Transposition of Meaning in Wangsalan

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Abstract—*Wangsalan* **is one of the unique and complex language styles in Javanese language. The uniqueness of** *wangsalan* **can be seen from its structure and way of producing. The structure of** *wangsalan* **consists of** *bebuka* **or opening and content. The opening of** *wangsalan* **is in the form of** *cangkriman* **or riddle while the content contains a message from the speaker. There is no relationship of meaning between riddle and content, except for its relationship of form. Relationship of form lies on the answers of the riddle and the content of** *wangsalan*. **The production of** *wangsalan* **is complex because of the transposition of meaning it has. Transposition of meaning in** *wangsalan* **occurs in denotative along with associative meaning. By definition, transposition of meaning is a way of connecting the differences of the lingual form and the speaker's intentions. Consequently, the separation and the irrelevancy of form attempt to occur. Thus, to connect those differences, there is a tool called emotive device, which can link the riddle with the meaning and content of** *wangsalan*. **Emotive device is classified into three parts, namely phonetic, lexical, and syntax. All those three parts can be used as a principle to produce** *wangsalan*. **The significance of the study of** *wangsalan* **is that it is not only connected by sounds but also words.** *Wangsalan* **is not included as metaphor since there is no relationship of meaning between** *batangan* **and the content of** *wangsalan*, **except for its form as in** *pantun* **or** *parikan*.

Keywords—emotive device; wangsalan production; transposition of meaning; wangsalan

I. INTRODUCTION

Wangsalan, in daily life, is mostly found in literary discourse than non-literary discourse. Sasrasumarta [1] explains that *wangsalan* is often used in a form of both written and spoken literature to get the poetic and aesthetic sense, which is in line with the nature of *wangsalan*. In literary discourse, *wangsalan* usually can be found in lyrics of traditional Javanese song, puppet conversation, *sindhenan*. Meanwhile, in non-literary discourse, it is seldom to be used in everyday conversation, although there is possibility for *wangsalan* to occur. The scarcity use of *wangsalan* in everyday conversation happens because society considers the effectiveness and the politeness more important than aesthetics. Variations of *wangsalan* in daily conversation are not as many as in literature. Possible *wangsalan* that still can be commonly found is *njanur gunung, kadingaren taksih enjing sampun rawuh* '*daun kelapa muda yang ada di gunung, tumben masih pagi sudah datang*' or in English it can be translated as 'Climbing a mountain, it's rare to see you come early morning.'

In terms of structure, *wangsalan* is a unique language style of Javanese language. Wijoyanto [2] states that *wangsalan* is similar to *parikan* or *pantun* that has opening and content. One aspect that slightly differ them is that opening in *wangsalan* is in the form of riddle. If *pantun* is tied by sounds, in *wangsalan*, the answer of the riddle is associated with the content. The content of *wangsalan* is in the form of message from the speakers.

The making of *wangsalan* begins with deciding the message that the speaker wishes to convey. It can be advice, prohibition, expression of feeling, and other pragmatic functions. Then, the speaker needs to choose suitable words to be put in the message that will be connected by sounds and *batangan* or answer. After deciding the answer, the speaker goes to the next process which is to create the riddle.

Speaking of its uniqueness, there is transposition of meaning in the production of *wangsalan*. According to Arnawa [3], transposition of meaning is a way to avoid the absence of semantic in *wangsalan* is associated through the answers of the riddle. As a result, opening and content of *wangsalan* which are not connected in terms of discourse, becomes compounded. For example, *bebasan* **wohing aren**, *kudu* **eling** '*ibarat buah pohon aren, harus ingat*' meaning 'like a fruit of palm tree, you need to remember' has a riddle *bebasan* **wohing aren**, *kudu* **eling** '*ibarat buah pohon aren*' which answer is *kolang-kaling*. *Kolang kaling* is described as a fruit of a palm tree. From the answer, we can associate it with the words *eling*. This association is based on sounds unity –*ling*. There is no correlation of meaning and metaphor between *kolang-kaling* and the message *kudu eling*, except only for the correlation of form.

