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METAPHOR ANALYSIS ON COLOR LEXICON WITH PLANT ATTRIBUTES IN MADURESE LANGUAGE

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ABSTRACT

The research aimed to describe the Madurese color lexicons with plant attributes and to analyze those lexicons metaphorically. This research engaged 18 informants to denote Madurese color lexicons by showing 139 color cards. The referential comparison method was followed by sorting the decisive element technique through referential competence-in-dividing, and Connect Compare Equate as the advanced technique was used as the data analysis method. The research finds that 53 color lexicons with plant attributes in 8 Madurese color lexicons, namely potè 'white', celleng 'black', mèra 'red', bhiru 'green', konèng 'yellow', cokklat 'brown', bhiru 'blue', and bungo 'purple'. Furthermore, these plant attributes can be classified into fruits, flowers, vegetables, seeds, spices, leaves, trees, part of the tree, and part of the fruit. The domination of plant attributes in Madurese color lexicons emerges due to the sociocultural factors embodied in Madurese ethnic group itself, those are (1) farming is Madurese main way of living, (2) Madurese ethnic group respect the nature as the place where they can pray and thank God, and (3) some objects associated with color lexicons are abundantly available at their surroundings, thus they frequently use it in their daily life.

Keywords: *metaphor analysis, color lexicon, plant attributes, Madurese language*

INTRODUCTION

Local languages are influenced by its environment and used by societies living in certain areas. The existence of local languages has created a cultural diversity and exceptional identity in a society. The Madurese language appears as one of those many local languages spoken in Indonesia. The language is diverse in term of dialects and it appeals to be studied.

The Madurese language is one of the local languages spoken by Madurese people in order to strengthen their identity and existence as one of many ethnic groups in this archipelago. Madura island itself has its own distinctive local language that in 1984 Wurn and Shiro Hattori even ranked Madurese language at the third place following Sundanese and Javanese languages as the most widely spoken language in Indonesia (Raihany, 2015). According to the 2000 census, there are approximately 6,8 million Madurese, compared to 83,8 million Javanese, and nearly 31 million Sundanese (Davies, 2010). Given that, it is more evident that the Madurese language is a regional language, which has long been recognized and functioned. Of all local languages, indeed, Madurese is separated into some dialects. Yet, only four dialects are widely acceptable, namely Bangkalan dialect, Pamekasan dialect, Sumenep dialect, and Kangean dialect (Dewi, Widayati, & Sucipto, 2017). Among those four dialects, Sumenep dialect is acknowledged as the standard dialect and in turn, used as the standardization guidelines in the Madurese language.

A large number of dialects in the Madurese language, produce numerous lexicons in it. It is worth to note that each local language has its distinctive lexicon. In general, such lexicon is innately used as its existence in one local language that is evolving from the consensus of the speakers living in a specific area. However, the use of lexicon in one local language must remain to observe each linguistic rule, either it is seen from its grammatical or semantic aspect.

In the Madurese language, the color lexicons are appealing to be reviewed. This is driven by the fact that only a few who know that color naming is a form of language metaphor. Metaphor shows a comparison among two items, such as A and B, the similarity of A and B, and linguistic forms used in such comparison (Putri, 2017). In addition, the similarity and resemblance are only in a few parts, for example, the physical and character forms. Apart from that, metaphor is the construction of language that is

much influenced by local culture (Kuswarini, Masdiana, & Hantik, 2018).

Metaphor is distinguished into two categories, namely living metaphor and dead metaphor. Kowles and Moon in Idrus (2015) have described the dead metaphor as a metaphor that has lost their characteristics as a metaphor because this type of metaphor is often used in everyday vocabulary. Contrarily, living metaphor is a metaphor used by writers or speakers to express their ideas or feelings within a certain context so that it can be understood by readers or speakers. This type of metaphor is often associated with literature.

In this case, the color lexicon is classified into the dead metaphor. Nevertheless, it will never be dull to study the expressiveness of color naming. Indeed, color naming in the Madurese language has become more appealing to study as the existing color naming system is influenced by a particular shade or attributes. The attributes correlated to the basic color indicate that as the speaker can explain one certain color with other things having the ability to clarify the color spectrum in concern. Moreover, the attributes expressed by the color name vary from the adjective, noun, and verb. In Madurese language, plant attributes are widely used.

This research aims to describe the color lexicons with plant attributes in the Madurese language metaphorically. Accordingly, the collected data would be analyzed by using the metaphor theory proposed by Palmer. Palmer (in Putri, 2017) has classified the metaphor into three elements, inter alia; (1) tenor or the subject that is reimagined; (2) vehicle or the concept that is used to reimagine the tenor; and (3) ground is the equation that emerges from the relationship between the tenor and vehicle. The example is within the color lexicon of konèng matta 'raw yellow'. Konèng (yellow) is the tenor of such phrase, in which konèng indicates the object to be reimagined. Matta (raw) is the vehicle, as it acts as the comparative element, while the ground element is resulted from the equation interaction between those two elements, which is the color yellow is coupled with the adjective raw. The term konèng matta is used to denote the shade of yellow with white pigment. This color can be found on raw fruit flesh. Thus, by using that metaphorical theory, researchers can find the equation or ground of the basic colors and plant attributes that are used by Madurese language speakers.

