

Metaphors in *Rambu Solo* ' Ritual Speech: Stylistics Analysis with Sociocultural Approach

Resnita Dewi
Faculty of Cultural Sciences
Hasanuddin University
Makassar, South Sulawesi, Indonesia

Muhammad Darwis
Faculty of Cultural Sciences
Hasanuddin University
Makassar, South Sulawesi, Indonesia

Marten L.Manda
Faculty of Cultural Sciences
Hasanuddin University
Makassar, South Sulawesi, Indonesia

Nurhayati
Faculty of Cultural Sciences
Hasanuddin University
Makassar, South Sulawesi, Indonesia

Abstract:- This research was conducted to reveal the metaphors in the ritual speech of *Rambu Solo*'. The use of this metaphor aims to show the social status of the deceased and their families. This research is a type of qualitative descriptive analysis. The source of the data in this study is the speech or *tominaa* language used in *Rambu Solo*', a funeral ceremony in Toraja-Indonesia. Data is collected with recording techniques, note-recording techniques, and interview techniques. Determination of data used as samples is done purposively or in accordance with research needs. Metaphors contained in *Rambu Solo*' ritual speech include (1) Metaphor uses a celestial object (astronomorfik metaphors), (2) Metaphor uses animal (fauna metaphor), (3) Metaphor uses plants (flora metaphor), (4) Metaphor uses jewellery (Jewelry metaphor); (5) Metaphor uses hyperbolic (Hyperbolic metaphor).

Keywords:- Metaphors, *Rambu Solo*', Ritual Speech, Stylistics, Sociocultural.

I. INTRODUCTION

Rambu Solo' is a traditional ritual of the grief of the Toraja people carried out with great fanfare. The festive implementation is based on *Rambu Solo*' funeral ceremony, which is full of social status. Culture and language are expressions of social and people behavior[1]. As a procession or traditional ritual attended by hundreds and even thousands of people during the implementation process, the language used in the procession should be a *collo* daily language whose meaning is easily understood by the community. But in reality, the ritual speech used in this shamanic ceremony uses language that is difficult to interpret its meaning. The difficulty in interpreting the meaning is caused by the use of language derived from the *collo* daily language but is assembled and spoken. So that its meaning becomes completely different from the everyday language[2].

The difference between *Rambu Solo*'s ritual speech and the Toraja people's *colloory* language is in the disclosure of

the ritual speech of *Rambu Solo*'. It uses allegory style using allusions or symbols so that some people do not understand it. For example, the expression of grief in *Rambu Solo*': "*Susi to na siok langkan, na timpayo manuk-manuk*" means "Like being struck by an eagle, eaten by birds". The real meaning is a very deep expression of grief because the person who was the event died suddenly.

The presentations above show that the ritual speech in *Rambu Solo*' funeral ceremony is interesting to be studied using stylistics approach. The study uses stylistics point of view which is associated with various supporting theories including cultural theory. This is in accordance with Nurgiyantoro's opinion[3], which states that the approach of cultural stylistics is a way to understand literary works full of nuanced elements of community culture. He derived from Zyngier[4] who stated that stylistics could also be studied with a cultural approach. A society must have a history in which cultural values are contained. In the next turn, the culture will affect various aspects of life, one of which is the way of speaking. It confirms that the culture of society must influence style.

Appreciation of literary works as a cultural product is a must, either as an authentic material or as a tool to improve social awareness within a community[5]. The study of stylistics associated with the culture of this society was later referred to as cultural stylistics. Furthermore, Zyngier[4] also emphasized the importance of socio-cultural aspects, cultural factors, owned by the community to understand a style of literary works. This opens a gap to conduct research on the speech of *Rambu Solo*' ritual by using socio-cultural stylistics. *Rambu Solo*'s ritual speech is one of the oral literatures that is strongly influenced by cultural factors, of course the cultural factors of the Toraja region. In addition to cultural factors, ritual speech in *Rambu Solo*' funeral ceremony is also influenced by social factors.