There are many views of some experts regarding *wangsalan*. First opinion [4]; [5]; [6]; [7] states that *wangsalan* is an expression similar to the riddle which answer is the connection between sounds and content. This connection is in the form of one syllable or more. Another opinion mentions that whether *wangsalan* is included as metaphor or not. Rahyono [8] argues not to put *wangsalan* in metaphor classification in Javanese language, however, this claim is not asserted with a strong reason.

Viewing the phenomenon of *wangsalan* production in Javanese literary discourse, it shows that there is uniqueness in Javanese language and culture. However, Javanese people somehow find it difficult to interpret the meaning. The focus of the study is aimed to find a principle that influences the

transposition of meaning in *wangsalan*. The researcher expects that it can contribute to the issue of *wangsalan* globally. Those issues include only a few people who are able to interpret *wangsalan*, and undetailed concepts of *wangsalan* along with its theoretical reasons. Thus, bringing an active and competent community who is able to interpret *wangsalan* in Javanese language is considered as an important action.

The nature of transposition is a shifting process of one particular aspect to another. According to Ridwan [9], the term *transposition* in morphology is a process of shifting one word class to another which is caused by words formation. In semantic, *transposition* is defined as the process of shifting from one meaning to another. In *wangsalan*, this shifting process of meaning happens from denotative to associative meaning. The denotative meaning then plays a role as a foundation in order to be able to comprehend the associative meaning.

Pateda [10] explains that denotative meaning is the actual meaning and is not associated with other factors, namely additional value given in a word. In other words, denotative meaning is based on the objective factual information. In *wangsalan*, denotative meaning is put in the riddle or *batangan*. The words in the riddle are analyzed objectively based on the factual information which can lead to the answer or *batangan*.

Denotative meaning according to Chaer [11] is the meaning in accordance with the results of observation. Ways of acquiring the results are through vision, smell, hearing, feeling, or others. It is also the reason why denotative meaning is known as the actual meaning of something since it is accordance with the fact in real life. To get the answer of the riddle or *batangan wangsalan*, the interpreter has to observe the riddle thoughtfully.

Speaking of associative meaning, Chaer [11] describes that it is the meaning of words that has a correlation with other meanings. Associative meaning is used by people to express particular other concepts. Different from denotative meaning, associative meaning in *wangsalan* occurs in the content. The content of *wangsalan* is then connected with the answer or *batangan wangsalan* that is based on emotive device.

According to Parera [12], associative meaning covers all aspects beyond language such as the society around, personality and feeling of, as well as the values in the society of a particular language user. The associative meaning can be expanded, narrowed, changed, or even connected with other meanings.

Furthermore, Arnawa [3] states that transposition of meaning is a way of integrating the differences of the lingual form and the speaker's intentions. As a result, the separation and the irrelevancy of form can be linked together. The differences of lingual form in *wangsalan* are in the riddle and content. Those differences consequently will lead to the differences of meaning. Thus, in overcoming those differences, there is one tool called emotive device which function is to interpret *wangsalan* accurately. It is put in the answer and content of *wangsalan*.

The flow of thought of transposition of meaning in *wangsalan* will be clearly illustrated using association diagram of meaning. Ullman [13] explains that one word referentially has more than one meaning. Consequently, there are some particular words that can be considered having one meaning such as the synonym of *jelek* and *buruk*, or bad. In contrast, some meanings can be considered as having one name, for example the word *kepala* can be defined as '*bagian atas tubuh*' meaning parts of the body or '*pemimpin*' meaning leader. It is illustrated as follows.

Based on the association diagram of meaning by Ullman [13], the flow of thought of transposition of meaning in *wangsalan* can be demonstrated as follows.
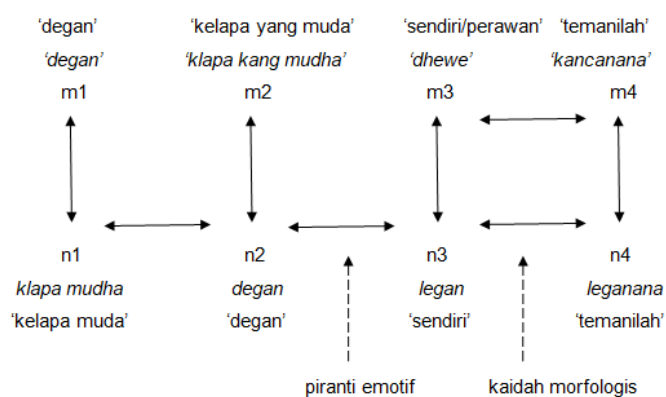

