

CONCEPTUAL METAPHOR OF 'HEART' IN POPULAR JAVANESE LOVE SONG

METAFORA KONSEPTUAL ATI 'HATI' PADA LAGU CINTA POPULER JAWA

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Abstract

Metaphor is the use of language that is effective and expressive which causes metaphors to be found in the use of creative language, especially songs or poetry. Metaphors are now used in popular songs, especially in dangdut koplo songs. This research is supported by conceptual metaphor theory and image schema theory. The objective of this study is to explore any metaphors in the concept of 'heart' in song lyrics and how the concept of 'heart' is conceptualized in these collections of popular koplo songs. This study uses descriptive qualitative research design that consistent with the aims of this research. Data obtained by means of documentation. The data used is a collection of popular Javanese songs sung by Denny Caknan. In collecting data using documentation techniques. The data that has been collected is then analyzed using the direct element distribution and selection technique, which is realized by selecting song lyrics that contain the heart lexicon. Furthermore, the results of data analysis will be presented with an informal method. Based on the results of the analysis, there are two types of metaphors from the category of conceptual metaphors, namely ontological metaphors and structural metaphors. Two types of metaphors were also found from the image schema category, namely containment image schema and force image schema. From the analysis, it can be concluded that in Denny Caknan's song represent some of conceptualization of the ati 'heart' metaphor, those are; (1) 'THE HEART IS HUMAN', (2) 'HEART IS A CONTAINER CAN BE FILLED', and (3) 'THE HEART IS AN ENTITY CAN HANG OR GRASP'.

Keywords: *conceptual metaphor, image schema, song lyrics of Denny Caknan*

Abstrak

Metafora adalah penggunaan bahasa yang efektif dan ekspresif yang menyebabkan metafora banyak ditemukan dalam penggunaan bahasa kreatif, khususnya lagu atau puisi. Metafora kini digunakan dalam lagu-lagu populer, seperti dalam lirik lagu dangdut koplo. Penelitian ini didukung oleh teori metafora konseptual dan teori skema citra. Tujuan dari penelitian ini adalah untuk mengeksplorasi beragam metafora dalam konsep 'hati' pada lirik lagu dan konsep 'hati' dikonseptualisasikan dalam koleksi lagu-lagu koplo populer tersebut. Penelitian ini menggunakan desain penelitian deskriptif kualitatif yang sesuai dengan tujuan penelitian ini. Data diperoleh dengan cara dokumentasi. Data yang digunakan adalah kumpulan lagu Jawa populer yang dinyanyikan oleh Denny Caknan. Pengumpulan data menggunakan teknik dokumentasi. Data yang telah terkumpul kemudian dianalisis menggunakan teknik BUL yang diwujudkan dengan pemilihan lirik lagu yang mengandung leksikon hati. Selanjutnya hasil analisis data disajikan dengan metode informal. Berdasarkan hasil analisis, terdapat dua jenis metafora dari kategori metafora konseptual, yaitu metafora ontologis dan metafora struktural. Dua jenis metafora juga ditemukan dari kategori *image schema*, yaitu *containment image schema* dan *force image schema*. Dari analisis tersebut dapat disimpulkan bahwa dalam lagu Denny Caknan terdapat beberapa konseptualisasi metafora ati 'hati',

yaitu; (1) 'HATI ADALAH MANUSIA', (2) 'HATI ADALAH WADAH YANG DAPAT DIISI', dan (3) 'HATI ADALAH ENTITAS YANG DAPAT DIGANTUNG ATAU DIGENGGAM'.

Kata kunci: lirik lagu Denny Caknan, metafora konseptual, skema citra

INTRODUCTION

Metaphor is not only about linguistic phenomena but also about mental processes which underlie perception and action. It states that metaphor has cognitive significance (Lakoff & Johnson, 1980), (Kittay, 1987). Metaphor provides linguistic realization of the cognitive activity. Therefore, metaphorical concepts are necessary for understanding what goes on in our world. Metaphor conceptually has two ideas that are operative simultaneously. Metaphor conceptually has two ideas that are operative simultaneously. The first metaphor theory put forward by (Lakoff & Johnson, 1980) state that metaphor is the process of understanding word forms in other forms so that it shows the existence of two domains, namely the source domain and the target domain. The source domain refers to concrete concepts that map the target domain, which is more abstract (Kovecses, 2006). The set of mapping corresponding concepts between these two different domains is called conceptual metaphor (Lakoff, 1993). An important idea in the study of metaphor is conceptual metaphor system for characterizing a domain of thought (Lakoff & Johnson, 1999).

