

PESSIMISM IN THOMAS HARDY'S *THE DARKLING THRUSH*

Lynda Susana Widya Ayu Fatmawaty
Jenderal Soedirman University

Abstrak

Puisi dikatakan sebagai karya sastra yang paling unik karena tercipta dari kontemplasi terdalam penyairnya. Namun, dalam memahami maknanya, kita mesti mengkaitkan puisi dengan riwayat pengarang serta kondisi yang menjadi konteks penciptaan karya.

Thomas Hardy adalah salah satu penyair terbaik dalam sejarah. Ia dikenal karena gayanya yang fatalis dan pesimis. Salah satu karyanya yang kental dengan warna itu adalah *The Darkling Thrush*, yang merupakan salah satu master piece. Puisi tersebut ditulis pada akhir abad ke-18 dan masa awal abad baru. Transisi ini membawa banyak perubahan. Hardy mencoba melukiskan keraguannya dihadapkan dengan zaman baru itu. Segala nada yang hadir dalam puisinya membawa kita pada pandangannya yang begitu pesimis. Tulisan ini bertujuan menggambarkan nada pesimisme yang dilukiskan melalui karya itu.

Kata Kunci: Nada, Pesimisme, Puisi

Introduction

Thomas Hardy as a very famous writer seems embodied with fatalism term. He was born at Higher Bockhampton, a village in the parish of Stinsford to the east of Dorchester in Dorset, England. His father worked as a stonemason and local builder. His mother was ambitious and well-read, supplementing his formal education, which ended at the age of 16 when he became apprenticed to John Hicks, a local architect. However, never truly felt at home in London and he returned five years later to Dorset and decided to dedicate himself to writing.

In 1870, while on an architectural mission to restore the parish church of St Juliot in Cornwall, he met and fell in love with Emma Lavinia Gifford, whom he married in 1874. Although he later became alienated from his wife, her death in 1912 had a traumatic effect on him. He made a trip to Cornwall to revisit places linked with their courtship; his Poems 1912-13 explore his grief. In 1914, He married his secretary Florence Dugdale, 40 years his junior, whom he had met in 1905. However, he remained preoccupied with Emma's sudden death, and tried to overcome his regret by writing poetry.

Hardy died in January 1928. He received Graves and his newly married wife warmly, and was encouraging about the younger author's work. (http://en.wikipedia.org/wiki/Thomas_Hardy)

Nevertheless, Hardy frequently visualized of and wrote about

supernatural forces that control the universe, more through indifference or notion than any firm will. Also, He showed in his writing some degree of fascination with ghosts and spirits. Despite these sentiments, he retained a strong emotional attachment to the Christian liturgy and church rituals, particularly as manifested in rural communities that had been such a formative influence in his early years. Some attributed the bleak outlook of many of his novels as reflecting his view of the absence of God.

1900 and the British Empire

When Hardy wrote *The Darkling Thrush* in 1900, the British Empire had expanded to include almost 4 million square miles. England controlled a sizeable portion of the world's land, including India, large swaths of Africa and China, Australia, and Canada. Some were outright colonies; others held "dominion" status. *Poems of the Past and the Present* (1901), which includes "The Darkling Thrush," also contains many poems expressing Hardy's sadness with British imperialism. Poems in the section "War Poems," for example, deal primarily with the Boer War.

On the whole, critics have been kind to *The Darkling Thrush*, praising both its subject matter and its form. It is one of Hardy's most written-about poems. Richard Carpenter, for example, in his study of Hardy and his work, *Thomas Hardy*, writes, "[The poem] is sharp and clear in its images, harsh and austere in its feelings, done in Hardy's most characteristic manner." In his essay "Thomas Hardy: Moments of Vision," Geoffrey Harvey calls *The Darkling Thrush* a poem of the highest imaginative order. He also said that no one can express the dead equality of God's death as much as the death of nature.

Critics have long called Hardy a transitional figure between the Victorian era and the Modern world. Though it is easy to see the Victorian influences in his poetry, especially in his traditional verse forms and his nostalgia for older, simpler ways of living, it is often more difficult to see what makes him a modernist. In *The Darkling Thrush*, written at the beginning of a new century, Hardy evokes some of the ideas and sentiments that would influence numerous subsequent poets such as Wilfred Owen, Philip Larkin, and W. H. Auden and that would help to shape modernist attitudes. (http://en.wikipedia.org/wiki/Thomas_Hardy)

Hardy is often alienated from society and rarely become readmitted into his idea of hero. He tends to emphasize the impersonal and, generally, negative powers of fate over the mainly working class people he represented in his work. He exhibits in his books elemental passion, deep instinct, the human will struggling against fatal and ill-comprehended laws, a victim also of unforeseeable change. All his feeling of life enriches his work.

