

## Animate Metaphors: Satiring Leaders in Tenas Effendy's *Pantun Kelakar*

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### ABSTRACT

This writing deals with an analysis of *Pantun Kelakar* written by Tenas Effendy by focusing on 4 (four) of them and analysis the animate metaphors ( animal metaphors) used in these four *pantuns* in exploring how those animate metaphors reflects leaders' characters. This study is descriptive analysis where this study aims to describe the existing phenomena. In this case, this study describes the animate metaphors in *Pantun Kelakar* of Tenas effendy which satire leaders. The animal metaphors found in those 4 *pantuns* are; crocodile, monkey, lion and snake, and those animals are the analogy of leaders whose characters are associated with the characters of the animals in which they are associated with. Crocodile is the metaphor to satire leader who ignore the rules in taking or consuming something which leads to the life without guidance. The monkey is the metaphor to satire a leader who does immoral deeds. A lion is used as the metaphor of powerful leader who destroys his/her people and snake is the metaphor of sly or cunning leader. by describing those metaphors, this analysis may contribute to create awareness for leaders whose characters are reflected by the metaphors to treat this analysis as a self-reminder to change and improve the person's character. and in the same time, this analysis may also contribute to give knowledge about some kinds of leaders with their specific characters in leading their people.

**Keywords:** animate, metaphor, *pantun*, Tenas Effendy

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### 1. INTRODUCTION

As has been urged by Hamidy (Syam,2007), Malay people are people who think metaphorically. So, Malay people express their thoughts and feelings with symbols. The use of symbols aims to avoid expressing something directly. This is triggered by the perception that Malay people view language as the radiance of someone's character. For the purpose of keeping the characters, Malay expresses their intentions by using metaphors to imply their intentions.

The metaphoric expressions used by the Malay are reflected in various genres of cultural arts created by the Malay society. One of the most prominent cultural arts is *Pantun*. So, no wonder when *Pantun* becomes inseparable part of the life of the Malay.

*Pantun* is an old literary work found in various ethnic groups in Indonesia. It is mostly found in the manuscripts of Malay history. *Pantun* has its own rule in rime form. *Pantun* reflects genius local wisdom in Indonesian society, particularly Malay society. Creating *pantun* needs skill in the language since it contains regularity and harmony in the language used. *Pantun* is created based on the ability to play with the sound and strict rime consideration. It reflects wisdom in the life of the ancestors which becomes the identity of Malay people.(Murti, 2017)

Zaidan et al in Maulina defines *pantun* as old poem which consists of 4 lines with ending rime ab ab. each line usually has 4 words. the first and the second lines are *sampiran* while the third

and the fourth lines are the contents (Maulina, 2012). The sampiran usually relates to nature which relates to the characteristics of agricultural society. while the content does not necessarily relate to sampiran since sampiran is used to bring the rime and the content is the aim of the *pantun*. *Pantun* can be used as tools of communication, to deliver an advice and even to criticize the society or certain people. *Pantun* can also be used to entertain, satire and convey *tunjuk ajar*. (Maulina, 2012)

*Pantun* has high artistic value. That's why in order to be able to create *Pantun*, someone should have certain skill. To obtain the skill, s/he needs broad knowledge about various aspects since *Pantun* reflects someone's thought which may show his/her broad knowledge. It is true since to create *Pantun* that person should know every word s/he uses, well. It is needed due to the interrelationship of every word with its cultural background.

In creating *Pantun*, someone may get inspiration from what s/he finds and sees in his /her surroundings. S/he is possibly inspired by natural elements in his/her surrounding such as flora and fauna and other elements.

As one of natural elements, fauna is used by the *Pantun* creator in his/her lines. Various kinds of fauna can be used as metaphors which imply certain characteristics of humans' characters. The using of fauna as metaphor is called animate metaphor.

This using of metaphors may aim to imply human's positive characters such as implying the expression of admiration or praise, as well as they may also imply negative characters such as humiliating or mocking. A metaphor is one of figures of speech which describes something or action that is not true literally. It is used to help in order the idea can be explained. (Underwood, 2021:1-2) Metaphor expresses one thing by talking about another thing. So, it compares two objects which are different and the comparison is a direct one. (Syam, 2010: 35-36)

In more detail, metaphor refers to a word or phrase which shows something by comparing it with another which suggest that they are similar. It deals with an object or an action which symbolize something else. So, it is a kind of figurative language which uses words or expressions which have different meaning from their literal or real meaning. (Underwood, 2021:1-2)

Metaphors are mostly used in poetry or other literary works to make the works more artistic which differ from daily or ordinary language. They make the words livelier and in other time they make the topic related to the reader or to make the idea understood more simply.

