Poetic Metaphors Related to Birds: A Conceptual Blending in Puisi-Puisi Cinta, WS. Rendra

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Abstract

Metaphors are commonly used to vividly convey deeply abstract human emotions. This is because human emotions are indeed an abstract – conceptual. In the poem of Puisi-Puisi Cinta, the poet employs a great deal of emotional poetic metaphors relating to birds in order to communicate the variety of feelings that are experienced by the characters, such as features, roles, and visual aspects. This paper aims to study the emotional poetic metaphors related to birds in Puisi-Puisi Cinta using conceptual blending theory. The research data in the study consists the poetic metaphors related to Birds in Puisi – Pusi Cinta by WS Rendra. The data are conducted qualitatively using the blending theory. The blending theory’s G.Fauconnier and M.Turner (2002) came to the conclusion that metaphorizing is not limited by the projection from “the source domain” to “the target domain”, but includes complex dynamic integration processes, creating new blended mental spaces, which are able to create the meaning structure. The findings reveal that these vivid poetic metaphors in Puisi-Puisi Cinta by W.S Rendra are substantial through the use of imagery depicting aspects of the birds’ appearances and its features to human beings. The metaphorical process, which projects from the birds to human beings, can be seen as a process of conceptual blending. In addition, each and every poetic metaphor related to birds of the poem has its characteristics in a certain cognitive model.

Keywords: Cognitive Linguistics, Conceptual Blending, Metaphor, Birds, Puisi-Puisi Cinta

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A. BACKGROUND OF THE RESEARCH

During intimate conversation, many people often express something poetic, shown by phrases like “you are my sunshine”. Hereby, people prompt to build an identity connector between “you” (a human) and “sunshine” (the warmth, the light). In conceptual blending theory (Fauconnier, 1985), this sentence includes two ‘input’ spaces (which are “you and the sunshine”, in a metaphorical scenario, they are linked to the source and target). That’s being said, two inputs and two spaces are connected to our specific experience and schematic knowledge so that people often associated them. To understand the principles of blending theory, it is first necessary to examine Fauconnier’s (1997) previous research on mental spaces. The concept of mental space refers to a collection of interconnected spaces, each containing information relating to a certain subject. This knowledge may be counterfactual or contrasting with information found in other spaces (Krieken & Sanders, 2019). All spaces are interconnected through each other at least by the "ground" of knowledge that everyone shares (frame), which encompasses the understanding of the world and discourse context (Fauconnier & Sweetser, 1996; Oakley & Hougaard, 2008).

Fauconnier, has also asserted that mental space is more focused on individuals' cognitive processes in meaning construction. According to the theory, meaning construction refers to “the high-level, complex mental operations that apply within and across domains when we think, act, or communicate” (Fauconnier, 1997, p. 1). When individuals engage in communication, they consistently create specific domains of discussion based on linguistic cues and present circumstances. Through this process, people establish meaning and facilitate mutual understanding. These domains are known as spaces which refers to “small conceptual packets constructed as we think and talk, for purposes of local understanding and action” (Fauconnier, 1985, 1997; Fauconnier & Turner, 2002).
Due to the increasing prominence and progress of cognitive linguistics – conceptual blending theory and mental spaces, many researchers began to re-interpret metaphors in poetry, novels and other literary works (Al Masudi & Daghir, 2017; Jianghua, 2019; Ponomerava, 2015). Previous studies have discovered that metaphor is widespread in several aspects of daily existence, encompassing not only language but also cognition and behavior. As such, this current research uses conceptual blending theory to examine the bird-related poetic metaphors in poems by utilizing imagery that depicts aspects of birds' appearances and highlights the similarities between those qualities and human traits. It is achieved by examining how these poetic metaphors are linked to birds in generating meaning. *Puisi – Pusi Cinta* by WS Rendra consists of 30 poems. The poems in this collection can be categorized into two groups; the first type of writing, is done by the author as part of his own narration. The second type of story is told from the point of view of the characters themselves, which are him and his wife.

The present study assesses the extent to which conceptual blending theory can be applied to the study of emotional poetic metaphors related to birds; interprets the sense of the poem (Jianghua, 2019, p. 58). From a cognitive perspective, it has also been realized that the poem enables the language users to first conceptually construct meaning in the mind via spaces creation and connection that comprise information as to their elements, and then this information is verbally realized in communication (Hamad et al., 2018, p. 42).

