) is a metaphor used to describe a peaceful and calm bathing place.

*Hari yang sedang tengah hari, sedang **bundar bayang-bayang**, sedang **litak-letai anjing**, sedang berbunyi **si alang bangkeh***

(Endah, 2021:31)

In the quoted sentence, there are several metaphors, such as "sedang bundar bayang-bayang" (literal meaning: shadows are circular): the word "bayang-bayang" is used as a metaphor for "silhouette" or "image formed from a shadow." This metaphor describes the position of the sun that is directly overhead, resulting in a circular shadow. "sedang litak-letai anjing" (literal meaning: dogs are languidly moving around): the phrase "litak-letai" is used as a metaphor for a lethargic movement, similar to the movement of a tired dog that lacks energy.

DISCUSSION

The literal meaning is the meaning that arises from the use of words or phrases literally, without any figurative or connotative meaning. In linguistic contexts, the literal meaning is often contrasted with the metaphorical meaning, which is figurative or connotative.

One example of an explanation of literal meaning can be found in the book "Introduction to Semantics and Pragmatics" by Ronnie Cann (Cann, 2011):

The term 'literal meaning' refers to the meaning of a word or phrase when it is used in a literal or straightforward manner, without any figurative or contextual interpretation. It is the meaning that the word would have if it were taken at face value, without considering any possible metaphorical or non-literal uses that it may also have.

Cann further explains that the literal meaning can vary depending on the context and language used and that the literal meaning often differs from that commonly understood by native speakers.

In understanding metaphors, the concept is crucial. In their 1980 book "Metaphors We Live By," George Lakoff and Mark Johnson explain that "metaphor is not just a matter of language, but a matter of understanding the world." It should be understood that a metaphor links two different domains or concepts and that these concepts must be identified separately before they can be connected through the metaphor. They emphasize that metaphors connect different concepts and help us understand these concepts concerning one another. In other words, metaphors help us understand the world by placing concepts with one another.

Gibbs (Gibbs, 1994) and Charteris-Black (Charteris-Black, 2011) provide detailed explanations of several concepts that are often associated with metaphor.

1. Metaphor in the concept of "mind." An example of a metaphor in the concept of mind is found in the phrase "a mind is a machine." The idea of a machine explains how the mind functions like a machine, with interconnected parts that influence each other in producing output.
2. Metaphor in the concept of "time." An example of a metaphor in the idea of time is found in the phrase "time is money." The concept of money is used to explain how time is precious and must be used wisely, just like money.
3. Metaphor in the concept of "power." An example of a metaphor in the concept of power is found in the phrase "Power is a double-edged sword." The concept of a sword is used to explain that power can have both positive and negative consequences, like a sword that can protect or kill.
4. Metaphor in the concept of "conversation." An example of a metaphor in the concept of conversation is the phrase, "the ball is in your court." The idea of a ball is used to explain that it is now someone's turn to act or take initiative in the conversation.

In the above excerpt, the metaphor in the concept of the mind can be seen through the use of the metaphors "lightning bolt" and "mirror lightning". Siti Jamilah's mind functions like a machine. She can predict what will happen based on Lareh Simawang's movements. Siti Jamilah sees her husband dressed in an unusual way, similar to the clothing worn by a village chief. He is

dressed more neatly than usual, wearing a sarawa panjuik, a baju gunting keling, a seluk draped on his head, a destar wound around his head, a keris tucked in his waist, and a kain balapak around his waist. This dress style provides Siti Jamilah with the understanding that her husband will be travelling for an unusual purpose.

One's clothing can reflect their psychological state. Several theories support this, such as the theory of self-expression, the theory of judgment, and the theory of appropriateness. The theory of judgment states that people can judge others based on their clothing. For example, research shows that people who dress formally and professionally are likelier to be seen as authoritative and trustworthy than those who dress casually. Meanwhile, the theory of appropriateness suggests that clothing should be appropriate for the situation or event being attended (Baumgartner, 2012). Ralph Waldo Emerson (Emerson, 1903) believed that clothing could reflect one's character. The clothing one chooses can reflect their personality, social status, or aspirations. Tuanku Lareh Simawang dressed formally to be seen as a trustworthy figure since he would propose to Siti Rawani, his new bride-to-be. He indeed wanted to be perceived as an authoritative figure.

