

METAPHOR AND PARALLELISM IN POLITICAL ADVERTISEMENTS OF ALAS LANGUAGE

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Political advertisements are used to persuade the public in one area to choose a particular candidate. This paper described various source domains, kinds of metaphor, and parallelism in political advertisements of Alas language in Aceh Province. The aim of using metaphor and parallelism in political advertisements as poetic function able to attract the public's attention toward the beauty of language and emphasize the intended meaning. Data were taken from banners and pamphlets that consist of Alas language's political advertisement in Kutacane, Southeast Aceh. Both metaphor and parallelism are related to human cognition in expressing the idea, thought, and feeling. They are used to perform to attract attention and be achieved by the voters. They covered the level of phonology, grammatical, lexicosemantic, and meaning that able to deliver the intended message. Political advertisement of Alas language emphasizes and distinguishes the candidate based on as native and non-native toward chosen the intended candidate.

Keywords: metaphor, parallelism, political advertisement, Alas language

I. Introduction

Political advertisements use language to persuade people (the voters) to be attentive to their content. The aim is to persuade the voters to choose the intended candidate. The language used in the advertisement is imperative because it concerns the readers to follow the speaker's intention. However, it could be appeared in declarative and interrogative too. To make it to be achieved, it is important to use the local language; hence the readers familiar with the text (language) and understand the intended meaning. The language used in political advertisement text usually easy to remember, shorter (but represent the entire meaning of the content), and sometimes uses the local language to engage the readers. Lubis (2017) states that the meaning of a sign (in this case, speech), which an individual achieves, relies on his/her knowledge, memory, and understanding of its language. Vaičėnienė (2006) concluded that to capture attention, convey the message, and persuade the consumer, advertising texts use various manipulative language devices. Moreover, different cultures may have different expectations about stylistic choices, language use, and other preferences in the same genre.

Formerly, the political advertisement in Aceh uses Bahasa Indonesia only. However, since MoU between Aceh and Indonesia in Helsinki, Finlandia, on August 15th, 2005 and followed by the inception of the Aceh constitution, some Aceh parties arose. Then, almost all political advertisements use the local language. This phenomenon could be seen in a political advertisement in Southeast Aceh in 2013 for candidate elections for DPRK or DPRI (legislative candidate). This research was expanded research from Hasrul (2015) from his thesis entitled Translation of Political Advertisement from Alas Language into Indonesian. The data in his research were being used at the political advertisements in 2016 to choose the regent or major in Kutacane, Aceh. This research was concerned about using the poetic function in the political Advertisement of Alas Language to describe a linguistic device that can deliver the message.

The ninth of Seminar Nasional Bahasa Ibu (SNBI) in February 2016 in Bali with the theme "Strategy to prevent the distinction of local languages as Indonesia heritage" remains the researcher especially linguists to study local Indonesian languages because language not only used to communicate but also conveys pieces of knowledge. Each language expresses the specific and uniqueness of its area. It is related to the using of specific metaphors based on their environment and local knowledge. Using the local language in political advertisement tends to engage the voters to be familiar with the advertisement and convince them that the local candidate belongs to them.

A good stanza and the word choice also have an important role in attracting the voter's attention due to familiarity with the word and its indexicality. The use of a pantoon makes the community more attractive and easier to understand because using figurative language before the non-figurative language is used to emphasize the situation formally. This usage is related to politeness and to be achieved in the community. The pantoon consists of two first-line of metaphor and two last lines the goal. Nevertheless, not all political advertisements in Kutacane used pantoon, but they still used metaphor and parallelism of the language used. For example, the political advertisement of Golkar (one of the famous party in Indonesia) stated: "*Suara Golkar Suara Rakyat*" (the voice of Golkar, the voice of community). It only consists of two phrases but still using metaphor and parallelism to be more interesting and easy to remember. Parallelism covered the rhyme, alliteration, and assonance in getting harmony. As an advertisement, the political advertisement is also part of the poetic function that concerns the phoneme of language itself, showing parallelism in phonology (*u-a-a o-a* and *u-a-a a-a*). From the lexical, using the word "*suara*" express the goal of the text is to vote. The word "*suara*" is a metaphor that refers to a vote as a target domain. Both metaphor and parallelism are often used to emphasize meaning and intension.