Research on color has been done several times. Wijana (2015) has investigated the relationship of color naming systems in Indonesian with their socio-cultural factors. The color lexicon used metaphorically is collected and classified into two groups, namely achromatic and chromatic colors and compares to the English color metaphor. As a result, none of the significant differences can be found out between the use of metaphor in both languages. In addition, there are also typical metaphors in the Indonesian language which its existence is determined by various external factors, such as environment, education, politics, and history.

Diputra (2017) has analyzed the meaning of color connotations used by Balinese societies, such as black, white, yellow, green, red, orange, and purple. The results of the analysis conclude that red color is associated with dysphemism, white is associated with dysphemism, euphemism, and there are even examples at the formal level and orthophemism. In addition, the Balinese color naming system is influenced by experience in seeing an object; accordingly, the color seen on the object is used to describe or reimagine such color based on the object in concern.

Indra (2017) has examined the existence of colors and meanings expressed in Minangkabau language metaphors that are spoken by native speakers and are written in several books in the library. The results show that there are six colors found in the metaphorical expression of Minangkabau language, namely *itam* (black), *putiah* (white"), *kulabu* (gray), *sirah* (red), *kunyiang* (yellow), and *ijau* (green). Metaphorical expressions that use black, white, red, and yellow colors have positive and negative connotations. However, the metaphor expression that uses gray and green only has a negative connotation.

The last research, Sekarsari and Haristiani (2016) have analyzed *kanyoku* or Japanese idioms related to color. The results conclude that first is the lexical meaning of color in the *kanyouku* is interpreted according to the original meaning of color based on dictionary references, while the idiomatic meaning of color is a special meaning and different from lexical meaning. Second, there is a relationship between lexical meaning and idiomatic meaning. Also, third, there are distinctive characteristics of color.

This research is in line with the previous studies as it also reviews the color lexicons based on a particular language. Yet, to dates, it can hardly find research on color lexicons in the Madurese language. Second, the research conducted by Wijana (2015) and Indra (2017) focus more on the color connotation that appears in an idiom, instead of the naming system of color lexicon itself. Furthermore, the research conducted by Sekarsari and Haristiani (2016) also only focuses on the meaning of Japanese idioms related to color names. The naming system of the color lexicon can be found in the Diputra's (2017) research, but the research only explains six basic colors in the Balinese language, namely red, white, green, yellow, orange, and purple. Besides, the attributes found in the color lexicon tend to be found in the adjective, while this research would focus on attributes found in noun, namely plants.

In the end, to date, there is no any research can be found regarding the naming system of color lexicons metaphorically in Indonesian and local languages. It opens a gate and opportunity for the researchers to study the color lexicon in the Madurese language metaphorically. Furthermore, this research is expected to contribute to the quantity of color vocabulary in the Madurese language that can be used in everyday utterances and teaching materials in the realm of education, especially the subjects of local content in the Madurese language. In addition, this research is expected to provide beneficial contributions in maintaining the local language spreading over the archipelago, namely the language of Madura.

METHODS

This research is a qualitative descriptive study that functions to describe color lexicons with plant attributes in the Madurese language by using the semantic approaches to metaphor. The data is in the form of Madurese color lexicons collected by the informants by showing 139 color cards. In the digital world, color names already have the same standard throughout the web world, so that these names can be a tool in making the color cards. For the purpose of completeness and in-depth data, the researchers employ the purposive sampling technique.

Furthermore, the data source is taken from Madurese language speakers in the Sumenep dialect. The Sumenep dialect is chosen because it is a standard dialect in the

Madurese language. In addition, other informant criteria are not color blind and having daily routines related to color or understanding of color vocabulary in the Madurese language. The researchers also use informants who understand about Madurese culture, especially in Sumenep regency to validate data and provide information about socio-cultural factors that influence the color name pattern in the Madurese language. The 18 selected informants are; (1) Mr. Taufiq (59 years old, a cultural observer); (2) Mr. Rahmad (39 years old, a fisherman and the owner of colorful boat); (3) Mr. Juma'en (66 years old, a farmer); (4) Mr. Salamet (54 years old, a wood carver); (5) Mr. Imam (50 years old, a wood carver); (6) Mr. Taufan (33 years old, a batik artist); (7) Mr. Erfandi (54 years old, a head of Sumenep Palace Museum); (8) Mr. Zainal (67 years old, a cultural observer); (9) Mr. Darus (63 years old, a cultural observer); (10) Mrs. Hamidah (63 years old, a housewife); (11) Mr. Mathor (76 years old, a caretaker of the ritual ceremony); (12) Mr. Amiluddin (51 years old, a salt farmer); (13) Mrs. Kisrawiyatun (58 years old, a traditional cake maker); (14) Mr. Abdullah (65 years old, a cultural observer); (15) Mr. Nono (61 years old, a head of Madurese language book drafting team); (16) Mrs. Meinarny (27 years old, a tour guide of Sumenep Palace Museum); (17) Mr. Edhie (73 years old, a cultural observer); and (18) Mr. Amin (64 years old, make up artist). Concerning the determination of these informants, the researchers use the snowball sampling technique because the researchers are not yet familiar with all of the informants.

In addition to using triangulation of the data sources to validate data, the researchers also use triangulation of methods. In collecting data, the researchers use two methods, namely the referential method and the proficiency method. The referential method aims to observe any events that occurred in the field. The referential method is carried out using basic techniques, namely tapping techniques and advanced techniques in the form of skillful listening techniques. Furthermore, the proficiency method or interview is done with the basic provoking technique because the researchers must use a provocation in the form of a list of questions to obtain data. Furthermore, the basic technique is also coupled with advanced techniques in the form of skillful techniques as the researchers conducted interviews or direct conversations, verbally, and face to face with the informants. The interviews conducted in this research are classified as in-depth interviewing.

