FIGURATIVE EXPRESSIONS IN KARONESE SOCIETY: NURE-NURE

A THESIS

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CHAPTER I
INTRODUCTION

1.1 The Background of the Study

Language is a medium of communication to express human feeling, thinking, planning in their life. Jackson (1988: 49) says, “People communicate about the world which they live, about theirselves, about their thoughts, and feelings, about what has happen, or what they would like to happen, and a lot more. The primary means by which human beings communication is language”, in other words it can be said that language is the tools of human’s communication in expressing of their experiences in their life.

Batak Karo language is one of regional language which used by Karonese society to communicate something. Actually, Batak Karo language is form of West Austronesia language. According to Dyen in (Wollams 1965:26) says, “Bahasa Batak Karo adalah bentuk bahasa Austronesia Barat yang digunakan di daerah Pulau sumatera sebelah utara pada wilayah kepulauan Indonesia”. Means that, Batak Karo language is used by Karonese society in North Sumatera.

Semantics is one of linguistics branches, which studies about language meaning, or it can be said that meaning as the main study in semantics term. The meaning will be studied can be found through words, phrases, or sentences in language. Palmer (1976: 1) says, “Semantics is the technical term used to refer to the study of meaning. Meaning is regarded as one of the most ambiguous and controversial terms in the theory of language”. Then, Saeed (1997: 3) states, “Semantics is the study of meaning communicated through language”. Moreover,
Siregar (1992:2) says, “Semantics is the study of the meaning of words, phrases, or sentences in the language or semantics is the study of meaning in language, or simply, semantics is the study of linguistic meaning”.

Literal and non-literal meaning is a part of semantic studies. Literal meaning is opposite of non-literal meaning. Literal meaning is when the speaker says something has natural meaning or does not have other meaning. While, non-literal meaning is when the speaker says something has different meaning of what his/her words or has hidden meaning. As Siregar (1992: 10) says, “If we are speaking non literally, then we will mean something different from what our words mean. If we are speaking literally, then we mean what our words mean”.

Traditionally, non-literal meaning is called figurative language or figurative meaning. Figurative language is a language that needs interpreting of the meaning of the speaker’s words. The speakers make their words figuratively sometimes are to beautify or emphasize of what they want to say. As Kennedy (1983:677) says, “A figure of speech may be said to occur whenever a speaker or writer, for the sake of freshness or emphasis, departs from the usual denotation of words”. Then, Pie (1972: 364) says, “Figure of speech is a mode of expression, as simile, metaphor, or hyperbole, where words are employed in a non literal or unusual sense for special effects, such as lending vividness or heightening beauty of style”.

When a speaker says something figuratively, the hearer needs the knowledge about the meaning of what the speaker said, it has different meaning or non-literal meaning. In International Dictionary (1982: 413) stated, “Figurative expression is an expression of language, such metaphor, by which the literal meaning of word is not employed”.

Nure-nures is a terms used by young boys to persuade young girls to be their fancies. This terms is used traditionally by the society of Karonese. Actually nure-nure (verb) is base form ture (noun) which has meaning terrace. The word ’ture’ means a place for meeting between boys and girls in terrace of Traditional Batak Karo House. Formally, a boy meets his lover or to be his lover in the terrace of Traditional Batak Karo House in the midnight. Usually, the girls are sitting down in the terrace moreover in the midnight while they plait the mat and waiting for their lovers or ones to be their lovers. As Tarigan (1983: 21) says “Yang dimaksud dengan kata nure-nure ialah pergi ke ‘ture’ seseorang untuk menemui seorang gadis karena biasanya gadis-gadis lebih-lebih pada waktu malam terang bulan-duduk di atas ture menganyam tikar atau bakul (Karo : mbayu) sambil bernyanyi-nyanyi menanti kekasih atau calon kekasih”. In other words, it can be said that Nure-Nure is one of Batak Karo traditions which used to introduce ourself, tell our feelings to others, especially between a boy and a girl.

In that activity, the speakers usually express their felling figuratively, such as sorrow, sad, love, admire, dissapointed, etc. Of course, it will be difficult for us to understand if we do not know the real meaning of what they are saying. Because most of them have hidden meaning.

Below, are some examples of the conversation:

(1) Si: ‘Labo kari kam ku ban bagi pisosurit tengah berngi terpingko-pingko la kenan alon’.
(Not will you I make like pisosurit mid night sings not get replying).

Girl: ‘I will not make you like Pisosurit which sings in the midnight but does not get replying’.
In sentence (1), it can be seen that the speaker (girl) compares human and animal. It shows by saying “You” and “Pisosurit”. The word “you” here indicates human and “pisosurit” indicates bird or animal. So, in sentence (1), the speaker wants to say that she will accept and will be kind on him. She wants to emphasize so that the boy does not doubt on her. When compares of two things, indicated by some connective, usually like, as, than, or a verb such resembles is called simile. So, sentence (1) is including in simile.

Another example:


(Boy: there is (par) message mother to me, said: O my son looks (par) for next your prospective for change terrace rotten, for your save mid day, for your place whine).

Boy: There is a message from my mother: ‘O... my son, please look for a girl to be your wife to change the rotten terrace, for saving you in the mid day, and as place your whine’.

In sentence (2), it can be seen that speaker says that his mother asks him to look for a girl to be his wife who can change the rotten terrace. Actually, the rotten terrace here is a noun. The word “ture” describes terrace in Traditional Batak Karo House and has function as connector or the way to enter to the house. It makes by Bamboo or woods. In sentence (2), the word rotten terrace regarded as human as well which can save human and can accept human as they are. As we know that rotten terrace is inanimate thing. Actually, the non-literal meaning of that sentence is that her mother is asking him to find a girl who can connect the family relationship, which had far before and can be closer again. “for saving you in the mid day, as place your whine”, means that the kind girl which can accept him and everything
trouble he has, who can accept him as he is rather in sad, sorrow, happy, etc. From that sentence, we can see that speaker uses personification because shows human characteristics are imposed on inanimate things.

Since figurative meaning may brings difficulties in understanding the ideas, it might be useful to give an explanation about it. This is one of the reasons for choosing the topic “Figurative Expression in Karonese Society: Nure-Nure” of this thesis. Beside that, the writer wants to dig up and increase her knowledge about Karo language and figurative meaning.

1.2 The Problems of the Study

Based on the background above, the writer discusses the problems of the study as follows:

1) Are figurative expressions applied in Karonese Society: Nure-Nure?
2) What types of figurative expressions are found in Karonese Society: Nure-Nure?
3) Which type of the figurative expressions dominantly occurs in Karonese Society: Nure-Nure?

1.3 The Objectives of the Study

This study is intended to find out the answers of the problems, they are:

1) To find out figurative expressions in Karonese society: Nure-Nure.
2) To find out the types of figurative expressions which are found in Karonese Society: Nure-Nure.
3) To find out which type of figurative expressions occurs dominantly in Karonese Society: *Nure-Nure*.

1.4 Scope of Analysis

In this thesis, writer will make a limitation to be analyzed to make the problems more detail and clearer. The figurative expressions which will be analyzed in this thesis are metaphor, simile, personification, hyperbole, metonymy, synecdoche that exist in Karonese Society: *Nure-Nure*.

1.5 Significances of the Analysis

The significances of this thesis are to add and enrich the reader's knowledge and understand about semantic terms, especially dealing with figurative expressions and help them to interpret the text to understand the real meaning. In addition, this thesis will be significant for the readers especially who want to know more about Karo language and its tradition. So, by knowing the non-literal meaning that exist in *Nure-Nure*, the readers will understand the real meaning of them.
CHAPTER II
THEORETICAL OF FRAMEWORK

2.1 Theory of Semantics

Semantics is the area of linguistics devoted to the study of meaning. It can be said that semantics is one of linguistics branches study about meaning. Etymology, the word semantics actually comes from Greek word ‘sematikos’ means ‘significant’; ‘semaine’ means ‘to show, signify’ or ‘indicated by a sign’; from sema means ‘sign’. However the word ‘meaning’ has a wide range of perceptions and there is no general agreement among experts about in which it should be described.