Besides, metaphors are often used in the advertisement to cover up the intension of literal language into figurative language. Metaphors are used for many purposes. They are often used to both ordinary and talented people. In politics, people use metaphors to build familiarity and also to create the beauty of the text. Metaphors appear in language based on the speaker's cognitive and mind. They will be used to cover up the content, and when speakers cannot express the literal one to get the equivalent effect as metaphor did. For example, in Aceh, Hasan Tiro, known as a phenomenal leader in Aceh who fights for Acehnese freedom, used metaphor to catch audiences' attention and persuade them by using many metaphors. Lubis (2019) states that in the political speech of Hasan Tiro, the metaphors were used to persuade the followers and audiences to engage and convince them to fight with him to get the Aceh freedom. He attracted their attention by using conventional metaphors and ontological metaphors because he knew already the audiences. In this case, the use of metaphor has an important role in attracting the audience's attention because it has exact indexicality.

As politicians, the leaders need to produce language that persuades their audience. They can use metaphors to convey the meaning related to culture. Consequently, they could be known as a phenomenal leader. Mulyana (2005) states that many speakers and politicians use a figure of speech for changing the messages of their speech in a

speech. Lakoff & Johnson (2003) found that, in particular, the school of cognitive metaphor analysis has produced ample evidence that "metaphors play a central role in the construction of social and political reality. A leader commonly uses metaphor to describe the nation, the revolution, and opposition in political metaphor. Lubis (2014) found that the use of metaphors dominated Hasan Tiro's speech in delivering his intention to persuade and evoke the listener (audience) to join with him in his organization, namely Free Aceh Movement (GAM).

Political advertisements perform language to have special attention toward communicative with the readers as a human action domain. This special attention to the form of the message is what Jakobson (1960) called the poetic function. With criteria of poetic function, the political advertisement could be studied through its language related to the cognition and language device.

II. Political Advertisement in Alas language

Southeast Aceh is one of the Kabupaten in Aceh Province. It is located in highland and famous for Gunung Leuser National Park. Soravia (2002), in his book (The Alas Language: Northern Sumatra), states that the Alas language is spoken in a small area of Northern Sumatra, more precisely in the district of Aceh Tenggara (Southeast Aceh), Autonomous Province of Aceh. The main town of the area where the language is spoken is Kutacane as the capital of Southeast Aceh. The town consists of a double row of houses along the main road, which comes from Kabanjahe and continues towards Blangkejeren northwards and thence, when weather conditions permit, reaches Takengon in Aceh Tengah.

Political advertising includes communications that appear in pamphlets, circulars, flyers, billboards, other signs, bumper stickers, or similar written communication forms. Advertisement deals with persuasive language and metaphor. Political advertising includes supporting or opposing a candidate for nomination or election, either a public office or an office of a political party (including county and precinct chairs). Political advertising includes communications supporting or opposing an officeholder, a political party, or a measure (a ballot proposition). In Southeast Aceh, political advertisements exist in banners and pamphlets.

III. Conceptual Metaphor

Humans express their idea, feeling, and thought based on their surroundings. What has been planted in their mind will store vocabularies in one's cognition. In Bahasa Indonesia, people tend to say *menimba ilmu* to express their knowledge. The word *pelite* (the light) belongs to the past tool to light up the night. *Pelite* is a light that used

oil and cotton or a wick stove. The interesting phenomenon is that the Alasnese uses the word *pelite* to refer to the native candidate.

