

METAPHORS IN TRADITIONAL 'KEBALAI' CHANTING IN BA'A, A SPEECH VARIETY OF ROTE

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Abstract. This study aims to identify metaphors found in 'Kebalai' chanting in Ba'a, classify the types of metaphors, and analyze their implications for language learning. The research employs a descriptive qualitative method, using data collection techniques such as interviews with native speakers of the Ba'a. The analysis reveals 19 metaphors in 'Kebalai' chanting, which can be divided into structural, orientational, and ontological metaphors. One example of a metaphor is *lelesu na ana buka maloa fo ana soluk, en na la'ok ana longge no dale namahoko*, which translates to 'the door he opens wide to welcome, his footsteps dance happily'. This metaphor signifies that the person is open and sincere when receiving guests. The phrase *lelesu na ana buka maloa*, meaning 'opening the door wide', represents friendly behavior and an attitude of openness. Here, opening the door serves as a concrete action that symbolizes the opportunity to enter and the willingness to accept others. The pedagogical implications of this research include: improving the understanding of abstract concepts, expanding vocabulary, developing critical thinking skills, enhancing cultural understanding, mastering figurative language, and improving communication skills.

Keywords: *Metaphor; Chanting; Kebalai, Ba'a Speech Variety; Language Learning*

INTRODUCTION

Language is a structured system that expresses ideas or emotions through agreed-upon signs, sounds, or symbols with clear and understandable meanings. Language is a fundamental tool in human interaction, allowing for communication and the exchange of thoughts. In addition, language also has an important role in facilitating communication between individuals and acts as a place to preserve traditions, share knowledge, and foster relationships within the community (Busro, 2015). In addition, Devianty (2017) states that language is a communication tool used to share thoughts, feelings, ideas, and intentions with others. This means that humans can communicate with others easily using medium of language. Aside from being a communication tool, language also functions as a means to convey an idea or ideas, feelings, and information between individuals. In a cultural context, language is often a medium to convey symbols of unity for its speakers. Language also has a cognitive role in shaping how people think and

perceive the world around them. Thus, the function of language is not only for communication, but also for expression of cultural values, identity, and cognitive roles that shape a person's perspective.

Rote languages consist of seven dialect groups, namely Dela, Oenale-Dela (West Rote); Landu, Rikou, Oepao (East Rote); Bilbaa, Diu, Lelenuk; Termanu, Talae, Keka, Pada, Bokai, Korbafo (Central Rote); Ba'a, Lole; Dengka, Lelain; and Tii (Tamelan, 2024; 2021; 2008). The dialects show linguistic variation within the languages based on geographical, social, or cultural location. These variation enrich the languages and provide an overview of the values and norms adopted by the people on the island of Rote. One cultural expression often performed on the island of Rote is the *Kebalai* tradition. This dance is often performed together as a form of performance art and symbolic communication.

Kebalai dance is one of the traditional traditions that has an important role in the community's daily life, especially in the form of dance and singing. Manu and Tampake (2023:4) state that *Kebalai* is a dance usually performed in groups by the Rote people in various events or activities. This dance is a form of performance art that combines movement with poetry to convey messages, thus creating deep meaning and distinctive aesthetics. Metaphors in *Kebalai* describe human origins, peace, life values, and life journeys, such as birth, marriage, and death. This tradition conveys symbolic messages about human relationships with others, nature, and the creator through meaningful chants and dance movements. For example, the circular movements used in *Kebalai* dances are often seen as a metaphor for life's continuous cycle. On the other hand, the chants that accompany the dance often use symbols of nature to reflect unity, harmony, and hope. Using metaphors in the *Kebalai* tradition enriches cultural expression and serves as a tool to maintain and transfer customary values to the next generation.

