Metaphor in the Bugis Language Expression of the Sidenreng Dialectin South Sulawesi

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ABSTRACT : *This article reveals metaphors in Bugis language expressions. The first and second signs are constructed by connecting the markers and marks separately. Then, the relationship produces a new meaning; constructed by metaphorical processes The form of expression in the Bugis language that is metaphorically transformed by several signs that correlate into the configuration of the signs that have their respective roles. The collaboration of signs that become metaphors plays a role as taste labels, the next sign is the interpretation of taste that becomes the object of metaphor and the analogy sign is the sign that facilitates the object as a reference described in the expression of metaphor to form a new sign configured into metaphor.*

KEYWORDS -*Metaphor, Taste, Bugis, Sidenreng Dialect*

I.   INTRODUCTION

Language and culture are two important elements that are inseparable from each other. Language is a medium of communication to obtain cultural and other information. Humans are endowed with the ability to communicate and to communicate using language. In addition, language is part of culture, both of which are very important to maintain. Culture is the human way of thinking and behaving, from the way of thinking and behaving is formed the tradition of a culture that is different from one community to another. (Rahman, 2018: 91)

Language expresses a cultural reality that means words that people utter in relation to experience. Words express facts, ideas, events that can be passed on because they are related to knowledge. Finding a new identity based on Local language and culture is an important part of showing one's identity. Language shows the personality and relevance of acculturation traces between language and culture in a community. Speaking, thinking and behaving are reflected in words to show purpose and desire. (Iswary, 2011: 50)

A system for obtaining meaning with an existing background related to the use of language adapted to the context of that meaning. Semiotic systems related to semantic complexity give rise to language metaphors in linguistic units. The concept of language metaphors connects the internal forms of language and their use in the semiotics of social contexts realized through semantics.

Linguistic metaphors are related to the choice of meaning, including metaphors of text, concepts, and interpersonal relationships. Each metaphor is expressed through thematic structure, accessibility, and patterns in clauses. (Saussure 1959, Barthes 1980, Hasyim 2017) Textual metaphors about using language to connect words or composing text and other language events. In other words, the text function discusses how the speaker instructs the generation of clauses related to verbal and non-verbal context. The text function of the language shows how the messages in the language are combined to form cohesive and cohesive text. The textual function of the language is interpreted as the inherent function of the language itself, which is related to the context of the language (text).

Marks are regarded as physical forms or forms that can be identified through the form of architectural works, while signs are regarded as meanings revealed through the concepts, functions and/or values contained in architectural works. The existence of Saussure's semiotics is the relationship between signs and convention-based signs, usually called importance. Significant semiotics is a symbol system that studies the relationship of symbol elements in the system based on certain rules or conventions. Social consent is required to interpret the sign.

One of the important aspects of Saussure (1988) is the language form expressed by the speaker of the language itself. This form is called parole. Parole is a more specific concept because it appears in the form of the voice of the language user. Usually, we will use existing rules in the language. However, each person or speaker speaks or speaks differently, such as viewing each person's different accents, word choices (dictionary) or sentence structure. Finally, the human language in this world will change according to the existing rules, but when speaking human language, there are still various differences due to the different ways each speaker speaks the language. According to the change in the way the speaker is called parole, various languages. (Hidayatullah, 2012)

First, the language part called Parole can be regarded as a combination that enables the subject (speaker) to express his personal thoughts using language codes. In addition, it can also be seen as a psycho-physical mechanism that allows subjects to demonstrate this combination earlier. This combined aspect means that parole is composed of the same and recurring symptoms. Because parole is a joint activity, parole is related to personal use, not just a form of creation.

Parole refers to a single language action that occurs when someone expresses letters, words, sentences and other sounds with voice. Parole is the physical manifestation of speech. Language is an abstract system of language principles from which speech occurs (conditional release). For analogy, chess game is the main language, and a single chess game itself is conditional liberation. Voice is an example of conditional release, because every action of writing a letter, word or sentence is similar to vocalizing a letter, word or sentence.

Language is a symbol system for expressing ideas, so it can be compared with writing systems, deaf letters, symbolic rituals, polite language, military signals, etc. However, this is the most important of all these symbols. Saussure's words can cause confusion because Saussure sometimes uses "language" to refer to writing, speaking, and then writing and speaking. Remember, the conditional release of speech and language is an abstract system of language principles. The appearing form is the vocabulary, and the word hypothesis is the description of the object. Saussure (1988) explained that writing is more systematic, in other words, writing is a visual communication system (phonetic).