Meanwhile, the candle is used for the non-native candidate. The use of the word *pelite* is familiar to the community because formerly, they used it for lighting at night, and they know exactly the benefit and the strength of it. Besides, they can make it by themselves because they have the knowledge to do that. Meanwhile, the candle does not belong to them, and it is a new product that they can buy only. Using of source domain refers to explain the target domain. Based on Kovecses (2010), a metaphor that compares one entity to another entity (A to B) is known as the source domain (A) and the target domain (B).

Lakoff & Johnson (2003) state that metaphor is for most people a device of the poetic imagination and the rhetorical flourish a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. Kovecses (2010) explains that metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. Understanding the pattern of understanding one concept to another, he divided two conceptual domains into the source domain and target domain. For example, the political advertisement by using metaphor as below:

Telot pelite (if there is a light)

Kae gune lilin (why should using a candle)

Delot si bante kae (if there is our man)

Tuso kalak laen (why should choose outsider)

The phrase first two lines are metaphor, which refers to the native candidate. It describes that the native candidate is stronger than the outsider. As a light comparing with a candle, the light is lighter and more durable than a candle. The two first-line has strong meaning and indexicality to convince the voters that they can use light during the night because they know already and familiar with it. It means, by voting for the native candidate, they all already know the capacity of the person. Consequently, the native candidate is believed able to lead them in every situation than the outsider.

In Kovecses book entitled *Metaphor in Practical Introduction*, there is thirteen source domain. They are the human body, health and illnesses, animals and plants, buildings and construction, machine and tools, games and sports, money and economic transaction, cooking and food, heat and cold, light and darkness, forces, movement, and direction. The target domain consist of thirteen also, they are emo-

tion, desire, morality, though, society (nation), politics, economy, human relationship, time, communication, life and death, religion, and events and activities.

Furthermore, kinds of metaphors by Kovecses (2010) divides into four. They are the conventionality of metaphor, the cognitive function of metaphor (there are three parts; structural metaphors, ontological metaphors, and orientational metaphors), the nature of metaphor, and the level of metaphor's generality.

- a. The Conventionality of metaphor. In conventionality, conceptual metaphors concern with manifestations. The metaphors, both conceptual and linguistic, are conventionalized. English speakers use them naturally and effortlessly for their normal purposes when they talk about such concepts as argument, love, social organizations, life, etc.
- b. The Cognitive function of metaphor. Cognitive function has a clearer exposition. Cognitive function is divided into three general kinds: structural, ontological, and orientational. (a) Structural metaphor concern to understand time in terms of some basic elements: physical objects, their locations, and their motion. There is a background condition that applies to this way of understanding. (b) Ontological metaphor, people deliberate their experiences in terms of objects, substances, and containers, in general, without specifying what kind of object, substance, or container is meant. The ontological metaphor can be understood as personification in its form. In personification, human qualities are given to nonhuman entities. (c) Orientational metaphor derives from the fact that most metaphors that serve this function have to do with basic human spatial orientations, such as up-down, center-periphery, and the like. It would perhaps be more appropriate to call this type of conceptual metaphor "coherence metaphor," which would be more in line with the cognitive function these metaphors perform. By "coherence," we mean that certain target concepts tend to be conceptualized uniformly.
- c. The nature of metaphor. It is based on both knowledge and image. Most of the metaphors are based on basic human knowledge of concepts. In them, basic knowledge structures constituted by basic elements are mapped from a source to a target. In another kind of conceptual metaphor that can be called *image-schema metaphor*, however, it is not conceptual elements of knowledge (like the trav-

eler, destination, and obstacles in the case of the journey) that get mapped from a source to a target, but conceptual elements of image-schemas.

- d. The levels of generality of metaphor. Conceptual metaphors can be classified according to the level of generality at which they are found. As already discussed, image-schemas are structures with very little detail filled in. For example, the "motion" schema has only an initial location, movement along a path, and final location. This highly generic motion schema gets filled in with more detail in the case of the concept of a journey: we may have a traveler, a point of departure, a means of travel (e.g., a car), a travel schedule, difficulties along the way, a destination, a guide, and so on. Another property of such generic-level schemas as "motion" is that they can be filled in not just one but in many ways.