Actually, semantics has not always enjoyed a prominent role in modern linguistics. Many of the more influential books on linguistics that have appeared in the last thirty years devote little or no attention to semantics. The reason for this is that many linguists have come to doubt whether meaning can be studied as objectively and as rigorously as grammar and phonology, for the present at least. Furthermore, whereas phonologically and grammar quite clearly fall wholly within the province of linguistics (although the way in which a child learns the phonological and grammatical structure of his language is of considerable interest to the psychologist), what is commonly referred to as ‘the problem of meaning’ might seem to be of equal, is not greater, concern to philosophy, logic and psychology, and perhaps also to other disciplines such as anthropology and sociology.

According to Leech (1974:ix) says, “Semantics as the study of meaning is central to the study of communication; and as communication becomes more and more a crucial factor in social organization, the need to understand it becomes a more
and more pressing. Semantics is also at the centre of the study of the human mind-thought process, cognition, conceptualization. All these are intricately bound up with the way in which we classify and convey our experience of the world through language”.

Lyons (1971: 400) says, “Semantics may be defined, initially and provisionally, as the study of meaning”.

Akmajan (1979: 228) says, “Semantics is generally considered to be the study of meaning (and related notions) in language, while in logig semantics ia generally considered to be the study of reference (and related notions) in languages”.

2.2 Scope of Semantics

Although the study of meaning became more significant at the early twentieth century, many linguists study language without reference to meaning. A linguistic description tends to reduced into three levels of analysis such as phonological, morphological, and syntactic analysis.

According to Siregar (1992: 5) there are at least two major approach to the way in which meaning in language is studied, each of which is often very influential in determining which fact of meaning are relevant for semantics. The first is the linguistic approach. The students of language or linguists have long been interested in the way in which meaning in a language is structured. There have been studies of the meanings of words and the semantic structure of sentence. Some of them also have distinguished between different types of meanings in the language.

The second is philosophical approach. Philosophers have investigated the relation between linguistic expression, such as the words of language, and persons,
things, and events in the world to which these words refer. Although there are many different approaches to semantics, three basic terms seem to be widely mentioned in each of these approaches: meaning, sense, and reference.

2.2.1 Meaning

The term *meaning* is simply derived from the word *mean*. Meaning is regarded as the message that is intended or expressed or signified. In other words, it can be said that meaning is the idea that is intended. In everyday English, we use this word in a number of different ways as in the following:

a) That was *no mean* (insignificant) accomplishment.

b) They are so *mean* (cruel).

c) This will *mean* (result in) the end of second class citizenship.

d) Without ice cream, life wouldn’t *mean* anything (have any purpose).

e) I *mean* (intend) to help if I can.

f) Keep off the grass, this *means* (refers to) you.

g) His losing his job *means* (implies) that he will have to look again.

h) Lucky Strike *means* (indicates) fine tobacco.

i) Those clouds *mean* (are signs of) rain.

j) She doesn’t *mean* (believe) what she said.

k) Procrastinate *means* (?) “to put things off”.

l) In saying that, she *meant* (?) that we should leave.

In those sentences above, it can be seen that the word *mean* in (a) to (j) has their ‘equivalence’ in other words, while the same word in (k) to (l) does not. The last
two sentences, in fact, exemplify two importantly different sorts of meaning, i.e. linguistic meaning and speaker meaning. In (k) procrastinate has a linguistic meaning of to put things off while in (l) meant refers to speaker’s intention or what message the speaker intends to say in his words. Siregar (1992: 6-7).

We might say that whole point of setting up a theory of semantics is to provide a ‘definition’ of meaning that is a systematic account of the nature of meaning.

2.2.2 Sense and Reference

2.2.2.1 Sense

Sense relates to the complex system of relationships that hold between the linguistic elements themselves (mostly the words); is concerned only with intralinguistic relations.

By the sense of a word, we mean its place in a system of relationships, which it contract, with other words in the vocabulary. It will be observed that, since sense is to be defined in terms of relationships, which hold between vocabulary-items, it carries with it no presuppositions about the existence of objects and properties outside the vocabulary of the language in question.

In some cases, the same word can have more than one sense. For examples: the word bank has different meaning in the following sentences:

(3). My salary is paid directly into my Bank.

(4). My house is on the south bank of the river.
Based on the examples (3) and (4) above, we can see that the word *bank* has a number of different senses. In the example (3), the word *bank* is an organization or a place that provides a financial service. Simply, bank is a place for keeping money safely. Then, in the example (4), the word *bank* has sense the land sloping up along each river or canal or the ground near the river.

### 2.2.2.2 Reference

“The terms ‘reference’ was introduced earlier for the relationship which holds between words and the things, events, actions and qualities they stand for” Lyons (1971: 424). It was pointed out that, under certain circumstances, the question ‘what is the meaning of the word x?’ can be answered by means of ‘ostensive’ definition by pointing to, or otherwise indicating, the referent or referents of the word. It can be assumed that the relationship of reference (sometimes described as denotation) is essential to the construction of any satisfactory theory of semantics. In other words, that there is a sense in which at least certain items in the vocabularies of all languages can be put into correspondence with features of the physical world.

According to Palmer (1976:30), “Reference deals with the relationship between the linguistic elements, word, sentences, etc., and the non-linguistic world of experience”. For example, the word ‘*hand*’ has a certain meaning, a part of body, includes right hand and left hand, a hand has five of fingers and each finger has a fingernail . In addition, the word ‘*hand*’ also possesses a characteristic which is known as ‘reference ‘that is the ability of the hand is to do anything such to take, throw, wash, etc.
2.3 Goals of Semantic Theory

There are two questions of the goals of a semantic theory. What should a semantic theory do, and how should it do it?

The short answer to the first question is that a semantic theory should attribute to each expression in the language the semantic properties and relations it has and it should define those properties and relations. Means that, in an expression $e$ is meaningful, the semantic theory should say so. If the expression $e$ has a specific set meaning, the semantic theory should specify them. If the expression $e$ is ambiguous, the semantic theory should record that fact, and so on. Moreover, if two expressions are synonymous, or one entails the other, the semantic theory should mark these semantic relations.

The second questions concerning the goals of a semantic theory are, How should the theory handle all these semantic properties and relations? What kinds of constraints on a semantic theory are reasonable to impose?

First, it is generally conceded that even though a natural language contains an infinite number of phrases and sentences, a semantic theory of natural language should be finite. People are capable of storing only a finite amount of information but they nevertheless learn the semantics of natural language.

The second constraint on a semantic theory of a natural language is that it should reflect the fact that, expect for idioms, expressions are compositional. This means that the meaning of a syntactically complex expression is determined by the meaning of its constituents and their grammatical relations. Compositionality rests on the fact that a finite number of familiar words and expressions can be combined and recombined to form an infinite number of novel phrases and sentences; hence, a
finite semantic theory that reflects compositionality can describe meanings for an infinite number of complex expressions.

2.4 Figurative Expressions

2.4.1 Definition of Figurative Expression

In semantics terms, there are two kinds of meaning, they are literal meaning and non literal meaning. Literal meaning is the meaning of speaker or writer word does not have another meaning. When, non literal or figurative meaning is the meaning of a writer or speaker word has another meaning. In other word, it can be said that need interpretation of what his or her word.

In traditional analysis, words in literal expressions denote what the speaker or writer mean according to common or dictionary usage, while words in figurative expressions connote they add layers of meaning. To convert an utterance into meaning, the human mind requires knowledge, made up of memories of all the possible meanings that might be available to apply to the particular words in their context. This set of memories will give prominence to the most common or literal meanings, but also suggest reasons for attributing different meanings, e.g., the reader understands that the author intended it to mean something different.