The influence of socio-cultural factors in the ritual speech of *Rambu Solo*', can be seen in the following preliminary data. Arrived our balance *lamba'ki, songka kami barana'ki* that means has slammed *our tall tree has fallen our*

banyan. The speech of *Rambu Solo*'s ritual shows the socio-cultural influence on diction or word choice used in *Rambu Solo*'. The influence is seen in the language unit of our arrival *lamba'ki* which means our tall tree has been slammed. Diction in the speech of the sign ritual shows the meaning that the deceased is called '*lamba*' (tall tree) which means that socially, the deceased person is not an ordinary person, but rather a person from the upper social strata, so that it can be called '*lamba' ki*' (tall tree). The language unit arrived our *lamba'ki* was strengthened again by the next array, namely *songka kami barana'ki* (*beringin* we have fallen). In the array, the person who died was greeted with *barana'* (*banyan*).

According to the cultural value order of the Toraja people, such copying can only be given to people who have a social role in society. The use of *lamba'* and *barana'* linguistic units in the example of *Rambu Solo*'s ritual speech above indicates the use of stylistics s related to socio-cultural faktol. The '*lamba*' and '*barana*' forms are two units of language that cannot be used when the deceased has no social role in society. From the point of view of stylistics, the use of the word '*lamba*' and '*barana*' is a form of a musty language. The word '*barana*' (*banyan*) is a type of '*lamba*' (tall tree). On the other hand, the use of both words is a metaphorical form of the deceased coming from the uppermost social hierarchy. The speech of *Rambu Solo*'s ritual above shows the deceased who came from the upper social class of Toraja people are seen as tall trees such as *banyan*. *Banyan* in The Great Dictionary of Indonesian means a large tree that reaches 20m-35m high, rooted in riding. Based on this definition, the deceased person has a higher social standing than others in general. It is relevant to the existence of *banyan* trees as large trees, with shady leaves and tall trunks. The physical depiction of the *banyan* tree enthuses the nobles of the Toraja people as large and high-ranking people who can protect other communities.

Based on the presentation above, it can be known that the speech of rituals in *Rambu Solo*' funeral ceremony can be studied using socio-cultural stylistics s. The assessment of *Rambu Solo*'s ritual speech has been done a lot so far. But there are still very few who use the point of view of stylistics. Some research on the speech of *Rambu Solo*'s ritual that has been done so far among others[6] which reviews oral literature in ritual ceremonies with parallel forms of dualistic construction, and oral traditional relationships in the cultivation of local wisdom values through *Aluk Tallu Lolona A'pa Toninnai*, pranata Tongkonan which includes ceremonies concerning humans (*aluk tananan*), plant ceremonies (*aluk tananan*), ceremonies concerning animals (*aluk patuan*), and ceremonies to make amends (*suru' pangkalossoran*).

In addition, there is also research from Horn (2018) which examines myths and ideologies in the ritual text *ma'tammu tedong* on the activities of *Rambu Solo*'. Stylistics used in this study is socio-cultural stylistics, it is a part of contextual stylistics. As previously described, contextual stylistics associate its analysis with sociolinguistic, pragmatic, gender studies, culture. The sociolinguistic association with stylistics s is seen in the appearance of social factors that

influence a person's diction or word choice towards others. For example, how someone from the lower social class speaks to someone from a high social class. The relation of pragmatics and stylistics s, for example, appears in the choice of words used by a person to rule others. In this case, there is a choice that a person must use indirect speech.

On the other hand, stylistics also has a connection with gender studies. This looks at how women's word choices differ from men. Furthermore, the relationship of stylistics with cultural studies appears in the use of diction in cultural rituals or traditional rituals that are different from the use of diction in daily communication. The four studies are sociolinguistic, pragmatic, gender studies, and culture, showing that the use of language studied using stylistics point of view can be associated with factors outside of language, such as social, pragmatic, gender, and cultural factors.

II. LITERATURE REVIEW

A. Stylistics

Stylistics is often associated with literary language although Chapman states that this study can be directed towards a wide variety of language uses[3]. Therefore, the understanding of stylistics in this research can be limited as a study of the style of language, especially those contained in literary works and stylistics also as a branch of literary science that has a style or style of language.

