CHAPTER I

INTRODUCTION

1.1 Background of the Study

Javanese *Gending* – a set of Javanese poetry sung in melodic rhyme - has been a part of Javanese culture for many of years. The *Gending* is usually acquainted with the Javanese musical instruments called *Gamelan*. Listening to a *Gending* brings the hearer into certain mood of calmness, peace, joy, amusement, or relaxation. The forms of the *Gending* can be those of a love poem, extract from a classical text, and linguistic riddle involving a witty play on words or moral lesson.

Found in ancient documents, the different kinds of songs are written for particular intention. Some examples of the songs are *Pangkur, Sinom, Pucung, Gambuh,* and *Kinanthi* (Sri Mangku Negara IV: 1994). *Pangkur* is usually used to deliver serious story of important lessons. *Sinom* indicates calmness, an expression of sadness, and a simple teaching. *Pucung* represents ridiculous jokes, puzzles, cynical criticisms, funny and amusing story or a moral teaching. *Gambuh* delivers informative advise to clarify matters. *Kinanthi* usually represents the lessons of hopes, the happiness of being fallen in love, or the comforting guidance.

Referring to those functions of the songs leads us to the idea that Javanese, through the *Gending*, try to express their thought, sense of art, and even more, the

philosophy of life. The revelation of the deep reflection toward life in Javanese *Gending* shows that language is the means of delivering Javanese life principles.

In reverse, however, the language is influenced by the principle. This idea is supported by Geertz (1581:20). He says that for Javanese, verbal expression bearing from one's inner self is represented through the refine language and the ease to say exalted words as found in the lyrics of Javanese *Gending*.

The refine and exalted language used in the *Gending* is in line with Javanese principle of "*Memayu Hayuning Jagad Bawana.*" Sujamto (1997:68) says that this principle is the highest ladder of life to be achieved by human being. "*Mamayu Hayuning Jagad Bawana*" means that people has to possess self-control, in terms of all his traits and attitudes should never be missed from his awareness to keep the world in peace, to fight for the truth and justice, and to prevent everything that can bring misery for human being. This principle inspires Javanese to be religious, non-doctrinaire, tolerant, accommodative, and optimistic.

Manifestation of the above Javanese characteristics is also found in the phenomenon whereas frequently, Javanese speak indirectly. Javanese try to reveal the norms of tolerance in a smooth utterance and perfect way of delivering the utterances. The smooth utterance is explained in the choice of words that could prevent others from being offended. This encourages Javanese to prefer using symbolic expressions to the real hurting words. The same thing occurs as Renkema (1993:13) recalls this as *face work technique*. The participants in conversation, he says, should be avoided from being offended or embarrassed.

In linguistics, indirect language, as mentioned before, can be investigated as the forms of metaphor. Herbert Read (1964:123) says "... metaphor renounce the mere love of indirectness." The presence of metaphor in Javanese language is often represented by symbolism. This is in accordance with Sujamto's opinion (1997) as he says, "According to legend or fable among the Javanese society, which usually is full of symbolism,..." He also mentions, "...that Javanese literature, especially which is categorized as *suluk* – a form of Javanese song sung in the puppet performance - which contains the philosophical teaching is usually full of symbolism and metaphor." The presence of metaphors in Javanese' life is also supported by F. L. Lucas (1964:140). He notes that metaphor is used not only in poetry but also in prose and even in a conversation.

The idea that metaphors cannot be separated from human's life is also proposed by Lakoff (1980:3). He claims that they way we think, what we experience, and what we do everyday is very much a matter of metaphor. He further explains that our concepts structure what we perceive, how we get around in the world, and how we relate to other people. This conceptual system is basically metaphorical.

Language as a means of communication is based on the same conceptual system that we use in thinking and acting. See the following example for the clarity of this idea.

He's at the peak of his career when she fell in status.

Our concept of the expression is that high status is *up* and low status is *down*. These concepts originate from the thought of the social and physical basis based

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on which we usually correlate status with social or physical power as something *up* and *down*. Here, Lakoff successfully shows that metaphors influence people's life as they base the way the mind works.

Interested in the phenomenon that Javanese tend to utter indirect language and the fact that Javanese *Gending* plays important role in their life uniquely, the writer wants to investigate "The Metaphorical Expressions in Javanese *Pucung*."

1.2 Statement of the Problem

Based on the background of this study, the research problem raised and answered in this study is:

"What kinds of metaphorical expressions are found in Javanese *Pucung*?"