In other words, the informants would be given an instrument in the form of color cards, and then they mention the color vocabulary of the cards. Besides, the researchers could also directly ask the color vocabulary they know to further deepen the data by asking several supporting questions. The data are analyzed by using the referential comparison method, followed by sorting the decisive element technique through referential competence-in-dividing. This basic technique has functioned to determine the reference to be used in color naming, namely noun, adjective, and verb. Moreover, this basic technique is equipped with Connect Compare Equate method as the advanced technique. The advanced technique serves to compare and then look for the equation from the two terms forming the color metaphor. In other words, the Connect Compare Equate method is used as a way to find out the relationship of the language being studied with things beyond the language in question.

RESULTS AND DISCUSSIONS

The research has found nine colors used by the speakers of Madurese language in Sumenep regency, they are *potè* (white), *celleng* (black), *mèra* (red), *bhiru* (green), *konèng* (yellow), *cokklat* (brown), *bhiru* (blue), *bungo* (purple), and *bu-abu* (gray). Each color has derivative colors with various attributes in adjectives, verbs, and nouns. The derivative color with noun attributes can be classified into several parts, such as humans, animals, plants, natural objects, professions, food and beverages, home goods, and the name of the month. However, among the eight groups, there is one most dominant noun group, namely nouns in the plant class. From the nine colors used by speakers, there are eight colors that have derivative colors with plant attributes, namely *potè* (white), *celleng* (black), *mèra* (red), *bhiru* (green), *konèng* (yellow), *cokklat* (brown), *bhiru* (blue), and *bungo* (purple). Besides, from 18 informants who are interviewed, 16 informants are able to name the color in the Madurese language which has plant attributes, while the other two informants do not mention the color name with plant attributes.

Each color that has plant attributes is mapped into a table that consists of color names in Madurese language, color names translation in Indonesian (gloss), and the classification of plants attached to the color lexicon. Furthermore, each color lexicon is analyzed metaphorically. Table 1 shows the list of white derivative colors.

Table 1 List of White Derivative Colors

No	Color Name	Gloss	Classification
1.	*Potè koddhu'*	Noni white	Fruits
2.	*Potè nonit*	Noni white	Fruits
3.	*Potè kalak*	Kalak white	Fruits
4.	*Potè bhâkoh*	Tobacco white	Leaves
	Total	4	

Potè koddhu' (noni white) and *potè nonit* (noni white) are two derivative colors that have the same meaning and attribute of nouns in fruit class, namely noni fruit. Metaphorically, the tenor of *potè koddhu'* and *potè* nonit phrases are *potè* (white) color, while the vehicle is *koddhu'* (noni) fruit. The ground or similarity formed from these two phrases is white color equated to noni fruit, that is the white color of ripe noni rind. *Potè koddhu'* (noni white) means dull white. While *potè kalak* (kalak white) is a derivative color that has a noun attribute in fruit class, namely *kalak* fruit. Metaphorically, the tenor of *potè kalak* is *potè* (white) color, while the vehicle is *kalak* fruit. The ground or similarity formed from this phrase is white color equated to the part of *kalak* fruit that is the white color of *kalak* fruit flesh.

Potè bhâkoh (tobacco white) is a derivative color that has a noun attribute in leaf class, namely tobacco. Metaphorically, the tenor of *potè bhâkoh* is *potè* (white) color, while the vehicle is *bhâkoh* (tobacco). The ground or similarity formed from this phrase is white color equated to the tobacco that has been dried, having super quality, and it goes into the factory to be used as cigarette ingredients. *Potè bhâkoh* is a phrase used to refer to a very light brown color which is resembling white or brownish white. The Madurese speakers in Sumenep regency use the phrase because there

are two types of tobacco which are known in the society, namely black tobacco *celleng bhâkoh* (black tobacco) and *potè bhâkoh* (white tobacco).

Table 2 List of Black Derivative Colors

No	Color Name	Gloss	Classification
1.	*Celleng pacèh*	Noni black	Fruits
2.	*Celleng nonit*	Noni black	Fruits
3.	*Celleng maghi'*	Tamarind seed black	Fruit parts
4.	*Celleng bhâkoh*	Tobacco black	Leaves
	Total	4	

Table 2 shows the list of black derivative colors. *Celleng pacèh* (noni black) and *celleng nonit* (noni black) are two derivative colors that have the same meaning and attribute of nouns in fruit class, namely noni fruit. Metaphorically, the tenor of *celleng pacèh* and *celleng nonit* phrases are *celleng* (black) color, while the vehicle is pacèh 'noni' and nonit 'noni' fruits. The ground or similarity formed from these two phrases is black color equated to noni fruit that is the black color of ripe noni rind. Besides that, the term of *celleng pacèh* (noni black) is usually used to refer to the black situation of the cloud when it will rain that is whitish black or gray.

Celleng maghi' (tamarind seed black) is a derivative color that has a noun attribute in fruit parts, namely tamarind seed black. Metaphorically, the tenor of *celleng maghi'* is celleng 'hitam' color, while the vehicle is *maghi'* (tamarind seed). The ground or similarity formed from this phrase is black color equated to the part of tamarind fruit that is the black color of tamarind seed black. *Celleng maghi'* (tamarind seed black) means brownish-black.

