FIGURATIVE LANGUAGE IN *NGEMBANG LABU, DI TANAH PERDU’S TARSUL* OF KUTAI TRIBE

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**Abstract:** This study is directed to come to understanding of the figurative language used, and the meanings of these in *Ngembang Labu, di Tanah Perdu’s Syair Tarsul* of Kutai Tribe is an opening ceremony which is sung by Penarsul when the process of marriage, traditions ceremony related to religion, especially in Moslem, a moral message, and the art of performance to others. The data of the study are the figurative language in Tarsul’s contest of *Ngembang Labu, di Tanah Perdu’s Tarsul* observed in Ladang Budaya Tenggarong. The figurative language of Tarsul consists of: (1) Comparison style, it is personification, in the stanza 3 of the fourth line: “Bekendeng-Kendengan Remisnya Hati”, that has a meaning the man began having a mutual love to a woman, so the man became embarrassed; (2) Looping Style: The stylistic alliteration and mesodiplosis, as in first stanza of the third line: “Rahmat redo mumohon diberi”, a repeating first word that repeated again on the next word; (3) Affirmation Style: the stylistic repetition and parallelism, for example: in the 5 stanza of the third line, “Tabek-tabek” with the intent to state as an affirmation. There are three kinds of the style in figurative language, 1) the comparison, there is 3 styles, they are stylistic hyperbole, personification, and eponymous; 2) the looping, there is 2 styles of figurative language, namely alliteration and mesodylosis; and the last, 3) affirmation, there is 2 styles of figurative language, namely stylistic repetition and parallelism.

**Key words:** figurative language, tarsull/betarsul, kutai

Figurative language use figures of speech to be more effective, persuasive, and impactful ([literarydevices.net](http://literarydevices.net)). Figures of speech such as metaphors, similes, and allusions go beyond the literal meanings of the words to give readers new insights. On the other hand, alliterations, imageries, or onomatopoeias are figurative devices that appeal to the senses of the readers.

Figurative language can appear in multiple forms with the use of different literary and rhetorical devices. According to [literarydevices.net](http://literarydevices.net), the definition of figurative language has five different forms:

1. Understatement or Emphasis
2. Relationship or Resemblance
3. Figures of Sound
4. Errors
5. Verbal Games
Nurdin, et.al (2004:21-30) states that it divides into five categories, namely: (1) Comparison Style, such as hyperbole, personification, metaphor, association, eponymous, and simile; (2) Looping style, such as alliteration, anaphora, anadiplosis, mesodylosis, and epizeuksis; (3) Allution Style, such as cynicism, irony, innuendo, sarcasm, satire, and antifrasis; (4) Contradiction style, such as paradox, antithesis, litotes, and oxymoron; (5) Affirmation style, they are repetition and parallelism.

**Tarsul/ Betarsul**

The tradition of *Tarsul* preceded the arrival of Moslem in the Kutai Kartanegara Ing Martapura’s kingdom. From poetry caused the desire of one of the noble’s Kutai to create literary art that can be associated with the Kutai tribal cultural customs. Then, the corresponding ‘breath’ of Moslem was born *Tarsul of Berkhatam/Betamat Qur’an*, and continued with *Tarsul of Marriage*. Therefore, it is not surprising that there is an assumption that art and culture belong to the general public. But apparently, this is also socialized in Kutai tribe, especially *Tarsul of Berkhatam/Betamat Qur’an*.

*Tarsul* differentiate accordance with the theme of which will be sung. The *Syair* (lyrical poem) of *Tarsul* continues to expand in accordance with the shifting values of contemporary culture. In the tradition of regular *Tarsul* sing during the event of marriage (when the event of *Melamar, Ngantar Tanda, Akad Nikah* till to *Resepsi, Khataman Qur’an, Khitanan*, and *Advise Message* (Education and Culture Department of East Kalimantan Province, 2015:1)).