Fig. 1   The Flow of Transposition of Meaning

Note:

n1   : the name of *cangkriman*/riddle
m1   : the meaning of *cangkriman*
n2   : the name of *batangan*/answer/denotative meaning
m2   : the meaning of *batangan*/answer
n3   : the name of associative meaning
m3   : the meaning of associative meaning
n4   : the name of content in *wangsalan*
m4   : the meaning of content in *wangsalan*

Detail explanation of the diagram above is that first, there is a referential correlation between *klapa mudha* or young coconut which is included as *cangkriman* or riddle and the word *degan* that is a denotative meaning of *cangkriman* or riddle. Second, *degan* has a referential correlation with *kelapa kang mudha*. The referential relationship between n2 and m2 is *teges wantah* (denotative meaning) of *cangkriman* or riddle. This denotative meaning plays a role as a foundation to the process of interpreting *wangsalan*. Third, by using the principle of phonetic and lexical emotive device, the word *degan* is

associated with *legan* which consequently results to the association of form of n2 and n3, namely phonetic. Fourth, in terms of contextual meaning of *wangsalan*, the word *legan* happens to encounter word formation so that it is changed into *leganana* with the suffix *–na* meaning *ask someone to do something*. In another case, n3 may not encounter word formation, thus, n3 and m3 have the same form and meaning. Therefore, there is an associative correlation between n3 – m3 and n4 – s4 in terms of form and meaning.

Based on the diagram above, in *wangsalan* there is a process of shifting the meaning from n1 to m4. As a result, if the interpreter uses *cangkriman wangsalan*, he has to administer transposition of meaning to m4. It means that in interpreting *wangsalan,* the interpreter does not need to speak the answer explicitly. The association that happens in transposition of meaning is on the level of form, especially in n2 and n3. Thus, *wangsalan* is not included as metaphor since there is no correlation of meaning between n2 and n4 as well as the content of *wangsalan.*

II. RESEARCH METHOD

The data is collected by using observation technique to observe the research object. Furthermore, the data is analyzed by using two methods namely identity (padan) method and distributional (agih) method. Identity method is a method that has a determination tool called the speakers. It happens because speakers are more likely to be the pragmatic problem-solving in this research. Meanwhile, distributional method determines languages as the determination tool analysis. The tools used in distributional method are commonly in a form of language parts or features such as words, phrases, clauses, and sentences that show a phenomenon reflecting meaning transposition in *wangsalan.*

The data analysis technique used in this research is managed to be suitable with the identity and distributional methods. The technique in identity method is known as identity referential technique that is by comparing the possible references. Furthermore, immediate constituent analysis (ICA) technique, deletion technique, substitution technique, forward expansion technique, interruption technique, and bound paraphrase technique are included as techniques in distributional method. Immediate constituent analysis is a technique which purpose is to divide a whole lingual data into some parts or features, and those features are seen to be direct components that form the aspect studied. Another technique is called deletion technique which is done by eliminating particular features of one lingual. For substitution technique, it is conducted by replacing certain feature of a lingual with another unsure beyond the related lingual. Forward expansion technique, however, is a technique of expanding one lingual to the left or right by using certain features. Last, interruption technique is principally similar to the forward expansion technique that is by adding particular features in another feature of an aspect studied.

III. RESULTS AND DISCUSSION

Transposition of meaning in *wangsalan* is a process of shifting one meaning to another. The shifting process here is connected by emotive device. There are various forms of emotive device which can influence the interpretation process of *wangsalan* in Javanese language.

A. *Emotive Device of* Wangsalan *in Javanese Language*

According to Wijoyanto [2], *wangsalan* is classified into four main components namely *cangkriman* or riddle, *batangan* or answer, *karep* or intention and content. The interpretation process of *wangsalan* begins with answering the riddle. The riddle in *wangsalan* generally is in a form of phrases with only limited words. Consequently, the interpreter must analyze the components of meaning in the riddle in order to find the denotative meaning. Then, the answer needs to be associated with the content of *wangsalan*. This association process is based on the connection of sounds and words with the answer of the riddle. In this case, the interpreter needs to find the associative meaning. The example of *wangsalan* is described as follows.