According to Saussure (1988), symbols include: sounds and images (called symbols or marks), and the concept of sounds and images is called symbolization. In communication, one person uses symbols to convey the meaning of related objects, while another person will interpret these symbols. Objects used in Saussure are called "objects". Like Peirce, the difference between the interpreter used for the indicator and the object used for the indicator is that Saussure defines the "object" as a reference object and refers to it as an additional element during the marking process. Example: When people say "dog" (pointing to) in a curse tone, it means misfortune (representing). In other words, according to Saussure, "the indicator and the indicator are an inseparable unit, like two sides of a piece of paper." (Sobur, 2006: 74).

By emphasizing the interaction between the text and the personal and cultural experience of its users, the interaction between the conventions in the text and the conventions experienced and expected by its users continue the idea. Bart's thought is called the "sequence of meaning", including extension (according to the actual meaning of the dictionary) and extension (dual meaning produced by culture and personal experience). This is the difference between Saussure and Barthes, although Barthes still uses the term "referential" used by Saussure (Sobur, 2006).

Ogden and Richard Semiotics is a semiotic theory of thirds developed from Saussure's theory and Butters' theory, which develops the relationship between referents (symbolization) and markers (symbolization), Where markers are then divided into two types, namely equipment (actual function/object attribute) and markers (indicators) themselves. The mark is the meaning of the mark, and the device is the meaning of the

mark. In this theory, markers are meanings, concepts, ideas, while markers are descriptions of equipment, physical interpretations of objects, objects/object conditions, and tend to (but not always) come in terms of shape, space, surface, and volume The characterization has a certain super tone (rhythm, color, texture, etc.), and the device is a form of actual object/object/function.

According to the context of the language form used in other languages, the language cannot easily adapt to the expression type by transforming the language into other forms of the same form. Therefore, the examples we can get are "pleasant laughter", "pleasant laughter", "someone laughs happily", etc. They are unlimited expressions, but they can be real forms-indeed different. All languages are organized to complete all the symbolic and expressive work of the language, whether it is actual or potential. The formal technique of this work is the secret of every language.

II. THEORETICAL FOUNDATIONS

In semiotic terms, metaphor is a method of conceptualizing or connecting a symbol (theme) with another entity through the use of analogy (differential or equation). Metaphor uses two symbols to work, the first is used as a source or field (subject), and the second is used as a target (carrier), which creates a new meaning (cause).

Roland Barthes focuses on signs constructed through two levels of meaning, namely extension and connotation. Representation is a system (main system) with the first stage meaning, that is, the meaning is generally accepted in the basic social conventions. The connotation of the second-stage importance system (secondary system) is the specific meaning (additional meaning) of the main system. The meaning produces new meanings given by the user's society, which can be based on ideology, social culture, and existing conventions in society. (Hasyim, 2014)

Logo users use connotation to describe social and cultural reality, which can be a cultural social label in society. Meaning, namely extension and connotation. In his theory (Hasyim, 2014), extension is the first stage of meaning system (main system), that is, meaning is generally accepted in the basic social conventions. In addition, the connotation of the second-stage importance system (secondary system) is the specific meaning (additional meaning) of the main system. Meaning produces new meanings given by the society of symbol users, which can be based on ideology, social culture, and existing conventions in society. Logo users use connotation to describe social and cultural reality, which can be a social label of culture in society. (Hasyim, 2015)

Metaphor is a style of language used to change the literal meaning of a word to another meaning that can only have meaning with a comparison that is understood a person's thoughts). Hasyim (2017) explains that in term of semiotics, metaphor is a way of conceptualizing or relating a sign to another entity through the use of analogy (differentiations or equations) Meaning: In semiotic terms, metaphor is a way of conceptualizing or connecting signs with other entities through the use of analogy (differentiation or equation).

The 'topic' in a metaphor is the author or speaker who creates the expression, not the literal meaning of the expression itself, whereas the term 'vehicle' is a metaphorical expression. Then, 'reason' is the relationship between the literal meaning and the metaphorical meaning possessed by the expression. Through the observation of 'reason', one can identify the meaning to be conveyed and the 'prototype' of what is meant to divert to the 'topic' in relation to the literal meaning or 'vehicle' or metaphor. (Danesi, 2010, p. 59).

The construction of metaphor is based on the existing linguistic cues in society. These cues appear in the form of social or cultural values and are transformed into symbols that constitute the goal of new meaning. Therefore, metaphor is a symbolic process of creating new meaning. As Lakoff and Johnson (1980, p.3) said, metaphor penetrates daily life not only in language but also in thought and action. In terms of our way of thinking and acting, our common conceptual system is basically metaphorical, so conceptual metaphors were born.