Kridalaksana[7] states that stylistics is: (1) the science that investigates the language used in literary works; interdisciplinary science between linguistics and literature; (2) application of linguistics in language style research. Not much different from before, stylistics is a manifestation of the author's way of using a sign system that is in line with the idea to be conveyed. The nature of stylistics s is the study of the use of language in literary works. Stylistics is used as a combined science, namely linguistics and literary sciences.

Stylistics is the field of study or the study of the style of language used by someone or an author in expressing thoughts, ideas[8]. Stylistics is divided into two, namely linguistic stylistics and literary stylistics. Darwis and Kamsinah [9] states that in linguistic stylistics there is no obligation to explain the link between the choice of language codes (linguistic forms) and the aesthetic or artistic functions or effects of literary works. Linguistic stylistics is nothing but the application of linguistic theory to uncover various elements of language in literary texts. Furthermore, according to Darwis[10] emphasized in literary stylistics is how to find the function of literature, which is to give an aesthetic effect (poetic). Literary stylistics in addition to revealing or describing various linguistic structures and forms, more importantly is the description of the aesthetic effect and the content of meaning behind the various structures and forms of linguistics.

On the other hand, contextual stylistics s in addition to paying attention to the peculiarities of the use of language in a text, also relate it to various other theories in linguistic and literary areas such as sociolinguistics, pragmatics, gender

studies, culture, and others that generally involve context[4]. Thus, contextual stylistics is one of the branches of stylistics that associates stylistics with factors outside the language such as social, cultural, and gender problems. For example, a pragmatic approach that holds that to understand the language stylistics of a literary text is no different from the use of *collo* daily language. *Collo* daily language is a living form of language reality, and that is stylistics.

A more radical view suggests that the text is a social construct, the text is part of a social, economic, political, and cultural tradition. The understanding of social constructs will help the understanding of the beauty manifested in a text. A text is part of linguistic characteristics and it is part of the power of the socio-cultural process; hence the text is part and function of society as a whole[4]. He emphasized the importance of socio-cultural aspects, cultural factors, that people must understand a literary work stylistics.

A society must have a history in which cultural values are contained. In the next turn, the culture will have an effect in various aspects of life, one of which is the way of speaking. It confirms that stylistics must be influenced by the culture of society. In other words, it can be stated that studies using stylistics point of view (cultural) can reflect socio-cultural society. If a style is seen as a selection of the various potentials of a language, the selection will in many ways be influenced, or even determined, by the values, norms, social conventions, or ideology of the language user community. The opposite will also happen in terms of understanding the content of meaning that must also consider the cultural environment. Consequently, the study of stylistics on a form of language use should also consider cultural aspects. In short, stylistics can also be studied with a cultural approach[4]. Zyngier emphasized that to be able to understand the content of meaning better in a narration, understanding the socio-cultural background must be a kind of prerequisite. Without a socio-cultural understanding of a society, one can still understand the meaning of speech, but the understanding is certainly not as good as that of someone else who understands the culture of that society. We cannot understand the content of meaning simply from the meaning of language alone (: language code), without understanding the background of the speaker's culture (in literature: cultural code). Especially if the narration is a literary work that is in fact a work with a distinctive language other than others. Literature is a culture in action. In addition, context coverage can also include all the encyclopedic knowledge necessary to cultivate speech, scientific and cultural knowledge, religious attitudes, and even everything that can influence an individual's interpretation of all speech[11].

B. Metaphor

Metaphor is a form of linguistic study. As one of linguistic studies, metaphors can be analyzed based on elements of sentences or sentence structure. This study can be known that the elements contained in metaphors in the form of literal expressions and metaphorical expressions of imagination. The essence of the metaphorical concept is the understanding and disclosure of a type of something that means metaphor. To understand it is necessary the basic

application of comparison theory. Parera[12] says one element of metaphor is the similarity and similarity of five senses responses. The main metaphorical structure is; (1) the topic discussed; (2) the second image or topic; (3) the point of similarity or similarity. The relationship between topics or images can be objective and emotive. Based on the choice of imagery used by language users and writers in various languages, the choice of imagery is distinguished by four groups, namely (1) anthropomorphic metaphors, (2) animal-image metaphors, (3) abstract-to-concrete metaphors, (4) synthropomorphic metaphors or sensory response /perception exchanges[12].