The Minangkabau society also knows the concept of "nasi dikunyah rasa sekam, air diminum seperti sembilu" to express a challenging condition. Sekam is a part of cereal grains in the form of dry, scaly, and inedible sheets. Meanwhile, sembilu is a bamboo bark that is sharp like a knife (used to cut chicken stomachs, cut umbilical cords, and so on). Sekam cannot be eaten, and sembilu cannot be drunk. The metaphors of sekam and sembilu describe the condition of Lareh Simawang, who wants to propose to Siti Rawani. Lareh Simawang seems unable to eat and drink until he successfully marries Siti Rawani.

The article by Fisher (2012) discusses the neurobiology of falling in love and how love can affect the human brain and behaviour. According to Helen Fisher's research, three parts of the brain are active when a person is in love: the amygdala, the nucleus accumbens, and the prefrontal cortex. The amygdala is a part of the brain that plays a role in emotion processing, responsible for feelings of fear, anxiety, and stress. Men who are in love often experience difficulties sleeping or changes in appetite. They tend to worry if the woman they like does not respond to their feelings or chooses someone else. Lareh Simawang is afraid that Siti Rawani will reject his advances and choose another man. It seems that this is disturbing his psyche, which is why he cannot eat or drink as usual.

Regarding sadness, the Minangkabau community has the metaphors "hidup berputih mata" (living with white eyes) and "mati berkalang tanah" (dying with white dust). Living with white eyes means feeling embarrassed, less happy, or hurt (seeing inappropriate actions or waiting for a long time).

Dying with white dust means dying. When someone dies, they will only be supported by the earth. This metaphor emerged to describe the condition of Siti Jamilah, who is pregnant but had to accept her husband's remarriage. She could not bear the pain of being a wife and chose death instead. Women who face their husband's desire to remarry can experience various psychological conditions, including jealousy, depression, fear of loss, feeling ignored, and loss of self-confidence. These feelings may worsen if the woman feels that her husband does not value their marriage and does not consider her feelings.

Polygamy can negatively impact wives' psychological well-being, including feelings of jealousy, insecurity, and anxiety. Research has shown that wives in polygamous marriages may experience lower self-esteem and marital satisfaction levels than in monogamous marriages. Additionally, polygamy can lead to power imbalances, conflicts among wives, and emotional and financial pressures. One study conducted in Nigeria found that wives in polygamous marriages had higher levels of depression and anxiety than those in monogamous marriages (Ola & Akinboye, 2016). Another study conducted in Indonesia found that wives in polygamous marriages reported feeling more lonely and socially isolated than those in monogamous marriages (Widayati & Nafi'ah, 2018). In Indonesian culture, Wati et al. (2021) also found that first wives experienced jealousy, fear of being left, depression, and feelings of inferiority towards the second wife. However, the study also found that some first wives accepted polygamy as their husband's decision and felt more at peace after accepting it.

In regards to beauty, the Minangkabau community has its unique evaluation. They use metaphors such as "mukanya bak bulan penuh" (her face is like a full moon), "hidung seperti dasun tunggal" (nose like a single dasun leaf), and "bulu mata bak semut seiring" (eyelashes like marching ants). According to its' phase, the concept of a full moon is when the moon is almost in line with the earth and the sun, with the earth in the middle. In this position, the part of the moon that is hit by sunlight is the bright surface of the moon, making it appear round and full like the Earth.

So, does having a face like a full moon represent the ideal form for a woman? A full moon face refers to a face with a round, full shape and wide and lower cheeks. A full-moon face is often associated with feminine and gentle features. Some features found in a full-moon face include plump cheeks, a round chin, full lips, and a small, gentle nose. A "single dasun leaf" is a metaphor for an elegant nose shape. A nose with the shape of a single dasun leaf is usually pointed, sharp, and beautiful. In addition to the human-related metaphors, Kaba Tuanku Lareh Simawang also includes animal-related metaphors such as "Lubuk Mata Kucing" (cat's eye pools)" and "litak-letai anjing" (dog's dangling tongue).