Lakoff and Johnson in Luanmas (Luanmas, 2015) divides metaphor in 3 (three) kinds namely: d (1) Anthropomorphic Metaphor which deals with human self, (2) Animate Metaphor which deals with fauna (animals), and (3) Synthetic Metafora which relies on the changing activities from one sense to another. Anyway, this writing will focus only on the second type.

Animate (fauna) metaphor uses animals as the source instead of target, "the use of animal name as the source rather than the target" (Rouhi, Mehri;Mahand, 2011). Besides, animate metaphor uses the animal as referential which functions to label predicatively (description). The usage of animals is acceptable when the characteristics of the animals are parallel with the human characters which are accepted culturally, in which those characteristics conventionally represented by those animals and the usage are found repeatedly. The animals used imply someone with the pointed characteristics. The metaphor is the analogy of the characteristics systematically in pairs which are related. Furthermore, this metaphor is used to express someone's positive character as an expression of admiration or conversely to express someone's negative character as expressions of insult and mocking.

The term of zoosemy was introduced by professor Grzegorz. Kleparski of Rzeszow University, Poland who used most mammals to associate humans. In his research, he found out a very strong relation in pejorative process (pejorative meaning). In more detail, he categorizes points such as appearances and animal's behaviours which connote to humans. It is strengthened

by Kieltyka from Rzeszow University which urges that zoosemy is the semantic process which uses animals to explain the characteristics of human in the concept of metaphor, "... the process of semantic change whereby animal names is employed to designate human characteristic, the analysis of zoosemic metaphorisation is carried out in terms of the conceptual metaphor theory." (Kieltyka, 2010)

Zoosemy is the usage of animals to imply human quality. In this case the dimension of the concept focuses on physical appearance or characteristics in the figurative expressions in highlighting the information or the aspect encoded in those expressions. It shows that both animal behaviours and appearances become the sources in interpreting the metaphors used in relation to cultural universalities in the mechanism of zoosemy concept. (Md. Rasyid Sabariah; Nurul Nadia, 2013)

Some researches dealing with metaphor have been conducted by some researchers. The first is an analysis done by Hsien-Yuan Chiu and Wei-Lin Chu from National Yunlin University of Science and Technology, Taiwan, entitled Analysis of the Narrative Types of "Metaphor" in Animated Short Films. The article is published in Art and Design Review, vol 7 no 4, in 2019. (Chiu, H.-y., Chu, 2019). The second research is an analysis entitled Animation Metaphor for Object-Oriented Concepts, written by Jorma Sajaniemi, Pauli Byckling and Petri Gerdt from Department of Computer Science and Statistics University of Joensuu Joensuu, Finland which is published in Science Direct in 2007. (Sajaniemi, Jorma., Byckling, Pauli., Gerdt, 2007). The other analysis is entitled Metaphor and Symbol: Searching for One's Identity is Looking for a Home in Animation Film, written by Charles Forceville, published in Spanish Cognitive Linguistics Association vol 11, in 2013. (Forceville, 2013)

The first analysis shows that in animated movies analogies are made through form, meaning and target which are blended as means of metaphors, while the second analysis discusses about the use of metaphors in programming education in facilitating active learning, then, the third analysis analysis metaphors which presupposes understanding "home" as a symbol. Different from those analysis, this analysis highlights satires of leaders' characters reflected in the animate metaphors which indicate leaders' s characters found in Tenas Effendy's *Pantun Kelakar*. Related to the explanation, this writing analyses 4 (four) *pantuns* taken from Tenas Effendy's *Pantun Kelakar* (Effendy, n.d.) which use animate metaphors (fauna metaphors) in expressing implicit characters from the using of certain fauna. The four *pantun* are as follows:

*Sejak periuk berisi tajan*  
*Banyak orang membuat perekat*  
*Sejak buruk menjadi pemimpin*  
*Banyaklah orang berbuat maksiat*  
*Sejak belanga dijerang lag*  
*Sambal belacan bergaram tidak*  
*Sejak buaya memegang kendali*  
*Halal dimakan haram digasak*  
*Sejak belanga diberi cuka*  
*Kumbang lapar lalat mengeluh*  
*Sejak singa menjadi raja*  
*Orang dicakar rakyat dipelupuh*  
*Sejak akar menjadi rotan*  
*Banyaklah tiang yang dililitnya*  
*Sejak ular menjadi sultan*  
*Banyaklah orang yang dibelitnya.*