The *Tarsul* always serves every celebration such as as wedding, *Bekhatam Qur’an*, circumcision welcome guests, or will stay in the new house. Usually, before start of *Tarsul* performance, *Petarsuls* prepare the poem in accordance with the request by the owner of event. Art of *Tarsul* performance to be done by two people (man and woman). It will start by *Petarsul* of man, and then greets with the woman’s *Petarsul* alternately. The position of the *Petarsul* usually flexible standing on the course or no special place beside with the band music.

In generally, *Tarsul* is a speech art that emphasizes the ability to the process of lyrical poem has rhyme *a a a a* or *a b a b*. The forms of *Tarsul* consists of four lines in one couplet. *Tarsul* performs with a certain rhythm that development be accompanied by traditional music instruments such as *Gambus* and *Ketipung* (Culture and Education Department of East Kalimantan, 2015 in Narulita and Sulistiya, 2019:65)

*Tarsul* is still using the Kutai language in stanzas, because the art of literary speech in Kutai tribe can be separated from the characteristic language of its own district. It uses some figurative languagesthat make the audience interested and entertained. *Penarsul* (the artist of *Tarsul*) should be able to ha greater strength in spirit building and embodies the attitude and determination to achieve the objectives of the audiences. They should have extensive knowledge and adapt to the changing dynamics of the era.

In Dinas Kebudayaan dan Pariwisata (2011) in Yunhadi (2014:32), the costume of *Penarsul* of the official ceremony is formal wear. For the man, he wears a cap, a *Beskap* shirt, long Malay pants, and wear a *Sarong* in double encircling the waist to the knee. For the woman, her hairin abun on top in an upright circle above the head resembling a stupa and slightly tilted backward, costumes that used to be a *Kebaya of Kutai* (like Chiness dress) with a shawl on her shoulders or *Beskap* called *Ta’wo* skirt.

*Tarsul* serves as a medium for delivering significant social value, religion, customs, and even more exciting. It is an effective media to social control of Kutai traditional art (Armadi, 2016:47). One purpose of *Tarsul* is a preserving the literary speech of art of Kutai tribe. In
order to do not threatened extinct by development of the modern era, and still maintain the values of the Kutai’s culture.

Kutai tribe is a native tribe that inhabited in the region of East Kalimantan, they are Moslem in majority. According to Culture and Education Department of East Kalimantan (2009:4), Kutai tribe type is included as an old Malay tribe Dayak in East Kalimantan. Kutai tribe is till related with the Dayak, especially Dayak clumps Ot-Danum. Therefore, it is physically similar to them. Kinship relations with the Dayak tribe of Kutai also told in the oral tradition of the Dayak with various versions in several sub-tribe clumps Ot-Danum (because each sub tribe has its own history). Old customs of Kutai tribe has many similarities with customs of them, especially Benuaq clump (Yunhadi, 2016:7). For examples, Erau (festivals ceremonies), Purchase (ceremonial dancing healing), indeed, the spells as well as occult such virtual machete, arrows eggplant, peas, poison bronze, perakut, peloros, and others.

**DISCUSSION**

**Figurative Language in Tarsul’s Syair of Ngembang Labu, di Tanah Perdu,**

In generally, the forms of Tarsul’s poem consists of four (4) lines in one couplet/stanza. In the data reduction and display of the figurative language’s meaning in *NgembangLabu, di Tanah Perdu* will present below.

1. **Comparison Style**
   a. **Hyperbole**
      1) Stanza 3:
         *Tema Tarsultaroh di sini*
         *Ngingatkan Etam kesah bahari*
         *Kanaknya lakingan kanak bini*
         **Bekendeng-kendengan remisnya hati**
         The hyperbole is the style language contains forward exaggeration of reality, there is in the fourth line **Bekendeng-kendengan remisnya hati** has meaning is the beginning to have a mutual love of a man and woman, so that the man becomes embarrassed, the man is exaggerated of his love to the woman. It makes himself be shame whereas the man has not saying anything about his feeling to the woman. This stanza is sung by the man to the woman.
      2) Stanza 4:
         *Gerecek benef sida berempu*
         *Ngesah kangaok nganpe’ellalu*
         *Barungerobong bepe’ellaku*
         *Ngembang labuhak di tanah perdu*
         In **Gerecek benef sida berempu** has meaning the lovers have a very beautiful of artwork as if artwork looks like very nice. In **Ngesah kangaoknganpe’ellalu** means the story of the growing sense of love at last time. In the line **Barungerobong bepe’ellaku** means the new teenager already knows the taste of love, and in the stanza is replaying singing by the man of Petarsul.
      3) Stanza 11:
         *Buaya mati kusangka kura*
         *Hanyut telentang putih dadanya*
Senang hati mandik sekira
Dapat hodengan cantik jelita