1. **Conceptual Integration/Blending**

Fauconnier's idea of mental space is based on the book *Metaphors We Live By* (Lakoff & Johnson, 1980, 2003), which examines the cognitive structure and how it reflects human linguistic structure. Humans' cognitive and mental functions, particularly engaged in creative endeavors, are subjected to the concept of conceptual integration, according to a hypothesis developed in the 1990s. The theory of conceptual integration/blending looks at how different mental spaces work together.
and how they blend together to construct a different structure (Yang, 2021, p. 61).

There are four basic mental spaces. Two are input spaces, and the other two are generic and blend spaces. Two input spaces are mostly filled with information that comes from a certain range: individuals possess tacit knowledge derived from their cultural background and personal encounters, particularly when there are shared aspects in both input domains. There will be a common area to display any elements that exist in both input spaces. Meanwhile, in order for two input spaces to work together, the blend space is very important. It takes the elements from both of them, combines them together, and produces the emergent structure, which neither of the two input spaces had on their own (Evans, 2007; Fauconnier, 1994; Fauconnier & Turner, 2002).

Emergent structure, simply, refers as the outcome of the creative processing of pieces projected from input mental spaces onto a newly formed place known as the blend. (Polak, 2017, p. 30). The emergent structure of the blend can shape the meaning of phrases that often go beyond the limits of the conceptual metaphor approach, such as “This surgeon is a butcher” (Kövecses, 2006, p. 275). Surgeons who apply butchery abilities during an operation are a new concept that derives from the mapping of butcher domain onto the surgeon domain(Kövecses, 2006; Polak, 2017).

Fauconnier & Turner (2002) have noted that the following methods have been primarily responsible for creating the emergent structure: (1) **Composition** involves merging the projections from two input spaces to create a new structure that is not present in either of the separate inputs. (2) **Completion** involves utilizing background knowledge, cognition, and cultural mode to project the composition structure from the input spaces to the blend space. There will be a structure that can be perceived as a specific type of logic that gives the overall structure solid. (3) **Elaboration** is to conduct the cognitive control to the composed structure according to the logic of its own (Fauconnier & Turner, 2002, p. 44; Wang, 2007, p. 109). The theory of conceptual blending can be applied to illustrate numerous phenomena in
everyday life and literary works, making them more interesting.

Figure 1. Fauconnier’s Conceptual Blending (2002)

As it’s shown above, the **four circles** in the diagram represent the mental spaces. The **dotted lines** indicate projections between elements throughout the whole blending network. The **solid lines** denote mappings between two input spaces which has comparable elements. Meanwhile, the square, within the blend, represents the **emergent structure** (Fauconnier & Turner, 2002, p. 46).

2. Method

3.1 Data

The analysis is conducted on the cognitive processes of conceptual blending utilizing the text of the emotive poetic metaphors of birds in *Puisi – Pusi Cinta* by WS Rendra. The collection has 30 poems and is organized by analyzing the connection between emotive poetic metaphors and birds in their generation of meaning.

3.2 Data Analysis

The data found in this research will be analyzed through qualitative methods which is a research procedure that produces descriptive data containing written words in order to get in-depth meaning (Taylor et al., 2016, p. 7). The research is carried out using the qualitative technique with the goal of analyzing the meaning that can be obtained from the data and how it is expressed in words.

Meanwhile, the analysis of the emotive poetic metaphors of *Birds* in *Puisi – Pusi Cinta* by WS Rendra is conducted using the blending theory. The blending theory’s Fauconnier and Turner (2002) came to the conclusion that metaphorizing is not restricted to the projection from “the source domain” to “the target domain”, but includes complex dynamic integration processes, generating new blended mental spaces.
These blended mental spaces play a crucial role in constructing the meaning structure during the conceptual integration/blending process.

3. Result and Discussion

Prior studies discuss that birds have various related portray of ecological, socio-economic and cultural function of human beings (Iskandar et al., 2019; Mulyanto et al., 2019; Partasasmita et al., 2017). In the Indonesian cultural function, particularly, birds are used for an inspirational sources, such as temple wall reliefs, myths, symbols, folk stories, and poems (Hanum & Dahlan, 2018; Iskandar et al., 2019; Van der Mij, 2009).