Theoretical Frame

Basically, four elements of art can't be detached as they correlate each others. First, there is the *work*, the artistic product itself. The second element is artificer, the *artist*. Third, the work is taken to have a subject

which is derived from existing things or reflect something, either bears some relation. This third element is usually called in term of nature or *universe*. The final element is the *audience*, to whom the work is addressed. (Abrams, 1971)

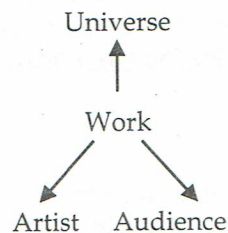


figure 1. four elements of art

In relation to Expressive theory, a work of art is essentially depicted as the internal made external, resulting from creative process operating under impulse of feeling, and embodying the combined product of the poet's perceptions, thought, and feelings (Abrams, 1971)

Therefore, to observe one's work we can't neglect the above element for the comprehensive result. We also have to assert several approaches like the structure of the work itself and the sustaining obstacles. In other words we can neglect the text and context. TEXT refers to the intrinsic elements of literary work and CONTEXT mainly deals with the extrinsic elements. (Nigro, 1984)

Further, the context itself always deals with society as literature can not be separated from the society. The sociology of literature is based on the paradigm that literature is a social institution which is made by an author, the member of society. Literature finally is functioned as the document of culture because it is produced to portray the condition of society.

Gadamer in Palmer (2005) said that Hermeneutics always copes with language, history, and being. Human existence is the preliminary point of "The history awareness". The interpretation should be done beyond the surface level to generate philosophical sense.

Discussion

Hardy is obviously a blend of two worlds; on the one hand he had a deep emotional bond with the rural way of life which he had known as a child or his childhood experience, but on the other he was aware of the changes which were under way, and the current social problems from the innovations in agriculture. He captured the period just before the railways and the industrial revolution changed the English countryside. Surely this one fold image influences his works. He paints a vivid picture of rural life in the nineteenth century, with all its joys and suffering, a fatalistic world full of superstition and injustice. In other word, we may say it as embedded feeling through his work .

The darkling thrush is one of the most Hardy's indigenous poem. It

was first published in *Graphic* with the subtitle "By the Century's Deathbed" and then published in *London Times* on New Year's Day, 1901. The poem also frequently appears in poetry anthologies such as *The Norton Anthology of Poetry* because it is a transitional poem, illustrating the anxiety and doubt many people felt about the future as the Victorian era came to an end and the modern era was about to begin (http://en.wikipedia.org/wiki/Thomas_Hardy, accessed in January 10, 2008).

The Darkling Thrush

Most of Hardy's poems deal with themes of disappointment in love and life, and mankind's long struggle against indifference to human suffering, like *The Darkling Thrush*. An element of regret touches him often seemingly pedestrian themes. Hardy was sixty years old when he penned the lyric. At his age, we absolutely believe that people should be ready to prepare their next phase. However, they have already far passed the life expectancy for a man of his time. At this level, they must be full up of experience.

The Darkling Thrush, gloomy poem about the turn of the twentieth century remains one of his most popular and anthologized lyrics. (http://en.wikipedia.org/wiki/Thomas_Hardy, accessed in January 10, 2008). This poem was written on the eve of the new century. Certainly, it embodies the doubt of the writer not only to leave the year but also to welcome the new century. It shows writer's feeling of despair and pessimism. The thirty-two line poem uses a bleak and wintry landscape as a metaphor for the close of the nineteenth century and the joyful song of a solitary thrush as a symbolic image of the dawning century.

The Darkling Thrush is composed in four octet, or eight-line, stanzas, with an ABABCDCD rhyme scheme. It is written in iambic tetrameter, with lines one, three, five, and seven carrying four stressed syllables, and lines two, four, six, and eight carrying three stressed syllables. As has been noted, in poetry, a foot refers to a group of syllables, one of which is accented. An iambic foot, the most popular in English verse, consists of an unaccented syllable followed by an accented syllable. The restrictions of these conventional features are at odds with the tone of despair and portrayal of desolate.

The despair and pessimism firstly stated in the opening line. It establishes the tone and the setting of the poem. Hardy emphasizes the speaker's pensive mood by describing him leaning upon a "coppice gate," meaning a gate that opens onto the woods. The word "leant" accentuates the doubt of the writer to step onto the coppice gate. What can he do to beat his feeling instead of lean on the coppice gate. As people do, the doubt is the barrier to make the first step.

Also, the presence of frost tells readers it is winter, and the adjective "spectre-grey," suggests a haunted landscape. We can imagine the cold winter which turn the day into the misery. The word "dregs" means the last of something, but here the dregs act upon the "weakening eye of day," making the twilight "desolate." All supports the description of

despair through the barren landscape with cold, windy and grey day. He imagines the hopeless future, the future on cold and windy display with the haze atmosphere.

The poem offers two complementary portraits of the "senselessness" of nature. One is literal and the other figurative, corresponding to the two meaning of "darkling": "in the dark" and "obscure." The prominence of the doubt in the dark figures the darkling in life.

We can see in the first two stanzas, the world appears physically dead. The first suggests the exhaustion of sense experience. There is little to see in the "spectre-gray" landscape; the "eye of day" is weak. Therefore, "Winter's dregs" offer slight mood to satisfy the sense of taste or smell. Heaviness characterizes the sense of touch, as suggested by Hardy's use of "leant" to describe that he need something to be his power in facing future.

*I leant upon a coppice gate
When Frost was spectre-grey,
And Winter's dregs made desolate
The weakening eye of day.*

The speaker's gloom echoes Hardy's own world-weariness and loss of hope for humanity's future. The changes extremely bring many bad effects for the environment and society. The isolated from those who have "sought their household fires," the speaker sees a death-haunted landscape and a "growing gloom." Hardy himself mourned the passing of agricultural society and saw little cause to celebrate England's rapid industrialization, which helped destroy the customs and traditions of rural life.