Figurative expression is the expressive which uses a language that needs interpreting of the meaning of the speaker or writer’s words. Usually, the writer or speaker describes something using unusual comparisons, for effect, interest, and to make things clearer. The result of using this technique is the creation of interesting images. Beside that, the use of figurative expression is to emphasize of meaning of what his/her word. As Kennedy (1983:677) says, “A figure of speech may be said to
occur whenever a speaker or writer, for the sake of freshness or emphasis, departs from the usual denotation of words”. Then, Wren and Martin (1981: 488) say, “Figure of speech is departure from ordinary form of expression or the ordinary course of ideas in order to produce a greater effect”. Means that, figure of speech is using a connote word to get special or wider effect.

In traditional analysis, words in literal expressions denote what they mean according to common or dictionary usage, while words in figurative expressions connote they add layers of meaning. To convert an utterance into meaning, the human mind requires a cognitive framework, made up of memories of all the possible meanings that might be available to apply to the particular words in their context. This set of memories will give prominence to the most common or literal meanings, but also suggest reasons for attributing different meanings, e.g., the reader understand that the author intended it to mean something different. For example:

(5) The ground is thirsty
The ground is thirsty is partly figurative. "Ground" has a literal meaning, but the ground is not alive. It is an inanimate thing but regarded as human which needs to drink because feels thirst. Actually, we may interpret that sentence wants to say that the ground is dry or has been long dry because the rain has not fall for long time.

2.4.2 Kinds of Figurative Expressions

There are some kinds of figurative expressions will be discussed in this thesis, they are:
2.4.2.1 Simile

In simile, the two things to be compared and (sometimes) the ground of the comparison are spelt out in succession: the comparison itself, too, is made explicit by means of such constructional elements as like, as...as, more...than.

According to Kennedy (1983: 680) says, “Simile is a comparison of two things, indicated by some connective, usually, like, as, than, or a verb such as resembles. A simile expresses a similarity. Still, for a simile to exist, the things compared have to be dissimilar in kind. It is no simile to say, “Your fingers are like mine” it is a literal observation. But to say, “Your fingers are like sausages” is to use a simile.

According to Siregar (1992: 13) says, “simile is a comparison between two objects using like or as.

For example:

(6). “Your eyes are like stars”.

In that example, it can be seen that the word ‘Your eyes’ is compare like stars. As we know that stars are very bright and beautiful. So, it want to say that the beauty of “your eyes are like the beauty of stars.

According to Wren and Martin (1981: 480) say, “Simile is a comparison made between two objects of different kinds which have, however, at least one poin in common”. Means that, simile is the comparison between two things which have a point of similitude.

A simile, conversely, is generally more explicit than metaphor. In this example :

(7). ‘That bathen in the gladnesse’,
For instance, does not tell us exactly what gladness is compared to. Instead, there is a bundle of interrelated possibilities: the sea, a lake, water generally, some other liquid, etc. But in translating into simile, we have to make up our minds which these is intended.

2.4.2.2 Hyperbole

The word hyperbole is derived from Greek language, that is hyper means ‘over’ and ballien means ‘to throw’. So, from that meaning, it can be said that hyperbole or overstatement is a statement containing exaggeration to emphasize a point, Kennedy (1983:687). On the other hand, hyperbole is an expression to make something looks bigger or greater than it really is.

Exaggeration in colloquial talk is often incredible because at variance with known fact. For example:

(8). ‘He’s got acres and acres of garden’

In a hyperbole, if we happen to know that the plot indicated is no more one acre in extent. We are that able to judge that the speaker means no more, ‘He has a very large garden’.

In other cases, an exaggerated statement is not just incredible in the given situation but a situation, because outside the bounds of possibility.

(9). ‘She is as old as the hills’ is an assertion which cannot be swallowed whole under any circumstances. Actually, that sentence want to say that the girl ‘She’ has been old or has old age. To emphasize the point, the writer makes it by saying ‘She is as old as the hill’.
According to Siswantoro (2005: 34) cites, “Hiperbola dimanfaatkan oleh penyair dalam upaya menggambarkan objek, ide, dan lain-lain dengan memberi bobot tekanan secara berlebihan untuk memperoleh efek yang intens. (Hyperbole is used by the writer to describe an object, idea etc, with giving exaggeration emphasize to get effect intently). Then, Wren and Martin (1981: 491) say, “In hyperbole a statement is made emphatic by overstatement”. Means that, hyperbole uses an exaggerate word to emphasize a point.

2.4.2.3 Personification

The word personification comes from Latin that is *persona* means ‘actor, person, doer or a mask which used in a play’ and the word *fic* means ‘to make’. Personification is a figure of speech in which a thing or abstract term (truth, nature) is made human.

Personification is the arbitrary of human qualities to inanimate object (for example the sea as an abstract concept for freedom). The endowment of abstraction with human quantities. A figure that endows animal, ideals, abstraction, and inanimate object with human form, the representing of imagenary creatures or things as having human personalities, intelligence, and emotions. It is the representation of a thing or abstraction in the format of person. As Kennedy (1983:686) says, “Personification is a figure of speech in which a thing, an animal, or an abstract term (truth, nature) is made human”.

According to Siswantoro (2002: 29) says “Personifikasi adalah pelukisan benda atau objek tak bernyawa atau bukan manusia (inanimate) baik yang kasat mata atau abstrak yang diperlakukan seolah-olah sebagai manusia” (personification
is portray an inanimate thing or an object in unreal or abstract which is regarded as if as human).

The following examples will make us more understand:

(10). The wind, please tell me where is my lover now.

(11). The shoes of the children have been laughed.

In the first example, the wind is regarded as human that as if can tell something to human. As we know that ‘the wind’ is inanimate thing that can not speak something.

In the second sentence, it can be seen that the word “the shoes” is considered as human that can laugh as human do. As we know that, the shoes is inanimate thing that can not do something. So, the expression above means that the shoes of the children have been torn.

2.4.4. Metaphor

Metaphor is a figure of speech which compare two unlike things implicitly. Etymologically, the word ‘metaphor’ derived from Greek word metaphor meaning ‘transfer’ or carry over’. It is a derivation from ‘meta’ meaning ‘over’ across’ and ‘pherein’ meaning ‘to carry’.

According to Tarigan (1983: 141), “Metafora adalah sejenis majas perbandingan yang paling singkat, padat, tersusun rapi. Di dalamnya terlibat dua ide: yang satu adalah suatu kenyataan, sesuatu yang dipikirkan, yang menjadi objek; dan yang satu lagi merupakan perbandingan terhadap kenyataan tadi; dan kita menggantikan yang dibelakang ini menjadi yang terdahulu tadi. (Metaphor is a kind of figure of speech which the most concise, condensed, well ordered kind of
comparative figurative expression. Two ideas are involved inside; and the one is the reality or object, something thought; and the other is the comparison to the reality; and we substitute the latter with the former).

Kennedy (1983: 680) says, “Metaphor is a statement that one thing is something else, which in a literal sense, it is not.

Crowther (1995:734) cites, “Metaphor is the imaginative use of a word or phrase to describe something as another object in order to show that they have the same qualities and to make the description more forceful.

Metaphor is a figure of speech in which an implicit comparison is made between two things usually unlike. Does not use connective words such as like or as.

A metaphor is generally more concise and immediate than corresponding literal version, because of superimposition, in the same piece of language, of tenor and vehicle.

Actually, if we look carefully, figure of speech metaphor seems like simile. Because both compare two unlike things. But it can be differenced by searching of their each characteristics. As Wren and Martin (1981: 489) say “a metaphor is an implied simile. It does not, like simile, state one thing is like another or acts as another, but takes that for granted and proceeds as if the two things were one.

The differences between them can be seen in the following example:

(12). Your fingers like sausages
(13). Your fingers are sausages
(14). He fought like a lion
(15). He was a *lion* in the fight

In sentence (12), it can be seen that the word fingers are compared with sausage by using the connective like. But in sentence (13), the word fingers are compared with sausages implicitly without using any connectivity. Then, in sentence (14) it uses simile because ‘He’ compares like a ‘lion’, and in sentence (15) it uses metaphor.

In general, a simile refers to only one characteristic that two things have in common, while a metaphor is not plainly limited in the number of resemblances it may indicated. To use the simile “He eats like a pig” is to compare man and animal in one respect: eating habits. But, to say “He is a pig” is to use a metaphor that might involve comparisons of appearance and morality as well.

