A Stylistic Pragmatics Perspective on Metaphors of Emotive Words in *Anak Bajang Menggiring Angin*

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Abstract—There remains to be a scarcity of pragmatic studies that rely on analysis tools in the literary dimension. It is also deemed not too important to relate the linguistics field to understanding the beauty and metaphoric meanings in the literature. This study describes the metaphors in emotive phrases from a pragmatic stylistic standpoint and their pragmatic connotations. This study identified symbolic utterances of a novel's emotive terms. Thus, this study relied on novel excerpts with metaphorical emotive word meanings. Sindhunata's Gramedia Pustaka Utama book Anak Bajang Menggiring Angin provided source data. The data were collected by observation and then analyzed using distributional analysis. The extralinguistic dimensions of this study were analyzed via a contextual method, especially the extra-lingual equivalent method. This study found anthropomorphic, abstract, and animal imagery analogies. The collected data shows that metaphors have four pragmatic meanings: connotative, emotive, introspective, and collocative. Understanding these meanings is not just confined to a purely literary perspective, as literature and language are like two-sided coins; one field cannot be separated from the other. So, there will be more literary studies with an interdisciplinary perspective on literature and linguistics in the future.

Index Terms—emotive words, literary work, metaphors, stylistic pragmatics

I. Introduction

There remains to be a scarcity of pragmatic studies that rely on analysis tools in the literary dimension. This could be attributed to how people tend to think that the pragmatics field is separate from literature. The linguistics field, including pragmatics, has been determined to examine anything related to its linguistic form and meaning without being aware of its attachment to literature. On the other hand, it is also deemed not too important to relate the linguistics field in understanding the beauty and metaphoric meanings found in the literature. Such a view is incorrect; these two fields are like the two sides of a coin (Clark, 1996, p. 124; Maryelliwati et al., 2018, p. 64; Rahmat et al., 2023, p. 13). Thus, these two entities cannot be separated from one another. Detaching one dimension will not result in a good interpretation of the other, or even at a more extreme level, and the interpretation will be impossible. In that perspective, this study examines the metaphorical entities contained in the monumental literary work *Anak Bajang Menggiring Angin*, written by Sindhunata; this was published by Gramedia Pustaka Utama several decades ago, and, up until 2020, it still receives requests for re-printing.

Anak Bajang Menggiring Angin is a work that provides several intertwined metaphors containing semantics language. Metaphors are often intertwined with semantics regarding the figure of speech (Sperber & Wilson, 2002, p. 7; Robinson, 2000, p. 74; Setyaningsih & Rahardi, 2019, p. 717; Rahardi, 2019, p. 266; Rahmat et al., 2023, p. 3). People with metaphorical speech will usually compare certain things, but not by substituting words such as like, as, and the like, but by referencing directly to something that is metaphorized, as what Sindhunata did in *Anak Bajang Menggiring Angin* by starting his story as follows: "*Mendung bagaikan bidadari menangis di Negeri Lokapala. Air matanya jatuh berupa batu-batu hitam menutupi kehijauan rerumputan. Kesunyian tanpa binatang. Kesedihan tanpa bulan. Malamnya berhias dengan ratapan awan-awan tebal*" (It was cloudy like an angel crying in the Land of Lokapala). Her tears fell in the form of black stones covering the green grass. Silence without animals. Moonless sorrow. The night is decorated

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with lamentations of thick clouds) (Sindhunata, 1999, p. 4). The metaphor contained in the early excerpts of Sindhunata's work was impossible to analyse purely from a literary dimension without relating it to the conception of emotive words in linguistics. From the linguistic dimension, emotive words in the form of metaphors contain not only one meaning but can be very diverse (Caffi & Janney, 1994, p. 327; Ephratt, 2008, p. 1911; Rahardi et al., 2023, p. 13; Kartika et al., 2023, p. 291). Therefore, an analysis that uses only one perspective cannot possibly describe the diverse meanings of one linguistic entity; thus, a pragmatic stylistic perspective is needed.