In Lakoff and Johnson's conceptual metaphor (1980, p. 3), there are two conceptual domains, namely the source domain and the target domain. The source domain is related to people's recognition of specific abstract concepts in the target domain, which is very common in daily life. Generally, the source domain has a more specific concept than the target domain because the domain is used as a basis for understanding the (usually abstract) meaning of the target domain. By managing the relationship between objects, metaphor can use other objects as understanding tools to develop a specific understanding of specific objects. Therefore, in other words, the source domain is the main tool for humans to understand the meaning of the abstract content contained in the target domain.

Further, Lakoff and Johnson (1980, p. 5) also state that the essence of metaphor is to understand and experience one kind of thing in another. According to the previous statement, it is clear that one can understand one thing through the understanding of another concept (previously) that is already known or understood. In addition, the statement also implies that metaphor is not just a word or metaphor in a literary work, but more than that. The process of thinking and human perception of the world is largely metaphorical. Further, the two figures above also state that metaphors are generally, but unconsciously, used in everyday human activities, not only in terms of language use, but also in terms of thinking and doing. Thus,

Therefore, it is concluded from the previous explanation that in the case of semiotics, metaphor is composed of two related symbols, which serve as references. The first symbol is created as the "subject" of the metaphor, and the second symbol is created as the "medium" of the metaphor or the facility where the metaphorical expression occurs. The relationship between the two symbols creates a new symbol or meaning (target) based on the combination of the two symbols. As a result, a metaphor can be inferred in the figure below, a series of complex symbols.

$$Tanda\ 1 + Tanda\ 2 = Metafora$$
$$Sign + Sign = Metaphor$$

The first and second signs are constructed by connecting the markers and marks separately. Then, the relationship produces a new meaning; built by metaphorical processes. (Hasyim, 2017: 524)

The concept of de Saussure's semiotic dichotomy is based on language as a sign. Sign language consists of two elements, namely the form, a signifier (signifier / signifiant) which is a sound image that is embedded in human cognition; and meaning, signified (signified / signife) understood by humans as a sign wearer (Hoed, 2018: 3). Some experts reveal that semiotics is a science that studies the signs in human life. Thus, everything in human life is a sign, that is, everything that has meaning. Everything that exists in this life is a "form" that has a certain "meaning", not personal, but social, that is, based on social "agreement / convention" (Hoed, 2018: 447).

The concept of structural signifier-signified de Saussure was further developed by Barthes (1957) into a theory of grammar and connotations. The terms signifier become expression (Expression) and signified into content (Content). Furthermore, between (expression) and (content) there must be a certain relationship so that a sign (sign) is formed. This concept of relationships makes the theory of signs more likely to develop because relationships are defined by sign users.

Expressions can evolve and form new tags so that there are multiple tags with the same content. This development is called a metaphorical symptom and forms a synonym. Each symbol always has an initial meaning, called the "primary system" (usually called the symbol), and its development is called the "secondary system". The auxiliary system that leads to the symbol is called "intension", that is, development (content). The concept of connotation is of course not only based on cognition, but also on pragmatic understanding, that is, using symbols and understanding situations. In addition to the use of symbols and emotional aspects, perspective and comparison are one of the factors that constitute connotation.

According to Saussure, Signs (sign) contains two inseparable elements, namely marker or form (signifiant / signifier) and sign / meaning (signifie / signified) (Hidayat, 2004: 78). Barthes calls markers as expressions or expressions (expression), while markers are called content (content). The relationship between

the marker and the sign is manifested in two types of relationships, namely (1) primary relationship (primary relation), based on convention (denotation); and (2) secondary relation, the development of the first system towards expression or content by one or part of a language or connotation community. Furthermore, Hoed (2008: 153) quotes Barthes' opinion that when connotations become established, they become myths, and when myths become established, they become ideologies. So, a lot of cultural phenomena are interpreted with connotations.

III. DISCUSSION

The next form of expression of taste using the Bugis dialect of Sidenreng is a metaphor. One of the unique features of the Bugis language is the use of metaphors in expressing and expressing things by description or analogy. One form of metaphorical use is the expression of taste expressed in the Bugis dialect of Sidenreng.

The form of taste expression in Bugis that is metaphor is transformed by several signs that are correlated into a configuration of signs that have their respective roles. The marker is present as a sign that has a role as a taste label, the next sign is the interpretation of the taste that is the object of metaphor and the analogy sign is the sign that facilitates the object as a reference depicted in the expression of metaphor to form a new sign configured into metaphor.

The form of the metaphor, which is an expression of taste expressed in Bugis, can be seen in the following table 1.