This analysis is significant for it will portray the perspective of Malay people in conveying their intention to criticize other people, particularly, their leaders in order to be able to show that people with certain characteristics, shouldn't be appointed leaders for leaders with those characteristics will bring disaster to the people they lead. So, the animate metaphors are used to satire. It strengthens Malay people's attitude in dealing with other people with less positive characteristics in which animals' negative qualities are used as attributes to people with less positive characteristics. For that reason, this analysis will imply the Malay people's wisdom in their interaction with others and in the same time implies Malay's great civilization.

The problem formulated in this analysis animate metaphors in Malay *Pantun* in which it explores human characteristics imply animal characteristics found in Malay *Pantun*. Thus, this analysis focuses on *pantuns* from Tenas Effendy's *Pantun Kelakar* which use animals to satire leaders with animal characteristics in order to portray human qualities which attribute those animals' characteristics.

## 2. METHOD

Data collecting is done by using documentation and observation techniques. (Sugiono, 2016) urges that documentation technique is a method of collecting technique in collecting data and information in the forms of books, archives, document, and reports to support the research, while observation is a method to collect data by observing directly the topic to be analysed. This method is used to get accurate result. Observation provides complete explanation from various problems and finding solution. Observation is also done to get concrete data of certain object. (Katz-Buonincontro, 2018)

Data analysis is done by applying qualitative descriptive technique. This technique tries to understand the phenomena faced by the research subject such as behaviour, perception, motivation, action, etc., by describing it in language in the context and using appropriate methods. (Moleong, 2018)

This qualitative method is subjective from the participant perspective by describing it so this method gives more than only clear description about the research topic related to its specification.

Related to the explanation above, this analysis is done following some steps: firstly, identifying the animate metaphors used, by focusing on the contents of the *pantuns*. Secondly, categorizing what characteristics of those animals are parallel to the characteristics of leaders. Then, thirdly, describing that those animals characteristics are the metaphors which satire leaders' characters. At last, the result of the analysis is presented through descriptive method.

## 3. RESULT AND DISCUSSION

*Pantun Kelakar* written by Tenas Effendy gives analogy on the character of leaders in leading their people. This analysis only focuses on 4 (four) *pantuns*, and the *pantuns* chosen are those using animals which reflect the characters of leaders. The animals used as metaphors satire leaders having the characters of those animals, expecting the satires arouse awareness for the leaders in order they can behave better and stop harming their people.

The result shows that four kinds of leaders represented by the four animals. The first is represented by the metaphor of crocodile (*buaya*) which reflects leader who lives without guidance. This kind of person takes and consumes anything without considering whether what s/he takes are permitted. Moreover, in Malay society in which the majority is Muslims, the status of *halal* and *haram* is seriously considered in taking or consuming something. The ignorance of this kind of leader to the guidance is seen clearly from the content of the *pantuns* which says, "*Sejak*

*buaya memegang kendali, halal dimakan, haram digasak*" (since crocodile is in power, halal is taken, haram is consumed).

The second *pantun* uses the monkey as the metaphor. This animal reflects leader who does unscrupulous acts with the rampant of immorality. This kind of leader brings his/her people to ruin. The content of the *pantun* strengthens this, "*Sejak beruk jadi pemimpin, banyaklah orang berbuat maksiat,*" (since monkey becomes the leader, many people do immoral acts). This describes how bad the society is being led by this kind of leader.

The third *pantun* uses lion metaphor to describe the figure of a leader who is strong and powerful. Anyway, the power the strength and power are not used to protect its people, on the contrary, they are used to slaughter the people. So, lion, as an animal which is identical with strength and malignancy is the analogy of strong and malignant leader in destroying his/her people in which it is reflected in the content of the *pantun* which says: "*sejak singa jadi raja, orang dicakar, rakyat dipelupuh.*" (Since lion becomes the king, people are clawed, people are slaughtered)

The fourth *pantun* uses snake metaphor which reflects a leader who is sly and dangerous. With its venom and its long body which can twist people, a leader with snake character endangers his/her people because with his/her strength and power s/he twists and tortures his/her people and makes them suffer. This idea is strengthened by the content of *pantun*. "*Sejak ular jadi sultan, banyaklah orang yang dibelitnya.*" (Since the snake becomes the sultan, many people are twisted)

This analysis interpreter metaphors in 4 *Pantun Kelakar* written by Tenas Effendy which uses animals (animate metaphors) which implicitly describe human characters and personalities. Thus, those *pantuns* aim to satire, in this case, particularly, satiring the leaders' characters. This analysis takes 4 *pantuns* which contain four animals as the metaphors, they are; crocodile, monkey, lion and snake. The interpretations of those animal metaphors will be discussed one by one.