As presented earlier, the pragmatic stylistic perspective used to examine the linguistic data in literary works can be seen as a binocular device that combines two different things (Blanks, 2011, p. 149; Setyaningsih & Rahardi, 2020, p. 209; Rahardi, 2022, p. 2648). It is expected that the two-dimensional binocular device can better describe the essence of the metaphor in the emotive words in the literary work of *Anak Bajang Menggiring Angin*. Furthermore, the problem in this study is formulated as follows: What are the manifestations of form and meaning in each type of metaphor contained in the emotive words in *Anak Bajang Menggiring Angin* by Sindhunata seen from the perspective of pragmatic stylistics? In line with the problem formulation, the specific objectives of this study with a pragmatic stylistic perspective are as follows: (1) to describe the manifestations of the types of metaphors found in the emotive words in Sindhunata's *Anak Bajang Menggiring Angin* seen from a pragmatic stylistics perspective, and (2) to describe the manifestation of pragmatic meanings from the metaphors contained in the emotive words in Sindhunata's *Anak Bajang Menggiring Angin* seen from a pragmatic stylistic perspective. We believe that this study will be of great benefit as it will provide deeper meaning to literary works than the previous studies conducted independently, not only in terms of the message the writer is trying to convey to the readers but also in terms of the linguistics and pragmatics dimensions of every part of the literary work.

Essentially, life can never be separated from metaphorical entities. One could even say that life is but a metaphor itself. In literary works, metaphors are usually understood as an attempt to transfer images. Images transfer is conducted in literary works to build beauty or aesthetics (Goddard, 2004, p. 1219; Cesaria et al., 2022, p. 91; Tiawati et al., 2022, p. 44; Rahmat et al., 2023, p. 201). In addition to images, entities such as good characteristics can be transferred into a literary work. For example, in Javanese society, people must know the expression "*urip mung mampir ngombe*", which means life is short. In this case, life is metaphorized only by "*mampir ngombe*" or "having a quick drink". Therefore, it is not good if this short life is not filled with virtues of attitude and behavior in life. Thus, metaphors describe something concrete with something abstract to build its beauty or aesthetics. This metaphor is not present in literary works but in the real practice of people's daily lives. However, in Javanese society, metaphors color people's various areas of life. Therefore, it is not wrong to say that life is essentially a metaphor, as stated at the beginning of this article. Understanding life metaphors is impossible without "*sanepa*" and "*sasmita*". People who can grasp both of those things in life tend to be able to run well and smoothly and be calm and happy in life with others. On the other hand, those who cannot grasp the "*sanepa*" and "*sasmita*" of that life tend to run into problems, various obstacles, and stumbling blocks in life.

According to Aristotle, metaphors refer to a framework of thinking to be able to understand abstract concepts. Abstract concepts can be more easily understood by comparing them with previously understood concepts (Rahmat et al., 2019, p. 98; Sultan et al., 2023, p. 569). Thus, even from the perspective of this famous philosopher, there are nuances of image transfer, as mentioned earlier. In Aristotle's view, the main function of metaphor is it being a rhetorical ornament (Rahmat et al., 2022, p. 41; Mayori et al., 2023, p. 128). Therefore, there is a stylistic function in the description of the metaphor. By replacing various figures of speech and language styles, metaphors are useful to beautify rhetorics, whether spoken or textual. There is nothing wrong with the perspective introduced by Aristotle, even though other views of metaphors emerged afterwards. For example, the perspective proposed by Punther states that metaphors should not be limited only to stylistic representations for symbolic purposes to create beauty (Giordano, 2016, p. 144). Metaphors should also be used in everyday interactions with others. Thus, there is an interactional function in describing metaphors, according to this expert. By placing a metaphor, the interactions between each other will be better and smoother. There will not be many obstacles and collisions as metaphors contain unsustainability and non-transparency in conveying meaning. The more transparent the meaning of a metaphor is conveyed, the worse the metaphorical intent is conveyed in the interactions with others (Faisol & Rahmat, 2021, p. 270; Pristianingrum & Damayanti, 2022, p. 102; Riswani et al., 2023, p. 107; Kunjana Rahardi, 2023, p. 2774; Tiawati et al., 2024, p. 27). This expert also emphasizes that the inaccurate understanding of metaphors happens as metaphors are separated from reality and daily life. For centuries, metaphors have only been present in a stylistic sense in literature. Metaphors are not present in a person's daily life when communicating and interacting with others.

