



Integrating Language and Literature Teaching

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ABSTRACT

This paper is intended to arise consciousness of language and literary teachers that the teachings of language can not be separated from the teachings of literature. By using data extracted from various genres of literary works, such as quatrain, *gurindam* (aphorism), song lyrics, folklore, and fairy tales, etc., it can be proved, that a lot of language formulas, such as metaphors, metonymy, hyperbole, and idioms, etc. are extensively exploited in the literary works. Accordingly, to increase the learners' comprehension and experience, the teachings of language and literature which are recently carried out separately, in the future should better be integrated.

Keywords: Language, Literature, Teaching, and Learning

1. INTRODUCTION

Although there is still any possibility that language teachings and literature teachings are carried out by the same teacher, there are inclinations that the learning of both subjects is done by different teachers. This indicates that the learning of them has not been integrated. In fact, there is big point of contact between language and literature. Literature is aesthetic works using language as their medium. No literary works without using or exploiting language. In literature, the use of language for fulfilling the aesthetic need constitutes the point of contact. The use of beautiful language in language learning are abundant in the discussions of figurative language. As suggested by the term, figurative language is language used as decoration. For this purpose, in Indonesian no exception, will be found various formulas or expressions, traditional or modern, for expressing niceties. In the use of language, the formulas will be manifested in the forms of figurative languages which are difficult to differentiate one with the others, such as metaphors, idioms, metonymy, similes, proverbs, personifications, hyperbole, litotes, etc. In language learning, these figurative languages are often taught separately, in fact they are inseparable from the literary works exploiting them. The literary works cover various genres, such as *pantun* (traditional poetry), *gurindam* (aphorism), song lyrics, even (fairy) tales, and folk lore.

2. OBJECTIVES

This brief paper will discuss how those figurative speeches should be taught for their existence in the use of language can be more experienced by the learners. By this effort, it can be hoped the findings of more integrated language and literature teaching methods. This brief paper certainly will not be able to discuss all kinds of figurative languages found in literary works. Accordingly, in this occasion, the discussion will be focused on the use of several figurative languages and formulas found in very limited literary works.

3. METHODS

The examples are taken from song lyrics, traditional poetry, aphorisms, proverbs, etc. using Indonesian, local languages, especially Javanese and Balinese that the writers relatively well master. After having observed the data carefully, it is found various possibilities of exploitation of various figurative languages in literature genres. Those figurative languages mostly found are metaphors, metonymy, hyperbole, personification, and idioms.

4. FINDINGS & DISCUSSION

4.1. *Metaphor and Metonymy*

Metaphor is figurative language which is carried out by applying literal meaning of a word for another referent. The word *berbisik* 'to whisper' that is usually used to primarily refer to human activities to speak in very low voice to their interlocutors for the purpose of keeping something secret for not to be heard by other party. This literal meaning is then applied to other activity, i.e *daun* 'leaves' as if they whisper like a human being to keep secret of something important. This figurative language is commonly called personification. This type of style is actually part of metaphor (Kovecses, 2016). The use can be seen in the following quotation extracted from Keroncong Lyric entitled "*Solo Di Waktu Malam*" (Solo in The Night Time) sung by the late Mus Mulyadi. Consider the following fragment:

Solo di Waktu Malam by Maladi

*Jurug dan Tirta nadi yang permai
Daun berbisik di tepi sungai
Bergelimang sinarnya pelita
Remang-remang bercahaya*

"Solo in The Night Time" by Maladi

The beauty Jurug and Tirtonadi
The leaves whisper in the river bank
The smearing lamp lights
Dimly shining

In the song of "*Rayuan Pulau Kelapa*" (The persuasion of Coconut Island), the whispering entity is not leaf, but wind which is metaphorically symbolized as raja kelana "king of adventurer". Consider the following example:

Rayuan Pulau Kelapa by Ismail Marzuki

*Melambai-lambai
Nyiur dipantai
Berbisik-bisik
Raja kelana*

"The Persuasion of Coconut Island" by Ismail Marzuki

Continuously weaving
The coconut in the coast
Continuously whispering
The adventurer king