Metaphor is the understanding and experience of something through something else. Therefore, one can understand new things through other things that have been known before. Lakoff and Johnson (1980) assert that a person's experience is cultural and can be the background of every human's experience. Thus, it can be said that to understand metaphors both orally and in writing, one needs to use prior knowledge to understand the meaning behind the metaphorized word, phrase, or clause. Furthermore, Ngongo and Benu (2020) note that metaphor is not just a linguistic phenomenon; it also requires cognitive skills, as it encompasses the entire human thought process. This process involves interpreting and understanding the deeper meaning behind a word, phrase, or sentence found in a particular text or context. Metaphor involves language and cognition, as it demands the ability to connect abstract ideas with tangible concepts, bridging linguistic expression with human perception and experience. For example, "*The road ahead was a ribbon of moonlight*". 'The road' is likened to a path that carries one's journey or life; in this context, the road symbolizes the direction or destination being traveled. 'Ahead' indicates foresight, the future, or a journey still to be undertaken. 'Was' is a linking verb that equates 'the road' with the metaphor 'a ribbon of moonlight', indicating a direct relationship between the two concepts. In addition, 'a ribbon' is a long, thin, and shimmering object. In this metaphor, the ribbon symbolizes a road that looks narrow and shines under the moonlight. The 'moonlight' gives a soft, glowing, and magical effect, adding beauty, tranquility, or mystery to the 'ribbon road'. Overall, this metaphor creates the image of a moonlit road, as if it were a soft, shimmering ribbon. It

gives a poetic feel, depicting a peaceful and magical nighttime atmosphere, and gives a romantic or hopeful sense of direction.

The metaphors in Kebalai dance are sought to be studied by the researchers, as many philosophical and symbolic values are contained within the cultural tradition of the Rote people. By analyzing the metaphors in this dance, we can reveal how the Rotenese interpret and preserve their cultural identity through works of art. With this research, the author can contribute to studying linguistics and cultural anthropology to show how metaphors function as a bridge between language, culture, and cognition. To preserve indigenous cultural heritage while enhancing broader linguistic and cognitive theories to deal with language loss due to globalization. In addition, the results of this study can serve as materials for more contextualized language learning, helping learners understand the close relationship between language and culture in everyday life.

Several previous studies related to the current research are presented. Ganiwati (2020) analyzed metaphor in the Novel Laskar Pelangi by Andrea Hirata. This study aims to understand the metaphors in the novel Laskar Pelangi by Andrea Hirata. The results showed that in the novel Laskar Pelangi by Andrea Hirata, there were 76 sentences containing metaphors and 87 metaphors contained in the sentences: (1) metaphor analysis based on the Kovacs' theory consists of 9 metaphors from the source of the human body, six metaphors from the source of animals, 10 metaphors from the source of plants, two metaphors from the source of development, one metaphor from the source of games and sports, three metaphors from the source of money and economic transactions, 18 metaphors from the source of light and darkness, 17 metaphors from the source of strength, 23 metaphors from the source of direction and movement. Meanwhile, (2) metaphors based on their meaning consist of 76 sentences containing metaphors, 82 words containing literal meanings, and 86 metaphors containing non-literal meanings. Furthermore, (3) metaphors based on their functions (Ankersmit & Mooij, 1993) consist of 76 sentences containing metaphors, 37 metaphors with emotive functions, 5 with persuasive functions, and 44 with cognitive functions.

Another research conducted by Hia (2023) aims to analyze the meaning of metaphors in the song album 'Letto Best of The Best'. The purpose of this research is to describe the meaning of anthropomorphic metaphors. This study found that in the metaphorical meaning of the Letto Best of The Best Album created by Noe Letto, 37 words contain metaphorical meaning, with the most dominant one being the Anthropomorphic Metaphor.

Monika (2020) analyzes the types and the meaning of metaphors in the story "A Family Affair" by Kate Chopin. This study aims to analyze the types and the meaning of metaphors in the story "A Family Affair" by Kate Chopin. The types of metaphors found in this study are ontological and conceptual. The most common type of metaphor in this study is conceptual. In conclusion, the short story "A Family Affair" by Kate Chopin has many metaphors that can be analyzed. The types and meanings of each metaphor found in this study are based on Lakoff and Johnson's (1980) theory, which clearly brings out metaphors and aphorisms to be analyzed.

Previous research shows that metaphors enrich the meaning and expression of various works, such as novels, song lyrics, and short stories. In the novel Laskar Pelangi by Andrea Hirata, metaphors are analyzed based on their source, meaning, and function, with the dominance of metaphors from light and dark sources and direction and

movement that function cognitively and emotively. Research on Letto's album Best of the Best highlights the dominance of anthropomorphic metaphors that provide emotional depth through personification. Meanwhile, conceptual metaphors are the dominant type in the short story A Family Affair by Kate Chopin, illustrating more in-depth themes and narrative structures.