1.4.2.5 Synecdoche

Particular names have become attached to certain rules of transference. The traditional figure of synecdoche is identified with a rule which applies the terms for the part to the whole.

According to Kennedy (1983: 688) say, “Synecdoche is the use of a part of a thing to stand for the whole of it or vice versa”. Means that, it is a synecdoche if A is a component of B or vice versa.

Synecdoche is derived from Greek word *synekdechesthal*, where *syn* means ‘with ‘; the word *ex*, means ‘to get out’; and the word *decheisthai* means ‘to take’ or ‘to receive’.

Below, are some examples of synecdoche:

(16). My father has two roofs in Jakarta.

(17). Indonesia won in the Football competition last year.
In the example (16), ‘My father has two roofs in Jakarta’ shows that the word ‘two roofs’ refer to two houses. As we know, that roof is a part of houses. So, that sentence does not mean has roof only but shows all part of house.

In the example (17), ‘Indonesia won in the Football Competition last year’ means that the word Indonesia does not mean all Indonesian people. Nevertheless, it is only includes of many Indonesian people which represent Indonesian people at all.

2.4.2.6 Metonymy

Metonymy is derived from Greek word; meta means ‘to change’ and only means ‘name’. Metonymy is a change of name, the of name, the use of the one word for another, the use of an idea by means of terms involving association.

In other hand, it can bee said that metonymy is figure of speech, which the name of thing is substituted for that another closely associated with it Kennedy (1983: 687). It can be said that, if A is commonly associated with B but it is not actually part its whole.

Thus, "The White House said" would be a metonym for the president and his staff, because the White House (A) is not part of the president or his staff (B) but is closely associated with them.

To make it clear, the following examples will help us to understand it:

(18). My uncle asks me to buy a Gudang Garam.

(19). The White House decided.

In the example (18), it can be seen that the word Gudang Garam refers to Cigarette. As we know, that Gudang Garam is trademark of a kind of a cigarette.
In the example (19), it can be seen that *The White House* refers to *President or his staff did it*. *The White House* here does not mean a building that has white color. It shows that *The White House* has closely to President or his staff but actually, it is not part of its whole.

2.5 Related Studies

Perangin-angin (2008) in his thesis “The Analysis of Figurative Expressions in the Holy Bible: Hebrew” found 46 data. They are metaphor with 20 cases, hyperbole with 9 cases, simile with 5 cases, synecdoche with 3 cases, irony with 7 cases, and personification with 5 cases. This thesis gives me contribution about how to analyze the problem in my thesis.

Saleh (2008) in his thesis, “A Semantic Analysis of Figurative Expressions in Ernest Hemingway’s The Old Man and The Sea”. In his thesis, he analyzes figurative expressions that exist in “The Old Man and The Sea’s novel”. He found 67 data. They are metaphor 8 cases, simile 27 cases, personification 20 cases, hyperbole with 4 cases, synecdoche with 7 cases and oxymoron with 1 case. This thesis uses descriptive qualitative and quantitavive method, which has similarities with my thesis and helps me how to analyse the problem.

Sinulingga (2007) in her thesis “The Semantic Analysis of Non Literal Meaning in the Selected Songs Lyrics of Evanescene” found that there are 63 cases of non literal meaning in that songs. They are; hyperbole with 48 cases, personification with 12 cases, simile with 2 cases, synecdoche with 1 case. This thesis also help me to analyse the problem in my thesis.
Finally, the semantics theory will be used to analyze all the data in this thesis is Kennedy's theory.
BAB III
RESEARCH METHODOLOGY

3.1 Research Method

In writing this thesis, the writer uses library research. Zed (2004:1) says: “Riset pustaka sekaligus memanfaatkan perpustakaan untuk memperoleh data penelitiannya. Tegasnya riset pustaka membatasi kegiatannya hanya pada bahan-bahan koleksi perpustakaan saja tanpa memerlukan riset lapangan” (library research is using the library to get the data research. Clearly, library research limit their activity on library collection only without needs field research).

3.2 Data Collecting Method

In collecting data, Nure-Nure di Karo book is chosen as source of data. In that book, there are three parts of conversation between a boy and a girl using Karo Language, and the writer chooses all of that parts.

3.3 Data Analysis Method

In analyzing the data, the writer applies descriptive qualitative and quantitavive methods. As Furchan (1992: 21) says “Metode kualitatif adalah prosedur penelitian yang menghasilkan data deskriptif: ucapan atau tulisan dan perilaku yang dapat diamati dari orang-orang (subyek) itu sendiri” (qualitative method is the procedures of research which produces the descriptive data; spoken or written and attitude which can be observed from the subject it self).
Then, Bungin’s formula will be used in counting the data to get the most dominant types of figurative expression that found in Nure-Nure tradition. (Bungin, 2005: 171-172), the formula is:

\[ n = \frac{f_x \times 100}{N} \]

- **n**: the percentage of one kind figurative language
- **\( f_x \)**: individual frequency (one kind of figurative expression)
- **N**: Number of all data

In analysing the data of this thesis, there are steps of procedures to be done. They are:

Firstly, the writer collects all figurative expressions which are found in the book of Nure-Nure tradition.

Secondly, all the figurative expressions are found will be determined and classifying based on the types.

Thirdly, the writer tries to analyze them based on semantic theory. Then, the writer calculates them to get the most dominant types of figurative expression which found in Karonese Society: *Nure-Nure*. The last step, the writer makes conclusion and suggestion.
CHAPTER IV
ANALYSIS

4.1 Data

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<td>3.</td>
<td><em>Ap:</em> bage gia kata ibas kena nari, bagi simbiar-mbiar denga nge aku melasken kata nandangi kena, sabab mbiar kal aku bagi kerbo pamah payung (1.3) kepiceten ibas kendit, kelonggen ibas bakal.</td>
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<td>4.</td>
<td><em>Si:</em> uga nari kal nge deba ningku ngataken kata man kena, enggo kap aku enda: <em>bagi sinangkii pinang surega</em> (1.4), kudas kena segarna, kuteruh kena suapna, kuga pe la tama teng-teng.</td>
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<td>5.</td>
<td><em>Si:</em> .... ula kam terbiar-biar la kal bo kena kuban: <em>bagi layam-layam tangke ndangkaholi</em> (1.5), mombak la kena tangkapen, tading la kenan olihen, naktak la kenan jemputen, bene la kenan daramen.</td>
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<td>7.</td>
<td>Si: Ngasa pengingetku la kal bo aku nggo pernah bagi perdabuh bulung terep (1.7), sora erdebus ngenca lit, sora erdebu la lit, bagi perdabuh tai bintang (1.8), ndauh taktana ndauh cibalna.</td>
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<td>8.</td>
<td>Ap: adi payo kin bagi kata sinibelaskendu e turang, enggo tempa-tempa bagi sitetuk ukurku, asal ula kal kari aku enda bagi endek-endek las wari (1.9), gantung la teriket, cibal la ringan.</td>
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<td>Conversation A, page 27</td>
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<td>12.</td>
<td>Si: ...sebab ku eteh nge kinigenjengenku bagi tembut-tembut Kutaraja (1.13), biaren jelma asang perik; bagi tongkeh-tongkeh tenggiang basam (1.14)mbaru meseng mbiring mbages</td>
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<td>13.</td>
<td>Si: Mari mama si beluh erccakap lumat, bagi berang-berang (1.15), nandangi lubang erdengeng-dengeng.</td>
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<td>16</td>
<td>Si: andikou mama, labo aku bagi singuda-nguda Lingga (1.18) persatuan persantan batu.</td>
<td>Conversation</td>
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<td>17</td>
<td>Ap: adi payo kin bage, enggo me mehuli, turang, gelah ola kal pagi aku bagi: kerbo kahe (1.19) tapak kahe ngenca lit, tapak nangkeng la lit.</td>
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<td>18</td>
<td>Ap: ...ola kal pagi sempat iluh mama Tigan mambur erdire-dire bagi buah banban (1.20) nguda bana.</td>
<td>Conversation</td>
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<td>19</td>
<td>Si: ... ola kal kena mbiar nandangi nande Karo, sabab cakap Nande Karo labo bagi pernaktak tai bintang (1.21) tatek ku kendit, kepe ku kerangen</td>
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<td>21</td>
<td>Ap: ... adi sempat kin pepagi bage jadina, kuja nari kal nge percibal perkundul Mama Tigan, enggo kap ngil-ngil bagi biang ngidah gavo (1.23) adi ikarat mbiar ikacipna, adi I tadingken mrah kal ate.</td>
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<td>22</td>
<td>Ap: ...ndekah kal aku terdaram-daram suari ras berrngi la erngadi-ngadi(2.1).</td>
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<td>23</td>
<td>Si: Sada ngenca kutangisi eme kap kulandu enggo megedang, dagingndu enggo mbelin, e ngenca kumorahi suari berrngi</td>
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<td>27.</td>
<td><em>Ap:</em> Adi Mama Tigan kap labo ngasup sirang ras Nande Karo, <em>sirang kentisik kin pe timbang ertahun</em> (2.10) kuakap dekahna</td>
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<td>33.</td>
<td><em>Si: enggo asakai nari nge dekahna Nande Karo ras Mama Tigan tahan jumpa-jumpa iberngi simbages ercabiken gelap (2.20), ramakken ture (2.21), erdindingken embun (2.22), ertarumken langit (2.23), ertandangken pintang ras bulan (2.24), nahankan dungdung?</em></td>
<td>Conversation C, page 84</td>
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<td>34.</td>
<td><em>Ap: ...”lit kap gel-gel e tenah nande man bangku, nina: “o anakku, darami kal denggo impalndu man singumban ture buruk (3.1), man lape-lapendu ciger wari (3.2), man ingandu denge-denge (3.3)”.</em></td>
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<td>35.</td>
<td><em>Si: Aku turang, beru ku baba emekap beru kawit-kawit (3.4), bere dumpang-dumpang (3.5)…</em></td>
<td>Conversation A, page 31</td>
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<td>36.</td>
<td><em>Ap: Adi la kena mela, kena man nandengku (3.6), man singumban ture buruk (3.7) inganku erdenge-denge (3.8), man lape-lape ciger wari (3.9)</em></td>
<td>Conversation A, page 34</td>
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<td>38.</td>
<td><em>Ap: Uga pe la kuakap sikap, uga pe la kuakap tenteng ras kena nge maka tambarna (4.1)</em></td>
<td>Conversation B, page 48</td>
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4.2 The Analysis