Celleng bhâkoh (tobacco black) is a derivative color that has a noun attribute in leaf class, namely tobacco. Metaphorically, the tenor of celleng bhâkoh is *celleng* (black) color, while the vehicle is *bhâkoh* (tobacco). The ground or similarity formed from this phrase is black color equated to the completely dry tobacco. *Celleng bhâkoh* (tobacco black) means brownish-black.

Table 3 List of Red Derivative Colors

No	Color Name	Gloss	Classification
1.	*Mèra jhambu*	Water apple red	Fruits
2.	*Mèra manggis*	Mangosteen red	Fruits
3.	*Mèra delimah*	Pome granate red	*Fruits*
4.	*Mèra kalom-pang*	Kelumpang red	Fruits
5.	*Mèra pènang*	Areca nut red	Fruits
6.	*Mèra mawar*	Rose red	Flowers
7.	*Mèra mabâr*	Rose red	Flowers
8.	*Mèra nojeh*	Four o'clock flower red	Flowers
9.	*Mèra cabbi*	Chili red	Vegetables
10.	*Mèra jhâgung*	Corn red	Seeds

Table 3 List of Red Derivative Colors (Continued)

No	Color Name	Gloss	Classification
11.	*Mèra saccang*	Secang red	Spices
12.	*Mèra sèrè*	Betel red	Leaves
	Total	12	

In Table 3, it shows the list of red derivative colors. *Mèra jhambu* (water apple red) is a derivative color that has a noun attribute in fruit class, namely water apple. Metaphorically, the tenor of *mèra jhambu* is *mèra* (red) color, while the vehicle is *jhambu* (water apple). The ground or similarity formed from this phrase is red color equated to the water apple fruit parts that are the red color of the water apple rind. It is because in Madura island, guava with red flesh is rare compares to white flesh guava and water apple.

Mèra manggis (mangosteen red) is a derivative color that has a noun attribute in fruit class, namely mangosteen. Metaphorically, the tenor of *mèra manggis* is *mèra* (red) color, while the vehicle is manggis (mangosteen). The ground or similarity formed from this phrase is red color equated to the mangosteen fruit parts that are the red color of the inside of mangosteen rind. In addition, *mèra manggis* (mangosteen red) means purplish red.

Mèra delimah (pomegranate red) is a derivative color that has a noun attribute in fruit class namely pomegranate. Metaphorically, the tenor of *mèra delimah* is *mèra* (red) color, while the vehicle is *manggis* (mangosteen). The ground or similarity formed from this phrase is red color equated to the pomegranate fruit parts that are the red color of the inside of fruit flesh attached to pomegranate seeds. In addition, *mèra delimah* (pomegranate red) means dark red.

Mèra kalompang (kelumpang red) is a derivative color that has a noun attribute in fruit class namely kelumpang in Indonesian. Metaphorically, the tenor of *mèra kalompang* is *mèra* (red) color, while the vehicle is *kalompang* (*kelumpang*). The ground or similarity formed from this phrase is red color equated to the *kelumpang* fruit parts that are the red color of ripe *kelumpang* rind.

Mèra pènang (areca nut red) is a derivative color that has a noun attribute in fruit class, namely areca nut. Metaphorically, the tenor of *mèra pènang* is *mèra* (red) color, while the vehicle is *pènang* (areca nut). The ground or similarity formed from this phrase is red color equated to areca nut that is the red color produced from areca nut concoction with calcium which is usually consumed by old mothers in Madura. The concoction usually produces red color in their mouths. Thus, *mèra pènang* means yellowish or orange.

Mèra mawar (rose red) and *mèra mabâr* (rose red) are two derivative colors that have noun attributes in flower class, namely rose. Metaphorically, the tenor of mèra mawar and *mèra mabâr* are *mèra* (red) color, while the vehicle is *mawar* (rose) and *mabâr* (rose). The ground or similarity formed from these phrases is red color equated to rose flower part that is the red color of rose petals. *Mèra mawar* (rose red) and *mèra mabâr* (rose red) mean dark red.

Mèra nojeh (four o'clock flower red) is a derivative color that has a noun attribute in flower class, namely four o'clock flower. Metaphorically, the tenor of *mèra nojeh* is *mèra* (red) color, while the vehicle is *nojeh* (four o'clock flower). The ground or similarity formed from this phrase is red color equated to four o'clock flower that is the red color

of its petal. *Mèra nojeh* means purplish red. The Madurese speakers usually use this phrase to describe the darker pink color.

Mèra cabbi (chili red) is a derivative color that has a noun attribute in vegetable class namely chili. Metaphorically, the tenor of *mèra cabbi* is *mèra* (red) color, while the vehicle is *cabbi* (chili). The ground or similarity formed from this phrase is red color equated to the chili part that is the red color of cayenne pepper skin. *Mèra cabbi* (chili red) means bright red.

Mèra jhâgung (corn red) is a derivative color that has a noun attribute in seeds class, namely corn. Metaphorically, the tenor of *mèra jhâgung* is *mèra* (red) color, while the vehicle is *jhâgung* (corn). The ground or similarity formed from this phrase is red color equated to the corn part that is the seeds of old corn. The old corn seeds do not have a yellow color, but the orange color or yellowish red.