First introduced in their 1980 book *Metaphors we live by*, Conceptual Metaphor Theory (CMT) 'conceptual metaphor theory' suggests that metaphors are not just decorative linguistic devices but cognitive devices that play a fundamental role in how humans as creatures make sense of the world. This process of generating meaning through metaphors occurs when the unknown or the obscure is explained in known and clear terms. Cross - domain mapping occurs from one experience domain, source domain, to another, and target domain. Through this cross-domain mapping, which usually moves from a more concrete conceptualization to a more abstract one, the components—or, entailments—of the source domain explain aspects of the target domain, leading to a better understanding of the target domain. In their book, Lakoff and Johnson argue that metaphor is not just a style of language, but is the product of human thought. This metaphorical thinking indirectly enters the mind and affects human speech at the textual level. In CMT theory, there is a mapping or mapping between the source domain and the target domain. According to (Kövecses 2010), the source domain is a conceptual domain which is used to express or interpret other domains. While the target domain is the domain intended in a metaphor. Then after the data is analyzed, the results are presented in an informal format where the results of the analysis are presented in ordinary words that do not have a standard structure or attachment in them.

Metaphor is the use of language that is effective and expressive which causes metaphors to be found in the use of creative language, especially songs or poetry. The use of metaphors in a sentence can be found in song lyrics. Song lyrics are a person's expression of something he has seen, heard, or experienced. In expressing their experiences, songwriters play words and language to create attraction and uniqueness to the lyrics or poetry. This language game can be in the form of vocal plays, figurative language, or deviations in the meaning of words and is reinforced by the use of melodies and musical notations that are adapted to the lyrics of the song so that listeners are increasingly carried away with what the songwriter thinks.

Metaphorical concepts could help us understand about our physical or emotional experiences (Kittay, 1987). In the case of love, it is an abstract concept that might occur in metaphorical expressions. Javanese metaphorical expressions, such as *tresnaku wis mandhek* 'I have stopped loving you' (Rahardian & Nirmala, 2018) is a conceptual metaphor of emotion especially emotion of love, because the concept of emotion of love is mapped from a source domain onto a target domain. The word *tresna* 'love' is an emotion word referring to love, which is an abstract concept. The word *tresna* 'love' is a target domain. Meanwhile, the word *mandhek* is source domain. The word *mandhek* 'stop' is metaphorical expression because it comes up with the word *tresna* 'love'. This expression conceptualizes LOVE IS THE OBJECT THAT CAN BE STOPPED. Metaphor according to (Lakoff & Johnson, 1980) consists of three types, namely: 1) Structural metaphor, which is a concept formed metaphorically by using another concept. 2) Orientational metaphors, namely metaphors related to spatial orientation, such as up and down, inside-outside, front-back, and others. 3) Ontological metaphors are metaphors that see events, emotional activities, and ideas as entities and substances.

Image schema is the important part of the human understanding about life (Kovecses, 2006). Human bodily interactions, which is the interaction between human perception and their experience forms the image schema (Kovecses, 2006). Image schema is a concept that underlies the human conceptual system (Evans & Green, 2006). This is very early concepts that have in sight in the human mind. Croft & Cruse (2004) provided a list of image schemas as follows.