METHODOLOGY

This present study uses a qualitative approach to analyze metaphors, focusing on the local cultural context of the Ba'a speech variety. The research locus was conducted in Oelunggu Village, Lobalain Sub-district, Rote Ndao Regency, where this language is often used in daily activities. The data source for this research is from informants. Informants in this study were selected based on: 1) Male or female; 2) Aged between 25-65 years (not senile); 3) Informants were born and raised in the village and rarely or never left the village; 4) Educated at most elementary school (junior high school-high school); 5) Have middle social status (not low and not high) with the hope that their mobility is not too high; 6) Native speakers of the language in the village and can speak Indonesian; 7) Physically and mentally healthy (Mahsun, 2017: 138); 8) There were six people chosen as the informants in this research because after this number of interviews, the information obtained was repetitive and no new relevant data emerged; 9) Native speakers of the Ba'a speech variety.

The data collection techniques employed in this research include documentation and interviews. The documentation method is utilized to trace past data. As noted by Arikunto in Wijayanti & Damanik (2018), this method encompasses the search for various sources of data, such as transcripts, notes, books, newspapers, magazines, inscriptions, meeting minutes, and agendas. Additionally, kebalai videos were analyzed as part of the documentation process. Moreover, a structured interview method was utilized, which involved the careful and systematic preparation of interview guidelines for data collection to collect data on types and meanings of metaphors in Kebalai.

The data collection process was carried out in several steps. Initially, the videos were watched, and the content was transcribed. Following this, the research instruments were prepared in the form of interviews. The analysis involved multiple steps: the oral responses from informants were converted into written form; the data were classified according to the research questions, which included: (1) the analysis of metaphors in the Kebalai chanting in the Ba'a, (2) the exploration of meanings and types of metaphors in the Kebalai chanting, and (3) the examination of implications related to the metaphors in the Kebalai chanting. The data were explained, the Ba'a chanting was analyzed, results were interpreted, and conclusions were drawn based on the analysis.

FINDINGS AND DISCUSSION

Based on the data obtained from Ba'a speakers, there are 19 metaphors, including six structural metaphors, six orientational metaphors, and seven ontological metaphors.

1. Metaphors in Kebalai chanting in Ba'a speech variety

Metaphors are presented in three kebalai chants: the welcoming kebalai, the funeral kebalai, and the wedding kebalai.

1.1 Welcoming Kebalai

This *kebalai* is usually used in formal events to welcome important guests, such as new pastors leading a congregation or regional officials, such as the Regent, and guests from outside the village. The purpose of welcoming *kebalai* is to show respect for the guests and as a sign of community acceptance of the guests. In the welcoming *kebalai*, there are nine metaphors, namely:

(1) *Lelesu na ana buka maloa fo ana soluk en na la'ok ana longge no dale namahoko*
 door the she/he open wide for she/he welcome foot the walk she/he dance in heart joy

'The door he opens wide to welcome, his footsteps dance happily.'

The phrase *lelesu na ana buka maloa* 'the door is opened wide' symbolizes openness and a warm welcome. Opening the door wide means being ready to welcome guests with hospitality and without hesitation. The word 'door' is defined as the boundary between outer circle and personal space, so opening the door means opening up to guests who come or something new. Meanwhile, 'to welcome' implies that the act of opening the door is done with sincere, friendly intentions and a positive attitude. In the context of welcoming *kebalai*, this metaphor emphasizes that welcoming is not only about physically opening the door, but also about opening the heart and welcoming guests warmly and joyfully.

(2) *Liman na ana lo neu ho'u nahelen*
 hand the she/he shake to hold closely
Ana mba'ak tali ka'ak-fa'dik beuk
 she/he tying rope friendship new
'His hands outstretched in a firm shake, he was tying the strings of a new friendship.'