In the third line, *Senang hati mandik sekira*, means very happy as if this felt cannot measured because it is very excited, and in *Dapat hodengan cantik jelita*, has meaning the man’s lover get pretty girl friend, and in this stanza shows the man’s feeling very happy because his love is received by the woman.

b. Personification

1) Stanza 2:

*Terdengar Tarsulnya di hambatni*

Yayasan Lanjong berempu karyaanni
Kosa kata sidanamai
Sida maha tunya tahuarti

Personification is the style of language which equated inanimate of objects as if live or have the nature of humanity. So, in the first line, *Terdengar Tarsulnya di hambatni* has meaning the word *hambatni* can listen of *Tarsul*, *hambat* means morning, and as if the human auditory sense whereas the morning cannot listen cause the morning is not a human.

2) Stanza 4:

*Gerecek beneh sida berempu*

*Ngembang labu hak di tanah perdu*

In the fourth line, *Ngembang labu hak di tanah perdu*, *Ngembangl abu* means being happy and start to fall in love, and the meaning of *di tanah perdu* is a cultivated land by plants that are not trunked big, and it usually use as an ornamental plant. Just human being which can be falling love, not plants or animals anyway.

3) Stanza 5:

*Beli cabek di kaki lima*

Singgah setumat di took Cina
Tabek tabek Kanda bertanya
Adek gerecek sapa namanya

From the first line, *Beli cabek di kaki lima*, it means “to buy chilli to the seller, whereas the “kaki lima” is a seller, then “kaki” (foot) is a part of human organs, and lima (5) is a number, and “kaki lima” as if a figurative language of seller in the roadside, so, it is not a part of human organs. The line expresses the beginning before to the point or the meant and purpose of the man to ask the woman to whom her name.

4) Stanza 9:

*Ku tahu sudah mana datangnya*

*Umpat di aer hulu benua*

Sekarang tanda dah diterima
Kawakah Kanda menaroh cinta

In the second line stating that “umpat” is follow, so the water can follow such as human motion in the upstream of continent, whereas the water is not a living being but as if it can such as human motion. In this second line is still in the form of figurative language that begin to the point
for ask permission. The man has a feeling for the woman. He asks permission to love her.

c. Eponymous
1) Stanza 5:
Beli cabek di kaki lima
Singgah setumat di took Cina
Tabek-tabek Kanda bertanya
Adek gerecek sapa namanya

The stylistic eponymous is the use of the name someone who is connected by nature that is inherent it, and there is in the third line, Kanda, means a calling to brother. This word is already available and attached to the ancient time and often uses in the previous royal. In this line has meaning to soften word to call an older brother. At the fourth line, Adek gerecek sapa namanya, means the man asking to the pretty younger sister whom is her name. The word Adek has a meaning to soften word to call younger sister.

2) Stanza 8:
Anak jukut dalam jelaga
Mandik kutahu nama datangnya
Ku takut Kanda berpura maha
Muncinta apa tandanya

3) Stanza 9:
Ku tahu sudah mana datangnya
Umpat di aer hulu nenua
Sekarang tanda dah diterima
Kawakah Kanda menaroh cinta

In the Stanza 8, in word in the third line, Kanda, means a calling to brother. This word is already available and attached to the ancient time and often uses in the previous royal. In this line has meaning to soften word to call an older brother. This same word is repeating again in the fourth line in Stanza 9, Kanda, that has the same meaning, a calling to an older brother.