4.2.1 Simile


(Boy: ...But what I do, already like that comes life: like watercress on raft, live struggle, death afraid.)

The literal translation this conversation is “but what should I do, my suffering life like watercress in a raft, is very struggle to live, and is afraid to death”. In this conversation, the boy describes that his life is very suffer. He said that his suffering life like watercress in a raft need struggle to live and is afraid to death. Means, in his life, he must struggle to fulfill his necessity. He is very suffering. Nevertheless, to death he is afraid or not yet ready to death. Simply, he wants to say that he is very poor.

2. Si: ...labo kari kam ku ban: bagi piso surit (1.2) tengah berngi terpingko-pingko la kenen alon. (Conversation A, page 24).

(Girl:...Not will you I make like pisosurit mid night sings not get replying).
The literal translation this conversation is “I will not make you like Pisosurit bird which sings in the midnight but does not get replying”. In this sentence, it can be seen that the speaker (girl) compares human and animal. It shows by saying “You” and “Pisosurit”. The word “you” here indicates human and “pisosurit” indicates bird or animal. So, in this sentence, the speaker wants to say that she will accept and will be kind on him. She wants to emphasize so that the boy does not doubt on her. When compares of two things, indicated by some connective, usually like, as, than, or a verb such resembles is called simile. So, this sentence is including in simile.

3. Ap: bage gia kata ibas kena nari, bagi simbiar-mbiar denga nge aku melasken kata nandangi kena, sabah mbiar kal aku bagi kerbo pamah payung (1.3) kepiceten ibas kendit, kelonggen ibas bakal (Conversation A, page 24) (Boy:…although then word from you, still afraid again (par) I say word to you, because afraid very I like buffalo Pamah Payung narrow in wide, wide in narrow).

The literal translation of this conversation is “Oh Mr, although I have heard your words, I am still afraid to tell my feeling to you. Because I am afraid like Pamah Payung buffalo, feels narrow in the wide place, feels wide in the narrow place”. In this sentence, the boy wants to say that he still afraid to tell his feeling the girl because he is afraid the girl cannot accept him. Because he knows that, he is different with the girl. That is why, he says he afraid like Pamah Payung buffalo, feels narrow in the wide place, feels wide in the narrow place. Means, he afraid, when the girl accept him, there will be many problem will be happen.
4. Si: uga nari kal nge deba ningku ngataken kata man kena, enggo kap aku enda: 

*bagi sinangkikh pinang surega (1.4)*, kudas kena segarna, kuteruh kena suapna, kuga pe la tama teng-teng. (Conversation A, page 25).

(girl: *what more very (par) other I say word to you, have (par) I: like climb areca tree, to top got thorn, to down got stick, wherever (par) not be suitable*)

The literal translation this conversation is “*What should I say more to you, I have like climbed areca tree, if I go to the top, I got the thorn. If I go down, I got the stick, wherever is not suitable*”. In that sentence, boy wants to say that his condition is very difficult now. He says his hesitation to the girl. Means that if he goes on his relation with the girl, he afraid there are some problems he will get. Because his status different with the girl. But, if he give up and stop to get the girl, he has said his feeling and he really loves the girl.

5. Si: …. ula kam terbiar-biar la kal bo kena kuban: 

*bagi layam-layam tangke ndangkaholi (1.5)*, mombak la kena tangkapen, tading la kenan olihen, naktak la kenan jemputen, bene la kenan daramen. (Conversation A, page 25).

(girl: …. *don’t you afraid not very (par) you I make: like flower Tangke Ndoli, washed not get captured, leave not get pick , fall not taken, loss not get searching*).

The literal translation of the sentence above is “*don’t be afraid, I will not make you like the flower of Tangke Ndoli, washed away will not be captured, leave will not be picked up, fall down will not be taken and loss will not get searching*”.

In the sentence above, literally, ‘*Tangke Ndoli*’ is a kind of flower, which has bad smell. So, the non-literall of expression above is the girl hopes so that boy do not be
doubt on her, because she will appreciate him, take care on him and accept him in her life.


(Boy:.... Don’t will I make you like leaf Tanda Langkup, place leaf young only has, place leaf old anymore nothing)

The literal translation this sentence is “...don’t make me like the leaf of Tanda Langkup, while in still young has place, after old, there is no place anymore”. This expression has meaning that the boy asks to the girl so that she can accept him a long his life. The leaf of Tanda Langkup is a kind of plant or flower. Usually, people like the plant when still young and will throw it after old. Means that, the boy afraid if the girl will accept him when he still young, will reject and do not care anymore when he has old. So, the boy hopes she can love him forever.

7. Si: Ngasa pengingetku la kal bo aku nggo pernah bagi perda buh bulung terep (1.7), sora erdebus ngenca lit, sora erdebu la lit, bagi perda buh tai bintang (1.8), ndauh taktana ndauh cibalna. (Conversation A, page 25).

(Girl: As I remember not very (par) I have never like falls leaf Pine, sound whistling only is, sound thud not is, like falls meteorite , far place far location).

Literal translation this expression is “as I remembered I never like the falls of Pine Leaf, just whistling sound can be heard, while thud sound is nothing, like the falls of meteorite, the place of its falling is different with its location”. In this expression, the girl makes sure the boy that she never tells lie.
Literally, if the wind blow to the leaf of Pine, the whistling is very hard. Sometimes, we think the leaf will fall down. Because the sound is very hard. But, it is only the sound. Means, the girl wants to emphasize that her words is true from her heart. Then, “like the falls of meteorite, the place of its falling is different with its location”. Literally, if a meteorite falls down, sometimes is very far from its location. We think is near but is very far from what we predict. Means, the girl wants to say that she never says something different with the fact. Simply, she says that she never tells lie.

