The Force Schemas in Javanese Emotion Metaphors

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A B S T R A C T

People with their creativity can use language for different purposes with different attitudes. They use metaphors in daily communication. In this paper, the writers tried to analyze them from force schemas to show the cognitive patterns of the users' mind. This paper aims at discussing the use of force schemas in Javanese EMOTION metaphors. To collect the data, the writers used non-participant observation supported by note-taking technique. To choose the samples, the writers used purposive sampling technique. This means that the writers only took the metaphorical expressions containing a concept of emotion especially force schema conceptualization. To analyze the data, the writers used referential identity method. The writers used the method to uncover the meaning and the attitude of the speakers in using the expressions. The writers found that force schemas used in Javanese EMOTION metaphors are compulsion, enablement, diversion, and restraint-removing force schemas. The writers also found that Javanese people have active and inactive responses when they get emotion. This finding may add more studies on metaphors.

A R T I C L E I N F O

1. Introduction

Metaphors in Indonesian language or Indonesian local languages like Javanese have been studied by some researchers like Nirmala (2012, 2013), Arififani (2015), Hartanto (2016), and Rahardian (2017). Nirmala (2012) focused on the study of conceptualizing metaphorical forms, and metaphorical functions. Some other researchers have analyzed emotion metaphors in any local languages in Indonesia, such as Siregar (2010), Pardede (2015), and Rahardian (2017). They focused on Angkola, Toba, and Javanese. However, none of them has studied the mapping of FORCE image schema focusing on Javanese emotion metaphor.

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. Richards called the two ideas with *tenor* and *vehicle* (Kittay, 1987). Meanwhile, Lakoff and Johnson called them *source domain* and *target domain* (Lakoff,1993). The target domain is partially structured, performed, and understood in terms of source 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 this 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,

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1999). This paper focuses on the FORCE image schema mapping of Javanese emotion metaphor. It aims to know what kind of FORCE image schema works in Javanese EMOTION metaphor.

Metaphorical concepts could help us understand about our physical experiences (Kittay, 1987). In the case of emotion, it is an abstract concept that might occur in metaphorical expressions. Javanese metaphorical expressions, such as *ngopeni rasa wedi* is a conceptual metaphor of emotion because the concept of emotion is mapped from a source domain onto a target domain. The word *wedi* is an emotion word referring to fear, which is an abstract concept. The word *wedi* is a target domain. Meanwhile, the word *ngopeni* 'taking care' is source domain. People take care something or someone because something or someone is a special one who has value. Obviously, a conceptual metaphor of *ngopeni rasa wedi* is FEAR IS A VALUABLE OBJECT.

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]

2. Research Method

This is qualitative descriptive research with cognitive semantic approach. The data of this paper are phrases containing emotion metaphor concept of Javanese taken from various texts, including spoken and written text. The writer collected data using purposive sampling technique. The data identified were note-taken together with the context. In this case, the context was the words or phrases surrounding the metaphorical expressions. The data were analyzed using referential *padan* method. Besides, the writers used distribution and substitution techniques to verify and confirm the force schema contained in the expressions. The writer used referential *padan* method to analyze using referents as the basis of analysis.

3. Result and Discussion

Based on the source domain of conceptual metaphors, there are four image schemas, which are identified as FORCE schemas that work on Javanese emotion metaphor.

3.1. The compulsion image schema

This image is schema based on the absence of compulsion. The compulsion could be an action or state of forcing or forced to do something. In Javanese metaphor, it describes with some words, such as *dirèm* and *mandhek*.

(1) *Mbok émosiné dirèm*
    PART emotion your was braked
    'Stop your emotion forcefully'

(2) *tresnaku* wis *mandhek*
   love my already stopped
   'I have stopped loving you'

(3) *ajur* *atiné* ndeleng bojoné kemléwah
   broken heart her/his see wife/husband ignore
   'He/she broke his/her heart due to his/her spouse's ignorance'

(4) *ati* iki wis tak *krangkeng*
   heart this has been caged
   'This heart has been caged'

The word *dirèm* is a state being broken. It is metaphorical word because it appears with the word *émosi* 'emotion', which conceptualizes EMOTION IS THE MACHINE THAT CAN BE BRAKED. Meanwhile, the word *mandhek* 'stop' in (2) also metaphorical expression because it comes up with the word *tresna* 'love'. This expression conceptualizes LOVE IS THE OBJECT THAT CAN BE STOPPED.

   The conceptualization of metaphorical expressions in (1) and (2) provide an idea of compulsion image schema. This schema also accurs in metaphorical expressions *ajur atiné* in (3). This expression becomes metaphorical because the word *ajur* 'broken' comes up with the word *ati* 'heart'. It conceptualizes that the heart which refers to the sad emotion is something that can be broken, whereas, in fact, the heart is human internal organ that can not be broken.The word krangkeng 'caged' in (4) also metaphorical because it occurs with the word *ati* 'heart'. It shows that heart is a wild animal so that it needs to be caged. Metaphor HEART IS A WILD ANIMAL can be derived from its expression. The state of being braked, stopped, broken, and caged happen because of the action power forcing something to brake, stop, break, and cage. It happens because of compulsion power. That conceptualization provides an idea of compulsion image schema.