In literary works, the metaphor used by literary writers is not only used to describe the relationships built through communication between the characters told in the literary work because in literary works, one character also interacts and communicates with other characters through the plot of the story. But more than that, metaphor is used in literary works to reach the ethical and aesthetic dimensions of literary works (Maffi, 2005, p. 609; Wincana et al., 2022, p. 8; Putri et al., 2023, p. 65; Faisol et al., 2024, p. 18). The more different types of metaphors are used, the more ethical and aesthetic the literary work will be (Sperber & Wilson, 2002, p. 7; Robinson, 2000, p. 74). The choice of the right and smart metaphoric manifestation by an author will also reflect how truly the level of maturity and greatness of an author (Goddard, 2004, p. 1219; Nurlina & Riani, 2022, p. 64; Debi et al., 2023, p. 142; Reflinaldi et al., 2024, p. 13). In other

words, the existence of a metaphor in work can reflect the author's existence. Since the author and the literary work are interrelated, it can also be said that in addition to showing the existence of the author, the proper use of metaphors will also automatically show the quality and greatness of the values of life carried by a literary work (Ephratt, 2008, p. 1912; Rahmat et al., 2023, p. 90). This occurs not only in using metaphors in emotive words as the object of this research in Indonesian but also in literary works found in foreign societies and cultures. International and worldwide literary works that are very classic in the past, such as John Steinbeck's 'Of Mice and Men' (1973), Ernest Hemingway's 'The Old Man and the Sea' written in Cuba (1951), 'Lord of William Golding's Flies' (1954) all employ very beautiful and varied metaphors (Lemke, 1991, p. 114; Alexander, 2006, p. 543). Since the beginning, works of this world's grade have been known to carry exceptional content and life values. It is essential to stress that this existence has been full of metaphors from its earliest days until now. Literary works that struggle with utilizing metaphors in their writing. In everyday life, especially currently when we are living in the modern era, the use of metaphors in communication and connection is becoming increasingly vital.

The experts' views, related to the metaphors above, are considered sufficient as a frame of reference in this study. In this study on *Anak Bajang Menggiring Angin* by Sindhunata, the author tends to use Aristotle's perspective in interpreting metaphors, especially because the object of this study is related to literary works (Ariyati et al., 2018, p. 146; Sari et al., 2021, p. 23; Gusthini & Istiningdias, 2024, p. 7). Thus, the understanding of metaphors is embraced by stylistic figurations, which then can be used as a tool for analysis in this study. A pragmatic stylistic perspective has been used to examine the metaphors in the *Anak Bajang Menggiring Angin* novel. It should be noted here that pragmatics is always interrelated, especially with the speaker's meaning (Rahardi, 2018, p. 571; Yendra et al., 2018, p. 311). In using metaphors in literary works, a writer must have certain purposes that are not always conveyed explicitly, even though in a quality literary work, the writer's intentions are often conveyed figuratively with various metaphors. Pragmatics operates not only at an interpersonal and textual level with linguistics dimensions but also on texts with aesthetic and figurative dimensions in literary works (Rahardi, 2019, p. 50). Elizabeth Black calls such perspective pragmatic stylistics. There is a synergy between pragmatics and stylistics in pragmatic stylistics (Blanks, 2011, p. 151). Pragmatics exists in a linguistic framework, while stylistics exists in a literary framework. With this interdisciplinary perspective, the pragmatic meaning in a literary text can be understood well, not only by interpreting the figurative-aesthetic linguistics aspects used in it but also by relating it to its context (Yusri et al., 2019, p. 6). Therefore, understanding the writer's meaning, expressed through the lines of literary works, whether poetic or prosaic, can be assisted by using social, societal, cultural, or situational contexts (Rahardi, 2016, p. 96; Verschueren & Östman, 2011, p. 119).