8. Ap: adi payo kin bagi kata sinibelaskendu e turang, enggo tempa-tempa bagi sitetap ukurku, asal ula kal kari aku enda bagi endek-endek las wari (1.9), gantung la teriket, cibal la ringan. (Conversation A, page 26).

(Boy: if true (par) like words your saying (par) Mr, have as believe my feel, provide that not (par) next I am like shadow sun day, hung not hanger, located not has location).

The literal translation of sentence above is “If what you are saying is true, I believe in you, provide that I am not like the shadow of the sun in the mid day, wherever has not place”.

The expression above, the boy wants to say to the girl can accept him as he is. He hopes, he can be part of her family. Because he afraid the girl cannot fulfill her words. As we knw, the shadow of the sun, cannot be touched and does not has place.

9. Ap: Ola kal kari aku enda bagi kerbo sigunduk limang (1.10), tertatap gagaten meratah tergagat gagaten kerah-kerah, tertatap lau mecibo terinem lau meggembur..

(Conversation A, page 26).
Boy: don’t (par) I like Bufallo horn Limang, see grass green, eat grass dry, see water pure drink water dirty).

The literal translation of sentence above is “don’t make me like the Limang Bufallo horn, see the green grass but eats the dry grass, see the pure water but drinks the dirty water”.

In Karonese society, the horn Bufallo of Limang has a history. Limang is a name of village in Karo Land. In that village, there are so many of hills. The hills are very green. So, the buffalo in that village is free to eat everyting. But, the Horn Buffalo different with other. He is only see the green grass, but eat the dry grass because imagine something. So, in the expression abobe, the boy wants to say that he is afraid of what he see different with he feeling. He afraid, the words of the girl is not suitable with the fact. The girl said that she would accept as she is, but the boy doubt on it. That is why, he asks the girl so that she does not make him like the Horn Bufallo of Limang.


Girl: sometimes I like mole cricket dry search, sometimes like (par) have narrow I feel road to home, wide road to field).

The literal translation of this sentence is “sometimes I am like mole cricket searches something in the dry season; sometimes I feel the road to home is narrow, the road to field is wide.

The expression above shows the struggling of the boy to fulfill her mother request to get the girl. “like mole cricket searches something in the dry season” means that
wherever he goes, he always searches the girl to be his wife. Because he always remembers her mother request so that he can get married soon. Then, “*sometimes I feel the road to home is narrow, the road to field is wide*”, means that he is afraid to go home because he cannot fulfill his mother request yet. He is more like in the field than in the home.


(Boy:…*because I know (par) my badness, like bamboo old, shape citrus fruit long to wide, wide to long*).

The literal translation of this sentence is “*because I know my badness is like the old bamboo, like the shape of citrus fruit, the long is to the wide, the wide is to the long*”.

The sentence above shows that the girl is very modest. She said that she is very bad. Usually, *the old bamboo* is not strong and people do not use it for something because has been old. She describes her life like the old of bamboo. There is no person appreciate her. Then, “*like the shape of citrus fruit, the long is to the wide, the wide is to the long*” means that she wants to say her body shape is like the citrus fruit shape. Has not good body, fat, short and ugly.

(Girl: because I know (par) my badness like dummy Kutaraaja, more afraid people than bird; like old fern just burning deep).

The literal translation of this sentence is “because I know my badness like dummy of Kutaraaja, the people are more afraid than the bird, like the blackness of the old fern which burning.

In the sentence above, the girl said that she is very ugly. She said that she like the dummy of Kutaraaja. Historically, the dummy of Kutaraaja is very odd. Kutaraaja is a name of small city in the Karo Land. Formally, the people in Kutaraaja village, make the dummy to chase the birds which eat their plants. Firstly, they design the dummy creatively. But after finished, they themselves more afraid that the bird. Because the dummy they designed is very bad. So, “my badness like dummy of Kutaraaja, the people are more afraid than the bird” means the girl wants to say that she is very ugly so that there is no person like her. Then, the meaning of “like the blackness of the old fern which burning” is that she is very black.


Girl: come on Mr (par) good speak cultured, like bumble bee to hole noisy).

The literal translation of this conversation is “Come on Mr. who good in speaking cultured, like bumble bee wants to go to the hole.

In the sentence above, the girl wants to say that the boy is very clever to attempt her. He used many of figurative language to attempt the girl. So, the girl is very happy to hear his words. That is why; she said that he like bumblebee. As we know, if the bumblebees want to go to the hole, they are very noisy.

(Boy: have (par) this like quail fly got strike, creep got snare, silent attached dog, have (par) move, danced)

The literal translation of this expression is “I have like Quail Bird, if fly got the strike, if creep got the snare, if keep silent attached by dog, wherever can not go”. In expression above, the boy expresses his feeling to the girl. He says that his position is very hard. He cannot do anything. Because in previous conversation the girl said that she doubt on what the boy has said. That is why, the boy tells his restlessness. He said he like “Quail Bird, if fly got the strike, if creep got the snare, if keep silent attached by dog, wherever can not go”, means that if he go on and make sure the girl by saying the words, the girl does not believe. If he gives up getting her, he cannot do because he loves her, if he just silent without do anything, his heart will be hurt. Because, if he does not tell about his feeling to the girl, the girl will not know that he loves her very much. That is why, he says that his position is very difficult.


(Boy: don’t (par) you like girl Lingga, put coconut milk stone, tasted delicious, bitten hard).
The literal translation of expression above is “don’t you like Lingga Village girl, put coconut milk to the stone, if tasted it is very delicious, but if bitten it is so hard”. In the expression above, the boy said to the girl so that she does not like Lingga Village girl. In Karonese society, a history says that girls in that village are like to tell lie. Literally, the tasted of ‘coconut milk’ is delicious. The ‘stone’ is hard and cannot be eaten. Non-literally, this expression has meaning that boy hopes so that the girl does not tell something just to pleasure him but in the fact, it is not same with what she said.


(Girl: oh Mr, not I like girl Lingga put coconut milk stone).

The literal translation of this conversation is “oh Mr. I don’t like the girl of Lingga’s village which put coconut milk on the stone”.

In this expression, the girl said that she does not like Lingga Vilage girl, which like to tell lie. Nonliterally, the expression above means that whatever she said is the same with the fact. She says something is not just to pleasure the boy, but it is from bottom of her heart.

(Boy: if true (par) this, is (par) good Miss, so not (par) next I like: buffalo sold, footprint go only see, footprint back nothing). The literal translation of this conversation above is “if like that, it is very good, provide that you do not make me like the buffalo will be sold to Medan, we just can see the footprint to go there, but to go home, the footprint is nothing."

In the expression above, the boy wants to say that he is afraid if the girl will not permit him to see his mother anymore if they have been married. Because, the boy knows that his girl friend is very different with him. That is why, he is afraid if the girl only accept him. But his mother and family will not regard as her family.


Boy: don’t (par) next tears Mr. Tarigan fall down like fruit Banban young).

The literal translation of this sentence is “don’t make my tears will fall down like the young fruit of Banban”.

The fruit of Banban is same like cassava. The characteristic of Banban is that fruit always produces the water while still young. So, the non literal meaning of the expression above is the boy hopes she does not leave him. If the girl leaves him, he will cry and suffer. Because, the boy really loves her.

19. Si: … ola kal kena mbiar nandangi nande Karo, sabab cakap Nande Karo labo bagi pernaktak tai bintang (1.21) iatek ku kendit, kepe ku kerangen (Conversation A, page 40).

(Girl:…don’t very you afraid to Miss Karo, because word Miss Karo not like falls meteorite, predict to mainland, but to forest).
The literal translation of this expression is “…don’t be afraid on Miss Karo, because Miss Karo’s word does not like the way of meteorite falls down, it predict to mainland, but to forest”. In this expression, the girl compares ‘her words’ is not like ‘the way of meteorite falls down’. Usually, if we look a meteorite falls down, we think it is near from us but actually, it is far. So, non literally can be predicted that the girls just wants to say that she does not tell lie to the boy. Simply, she tells her feeling truly.