The *Animal Metaphor and Human Nature in Early Modern England*, by Ali Rattansi (Rattansi, 1994), discusses how animal metaphors were used in English culture during the early modern period to describe human characteristics and explain concepts of power, sociality, and politics. Rattansi critically analyses animal metaphors in literary and philosophical works from this period. Examples of animal metaphors discussed in the book include the use of lions to represent power, the gentleness of doves, and the cleverness of foxes. Rattansi also examines how animal metaphors, such as folktales and circus performances, were used in popular culture.

Moreover, *When the Tiger Stalks: The Animal Metaphor in Literary Theory and Criticism* by Karen L. Lawrence (Lawrence, 2009) delves deeply into animal metaphors in literature, particularly in the context of literary theory and criticism. This book examines various animal metaphors used in literature from different periods and cultures, from ancient to modern times. Lawrence argues that animal metaphors are used in literature to describe various aspects of humans, such as their nature, personalities, or emotions. Animal metaphors are also used to represent human strengths, weaknesses, and conflicts. One example of an animal metaphor discussed in the book is the tiger metaphor, often used in literature to describe aggressive, wild, and ferocious qualities. However, Lawrence also shows that tiger metaphors can vary depending on the literary context in which they are used. In addition to tigers, other animals commonly used as metaphors include eagles, snakes, and lions. O'Neill (O'Neill, 2014) discusses how these animal metaphors can represent human characters, such as the dog metaphor to represent the character Pistol. The dog metaphor is often used to convey loyalty and obedience but can also depict ferocity and brutality. The snake metaphor often represents cunning, treachery, and ferocity.

Regarding culture, concepts, and metaphors play an important role in cultures worldwide. As Lakoff and Johnson (Lakoff & Johnson, 1980) reveal, language and the use of metaphors reflect a society's understanding of the world and their experiences within it. Therefore, metaphors can be an important indicator of how a culture views itself and the world around it. For example, in Japanese culture (Tomei, 2017), the concept of "time" is often seen as a "path" or "journey" that one travels through life. This is reflected in metaphors such as "人生は旅" (*jinsei wa tabi*), which means "life is a journey", or "時は流れる" (*toki wa nagareru*), which means "time flows like a river". In both metaphors, time is seen as something that cannot be changed or controlled but must be followed like a predetermined path.

In Western culture, metaphors related to time often focus on quantitative and linear aspects, such as "time is money" or "time flies." The concept of time is seen as something that can be counted and measured, and the speed of time can cause one to miss opportunities or chances. In addition,

in Indonesian culture, some metaphors connect the concept of "life" with "struggle", such as "hidup adalah perjuangan" or "hidup bagaikan roda yang berputar." This concept depicts that life is full of challenges and obstacles that must be faced with determination and a strong fighting spirit.

CONCLUSION

Based on several analyses that have been conducted, it can be concluded that language plays a crucial role in reflecting society's understanding of the world and its experiences within it. Concepts and metaphors are two important elements in language that represent the thoughts and culture of a society. Metaphors are often used to depict human characters or abstract concepts such as time or life. Each culture has its way of using metaphors related to values and experiences that are considered essential in their lives. Therefore, understanding concepts and metaphors in language can provide deep insights into the thoughts and culture of a society.

In the Kaba Tuanku Lareh Simawang, metaphor is used in phrases and clauses. These metaphors draw on assumptions about the faces of characters, fate, or events experienced, as well as metaphors related to animals. All these metaphors refer to concepts that are alive and constantly evolving in the lives of the Minangkabau people, the majority ethnic group inhabiting West Sumatra. Metaphors reflect the closeness of the community to nature, following the proverb "alam takambang menjadi guru," which means using nature as a good example of behaviour.

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