1.3 Objective of the Study

In line with the background of the study and the statement of the problem above, this study is aimed at finding out and describing the types of metaphorical expressions used in Javanese *Pucung*.

1.4 Significance of the Study

This effort to study the metaphorical expressions in Javanese *Pucung* is hoped to give contribution to other studies on Metaphor in Javanese language. Since there is a tendency that Javanese youth are about to lose their old tradition, this study may be found helpful for them to relearn one form of their handed

down culture. This study is also open for those of other than Javanese to catch the essence of Javanese life found in Javanese tradition.

1.5 Limitation of the Study

There are various kinds of Javanese *Gending* as the blend of rethorical art and critical sense of Javanese musical instruments, i.e. the *Gamelan*, yet one of the most interesting kinds is *Pucung*. *Pucung* serves some functions in unique ways. *Pucung* can be used for education so perfectly that sometimes the mood built makes the hearers feel that they are unconsciously given a lesson. In other respect, *Pucung* can also be used as a means of entertainment with the riddles or puzzles delivered.

The richness of *Pucung* becomes more interesting as it will be studied that *Pucung* contains the various metaphorical expressions as the forms of critical thinking seen in a framework of linguistics. This certainly gives added value to the culture and language of Javanese. To sum up, this study is limited in searching for the types of metaphorical expressions in *Pucung*. Due to the limited time and resources, this study disregards the musical element of *Pucung*.

1.6 Theoretical Framework

To frame the study on metaphorical expressions in Javanese *Gending*, the first theory used is that of *Pucung* as the selected kind of Javanese *Gending* to be used in this thesis. The second theory is that of metaphor as the language beyond

the literal meaning. The last part of this section is the previous study that supports this thesis for the similarity of the object of the study.

1.7 Definition of Key Terms

To avoid misunderstanding and to get the same picture of the discussion of the study of metaphorical expressions in Javanese *Pucung*, the following are explanations of some terms, namely the *Metaphor*, *Gending*, and *Pucung*.

Metaphor is a kind of linguistic form using *implied* comparison of two basically unlike things and or to convey meaning beyond the literal one (John: 1965). In respect to this study, metaphorical expressions refer to the expressions that covey meaning beyond the literal one.

As described previously, *Gending* is basically the term for Javanese sung poem whereas the singing is done with the playing of *Gamelan*, the Javanese musical instruments (Lindsay: 1992). The *Gending* represents the genuine sense of art, critical thinking of language mastery, and the nobility of wisdom towards Javanese's life.

Pucung is a kind of Javanese *Gending* used to deliver an entertainment as well as teaching of moral education formed through certain set of rules (Sri Mangkunegara IV: 1994). A clearer reference of *Pucung* will be found in the Review of Related Literature section.

1.8 Organization of the Study

Initialed with the background of the study, Part 1.1, Chapter I introduces other important point of views in conducting this study. Part 1.2 conceals the statement of the problem, while Part 1.3 views the objective of the study. The significance of the study is covered under Part 1.4; limitation of the study is under Part 1.5; while Part 1.6 surveys the theoretical framework and Part 1.7 consists of the definition of key terms. Pictured in the organization of the study, the whole thesis structure is discussed under Part 1.8.

Getting into the discussion of Metaphorical Expressions in Javanese *Pucung*, the Review of Related Literature in Chapter II frames the theories used as the basis of this study. *Pucung*, under the discussion of Part 2.1 introduces this section. The second, under the discussion of Part 2.2 is that of metaphors, the theories-under Part 2.2.1, and the types under Part 2.2.2. The third, under Part 2.3 is the previous study on Javanese metaphors.

Chapter III discusses the research methodology in gaining and managing the data. This section is composed of six parts. Part 3.1, as the first part, talks about the nature of the study and its design. The next Part 3.2 is the source of data. Part 3.3 and Part 3.4 are, respectively, the research instruments and procedures of data collection. Part 3.5 is the procedures of data analysis. The last, Part 3.6 discuss the triangulation of the study.

The next section, Chapter IV - Part 4.1 covers the findings from the analysis done in this study. In details, Part 4.1.1 explains the structural metaphor, Part 4.1.2 talks about the orientational metaphor, and Part 4.1.3 contains the

ontological metaphor. The second, Part 4.2 discusses the findings adhering to the results of the analysis.

The last section, Chapter V comes as the conclusion of all discussion of the study. Part 5.1 and Part 5.2 sums up and concludes the overall discussion, respectively. Meanwhile, Part 5.3 urges the possible suggestions for further study of the same field.