*The tangled bine-stems scored the sky
Like strings of broken lyres,
And all mankind that haunted nigh
Had sought their household fires.*

The next stanza reveals the sharp features of "corpse outleant"- the corpse of feeling, humanism, and custom. The dead feelings are the upshot obstacle of the changing epoch. Thus, he needs to lean on the canopy to shelter on and to continue his life. Finally, the wind blows the dead lament for all of them. As the stanza said..

*The land's sharp features seemed to be
The Century's corpse outleant,
His crypt the cloudy canopy,
The wind his death-lament.*

Consequently, the nature of the world is also bothered by this problem. Everything can not run well. Everything becomes harder and harder. All the things in the universe bond to the sadness. All feels the hopeless and mourn to the beast of feeling. And so does the writer.

*The ancient pulse of germ and birth
Was shrunken hard and dry,
And every spirit upon earth
Seemed fervourless as I.*

After all, a voice arose to convey the grieve feeling upon the situation. The voice is not a part. It twists in one of all creatures. It sings a full hearted mourn song vis-à-vis beast feelings, as describe...

*At once a voice arose among
The bleak twigs overhead
In a full-hearted evensong...*

Conclusion

Hardy captured the period just before the railways and the industrial revolution changed the English countryside and poured it into his work. He painted a vivid picture of rural life in the nineteenth century, with all its joys and suffering, a fatalistic world full of superstition and injustice. In other word, we may say it as embedded feeling through his work.

The result of his feeling can also be seen in the Darkling Thrush, a great poem which was written at the end and the beginning of new century. This poem is completely a grief song of despair. All the tone of gloom enriched this poem. All grief even can be felt when people read-the grief of desperate and full of torment doubt.

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AN ANALYSIS OF PARADIGMATIC RELATIONS ON A TRADITIONAL JAVANESE STORY

Bustanuddin As Suaidy
Muahammdiyah University of Purwokerto

Abstrak

Kajian ini merupakan sebuah kajian linguistik, pada khususnya kajian atau studi semantik. Semantik adalah salah satu sub-kajian linguistik mikro yang mengkaji makna dalam konteks kata, frase, maupun kalimat pada bahasa manusia. Salah satu hal yang menarik dari semantik ialah, salah satu karakter dari teori-teori semantik harus dapat diterima dan diaplikasikan ke semua bahasa. Adapun sub-kajian semantik adalah kata, frase, kalimat, dan hubungan makna yang sistematis pada kata, frase, dan kalimat. Berdasarkan pada fakta-fakta tersebut diatas, kajian bahasa ini mencoba untuk mengaplikasikan teori semantik pada sebuah teks cerita tradisional berbahasa Jawa yang berjudul "Jaka Tarub" diambil dari buku karangan Sugiarta Sriwibawa berjudul "Babad Tanah Jawa". Salah satu alasan utama "Jaka Tarub" dipilih untuk dikaji dalam kajian bahasa ini adalah karena cerita ini merupakan cerita tradisional yang cukup populer dan dimiliki secara luas oleh masyarakat Jawa Tengah, Yogyakarta, dan Jawa Timur dalam berbagai versi yang berbeda tetapi pada intinya memiliki alur cerita dan karakter-karakter cerita yang sama. Adapun "Jaka Tarub" dalam buku "Babad Tanah Jawa" versi Sugiarta Sriwibawa merupakan generalisasi berbagai cerita "Jaka Tarub" yang menggunakan bahasa Jawa standar (Bahasa Jawa dialek Yogyakarta dan dialek Surakarta). Penulis kajian bahasa ini banyak menemukan fenomena semantik dalam cerita tradisional tersebut, pada khususnya hubungan sistematis antar kata yang teridentifikasi sebagai paradigmatic relations yang mencakup hubungan kata synonymy, hyponymy, incompatibility, complementarity, antonymy, dan converseness.

Kata kunci: Linguistik, Semantik, Paradigmatic Relations

Introduction

The existence of human in the world cannot be separated from the existence of language. Language as verbal communication is the most efficient way in transferring ideas and messages from a person to the others. It is widely known that all ethnical groups in the world have their own languages. There are more than five thousand languages that 'live' and are still used by ethnical groups in this world (Yusuf, 1994:9). Body language and facial expression as non-verbal communication are also the ways to communicate and to transfer ideas and messages. A person (hearer) will get difficulties in understanding a message or an idea uttered by a person (speaker) from another ethnical group if he does not learn the

speaker's language. For example: A Javanese will not understand what is uttered by an Arabian if he does not learn Arabic, neither will an Arabian.

Discussing about the existence of language, it also cannot be separated from the meaning. In this case, the study of meaning that will be defined by several linguists in this research is semantics. Semantics defined as the study of meaning in human language (O'Grady, 1996:268). Lyons (1977:1) has also same definition about semantics that is the study of meaning. Meanwhile Cann (1993:1) states that semantics is the study of meaning abstracted away from aspects that are derived from the intention of speakers, their psychological states and the socio-cultural aspects of the context in which their utterance are made.

From those definitions above, the researcher needs to specify 'the meaning' which is defined by those semanticists above. According to Kempson (1977:4) the aspect of meaning of linguistic expressions has to capture for any language the nature of meaning of words, phrases, and sentences and explain the nature of the relation between them. It also has to characterize and to explain the systematic meaning relation between the words, the phrases, and the sentences of a language.