As we briefly discussed, reading the poems written by the poet can help us better understand the poet's words in the poem. At the very least, the reader can deduce the poet's intended meaning from the lines because of the way the poet and readers abstract conceptions meet (Jianghua, 2019, p. 59). The meaning might elicit a wide range of emotions in the reader depending on the reader's personal experience or the culture in which they reside. The author of the poem successfully conveys emotions by transforming them into tangible entities, specifically birds, so attaining the goal of clearly communicating these emotions.

In the creation of poetry, the portrayal of birds serves as a poetic representation of the poet, encapsulating their profound feelings and essence. Various human emotions, like pride, love, strength, bravery, and tenderness, can all be symbolized by birds. All of the images, such as the appearance of birds (beauty), the characteristics of birds (vision, strong wings), the living environments and behavior of birds (cold, hot, nocturnal, diurnal, killing, etc.), the colors of body, feather or fur motive (white, red, yellow, pink, etc.), the size or shape (big, small, long), the use of birds (food, pet), and the concepts of seasons, nature and the flight patterns of birds are created poetic analogies by the most poets (Prasetyoningsih et al., 2020; Wijana, 2018).

There are many poetic lines about birds, such as sarang (nest), sayap (wings), and terbang (fly). WS Rendra’s Puisi – Pusi Cinta has many poetic metaphors about birds, however the data found in this study will only be examined...
the bird's species. The following results are shown as follows:

<table>
<thead>
<tr>
<th>No</th>
<th>Data Representatives</th>
<th>Language</th>
</tr>
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<tbody>
<tr>
<td>1.</td>
<td><em>Muraiku, hati kita berdua adalah pelangi selusin warna.</em></td>
<td>Magpie</td>
</tr>
<tr>
<td></td>
<td>‘my magpie, our day together is a rainbow of a dozen colors.’</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td><em>Burung dara putih dan jingga terbang ke sarangnya</em></td>
<td>White Pigeon</td>
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<td></td>
<td>‘The white pigeon and orange flew to their nests.’</td>
<td></td>
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<tr>
<td>3.</td>
<td><em>Ia seperti burung besar. Burung elang!</em></td>
<td>Eagle</td>
</tr>
<tr>
<td></td>
<td>‘He's like a big bird. Eagle!’</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td><em>Engkau memang rajawali, Abang!</em></td>
<td>Javan Hawk-eagle</td>
</tr>
<tr>
<td></td>
<td><em>You are indeed a Javan Hawk-eagle!</em></td>
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Table 1. The data findings

4.1 Murai (Magpie)

The birds consistently carry deep human emotions and become the common deep cultural portray and accumulation of Indonesian most cultural poem. The description of the birds in Indonesian poem personates birds through its similar emotions and characteristics with humans, such as *Murai ‘Magpie’. Murai*, one of the most Indonesian popular type of pet bird, has several characteristics: it has a beautiful voice of extraordinary complexity and able to learn and mimic any speech (Mustaqim et al., 2016, p. 204); the color of its feather and fur is glowing as it retracted the light; and obedient. This bird can also be symbolic of beautiful, delicate creatures and women because they are considered fragile and temperamental (Allen et al., 2014). Consider the data given below:

(1) *Muraiku, hari kita berdua adalah pelangi selusin warna*

‘my magpie, our day together is a rainbow of a dozen colors’

The poetic metaphorical word *muraiku* (my magpie) refers to the melding of the visual characteristics of a magpie
with the physical appearance of a person (wife). This blending process, known as conceptual integration/blending, allows for the creation of a poetic metaphor. This conceptual blending involves two input spaces: the input space of *murai* (1), and the input space of human, person, woman/wife. Both of these input spaces consist of an entity, its features, and the visual encounter, among other elements. A match is established between the elements in the two input areas by cross-space mapping: the features of *murai* maps to the characteristics of person, and the visual experience that is caused by the bird maps to the visual experience that is caused by the appearance of woman, and vice versa.

In a nutshell, this conceptual blending involves two input spaces between them. The input space of *murai* contains the following elements: +*murai* as the entity and its features of *burung elang*: +beautiful (color fur), +tempramental, +chirpy, and its visual experience. Meanwhile, the input space of the woman (wife) contains the following elements: +the wife, +pretty, +sensitive, +chatty, and her visual experience.