Similar to metaphors, metonymy is semantic transfer based on closeness (Reimer, 2010, 249; Wijana, 2023, 24-45; Lakoff & Johnson, 2003, 35). For example, the Indonesian word *lidah* 'tongue', human movable organ of speech, and *bibir* 'lips', speech organ under nasal cavity, are transferred for referring to the limitless 'words' possibly uttered by any person based on their closeness, i.e the function of those organs in speaking. Limitlessness is associated with *tidak bertulang* 'boneless' expression for the flexibility in producing utterances. For this matter we are reminded by Bob Tutupolie's song entitled "*Tinggi Gunung Seribu Janji*" 'High Mount, Thousand Promises' whose one of its couplets sounds as follows:

Tinggi Gunung Seribu Janji by Ismail Marzuki

*Memang lidah tak bertulang
Tak terbatas kata-kata
Tinggi gunung seribu janji
Lain di bibir lain di hati.*

"High Mount, Thousand Promises" by Ismail Marzuki

Tongue is certainly boneless
Can utter unlimited words
High mount, and thousand promises
Different in lips, and different in heart

Different from *lidah* ‘tongue’, *kuping* ‘ears’, human body organ for hearing, can also be used as a metonymy, i.e. for referring to their function to listen polite words, and avoiding them from listening bad news full of hoaxes and slanders. The use of *kuping* ‘ears’ can be found in one of 12 Raja Ali Haji’s Aphorisms below which lends its beauty to rhyming, the choice of *kuping* instead of the more formal equivalent *telinga* for being juxtaposed with *damping* ‘near’.

*Barang siapa terpelihara kuping
Kabarnya jahat tiada damping*

‘Whoever able to keep their ear’
‘The bad news will never be close’

Synaesthesia metaphor is a kind of metaphor created through sense transfer. For example, the experience of taste sense *manis* ‘sweet’, *pahit* ‘bitter’, *getir* ‘very bitter’, etc. can be transferred to the sight experiences, or other experiences, such as *senyum manis* ‘sweet smile’, *kenangan pahit* ‘bitter memory’, or *kehidupan yang getir* ‘bitter life’, etc. In the following Balinese humorous song, the phrase *kenyir manis* ‘sweet smile’ is exploited in commonly sung traditional poetry.

Kedis Curik by Anonymous

*Kedis curik mabasa manis
Bungkung pendok sedeng ditujuh
Yadin burik kenyirne manis
Selat tembok bakita nyjuh*

“Stirling Bird” by Anonymous

Stirling bird in sweet spice
Turtle shell ring a is fixed in index finger
Even though full of pockmarks, but her smile is sweet’
Separated by walls, I wish to reach

Manis ‘sweet’ in *mabasa manis* ‘in sweet spice’ has a literal meaning, instead of metaphor. However, *manis* ‘sweet’ in *kenyir manis* ‘sweet smile’ has a metaphorical meaning. More specifically, synaesthesia metaphor. The transfer happens from taste sense to sight sense. From this poem, we can also learn that the population of Balinese Stirling are abundant, not rare, and the Balinese people often consume the Stirling meat to cook various cuisines. From a Balinese folk song lyric, we can also know that the population of turtle in this island is far from extinction. This animal meat can be processed to prepare traditional cuisine “Lawar” in the Paradise Island. However, recently the turtle population is considered critical. Therefore, breeding activities and their release to the natural habitat are urgently needed for our descendants still can be able to see and recognize these animals. Notice the following song lyric:

Lawar Penyu by Anonymous

*Meli lawar aji pepitu
Baange lawar penyu
Dagange tusing tahu
Laware misi batu
Gigin tiyange ngilu*

“Turtle Cuisine” by Anonymous

Buying “lawar” in price of seven
The seller gave me turtle “lawar”
The seller did not realize
The cuisine contained stone
Made My teeth very painful.

4.2. Hyperbole

For emphasizing or exaggerating, literary works often exploit hyperbole. This figurative device is often found in poetry or songs, either old or new ones. To teach this figurative language, teachers should be better using materials coming from these sources. Song lyrics are very appropriate to use for this purpose because they contain new comparing expressions. For example, Malay song popularized by the late Meggy Z which is once very popular in Indonesian contains many unique hyperboles consisting contradiction combined with opposition between something possible and impossible. The opposition is built by *segenggam cinta* ‘a fistful of love’ and *bulan* ‘moon’, and *segelas air* ‘a glass of water and *lautan* ‘ocean’. Consider the song lyric of “*Jatuh Bangun*” ‘rise and fall’ that describes the hopelessness of the lyric I in fulfilling his beloved woman’s request.