According to Wilkins (1972:124) one of the meaning relations that exist between words is paradigmatic relation. It is a relationship that determines the semantic structure of a language, and acquiring a language means acquiring its semantic structure as much as anything else.

Back to the previous discussion about languages of ethnical groups in the world, Javanese is one of more than five thousand languages that 'live' and are still used in the world. It is one of regional languages that exist in Indonesia and it is commonly used as the daily language by Javanese people, especially the ethnical groups of Central Java, Yogyakarta, and East Java. Although Javanese is used as the daily language by Javanese people but in fact there are not many studies or researches of Javanese that are done by Javanese linguists. Ironically Javanese is deeply analyzed by foreigners, especially by Dutch linguists. Regarding to the fact above, the researcher would like to do his research and to decide Javanese as the object of the research. He chooses *Jaka Tarub* taken from *Babad tanah Jawa* retold by Sugirta Sriwibawa (1977:20) because he is interested in the word relations on *Jaka Tarub* story, especially the paradigmatic relations among the words that are classified as noun, adjective, and adverb. The natures of paradigmatic relations that will be analyzed by the researcher are synonymy, hyponymy, incompatibility, complementarity, antonymy and converseness. Those are the types of paradigmatic relations suggested by Lyons (1977:20).

In order to specify the topic, the researcher would like to formulate the problem statement of the research. The first is to investigate the types of paradigmatic relations occur in the text of *Jaka Tarub* and the second is to investigate the characteristics of paradigmatic relations occur in the text of *Jaka Tarub*. Having analyzed the problems, the researcher would like to perform some benefits of the research to the researcher and the reader in general as follows: It is theoretically to give information about linguistics study, especially on semantics. It is practically to give additional

description and information about the application of paradigmatic relation theories on a text.

This research is focused on the types of paradigmatic relations suggested by Lyons (1977:20) they are synonymy, hyponymy, incompatibility, complementarity, antonymy and converseness. The data that will be analyzed are words in the sentences that construct *Jaka Tarub* story, especially the words that are classified as noun, adjective, and adverb. It is also focused only to investigate the occurrences of paradigmatic relations. The researcher does not investigate the influence of paradigmatic relations to *Jaka Tarub* story.

Theoretical review

According to D.A Wilkins (1972:124) paradigmatic relations are the relationships that determine the semantic structure of a language, and acquiring a language means acquiring its semantic structure as much as anything else. Those are substitutable for it in the syntagm.

For example:

“Old” is paradigmatically related with “Young”
 “Blue” is paradigmatically related with “Green”

To ease our discussion, the researcher would like to determine the type of paradigmatic relations suggested by Lyons (1977:20). They are:

- Synonymy

In a given context, it is possible that one item maybe substituted for another with the overall meaning of the utterance remaining the same.

For example:

“Conception” is a synonymy of “idea” in the context:
 “My idea of university is of a community of scholar.”

The substitution of conception does not seem to change what the sentence communicates.

- Hyponymy

It means a relationship of inclusion.

For example: *Vehicle* includes *car*, *bus* and etc.

- Incompatibility

The relation of ‘incompatibility’ is in a sense the reverse of hyponymy, in that it is one of exclusion. The incompatibility is between items that are similar in meaning.

For example:

To say *morning* is to say *not afternoon*, *not evening*, and *not night*.

- Complementarity

This is a relationship in which to predicate one term is to contradict another. It exists between pairs.

For example: *perfect* and *imperfect*, *single* and *married*, or *dead* and *alive*.

He adds complementarity can also be diagnosed by the anomalous nature of a sentence denying both terms, for example:

The door is neither open nor shut.

The hamster was neither dead nor alive.

The statement that John has blue eyes is neither true nor false.

- **Antonymy**

Lyons (1977:271) reserves the term 'antonym' for relations like that between *young* and *old*. The difference between these and the previous category lies in the fact that to say *not young* is not necessarily to say *old*. There is a gradation from *young* to *old*.

In fact terms like *young* and *old*, *big* and *small* or *few* and *many* do not represent absolute values as one is inclined to think. To use one of the terms is to imply a comparison with some norm *young* means *relatively young*. By an apparent paradox, use of the comparative forms is not at all incompatible with simultaneous use of the antonym:

She is young but she is older than her sister.

- **Converseness**

In this case the predication of one term inevitably implies the other. It is illustrated by pairs.

For example: *parent* and *child*, *buy* and *sell*, or *employee* and *employer*.

In additions, let us analyze deeply a pair of two words that are classified as converseness. It is *husband* (symbolized by "X") and *wife* (symbolized by "Y").

The analysis is "X" is the husband of "Y" expresses a proposition whose converse is expressed by "X" is the wife of "Y".

Babad Tanah Jawa

The text of story that is analyzed in this research is taken from the traditional Javanese stories on a book entitled *Babad Tanah Jawa* retold by Sugiarta Sriwibawa (1977:20), the title of the text is *Jaka Tarub*.

Based on *Bausastra Jawa* dictionary, the word *babad* is the story of a character in the past or it is a history (2001:36). Meanwhile according to *Wikipedia* (<http://jv.wikipedia.org/wiki/babad>) *babad* is a historical story that is based on historical event. The term of *babad* is also used by *Sundanese* literature, *Bali* literature, *Lombok* literature, and *Madura* literature.