The phrase *ana mba'ak tali ka'ak fa'dik beuk* 'he tying the strings' is a metaphor that describes the action of *ana mba'ak tali* 'tying the strings'. The words *mba'ak* 'tying' and *tali* 'strings' here do not have literal meanings, but they symbolically describe the process of connecting or binding something strongly. The phrase *tali ka'ak fa'dik beuk* 'strings of a new friendship' symbolizes the attachment or relationship that unites two individuals. The phrase *tali ka'ak fa'dik beuk* 'strings of a new friendship,' depicts the strings as a symbol of a friendship that has just begun. In this metaphor, 'tying the strings' describes an active effort to build and strengthen the bond of friendship, as if the friendship is a rope that must be tied in order to be strong and not easily broken. In the context of the welcoming hall, this metaphor emphasizes that friendship is a relationship that should be nurtured with genuine love and care, thus creating a peaceful and warm atmosphere.

(3) *Dalen a an soluk lain neu an solukfafain a no namahoko*
 Heart his/her lifted up to she/he welcoming morning with joy
'His heart lifted high with hope, he welcomes the morning with joy.'

The phrase *dalen a an* 'his heart', not only means the physical organ of the body, but also as a symbol of feelings, emotions, or moods. The word *dalen* 'heart' is often used in literary language as a symbol of the center of feelings and hopes. Meanwhile, the word *soluk lain neu* 'lifted high' describes the state of the heart being lifted or in a higher position. This is not a literal meaning but a symbol to express heightened feelings, such as enthusiasm, happiness, or strong optimism. The phrase 'with hope' describes the uplifted feeling caused by hope. Hope is a positive feeling about the future that is expected and believed to be realized.

(4) Lalain na manabuka maloa. *Nini malole nai somanek dalen*

Sky the open wide Bring peace in soul in

'The sky is wide open, bringing peace to the happy soul.'

The phrase *lalain na* 'the sky' symbolizes vast and infinite space; the sky usually symbolizes freedom, hope, and endless possibilities. In this metaphor, the sky represents a world or universe that is wide open for exploration. This shows a state of the sky that is completely open and unlimited. This phrase gives a sense of freedom and a wide space to breathe and dream. The phrase *nini malole* 'bringing peace' shows the effect that the open sky brings, which is tranquility and peace. It implies that the presence of the vast sky gives a sense of comfort and peace to those who see or feel it. While *nai somanek dalen* 'to the happy soul' refers to the feeling of someone who is in a happy state.

(5) Manasoluk ndia holun no susuek mamanak somanen natonggo

Welcoming is embrace with warm place soul meet

da'dik esa

become one

'Welcoming is a warm embrace, where souls meet and unite.'

This metaphor creates a poetic image of a warm and loving welcome. The word *manasoluk* 'welcoming', is likened to a warm embrace that brings a sense of comfort and closeness, both physically and internally. Meanwhile, the phrase *mamanak somanen natonggo da'dik esa* 'where souls meet and unite' suggests that a genuine welcome can unite feelings and souls, creating a close and peaceful bond. This metaphor provides a deep emotional nuance, describing that welcoming is not just a formality but an intimate and meaningful moment that strengthens human relationships.

(6) Manasoluk ndia so'dak nai manggale'dok Nasa'a dalak

Welcome is life in light illuminate road

henuk no namahoko

full with joy

'Welcome is the light of life, illuminating the joyful path.'

This metaphor gives a poetic and optimistic feel to the meaning of welcome. The word *manasoluk* 'welcome' here is likened to the light of life that illuminates the path of joy. It gives a sense of security and encouragement to whoever receives it. It suggests that a sincere welcome can be a source of inspiration and strength in living a blissful life journey. The metaphor also suggests that a sincere welcome paves the way for harmonious relationships and meaningful life experiences, as if the light guides every step with hope and joy.

1.2 Funeral Kebalai

The *Funeral Kebalai* is performed during a mourning ceremony, especially for the family and the surrounding community. The chanting in the funeral *kebalai* touches on life, loss, and hope. This dance is a form of comfort for grieving families and local residents. There are seven metaphors in the funeral Kebalai, namely:

(1) *Mamates ndia lelesu na mankenak*. *Nini somanen na la'o no halan ta*
Death is door the closed Bring soul the go with voice no

'Death is a closed door, taking the soul away without a sound.'