In connection with language meanings, has distinguished seven types of language meanings, namely, (1) conceptual meaning, (2) connotative meaning, (3) social meaning, (4) affective meaning, (5) reflective meaning, (6) collocative meaning, and (7) thematic meaning (Geoffrey Leech, 2014, p. 45). These have been used as a frame of reference to understand the meanings of the utterances in the Anak Bajang Menggiring Angin novel, which is the data source for this study. Furthermore, in terms of the types of metaphors, has categorized the metaphors as follows: (1) anthropomorphic metaphors, which are used to compare the similarity of experiences with what is contained in the met aphorized ones. An example is the emotive expression of "*mulut goa*" ("mouth of the cave"); (2) metaphors with animal imagery, which are often used to describe the metaphorized natural states. An example is the emotive expression of "*buah naga*" ("dragon fruit"); (3) abstract metaphors that are used to divert abstract expressions into more concrete expressions (Rahardi, 2018, p. 571; Haula & Nur, 2019, p. 28). An example is the emotive expression of "*anak emas*" ("golden boy"); and (4) synesthesia metaphors that are used to divert the use of sensory images. An example is the emotive expression "*buah bibir*" ("hot topic"). The type of metaphor described above is used as an analytical tool in interpreting the metaphors and metaphorical meanings in the emotive words in this literary work.

II. METHOD

This is a qualitative descriptive study of the metaphorical meanings of emotive words with a pragmatic stylistic perspective found in the *Anak Bajang Menggiring Angin* literary work. This study aimed to identify and examine the types and metaphorical pragmatic meanings of emotive words in this literary work. Thus, the data of this pragmatic stylistics study were utterances from this novel, which contain metaphorical meanings of the emotive words. Therefore, this study's data source was substantively the text's excerpts from this novel. The locational data source was the *Anak Bajang Menggiring Angin*, a novel by Sindhunata and published by Gramedia Pustaka Utama (1999). Pragmatic stylistics has been used as a perspective to investigate the metaphorical meanings contained in those emotive words.

This research data was collected by applying the observation method, commonly referred to as the listening method in linguistics studies. The data collection method was applied with reading as the basic technique and note-taking as a follow-up technique. The data collected by applying these methods and techniques are then classified and typified (Mulyaningsih et al., 2022). The data classification and typification steps generate specific data types and data types, so it is easy to apply data analysis methods and techniques. In this case, the types and types of data are words, phrases, clauses, and sentences containing emotive words with metaphorical meanings. The data then undergo validation. The research data in the form of detailed data types and types are then tabulated and triangulated to related experts by asking for their opinions. Also, theoretical triangulation was done by referring to certain theories related to the data of this

study to obtain research data that are truly valid for analysis. Data analysis methods and techniques were then applied to analyze these well-presented data.

Data analysis was carried out by applying the distributional method with the technique for direct elements because this data is related to linguistic dimensions. In addition, data analysis was also carried out by applying the contextual or the extra-lingual equivalent method. This method is applied to reach aspects outside the language or have a pragmatic dimension. In this case, not all emotive meanings containing metaphors can be found only by looking at the linguistic and non-linguistic dimensions to obtain the correct meaning as desired by the author. Interpreting research data in the form of emotive words containing metaphorical dimensions to find the types of metaphors and their meanings is carried out by observing the context of the speech. The context in question is not only the linguistic entity in front of and behind the research data but also relates it to the overall speech context, especially the extra-linguistic aspects outside the linguistic forms that become the research data. After the data analysis is done well by applying the two methods of data analysis above, the last step is the presentation of the results of the data analysis. Data presentation is done informally. Such presentation is done using ordinary language, not with formulas that are not too commonly used in linguistic-pragmatic research.

III. RESEARCH FINDINGS AND DISCUSSION

Research result

The data collected properly and correctly is then classified and typified carefully. After that, the data is validated by triangulating it with related experts and relevant theories. Data analysis was carried out after the data triangulation step was carried out properly. Data analysis was carried out by applying two data analysis methods in stages to find the types of metaphors in emotive words and pragmatic meanings of speech. The types of metaphors are found by applying the distributional analysis method, while the pragmatic meaning of the metaphors is found by applying the extra lingual analysis method. From the analysis of the first stage, three types of metaphors were found, namely: (1) anthropomorphic metaphors, (2) abstract metaphors, and (3) metaphors with animal images. As for the next stage of analysis by applying the extra lingual equivalent analysis method, the following pragmatic metaphorical meanings were found: (1) connotative meaning, (2) affective meaning, (3) reflective meaning, and (4) collocative meaning.