Generally it is written in Javanese palace, so the stories within *babad* deal with the stories of Javanese palace. It contains myth, legend, saint story, prediction, and dream. Based on its location, *babad* is classified into several categories, they are: *Babad Cirebon*, *Babad Banyumas*, *Babad Demak*, *Babad Langenharja*, *Babad Madura*, *Babad Sunda*, *Babad Lombok*, *Babad Bali*, *Babad Tanah Jawa*.

The researcher chooses the last category above because it contains traditional Javanese stories in general, it is not owned by a certain region in Java.

Analysis and Discussion

The type of paradigmatic relation that occur in the text of *Jaka Tarub* will be analyzed by considering the contexts of the data, especially in analyzing word relations of synonymy. In the other hand, the analysis of hyponymy, incompatibility, complementarity, antonymy, and converseness will be independently done considering the examples that are given in the second chapter.

- Synonymy

Synonymy is a type of paradigmatic relation that explains the equality of words relation in a given contexts. In this case, the researcher tries to find the words from *Jaka Tarub* story that are classified as synonymy. The data that are found are:

1. *Dhek* [P1/S1/W1:S(Kn)] and *Nalika* [P2/S1/W3:S(Kn)] in the context: "*Dhek biyen ing desa tarub ana randha kang becik atine.*" (First context)

First assumption:

Dhek and *nalika* are synonymy, but in the context:

"*Nuju sawiji dina nalika nyai Randha golek godhong jati, dumadakan*

nemu jabang bayi, sumeleh ing tengah alas." (Second context)

Second assumption:

Dhek and *nalika* are not synonymy.

Theoretical reasons:

In the first context, if word *dhek* is replaced with *nalika* it will be acceptable and it does not change the meaning of the first sentence (first context), but if *nalika* is replaced with *dhek* in the second context, it is unacceptable. Because usually *dhek* is an adverbial word that is only used in the front of a sentence, whereas *nalika* is an adverbial word that is acceptable if it is put in both front sentence and the middle of sentence.

Conclusion:

Dhek and *nalika* are synonymy in the first context, but in the second context they are not synonymy.

2. *Becik* [P1/S1/W9:S(Kn)] and *Bagus* [P2/S5/W8:S(Kn)] in the context: "*Dhek biyen ing desa tarub ana randha kang becik atine.*" (First context)

First assumption:

Becik and *bagus* are synonymy, but in the context of:

"*Saya suwe saya gedhe, bagus rupane, becik wateke, nuli karan Jaka Tarub.*" (Second context)

Second assumption:

Becik and *bagus* are not synonymy.

Theoretical reasons:

If *becik* is replaced with *bagus* in the first context, it will not change the meaning (acceptable), but if *bagus* is replaced with *becik* in the second context it is not acceptable. In addition, *becik* is an adjective word that is usually used to explain abstractive noun such as: *ati, watek, kelakuan, tindak tanduk*, etc. Whereas *bagus* is an adjective that is used to explain both abstractive and concrete noun such as: *rupa, bayi, anak*, etc.

Conclusion:

Becik and *bagus* are synonymy in the first context, but in the second context they are not synonymy.

3. *Sing lanang* [P1/S2/W5,6:S(Kn)] and *Bojone* [P11/S1/W6:S(Kn)] in the context:

“Wis suwe ditinggal mati *sing lanang*.” (First context)

First assumption:

Sing lanang and *bojone* are synonymy.

“*Nuju sawiji dhina Nawang Wulan pamit bojone arep umbah-ubah ing kali.*” (Second context)

Second assumption:

Sing lanang and *bojone* are also synonymy.

Theoretical reasons:

If word *sing lanang* and *bojone* are exchanged each other from both two

contexts, they will not change the meaning of two sentences above.

Both two sentences have the same context.

Conclusion:

Both in the first and in the second context *sing lanang* and *bojone* are Synonymy.

4. *Jabang bayi* [P2/S1/W11,12(Kn)] and *Bayi* [P2/S3/W1(Ki)], [P2/S4/W1(Ki)] in the context:

“*Nuju sawiji dina nalika nyai Randha golek godhong jati, dumadakan nemu jabang bayi, sumeleh ing tengah alas.*” (First context)

First assumption: *Jabang bayi* and *bayi* are not synonymy.

“*Bayi banjur dikekep-kekep, diiling-iling, nuli diemban nganggo kembene, digawa mulih.*” (Second context)

Second assumption:

Jabang bayi and *bayi* are not also synonymy.

Theoretical reason:

Although *jabang bayi* and *bayi* have same meaning, but *bayi* is classified as krama inggil whereas *jabang bayi* is classified as kromo Ngoko. If *jabang bayi* and *bayi* are replaced each other from those two contexts, they do not change the meaning, but this case is included on code mixing, a subject of sociolinguistics and this research does not use sociolinguistics approach.

Conclusion:

Jabang bayi and *bayi* are not synonymy in both two contexts.

5. *Momongan* [P2/S2/W7:S(Kn)] and *Anak* [P16/S9/W7:S(Kn)] in the context:

“*Atine bungah banget, jalaran ora duwe momongan.*” (First context)

First assumption:

Momongan and *anak* are synonymy.

“*Aku mesthi bakal teka lan nyesepi anakku.*” (Second context)

Second assumption:

Momongan and *anak* are not synonymy.