Metaphor as a form of creative power of language in the application of meaning, meaning based on the likeness or similarity of a particular referent, whether the new referent already has a symbol name (designation or word) or not. Metaphor is a kind of analogy that compares two things directly, but in short form: national flowers, land crocodiles, children, souvenirs, and so on. As a form of direct comparison, metaphors do not use words: such as, *bak*, *bagai*, like, and so on, so that the first point is directly connected with the second point.

Rambu Solo' language unit consists of two syllables namely sign meaning smoke and solo' which means down or down. *Rambu Solo'* funeral ceremony is a ceremony of sorrow that in its implementation is full of grief, sadness, and lamentation of the family but also full of social signs. *Rambu Solo'* aims to honor and deliver the spirits of the deceased to the spirit realm, namely returning to eternity with their ancestors in a resting place, called *Puya*, which is located in the southern part of the human dwelling. This ceremony is often also called *the death rianing* ceremony. The deceased man is only thought to have died after the entire ceremony procession was fulfilled. If not, then the deceased man is only considered a human being "sick" or "weak", so he is still treated like a living human being, that is, lying in bed and given food and drink, even always spoken to[6].

III. RESEARCH METHODOLOGY

This research is a type of qualitative descriptive research[13]. The source of the data in this study is the speech or *tominana* language used in *Rambu Solo'* funeral ceremony in Toraja, Indonesia. Data is collected with recording techniques, note-recording techniques, and interview techniques. Determination of data used as samples is done purposively or in accordance with research needs.

IV. FINDING AND DISCUSSION

The modification of Toraja language daily becomes the language of *tominana* in *Rambu Solo'* ceremony, is a way to symbolize the social status of Toraja people. The construction of lingual units for the disclosure of the characteristics of the Toraja n people was carried out by the use of metaphors. Metaphor is a style of language in literary works that means figuratively to describe an object with direct and precise comparisons on the basis of the same or almost the same

nature as other objects. In *Rambu Solo*'s ritual speech, metaphors are used to indicate one's social status.

A. Metaphor uses celestial object (astronomorfik methapors)

The management of the ritual speech of *Rambu Solo*' uses the metaphor uses celestial objects or which in this study is also called metaphor astronomy. Metaphors using celestial objects in *Rambu Solo*' funeral ceremony ritual speech' appear on linguistic units *allo*, *bulan*, *To dadi lanmai moon*, *to kombong barrean allo*. This type of metaphor can be seen in the speech of the following ritual:

Tabé' allo tabé' moon, siman kabarrean kulla'

The use of celestial object metaphors in *Rambu Solo*' ritual speech in the data above appears on Noun *allo* which is the result of the management or modification of the phrase *to sugi'*. Leksem *allo* in the speech of the ritual has a reference to *to sugi'* or people who come from the noble class. The modification is a form of modification of the human lifeless noun that is *to sugi* into a lifeless noun that is *allo*. Modification of FN *to sugi'* to *allo* as in the data above is caused by the position of *allo* or sun that is above and serves as the light of the earth.

In addition to the word *allo*, modification of the ritual speech of *Rambu Solo*' in the data above which also shows the metaphor of celestial body appears on *bulan* that's means moon which is the result of management of the noun phrase *to sugi'*. In the socio-cultural life of the Toraja people, the noble class is often associated as a moon noun. The *foresure* is only used for people from the upper social class or nobility. If a person does not come from the noble class, then it cannot be called *bulan* or moon. In everyday communication to greet the rich, not used *bulan*, simply greet or call it with *sugi'*.