Anthropomorphic metaphors

This type of anthropomorphic metaphor has been determined in the following data: DKMM1 in the sentence that reads "*Asmara Prabu Danareja yang belum terpuaskan mengakibatkan alam bermalasan dalam kesedihan.*" (Prabu Danareja's unsatisfied love resulted in nature lazing in sadness.); DKMM2 in the sentence that reads "*…cinta yang sudah mengeras seperti batu karang.*" (…a love that has become hardened like a rock.); DKMM3 in the sentence that says "*Matanya disesapi berbagai warna. Dan hatinya pun terbuka akan suatu makna: rahasia sungai itu ada dalam hidupnya.*" (Her eyes were filled with various colors. And her heart opened to a meaning: the secret of the river was in its life.); DKMM5 in the sentence that reads "*Jauh dari kerajaan kerendahan hati para kera, seekor burung walik meratap di tangga langit.*" (Far from the kingdom of humility of the apes, a guardian wails on the heavenly steps).

The same type of metaphor was also found in the following excerpts of utterances: DKMM 10 in the sentence that reads "*Ombak samudra raya bergulung-gulung dalam kekejamannya. Gemuruh, jerit teriakannya. Airnya naik hendak merobek langit, yang sedang mencium bumi di cakrawala kasih sayangnya.*" (The waves of the great ocean rolled in cruelty. Rumbling, screaming. The water was rising about to tear the sky, which was kissing the earth on the horizon of its affection.); DKMM11 in the sentence that reads "*Merambati permadani lumut, bagai pelangilah keadaan ikan-ikan bintang laut. Hutan ganggang berhiaskan teratai-teratai segar. Pacar-pacar banyu menjadi mainan ikan-ikan bundaran.*" (Crawling through the moss rug, the starfish condition was like rainbow. The algae forest was decorated with fresh lotuses. The plants became toys for fish.); and DKMM13 in the sentence that reads "*Tambur dan bende ditabuh keras, dibarengi suara sangkakala yang menjerit-jerit menyayat hati.*" (Tambur and bende were beaten hard, accompanied by the sound of trumpets that were screaming heartbreakingly).

Of all these analyzed data, anthropomorphic metaphor has been identified as the most common. In revealing the feelings, attitudes, behaviour, and actions of the characters in this literary work, Sindhunata has used many figurative comparisons in nature for beauty purposes. Forms like "*…alam bermalasan dalam kesedihan.*" (… nature lazing in sadness.), categorizing nature with the human creation of God. Can this universe be "lazy" like humans? Could the universe be "grieving" like humans? In another excerpt that reads "*…kerajaan kerendahan hati para kera, seekor burung walik meratap di tangga langit.*" (…the kingdom of the humility of the apes, a guardian wails on the heavenly steps.), Sindhunata uses anthropomorphic comparisons. Forms such as "*kerajaan kerendahan hati para kera*" (…the kingdom of the *humility* of the apes) are used figuratively to create beauty. How can it be said that these monkeys have a kingdom of humility? Isn't it that the creature that can have a humble heart on earth is a human being because this creature has feelings and intelligence? Who can lament if it is not a human being created by God when he is sad? However, Sindhunata mentions "*seekor burung walik meratap di tangga langit*" (a guardian wail on the heavenly steps).

Lastly, the researcher would like to emphasize again the form of language such as "*…dibarengi suara sangkakala yang menjerit-jerit menyayat hati*" (…accompanied by the sound of trumpets that were screaming heartbreakingly*)* is one of the manifestations of Sindhunata eloquence in using metaphors in this novel. He had always screamed truth, faith, and love all his life to humanity because he was a Jesuit monk. His screams of truth, faith, and love are sometimes

practiced in a desert with very few listeners, but there are also times when he screams in a crowd of humanity. In one of his monumental literary lines, he wrote, "*….suara sangkala yang menjerit-jerit menyayat hati*" (the sound of trumpets that were screaming heartbreakingly).

