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The Metaphor of Mah'zani Dance Lyrics

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ABSTRACT : *Mah'zani dance has an important mission in the effort to maintain cultural values. In Minahasa society in the past, Mah'zani dance had such a broad function in life. The metaphor of the lyrics of the Mahzani dance contains the form and function of the metaphor. The research method that used in this research is a qualitative descriptive method through an ethnographic and synchronic linguistic approach. The theory of metaphor from Searle (1981) is used in this research and is complemented by basic linguistic theories, which are morphology and syntax. The result of this research is the form of the metaphor of the lyrics of the Mahzani dance consists of metaphors in words and phrases. The dance lyrics have metaphors consisting of 1) the parable of the chicken, 2) the parable of the heart, 3) the parable of the flower, and 4) the parable of the pig. The function of metaphor as figurative language is a means to advise the society, including the younger generation, about noble values that must be used as guides in life. The aspect of giving work enthusiasm for the younger generation, so that they are always careful in their actions, faithful and truthful, prioritize and uphold a sense of unity, the value of togetherness in doing a job, ethics, religious values which are reflected in the prayer, equality and friendship, also discipline.*

KEYWORDS - *metaphor, mahzani dance, form and function*

I. INTRODUCTION

Mah'zani dance has an important function in preserving cultural values

The word Mah'zani comes from the root word zani in the Minahasa dialect (Tombulu), which means singing and ma- which is a prefix word meaning me in Indonesian. Rumengan (2022) in his paper delivered in an art seminar at the Manado Cultural Park suggested that Mah'zani comes from the word zani which means sound that is heard, either coming out of one or more organs or from the human voice. According to him, zani is not only limited to musical sounds, but all sounds can be said to be zani. This definition is more seen from the understanding used in the Tombulu sub-ethnic language. The context of zani music can be tonal or non-tonal, both frequency and amplitude. However, in general, the term zani (singing) or zanian (singing) or Mah'zani in relation to the term music in Tombulu is more intended or associated for vocal music or singing and not for instruments.

Reinward (1858) stated that Mah'zani is sung in the fields after rice picking, or in a large courtyard when honoring great guests who come to visit a country. Wenas (2007) translates the lyrics of Mah'zani as "In the evening in an open field, a dance program is performed while singing together, which is attended by many residents of the country, holding hands in a circle. They do it on certain occasions such as at harvest time for rice harvesting, but this one they do specifically to honor our arrival". This data is information about the existence of Mah'zani in the past that Mah'zani was originally sung in the fields but was later performed in the large courtyard in order to honor the great guests who came to visit.

Kumowal (2010) stated that Mah'zani can be said to be the mother of maengket, meaning that before there was maengket there was already Mah'zani. The dance still exists today. One of the original Minahasa cultures is dance, including Mah'zani dance. Therefore, the dance needs to be preserved and documented including this research. Documentation is an appropriate way to preserve language and culture.

The problems that arise are the form and function of metaphors in Mah'zani dance lyrics. The research method used is a qualitative description method through ethnographic and synchronic linguistic approaches.

II. METAPHOR THEORY

Richards and Black's concept of metaphor is based on the interaction of these two domains, tenor (image) and vehicle (topic). Metaphors contain two sides of meaning: metaphorical meaning on the one hand and literal meaning on the other. In addition, the concept emphasizes the function of metaphor as figurative language. According to Davidson (1978), metaphor is essentially no different from other linguistic expressions.

Metaphors express the meaning of words according to their literal meaning, nothing more. Metaphors do not form different meanings because metaphors are not inventive; metaphors are words whose literal meanings are used to form understanding. In other words, the meaning of a metaphor is determined by the literal meaning of the words and sentences that make it up, and how that meaning is used. Thus, metaphors have no specific meaning. A metaphor is the use of a literal expression to suggest, familiarize, or direct the speaker to a meaning that he might otherwise overlook.