Modification of the ritual speech of *Rambu Solo*', which shows the metaphor of celestial body can be seen in the following ritual speech:

To dadi lanmai moon, to kombong barrean allo
Tang ditiro ri raka lako, tang ta'pari ka tu matanna
Ditiro pundala-dala, disaile paruninin

Modification of *Rambu Solo*'s ritual speech in the data above which is a metaphor of celestial body is seen in the nominal clause *to dadi lanmai bulan* which is the result of management of the noun phrase *to sugi'*. The nominal clause *To dadi lanmai bulan* in the speech of the ritual has a reference to *to sugi'* or people who come from the noble class. In the data from *kada-kada tominaa* above, there is a clause *to dadi lanmai bulan* which means people who come from the moon. The use of the clause is aimed at revealing a person's social class through the use of metaphors. The clause *foreses* the nobility as the person born or originally from the moon. The moon in the Great Dictionary of The Indonesian language means "celestial body that circles the earth in one month, shining at night because of the reflection of sunlight. Thus, the moon is an object whose location or position is above the sky, and is not easy to achieve

B. Metaphor uses animal (fauna methaphor)

Modification of Toraja language everyday into *tominaa* language in the ritual speech of *Rambu Solo*' funeral ceremony which shows the metaphor uses animal image shown in the following data:

Rampomo londong kila'na padang in Pangala'
Tu'tunmo saungan lan te lambunna lipu sanda kasalle

The speech of the above ritual was conveyed by *tominaa* in *Rambu Solo*'s activities during *mantarima tamu* activities at *allo katongkonan*. *Allo katongkonan* is a day where the grieving family *mantarima* guests or receive guests, both guests from their own families, and other relatives who come in the implementation of the ceremony *Rambu Solo*'. Modification of *Rambu Solo*'s ritual speech in *mantarima tamu* activities in the data above that shows the metaphor seems *londong*. Leksem *londong* has the meaning of rooster, which refers to *muane* or male. In the socio-cultural life of the Toraja people, *londong* or roosters are used to symbolize the nature of a nobleman namely his courage and leadership. Roosters are a symbol of courage. Just as Sultan Hasanuddin was given the title of Rooster from the East which symbolized a brave man who never gave up. Similarly, at the reception at *Rambu Solo*'s party, *londoners* or roosters are used to welcome and call the brave or leader.

Modification of Toraja language everyday into *tominaa* language in the ritual speech of *Rambu Solo*' funeral ceremony which shows the metaphor of animal image shown in the following data:

Rampomo salekona tondok
Tongkonmo bongana pangleon

Modification of *Rambu Solo*'s ritual speech in the data above appears on lexem *saleko* which is the result of management of FN *to sugi* or nobility. *Saleko* in the speech of the ritual is the most expensive buffalo in Toraja, which refers to *to sugi'* or nobility. In the socio-cultural life of Toraja people in particular in the implementation of the ceremony of *Rambu Solo*', *saleko* (striped buffalo) is a symbol of a nobleman or someone with high social status who has great power and wealth and influence in society. In the implementation of *Rambu Solo*' ceremony, *saleko* is a type of buffalo whose presence shows social status in the implementation of *Rambu Solo*' funeral ceremony because the price is very expensive.

In addition to *saleko* nouns, modification of *Rambu Solo*' ritual speech in the data above appears on *bonga* nouns which are also the result of the management of FN *to sugi* which means nobility. *Bonga*, just like *saleko* in the speech of the ritual is one of the most expensive types of buffalo in Toraja, which refers to *to sugi'* or nobility. In the socio-cultural life of Toraja people in particular in the implementation of *Rambu Solo*', *bonga* (a type of striped buffalo but cheaper than *saleko*) is a symbol of one's nobility. *Saleko* and *bonga* are symbols of powerful, wealthy and influential nobles. This is in line with the existence of *saleko* and *bonga* as the most expensive striped buffalo in Toraja which can cost up to 1 billion rupiah. Because of the high

price, so that only certain people can afford it to be presented in *Rambu Solo* ceremony.

C. Metaphor uses plants (flora metaphor)

Modification of Toraja language everyday into *tominaa* language in the ceremonial ritual speech of *Rambu Solo*, which shows plant-style metaphors shown in the following data:

Tibambang kami lamba'ki, songka kami barana'ki

Modification of the ritual speech of *Rambu Solo* in the data above appears in the word *lamba'* which is the result of management of the word *to sugi'*. The word *lamba'* which means 'tall tree' in the ritual speech is a form of symbolism *to sugi'* or the nobility in the ceremony of *Rambu Solo*. The use of N *lamba'* in the data is a form of management of FN *to sugi'*. The management of the diction indicates a metaphorical form. In these *Rambu Solo* speech, the nobility or nobility which in *collo* daily language is called *to sugi'* is as a *lamba'* 'tall tree'. The use of *lamba'* or tall trees in the speech of the ritual indicates the position of a nobleman higher than others in general. In addition to the word *lamba'*, modification of the ritual speech of *Rambu Solo*, which is a plant metaphor, appears in the word *barana'* which is the result of management of the word *to sugi'*. *Barana'* as well as *lamba'* in the speech of the ritual is a form of symbolism *to sugi'* or the nobility in the ceremony of *Rambu Solo*. The use of N *barana'* in the data is a form of management of FN *to sugi'*. The management of the diction indicates a metaphorical form. In these *tominaa* kadas, the nobility or nobility which in colloque is called *to sugi'* is described as a *lamba'* 'tall tree' like *barana'* 'banyan'. Banyan in The Great Dictionary of Indonesian means a large tree that reaches 20m-35 m high, rooted in riding. Based on this definition, *to sugi'* in Toraja society has a higher position than others in general.

D. Metaphor uses jewelry (Jewelry metaphor Metaphor uses plants (flora metaphor)

Modification of Toraja language everyday into *tominaa* language in the ritual speech of *Rambu Solo* funeral ceremony which shows metaphor uses jewelry shown in the following data.

Rampo mananmo muane, takinan gayangna Nanggala Rampo inde simbolong manikna to marapu tallang Lokkon loe rara'na lipu sanda kasalle

Modification of the ritual speech of *Rambu Solo* in the data above appears in the noun phrase *simbolong manik* which is the result of management of the word *baine* or women. The *simbolong manik* in the speech of the ritual has the meaning of jewelry that refers to *baine* or female. Modification of leksem *baine* to *simbolong manik* as in the data above is caused by the function of *simbolong* which means bun and bead which means necklace as jewelry used by women. The use of the compound word *simbolong manik* means woman who is the precious jewel of her family. In the sociocultural life of the Toraja people, not all women can be called *simbolong manik*. The noun phrase is spoken only to women from the noble class. If it does not come from the

noble class, then it cannot be called a *simbolong manik*. Similarly, in everyday communication, no *simbolong manik* phrases are used. A woman in daily communication is quite called *baine*.

Modification of the Toraja language daily into *tominaa* language in the ritual of *Rambu Solo* funeral ceremony which shows the metaphor of jewelry to see women appear on *Lokkon loe rara'na*. Modification of leksem *baine* into *lokkon loe rara'* is caused by the function of *lokkon loe* which means bun and *rara'* which means necklace as jewelry that is only used by women.

E. Metaphor uses hyperbolic (Hyperbolic metaphor)

Modification of Toraja language daily into *tominaa* language in the ritual speech of *Rambu Solo* funeral ceremony which shows hyperbolic metaphor is shown in the following data:

Tiromi tu tongan, tu to na tampa deata

The hyperbolic metaphor in the data above appears in the *tau na tampa deata* clause. The phrase *tau na tampa deata* is formed from the word *tau+na+tampa+deata*. The word *tau* in Indonesian means people, *natampa* means made, *deata* bearti dewa. Thus the *clause na tampa deata* means the person created by the god.

In the cultural life of Toraja people, especially in the traditional ceremony of *Rambu Solo*, often found speech *tau na tampa deata* or *tau na garagai deata*. The use of the speech in *Rambu Solo* funeral ceremony is a metaphor that is a sign that the party that is temporarily held is intended for the nobles. In the belief of *Aluk Todolo* as the ancestral belief of Toraja people, there is *aluk* rule handed down to *Datu Lukku* which contains the rule of religion that man, and all the contents of this earth must worship. Worship is shown to *Puang Matua* as the creator manifested in the form of a dish. *Puang Matua* as the creator gives power to *deata* (the caretaker). *Deata* is an element given the task by *Puang matua* to maintain and rule the earth. In general, the *deata* can be divided into three namely: 1) *deata tangngana langi'* (controlling and maintaining the heavens and horizons). 2) *deata kapadangan* (controlling and maintaining the entire surface of the Earth). 3) *deata tangngana* (controlling and maintaining all the contents of land, rivers, and seas).