Theoretical reason:

If word *momongan* is replaced with *anak* in the first context, it is acceptable but in the second context, if word *anak* is replaced with *momongan*, it is not acceptable because *momongan* is ambiguous. It has two meanings, those are: baby and child taken care of. In this case, the second context needs specific meaning that is baby (it is indicated with word *nyesepi*/giving suck before word *anak*).

Conclusion:

Momongan and *anak* are synonymy in the first context but in the second context they are not synonymy.

6. *Jabang bayi* [P2/S1/W11,12(Kn)] and *Momongan* [P2/S2/W7(Kn)] in the context:

“*Nuju sawiji dina nalika nyai Randha golek godhong jati, dumadakan nemu jabang bayi, sumeleh ing tengah alas.*” (First context)

First assumption:

Jabang bayi and *momongan* are not synonymy, neither in the context: “*Atine bungah banget, jalaran ora duwe momongan.*” (Second context)

Second assumption:

Jabang bayi and *momongan* are not also synonymy.

Theoretical reason:

The word *momongan* is ambiguous. It has two meanings, largely it means a child taken care of, and it can also mean a baby. In the other hand *jabang bayi* specifically means newborn baby. If the word *jabang bayi* is replaced with *momongan* in the first context it will not be

acceptable, neither will be the second context, if word *momongan* is replaced by *jabang bayi*. In addition, the first context needs specific meaning that is baby. In the other hand, the second context needs larger meaning that is child (It can be young or it is adulterer than baby).

Conclusion:

In both two contexts above, *jabang bayi* and *momongan* are not synonymy.

7. *Jabang bayi* [P2/S1/W11,12:S(Kn)] and *Anak* [P16/S9/W7:S(Kn)] in the context:

"*Aku mesthi bakal teka lan nyesepe anakku.*" (First context)

First assumption:

Jabang bayi are synonymy of *anak*, but in the context:

"*Nuju sawiji dina nalika nyai Randha golek godhong jati, dumadakan nemu jabang bayi, sumeleh ing tengah alas.*" (Second context)

Second assumption:

Anak is not synonymy of *jabang bayi*.

Theoretical reason:

If word *anak* is replaced with *jabang bayi* in the first context, it is acceptable, because *anak* in the first context is translated as *jabang bayi*. It is indicated by word *nyesepe* (giving suck) before word *anak*. In the second context, if word *anak* is replaced with *jabang bayi*, it is not acceptable because generally *anak* means child (adulterer than baby). The second context needs specific meaning that is baby.

Conclusion:

Jabang bayi are synonymy of *anak* in the first context, but in the second context they are not synonymy, so because of the given context words *anak* and *jabang bayi* can be classified as synonymy and also cannot be classified as synonymy.

8. *Nuli* [P2/S3/W5:S(Km)], *Banjur* [P2/S3/W2:S(Kn)], *Tumuli* [P5/S3/W1:S(Kn)], *Tumulih* [P7/S1/W8:S(Kn)], and *Sawatara* [P9/S1/W2:S(Kn)] in the context:

"*Bayi banjur dikekep-kekep, diiling-iling, nuli diemban nganggo kembene, digawa mulih.*" (First context)

First assumption:

Banjur, tumuli, tumulih and *sawatara* are not synonymy of *nuli*.

“*Bayi banjur dikekep-kekep, diiling-iling, nuli diemban nganggo kembene, digawa mulih.*” (Second context)

Second assumption:

Nuli is not synonymy of *banjur*. “*Tumuli dichutik, didhelikake.*” (Third context)

Third assumption:

Nuli is not synonymy of *tumuli*.

“*Para widadari wis padha rampung anggone dandan, tumulih padha mabur bali menyang kahyangan.*” (Fourth context)

Fourth assumption: *Nuli* is not synonymy of *tumulih*.

“*Let sawatara sasi Nawang Wulan ngandhut.*” (Fifth context)

Fifth assumption:

Nuli is not synonymy of *sawatara*.

Theoretical reason:

Adverbial word of *Nuli* is classified as kromo madya, whereas *Banjur, Tumuli, Tumulih, Sawatara* are classified as kromo ngoko. Although they have same meaning but the difference of Javanese level includes the context that determines whether they are synonymy or not. If *nuli* replaces one of *banjur, tumuli* or *tumulih* from those contexts above it will not change the meaning, but if it is replaced by one of *banjur, tumuli, or tumulih* in the first context it will be the case of code mixing (The subject belongs to sociolinguistics).

Conclusion:

Banjur, Tumuli, Tumulih, and Sawatara are not synonymy of *Nuli* in all contexts above.

9. *Banjur* [P2/S3/W2:S(Kn)], *Tumuli* [P5/S3/W1:S(Kn)] and *Tumulih* [P7/S1/W8:S(Kn)] in the context:

“*Bayi banjur dikekep-kekep, diiling-iling, nuli diemban nganggo kembene, digawa mulih.*” (First context)

First assumption:

Banjur is synonymy of *tumuli* and *tumulih*.

“*Tumuli* dichutik, didhelikake.” (Second context)

Second assumption:

Banjur is synonymy of *tumuli*.

“*Para widadari wis padha rampung anggone dandan, tumulih padha mabur bali menyang kahyangan.*” (Third context)

Third assumption:

Banjur is synonymy of *tumulih*.