The motion schema can be realized as a journey and as a walk, a run, a hike, or mountain climbing. These are specific-level instances of the generic motion schema. These would instantiate the schema differently, but they would have the same underlying generic-level structure of the motion schema. Now conceptual metaphors can be generic-level or specific-level ones. The previous ones are all specific-level metaphors: life is a journey, an argument is a war, ideas are food, and so forth. Life, journey, argument, war, ideas, and food are specific-level concepts.

Schematic structures underlying them are filled straightforwardly, as we have seen in the case of a journey. In addition to these, there are generic-level metaphors: events are actions, generic is specific, and what is known as the great chain metaphor. As can be seen, concepts such as events, actions, generic, and specific are all generic-level concepts. They are defined by only a small number of properties, which means that extremely skeletal structures characterize them. For example, in events, an entity undergoes some change typically caused by some external force.

There are many different kinds of events: *dying, burning, loving, inflation, getting sick, freezing, the wind blowing, and more*. These are all specific instances of the generic concept of the event. Unlike the generic-level concept of the event, the specific cases are filled in with specific detail. For example, in death, there is an entity, typically a human, who gets old or gets sick due to which he or she ceases to exist. Notice that the characterization of the event does not mention any of these elements. However, the general structure of death shares the generic event's skeletal structure: in death, an entity undergoes some change as a result of some force (time-age or illness).

Generic-level metaphors are designed to perform special jobs—jobs that are different from those of specific-level metaphors. The events are actions metaphor, for example, accounts for many cases of personification. The generic is a specific metaphor that helps us interpret proverbs and other clichéd phrases. Proverbs often consist of specific-level concepts. Take the proverb, "*The early bird catches the worm.*" "Bird," "catch," and "worm" are specific-level concepts.

The interpretation of the proverb is facilitated by the metaphor generic is specific. It tells us to interpret the proverb at a generic level: the early bird is anyone who does something. First, catching is obtaining something, and the worm is anything obtained before others. Thus, the generic meaning of the proverb is something like, "*If you do something first, you will get what you want before others get it.*" Given this generic-level interpretation, the proverb can apply to a wide range of cases that have this generic structure. One such case is when you go and stand in line early for a ticket to a popular Broadway show, and you do get a ticket, while others who come later do not. This example shows how the generic is a specific metaphor that can understand the generic level interpretation of a specific-level proverb and then allows us to apply the generic interpretation to a specific case with the appropriate underlying generic structure.

Metaphor in political advertisements resembles in language style like a euphemism to catch audiences' understanding of one's intended meaning. Political advertising includes communications supporting or opposing a candidate for nomination or election to either a public office or an office of a political party (including county and precinct chairs). It also includes communications supporting or opposing an officeholder, a political party, or a measure (a ballot proposition). Therefore, Alas's use of the native language has intended meaning to contrast the native and non-native.

Parallelism

Parallelism deals with the linguistic phenomenon that explained the relationship between phonetics, words, phrases, and sentences. The relationship builds harmony and an understanding of a text. A text can be seen in a stanza, a line, or a bait. Short (1996) noted that the language style-focused describes the language to get the meaning (interpretation). In general, parallelism links structure and idea that appeals in synonym, repetition, opposition, and other forms. Lubis (2016) found that in do'a (pray) of *wirid yasin*, parallelism in the imperative sentence is expressed in poetic form to explore the beauty of language to wrap the requesting expression.