Table 1. List of Image Schemas (Croft & Cruse, 2004)

SPACE:	UP-DOWN, FRONT-BACK, LEFT-RIGHT, NEAR-FAR [PROXIMITY], CENTER-PERIPHERY, CONTACT, STRAIGHT, VERTICALITY
CONTAINMENT:	CONTAINER, IN-OUT, SURFACE, FULL-EMPTY, CONTENT
LOCOMOTION:	MOMENTUM, SOURCE-PATH-GOAL
BALANCE:	AXIS BALANCE, TWIN-PAN BALANCE, POINT BALANCE, EQUILIBRIUM
FORCE:	COMPULSION, BLOCKAGE, COUNTERFORCE, DIVERSION, REMOVAL OF RESTRAINT, ENABLEMENT, ATTRACTION, RESISTANCE
UNITY-	
MULTIPLICITY:	MERGING, COLLECTION, SPLITTING, ITERATION, PART-WHOLE, COUNT-MASS, LINK(AGE)
IDENTITY:	MATCHING [-MISMATCHING], SUPERIMPOSITION
EXISTENCE:	REMOVAL [-REPLACE], BOUNDED SPACE, CYCLE, OBJECT, PROCESS
[SCALE:]	[MORE-LESS]
[SEQUENCE:]	[BEFORE-DURING-AFTER]

Metaphors are proven to be found in many Javanese languages to represent certain entities found in spoken data and written data. Various metaphors in the Javanese language are evidenced by the existence of various studies that examine the emergence of metaphors in the Javanese language. Metaphors in written data in the form of song lyrics are found in classical Javanese songs entitled *Nyidham Sari* and *Yen Ing Tawang Ono Lintang* (Ranabumi, 2018). In Javanese, it is also found the use of certain metaphors in expressing emotions contained in research that examines how emotional metaphors are expressed through pressure schemes in Javanese (Rahardian & Nirmala, 2018). Not only that, metaphors in Javanese are found in oral data in research conducted by Zulaicha. In this research, the metaphor of the cardinal direction entity is used as a tool to make small talk by Javanese speakers (Zulaicha, 2019). Metaphors in Javanese are also manifested in a lexicon that has various target domains in its use, such as research on how the 'heart' entity manifests various kinds of metaphors that have various meanings (Rahdian, 2020). In addition to the heart entity, entities such as water are also widely used in Javanese proverbs that manifest metaphors in them (Noviana & Saifudin, 2021).

Metaphors are now used in popular songs, especially in *dangdut koplo* songs. It has been proven that since the last three years, the song "*Kartonyono Medot Janji*" which was popularized by singer Denny Caknan has been watched more than 250 million times on YouTube social media. The majority of Denny Caknan's other songs have been watched more than 25 million times. Through the comments column on YouTube's social media, one of the listeners wrote a comment "This song is cruel and sadistic. Hearing this song makes me sad and hurt. But why do I listen to this song over and over again. For my only daughter, we must keep the spirit in living life. Daddy loves you, don't leave me". This proves that the song lyrics have triggered the listener's emotional expression. From several linguistic phenomena related to the use of metaphors and lyrics of popular Javanese *koplo* songs, this study explores any metaphors in the concept of 'heart' in song lyrics and how the concept of 'heart' is conceptualized in these collections of popular *koplo* songs.

METHODOLOGY

This study examines how metaphors are conceptualized in Javanese popular songs. This study was designed as a qualitative research that is relevant to the purpose of this research, namely to explore the metaphors that are conceptualized in a collection of Javanese popular love songs by Denny Caknan. According to (Bogdan & Biklen, 2007) qualitative research has characteristics, among others; (1) qualitative research has a natural setting as the direct data source and the researcher is the key instrument; (2) descriptive qualitative research with data in the form of words instead of numbers; (3) Qualitative research is concerned with the process, not just the final result or the resulting product; and (4) Qualitative research tends to analyze the data inductively. Data obtained by means of documentation which is then analyzed using the approach of (Lakoff & Johnson, 1980) regarding Conceptual Metaphor Theory (CMT) 'Conceptual Metaphor Theory' which is then followed up based on the image schema theory proposed by Croft & Cruse. The data used is a collection of popular Javanese songs sung by Denny Caknan. In collecting data using documentation techniques. The data that has been collected is then analyzed using the direct element distribution and selection technique, which is realized by selecting and distributing song lyrics that contain the heart lexicon. Furthermore, the results of data analysis will be presented with an informal method.