Searle (1981) also rejects the concept of meaning change in the topic due to the transfer of meaning from the image, or due to the interaction of the vehicle with the tenor. According to Searle, in metaphor there is absolutely no change in meaning. Searle recognizes that the meaning of metaphorical expressions is different from the literal meaning of the constituent words or sentences. However, this is not caused by changes in the meaning of lexical elements, but because the speaker intends to express another meaning through these words or sentences. This, in simple terms, is expressed by the formulation that the speaker says "S is P," whereas what he means is "S is R." In connection with this, Searle proposes that to explain metaphor, it is necessary to distinguish between the literal meaning of words or sentences and the meaning conveyed by the speaker (the metaphorical meaning to be expressed through the literal meaning of the words or sentences used). The metaphorical meaning is also formed by the internal relationships among the contextual elements of the speech, including the meaning conveyed by the speaker.

Mah'zani dance has an important mission in the effort to maintain cultural values. The word Mah'zani comes from the basic word zani in the Minahasa dialect (Tombulu), which means singing and ma- which is a prefix meaning me in Indonesian. Rumengan (2022) in his paper presented at an art seminar at the Manado Cultural Park, argued that Mah'zani comes from the word zani which means the sound that is heard, either coming from one or more organs or from the human voice. According to Rumengan, zani is not only limited to the sound of music, but all sounds can be said to be zani. This understanding is seen more from the understanding used in the Tombulu sub-ethnic language. The context of zani music can be tonal or non-tone, both frequency and amplitude. However, in general the term zani (singing) or zazanian (singing) or mah'zani in relation to the term music in Tombulu is more intended or associated for vocal or singing music and not for instruments.

Reinward (1858) argues that the mahzani is sung in the fields after the harvest, or in a large yard when honoring a distinguished guest who comes to visit a country. Wenas (2007), translating Mahzani's lyrics, "At night in the open field there is a dance while singing together, which is attended by many residents of the country, holding hands to form a circle. They do it on certain occasions, for example during the rice coffin harvest, but they do this specifically to honor our arrival." This data inform the existence of mah'zani in the past, that at first mah'zani was sung in the fields but then it was performed in a large courtyard in honor of the honored guest who came to visit.

According to Kumowal (2010), mah'zani can be said as the mother of maengket, meaning that mah'zani already existed before maengket. The dance is still exists today. One of Minahasa's original cultures is dance, including the Mahzani dance. Because of this, the dance needs to be preserved and documented, including this study. Documentation is an appropriate effort to maintain language and culture. The problem that arises is the form and function of the metaphor of the lyrics of the Mahzani dance. The research method used is a qualitative description method through ethnographic and synchronic linguistic approaches.

The concept of Richards and Black's metaphor is based on the interaction of the two tenor (image) and vehicle (topic) domains. Metaphor contains two sides of meaning: metaphorical meaning on the one hand and literal meaning on the other. In addition, this concept emphasizes the function of metaphor as figurative language. According to Davidson (1978), metaphor is essentially no different from other linguistic expressions.

Metaphors reveal the meaning of words according to their literal meaning, nothing more than that. Metaphors do not form different meanings because they are not creative; Metaphors are words whose literal meaning is used to form understanding. In other words, the meaning of a metaphor is determined by the literal meaning of the words and sentences that make it up, and how that meaning is used. So, metaphor has no special

meaning. Metaphor is the use of literal expressions to suggest, familiarize, or direct speakers to meanings they might otherwise ignore.

Searle (1981) also rejects the concept of changing the meaning of a topic due to a transfer of meaning from an image, or due to the interaction between the vehicle and the tenor. According to Searle, there is absolutely no change in meaning in a metaphor. Searle recognized that the meaning of a metaphorical expression is different from the literal meaning of the words or sentences that make it up. However, this is not caused by a change in the meaning of the lexical elements, but because the speaker intends to express another meaning through these words or sentences. This, in simple terms, is expressed by the formula that the speaker says "S is P", whereas what he means is "S is R". In this regard, Searle proposes that in order to explain metaphors, it is necessary to distinguish between the literal meaning of words or sentences and the meaning conveyed by speakers (metaphorical meanings to be expressed through the literal meanings of the words or sentences used). The metaphorical meaning is also formed by the internal relations of the contextual elements of the utterance, including the meaning conveyed by the speaker.