(Girl: if Miss Karo Mr, her prayer pray good, not like pray dog ringworm)

The literal translation of the sentence above is “If I am, my prayer is the good thing; my prayer is not like ringworm dog prayer”.

In Karonese society, there is a history says that the prayer of a ringworm dog is very bad. The dog hopes his boss die soon. Because the dog thinks, if the boss dies, the dog will get many of delicious food. The dog did not know how his boss loves him. By the sentence above, the girl wants to say that how she loves to the boy. She wants to say that she always pray for him.


(Boy: .. if like that next will , where (par) (par) place Mr. Tarigan, have (par) gapping like dog crab, if eaten afraid clip, if left pity).
The literal translation of this sentence is “if it will be happen, where Mr Tarigan must go, it will be like the gapping dog which sees the crab, if it is eaten, afraid will be clip, and if it is left, it has high price”.

In the expression above, the boy just wants to say that he is doubt. He afraid, if he go on his relation, the girl and her family will not accept him. Because he knows, that he is very poor. But, if he wants to leave the girl, he really loves to her. He cannot leave her. That is why, he is very afraid, he cannot get anything from his relationship.

4.2.2 Hyperbole


(Conversation A, page 27).

(Boy: long very I search day and night, not stop).

The literal translation of this expression is “I have long time searched you, along day, never stopped”. This expression is hyperbole. The boy says that he searches a long day and never stops. This statement is exaggeration because no body can search or do something without taking rest.


(Boy: One I weeps is (par) your body has long, your body has big, it only I wanted day night).

Literal translation of this expression is “I only weeps your body have been adult, only it I wanted along day”. Here, the girl’s expression is exaggeration. She says that she weeps the boy along day because she wants the boy to be her mine. It is
impossible for someone to weep a long day. No body can not do it. So, the meaning of that figurative statement is the girl really wants to get the boy and to be her mine or her boyfriend.


(Boy:… because part a moment (par) (par) I not can, one day like a year I feel long).

Literal translation of this expression is “Because I can not be parted with you although for a moment, a day I feel a year long”. This expression is hyperbole. Because it is impossible for a couple to go everywhere together. The boy just wants to say that he really can not be parted from the girl because he very loves her. For him, a day seems like a year if they separated.

25. Emaka tetaplah ukur Mama tigan, ula kenca la: angina erginjo-ginjo (2.4), udan erngio-ngio(2.5), embun ergalun-galun (2.6), angina si telpung tualang siongkap gulbak simbungkar kaciwer (2.7), singerembuk galungi sipas-pas binara (2.8) reh nge Nande Karo ndahi mama Tigan. (conversation A, page 41).

(Girl: so believe your heart Mr. Tarigan, although: wind rumble, rain howling, dew clumps, wind dig up galingale, change ground plant, come (par) Miss Karo meet Mr. Tarigan”).

The literal translation of this conversation is “that is why, you have to believe, although rumble of wind, howling rain, dew clumps, the wind which can break down of coconut tree, which dig up the soil, which dig up the galingale
plant, which change the ground, which collapse the grass, I will come to meet Mr. Tarigan”.

The expression above is exaggeration. Because it is impossible the girl can meet him if rumble of wind, howling rain, dew clumps, the wind which can break down of coconut tree, which dig up the soil, which dig up the galingale plant, which change the ground, which collapse the grass. The expression above just to emphasize and to make sure the boy that girl very loves him. She wants to say that she will go to meet him and be with him, although there are many problems will happen.

26. Si: ...sabab sora surdam Mama Tigan erdengut-dengut tergejap kupusuh peraten (2.9) Nande Karo erban kurang pedas kuakap jumpa.. (Conversation B, page 44).

(Girl: because sound melody Mr. Tarigan felt unto heart Miss. Karo make quicker feel meet)

The literal translation of this conversation is “… because the sound of Mr. Tarigan melody is felt unto my heart which make me wants to meet you soon”.

This sentence includes exaggeration. Because if we called the sound of something, it will be heard just in the ears. But, in the sentence above, the girl says the sound of Mr. Tarigan melody is felt unto her heart. The sentence above, just want to say that girl has known his voice detaily.


(Boy: if Mr. Tarigan (par) not can parted with Miss Karo, parted a moment (par) (par) like a year I feel long).
The literal translation this conversation is “If Mr. Tarigan can not be parted from Miss Karo, although for a moment, I feel a year long”. In this expression, Mr. Tarigan says that he is not able parted from Miss Karo. It is the same with expression above, he just wants to emphasize how he cannot be far from that girl. He says it with exaggeration. As we know that duration of one day is 24 hours. But he says, it is same it one year.


(Boy: Now not (par) I know word say because happy heart Mr. Tarigan, (par) died has (par) live).

The literal translation of sentence above is “Now I do not know what I want to say, because Mr. Tarigan is very happy, died people has lived again…” The sentence above is hyperbole. Because it is impossible, someone live again after died. The sentence above, just want to say that the boy is very happy because the girl will become his wife. He will get affection and love from the girl. That is why, he is very happy. Maybe, died people above, indicates to his mother who died in many times ago. The present of the girl is regarded as his mother in his life.

29. Si: ... emaka dengkehken dage belawan Nande Karo: meruntuh kal pagi tanah idedeh Nande Karo (2.12), runtuh langit ijujung (2.13), dumpang perkas (2.14) kal denggo beru bebere ibaba kena, adi sambar kin ukur Nande Karo nandangi Mama Tigan.. (Conversation C, page 71-72).
(Girl: So listen (par) oath Miss Karo: collapse (par) will ground stand Miss. Karo, collapse sky, struck lightning (par) will I, if change (par) Miss Karo from Mr. Tarigan).

The literal translation of this expression above is “so, listen of my oath: the earth will collapse when I am standing on, the sky will collapse, I will be struck by lightning, if my love turns away to other from you.

In the expression above, the girl just want to emphasize that, she will be faithful to the boy. She want to make sure him that her love only for him. That is why; she said her oath to the boy. But, it is impossible the earth will collapse when she is standing on, the sky will collapse, she will be struck by lightning, if her love turns away from him. That expression is exaggeration, it just to emphasize the point.


(Boy: so now from if not yet (par), blood back to water, bone back to stone, breath back to wind, nothing is separating Mr. Tarigan and Miss. Karo)

The literal translation of this conversation above is “so, from now if; the blood has not become the water yet, the bone has not become the stone yet, breath has not become the wind, Mr Tarigan and Miss. Karo will not be separated”.

The expression above is exaggeration.Because it is impossible the blood become water, the bone become stone, and the breath become the wind. The non-literal of the
expression above is they will not separate until die. So the girl, just want to emphasize the point.

31 Ap: *sada wari kena la kuidah, timbang setahun* (2.18) *kuakap dekarna*...
(Conversation C, page 75).
(Boy: a day you not see, as a year I feel long)

The literal translation of this sentence is “if I do not see you a day, I feel a year long”. This expression is hyperbole. Because it is impossible for a couple to go everywhere together. The boy just wants to say that he really cannot be parted from the girl because he very loves her. For him, a day seems like a year if they are separate.

32. Ap: *uga kin, kusungkun kena: nggit kin kena mbalu ope denga erjaban* (2.19)
(Conversation C, page 79).
(Boy: how (par), I ask you; want (par) you widow before married?)

The literal translation of this conversation is “if I ask you, do you want to be a widow before getting married?”. This sentence includes exaggeration. Because as we know, it is impossible for someone be a widow before getting married. Usually, we called widow if her husband has died and has not married again. The sentence above, the boy maybe wants to make sure himself how the love of girl to him.

33 Si: *enggo asakai nari nge dekarna Nande Karo ras Mama Tigan tahan jumpa-jumpa iberngi simbages ercabinken gelap* (2.20), *ramakken ture* (2.21), *erdindingken*
embun (2.22), ertarumken langit (2.23), ertendangken bintang ras bulan (2.24), nahankan dungdung?. (Conversation C, page 84).