Khader & Kullab (2016) concluded that parallelism means alignment, meeting, and symmetry that requires two things or more having the relations of proportionality (similarity and correspondence). Because the poetic structure stands for the

principle of proportionality among its linguistic parts, the parallelism principle gets one of the crucial necessities of the poetic language's artistic formation. For example, the political advertisement in Golkar and Demokrat Party says:

Suara Golkar Suara Rakyat (Golkar Party)

*Yang kami berikan **bukti**, bukan **janji** dan akan meningkatkannya **lagi***

(Demokrat Party)

To see the repetition, the word *suara* in Golkar's political advertisement has two words of repetition (*suara*) to emphasize the meaning. Meanwhile, the Demokrat party used the repetition of three words with the sound /i/ at the end of the word to create the beauty of sound and parallelism. Parallelism plays a role in phonetics, lexical and grammatical levels. The aim of parallelism also to present poetic function. To answer the criteria of the question 'What is Poetry?' Müller-Zettelmann (2000) stated that Poetic texts tend to

- relative brevity (with some notable exceptions)
- dense expression
- express subjectivity more than other texts
- display a musical or songlike quality
- be structurally and phonologically overstructured
- be syntactically and morphologically overstructured
- deviate from everyday language
- aesthetic self-referentiality (which means that they draw attention to themselves as art form both through the form in which they are written and through explicit references to the writing of poetry)

Method

The data were taken from six political advertisements of candidate election to DPRK and DPRI in 2014. The data were found in Banner and Pamphlet in 16 districts in Southeast Aceh. Then, the data also were taken from the political advertisement of the regent candidate in 2016. The six data of political advertisement of candidate election were:

(a) *De lot O Khang Te, kae pilih kalak lain*

- (b) *Telot pelite kae gune lilin. Delot si bante kae tuso kalak lain*
- (c) *Ulang kenin lupe saudakheku, pilih Kenin Bang Ngah Ndin*
- (d) *Saudakheku Ulang ndauh ni peandung andung Si Ndohokh Ndak
Kengkade*
- (e) *Mis Ulang Segere Ni Telan*
Pahit ulang segere ni buang
Manis jangan cepat ditelan
Pahit jangan cepat dibuang
- (f) *Saudakhe, saudakheku, kekhine*
- (g) *Ende si tuhune*

The two political advertisements of the regent candidate were:

- (a) *Sepakat segeneq, ulang mesesagi*
Lepas ni hambat, tadhing ni ulihi
- (b) *Pilihan nemu mebede*
Kite mesaudakh

The data were classified into source domains to find out the dominant source of the domain used. They are also classified into metaphors to determine the intended meaning of the political advertisement. The data were identified through parallelism toward three-level. They were phonological, grammatical, and lexicosemantic. The phonological level describes the rhyme, alliteration, and assonance to describe the dominant phoneme in a political advertisement. Then, the grammatical level would explain the pattern of political advertisements of Alas language and lexicosemantic.

Findings and discussion

The analysis was divided into two main parts, and they were metaphor and parallelism. The analysis of metaphor concerned to find out the dominant source domain and kinds of metaphor was used. The parallelism analysis analyzed the

political advertisement in three-level, which were phonological, grammatical, and lexicosemantic.

Metaphor

a. Source Domain

1. Source domain human body

(1) *Te lot kite kai tuso kalak lain te dak sendah akhi demi kemajuen daerah te* (It is better to choose our leader from our own area than the others). The concept (domain) *kite kai* refers to the particular person (body). The phrase *kite kai* explains the character of the chosen leader.

(2) *De lot O Khang Te, kae pilih kalak lain.* It is better to choose our leader from our area than the others. The source domain is O Khang Te and kalak lain. It is also referred to Alas generation.

(3) *Telot pelite kae gune lilin. Delot si bante kae tuso kalak lain* (It is better to use an oil lamp than a candle. It is better to choose our group leader than the others).

Ulang kenin lupe saudakheku, pilih Kenin Bang Ngah Ndin

Remember, my brothers, all of you choose Bang Ngah Ndin. The word *saudakheku* refer to the Alasnese to persuade them to choose Bang Ngah Din

(4) *Saudakheku Ulang ndauh ni peandung andung Si Ndohokh Ndak Kengkade.* (my brothers, it is not wise to choose the candidate from a distance (distance means non, meanwhile the closer is ignored).

2. Source domain light

(1) *Ende si tuhune.* (This is the real one). The word *tuhune* refers to right or wrong as opposition like light and dark.