Theoretical reason:

If word *banjur*, *tumuli*, and *tumulih* are exchanged each other from those three contexts, they will not change the meaning of those three sentences above. Those three sentences have the same context.

Conclusion:

Banjur, *tumuli*, and *tumulih* are synonymy in the three contexts above.

10. *Sawatara* [P9/S1/W2:S(Kn)], *Banjur* [P2/S3/W2:S(Kn)], *Tumuli* [P5/S3/W1:S(Kn)], and *Tumulih* [P7/S1/W8:S(Kn)] in the context: “*Let sawatara sasi Nawang Wulan ngandhut.*” (First context)

First assumption:

Banjur, *tumuli*, and *tumulih* are not synonymy of *sawatara*.

“*Bayi banjur dikekep-kekep, diiling-iling, nuli diemban nganggo kembene, digawa mulih.*” (Second context)

Second assumption:

Sawatara is synonymy of *banjur*.

“*Tumuli* dichutik, didhelikake.” (Third context)

Third assumption:

Sawatara is synonymy of *tumuli*.

“*Para widadari wis padha rampung anggone dandan, tumulih padha mabur bali menyang kahyangan.*” (Fourth context)

Fourth assumption:

Sawatara is synonymy of *tumulih*.

Theoretical reason:

If *banjur*, *tumuli*, or *tumulih* replace *sawatara* in the first context, it is not acceptable, so they are not synonymy of *sawatara*. In the other hand if *sawatara* replaces *banjur* in the second context, *tumuli* in the third context, and *tumulih* in the fourth context, it is acceptable. *Sawatara* does not change the meaning of second, third, and fourth sentences (contexts) above, so *sawatara* is synonymy of *banjur*, *tumuli*, and *tumulih*.

Conclusion:

In the first context, *banjur*, *tumuli*, and *tumulih* are not synonymy of *sawatara* but it is synonymy of *banjur*, *tumuli*, and *tumulih* in the second, third, and fourth context.

11. *Saya suwe saya* [P2/S5/W1,2,3:S(Kn)] and *Suwe-suwe* [P3/S8/W1,2:S(Kn)] in the context: "*Saya suwe saya gedhe, bagus rupane, becik wateke, nuli karan Jaka Tarub.*" (First context)

First assumption:

Saya suwe saya is synonymy of *suwe-suwe*, but in the context: "*Suwe-suwe keplantrang tekan sapinggire sendhang*" (Second context)

Second assumption:

Suwe-suwe is not synonymy of *saya suwe saya*.

Theoretical reason:

If adverbial words of *saya suwe saya* are replaced with *suwe-suwe* in the first context, it is acceptable but if *suwe-suwe* is replaced with *saya suwe saya* in the second context, it will not be acceptable, because adverbial words of *saya suwe saya* is only followed by adjective words. For example: *Saya suwe saya bagus*, *saya suwe saya nakal*. *Bagus* (good) and *nakal* (naughty) are adjective word. In the other hand *suwe-suwe* are adverbial words the can be followed by adjective and verb. For example: *Suwe-suwe mangan watu* (*mangan* is a verbal word)

Conclusion:

Saya suwe saya is synonymy of *suwe-suwe* in the first context, but

in the second context they are not synonymy.

12. *Bagus* [P2/S5/W5:S(Kn)] and *Endah* [P3/S4/W8:S(Kn)] in the context: “*Saya suwe saya gedhe, bagus rupane, becik wateke, nuli karan Jaka Tarub.*” (First context)

First assumption:

Bagus is not synonymy of *endah*, but in the context:

“*Atine kesengsem weruh ana manuk siji sing endah banget ulese.*”
(Second context)

Second assumption:

Bagus is synonymy of *endah*.

Theoretical reason:

If word *bagus* is replaced with *endah* in the first context, it will not be acceptable, because *endah* is an adjective word that is usually used to explain things or animals. In the other hand, if *endah* is replaced with *bagus* in the second context it will be acceptable, because *bagus* has larger meaning than *endah*.

Conclusion:

In the first context, *bagus* is not synonymy of *endah* but in the second context they are synonymy.

13. *Bagus* [P2/S5/W5:S(Kn)] and *Becik* [P2/S5/W7:S(Kn)] in the context: “*Bagus rupane*” (First context)

First assumption:

Bagus is not synonymy of *becik*, but in the context:

“*Becik wateke*” (Second context)

Second assumption:

Bagus is synonymy of *becik*.

Theoretical reason:

If *bagus* is replaced with *becik* in the first context, it will not be acceptable. In the other hand if *becik* is replaced with *bagus* in the second context it will be acceptable. In addition, the reason of this case is same with the case of number two.

Conclusion:

In the first context, *bagus* is not synonymy of *becik*, but in the second context they are synonymy.

14. *Mung* [P3/S2/W2(Kn)] and *Wae* [P10/S2/W13(Kn)] in the context:
 “*Dhemene mung nulup menyang alas.*” (First context)

First assumption:

Mung is not synonymy of *wae*.

“*Nanging Jaka Tarub suwe-suwe nggumun, dene pari ing lumbung ora enthek-enthek, kalong wae ora.*” (Second context)

Second assumption:

Mung is not also synonymy of *wae*.

Theoretical reason:

Mung has same meaning with *wae* (see the tables) but if *mung* and *wae* are replaced each other from those two contexts they will not be acceptable, because those two sentences above have different context.

Conclusion:

In the first and the second context, *mung* is not synonymy of *wae*.