RESULT AND DISCUSSION

Based on the results of the analysis, there are two types of metaphors from the category of conceptual metaphors, namely ontological metaphors and structural metaphors. Two types of metaphors were also found from the image schema category, namely containment image schema and force image schema.

Ontologies Metaphor

Ontological metaphor is a type of metaphor that describes experiences in the form of physical objects such as events, activities, ideas, and emotions. The pouring of experience in metaphor can be manifested in the form of an entity or substance, something that can be referred to, measured, and grouped. For example, the example of the metaphor THE MIND IS MACHINE in the sentence THE WHEELS ARE TURNING NOW. Ontological metaphor is a

metaphor that conceptualizes an abstract thing into something that has physical properties that are explained concretely.

Personification is an identical form of ontological metaphor. This is reinforced by the ontological metaphor theory, namely that physical objects are indirectly considered as a person. This allows the conceptualization of experience not to be based on human entities. Another form of ontological metaphor is metonymy. The metonymy is applied when the personification function cannot include understanding the metaphorical object. When the object cannot be understood by human conceptualization, the understanding of the object is replaced by referring to other entities related to it, namely metonymy.

Based on the data collected and analyzed, there are three data of 'heart' which are classified as ontology metaphors. From the findings of the metaphorical ontology of 'heart', it is found that the concepts of the heart are capable of performing an action that is usually carried out by humans, which in the literal sense of 'heart' is an internal organ of a living being that has a specific function. Personification is seen when the 'heart' is described as being able to do something like humans do or the 'heart' can feel something like humans.

Based on the data collected and analyzed, there are as many as three concepts of 'heart' which are classified as ontological metaphors. From the findings of the ontology metaphor 'heart', it is found that the concept of a heart is capable of carrying out an action normally performed by humans, which literally means 'heart' is an internal organ of a living thing that has a certain function. Personification is seen when the 'heart' is described as being able to do something like a human does or the 'heart' can feel something like a human.

- (1) *Kegugah **atiku** krungu suwaramu.*
'My heart is moved to hear your voice'
- (2) *Udan tangise **ati**, saiki wis rodo terang.*
'The rain cried the heart is now a bit brighter'
- (3) *Sak tenane **ati** iki ora lilo.*
'This heart is really not willing'

From the two data above, it can be seen that there is an ontology metaphor in data (1) which conceptualizes the heart as a living being that has five senses so that it can hear. The ability to hear objects sound, this is evidenced by the existence of the lexicon *krungu* 'hearing' which is able to hear objects sound which is realized with the lexicon *suwaramu* 'your voice'. In addition, the metaphor *ati* 'heart' is conceptualized as a living entity seen from the data (2), the metaphor of *ati* 'heart' can be conceptualized as a living being, in this case as a human being where humans have emotions so they can cry. Therefore, in data (2) the concept of *ati* 'heart' is juxtaposed with the lexicon of 'tears' which contains ontological metaphors. Furthermore, in data (3) *ati* 'heart' is conceptualized as a human being who has the feeling to feel the emotion of not being able to give up something. This concept is realized through the phrase *ora lilo* 'not willing'. So, it can be concluded in the three lyrics that the concept of the heart is 'HEART IS HUMAN' based on the two data that explain that *ati* 'heart' is conceptualized as a living being that has the five senses of hearing and has emotions with the ability to cry.

Structural Metaphor

Structural metaphors are intertwined between two different meaning concepts and produce new metaphorical meanings (Lakoff & Johnson, 1980). The new meaning is adjusted to the context that occurs when the expression is used. Like expression A and expression B. Both have no coherence and different regional levels. Then expression A influences expression B so that this influence produces a new metaphorical meaning. Likewise, when someone is in an area of meaning with various language variations, someone will try to be coherent in a certain context (Musolff & Zinken, 2009). Based on the data collected and analyzed, there are two data of 'heart' which are classified as ontology metaphors.