Mèra saccang (*secang* red) is a derivative color that has a noun attribute in spices class, namely *secang*. Metaphorically, the tenor of *mèra saccang* is *mèra* (red) color, while the vehicle is *saccang* (*secang*). The ground or similarity formed from this phrase is red color equated to one of the spices that are red from *secang* cooking water. *Mèra saccang* (*secang* red) means brownish-red.

Mèra sèrè (betel red) is a derivative color that has a noun attribute in leaf class namely betel. Metaphorically, the tenor of *mèra sèrè* is *mèra* (red) color, while the vehicle is *sèrè* (betel). The ground or similarity formed from this phrase is red color equated to red betel so that *mèra sèrè* (betel red) means dark red.

Table 4 List of Green Derivative Colors

No	Color Name	Gloss	Classification
1.	*Bhiru rantèh*	Tomato green	Fruits
2.	*Bhiru dâun*	Leaf green	Tree parts
3.	*Bhiru ompos*	Faded leaves green	Tree parts
4.	*Bhiru popos*	Faded leaves green	Tree parts
5.	*Bhiru sènnam*	Faded tamarind leaves green	Tree parts
6.	*Bhiru arta'*	Green beans green	Seeds
7.	*Bhiru pandan*	Pandanus green	Spices
8.	*Bhiru lomot*	Moss green	Leaves
	Total	8	

Table 4 shows the list of green derivative colors. *Bhiru rantèh* (tomato green) is a derivative color that has a noun attribute in fruit class, namely tomato. Metaphorically, the tenor of *bhiru rantèh* is *bhiru* (green) color, while the vehicle is *rantèh* (tomato). The ground or similarity formed from this phrase is green color equated to tomato green rind. *Bhiru rantèh* means light green. Next, *bhiru dâun* (leaf green) is a derivative color that has a noun attribute in the class of tree part, namely leaf. Metaphorically, the tenor of *bhiru dâun* is *bhiru* (green) color, while the vehicle is *dâun* (leaf). The ground or similarity formed from this phrase is green color equated to leaves.

Bhiru ompos (faded leaves green) and *bhiru popos* (faded leaves green) are two derivative colors that have noun attributes in the class of tree part namely faded leaves. Metaphorically, the tenor of *bhiru ompos* and *bhiru popos* are *bhiru* (green) color, while the vehicle is *ompos* (faded leaves) and *popos* (faded leaves). The ground or similarity formed from these phrases is green color equated to new leaves. These phrases mean light green.

Bhiru sènnam (faded tamarind leaves green) is a derivative color that has a noun attribute in the class of tamarind tree part namely faded tamarind leaves. Metaphorically, the tenor of *bhiru sènnam* is *bhiru* (green) color, while the vehicle is *sènnam* (faded tamarind leaves). The ground or similarity formed from this phrase is green color equated to new leaves of tamarind tree so that *bhiru sènnam* means light green. Then, *Bhiru arta'* (green beans green) is a derivative color that has a noun attribute in seeds class, namely green beans. Metaphorically, the tenor of *bhiru arta'* is *bhiru* (green) color, while the vehicle is *arta'* (green beans). The ground or similarity formed from this phrase is green color equated to green beans so that *bhiru arta'* means dark green.

Bhiru pandan (pandanus green) is a derivative color that has a noun attribute in spices class, namely pandanus. Metaphorically, the tenor of *bhiru pandan* is *bhiru* (green) color, while the vehicle is *pandan* (pandanus). The ground or similarity formed from this phrase is green color equated to one of the spices that are pandanus leaf. The last, *bhiru lomot* (moss green) is a derivative color that has a noun attribute in plants class, namely moss. Metaphorically, the tenor of *bhiru lomot* is *bhiru* (green) color, while the vehicle is *lomot* (moss). The ground or similarity formed from this phrase is green color equated to one of the plants that are moss.

Table 5 List of Yellow Derivative Colors

No	Color Name	Gloss	Classification
1.	*Konèng ked-deng*	Banana yellow	Fruits
2.	*Konèng kalak*	Kalak yellow	Fruits
3.	*Konèng langsat*	Lansium yellow	Fruits
4.	*Konèng kraè*	Cantaloupe yellow	Fruits
5.	*Konèng nanas*	Pineaple yellow	Fruits
6.	*Konèng mondhu*	Mundu yellow	Fruits
7.	*Konèng jherruk*	Orange yellow	Fruits
8.	*Konèng nangka*	Jackfruit yellow	Fruits
9.	*Konèng man-jhilân*	Jackfruit seed yellow	Fruit parts
10.	*Konèng billeh matta*	Raw marmalade yellow	Fruits
11.	*Konèng kananga*	Cananga yellow	Flowers
12.	*Konèng dâun*	Leaf yellow	Tree parts
13.	*Konèng jhâ-gung*	Corn yellow	Seeds
14.	*Konèng wortel*	Carrot yellow	Vegetables
15.	*Konèng konyè'*	Turmeric yellow	Spices
16.	*Konèng temo-labâk*	Curcuma yellow	Spices
	Total	16	

Table 5 shows 16 of yellow derivative colors. *Konèng keddeng* (banana yellow) is a derivative color that has a noun attribute in fruit class namely banana. Metaphorically, the tenor of *konèng keddeng* is *konèng* (yellow) color, while the vehicle is *keddeng* (banana). The ground or similarity formed from this phrase is yellow color equated to the banana part, that is banana rind. *Konèng keddeng* means bright yellow. After that, *konèng kalak* (*kalak* yellow) is a derivative color that has a noun attribute in fruit class, namely *kalak* in Indonesian. Metaphorically, the tenor of *konèng kalak* is *konèng* (yellow) color, while the vehicle is *kalak* (*kalak*). The ground or similarity formed from this phrase is yellow color equated to the *kalak* part that is yellow color on the upper part of the *kalak* rind. *Konèng kalak* means whitish-yellow.