### 3.1. Leader's Characters in Crocodile Metaphor

Crocodile is a cold-blooded reptile. It is a big and hard-skin animal. As a water animal, it breathes with lung. So, denotatively, the word "crocodile" is signified literally with this reptile. Besides, crocodile is wild and malignant animal which live wildly. It is classified into aggressive and deadly predator.

The use of this crocodile metaphor appears from the characteristic of wild, malignant and aggressive crocodile in which those characteristics show its ability to endanger its victim. With this characteristic, a crocodile will kill its victim without mercy. If these characteristics are found in a human being, so, that person will behave malignantly, rudely and aggressively. Furthermore, some like this tends to make good use of other for his/her own sake. So, the crocodile metaphor has negative connotation. (Ningsi, 2018)

The first *pantun* uses crocodile metaphor which makes an analogy of crocodile and a leader. The content of the *pantun* says "*Sejak buaya memegang kendali, halal dimakan, haram digasak.*" (Since crocodile is in power, *halal* is taken, *haram* is consumed).

The crocodile metaphor in this *pantun* has negative connotation in which crocodile connotes fraudster or something relates to fake. In this *pantun*, crocodile connotes a leader who doesn't apply the rules or ignores the guidance in deciding what food to consume, particularly. Consequently, the rules and guidance's of halal and haram are ignored. In fact, they are the guidance's for the Malay society in determining which may or may not be consumed. Anyway, it doesn't only limit on consuming food instead in consuming anything should be guided by the law of halal and haram based on *syariah* of Islam, a religion embraced by the majority of the Malay people.

By ignoring this guidance, a leader with crocodile character will lead his/her people to the life without guidance. By so, this *pantun* asks its readers to understand the character of a leader and avoid to support a leader with this character since this kind of leader will plunge the people s/he leads to sin and destroyed.

### 3.2. Leader's characters in monkey metaphor

Monkey is primate animal. The Habitat of monkey is in lowland and hilly areas. Monkey may be used to help human work in garden or agricultural area. Monkey's behaviour deal with eating, looking for food, moving, resting and socializing. (Pasetha, Andrea., Farajallah, Dyah Perwitasari., Gholib., 2019)

One of the characters of a monkey is stealing food from farmer's plants. Besides, monkey is an aggressive animal that can endanger human's life with its aggressiveness. Monkey is also a greedy animal with aggressive action in looking for food (Ningsih, 2018)(Ningsi, 2018). Anyway, besides its disadvantageous character, monkey may be used as coconut picker as has been done by some coconut farmers. This is possible since monkey is an animal which can be trained. Furthermore, monkey is also known for its characteristics such as smart, active and naughty (Ningsih, 2018) and among them all, greedy is the most prominent character of this animal.

In this *pantun* kelakar, a leader with monkey character is described as leader who asks his/her people to do bad things or evil deeds. That's why this *pantun* describes that, "*sejak beruk menjadi pemimpin, banyaklah orang berbuat maksiat.*" (Since monkey becomes the leader, many people do immoral acts). This content of the *pantun* shows a character of leader who lets rampant immoral acts in the society. So, a leader with monkey character will bring his/her people to immoral deeds.

### 3.3. Leader's characters in lion metaphor

Lion (*Panthera Leo*) is an animal species from felidae family or a kind of cat, which is identical with the king of jungle. With a big and strong body, lion is categorized into malignant animal. (Shokhif, M. Willdhan., 2017)

Lion is wild and strong animal which lives in group. Lion has strong muscles, sharp teeth and claws. Besides, lion is an animal with deadly instinct so that it becomes the leader in animal world. Lion which is always associated with strength, bravery, power and leadership and malignancy. Lion hunts and with its big and strong body it always succeeds in catching its victim. (Shokhif, M. Willdhan., 2017)

With its' anatomy which is big and strong, no wonder lion connotes power, strength and leadership. (Jamal, 2021: 98) This connotation doesn't automatically create positive image because a leader with lion character which has power and strength may not use his/her power and strength to protect his/her people, instead s/he may use them to harm and destroy other people.