   The figure belows is the visual representation of this schema.

$$F1 \longrightarrow \boxed{} \blacktriangleright F2$$

Compulsion

F1 is an actual force vector. This vector describes a power before compulsion. Meanwhile, F2 is a potential vector after compulsion. From the figure above, we can see that the power decreases after the compulsion. Therefore, Javanese metaphor describes emotion as a concrete object under compulsion. It results inactive response to the emotional people.

3.2. The enablement image schema

An enablement schema is a force schema that involves having physical power to perform some acts. Javanese metaphor uses the words *ketekek* and *nguntal* to describe the enablement image schema.

(5) *Atiku* *ketekek tresnamu*
   Heart my caught on love your
   'My heart was caught on your love'

(6) *Yén* *émosi* *Bapaké isa waé nguntal kowé*
   If emotion father his able any roll you
   'Due to anger, his father can swallow you'

(7) *Atiku* *kethukulan tresna*
   Heart my overgrown love
   'My heart was overgrown with your love'

The word *ketekek* 'strangled' is metaphorical because it occurs with the word *tresna* 'love'. It conceptualizes that love, a kind of emotion, is a concrete thing having a physical power to strangle someone.

The word *nguntal* is an activity to swallow something alive. It would not be metaphorical if it occurs in *bajul nguntal kidang* 'a crocodile eating deer alive'. Nevertheless, it will be metaphorical if it occurs with the word *emosi* 'emotion' like data (6). It conceptualizes that emotion has a physical power to affect someone eating someone else alive.

From example (5), a metaphor LOVE IS AN ENTITY WHICH CAN STRANGLE OR CATCH can be derived. From the metaphor, some concepts can be uncovered from the expression that love can catch something or something can be caught by the love. When something or someone is caught, it or he/she cannot move, it stops moving. Example (5) indicates that '*tresna*' or love belongs to emotion. The sentence is passive. When it was changed into active sentence, it became (5a)

(5a) *Tresnamu nekek atiku*
'Your love strangled my heart'

In example (5) or (5a), there are some concepts underlying the expressions such as love is living, active, and has power. These concepts can be derived from the process of strangling. If love is living and has power, from the explanation, it can be inferred that the process of strangling indicates the existence of power to strangle or catch something.

Example (6) gives another evidence how the concept of *nguntal* indicates the participant can swallow other participant because of anger. The sentence in (6) can be changed into (6a):

(6a) *yen Bapak emosi, Bapak isa waé nguntal kowé*
'If your father is angry, he can swallow you'

The phrase *Bapak isa waé nguntal kowé* in (6a) indicates the metaphorical expression because *Bapak* 'father' who is angry is conceptualized as a wild animal. This concept happens because the word *nguntal* 'swallow' comes up with the word *bapak* 'father' and *kowe* 'you'. It describes that bapak as a wild animal which swallows human. This expressions shows enablement power schema.

This schema accurs in (7) in the same way. The phrase *kethukulan tresna* is metaphorical expression because the word *kethukulan* 'overgrown' comes with the word *tresna* 'love'. It conceptualizes that LOVE IS AN ENTITY WHICH CAN GROW AS A PLANT.

The example above shows enamblement force schema because the target domain has a physical power to perform some acts. This force schema has visual representation as follows.

- ➤
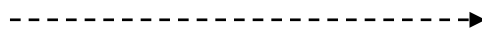
The dash arrow refers to the sense of potential energy. It could be lack or raise potential energy to perform a certain task. As the data shown, emotion is a potential energy that affects a specific task, such as strangling and eating someone alive. This force causes an active response.

3.3. The restraint removal image schema

This force schema describes an elimination of barrier or blockage. It is allowing for unhindered movement to an agent or entity. In Javanese metaphor, this image schema is drawn by the word *ora bakal kintir* and *ora bakal ucul* as the following data.

(8) <u>*Tresnaku ora bakal kintir*</u>
Love my not. Will drift
'My love will not drift'

(9) <u>*Tresnaku ora bakal ucul*</u>
Love my not will loose
'My love will not loose'

In Example (8) and (9), there are expressions *kintir* and *ucul* which indicate a concept of moving requiring force for removing. The word *kintir* means flowing. Something can flow if there is an agent which can make it flow on the water. Water can give power to flow. Example (8) can be changed into (8a) to verify the example using expanding technique. By adding the word *digawe* the expression becomes the following.

(8a) *Tresnaku ora bakal digawe kintir.*

Based on the data, it shows that *tresna* 'love' is a target domain. Moreover, the source domain is *ora* bakal *kintir* and *ora bakal ucul* phrase. The phrase *ora bakal kintir* describes an undrifted condition. Meanwhile, the *ora bakal ucul* phrase describes unescape condition. Someone or something that cannot drift or escape happens because they succeed in removing the restraint.