- (4) *Yen pancen **atimu** kuwi isoh tenanan.*
 'If indeed your heart can be true'

From (4) there is a structural metaphor, where the expression *ati* 'heart' is juxtaposed with the expression *iso tenanan* 'really can', where the expression *ati* 'heart' and *iso tenanan* 'really can' have different fields of meaning, which if the two are juxtaposed it will produce a metaphorical meaning. Literally the heart is a part of the human internal organs that has a certain function and the expression *iso tenanan* 'actually can' has the meaning of being able to do something perfectly. When these two words are juxtaposed, a new meaning will be awakened, namely a feeling of love that is already steady to go to a more serious level. The word *ati* 'heart' is no longer interpreted as an organ of the body but is transferred to a metaphorical meaning of love. So, when the expression *atimu kuwi iso tenanan* 'your heart really can' is interpreted as the love of a couple who are loyal to only one person and are ready if they really have to move on to a more serious level. Structural metaphors are also found in the following lyrics.

- (5) *Tak kuatne **ati** yen kudu kelangan.*
 'I strengthen my heart if I have to lose'

From data (5) structural metaphor is manifested through the juxtaposition of two expressions that have two different fields of meaning. The two expressions are *strong* 'strong' and *ati* 'heart'. The combination of these two expressions produces a new metaphorical meaning. From the phrase *kuat* 'strong' which means having qualified energy and *ati* 'heart' which means human internal organs with certain functions. When these two expressions are juxtaposed, they will transform into a new metaphorical meaning. The meaning of the combination of the two expression *kuat* 'strong' and *ati* 'heart' is transferred to 'patience'. This is related to the following expression, namely the expression that *yen kudu kelangan* 'if have to lose'. So, the meaning of the pairing of the words *kuat* 'strong' and *ati* 'heart' is a patient attitude when someone faces a loss.

Containment Image Schema

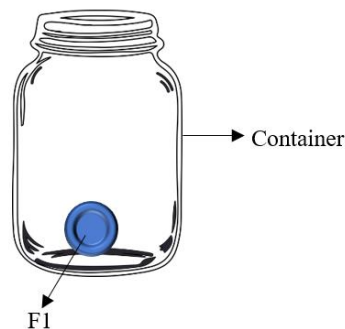
Based on KBBI (Kamus Besar Bahasa Indonesia), containment as a place to or store something. The container is manifested in the form of a surface that has a certain area and has a boundary. In defining a region, objects that are bounded are possible to be measured and can be conceptualized in the visual field. According to Lakoff and Johnson containment is an abstract entity that is considered to have a physical form of a container, or some kind of space

that has an entrance IN and an exit OUT. Based on the data that has been collected and analyzed, there are two data in the collection of lyrics to Denny Caknan's songs which are included in the containment image schema category. These data are as follows.

- (6) *Ora ngeliyo mung aku ning atimu.*
'There's no one but me in your heart'
- (7) *Nanging saiki atimu ono wong liyo.*
'But now (in) your heart there is someone else'

Data (3) and data (4) are included in the containment image schema metaphor type. In the data above it can be seen that the heart is conceptualized as a container. It is proven in data (3) by the appearance of *aku ning atimu* 'I am in your heart'. The concept of a container is marked by the prepositional phrase *ning atimu* 'in your heart' which can be understood from the lexicon contains the understanding that *ati* 'heart' is an entity that has an entrance so that something can enter it. In data (3) the entity that is in the heart is manifested through the lexicon *aku* 'I' whose existence is in the *ati* 'heart' entity. In data (4) it can also be observed that the heart is conceptualized as a containment. Evidenced by the existence of the *ono* lexicon 'there' which indicates a container that can be filled by an object. The object referred to in data (4) is *wong liyo* 'other people'. So that in data (4) a concept of *ati* 'heart' is built which is a container for *wong liyo* objects 'others'. The words *ning* 'in' and *ono* 'there (is/are)' are metaphorical because their appearance is accompanied by the word *ati* 'heart' which conceptualizes 'THE HEART IS A CONTAINER THAT CAN BE FILLED'. An illustration of the containment image schema can be seen in the figure below.