(2) *Telot pelite kae gune lilin. Delot si bante kae tuso kalak lain.* (It is better to use an oil lamp than a candle. *Pelite*, and *lilin* as source domain of light. They were used to compare the lighter ones. *Pelite* refers to Alasnese, and candle refers to the other group (Non-Alasnese).

3. Source domain food

(1) *Mis ulang segere ni telen. Pahit ulang segere ni buang.* *Mis* (sweet) and *pahit* (bitter) refer to the source domain food.

4. Source domain movement and direction

- (1) *Mis ulang segere ni telen. Pahit ulang segere ni buang.* *Ni buang* refer to the action to be discarded and *ni telen* refer to the action to be swallowed.
- (2) *Saudakheku Ulang ndauh ni peandung andung Si Ndohokh Ndak Kengkade.* (my brothers, it is not wise to choose the candidate from a distance; meanwhile, the closer is ignored). The word *peandung-andung* refers to an action to be glorified; meanwhile, *Kengkade* refers to be ignored.
- (3) *Saudakheku Ulang ndauh ni peandung andung Si Ndohokh Ndak Kengkade.* (my brothers, it is not wise to choose the candidate from a distance; meanwhile, the closer is ignored). The word *ndauh* dan *ndohokh* refers to near and far in direction. The target domain refers to a relationship.
- (4) *Ende si tuhune.* (this is the real one). The word *ende* refers to the this and that.

The source domain was the human body (41.66%), movement and direction (25%), food (8.33%), and light (16.66%). The dominant source domain was the human body. It showed that the subject or person was the important thing. The comparison between Alasnese as native and non-native appeared in every political advertisement through metaphor, both conventional and cognitive.

b. Kinds of Metaphor

The political advertisements of Alas language were analyzed through kinds of metaphor. It can be seen as follows:

1. Oriental metaphor

- (1) *Mis Ulang Segere Ni Telan, Pahit ulang segere ni buang.*
- (2) *Saudakheku Ulang ndauh ni peandung andung Si Ndohokh Ndak Kengkade*
- (3) *Ende si tuhune*

The name "orientational metaphor" derives from the fact that most metaphors that serve this function have to do with basic human spatial orientations, such as up-down, center-periphery, and the like. The word *mis* (sweet) with *pahit* (bitter) and *telan* (swallow) with *buang* (waste) show the opposite. It is also expressed in *ndauh* (far) with *ndohokh* (dekat) and *peandung-andung* (glorified) with *kengkade* (ignored). Then, the word *tuhune* (the right one) shows the opposite with the others directly.

2. Conventionality of metaphor

The conventionality of metaphor expressed the metaphor which is used in everyday purpose.

- (1) *De lot O Khang Te, kae pilih kalak lain*
- (2) *Telot pelite kae gune lilin. Delot si bante kae tuso kalak lain*
- (3) *Ulang kenin lupe saudakheku, pilih Kenin Bang Ngah Ndin*
- (4) *Saudakhe, saudakheku, kekhine*

The use of the word *saudakheku*, *bante*, express the source domain that refers to Alasnese as native. These words are used metaphorically because they have the intended meaning or target are Alasnese. These words are also used in their daily conversation. Therefore, these are also used in the political advertisement to emphasize the Alasnese as native.

3. Level of generality of metaphor

- (a) *Mis Ulang Segere Ni Telan, Pahit ulang segere ni buang*
- (b) *Telot pelite kae gune lilin. Delot si bante kae tuso kalak lain.*

The level of the generality of metaphor deals with the proverb that can be used generally. In Kutacane, the (1) proverb is also used in wedding ceremonies when the traditional leader and parents advise the bride and groom to face their new life as a couple. The (2) proverb belongs to the highland area. Formerly, Alasnese went to the mountain to do farming, and when they had harvest moon-like durian, they brought *pelite* to have light in the night.