Jatuh Bangun by Eko Sutrisno

*Jatuh bangun aku mengejarmu
Namun dirimu tak mau mengerti
Ku bawakan segenggam cinta
Namun kau meminta diriku
Membawakan bulan ke pangkuanmu*

*Jatuh bangun aku mencintaimu
Namun dirimu tak mau mengerti
Kubawakan segelas air
Namun kau meminta lautan
Tak sanggup diriku sungguh tak sanggup*

“Rise and Fall” by Eko Sutrisno

Rise and fall I chased you
But you did not want to understand
I brought you a fistful of love
But you asked myself
To bring the moon to your lap
.....
Rise and fall I loved you
But you did not want to understand
I brought you a glass of water
But you asked me an ocean
Oh I can’t ... Oh I can’t....

Hyperbole does not only relate to quantity, but also often concerns with the length of time, such as described by the final couplet of song lyrics “*Tinggi Gunung Seribu Janji*” (High Mountain and Thousand Promises) below which says that one thousand years is not long, it just a blink of eye:

Tinggi Gunung Seribu Janji by Ismail Marzuki

*Daku pergi tak kan lama
Hanya satu hari saja
Seribu tahun tak lama
Hanya sekejap mata
Kita kan berjumpa pula*

“High Mountain, Thousand Promises” by Ismail Marzuki

I am going not for long
Just only a day
Thousand years is not long
Just only a blink of eye
We will meet again

The teaching of affix *ter-* in Indonesian grammar lessons, whose one of its function is to express *paling* ‘the most’ (superlative) (Ramlan, 1987), can be integrated with the hyperbole lesson. For this, the Malay Song entitled “*Termiskin*

di dunia” (The poorest in the world). In this song, it is also used hyperbole expression “*bermandikan air mata*” (bathing in tears) for exaggerating the sadness.

Termiskin di Dunia by Endang Raes

*Jangankan gedung, gubuk pun aku tak punya
Jangankan permata, uang pun aku tiada*

*‘Aku merasa orang termiskin di dunia
Yang penuh derita bermandikan air mata
Itulah diriku ku katakan padamu
Agar engkau tahu siapa aku’*

“The Poorest in The World” by Endang Raes

I do not even have a hut yet, much less a building
I do not have money yet, much less a jewel
.....
I feel that I am the poorest in the world
Who is full of misery, and bathing in tears
That was me I honestly tell you
To let you know, who I am

4.3. *Idiom*

Idiom is any linguistic unit consisting of two or more elements whose synchronic meaning is totally different from those constructing elements (Richards et als., 1985, 134). Even though this view is still historically debatable, is it really the idiom like *menyingsingkan lengan baju* ‘work hard’, *adu domba* ‘bring into conflict’, *gulung tikar* ‘bankrupt’, *kambing hitam* ‘scapegoat’, *meja hijau* ‘court room’, *mengencangkan ikat pinggang* ‘to live simply’, *nona makan sirih* ‘name of plant’, etc. Are really created arbitrarily, and have no relation whatsoever to the literal meanings of their constructing elements? There should be strong reasons why the language speakers construct the idioms in such ways. What is more interesting is the facts that many idiomatic expressions in the form of proverbs are created from folk tales. Therefore, their teaching would be much more effective to be integrated with literature teachings (Hai Yan, 2016). The examples taken from, Indonesian, Javanese, and Balinese will be given in the following description.

In Indonesian there are proverbs or sayings that say *Mencari keadilan kepada kera* ‘Looking for justice to a monkey’. The proverb whose message is ‘making a fatal mistake’. Because of its greedy character, monkey can not give justice to two cats who ask it for help to equally divide a piece of cake. Said that two cats have a piece of bread, and they want to divide the food. They cannot do it, and ask the monkey to execute the job. First the cake is divided into two pieces. But the division is not truly equal. The monkey then bit each part, but the divisions never be equal until the food finished, and nothing left. The monkey feels full, the two cats do not get anything.

Idiomatic expression *Katak hendak menjadi lembu* ‘Frog want to be a cow’ in Indonesian can also be found in Indonesian folk tale. A frog told a story to its friend, an arrogant frog. One day the first frog met a very big animal, i.e a cow. The arrogant frog wanted to compare the size of its body to the big animal told by the friend by pumping its stomach. This is done repeatedly until its body exploded, and its body still can not be equal to the cow body size. This idiom then inspired one of Indonesian writer, Nur Sutan Iskandar to write a novel entitled exploiting this “*Katak hendak menjadi Lembu*”.