Abstract metaphors

Meanwhile, abstract metaphors were also found in the following utterances: DKMM6 in the sentence that reads "*Gendewa ditarik dengan gerakan tangan yang indah seperti pelangi yang berasal dari gerakan selendang…*" (Gendewa is drawn with beautiful hand movements, like a rainbow that comes from the shawl movement*.*); DKMM7 in the sentence that reads "*Hati Barata memang sebening Danau Nirmala.*" (Barata's heart is as clear as Lake Nirmala.); DKMM9 in the sentence that reads "*Kehendak rasanya memang bisa menginginkan apa saja, tetapi keterbatasannya menancapkan ketidakmampuannya terhenti pada cita-cita belaka.*" (The will can desire anything, but its limitations stifled its inability to stop at mere ideals.); DKMM12 in the sentence that reads "*Pagi yang malang bagi Wibisana. Demikianlah nasib bagi kejujurannya. Laut yang pernah memeluknya telah menelan harapannya.*" (Poor morning for Wibisana. Such is the fate of his honesty. The sea that once embraced him had swallowed his hopes.); DKMM16 in the sentence that reads "*Inilah malam wisuda kematian angkara murka.*" (This was the death graduation of anger.); and DKMM17 in the sentence that reads "*Di sanalah mereka menjadi anak-anak, laki-laki dan wanita, yang tak memikirkan apa-apa dalam hidupnya, kecuali saling mencinta dan dicinta. Mereka berbicara tanpa bahasa, kecuali bahasa cinta.*" (There they became children, a boy and a girl, who thought nothing of their life, except to love and be loved. They spoke without language, except the language of love.). Abstract metaphors are evident in the use of "*…malam wisuda kematian angkara murka*" (…the death graduation of anger). This expression is truly imaginary, and the message is not easy to capture. Sindhunata is very skilled at abstracting the meaning by using words that are full of taste and power as in the linguistic form above.

What is the real meaning of the usage of the form "*wisuda kematian angkara murka*" (the death graduation of anger), which he used to describe the last night of Rahwana's meeting with Dewi Sinta who always accompanied Trijata in Argasoka Park. Sindhunata's expertise in using abstract forms to produce abstract metaphors is also evident in the following form: "*...tetapi keterbatasannya menancapkan ketidakmampuannya terhenti pada cita-cita belaka.*" (*…*but its limitations stifled its inability to stop at mere ideals.) The author of this literary work can abstract "*keterbatasan menancapkan ketidakmampuan*" (its limitations stifled its inability), which was then used collocatively in the form "*terhenti pada cita-cita belaka*" (stop at mere ideals). In addition, there are also metaphors with animal imagery, such as the one in DKMM14, which reads "*Lawan-lawannya itu jatuh bertumpang tindih menjadi bukit-bukit jenazah kera. Dan ketika mulutnya menganga bagaikan gua, tersedotlah kera-kera bagai aliran sungai ke dalam perutnya*" (His opponents fell on top of each other into hills of monkey corpses. And when his mouth opened like a cave, the monkeys were sucked like streams into his stomach.); in DKMM15 that reads "*Arwah Kumbakarna naik ke langit mengendarai ular jantan, digiring anak-anak bajang. Namun betapa sedih hati Kumbakarna, karena surga ternyata belum mau membuka pintunya.*" (Kumbakarna's spirit ascended to the sky riding a male snake, being led by bajang children. But how sad Kumbakarna's heart was, because heaven had not yet opened its door.). Thus, it can be emphasized that the dominant types of metaphor used in Sindhunata's *Anak Bajang Menggiring Angin* are anthropomorphic and abstract metaphors.