![Figure 2. The Conceptual Blending of Magpie and wife](image)

Based on the result, through the method of conceptual blending, WS Rendra, the poet, transfers the concept of *murai* (magpie) onto the woman/wife in order to use the *murai*'s feature to metaphorize the woman in this poetic metaphor. The poet uses this poetic metaphor to make abstract things concrete and unusual things familiar to the audience in order to effectively convey the woman's features. Under the effect of the compression mechanism of brain an emergent structure will be generated in the blending space through the composition, completion and elaboration; that is, *my wife is a magpie*.
4.2 Burung Dara Putih (White Pigeon)

The poetic metaphor related to birds in the line:

(2) Burung dara putih dan jingga terbang ke sarangnya

‘The white pigeon and orange flew to their nests’

In this poem, the poet uses the feature of the burung dara putih (white pigeon) to metaphorize the women’s feature. The feature of white pigeon here, denotes to its strong homing instinct and navigational ability—skill for finding way back home even over long distances. Some researchers believe pigeons use magnetoreception, which involves relying on earth’s magnetic fields for guidance (Walcott, 1996) and the others said that pigeons may instead use their low-frequency infrasound to find their way home (Hagstrum, 2013).

It is actually a process of conceptual blending, which projects the characteristic of burung dara putih (2) to the characteristic of women that is used in the metaphorizing process. The burung darah putih (2) and the woman are the two input spaces for this conceptual blending. As it is figured, for the first input, +burung dara putih as an entity, +home instinct (the capacity to find a route home), and +the nest as its shelter all reside in burung dara putih’s input space. Women's input area includes the following elements: +the woman, +the ability to handle their household affairs, and +the house,

While it is conceptualized, the brain generates temporary sets of concepts by selectively choosing, projecting, and organizing shared mapping elements into frames within the blending space. As a result, this burung dara putih (2) concept sets will be linked to the woman components through cognitive operations of the human brain. Composition, completion, and elaboration produce an emergent structure in the blending space under the influence of it.
Here, the poet uses the technique of conceptual blending to project the burung dara putih's ability of home instinct to the woman in order to metaphorize the woman's ability to take care of home affairs. As well as establishing the conceptual blending, the poet utilizes known things between them as metaphors for abstract ideas, which aids in the reader's comprehension.

4.3 Elang (Eagle)

The other poetic metaphor related to birds in the data findings is Elang or an eagle as in the data:

(3) “Ia seperti burung besar. Burung elang!”

‘He's like a big bird. Eagle!’

Eagles are among the greatest birds of prey in the world. Because of this, eagle is revered as living icons of power, freedom, and transcendence. Eagles have been symbolized of strength and grace for centuries by people (Zat'ko, 2020). This bird is valuable because of its qualities, such as its big wingspan, fearless hunter—the curved and razor-sharp claws on an eagle's toes are used to grasp and hold their prey, (Hanley et al., 2022), territory defenders, good leadership, and ability to nurture their young ones (Stenhouse, 2006).

The process of metaphorizing which projects here burung elang (3) to the conceot of man (husband). The poet uses the features of burung elang (3) to metaphorize the outcome of the man’s characteristics. This conceptual blending involves two input spaces between them.

The input space of burung elang (3) contains the following elements: +burung elang as the entity and its features of burung elang: +fearless hunter, +good leadership, +ability to nurture their young ones and its viewpoint. The input space of the man (husband) contains the following elements:
+the man, +hardworking, +head of family, +caring to his family, and his viewpoint; big (dignity).

Figure 4. The Conceptual Blending of Eagle and man

W.S. Rendra, as the poet uses conceptual blending to metaphorize the man by transferring the concept of Burung elang (eagle) (3) and using the eagle’s features to describe onto the man. Using this poetic metaphor, the poet is able to successfully portray the man’s features by making abstract things concrete and unique things familiar to the readers. Composition, completion, and elaboration will produce an emergent structure in the blending space as a result of the brain’s compression mechanism, in this case; the man is an eagle.

4.4 Rajawali (Javan hawk-eagle)

For centuries, Indonesian people have been awed and inspired by this kind of bird. Rajawali is a bird which actually also refers to "eagle". So the Rajawali and Elang (eagle) refer to the same type of bird (Adu et al., 2023). Besides, In Indonesia, this species has various names, such as Alap-alap, Sikep honey, Baza, or Garuda (Setiya, 2018). Rajawali is symbolized by the poet as the bird which has strong characteristics, as in Garuda. The Garuda is a bird which represents the symbol of Indonesian state. It refers to a particular eagle which is Javan hawk-eagles, or the scientific name "Spizaetus bartelsi" or the Brontok eagle (Rajawali bird) (Wulukada et al., 2017, p. 64). Thus, Rajawali here is pointed to the Javan hawk-eagles (Garuda).