4) Stanza 10:
Alak pita ikat kepala
Rasa sakit hilang terasa
Cinta Kakanda adik terima
Apa rasanya di dalam dada

In the third line, Kakanda, it has the same meaning to Kanda, this word is a variant word that has same purpose and meaning, to call an older brother at all.

2. Looping Style
a. Alliteration
1) Stanza 1:
Dengan bismillahillahirobbi
Lantunkan Tarsul seni bahari
Rahmat redomu mohon diberi
Kepada kami ada di sini

The stylistic alliteration is a stylistic repeating the first sound that is reaped again on the same or the next line. This style is tangible looping the same consonants. In the stanza 1, in the third, Rahmat redomu mohon diberi,
there are the same two sound of consonants, the sound of \textit{r} in the first sound of words \textit{rahmat} and \textit{redo}. The same style, in the fourth line, \textit{Kepada kami ada di sini}, that are two same sound of \textit{k} on the first word, \textit{kepada} and \textit{kami}.

2) Stanza 2:
\textit{Terdengar Tarsulnya di hambatni}
\textit{Yayasan Lanjong berempu karyaanni}
\textit{Kosa kata sida namai}
\textit{Sida maha tuya tahuarti}

The repeating of the first sound of two words in the first line, \textit{Terdengar Tarsulnya di hambatni}, there are two sounds of \textit{t} on \textit{terdengar} and \textit{Tarsulnya}. In the third line, \textit{Kosakata sida namai}, there are the same sound of \textit{k} on the two different words, \textit{kosa} and \textit{kata}, but there are on the same of the first words.

3) Stanza 3:
\textit{Tema Tarsul taroh di sini}
\textit{Ngingatkan Etam kesah bahari}
\textit{Kanaknya lakingan kanak bini}
\textit{Bekendeng-kendenganremisnyahati}

In the first line, \textit{Tema Tarsul taroh di sini}, the same sound on the first two different words, the sound \textit{t} on the words of \textit{tema} and \textit{Tarsul}. In the line of \textit{Kanaknya lakingan kanak bini}, the same sound of \textit{k}, there are on the two same words of \textit{kanaknya} and \textit{kanak}.

4) Stanza 5:
\textit{Belicabek di kaki lima}
\textit{Singgahsetumat di tokoCina}
\textit{Tabek-tabek Kanda bertanya}
\textit{Adekgerecksapanamanya}

There is the same sound in the second line, \textit{Singgahsetumat di tokoCina}, the sound of \textit{s}, that is the first sound repeating, \textit{singgah} and \textit{setumat}. In the third line, \textit{Tabek-tabek Kanda bertanya}, the first same sound of \textit{t}, in \textit{tabek-tabek}, a word repeats in the next, and in the same way, sound \textit{t} in the first of the word repeat again.

5) Stanza 9:
\textit{Ku tahusudah mana datangnya}
\textit{Umpat di aerhulubenua}
\textit{Sekarangtanda dah diterima}
\textit{Kawakah Kanda menarohcinta}

In the last line, fourth, the two different words but have the same sound in the first, sound \textit{k}, it repeats again. The two words are \textit{kawakah} and \textit{Kanda}.

6) Stanza 12:
\textit{Tamat Tarsulakhircerita}
\textit{Tutursyi\textquotesingle{}rnyatiadaterasa}
\textit{Khilafngansalahselaluada}
\textit{Ampuni Tuan kami bedua}

The first line is as closing the content of this \textit{Tarsul}, and it is an apologize the singers to the audience. This first line, \textit{Tamat Tarsulakhircerita}, the same first sound \textit{t} is repeating, in \textit{tamat} and \textit{Tarsul}. In second line, \textit{Tutursyi\textquotesingle{}rnyatiadaterasa}, the three same sounds from different words
appear. They are *tutur*, *tiada*, and *terasa*, the first same sound of *t* in the front of sound of each word. In the third line, *Khilaifngansalahuhsalaluada*, the same sound repeats, sounds, but the sound appears in the middle of the word. These sounds are in *salahandalsalalu*, the sound *s* in the first sound of these two words.

b. **Mesodiplosis**

This stylistic is a repetition word in the middle of the line or sentence consecutively.