TABLE I.   EXAMPLE OF WANGSALAN

Riddle	Answer	Intention	Content
Mbok mbalung janur	*sada*	*usada*	*paring usada nggonku nandhang wuyung*
'tulang janur'	*'lidi'*	*'obat'*	*'berilah obat aku yang rindu'*
'the bones of young coconut leaf'	'rib of the palm leaves'	'medicine'	'give me my medicine that I miss'

The connection of sounds and words in *wangsalan* is also called as *emotive device*. Ullman [13] states that the use of emotive device is to gain and strengthen the significance of emotive of words. Sounds correlation in *wangsalan* is used for magnifying iconic appeal. Furthermore, this correlation is also applied as stimulation and guidance to find the meaning in *wangsalan*. By carefully taking the emotive device into account, the interpreter can infer *wangsalan* correctly.

Ullman [13] divides emotive device into three, namely phonetic device, lexical device, and syntax device. Phonetic device is important accent that falls in syllables and has a certain emotional stress. On the other hand, lexical device refers to important accent that is in the form of meaningful words. Meanwhile, syntax device is defined as important accent that is based on word order. In constructing a sentence or phrase, if we reverse the words, the meaning will be different. It is called as *syntagmatic*.

In *wangsalan*, phonetic device is in the form of the connection of sounds from the syllable. The connection is in the answer of the riddle along with the meaning in the content of *wangsalan*. Also, there is one word or more in that connection. If we find more syllables that put them together, the easier for the interpreter to interpret *wangsalan*. For example,

(1) *klapa mudha, leganana nggonku nandhang branta*

'kelapa muda, temanilah aku yang sedang tergila-gila'

'young coconut, accompany me who is being so mad'

Wangsalan (1) has a riddle in words *klapa muda*. It is paraphrased as a kind of young coconut. In Javanese culture, young coconut is divided into two kinds, namely *cengkir* and *degan*. *Cengkir* has no coconut flesh compare to *degan*. Based on the content of *wangsalan* above, young coconut that is meant by the speaker is *degan*. It is proven by the word *leganana* that has two syllables of phonetic device called –*egan*. In contrast, we cannot find any connection of sounds in the content of *wangsalan* if we use the word *cengkir*.

The sounds replacement by the end of words is a sounds connection taken place in the end of reference (referensi) with the word syllable in the end of inference (inferensi). The data is explained as follows.

(2)   *ujung jari, balung rondhone kalapa*

　　kawengkua, sayekti dadya usada

　　ujung jari, tulang daunnya kelapa

　　milikilah, sebenarnya jadilah obat

　　'ujung jari, tulang daunnya kelapa

　　milikilah sebenarnya akan menjadi obat'

The *cangkriman* of *balung rondhone kalapa* consists of two constituents namely *balung* or bones and *rondhone kalapa* or coconut leaves. The referential analysis of the words *balung* or bones is that it has rough texture which function is as a buffer to the body of animals and human, and it is considered as having a connotative meaning. The word *balung* or bones is chosen particularly to create an assonance effect and alliteration with the previous word *ujung*. If *balung* is replaced with its synonym *tosan*, then the *cangkriman* will be less aesthetic. It is proven below by using distributional method and substitution technique.

(2b)   *ujung jari, tosan rondhone kalapa**

　　kawengkua, sayekti dadya usada

　　ujung jari, tulang daunnya kelapa

　　milikilah, sebenarnya jadilah obat

　　'ujung jari, tulang daunnya kelapa

　　milikilah sebenarnya akan menjadi obat'

*the changed sentence

The changing of the word *balung* into *tosan* does not change the words syllable of the *wangsalan sindhenan* above, thus, it is not considered as breaking the rules of *wangsalan sindhenan*. However, the phenomenon above eliminates the sounds repetition of /ung/ that previously has been set. Not only that, but also the word *rondhon* which is considered as Kawi language creates an archaic effect. Archaic effect or antiquity will be disappeared if the word *rondhon* is replaced by *godhong*. Even it is fundamentally based on the semantic aspect and the same syllabus, but it still eliminates the archaic effect in terms of esthetic.