This idea is reflected in this third *pantun* in which its content describes a leader who is arrogant with his/her strength so with his/her strong "claw" s/he slaughters his/her people. It is explicitly stated in the *pantun*, "*Sejak singa jadi raja, orang dicakar, rakyat dipelupuh.*" (Since lion becomes the king, people are clawed, people are slaughtered)

The *pantun* highlights the action of a leader who not only "claws" but also slaughters his/her people badly. His/her action of clawing his/her people implicitly means s/he hurt them, while slaughtering them refers to his/her action destroying and damaging the lives of the people. So, leader with lion metaphor in this *pantun* satires the leader's character or personality who misuses his/her power and strength in treating his/her people badly. This may be inspired by the perception

in the society which views lion as big enemy (Mohamad Khairul Adilah, Siti Mukhlisa., Jamal, 2021) traced from the behaviour of the lion which reflects the bad character of the leader.

### 3.4. Leader's characters in snake metaphor

A snake is a reptile which is easily identified. Snake has many kinds. Snake lives in burrow, freshwater, salt water or climbing tree. A snake's long body makes it easy to be detected. (Reza,Fachrul., Tjong, Djong Hon., Novarino,Wilson., 2017) A snake can be dangerous animal for its venom is deadly.

As a reptile, snake is legless and its body is round and long. Its skin is scaly and it lives in the land or water. Generally, a snake is scary animal because of its deadly venom. Thus, snake is one of avoidable animal for its danger. (Ningsi, 2018)

A snake metaphor is always used show nature which is lack of good quality, a nature which is the enemy of everyone. Connotatively, snake is associated with a sly person, a person who tends to harm other. Moreover, a snake is a malignant animal which wraps around its victim with its long body that it may make its victim helpless.

In the content of the *pantun* snake describes a leader character who uses his/her strength to harm others. The content of the *pantun* "*Sejak ular jadi sultan, banyaklah orang yang dibelitnya*" describes clearly the disservice done by this kind of leader. So, this *pantun* indicates that a leader with snake character is not a good leader who protects his/her people, on the contrary, this is a kind of leader who destroy his/her people.

From the discussion above, it is seen how Malay people with their wisdom satires "bad" leader by associating them with certain animal with the same characteristics. The communication using *pantun* reflects how Malay people are wise in their way to address people in order to make them aware of their quality so that they can evaluate themselves. By using these *pantuns*, the Malay people give advice and criticize people in such a way that it won't hurt people, instead it will make people realize their weakness.

## 4. CONCLUSION

This analysis is a library research which uses the study of literatures by focusing on *pantun*.. It is also a descriptive analysis in which the result of the research is explained descriptively. This analysis only highlights 4 (four) *pantuns* of *Pantun Kelakar* written by Tenas Effendy. then, this analysis particularly focuses on animate metaphors, metaphors which use animal. The animal metaphors used in this analysis are 4 animals namely: crocodile, monkey, lion and snake. These animal metaphors used in these *pantuns* reflect the characters of leader.

The result of the research shows that the four animate metaphors are used to show the characters of leaders who are not good. The crocodile metaphor shows the character of a leader who enjoys anything without rules or guidance's, monkey metaphor shows a leader character who does immoral acts and in the same time let the people living immorally, lion metaphor, anyway, indicates cruel, malignant and strong leader. with these characteristics, a leader with lion character beats and slaughters his/her people., the last metaphor is snake metaphor which describes a sly leader who harms his/her people.

By noticing how those animate metaphors reflect the bad characters of leaders, so the use of those metaphors hint strong and sharp satires for leaders with these animal characters. By knowing the metaphors used in satiring leaders' characters, this analysis may contribute to the understanding of certain kinds of leaders with their specific characteristics. Thus, this analysis may contribute to enrich knowledge about leaders' characters. Besides, this analysis may also be beneficial to bring awareness for leaders whose characters are reflected by the metaphors to

reflect themselves for self-reminder to change into better leaders. Moreover, this analysis may also enrich different kinds of researches about metaphors.

Many analysis about metaphors have been done, besides analysing *pantun*, other kinds of works are also interesting to analyse, either analysing the metaphors or other aspects of the works. By so, this analysis is expected to inspire and motivate other researchers to conduct deeper analysis whether dealing with metaphors or other aspects particularly the works or texts which are not paid attention yet so that it will result on various analyses enriching the treasure of researches.

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