The word *mamates* 'death' is described as an event that, in this context, is seen as the end of a person's physical life. *Ndia* 'is' is a linking verb that equates 'death' with the metaphor of a closed door, showing the direct relationship and equivalence between the two concepts. While the phrase *lelesuna mankenak* 'a closed door' symbolizes a barrier or obstacle that cannot be crossed again. In this metaphor, the closed door symbolizes death as the end of life's journey that cannot be changed or reopened. The phrase 'taking the soul away' describes death as the process in which one's soul leaves the body. While the phrase 'without a sound' emphasizes that death occurs quietly, and without commotion. This adds to the mysterious and peaceful impression, showing that death can come suddenly and quietly.

(2) *Mamates ndia musu halan ta*
Death this enemy voice no
Manatungga lala'ok ta fe ambon
Stalking step do not give forgive
'Death is a silent enemy, stalking the steps mercilessly.'

The word *mamates* 'death' is depicted as an enemy that threatens human life. In this context, death is portrayed not only as the end of life, but also as an active and dangerous force. The phrase 'death' is equated to *musu halan ta* 'a silent enemy', showing a direct relationship between the two concepts. The 'silent enemy' describes

death as an enemy that is silently present. While *halan ta* 'silent' emphasizes that death comes without warning or sound, making it difficult to detect that it is being avoided. In *manatungga lala'ok* 'stalking the steps' uses the word 'stalking' which means stalking with patience. The phrase 'the steps' symbolizes the steps of one's life. Thus, death is interpreted as an enemy that stalks every step a person takes in life. The phrase *ta fe ambon* 'mercilessly' adds a cruel and merciless nature to death; this emphasizes that death is indiscriminate and gives no mercy in taking a life. Thus, overall, this metaphor depicts death as an enemy that lurks silently and is ready to attack at any time without mercy.

(3) Mamates ndia mai neme lalai a mai

Death the come from up there
Nini somanen a kona leo dae a neu
Bring soul get off down to

'Death comes from up there, bringing the soul to the bottom.'

The word *mamates* 'death' here is defined as a force from *lalai a mai* 'up there'. In this context, 'up there' is interpreted as the almighty God. The word *mai* 'comes' is a verb that shows death as something that comes or arrives, signifying a definite arrival process. The phrase *neme lalai a mai* 'from up there' emphasizes the origin of death from on high, namely the almighty God. While *nini somanen a* 'bringing the soul' describes death as bringing the soul, which is the process by which a person's soul is separated from the body and taken away. The phrase *kona leo dae a neu* 'to the bottom' refers to the direction in which the soul is taken, which in this metaphor means the realm of death, or the final place of life's journey. Overall, the metaphor describes death as a force from above, namely the almighty God, and takes the human soul to the underworld, marking the passage from life to death.

(4) Makahatuk a manababak masodak a

dark wrap life

manggale'dok a na la'o fa-fa
light it go little by little

'Darkness wraps the end of life, the light leaves slowly.'

The word *makahatuk* 'darkness', in example 4, symbolizes darkness, which is usually associated with death, or the end of something. In this context, *makahatuk* 'darkness' describes the atmosphere or condition that envelops when life ends. The word *manababak* 'wraps' is a verb that means to wrap thoroughly. This word suggests that darkness slowly overtakes the end of life. Thus 'the end of life' refers to the end of human life, when death arrives. This metaphor is a transition from life to the other world of death. The phrase 'light leaves slowly' describes light that slowly leaves or disappears. *Manggaled'ok* 'light' here symbolizes the life, hope, or energy that exists within a person. The process of *la'o fa fa* 'leaving slowly' suggests that death is not something sudden but a gradual transition. Overall, this metaphor depicts death as a place where darkness slowly covers the end of life, while the light of life gradually disappears, creating a peaceful yet sad atmosphere.

(5) Mamates ndia ita nonon manadekat

death this we friend faithful

Manggatuk nene nai bu'uk somanen a
sit silent in corner soul

'Death is a faithful companion, sitting quietly in the corner of the soul.'