Hyperbolic metaphors can also be seen in the *Rambu Solo* funeral ceremony ritual speech data.

Kayunna' menta'bi eanan, Lato sesa nakande, ra'da napatama kurin, nabaa rampo ma'pasa', napakenden ri tammuan.

The data above shows the hyperbolic metaphors seen in *kayunna* clauses *kayunna membua ringgi, menta'bi eanan*. The word *kayunna* is formed from the word *kayunna+ na*. The Toraja word *kayu* means wood, and *na* means him. Thus, *kayunna* means her/his wood. The pronoun here refers to the deceased. The word *kayunna* is applied from the clause *kayunna menta'bi eanan* meaning that the wood flowering property so that only remaining *menta'bi eanan*. The deposition was carried out to focus the meaning on the phrase

menta'bi eanan. This clause shows the existence of a hyperbolically displayed metaphorical form. The hyperbolic metaphor is seen in the portrayal of the nobility in the ritual speech of *Rambu Solo'* as a society whose *kayunna membua ringgi* means that the wood bears money, and *menta'bi eanan* which means flowering gold. The ritual speech is said to be a hyperbolic metaphor because the statements expressed through the clause greatly exaggerate. The exaggerated or exaggerated statement in the speech is the social status of the person who is temporarily being elevated who is said to be very rich through the *kayunna membua ringgi'*. In everyday life, as rich as a person is, there is no way that person's wood can bear money.

V. CONCLUSION

Based on the results of the study, it concluded that metaphors in *Rambu Solo'* ritual speech are used to indicate the social status of the deceased. Metaphors contained in *Rambu Solo'* ritual speech consist of:

1. Metaphor uses celestial object (astronomorfik metaphors)
2. Metaphor uses animal (fauna metaphor)
3. Metaphor uses plants (flora metaphor)
4. Metaphor uses jewelry (Jewelry metaphor)
5. Metaphor uses hyperbolic (Hyperbolic metaphor)

REFERENCES

- [1]. M. R. A. Latief, N. J. Saleh, and A. Pammu, "The effectiveness of machine translation to improve the system of translating language on cultural context," IOP Conf. Ser. Earth Environ. Sci., 2020, doi: 10.1088/1755-1315/575/1/012178.
- [2]. M. Darwis, "Grammatical Deviations in Indonesian Poetry Writing," Hasanuddin University, 1998.
- [3]. B. Nurgiyantoro, "Penggunaan Ungkapan Jawa dalam Kumpulan Puisi Tirta Kamandanu Karya Linus Suryadi (Pendekatan Stilistika Kultural)," LITERA, 2014, doi: 10.21831/ltr.v13i2.2575.
- [4]. S. Zyngier, "Towards a cultural approach to stylistics," Cauce Rev. Filol. y su didáctica, 2001.
- [5]. F. Rahman and S. Weda, "Students' perceptions in appreciating english literary works through critical comment: A case study at hasanuddin university and universitas negeri makassar," Asian EFL J., 2018.
- [6]. S. Sandarupa, "The exemplary center: Poetics and politics of the kingly death ritual practice in Toraja, south Sulawesi, Indonesia," 2004.
- [7]. H. Kridalaksana, "Kamus linguistik edisi keempat," Jakarta: Gramedia Pustaka Utama, 2008.
- [8]. F. Rahman and S. Weda, "Linguistic deviation and the rhetoric figures in Shakespeare's selected plays," XLinguae, 2019, doi: 10.18355/XL.2019.12.01.03.
- [9]. M. K. Darwis, "Use of Euphemisms as a Strategy for Speaking Impressionism in Bugis: Analysis of Stylistics.," 2013.
- [10]. M. Darwis, "Linguistic Disorders in Indonesian Poetry: Stylistic Studies.," 2009.
- [11]. E. Black, Pragmatic stylistics. 2005.
- [12]. D. D. Parera, Teori Semantik. Jakarta: Erlangga, 2004.
- [13]. D. M. A. Lexy J. Moleong, "Metodologi Penelitian Kualitatif (Edisi Revisi)," PT. Remaja Rosda Karya, 2019, doi: 10.1016/j.carbpol.2013.02.055.