1. Illustration of Containment Image



From the illustration above we can see that F1 is an object that can fill a container. Therefore, the *ati* 'heart' metaphor in Javanese describes *ati* 'heart' as a container that can be filled with objects.

Force Image Schema

The force image schema focuses on the initial motion of the pusher. This is because experience will be born from motion energy and will be continued with motion energy from a third party (Lakoff & Johnson, 1980). The energy of force schemes is mobilized from outside human experience such as storms, fire, objects, or other humans that are unrelated to the self or the compulsive situation. The force scheme functions as a contributor of energy to other moving objects. Disagreement and desire are bright spots of conceptual development. The initial motion

given in the area is intentionally changing the position of objects or changing places (Gibbs & Colston, 1995). Movements in the power scheme include energy against force, balance, energy of coercion, energy of restraint, energy of empowerment, energy of blockage, energy of diversion, and attraction.

One type of image metaphor found in the collected data is a type of force image schema which is included in the diversion image schema. The diversion schema is a force schema that an agent collides with a force. The force causes the agent to deviate from the intended course. An illustration below describes about the diversion image schema.

2. Illustration of Diversion Image Schema



F1 arrow shows the initial power, while the F2 arrow describes the deviation. The deviation moves toward or away from F1. Javanese uses this schema to conceptualize emotion. Javanese uses some expressions related this schema, such as *remuk redam ati* that appear on the data above.

- (8) *Remuk redam ati iki*
'This heartbreak'

The expression of *remuk redam ati iki* (8) is used to express a sad emotion. The expression contains a metaphor that THE HEART IS A BREAKABLE ENTITY. Physically, liver may break due to some certain diseases. However, in his case, what is meant is feeling or emotion. The word *remuk* 'remuk' literally means 'wrecked'. This condition occurs when an object is subjected to pressure greater than the mass of the object itself, resulting in destruction. The expressions *remuk* and *redam* combined with *ati* 'heart' are metaphorical because they are used for referring to something intangible or abstract. If they refer to concrete things, they may have literal meaning. It seems that *ati* 'heart' is something broken. We can imagine when a concrete entity is broken. How about something abstract like feeling, can you see how it is broken? What we can see is how concrete material is broken. For abstract entity, what we can do is imagining or conceptualizing something is broken. The broken condition happened because the entity collides with the force that makes it shrink, break, and burn, etc. It describes the diversion schema which causes the agent deviates from an intended course.

Other types of force metaphors are also found from the data that has been collected, the metaphor is *enablement image schema*. An enablement schema is a force schema that involves having physical power to perform some acts. Javanese metaphor uses such as *gondel* (in data 9) to describe the enablement image schema.

- (9) *Sayang, gondelono atiku.*
'Baby, hold my heart'

The word *gondelono* 'hanging' is metaphorical because it occurs with the word *ati* 'hati'. It conceptualizes that *ati* 'heart' is a concrete thing that can be grasped and having a

physical power to hold or hang something. From data (9) a metaphorical expression of *ati* 'heart' THE HEART IS AN ENTITY CAN HANG OR GRASP can be concluded. From the metaphor can reach that the heart 'heart' can grasp something or something that can be grasped by the *ati* 'heart'. The data above shows enablement force schema because the target domain has a physical power to perform some acts.

CONCLUSION

This study analyzes conceptual metaphors and imagery schemes for the heart in a collection of Denny Caknan's song lyrics. Based on the results of the analysis, there are two types of metaphors from the category of conceptual metaphors, namely ontological metaphors and structural metaphors. Two types of metaphors were also found from the image schema category, namely containment image schema and force image schema. From the analysis, it can be concluded that in Denny Caknan's song represent some of conceptualization of the *ati* 'heart' metaphor, those are; (1) 'THE HEART IS HUMAN', (2) 'HEART IS A CONTAINER CAN BE FILLED', and (3) THE HEART IS AN ENTITY CAN HANG OR GRASP. The results of the analysis show that Denny Caknan's songs were created based on someone's experience in both the form of happiness and sadness. Environmental conditions that occur can affect the process of creating music such as physical conditions, cognitive states, feeling states, and environmental conditions.

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