Konèng langsat (*lansium* yellow) is a derivative color that has a noun attribute in fruit class, namely *lansium*. Metaphorically, the tenor of *konèng langsat* is *konèng* (yellow) color, while the vehicle is *langsat* (*lansium*). The ground or similarity formed from this phrase is yellow color equated to the *lansium* part that is the yellow color of *lansium* rind. *Konèng langsat* means light brownish yellow. *Konèng kraè* (cantaloupe yellow) is a derivative color that has a noun attribute in fruit class namely cantaloupe. Metaphorically, the tenor of *konèng kraè* is *konèng* (yellow) color, while the vehicle is *kraè* (cantaloupe). The ground or similarity formed from this phrase is yellow color equated to the cantaloupe flesh. *Konèng kraè* means reddish yellow or orange color.

Konèng nanas (pineapple yellow) is a derivative color that has a noun attribute in fruit class, namely pineapple. Metaphorically, the tenor of *konèng nanas* is *konèng* (yellow) color, while the vehicle is *nanas* (pineapple). The ground or similarity formed from this phrase is yellow color equated to the pineapple flesh. *Konèng nanas* means bright yellow. *Konèng mondhu* (*mundu* yellow) is a derivative color that has a noun attribute in fruit part class, namely *mundu* in Indonesian. Metaphorically, the tenor of *konèng mondhu* is *konèng* (yellow) color, while the vehicle is *mondhu* (*mundu*). The ground or similarity formed from this phrase is yellow color equated to the ripe *mundu* rind. *Konèng mondhu* can be meant dark yellow.

Konèng jherruk (orange-yellow) is a derivative color that has a noun attribute in fruit, class namely orange. Metaphorically, the tenor of konèng jherruk is konèng (yellow) color, while the vehicle is jherruk (orange). The ground or similarity formed from this phrase is yellow color equated to the orange rind. Konèng jherruk means reddish yellow or orange color. Konèng nangka (jackfruit yellow) is a derivative color that has a noun attribute in fruit class namely jackfruit. Metaphorically, the tenor of konèng nangka is konèng (yellow) color, while the vehicle is nangka (jackfruit). The ground or similarity formed from this phrase is yellow color equated to the jackfruit flesh.

Konèng manjhilân (jackfruit seed yellow) is a derivative color that has a noun attribute in fruit part class, namely jackfruit seed. Metaphorically, the tenor of *konèng manjhilân* is *konèng* (yellow) color, while the vehicle is *manjhilân* (jackfruit seed). The ground or similarity formed from this phrase is yellow color equated to the jackfruit part that is jackfruit seed. However, according to the Madurese speakers, the jackfruit seed means jackfruit flesh. Thus, jackfruit seed yellow means jackfruit flesh yellow. While, *konèng billeh matta* (raw marmalade yellow) is a derivative color that has a noun attribute in fruit part class, namely marmalade. Metaphorically, the tenor of *konèng billeh matta* is *konèng* (yellow) color, while the vehicle is *billeh matta* (raw marmalade). The ground or similarity formed from this phrase is yellow color equated to the raw marmalade flesh. So it can be said that *konèng billeh matta* is whitish yellow.

Konèng kananga (cananga yellow) is a derivative color that has a noun attribute in flower class, namely cananga. Metaphorically, the tenor of *konèng kananga* is *konèng* (yellow) color, while the vehicle is *kananga* (cananga). The ground or similarity formed from this phrase is yellow color equated to the old cananga petals. *Konèng dâun* (leaf yellow) is a derivative color that has a noun attribute in tree part class namely leaf. Metaphorically, the tenor of *konèng dâun* is *konèng* (yellow) color, while the vehicle is *dâun* (leaf). The ground or similarity formed from this phrase is yellow color equated to the old leaves of the tree. Thus, *konèng dâun* means brownish-yellow. *Konèng jhâgung* (corn yellow) is a derivative color that has a noun attribute in seeds class, namely corn. Metaphorically, the tenor of *konèng jhâgung* is *konèng* (yellow) color, while the vehicle is *jhâgung* (corn). The ground or similarity formed from this phrase is yellow color equated to the corn seed. Thus, *konèng jhâgung* means reddish yellow or orange color.

Konèng wortel (carrot yellow) is a derivative color that has a noun attribute in vegetable class, namely carrot. Metaphorically, the tenor of *konèng wortel* is *konèng* (yellow) color, while the vehicle is *wortel* (carrot). The ground or similarity formed from this phrase is yellow color equated to the carrot rind and flesh. Thus, *konèng wortel* means reddish yellow or orange color. *Konèng konyè'* (turmeric yellow) is a derivative color that has a noun attribute in spices class, namely turmeric. Metaphorically, the tenor of *konèng konyè'* is *konèng* (yellow) color, while the vehicle is *konyè'* (turmeric). The ground or similarity formed from this phrase is yellow color equated to the turmeric flesh. Thus, *konèng konyè'* means bright yellow.

Konèng temolabâk (curcuma yellow) is a derivative color that has a noun attribute in spices class, namely curcuma. Metaphorically, the tenor of *konèng temolabâk* is *konèng* (yellow) color, while the vehicle is *temolabâk* (curcuma). The ground or similarity formed from this phrase is yellow color equated to the curcuma flesh. Thus, *konèng temolabâk* means bright yellow.