The level of the generality of metaphor deals with the proverb that can be used generally. In Kutacane, the (1) proverb is also used in the wedding ceremony when the traditional leader and parents advise the bride and groom in facing their new life as a couple. The (2) proverb belongs to the highland area. Formerly, Alasnese went to the mountain to do farming, and when they had harvest moon-like durian, they brought *pelite* to have light in the night.

Political advertisement of Alas language used 90% opposition item. The use of metaphor in political advertisements in Alas language deliberate euphemism also. The euphemism was used to soften the opposition's meaning. Euphemism is usually defined as "the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant. The origin of this word is Greek *euphēmos*, from *euphēmos* auspicious, sounding good, from *eu* and *phēmē* speech, from *phanai* to speak." Therefore, it may be natural to assume that euphemizing serves

good purposes and the speakers use euphemisms with honest intentions when their aim is not to hurt or offend someone. However, this paper will show that using euphemistic expressions is much more complicated than that.

The formation of euphemism is also available in semantic change related to the metaphorical transfer; for example, the cavalry phrase *has* come to replace the word *menstruation*. Consequently, using metaphor to deliver the passage to the audience can be done toward euphemism. For the political advertisement of a regional candidate, the language used was literal. The poetic function appears in parallelism only.

Parallelism

Like Dunkin Donuts, Coca Cola and many advertisements agreed to use parallelism to reach the parallel form. In terms of its natural formation, the structure of parallelism is based on artistically and creatively organizing the text's linguistic ingredients, which results in the rise of literariness of the text and exposure to the various interpretive energies (Khader & Kullab, 2016). The level of parallelism was explained below:

a. Phonological

The phonological analysis consists of rhyme, alliteration, and assonance. All languages make use of rhythm, and poetry exploits these rhythms to create additional meaning. Rhythm generally is "a series of alternations of build-up and release, movement and counter-movement, tending toward regularity but complicated by constant variations and local inflections." Alliteration is derived from Latin's "*Latira*". It means "letters of the alphabet." It is a stylistic device in which several words, having the same first consonant sound, occur close together in a series. Assonance occurs when two or more words close to one another repeat the same vowel sound but start with a different consonant.

From the six political advertisements, four of them shows the identical rhyme. Identical rhyme appears when the two rhyme words are the same: *delot/telot*, *lilin/lain*. The rhyme appeared at the beginning, in the middle, and at the end of clauses. The dominant was at the end of the clause.

(a) ***Telot*** pelite kae gune ***lilin***. ***Delot*** si bante kae tuso kalak ***lain***

(b) Sepakat segene*p*, ulang ***mesesagi***
Lepas ni hambat, tadhing ni ***ulih***

Alliteration and assonance quite the same, where alliteration was 50% meanwhile assonance were 62.5%. Sometimes, alliteration and assonance appear together in the same line, such as the example *Sepakat segenep, ulang mesesagi*. The consonant /s/ and vowel /e/ are appear together.

b. Grammatical

In Folley's book (1997), it is stated that Hyme's understanding of ethnopoetics introduces the idea of grammatical parallelism, recurring morphological or syntactic patterns in a text. Grammatical parallelism is often mixed with phonological parallelism. In the political advertisement of Alas language, the prefix *me* is used before the use of verbs such as *me-bede* (to distinguish), *me-sesagi* (to make a/some group), and *me-saudakhe* (to have a relationship) to express active verb. Prefix *me* means to make or to form. Almost all of the sentence pattern was an imperative sentence. There was only one declarative sentence. The pattern was covered by a persuasive form to persuade the readers to do what the speakers said. An imperative sentence is a sentence which is contained commands, requests, prohibition and soon addressed by the speaker to the addressee to do something.

There was 44.44% request of imperative, 33.33% of prohibition, and 11.11% of command in the imperative form. Alas language of political advertisements used kinds of imperative requests, prohibition, and command to express politeness in delivering the messages and show close relationships as native. The use of pantoon also appears in two political advertisements through metaphor to attract and sure the reader of whom to choose. The passive sentence was also dominated. It referred to the word *ni* to show the passive.

c. Lexicosemantic

Khader & Kullab (2016) state that the lexical parallelism embodies mentioning the words repetitively, synonymously, or in the opposite way to show their importance in the language construction, to identify their denotative and aesthetic values. The poetic language consists of lexis moving along the text according to distribution and arrangement under the control of the poetic requirements, which shows the importance of the lexical parallelism structure.