15. *Mung* [P3/S2/W2:S(Kn)] and *Mung wae* [P16/S10/W1,2:S(Kn)] in the context:
 “*Dhemene mung nulup menyang alas.*” (First context)

First assumption:

Mung is not synonymy of *mung wae*, but in the context:

“*Mung wae aja lali, selehna anakku ing panggungan, jalaran aku suthik ngidak lemah maneh.*” (Second context)

Second assumption:

Mung is synonymy of *mung wae*.

Theoretical reason:

If *mung* is replaced with *mung wae* in the first context, it will not be acceptable because it will change the meaning. In the other hand, if *mung wae* is replaced with *mung* in the second context, it is acceptable and it does not change the meaning.

Conclusion:

In the first context, *mung* is not synonymy of *mung wae* but in the second context *mung* is synonymy of *mung wae*.

- Hyponymy
 Hyponymy means a relationship of inclusion. In this case the data that are analyzed do not consider the context of the sentences. They will be independently analyzed. One example

of hyponymy is:

Wit-witan [P5/S1/W10:H(Kn)] in the sentence:

"*Jaka Tarub wiwitane kamitenggengen, wekasan mundhuk-mundhuk singdan ing mburi wit-witan gedhe sing manglung ing sendhang.*"

The words that are identical with *wit-witan* are:

- Jati* [P2/S1/W9:H(Kn)]
- Nagasari* [P3/S11/W7:H(Kn)]
- Pari* [P10/S3/W6:H(Kn)], [P12/S2/W9:H(Kn)], [P13/S4/W7:H(Kn)], [P14/S1/W7:H(Kn)], [P15/S1/W3:H(Kn)], [P15/S3/W8:H(Kn)] and [P15/S3/W18:H(Kn)]
- Pala kependhem* [P10/S3/W11,12:H(Kn)]

Theoretical reason:

Jati, *nagasari*, *pari*, and *pala kependhem* are the types of *wit-witan* (plural form of *wit*).

Conclusion:

They are hyponymy of *wit-witan*

- Complementarity

This is a relationship in which to predicate one term is to contradict another. If we to falsify one by inserting not before it we would automatically assert the truth of the other. There is absolute value in the word relations of complementarity. The example of complementarity is:

Lanang [P1/S2/W6:C(Kn)] and *Wadon* [P9/S2/W8:C(Kn)]

Lanang is complementarity of *wadon*.

Theoretical reason:

Lanang and *wadon* are absolute values. If *lanang* is added with negation (not) before it, automatically we will get the truth of the other (*wadon*). So will *wadon*, if it is added with negation (not) before it, automatically we will get the truth of the other (*lanang*).

- Antonymy

Antonymy is one of the most familiar types of paradigmatic relation. It is different with the previous category. Usually there is gradation and relative value if a word relation is classified as antonymy. The data that are found are:

Tengah [P2/S1/W16:A(Kn)] and *Pinggir* [P3/S8/W4:A(Kn)]

Tengah is antonymy of *pinggir*.

Theoretical reason:

Tengah and *pinggir* are classified as antonymy because they are relative values. The word *tengah* (middle) relatively can be changed based on its context. So does *pinggir*, it relatively can also be changed based on its context.

- **Conversenes**

In this case the predication of one term inevitably implies the other. It is illustrated by pairs. The difference of this type and complementarity is a word relation that is classified as converseness if it is added with negation before words (in a word relation) it will also be found the truth of those words, but in the different context those words can be replaced each other. The data that are found in *Jaka Tarub* text are:

Aku [P11/S2/W3:Cs(Kn)] and *Ko* [P13/S5/W5:Cs(Kn)]

Theoretical reason:

If *aku* and *ko* are added with negation before them, we will automatically find the truth of them. In this case the theoretical reason of *aku* and *ko* is equal with complementarity, but *aku* and *ko* sometimes can be replaced each other in the different contexts. It is different with *lanang* with *wadon* and *ki* with *nyai* (the examples of complementarity) they cannot be replaced each other in all contexts.

Conclusion

Based on the analysis in the previous section, the researcher tries to conclude the result of data analysis. The conclusion answers the problem statements mentioned in the first section and shows the result of the research. The results are stated below:

1. The types of paradigmatic relations that are found by the researcher are synonymy, hyponymy, complementarity, antonymy, and converseness. In the other hand, the type of incompatibility is not found.
2. Based on the contexts of words there are thirty six (36) word relations of synonymy. In additions, there are six (6) word relations of hyponymy, two (2) word relations of complementarity, four (4) word relations of antonymy, and only one (1) word relation that is classified as converseness.
3. The characteristic of synonymy is any words relations that if they are exchanged each other in two or more different contexts they will be acceptable and they do not change the meaning of their contexts. In the other hand, the characteristic of hyponymy is any word relations that are included in inclusion, in this case the types of those words (it is not word relations that are identical or words that are commonly exist in their word couple). The characteristic of complementarity is contradictive relations that have absolute values, in this case, if there are two words classified as complementarity, they can not be

exchanged each other in any contexts. The characteristic of antonymy is contradictive word relations that have relative values, commonly there is gradation on it. The characteristic of converseness is contradictive word relations that are commonly illustrated by pairs, in this case, if there are two words classified as converseness, they will be acceptable if they are exchanged each other in any contexts (it has absolute value).

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