In example 5, the word *mamates* 'death' is defined as a faithful companion, not just as the end of life, but as something that is always present in one's life. *Mamates* 'death' is considered as *nonon manadekat* 'a faithful companion', illustrating the direct and equal relationship between death and a faithful companion. *Nonon manadekat* 'a faithful companion' describes death as a friend who is always present and never leaves one's side, even though it is not always visible or tangible. The word *manadekat* 'faithful' emphasizes loyalty and continuous presence. *Manggatuk nene* 'sitting quietly' signifies that death is present quietly, not making a fuss or noise, giving the impression that death is calm and unobtrusive, even though death is always around us. *Nai bu'uk somanen a* 'in the corner of the soul' describes death as something hidden. While *bu'uk* 'corner' depicts a narrow and hidden corner, with 'soul' symbolizing the center of human feelings and existence. Overall, this metaphor equates death with a faithful friend who is always there silently in the soul, waiting for the time to come without disturbing the life that is going on.

(6) Hataholi noko masik, oe dain na noe
people like salt water exposed it dissolves
'People are like salt, if exposed to water it dissolves.'

The word *hataholi* 'people' is described as *masik* 'salt', which in this context symbolizes human nature. *No ko* 'are like' is a comparative phrase that equates humans with salt, showing the similarity of characteristics between the two. *Masik* 'salt' is a solid object with a rough texture, and dissolves easily when exposed to water. Salt also often symbolizes something essential in life, but is easily deformed under certain conditions. *Oe dain na noe* 'if exposed to water' describes a condition where salt comes into contact with water, which in this metaphor can be interpreted as an influence, pressure, or change in the environment that humans experience. *Na noe* 'it dissolves' describes that the salt will dissolve and change shape when exposed to water. In this metaphor, the dissolving process symbolizes how humans can change, adapt, or even lose their identity under environmental pressure or influence. Overall, this metaphor describes humans as salt that dissolves easily when exposed to water, explaining how humans can be affected and change.

(7) Mamates ndia le manafak
death is river flow

nini ofak somanen a la'ok lai-lai
bring boat soul go hurried

'Death is a flowing river, carrying the boat of the soul forward.'

The phrase *mamates ndia le manafak* 'death is a flowing river' in this metaphor compare death to a flowing river. It indicates something that is in constant motion, unstoppable, and happens naturally. Death is interpreted as a natural and unavoidable process, like a river that flows endlessly. While the phrase *nini ofak somanen a la'ok lai-lai* 'carrying the

boat of the soul forward' describes the human soul as a boat on a journey. The flowing river carries the boat forward, signifying that death carries the soul to the next stage or journey. This means that death is not the end, but a process of moving or continuing the soul's journey.

1.3 Wedding Kebalai

Kebalai is usually performed in traditional Rote wedding rituals to give blessings and prayers, express happiness and gratitude, and convey family values such as loyalty and love. In the wedding *kebalai*, there are nine metaphors, namely:

(1) Sasaok ndia lelete na *manamba'ak* *nakaesa* *dalен* *na*
marriage is bridge that binds uniting heart the
dadik esa susuen
into one love

'Marriage the bridge that binds, uniting hearts into one love.'

In the example above, the phrase *sasaok ndia lelete na manamba'ak* 'marriage the bridge that binds', is likened to a bridge. A bridge is a structure that connects two separate places. In this context, marriage functions as a bridge that unites two previously separated hearts. The word *manamba'ak* 'binds' describes marriage as creating a close and strong bond between two people. At the same time, the phrase *naka esa dalen na dadik esa susuen* 'uniting hearts into one love' describes the result of the bridge, which is uniting the hearts of both partners into one complete love. This means marriage is a process of emotional and spiritual union, not just physical.

(2) Heheluk ndia tali na *Manahehelek* *manahehenggek*

promise is rope that strong tying

Somanen dua

soul two

'Promise is a strong rope, tying two souls together.'

In the phrase *heheluk ndia tali na manahehelek* 'promise is a strong rope', a promise is likened to a strong rope. A strong rope symbolizes something strong, durable, and not easily broken. In this context, a promise is a solid and reliable bond. While the phrase *manahehenggek somanen dua* 'tying two souls together' describes the function of the rope *heheluk* 'promise', which is to bind two souls together. It depicts the promise as an emotional link that strengthens the relationship between the two individuals. This metaphor implies that the promise is the primary basis of a relationship, which can sustain and maintain the unity and integrity of the parties deeply.