Based on the meaning analysis, the reference of coconut leaves, which texture are rough and function as a buffer, is *sada* or ribs. As for the inference, it can be found cataphorically by using the rules of words syllable in *wangsalan sindhenan* that is 4-8/4-8. If the *cangkriman* has 8 word syllables in total then the inference also has 8 word syllables in the end. The choices of words inference are *sayekti*, *dadya*, and *usada*. Based on the sounds connection, the inference is then the word *usada*. By using distributional method and immediate constituent analysis technique, the word *sada* as the reference has two syllables that are /sa-da/, meanwhile, the word *usada* as the inference has three syllables /u-sa-da/. The relation of the sounds placement is in the end of the syllable /da/. The same phenomenon of relation of sounds replacement also happens in the data below.

(3)   *jarwa nendra, narendra yaksa Ngalengka*

　　rukun tresna, dadya srana njunjung praja

　　arti tidur, raja raksasa Ngalengka

　　rukun cinta, jadilah sarana mengangkat negara

　　'arti tidur, raja raksasa Alengka

　　rukun cinta, menjadi cara untuk memajukan negara'

The words *narendra yaksa Ngalengka* consist of two constituents namely *narendra yaksa* or giant king and *Ngalengka* or a kingdom called Alengka. *Narendra* is a Kawi language; it is a result of the process of encoding *nara* and *indra*. The encoding is considered to be a part of external encoding that is the joining of the two syllables in a new combined word, consequently, there is a reduction of the syllable in a new combined word. The choice of words has a purpose to fulfill the rules of syllables in *wangsalan sindhenan*. Furthermore, the choice of word *narendra* has a function to create assonance and alliteration with the previous word that is *nendra*. In Javanese language, beside *nendra*, the other synonyms of king are *narpati*, *nata*, and king. Of those six synonyms, the word *nendra* is found to have the assonance and alliteration effect. It is proven by using distributional method and substitution technique as follows.

(3a)   *jarwa nendra, narpati yaksa Ngalengka**

　　rukun tresna, dadya srana njunjung praja

　　arti tidur, raja raksasa Ngalengka

　　rukun cinta, jadilah sarana mengangkat negara

　　'arti tidur, raja raksasa Alengka

　　rukun cinta, menjadi cara untuk memajukan negara'

*the changed sentence

The replacement of the word *narendra* with the word *narpati* in the syllabic way does not change because both words have three syllables. They also have the same archaic effect, and the alliteration created is only a consonant repetition [n, r] which means there is a reduction one consonant [d]. The replacement of the word *narendra* with the word *narpati* consequently eliminates the vocal assonance [e, ɔ]. The elimination of vocal repetition [ɔ] will make *wangsalan sindhenan* less poetic. Moreover, in a whole *wangsalan*

sindhenan, vocal assonance [ɔ] is considered to be a very dominant aspect. The same phenomenon also happens in the following data with the word replacement into *nata*.

(3b) *jarwa nendra, nata yaksa Ngalengka**

  rukun tresna, dadya srana njunjung praja

  arti tidur, raja raksasa Ngalengka

  rukun cinta, jadilah sarana mengangkat negara

  'arti tidur, raja raksasa Alengka

  rukun cinta, menjadi cara untuk memajukan negara'

*the changed sentence

Comparing to the previous data, they all have the same aspects in terms of archaic effect. However, the data above shows that it is considered as a rule breaking of syllables in *wangsalan sindhenan*. It happens because *wangsalan sindhenan* will be losing one syllable which consequently impacts the rhyme. The alliteration is only the consonant repetition [n] which means there is consonants elimination [d, r]. Even though the vocal assonance [ɔ] is created, but the word *narpati* is the reason of no emergency in the vocal assonance [e]. This also happens in the word substitution *raja* below.

(3c) *jarwa nendra, raja yaksa Ngalengka**

  rukun tresna, dadya srana njunjung praja

  arti tidur, raja raksasa Ngalengka

  rukun cinta, jadilah sarana mengangkat negara

  'arti tidur, raja raksasa Alengka

  rukun cinta, menjadi cara untuk memajukan negara'

*the changed sentence

The data above shows that it does not have the archaic effect, and it is in a syllabic way breaking the rule of syllable in *wangsalan sindhenan* as exactly the same as the previous data (3b).