In Javanese literature there is a story of Roro Jongrang that has similar motive with the story of Sangkuriang in Pasundan. Roro Jongrang is proposed to be married by “Bandung Bondowoso”, a very powerful young person. After knowing that the young person is her farther killer, she proposed a very hard request to Bandung Bondowoso, i.e to build a thousand temples in one night. Feeling very confident of his power, Bandung Bondowoso accepted Roro Jongrang’s request. To hinder Bandung Bondowoso’s intention, Roro Jongrang made a cunning strategy, asking the village women to burn dried rice stalks, and hit rice mortars repeatedly. The sky over the village turned bright, the noisy sound of the rice mortars stimulated the rosters crowd to sign that the morning has already come, and Bandung Bondowoso failed to fulfill his promise. Just only one statue has not made. Bandung Bondowoso who realized that he was cheated then cursed Roro Jongrang to be a statue inside the main temple of the Prambanan complex. Prambanan temple is the other name of Candi Roro Jongrang because the temple is located in Prambanan village, where the temple can be seen standing gloriously. Based on this story, there is idiom *mBandung Bondowoso* in Javanese, to refer to a work that can be finished in one night. This idiom is still used until recently. For example, the project of repairing

heavily destructed road in Lampung that is done in very short time is called Proyek Roro Jongrang ‘Roro Jongrang Project’. The students that are only studying one night for their semester tests are called *mBandung Bondowoso* ‘working like Bandung Bondowoso’.

In Balinese there is an idiom taken from a folk tale, i.e. *silih-silih kambing* ‘borrowing but never returning’. Said that in the past time according to Balinese traditional tale, it is the dog that has horns instead of the goat. However, because the horns are borrowed by the goat that promises will return them in nearly future but never fulfill this promise, the dog up till now has no horn. Then, in Indonesian there is a proverb which says *Menghendaki tanduk kuda, bilakah dapat?* ‘to request horse horns, how can it be realized?’ (Chaaniago & Pratama, 2004). Unfortunately, up till now the underlying source has never been found. Song titles are often inspired by community’s proverbial and idiomatic expressions. The examples are the old Indonesian song “*Tak kan lari gunung di kejar*” (don’t be hurry, the mountain will not run)’ and the Javanese song “*Kencana Katon Wingka*” ‘broken earthenware looks like gold’ a Tembikar terlihat emas’. Consider the following fragments from “Kencana Katon Wingka:

Kencana Katon Wingka by S. Darmanto

Tak rewangi lara lapa

Nanging yekti tanpa guno

Pancen sliramu wis ora tresno

Kencana mung katon wingka

“Broken Earthenware Like Gold” by S. Darmanto

I live in misery with you

But it is really meaningless

You certainly don’t love me anymore

Formerly gold, but now is not more than a piece of broken earthenware

A comparison study shows that the Javanese idiomatic expressions are similar to Indonesian rhyming poems. For example, “*Dahulu loyang sekarang besi*” (formerly brass, now iron) is intended to mean “*Dahulu sayang, sekarang benci*” (formerly love now hate). Idiom *hutang budi di bawa mati* (submission debt is brought to die) is found in the following well known quatrain:

Pisang mas bawa berlayar

Masak sebiji di dalam peti

Hutang emas dapat dibayar

Hutang budi dibawa mati

Yellow banana is brought to sail

One is ripe, and saved in a box

Gold debt can be paid

Submission debt is brought until die’

5. CONCLUSION

The use of beautiful language elements that is manifested in the forms of various figurative languages, such as metaphors, metonymy, personification, hyperbole, idioms, etc. are actually coming from the real use of language. However, for more practical, the elements are released from their contexts of usage. As result, up till now how those elements are used is no longer known by the speech community members. There are a lot of evident which prove that the aesthetic formulas are found in various literary genres, such as quatrains, aphorisms, folk songs, folk tales, even novels. All of these matters indicate that the importance of the figurative language teachings which is still disintegrated to be integrated with literary teachings to achieve more effective results. Because of their eternal truth values, they often have high vitality for they are always relevant to teach either in relation with the past, recent, as well as the future contexts.

6. COMPETING INTEREST STATEMENT

This article is free from any conflict of interest regarding the data collection, analysis, and the publication process itself. Either replicate or modify the previous sentence for this part.

7. AUTHORS' CONTRIBUTIONS

All authors contribute to designing the research, building up the conceptual framework, analyzing the data, and interpreting the research findings.

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