(3) Hihik a kae lain neu taoba'e *ko'as* *dadik* *manggale'dok*

love go up to defending cloud become light

nai leodaek makahatuk a
in night dark

'Love rises to part the clouds, become the light in the dark night.'

The phrase *hihik a ana kae lain neu ana tao ba'e ko'as a* 'love rises high to part the clouds' here, love is like something that rises to and can defend the clouds. Clouds here symbolize difficulties or obstacles that block the view or path. So love is described as having the power to overcome or remove these obstacles. Meanwhile, the phrase *dadik manggale'dok nai leodaek makahatuk a* 'become the light in the dark night' here love is likened to light in a dark night. Light is a symbol of hope, guidance, and security in the midst of darkness and difficulty. Love is illustrated as a source of illumination and strength in guiding and strengthening under challenging circumstances. This metaphor creates a state filled with a spirit of inspiration and hope. Showcasing love as a source of light and a guiding force throughout life's journey.

(4) Dalen na lala manambo'ik nai ko'as a lain nita malole

heart the fly free in cloud above see peace
nai hihik a dalen

in love in

'The heart flies freely over the cloud, finding peace in love.'

The phrase *dalen na ana lala manambo'ik nai ko'as a lain* 'the heart flies freely over the cloud' in example 4 describes the heart like a bird or something that can fly over the clouds. *Lala manambo'ik* 'flying freely' symbolizes freedom, tranquility, and the absence of burdens. 'Clouds' are described as obstacles, or worries that burden the heart. So by flying freely above the clouds, the heart is illustrated as being able to transcend problems and difficulties and feel complete freedom. Meanwhile, the phrase *ana nita malole nai hihik a dalen* 'finding peace in love' in this section shows that a sense of freedom and peace in the heart is obtained through love. Love is defined as the source of inner tranquility and peace. This metaphor beautifully and optimistically illustrates how love can provide inner peace and freedom in one's life.

(5) Kaka'bik ndia uma somanen Mamanak hihik a tetebes

marriage is home soul place love dwells

'Marriage is a home for the soul, where love dwells.'

In example 5, the phrase *kaka'bik ndia uma somanen* 'marriage is a home for the soul', marriage is likened to a home for the soul. Home symbolizes a place of comfort, safety, and protection. In this context, marriage is described as a place where one's soul feels calm, accepted, and protected. The phrase *mamanak hihik a tetebes* 'where love dwells'

explains that the house is the place where love dwells. So love is the center or main resident in the house of marriage. This metaphor presents a warm and positive image of marriage as the foundation of a loving and peaceful life together.

(6) Hihik ndia samak leo ha'i

love is same like fire

Ana usi makalinik nai lo'daek
it drive away cold in night

'Love is the fire, driving away the cold in the night.'

In the phrase *hihik ndia samak leo ha'i* 'love is the fire', love is likened to fire. Fire symbolizes warmth, energy and life. In this context, love is described as vital and sturdy warmth. The phrase *ana usi makalinik nai lo'daek*, 'driving away the cold in the night,' in this section explains the function of the fire, which is to drive away the cold at night. Cold and night symbolize feelings of loneliness, sadness, or distress. Love is described as a force that can drive away the cold (loneliness or distress) and provide comfort and protection. This metaphor depicts love as a source of emotional strength to overcome difficulties and bring security and warmth to life.

2. Types of metaphors in *kebalai* chanting in Ba'a speech variety

This section introduces three types of metaphors: structural, orientational, and ontological, found in the welcoming kebalai, funeral kebalai, and wedding kebalai.

2.1 Structural Metaphors

Structural metaphor is a condition in which a concept is metaphorically formed or understood through another concept. Structural metaphors usually take concepts from one domain to build concepts in another. Structural metaphors are based on two domains: the domain of origin and the domain of destination. For example

Liman na ana lo neu ho'u nahelen, ana mba'ak tali ka'ak fa'dik beuk

'His hands outstretched in a firm shake, he was tying the strings of a new friendship'

The phrase *ana mba'ak tali ka'ak fa'dik beuk* 'he tying the strings of a new friendship' means building the bonds that unite two individuals in a new friendship. This phrase links the real experience of *mba'ak tali* 'tying the strings' into the abstract experience of "building a friendship," exactly like a rope is tied to join two pieces together and not separate.