Table 6 List of Brown Derivative Colors

No	Color Name	Gloss	Classification
1.	*Sokklat cam-plong*	Nyamplung brown	Fruits
2.	*Sokklat salak*	Thorny palm brown	Fruits
3.	*Sokklat accem*	Tamarind brown	Fruits
4.	*Sokklat sabu massa'*	Ripe sapodilla brown	Fruits
5.	*Sokklat kajhuh*	Wood brown	Tree parts
6.	*Cokklat jhâteh*	Teak brown	Trees
7.	*Cokklat mahonè*	Mahogany brown	Trees
	Total	7	

Sokklat camplong (nyamplung brown) is a derivative color that has a noun attribute in fruit class namely nyamplung. Metaphorically, the tenor of *sokklat camplong*

is *sokklat* (brown) color, while the vehicle is camplong (nyamplung). The ground or similarity formed from this phrase is brown color equated to dried *nyamplung* or *nyamplung* which has fallen from the tree. *Sokklat salak* (thorny palm brown) is a derivative color that has a noun attribute in fruit class namely thorny palm. Metaphorically, the tenor of *sokklat salak* is *sokklat* (brown) color, while the vehicle is *salak* (thorny palm). The ground or similarity formed from this phrase is brown color equated to the thorny palm fruit part, that is thorny palm rid which has blackish-brown or dark brown.

Sokklat accem (tamarind brown) is a derivative color that has a noun attribute in fruit class namely tamarind. Metaphorically, the tenor of *sokklat accem* is *sokklat* (brown) color, while the vehicle is *accem* (tamarind). The ground or similarity formed from this phrase is brown color equated to the tamarind fruit part, that is the tamarind flesh. *Sokklat accem* means dark brown. *Sokklat sabu massa'* (ripe sapodilla brown) is a derivative color that has a noun attribute in fruit class namely ripe sapodilla. Metaphorically, the tenor of *sokklat sabu massa'* is *sokklat* (brown) color, while the vehicle is *sabu massa'*(ripe sapodilla). The ground or similarity formed from this phrase is brown color equated to the ripe sapodilla. The ripe sapodilla usually has a perfect brown color.

Sokklat kajhuh (wood brown) is a derivative color that has a noun attribute in tree parts class namely wood (*bole*). Metaphorically, the tenor of *sokklat kajhuh* is *sokklat* (brown) color, while the vehicle is *kajhuh* (wood). The ground or similarity formed from this phrase is brown color equated to the tree part that is bole. *Cokklat jhâteh* (teak brown) is a derivative color that has a noun attribute in tree class, namely teak. Metaphorically, the tenor of *cokklat jhâteh* is *cokklat* (brown) color, while the vehicle is *jhâteh* (teak). The ground or similarity formed from this phrase is brown color equated to the wood of teak, that is yellowish-brown or pale brown. Also, the last is *cokklat mahonè* (mahogany brown). It is a derivative color that has a noun attribute in tree class, namely teak. Metaphorically, the tenor of *cokklat mahonè* is *cokklat* (brown) color, while the vehicle is *mahonè* (mahogany). The ground or similarity formed from this phrase is brown color equated to the mahogany tree seed that is dark brown.

Table 7 List of Blue Derivative Colors

No	Color Name	Gloss	Classification
1.	*Bhiru terong*	Eggplant blue	Vegetables
	Total	1	

Table 7 shows the list of blue derivative color. *Bhiru terong* (eggplant blue) is a derivative color that has a noun attribute in vegetable class, namely eggplant. Metaphorically, the tenor of *bhiru terong* is *bhiru* (blue) color, while the vehicle is *terong* (eggplant). The ground or similarity formed from this phrase is blue color equated to one of the vegetables that are the skin of the eggplant. The eggplant has purple and blue colors. However, most of Madurese pronounce purple as blue or in contrast. In other words, the Madurese consider that blue and purple are in the same spectrum circle. Thus, the attribute of eggplant used to describe that in this case, bhiru means purple.

In Table 8, it shows the purple derivative color. *Bungo terong* (eggplant purple) is a derivative color that has a noun attribute in vegetable class namely eggplant. Metaphorically, the tenor of *bungo terong* is *bungo* (purple) color, while the vehicle is *terong* (eggplant). The ground or similarity formed from this phrase is purple color equated to one of the vegetables that are the skin of the eggplant.

Table 8 List of Purple Derivative Colors

No	Color Name	Gloss	Classification
1.	*Bungo terong*	Eggplant purple	Vegetables
	Total	1	

From the data analysis, it can be found that the color lexicons with plant attributes can be divided into several associations, namely the names of fruits, flowers, vegetables, seeds, spices, leaves, trees, tree parts, and fruit parts. Then, each color has a different number of derivative colors, such as white has four lexicons, black has four lexicons, red has twelve lexicons, green has eight lexicons, yellow has sixteen lexicons, brown has seven lexicons, blue has one lexicon, and purple has one lexicon. Overall, there are 53 color lexicons with plant attributes that are used by Madurese speakers in Sumenep regency.