III. RESEARCH METHOD

The research method is a descriptive qualitative method through ethnographic and linguistic synchronic approaches (Hasyim, 2017; Saleh & Hasyim, 2021). The method used is qualitative method through an ethnographic approach/ethnomethodology at the level of descriptive synchronic linguistics. Ethnographic approach/ethnomethodology was applied in data collection so that the form, and meaning of Mahzani dance lyrics can be found. The search of all aspects of the language above is traced through Mahzani dance. The procedures applied on the ethnographic approach include 1) cultural data collection, 2) formulating ethnographic hypotheses, 3) analyzing cultural data, and 4) writing results of analysis. The method used in data collection is observation, participating observation, and interviews. Interviews and observations of informants were conducted in the city of Manado and Minahasa regency selected by purposive sampling. While the meaning of lyrics can be explained too. The steps of research are to identify, to classify, to analyse, and to describe. In collecting the data, the researcher interviewed the informant and recorded it. Furthermore, the form of Mahzani lyrics can be described according to the theory. While the meaning of lyrics can be explained too. Analysis of data was taken with the interpretation and reconstruction measures through the analysis of linguistics. The theory of metaphor is used in analysis of data.

IV. ANALYSIS AND DISCUSSION

Mah'zani dance has dance lyrics with social themes such as socializing, praying for agriculture, or Mapalus. These dance lyrics can express the worship of God or Opo Ni Empung, nature or humans. The expressions also include metaphors that are likened to objects, plants, or people. The explanation of metaphors can be observed in the following explanation.

1. Mah'zani Dance Lyric Form

Metaphors in Mah'zani dance lyrics have the following forms.

The form of metaphors in Mah'zani dance lyrics can be described as follows.

1.a The parable with animals, especially chickens.

Maka pangkat o, impangkukukan ni ko'ko' rangdang

Maka pangkat o, i pa'pera u reges Amian.

Ko'ko' kulo' kimontoi wana panga in wasian

Sa sia rumagos o, ma'simpura se kawanua

Ko'ko' kulo wo ko'ko' randang,

Wisa si pa'endonku

Mendo mo tare si ko'ko' randang, mesuat uman.

'Getting a position, because of the sound of a red rooster

Getting a position, because of the North wind that dries the rice

The white rooster perches on the branch of the wasian tree

When he comes down to the ground, Minahasa people get busy

The white rooster and the red rooster

Which one do I take

Just take the red chicken, it's the same'

The lyrics above contain elements of explanation about the Minahasa people who worship gods and goddesses. Getting a position, because of the sound of a red rooster means getting a position because of the shout of the Kabasaran warrior who is the highest commander. Getting a position because of the North wind that dries the rice means getting a position because of the production of rice from the rice goddess Lingkan Wene.

The white chicken perched on the branch of the wasian tree means that the Walian woman is crested with white bird of paradise feathers above the house (where the ceremony is held). When she comes down to the ground, the Minahasa people become busy, meaning that when she comes down from the house, the community becomes busy, there is a decision to fight a war, do a traditional ceremony for nine days or there is a marriage ceremony.

The white chicken refers to the Minahasa ancestors, Lumimuut (Tondano and Tonsea) and Karema (Tontemboan) while the red chicken refers to Toar. Take the red chicken, it means that although there are differences in the form of worship (traditional ceremonies) for the main ancestors, the form of worship throughout the Minahasa land has the same purpose, because all Minahasa people are descendants of Toar and Lumimuut.

1.b The parable about the purpose of holding ceremonies through conscience as a member of the human body.

*Witu lawih telu iti 'i, line 'osan um Peposanan
Sanagio-gio witum esa wo un esa*

'At the hut, a peposanan ceremony is performed
To unite hearts, one with another'

Mah'zani singing in the form of couplets of verses about gods and goddesses after the descendants of Makarua Siyow and Makatelu Pitu were no longer led by Walian Peposanan but by Walian Mangorai. The Mah'zani singing led by Walian Mangorai is De Zang van Kadhema in het Yomboeloe (H.van Kol:160), which means The Song of Karema. According to Yessy Wenas (2007:6), the song does not contain Peposanan or worship elements of doing something or not doing something, but only explains that the Minahasa people are descendants of Toar and Lumimuut. So it can be sung at Batu Pinabetengan or Batu Tumotowa in every country in Tombulu or at Batu Tumotowa throughout Minahasa.