Table 1. The metaphorical form of taste with the Bugis dialect of Sidenreng

No.	Shape Taste Identification	Meaning
1	Macekké 'ati	Cold Heart
2	Macukka Pao	Wrinkled Please
3	Macenning tebbu	Sweet Sugarcane
4	Makkessi'-kessi '	The sands
5	Mattello Cicca '	Lizard eggs
6	Mapekke 'coppéng	Concentrated Jamblang
7	Maccenné-cenné	Around
8	Mapai Paria	Bitter pariah
9	Macenning Jampu	Sweet Guava
10	Masiri and	Shame on you
11	Maddoccili sawa	Paddy Field

The data in the table above is a metaphor of taste expressed in the form of Bugis dialect Sidenreng expressed metaphorically. One of the unique linguistic phenomena used in expressing taste with Bugis is metaphor. The metaphorical form in expressing taste is a persuasive expression whose meaning has to do with the description of the object being analogized. The metaphor in this expression of taste comes with the purpose of referring to other signs as a reference to be captured by others as a view of the assumption of the senses in question.

Sign + Sign = Metaphor

Mapai + Paria = Mapai paria (Metaphor)

In language data as an expression of taste in the form of metaphors, there are references that have different functions. The first reference is the main source of the interpretation of taste and the second reference is the interpretation of the image or analogy that is iconic in taste to show the quantity and quality of taste expressed in Bugis. The first reference becomes the source used as a concept and the second reference becomes a sign analogy that has a similar correlation to the object as a description of taste.

The way the Bugis community elaborated on the abstract sense by expressing it in the form of language, the empirical form with the analogy of other signs in the form of metaphors is an attempt to convey the message and meaning clearly. The main object of reference is an abstract form with the nature of taste, while the reference described is an empirical form of taste expressed in Bugis. Metaphors on taste in Bugis diaelek Sidenreng elaborate on signs that have implications for sign configuration, relationship between references and delivery to provide understanding by describing certain objects into correlated dimensions so as to lead to an understanding of taste expression in the form of metaphors.

Metaphors are a way of describing clues by analogizing taste with other references constructed in the process of semiosis, a metaphor of taste in the form of Bugis language aims to guide the listener to understand the feelings expressed through the process of description as an effort to reflect on the analogy. The metaphorical form is the proof that analogizing something with another sign forms a system of understanding based on experience. Metaphors become a more effective and efficient way of society in the expression of feelings expressed in the form of Bugis dialect Sidenreng, the form of metaphor also affects the mindset and behavior in the daily life of the Bugis community.

The construction of the sign in the form of a metaphor in this study is a transcendence of the semiosis process that forms the configuration of the sign in expressing taste. The merging of signs with signs will produce a metaphor of taste is the first process of semiosis, the merging of signs into a conceptual object and other signs having a correlation of analogous properties is the second process of semiosis forming a metaphor of taste. A new metamorphosis sign becomes a metaphor formed by combining a sign with another sign, as a reference in the depiction of a taste into a configuration of signs in the form of a metaphor of taste expressed in the Bugis dialect of Sidenreng.

Other data whose expression is in the form of a metaphor for the taste expressed in the Bugis dialect of Sidenreng shows the meaning of the commentary of the taste expressed in the Bugis dialect of Sidenreng, in the taste expressed metaphorically in the form of the Bugis dialect of Sidenreng as follows:

> *Mapella + Tai manu '* = Mapella tai manu ' →Metaphor
> *Mapella or manu 'garlic*
> The heat is like the heat of a chicken poop

The quantity of hot taste is analogized to the heat of chicken manure as a reference computed in its expression using the Bugis dialect of Sidenreng, the hot taste entity of chicken manure as a guide in the comparison of taste into analogies felt on different referenced objects. One of the conventions in expressing taste with language to express the quantity and quality of taste that is quantified by the contouring of taste in the data is 'hotter than hot chicken manure'. The heat expressed by the description of the reference that has a hot taste more like chicken manure based on experience and knowledge in comparing it makes the chicken manure heat as a reference in the analogy of hot feeling felt, so that the concentration of hot feeling felt like chicken manure.

IV. CONCLUSION

The form of expression of taste using Bugis Sidenreng dialect is a metaphor. One of the unique features of the Bugis language is the use of metaphors that express feelings with illustration or analogy. The form of taste expression in Bugis that is metaphor is transformed by several signs that are correlated into a configuration of signs that have their respective roles. The collaboration of signs that become metaphors plays a role as taste labels, the next sign is the interpretation of taste that becomes the object of metaphor and the analogy sign is the

sign that facilitates the object as a reference described in the expression of metaphor to form a new sign configured into metaphor.

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