Among the nine color names used by Madurese speakers in Sumenep regency, there is one color that has no derivative color with plant attributes, namely *bu-abu* (gray). This can be caused there are no plants either in the fruit, flower, and vegetable groups, which are physically gray in its appearance. In contrast, *konèng* (yellow) has the most derivative colors with plant attributes in Madurese because there are so many species of plants found in yellow such as fruits, flowers, and vegetables so that the Madurese feel it is easier to associate them in the intended of the color spectrum.

Furthermore, among the nine color names in the Madurese language, there are three colors that are quite confusing for people outside Madura. These colors are *bhiru* (green), *bhiru* (blue), and *bungo* (purple). First, the addressing of green and blue uses the same lexeme, namely bhiru. It motivates the emergence of stereotypes from other societies that the Madurese is color blind ethnic because they cannot differentiate between green and blue. Whereas, the addressing of these two colors in Madura is indeed bhiru, but to differentiate the two colors is by putting an attribute behind the basic color name, such as *bhiru dâun* (leaf green) to find out that the intended lexeme of *bhiru* is green. Thus, one of the functions from the use of attributes in the concept of color naming in the Madurese language is to differentiate color lexemes that have the same form of pronunciation.

For Madurese people, bungo has a double meaning, namely purple and blue. Therefore, in the data of color lexicons above, the term of *bhiru terong* (eggplant blue) appears. This is because the Madurese consider that blue and purple can replace each other, and these colors are in the same color spectrum.

The dominance of the color lexicons with plant attributes of Madurese language certainly does not just happen. Especially, considering that language as a cultural identity marker can be seen by the use of vocabulary in the language itself. Also, the use of metaphors in daily life can reflect the culture of the concerned society. This is because metaphor is one of the language parts. Furthermore, language is a cultural product, and at the same time, it is also a cultural conveying forum of the language community

concerned (Devianty, 2017). Thus, the use of plant attributes found in the color lexicons of Madurese language can also represent the social and cultural life of the speakers, namely Madurese.

In Madura island, the majority of the society's livelihood is farmer. In other words, most Madurese depend their lives on nature by farming. In the dry season, the Madurese will plant tobacco on a large scale. As a result, Madura island becomes one of the best and largest tobacco suppliers for the clove cigarette industry in Indonesia. Furthermore, during the rainy season, the Madurese will plant rice, corn, sweet potatoes, and secondary crops. Besides being sold, these agricultural products are also consumed for daily needs. In addition, the majority of Madurese residences must have a front or back yard. They always use the yard to plant fruits such as mangoes, bananas, guava, custard apple, jackfruit, and others. In fact, for the kitchen spices, they also often plant it by themselves.

According to Azhar (2017), Madurese people go through their world by what is around them. One of them is through plants that live around them. Furthermore, one of the informants who is a cultural observer named Mr. Taufiq has said that the Madurese are close to nature because they think that farming is not only about planting, but also returning to the Almighty. In other words, the farming philosophy is to be grateful for what God has given by utilizing and safeguarding it.

From these explanations, it can be seen if the life of Madurese people is very close to nature and depend on nature. Therefore, the dominance of plant attributes in color lexicons shows that the associated objects are often encountered and people often interact with those objects, for example in making herbs and cooking; they tend to use traditional ingredients from spices. Thus, it can be said if a language (in this case is the use of metaphor) is capable of describing the social and cultural life of a society.

CONCLUSIONS

The color keeps certain intentions that the users want to convey. Every ethnic or region in Indonesia has its way of making color naming concepts through language. As previously stated that Madurese language, especially in Sumenep dialect, has nine colors, namely *potè* (white), *celleng* (black), *mèra* (red), *bhiru* (green), *konèng* (yellow), *cokklat* (coklat), *bhiru* (blue), *bungo* (purple), and *bu-abu* (gray). However the lexicons with plant attributes are spread in eight colors, and the total is 53 lexicons. There is one color that does not have the derivative color with plant attributes, namely *bu-abu* (gray) because in reality there are no plants that have physical similarity to that color. Metaphorically, the use of plant attributes by Madurese language speakers refers to the similarity of the physical appearance of the plant, such as the color that resembles leaves, fruit skins, flower petals, the inside of spices, and wood.

The dominance of plant attributes in color naming of Madurese language is due to the sociocultural factors found in the Madurese itself, such as (1) farming is Madurese main way of living, (2) Madurese ethnic group respect the nature as the place where they can pray and thank God, and (3) some objects associated with color lexicons are abundantly available at their surroundings, thus they frequently used it in their daily life. Furthermore, the attributes attached to the color name in the Madurese language have a function to differentiate the intended color because there are color lexemes that have the same form of pronunciation. Second, the use of attributes overcomes the lexicon limitation in describing the right color spectrum and in accordance with what is intended by speakers.

This research is very important because besides it has never been done in the Madurese language, the results of this research can be used as teaching material in Madurese language subject from kindergarten to high school level for the introduction of color names in the Madurese language. That way, this can be a movement to maintain the Madurese language, especially among young people as the next generation.

The researchers limit this research to the domain of color names with noun attributes in the plant class and analyze them metaphorically. In the end, the researchers realize that this research can still be developed. There are many opportunities to research color lexicons using regional languages except the Madurese language because Indonesia is rich in its regional languages. However, for the future researchers who are also interested in the Madurese language, it can be recommended to analyze the color lexicons except to the noun attributes of the plant class, such as nouns in the class of human and animal body parts. Also, further researchers can also expand the attributes except for noun, such as adjectives. The next researchers can also examine color names with different studies outside the metaphorical semantics, for example, syntactically to analyze the structure of color naming patterns.

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