2.2 Orientational Metaphors

The structure of orientational metaphors is linear, so the interpretation follows a linear orientation that is not metaphorical. Orientational metaphors are called orientational metaphors because most are related to spatial orientation: up-down, front-back, on-off, deep-shallow, etc. For example *dal'en a an soluk lain neu, an solukfafain a no namahoko*

'His heart lifted high with hope, he welcomed the morning with joy'

The phrase *dalen a an soluk lain neu* 'hearts lifted high' uses the other direction 'high' to describe a positive, hopeful, and uplifting feeling. Hearts lifted high describes an uplifting, hopeful, and joyful feeling.

2.3 Ontological Metaphors

Ontological metaphors involve giving properties or status as an entity or substance to something that does not naturally have them. Ontological metaphors, i.e., ways of seeing, events, activities, emotions, ideas, etc., as entities and substances. Ontological metaphors assume that abstract nouns are concrete nouns. Ontological metaphors serve various purposes, and the different types of existing metaphors reflect the purposes served. For example *manasoluk ndia ana holun no susuek, mamanak somanen natonggo da'dik esa* 'Welcoming is a warm embrace', where souls meet and unite' *Manasoluk* 'welcoming' is illustrated in this sentence as a real and concrete *holun no susuek* 'warm embrace'. The hug functions as a space where souls can meet and unite. By thinking of welcoming as a hug, abstract concepts such as acceptance and warmth can be felt and understood tangibly.

3. Implications of metaphors in 'Kebalai' chanting in the Ba'a for language learning

This section discusses the significance of metaphors in 'Kebalai' chanting within the Ba'a speech variety and their benefits for language learning:

1) Improves understanding of abstract concepts

Kebalai chanting conveys abstract ideas like love, sadness, and hope through metaphors. For example, the line "Mamates ndia ita nonon manadekat, manggatuk nene nai bu'uk somanen" translates to "death is a faithful companion, sitting quietly in the corner of the soul," illustrating death as a constant presence. Learning these metaphors helps individuals grasp complex meanings that are otherwise challenging to articulate.

2) Expanding vocabulary

Kebalai chanting introduces unique vocabulary reflective of Rote culture. By engaging with these metaphors, learners can acquire new words and understand their contextual applications.

3) Improve critical thinking skills.

Deciphering metaphors in Kebalai chanting encourages critical analysis and interpretation, fostering skills that help learners recognize how language embodies the perspectives and culture of the Rote people.

4) Increase cultural understanding

The metaphors used in Kebalai chanting encapsulate the values and traditions of Rote Island. This exploration enhances learners' knowledge of the local customs and cultural heritage.

CONCLUSION AND SUGGESTIONS

The research findings reveal that kebalai chanting in the Ba'a speech variety consists of 19 metaphors, which are divided into three types: structural, orientational, and ontological. Metaphor plays a vital role in enriching the message of kebalai chanting, enhancing its emotional resonance and stimulating the listeners' imagination. These metaphors enable the audience to appreciate the cultural values and atmosphere expressed by the chant creator, firmly rooted in the traditions of kebalai dance. Kebalai holds significant cultural importance for the people of Rote, embodying their identity as a community rich in poetic spirit and artistic expression. It serves as a vehicle for communicating cultural values while reflecting their aesthetic sensitivity and deep appreciation for local wisdom.

Recommendations for further exploration include: 1) Readers are encouraged to analyze metaphors in kebalai chanting to grasp their underlying messages and cultural significance; 2) Students and language learners should consider kebalai chanting as a resource for enhancing their literary analysis skills; 3) Educators can utilize kebalai chanting as an engaging medium to introduce local culture and promote literature learning; 4) Future researchers are encouraged to investigate additional aspects of kebalai chanting, including symbols, moral values, or social functions; 5) The community is encouraged to preserve kebalai chanting by documenting and sharing it with younger generations to ensure continuity.

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