The choosing of word *yaksa* meaning giant has a purpose to create the effect of vocal assonance [a, ɔ] where they have a dominant role in the *wangsalan*. Besides, the word *yaksa* is considered to be archaic because it comes from Kawi language. In Javanese language, the synonym of word *yaksa* is blind and *raseksa*. Even though both words have the same meaning, but the poetic effect will be different which are proven by using *distributional* method and substitution technique as follows.

(3d) *jarwa nendra, narendra buta Ngalengka**

  rukun tresna, dadya srana njunjung praja

  arti tidur, raja raksasa Ngalengka

  rukun cinta, jadilah sarana mengangkat negara

  'arti tidur, raja raksasa Alengka

  rukun cinta, menjadi cara untuk memajukan negara'

*the changed sentence

The replacement of the word *yaksa* into *buta* or blind is in a syllabic way does not change the syllable; they have the same

two syllables. Both words also have the vocal assonance [ɔ], but do not have the archaic effect because they do not originally come from Kawi language. The poetic effect also changes on the word substitution *raseksa* below.

(3e) *jarwa nendra, narendra raseksa Ngalengka**

  rukun tresna, dadya srana njunjung praja

  arti tidur, raja raksasa Ngalengka

  rukun cinta, jadilah sarana mengangkat negara

  'arti tidur, raja raksasa Alengka

  rukun cinta, menjadi cara untuk memajukan negara'

*the changed sentence

The data above has the asonasi effect in a form of vocal repetition [a, ɔ, ə] and alliteration of [r, s, k]. However, the word *raseksa* is considered to break the rule of syllabic aspect because it has three syllables. Consequently, the *wangsalan sindhenan* attempts to have one more syllable in the *cangkriman*. This phenomenon is considered as the fatal breaking rule because it influences the rhyme and types of *wangsalan*.

The meaning of *cangkriman* 'narendra yaksa Ngalengka' is the name of king of Alengka kingdom that forms a giant. In the context of Javanese puppet, the name of the king of Alengka is Dassamuka. The name Dassamuka itself has *dasanama* or other names such as Rahwana, Dasagriwa, Sukesiatmaja, and Godhakumara. If this happens, then it will be very difficult to determine the studied reference without reading the content of *wangsalan*. Of five references, there will be only one choice that is connected to the form with the word in the content. The inference can be found cataphorically by using the syllable rule of *wangsalan sindhenan* 4-8/4-8. The inference has eight syllables because the *cangkriman* has eight syllables as well. The choice of the inference consists of *dadya*, *srana njunjung*, and *praja*. Based on the correlation of the sounds placement, then the inference is *srana*. By applying the *distributional* method immediate constituent analysis technique, the word *Rahwana* as the reference has three syllables /Rah-wa-na/ while *srana* as the inference has two syllables /sra-na/.

Lexical device in *wangsalan* is in the form of words. It has synonymy and homonymy correlation which can be found in the answers of the content. Synonymy relationship in *wangsalan* refers to the same form and meaning between answers and the content. Meanwhile, homonymy relationship has the same form but different meaning between answers and the content. The example is elaborated as follows.

(4) *reca kayu, goleka kawruh rahayu*

  'arca kayu, carilah ilmu keselamatan'

Wangsalan (2) has a riddle in words *reca kayu*. It has literal meaning *statue* that is made from wood, although it is commonly made from stone. If it is statue, but it is crafted from wood then the answer must be *golek* 'puppet'. It is connected lexically with the word *golek* as in the content of *wangsalan* above. The correlation between the answer and the content in *wangsalan* is called as *homonymy*. The meaning of *golek* in the

answer is *puppet*, while the meaning of *golek* in the content of *wangsalan* is *seek*.