Metaphors with animal images

However, based on the researcher's observation, the last three types of meanings are not found in Sindhunata's *Anak Bajang Menggiring Angin*: (1) conceptual meaning, (2) thematic meaning, and (3) social meaning. As per our collected and analyzed data, the connotative meaning is present in DKMM2 data: "*...cinta yang sudah mengeras seperti batu karang.*" (…a love that has become hardened like a rock.); in DKMM 5 data, which reads "*Jauh dari kerajaan kerendahan hati para kera…*" (Far from the kingdom of the humility of the apes); and in DKMM 13 data, which reads."*.dibarengi suara sangkakala yang menjerit-jerit menyayat hati.*" (…accompanied by the sound of trumpets that were screaming heartbreakingly). The affective meaning has been determined in the following data in DKMM1, which reads. "*...alam bermalasan dalam kesedihan.*" (… nature lazing in sadness.); in DKMM9, which reads. "*...tetapi keterbatasannya menancapkan ketidakmampuannya terhenti pada cita-cita belaka.*" (…but its limitations stifled its inability to stop at mere ideals.); and in DKMM15, which reads, "*Lawan-lawannya itu jatuh bertumpang tindih menjadi bukit-bukit jenazah kera*" (His opponents fell on top of each other into hills of monkey corpses).

Next, reflective meaning has also been determined in this novel, which was present in DKMM3 data, which reads "*Matanya disesapi berbagai warna.*" (Her eyes were filled with various colors); in DKMM6, which reads "*Gendewa ditarik dengan gerakan tangan yang indah seperti pelangi yang berasal dari gerakan selendang.*" (Gendewa is drawn with beautiful hand movements, like a rainbow that comes from the shawl movement*)*; in DKMM7, which reads "*Hati Barata memang sebening Danau Nirmala*." (Barata's heart is as clear as Lake Nirmala.); in DKMM 10, which reads "*Ombak samudra raya bergulung-gulung dalam kekejamannya…*" (The waves of the great ocean rolled in cruelty); in DKMM12, which reads "*Pagi yang malang bagi Wibisana.*" (Poor morning for Wibisana); and in DKMM 16 as well as in DKMM 17, which read, "*…malam wisuda kematian angkara murka.*" (… the death graduation of anger*)* and "*Mereka berbicara tanpa bahasa, kecuali bahasa cinta*." (They spoke without language, except the language of love.). Finally, the collocative meaning has been found to be present in DKMM4 data, which reads, "*Raksasa sebesar gunung*

ini menghantamkan tubuhnya…" (The giant as big as a mountain slammed his body…) and in DKMM11, which reads, "*Pacar-pacar banyu menjadi mainan ikan-ikan bundaran.*" (The plants became toys for fish).

IV. DISCUSSION

The results of this study indicate that *Anak Bajang Menggiring Angin* contained more anthropomorphic metaphors, wherein it showed that children's language currently shows the presence of metamorphosis of everyday language. The type of metaphor that is quite dominant in *Anak Bajang Menggiring Angin* is the anthropomorphic metaphor. This type of metaphor can be understood as a metaphor used to compare the similarity of something with the entity of the thing being metaphorized (Haula & Nur, 2019, p. 31). This metaphor is commonly used to express speech or expressions that refer to inanimate things. This is done by removing or diverting it from the human body or parts of the human body and the qualities and desires that exist in humans. Other experts call this type of metaphor personification because the things that exist outside humans as inanimate objects are living personal figures (Rahardi, 2023, p. 2774; Tiawati et al., 2024, p. 27). With this utilization, of course, the life force of storytelling will be very strong. Storytelling becomes more beautiful by characterizing aspects outside of language in the form of a natural environment and a metaphorical environment. In other words, the perception of ecolinguistic aspects of literary works in a multimodality perspective, as has been done by Sindhunata in *Anak Bajang Menggiring Angin*, makes the power of storytelling and conveying an utterance more powerful. In this study, this type of anthropomorphic metaphor is shown in the data of DKM1, DKKM2, DKMM4, DKMM 5, DKMM10, DKMM11, and DKMM13.