1) Stanza 5:

*Belicabekdi kaki lima*
*SinggahsetumatditokoCina*
*Tabek-tabek Kanda bertanya*
*Adekgereceksapanamanya*

This style appears in the line first and second, *Beli cabek di kaki lima*, and *Singgah setumat ditoko Cina*. The word *di* in the first line, it is repeating in the second line, the word *di* is in the middle of line each.

2) Stanza 6:

*Kenapasinggah di tokoCina*
*Apakahendakbelikemenja*
*Untukapabetanyanama*
*Bepadahajaapamaunya*

The word *apa*, it is appearing in the third and fourth line. They are *Untukapabetanyanama* and *Bepadahajaapamaunya*, these two same words are on the middle of the third and fourth line.

3. **Affirmation Style**

a. **Repetition**

This style is a style affirmation that repeating a word consecutively in a sentence or discourse.

1) Stanza 3:

*TemaTarsultaroh di sini*
*NgingatkanEtamkesahbahari*
*Kanaknyalakingankanakbini*
*Bekendeng-kendenganremisnyahati*

From the third line, *Kanaknyalakingankanakbini*, the really same word *kanak*, it uses twice in this line. *Kanak* means child, but in *kanaknya*, the suffix -nya means possessive pronoun, his child. In the line fourth, *Bekendeng-kendenganremisnyahati*, the same word of *kendeng*, it is repeated in the next word. The first word, *bekendeng*, be is a prefix, and in the next same word *kendengan*, the –an, is a suffix to *kendeng*. But in this word has same meaning, begin to.

2) Stanza 5:

*Belicabekdi kaki lima*
*SinggahsetumatditokoCina*
*Tabek-tabek Kanda bertanya*
*Adekgereceksapanamanya*

There is just one line has a repetition word, in line third, *Tabek-tabek Kanda bertanya*. In this line, the word *tabek* appear in the next, and it has same meaning, the purpose.
b. Parallelism
This style means achieving alignment the use of word or phrase that occupy in the same function, in the same grammatical of the form. In this Tarsul, there is just one style in the all of it stanzas.

Stanza 12:
*Tam*Tarsulakhircerita
*Tu*tsuryai’nryatiadaterasa
*Khilaf*ngansalahse*lu*ada
Ampuni Tuan kami bedua

The two words, *khilaf* and *salah*, they are same grammatical form. *Khilaf* means make a mistake, and *salah*, it has meaning of wrong. But both of words have the same meaning grammatically.

**CONCLUSION**
In the *Tarsul*, named *Ngembang Labu, di Tanah Perdu*, there is 3 (three) kinds of the style in figurative language, 1) the comparison, there is 3 (three) styles, they are stylistic hyperbole, personification, and eponymous; 2) the looping, there is 2 (two) styles of figurative language, namely alliteration and mesodylosis; and the last, 3) affirmation, there is 2 (two) styles of figurative language, namely stylistic repetition and parallelism.

Stanzas of the *Tarsul, Ngembang Labu, di Tanah Perdu*

**NGEMBANG LABU, DI TANAH PERDU**
By: Syaipul Anwar

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<td>Ada tanda dah diterimarencanabelikemeja</td>
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<td>LantunkanTarsulsenibahari</td>
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<td>Takutnyacintandikditerima</td>
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<td>Mandikkutahunamadatangnya</td>
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<td>Ku takut Kanda berpurumaha</td>
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<td>Muncintaapatandanya</td>
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<td>Ngembanglabuhak di tanah perdu</td>
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<td>5) Belicabek di kaki lima</td>
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<td>Singgahsetumat di tokokerina</td>
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<td>Tabek- tabek Kanda bertanya</td>
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<td>Bepadahajaapamauna</td>
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