(5) *jarweng janma, janma kang koncatan jiwa*

  wong prawira, mati alabuh negara

  'arti manusia, manusia yang kehilangan nyawa

  orang hebat, mati berkorban untuk negara'

Wangsalan (5) has two riddles *jarweng janma* and *janma kang koncatan jiwa* that spark the beauty of literature. Its aesthetic can be seen from the use of parallelism in consonants, vowels, and lexical. The riddles can be paraphrased into the synonym of *mankind* and *person who dies*. In Javanese language, the word *mankind* means *manungsa*, *jalma*, and *wong*. Meanwhile, the word *die* refers to *mati*, *seda*, *tilar*, *donya*, and *gugur*. If we look closer to the *wangsalan* above, we can find the answers which are *wong* and *mati*. It is lexically connected with the words *wong* and *mati* in the content of it. The correlation between the answer and the content of *wangsalan* is called as *synonymy*. The meaning of *wong* and *mati* in both the answer and the content is the same. *Wangsalan* (2) and (3) will be more precise if using lexical device rather than just sounds.

On the other hand, syntax device in *wangsalan* is defined as important accent that is based on word order. The structure of sentence or phrase in *wangsalan* cannot be exchanged. If the word order is reversed, it will affect the meaning and the poetic function. This correlation is known as *syntagmatic* correlation.

(5) *jarweng janma, janma kang koncatan jiwa*

  wong prawira, mati alabuh negara

(5a) *janma jarweng, janma kang koncatan jiwa*

  wong prawira, mati alabuh negara

In *wangsalan* (5), there is internal rhyme a-a (*…janma/…jiwa*). If the structure is changed into (5a), then there is no rhyme. Besides, the lexical parallel of *janma* also does not occur. As a result, the *wangsalan* will be less aesthetic. Also, the changes will lead to the meaningless *wangsalan*.

(6) *jarweng janma, janma kang koncatan jiwa*

  wong prawira, mati ngrungkebi negara

  artinya manusia, manusia yang kehilangan jiwa

  orang hebat, mati berkorban negara

  'artinya manusia, manusia yang kehilangan jiwa

  orang hebat, mati berkorban negara'

The form of *cangkriman jarweng janma* consists of two constituents namely *jarweng* 'meaning' and *janma* 'mankind.' The word *jarweng* is analyzed by using immediate constituent analysis technique that are *jarwa* and *–ing*. The speaker commits a process of combining two words by eliminating the syllables. In Javanese, this phenomenon is called *tembung graba* which purpose is to fulfill the agreement of syllables in *wangsalan sindhenan*. The meaning of *–ing* in the word *jarweng* is not a mark showing a place, but as grammatical

markers such as suffix *–e* '*nya*.' Therefore, in this condition, speakers also commit a morphological deviation to create an aesthetic principle. Furthermore, the meaning of *–ing* is used in *tembung garba* has to be a mark that shows a place, for example, *aneng* is a joining word of *ana* 'exist' and *ing* 'in.'

The word choice *jarweng janma* has a purpose to create an assonance effect and alliteration [ja-----] [ja---]. The word *janma* originally comes from Kawi language that gives a sense of archaic . The use of the word *janma* is also used to create an external rhyme (*…janma/ …jiwa*) and alliteration effect in the consonant repetition /j/. If the word *janma* is substituted with another word that has the same meaning such as *manungsa* and *jalma*, then the *wangsalan* will be less aesthetic. The substitution test is as follows.

(6a) *jarweng manungsa*, janma kang koncatan jiwa*

  wong prawira, mati ngrungkebi negara

  artinya manusia, manusia yang kehilangan jiwa

  orang hebat, mati berkorban negara

  'artinya manusia, manusia yang kehilangan jiwa

  orang hebat, mati berkorban negara'

  *the changed sentence

(6b) *jarweng jalma*, janma kang koncatan jiwa*

  wong prawira, mati ngrungkebi negara

  artinya manusia, manusia yang kehilangan jiwa

  orang hebat, mati berkorban negara

  'artinya manusia, manusia yang kehilangan jiwa

  orang hebat, mati berkorban negara'

  *the changed sentence

The substitution test above influences the type of *wangsalan sindhenan*, that previously is called *wangsalan sindhenan lampah* then it becomes *wangsalan sindhenan lumrah*. It means that the *wangsalan* will be less poetic because it loses the words parallelism (*…janma, janma…*). The data 6a is shown to be less aesthetic because the first riddle has five syllables which mean there is an agreement breaking rule. Furthermore, the data 6b shows that the words *jalma* and *janma* are different in consonants /l/ and /n/, and that influences the alliteration /n/.