When Rajawali or Javan hawk-eagles come to mind, Indonesian people typically image a huge hunter soaring above wide-open landscapes with outsized wings. There are seven prominent behavior of Rajawali to identify, according to Wulukada et al. (2017, p. 66) they are: 1) fly with the group not with other birds, 2) stay focused on its vision and not be affected by any obstacles
eagle are blessed with an astounding vision (Zhao & Duan, 2017), 3) leave the old missions and start the new mission – they do not eat dead ones, but the living prey, 4) love to face any challenges – they fly into storms, 5) loyal and committed to their mate, 6) prioritize and responsible their family – eagles nurture their family, 7) cast their negative habits. Consider the data shown below:

(4) Engkau memang rajawali, Abang!

‘You are indeed a Javan Hawk-eagle, Abang (Husband)!’

Metaphorically, the line above presents Rajawali (4) in portraying to the concept of the man (husband)’s entity. In other words, the poet utilizes Rajawali's attributes as a metaphor for the outcome of the man's characteristics. Two input spaces are sandwiched between each other in the conceptual blending.

As a result, the following elements as already mentioned above can be concluded in the Rajawali (4) input space, which are: +Rajawali as the entity, and the features of a Rajawali would be: +loyal to the mate, and +able to care for their offspring, and its viewpoint. Meanwhile, the man's input space encompasses the following elements: +the man as the entity, +loyal, +providing the necessities for his family, and his viewpoint— to keep family save.

Those elements in the two input areas are then connected through the use of a technique called cross-space mapping. The blending space is selectively projected with these mutual mapping elements and organizing frames as part of the cognitive process that occurs in the brain in order to form temporary concept sets. The compression process of cognitive linguistics creates an emergent structure in blending space by means of composition, completion, and elaboration, which results in attributes similar to those of the Javan Hawk eagle in the man (husband). The conceptual blending is illustrated by the following visual representation:
Figure 5. The Conceptual Blending of *Javan Hawk – Eagle* and husband

The poet employs the metaphorical representation of the *Rajawali* (4), a bird known for its strong vision and distinctive characteristics, to symbolize the husband and evoke a vivid and powerful impression in the readers' minds.

Considering all these findings, the analysis outcome on the emotive poetic metaphors related to *Birds* has beneficially underscored Fauconnier and Turner (2002) blending theory, which concludes that metaphorizing is not only restricted to the projection from “the source domain” to “the target domain”, but includes generating new blended mental spaces— the birds' appearances and its features to human beings.

4. Conclusion

Unlike previous study, Ponomerava’s research article (2015), which shows that conceptual metaphors create a blending of several spaces that creates the author's personal and symbolic image of twilight— *the opposition of light and darkness, the nature and man prevails, the sea and the wind ruin the life of people*, this current study shows the emotional poetic metaphors associated to animal— *human beings and bird*.

To further understand the poet's creative goal in writing these poems, it could be helpful to investigate the metaphors' associations with birds and the emotional energy he writes. The poet, like W.S Rendra, frequently employ metaphors as a means of imaginatively conveying vague human feelings. This is due to the fact that feelings themselves are particularly abstract. W.S. Rendra used numerous bird-related emotional poetry metaphors in *Puisi-Puisi Cinta* to convey the range of feelings felt by the characters, including pride, role, and visual aspects. These metaphors help him to convey the
range of feelings that the characters go through, such as pride in their figures or the visual aspects of their essence.

These vivid and poetic metaphors have substance because they make use of imagery that depicts parts of the birds' appearances as well as the similarities of those qualities in common with humans. This research reveals that the metaphorical process, which projects from the birds to human beings, can be seen as a process of conceptual blending.

In the end, the findings of this study offer a fresh viewpoint, not only on the matter from the point of view of pure poetic study, but also from the point of view of linguistics and cognitive linguistics. The findings indicate that the vivid poetic metaphors in W.S. Rendra's "Puisi-Puisi Cinta" are substantial through the use of imagery depicting aspects of the birds' appearances and its features to human beings. Moreover, each bird-related metaphor in the poem exhibits unique characteristics within a specific cognitive model.

Later, it is hoped that the findings of this study would encourage resourceful reading and give a contribution to the study of conceptual blending, particularly as it relates to poem, which will serve as reference of future studies, especially in cognitive linguistics.

References