It shows that something (a concrete thing) that cannot be drifted and escaped can be conceptualized that love is an entity which can drift or escape. This condition happens because they can remove the barrier. A diagram below shows about the restraint removal image schema.
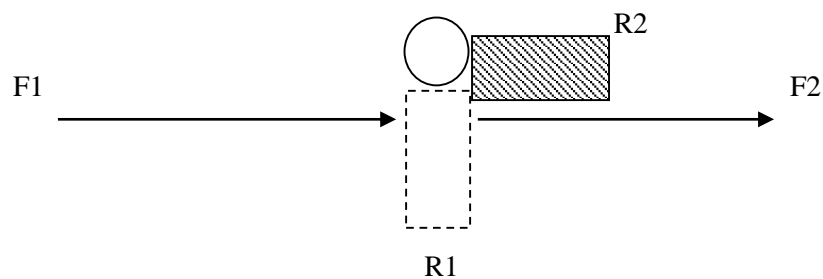
F_1 vector is the initial power, meanwhile F_2 vector is final power. The line between F_1 and F_2 is the same. It shows that there is no difference between F_1 and F_2. It happens because of the escape or shift of the restraint. From the figure above, we can see that the restraint could escape, like R1, or shift, as R2. In Javanese metaphor, this schema affects an inactive response.

3.4. The diversion image schema

The diversion schema is a force schema that an agent collides with a force. The force causes agent to deviate from the intended course. A diagram belows describes about the diversion image schema.
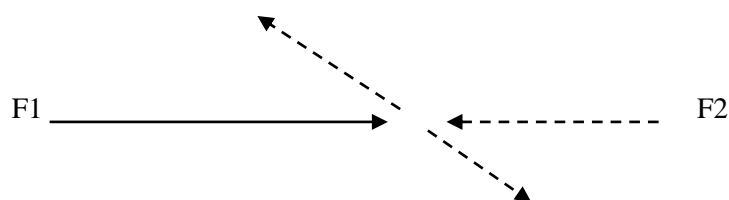
F_1 arrow shows the initial power, while the F_2 arrow describes the deviation. The deviation moves toward or away from F_1. Javanese uses this schema to conceptualize emotion. Javanese uses some expressions related this schema, such as, *mengkeret atine, ati semplah,* and *kobong ati*.

(10) *Ndeleng prabot omah sing sarwa antik lan méwah, Wulan dadi <u>mengkeret atiné.</u>*
See furniture house which all antique and luxurious Wulan become shrinked heart
'Looking at the house furniture with all antique styles, Wulan's heart became shrinked'

(11) *Panggresahé Tarno kanthi <u>ati semplah,</u> saben liwat sawah lan tegalan.*
Complaint PROPERNAME with heart broken every pass by rice field and dry field
'Every time passing through the fields, Tarno with broken heart was complaining'

(12)   *Kobong ati iku krungu kowé oleh ganti.*
        Burnt heart that hear you get substitution
        'I burnt my heart since you got someone else'

(13)   *emosine mbleret nalika diwejangi Bapake*
        Emotion his/her dimmed when adviced father
        'His/her emotion has dimmed when he/she gets advice from his/her father'

The expression of *mengkeret atiné* (10) is used to express a fear emotion. The expression contains a metaphor that HEART IS AN ENTITY THAT CAN SHRINK. Physically, lever may shrink due to some diseases. However, in this case, what is meant is feeling. The word *mengkeret* literally means 'shrink'. This condition happens when material becomes smaller because it immerses in water.

However, the expression *ati semplah* (11) expresses a sad emotion. The word *semplah* literally means 'broken'. The expression *kobong ati* (12) expresses an angry emotion. The word *kobong* literally means 'burnt'. The expressions *mengkeret, semplah,* and *kobong* 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 shrunk, broken, and burnt. We can imagine when a concrete entity is broken. How about something abstract like feeling, can you see how it is broken?. What you can see is how concrete material is broken. We can imagine, witness, and even feel how something is broken. We can not use it again. For abstract entity, what we can do is imagining or conceptualizing something is broken. The shrunk, broken, and burnt condition happened because the entity collides with the force that makes it shrink, break, and burn. It describes the diversion schema which causes the agent deviates from an intended course. Its schema also occurs at the metaphorical expression in (13).

The word *mbleret* 'dimmed' in (13) is metaphorical because this word comes up with the word *emosine* 'emotion'. Emotion is an abstract entity so we can not see whether it dimms or not. Different from a fire which is a concrete entity. It conceptualizes that EMOTION IS AN ENTITY THAT CAN DIMM. It shows the force schema that is diversion image schema because something dimming happens because the entity collides with something that makes it dimm. This schema causes inactive responses which affect physical damage.

4. Conclusion

From the analysis, it can be concluded that Javanese metaphor represents force schema to conceptualize human experience through language. Javanese people use compulsion, enablement, restraint, and diversion FORCE schemas depending on the experiences. The force schema affects responses to the emotional people. The responses can be either active or inactive responses.

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