1.c The parable of the beautiful girl with flowers.

se mali-ali um banua wiam pa 'wenduan, eh Masule

'The beautiful girls and flowers of the village are in the garden, it's amazing'

Not all Mah'zani songs are danced, in Mapalus activities they are sung while working, at weddings the singing group takes turns sitting in front of the bride and groom. There is Raranien imbo'ondo or singing in the morning, there is also Raranien ne Mapalus or singing during Mapalus activities, Raranien imbengi or singing at night. Raranien ne Mapalus (H. Van Kol., 1903) means singing during Mapalus activities.

1.d The parable of the pig.

Mah'zani ma'payang

Oya i pa' embu-embuso yane wawi

The pigs blew them away

After examining the data that appears in Mah'zani dance lyrics, the metaphorical form of Mah'zani dance lyrics consists of metaphors in words and phrases. Words consist of chicken, pig, and heart. The phrase consists of village flowers.

LYRICS FUNCTIONS OF MAH'ZANI SONGS

The lyrics of Mah'zani songs contain various elements of cultural values. The lyrics contain various messages and advice that can certainly serve as a guide and orientation for the lives of the supporting community. In the past, Mah'zani had a very broad function in life.

The words in this part of the Mah'zani lyrics contain the value of work ethic as well as motivating today's society to have the spirit of work regardless of rain or sunstroke. In the past, Mah'zani had a very broad function in life.

Raranien ne Mapalus atau nyanyian pada kegiatan Mapalus syairnya sebagai berikut: Oh Tembone eh Kawanua, se mamulei wo se maloyan, wia um pa'wenduan, eh Masule, Oh, Tembonio se kalaya' u nuzan, se karamoyan ni suatan wiam pa'wenduan, eh Masule'', Oh, i laya' i leonge se wata'.

'O, look at the people of the village, both single and married, it's no wonder, O, look at those who play with the rain, And endure the sun in the garden, it's no wonder, O rejoice and dance'

The lyrics read Oh, i laya' i leong se kendis, wo Tungkara'um Banua wiam pa'wenduan, eh Masule, 'O rejoice and dance, the beautiful girls and flowers of the village are in the garden, it's no wonder'. This poem describes how the presence of village girls in the field encourages the bachelor men to work.

The value of work ethic is also illustrated through Raranien imbo'ondo or singing in the morning. The Mah'zani of the past has disciplinary values that can play a role in various aspects of community life as a guide and orientation for the lives of Minahasa people today. The work also contains noble Minahasa cultural values.

Mangemo sako mangemo, Mangemo mile-ilek lako.' Go when you want to go, Go carefully'. It functions as motivation and guidance to achieve success. Mah'zani's lyrics also bring out the religious value illustrated through the lyrics that say Mengale-ngaley uman karia, Pakatuan pakalawizen which means just pray, friend, May you live long and always be careful in acting, keeping promises and not lying.

V. CONCLUSION

After the researcher analyzed the data, the following conclusions can be drawn. First, the metaphor of Mah'zani song lyrics consists of 1) the parable of the chicken, 2) the parable of the heart 3) the parable of the flower, and 4) the parable of the pig. The metaphorical form of Mah'zani's dance lyrics consists of metaphors in words and phrases.

Second, the function of Mah'zani dance lyrics is as follows. Mah'zani Dance lyrics can function as a means of advising the community including the younger generation about the noble values that must be used as a guide in this life. The aspect of encouraging the younger generation to always be careful in acting, keeping promises and not lying, must prioritize and uphold a sense of unity, the value of mutual cooperation or togetherness in doing a job, ethics, religious values that are reflected in prayer, equality and friendship, and discipline.

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