(Girl: so how more (par) long Miss. Karo and Mr. Tarigan can meet in mid night cover dark, be terrace, walled dew, cover sky, shone star and moon, fight coldness).

The literal translation of this conversation is “how long I and You can meet in the mid night, covered with dark, use terrace as a mat, walled with dew, covered with sky, shone by star and moon, to fight the coldness”.

In the expression above, the boy wants to emphasize that he cannot wait for so long time anymore. He wants to get married with the girl soon. The expression above is hyperbole because uses exaggeration statement to emphasize what he wants to say.

4.2.3 Personification

34. Ap:....“lit kap gel-gel e tenah nande man bangku, nina: “o anakku, darami kal denggo impalndu man singumban ture buruk (3.1), man lape-lapendu ciger wari (3.2), man ingandu denge-denge (3.3)”.. (Conversation A, page 30).

(Boy: ‘O my son looks for next your prospective for change terrace rotten, for your save mid day, for your place whine).

The literal translation of this expression is ‘O... my son, please look for a girl to be your wife to change the rotten terrace, for saving you in the mid day, and as place your whine’.

In sentence above, it can be seen the boy says that his mother asks him to look for a girl to be his wife who can change the rotten terrace. Actually, the rotten terrace here is a noun. The word “ture” describes terrace in Traditional Batak Karo House and has function as connector or the way to enter to the house. It makes by Bamboo
or woods. In that sentence, the word *rotten terrace* regarded as human as well which can save human and can accept human as they are. As we know that rotten terrace is inanimate thing. Actually, the non-literal meaning of that sentence is that her mother is asking him to find a girl who can connect the family relationship, which had far before and can be closer again. "*For saving you in the mid day, as place your whine*", means that the kind girl who can accept him and everything trouble he has, who can accept him as he is rather in sad, sorrow, happy, etc. From that sentence, we can see that speaker uses personification because shows human characteristics are imposed on inanimate things.

35 *Si: Aku turang, beru ku baba emekap beru kawit-kawit (3.4), bere dumpang-dumpang (3.5)…. (Conversation A, page 31).*

(Girl: I Mr, my family name is hook, my mother’s family name hammer).

The literal translation of this conversation is "**I am Mr, my family name is hook, and my mother’s family name is hammer...**".

In the sentence above, it can be seen that the girl says her family name is hook. In the karonese society, the family name can be divided into 5 categories. Namely: Ginting, Karo-karo, Sembiring, Tarigan, Perangin-angin. So, there are no hook and hammer regard as the family name. The sentence above, just wants to say the girl will not permit the boy to go from her. Otherwise, she will make the boy loves to her. Because, she has loved him.
36. *Ap:* Adi la kena mela, kena man *nandengku* (3.6), man singumban *ture buruk* (3.7) *inganku erdenge-denge* (3.8), man *lape-lape ciger wari* (3.9) (Conversation A, page 34)

(Boy: if not you shy, you for my mother, for change terrace rotten, my place whine, for protector mid day).

The literal translation this conversation is “**If you do not shy, you are to be my mother, to change the rotten terrace, for saving me in the mid day**”. This sentence is the near same with the sentence above. The boy wants to ask the girl to be his wife who can change the *rotten terrace*. The *rotten terrace* is a noun. The word “*ture*” describes terrace in Traditional Batak Karo House and has function as connector or the way to enter to the house. It makes by Bamboo or woods. In that sentence, the word *rotten terrace* regarded as human as well which can save human and can accept human as they are. As we know that rotten terrace is inanimate thing. Actually, the non-literal meaning of that sentence is the boy wants the girl can connect the family relationship, which had far before and can be closer again by married her. “**For saving me in the mid day, as place your whine**”, means that he wants the girl can accept him and everything trouble he has, who can accept him as he is rather in sad, sorrow, happy, etc.


(Boy: how (par) not can we fight cold every night: so that light (par) moon in above sky curse us).
The literal translation this conversation “we can not fight anymore the coldness everyday, so that the moon in the sky curse us”.

The sentence above is personification because the character of human is made in a thing. In the sentence above, the boy said that the moon curse them. As we know, the moon is a thing that cannot say something or cannot speak. The sentence above just wants to say the boy wants they can get married as soon as possible. Because, he thinks, they have long time to have engaged and he feels all around him tell something to them, which make then uncomfortable, includes the moon.

4.2.4 Metaphor


(Boy: what (par) not my feel comfort, what (par) not my feel suitable, with you (par) is medicine)

The literal translation of this conversation is “whatever I do, I do not feel comfort and suitable, to be with you is the medicine. In the sentence above, the boy’s expression include metaphor. Literally, ‘*medicine*’ is the science of preventing and curing illness and disease. But, in the sentence above the boy said that whatever he done, he felt uncomfortable and suitable, to be with the girl is the medicine. Means that, he wants to emphasize the girl is the only his girl friend. Only with her, he can feel comfortable.
39. 

Si:. Si: Emaka ibas kena enggo melumang e, aku me iadi nandendu (4.2)  
(Conversation B, page 58)

(Girl: so in you has orphaned (par), I (par) be your mother) 

The literal translation of this conversation is “…so, when you have been be orphaned, I am be your mother…”. In conversation above, the girl said that she want to be his mother. Literally, ‘mother’ means a woman in relation to a child or children to whom she has given birth. In addition, a ‘mother’ is a person who gives us affection, love and can accept us in whatever condition we have. According to the sentence above, the girl means she is already to give affection, love and accept him in whatever condition he has as his mother has done. So that, his mother has gone, he can still feel his mother affection through the girl.

4.2.5 Synecdoche

40. Ap: bagi si mberat nge dilahku (5.1) nurikenca man kena agi kakana..  

(boy: feel (par) difficult (par) my tongue say for you)

In the expression above, it can be seen that tongue is a part of body. To say something, it is impossible to use tongue only as the tool of communication. “My tongue is difficult to say something to you...” means that his mouth difficult to speak. In other word, the expression above use of apart to mean the whole thing.

4.2.6 Metonymy

There is no found metonymy in the Karonese Society: Nure-Nure
### 4.3 Findings

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4.4 Frequency

There are 59 figurative expressions in Karonese Society: *Nure-Nure*. Below are the number and the percentage of each type of figurative expressions that exist in Karonese society: *Nure-Nure*.

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<td>5.</td>
<td>Synecdoche</td>
<td>1</td>
<td>1.69%</td>
</tr>
<tr>
<td>6.</td>
<td>Metonymy</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><strong>TOTAL</strong></td>
<td><strong>59</strong></td>
<td><strong>99.98%</strong></td>
</tr>
</tbody>
</table>

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analyzing all the data, it is conclude that:

1. There are 59 cases of figurative expressions in the Karonese Society: Nure-Nure. There are 23 cases of simile, 23 cases of hyperbole, 10 cases of personification, 2 cases of metaphor, 1 case of synecdoche. While, metonymy is not found.

2. The most dominant type of figurative expressions in Karonese Society: Nure-Nure is simile which represents (38.98%) of whole cases, followed by hyperbole (38.98%), personification (16.95%), metaphor (3.38%), synecdoche (1.69%), and metonymy (0%).

Based on the result above, simile and hyperbole are the most dominant type of figurative expressions in Karonese society: Nure-Nure. In Nure-Nure conversation, the boy and the girl use simile and hyperbole to express their feeling and their life. Sometimes, they compare them and their life with the animal, plant and many of things around them and sometimes they say something with exaggeration to emphasize of what they meant. The numerous figurative expressions found in Nure-Nure tradition, show how the Karonese Society intellectually in speaking, especially using simile and hyperbole to express their feelings.
5.2 Suggestions

Figurative expression is an interesting subject to study and analyze. Because in figurative expression, the word are saying have other meaning. That is why; I think it is important for the English students who want to know more about meaning especially about figurative language. The figurative expression may be found in the daily conversation, in lyric songs, movies, newspaper, in the genre of literature such as poem, prose, and drama, or in culture of each society and even in daily life conversation.
BIBLIOGRAPHY