Based on the lexical meaning, the meaning of the riddle is the meaning or synonym of mankind or human. In the context of Javanese culture, beside *janma*, the synonym of human can be *wong*, *manungsa*, and *jalma*. By conducting semantic analysis, the reference has not been found yet because it is still unclear. Therefore, the interpretation process needs to see first the use of *wangsalan sindhenan*. However, the inference can be cataphorically by using the rule of syllables 4-8/4-8 in *wangsalan sindhenan*. Since the syllables in *cangkriman* are four in the beginning, then the inference also has four syllables in the beginning of the content. The choices of inference are *wong* and *prawira*. The word *wong* in the content of *wangsalan*

sindhenan is considered as the inference that has a lexical correlation with *wong* as the reference. It means that the reference of the synonym of human is *wong*, not *manungsa* or *jalma*. The correlation with the suffix zero in this case is shown by no changing in the morphologic process of word *wong* as the reference to the *wong* as the inference. The same problem also happens below.

(7) *jarwa mudha, mudhane sang prabu kresna*

mumpung enom, ngudi saranane praja

arti muda, mudanya sang prabu kresna

mumpung belia, bersungguh-sungguh mengabdi negara

'*arti muda, mudanya sang prabu kresna*

mumpung belia, bersungguh-sungguh mengabdi negara'

The form of *cangkriman jarwa mudha* consists of two constituents namely *jarwa* and *mudha*. The word *mudha* is chosen to create archaic effect because it is originally from Kawi language. Moreover, it also has a purpose to have the lexical parallelism effect on the next word namely …*mudha*. Another reason of choosing the word *mudha* is to produce the internal rhyme (*...mudha/...kresna*). The synonym of *muda* or young is *enom* in Javanese. Considering that they may have the same meaning, it is not possible to replace the word *mudha* with *enom* because the poetic effect will change. It is proven by applying *distributional* method and substitution technique below.

(7a) *jarwa enom, mudhane sang prabu kresna**

mumpung enom, ngudi saranane praja

arti muda, mudanya sang prabu kresna

mumpung belia, bersungguh-sungguh mengabdi negara

'*arti muda, mudanya sang prabu kresna*

mumpung belia, bersungguh-sungguh mengabdi negara'

*the changed sentence

Based on the data 7a, even though it is in a syllabic way does not change the syllables but the replacement loses the archaic effect because the word *enom* is a part of Javanese Ngoko language and not included as Kawi language. The substitution test also eliminates the internal rhyme (*...enom/...kresna*). Besides, the replacement also eliminates the lexical parallelism effect which consequently turns the type of *wangsalan sindhenan lampah* into *wangsalan sindhenan lumrah*.

Based on the lexical meaning, the meaning of the riddle is the definition or synonym of *muda* or young. In the context of Javanese culture, the synonyms of *mudha* are *enom* and *timur*. By conducting semantic analysis, the reference has not been found yet because it is still unclear. Therefore, the

interpretation process needs to see first the use of *wangsalan sindhenan*. However, the inference can be found cataphorically by using the rule of syllables 4-8/4-8 in *wangsalan sindhenan*. Since the syllables in *cangkriman* are four in the beginning, then the inference also has four syllables in the beginning of the content.

The choices of inference are *mumpung* and *enom*. The word *enom* in the content of *wangsalan sindhenan* is considered as the inference that has a lexical correlation with *enom* as the reference. It means that the reference of the synonym of 'young' is *enom*, not *timur*. The correlation with the suffix zero in this case is shown by no changing in the morphologic process of word *enom* as the reference to the *enom* as the inference.

IV. CONCLUSION

Wangsalan in Javanese is a language style that has semantic phenomenon called transposition of meaning which happens from denotative to associative meaning. Transposition of meaning is affected by emotive device which is divided into three, namely phonetic, lexical, and syntax device. Emotive device can be used as a principle in interpreting Javanese language *wangsalan*. *Wangsalan* is a language style that has variation in sounds, words, and meaning. *Wangsalan* is not considered as metaphor since there is no correlation of meaning between the answer or *batangan* and the content of *wangsalan*. The relationship of both is only based on sounds and form like in *pantun* or *parikan*. This meaning transposition can be considered as a proof that *wangsalan* is not a metaphor category in Javanese language.

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