In Alas language's political advertisement, word repetition is emphasized in contrasting native and non-native. All of the political advertisement in election candidate for DPRD and DPR-RI drew the opposition such as:

O khang te versus kalak lain (ours versus others)

Bante versus kalak lain (ours versus others)

Saudakheku (my brothers)

Sepakat segenep versus mesesagi (unity versus grouping)

The use of synonyms that stand for native express the intended meaning that the candidate from the local area (native) more important than non-native. Besides, they emphasized the meaning through the figurative word, in this case, metaphor, for instance, *pelite* versus *lilin*. *Pelite* (torch/oil lamp) is lighter than *lilin* candle. *Pelite* refers to the native; meanwhile, *candle* refers to non-native. Steen (2010) noted that one of the important points about deliberate metaphor concerns a communicative property. It has to do with a certain degree of awareness on language users that they are using metaphor as a specific means of communication.

The word *ulang* referred to prohibition and was often used to remind the readers to choose only Alas as native in Tanoh Alas. *Ukhang Alas* or *khang Alas* or *kalak Alas* (the native in Alas) live in Alas valley a long time before the Netherland government came to Indonesia. The situation was narrated in a book by Deutch named Radermacher (1781). Alas was a name for a person or group of ethnic; meanwhile, the area is *Tanoh Alas*. Kreemer (1922) states that the word "Alas" belongs to a son of a leader of Alas ethnic (he is also the grandchild of Raja Lambing) who lived in the oldest village in Tanoh Alas named Desa Batu Mbulan. Iwabuchi (1994) wrote that the first king who lived in *Tanoh Alas* at Desa Batu Mbulan was Raja Lambing. Raja Lambing was an ancient of klan Sebayang in Tanah Karo and Selian in Tanah Alas. Then he moved to Karo with his followers of klan *Sebayang*. In the 12 century, he moved back to *Tanoh Alas* at Desa Batu Mbulan. His generation was *Selian*. In 2000, his generation in Tanah Alas reached the 26th generation, and they spread on *Tanoh Alas* (Effendi, 1960; Sebayang, 1986).

Based on the story of *Tanoh Alas*, the leader from the Alas generation should be maintained, and it is a status quo statement that is related to their motto "*Sepakat Segenep*" (one word one community). It means what they (ancient) had been decided/agreed in the past should be obeyed and maintained by the community). In each of their political advertisements, they were always aware of choosing the "Alas generation" as native and not the "other clans" that refer to non-native.

Consequently, based on the motto, the language device in political advertisement always remind the readers (people who lived in Tanoh Alas) to choose the native. Therefore, they run every aspect of their lives as a family because they belong to the same clan. Above all, the language choice is related to Southeast Aceh's motto "*Sepakat Segenep*." It means one the Alas people should stay in unity (Alasnese), perform it, and obey what they have been agreed together.

Conclusion

In Alas language's political advertisements, the source domain used were a human body, light, movement, direction, and politics. The dominant source domain was a human body that expressed the contrast between native and non-native in this area. It is also related to their slogan *Sepakat Segenep* (unity) that deals with the unity of Alasnese as native. There were three kinds of metaphor used for kinds of metaphor, and they were a conventional metaphor, oriental metaphor, and level of generality of metaphor. The oriental and conventional metaphors had the same goals of comparing or contrasting the Alasnese as native and non-native (the other clans) in choosing the particular candidate from their area. The parallelism appeared through the identical rhyme, imperative function (that resemble through request (the dominant), command and prohibition), and repetition of specific lexical to the person as Alasnese as native deals with the creation of maintaining their clan and expressed their unity that belongs to their motto "*Sepakat Segenep*".

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