In addition, abstract metaphors were relatively frequent in this literary work (Haula & Nur, 2019, p. 31). These implicit comparisons are evident throughout Sindhunata's work (Dewaele et al., 2020, p. 41). In the novel used as the data source for this research, the use of metaphors that start from something real to become unreal is often found and can indeed bring readers into a virtual world. The reader is brought into an imagined situation, even if that imagination is in a realm that is not always close to the reader's daily life. With this style of storytelling, the imagination power of the readers and connoisseurs of this literary work will be awakened more and more perfectly. It is as if people are brought into another world different from their daily lives, which can make people loyal to reading and following the storyline until the end of the work. It does not even stop after the reading activity from the story's beginning to the end. Still, the attraction of reader literacy seems to be created so that it is always built continuously, and people are willing to keep reading the work repeatedly. So, such is the power of abstract metaphor, or what Stephen Ullman calls the transition from concrete to abstract (Blanks, 2011, p. 149; Setyaningsih & Rahardi, 2020; p. 209; Rahardi, 2022, p. 2648). Sindhunata has successfully constructed this metaphor perfectly, so the reader is stunned and always fascinated to open, read, and enjoy it. In this study, this type of metaphor is shown in the data of DKMM61, DKKM7, DKMM9, DKMM12, DKMM16, and DKMM17.

Finally, related to the discussion of the type of metaphor used by Sindhunata, this writer also uses the animal metaphor. The involvement of various types of animals and plants as the environment and as story figures are very common, but the animal metaphors used are not as much as the metaphors of the first and second types described above. The metaphor of the type of animal is not widely used because the author of this literary work uses it as part of the figures told in his novel. This type of animal metaphor is exemplified in this study by DKMM14 data and DKMM15 data. A more extensive and in-depth examination is likely to find more use for this type of metaphor, and for that, separate, more basic research is needed. This book's author is skilled in using metaphors to describe every feeling, action, and behaviour of the characters in *Anak Bajang Menggiring Angin*. The earlier statement that says that life is a metaphor is true. It can be said that the author of this literary work may have lived his life in its true sense. Metaphors are part of the life of this literary work's author. Concerning meaning, Leech has shown that seven types of meanings can be present in a text or discourse, namely, (1) connotative meaning, (2) affective meaning, (3) reflective meaning, (4) collocative meaning, (5) conceptual meaning, (6) thematic meaning, and (7) social meaning (Geoffrey Leech, 2014, p. 19). The choice of vocabulary containing metaphorical expressions in this study can explain the types and meanings used in the novel text. In addition, this research is also expected to provide perceptions or image schemes that emerge from these metaphors. Practically, the results of this study are expected to provide an overview of the role of metaphors in novel texts. The conceptual metaphor in the opinion rubric reflects the writer's perceptions, experiences, and thoughts.

Metaphors are not only used to convey messages but they are also used to think about something. Various metaphors with pragmatic meanings can also be used to interpret meanings which in literary works are not always only one facet but are sometimes complex and multifaceted (Goddard, 2004, p. 1219; Cesaria et al., 2022, p. 91; Tiawati et al., 2022, p. 44). A well-qualified literary work, such as Sindhunata's *Anak Bajang Menggiring Angin*, carries many life values, which sometimes have to be interpreted contextually. The contextual meaning will produce interpretations following the times (Gal, 1989, p. 19). So even though Sindhunata's work first appeared in the early 1990s, if you read it today, it still seems very relevant to life. This confirms that a good literary work develops pragmatic meanings of life, which seem like it will never rot with time.

V. CONCLUSION

In conclusion, it can be reaffirmed that the pragmatic stylistic analysis applied to Sindhunata's *Anak Bajang Menggiring Angin* has produced findings in terms of types of metaphors and types of metaphorical pragmatic meanings. The findings of this study are summarized as follows: (1) anthropomorphic metaphors, (2) abstract metaphors, and (3) animal imagery metaphors. One type of metaphor was not found in this study: the synesthetic metaphor. Furthermore, in terms of the pragmatic meaning of metaphors, the following meanings can be identified through the collected data: (1) connotative meaning, (2) affective meaning, (3) reflective meaning, and (4) collocative meaning. However, the following three types are not found as per analysis: (1) conceptual meaning, (2) thematic meaning, and (3) social meaning. This pragmatic stylistic study is still limited regarding metaphors and their types contained in emotive expressions. Other researchers can certainly take a different scope of study and are advised to use the same perspective, namely, pragmatic stylistics. That way, there will be more literary studies with an interdisciplinary perspective on literature and linguistics in the future. Understanding these meanings will thus be further expanded and not just confined to a purely literary perspective, as literature and language are like two-sided coins; one field cannot be separated from the other.

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