Research Article,

Images in the Glonggong Trilogy (Glonggong, Arumdalu, and Dasamuka Novels) By Junaedi Setiyono

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Abstract:
The objective of this research is to describe types of images and their functions in the Glonggong trilogy. The trilogy consists of Glonggong, Arumdalu, and Dasamuka novels. Using a descriptive qualitative method, the data source is the Glonggong trilogy (Glonggong, Arumdalu, and Dasamuka). The research data were obtained from the phrases, clauses, sentences, or utterances in the trilogy. The data collection techniques used the observation and note-taking technique. The data analysis used an equivalent method and its basic technique is the determining element sorting technique (PUP). The sorting power in this method used a referential sorting power. Language references are designated by objects, goods, actions, events, occurring in nature, quality, state, degree, number, and so on beyond the language, or independent things beyond the language. The results indicate that the images in the trilogy include (i) visual images, (ii) olfactory images, (iii) motion images, (iv) eroticism images, and (v) tactile images. The given functions of each image are (i) to provide a clear picture, (ii) to create a special atmosphere, (iii) to make (more) vivid images in the mind and senses, and (iv) to attract attention. The other functions of images in this trilogy are image as a means of enhancing exposure, such as (i) motion imagery as a means of strengthening personification figures, (ii) visual image as a simile figure reinforcement, (iii) auditory image as a hyperbolic figure amplifier.

Keywords: Figurative Language; Images; Stylistics; Novel

Introduction:

Roman novelists Cicero and Suwetonius have popularized the term figurative that can be interpreted as a shadow, image, satire, figurative (Tarigan, 2010: 5). In this sense, the term figurative in a language is also called a figurative language that conveys ideas in an implicit form. Abrams (2010: 96) states that figurative language is part of a language style in the form of rhetoric. In rhetoric, there are two parts of figurative language, namely figures of thought and figure of speech, imagery, or images. Figurative language or figurative language is divided into three forms, namely (i) exposure, (ii) structural manipulation, and (iii) images (Nurgiyantoro, 2013: 296). The researchers focused on imagery or images in this research. Abrams (in Al-ma'ruf, 2012: 77) states that images in literary works play an important role in generating imaginative imagery, a form of mental images that can evoke readers' experiences.

Image is derived from Latin, namely image with the verb form *imitari* (to imitate). Imaging is a collection of images, which is used to describe objects and the quality of sensory responses in literary works, both with literal and figurative descriptions (Abrams in Pradopo, 2010: 78). In this research, the exploitation of images is a part of the stylistic aspect used to describe the entity. Entities can take the form of living and inanimate

objects which are written in the trilogy of the novel.

The researchers will provide a real picture of the utilization of images in the *Glonggong* trilogy. Beforehand, please note that novels can have series and each of them has a continuity of the story. Duology, trilogy, and tetralogy are novels that have a continuous series of stories. Two series of duology, the trilogy of three series, and tetralogy have four series. The researchers took data sources from the *Glonggong* trilogy by Junaedi Setiyono. The trilogy entitled *Glonggong*, *Arumdalu*, and *Dasamuka*. It tells about a small incident that occurred during the Diponegoro war. The trilogy illustrates a major event that occurred, there were small events that were less interesting to accompany the big event which was later raised to become a story. The story of each novel is continuous, even though the main character of each novel is different. The three novels have each received awards. *Glonggong* was the first runner-up in the 2006 Jakarta Arts Council novel-writing competition. The second novel which is a continuation of *Glonggong*, namely *Arumdalu*, was a finalist for the Khatulistiwa Literary Award in 2008. The third work of the trilogy entitled *Dasamuka* won the winning novel writing competition administered by the Arts Council of Jakarta in 2012. This third work will also be translated into English.

This research was conducted based on previous studies. The first research is *Images in a collection of poetry in the country of Prosaliris Rusli Marzuki Saria* by Laila (2016). This study aims to describe the images in the M Transportak Poetry in the Prossaliris Country. The subsequent research entitled *Imagery in Nataga Fantasy Novel The Little Dragon by Ugi Agustono* by Hidayati (2017). This study aims to describe the forms of images and their functions. Both studies describe image forms such as (i) visual images, (ii) auditory images, (iii) olfactory images, (iv) tasting images, (v) motion images, (vi) tactile images, and (vii) intellectual images. Besides, the second research (Hidayati, 2017) highlights image functions, namely (i) clarifying images, (ii) creating vivid images in the mind and senses, (iii) evoking a special atmosphere, and (iv) generating intellectual readers.

Furthermore, this research uses image theories by Sutejo (2010: 153), namely motion images, tactile images, auditory/audio images, visual images, olfactory images, and erotic images. The images, according to Sutejo (2010), include erotic images and their functions. This study emphasizes that image functions are a means of beautifying language. According to Pradopo (2012: 79), the function of images is to (i) provide a clear picture, (ii) to create a special atmosphere, (iii) to make (more) vivid images in the mind and senses, and (iv) to attract attention. Besides, images are reinforcement of comparative figures, such as personification, hyperbole, and simile.

Research Method

This study used a qualitative research method, including a descriptive method. Bodgan and Taylor (in moleong 2007) outline that qualitative research is a research procedure that produces descriptive data in the form of written words from people and observable behavior. The data are in the form of narratives to describe antagonists and protagonists or stories from antagonists and protagonists that contain figures of speech and imagery in the *Glonggong* trilogy. Data were collected through the observation and note-taking technique. Data collection was carried out using the observation and note-taking method. Sudaryanto (1993: 2) points out that the listening method is a method used in language research by listening to the users of language on the object of the study. After doing the listening, the note-taking technique was carried out. Sudaryanto (1993: 5) states that the note-taking technique is done by recording on a data card and after that, the data classification is carried out. Therefore, the researchers are instruments who listen to the data attentively. With the researchers knowing their position, it is hoped that they will understand the form of research data and the research questions to answer. This process is a selection in the data retrieval from data sources. The next step is coding. The data have appropriate codes based on the formulation of research questions. Methods of data analysis used the equivalent method. Furthermore, the basic technique is called the determining element sorting technique (PUP). The sorting power in this method uses a referential sorting power. Language references are designated by using objects, goods, objects, actions, events, actions of events in nature, quality, state, degree, number, and so on beyond the language (2019: 70).

Results and Discussion:

1. Image Exploitation in the Glonggong Trilogy

The exploitation or utilization of images in the *Glonggong* trilogy (*Glonggong, Arumdalu*, and *Dasamuka*) includes the use of olfactory, sight, hearing, motion, tactile, and erotic images. The imagery in the *Glonggong* trilogy aims to depict the fate, circumstances, character, and abilities of human living entities, both the antagonist and the protagonist. The following is an analysis of the image of a depiction of the fate, circumstances, and abilities of the antagonists and protagonists in the *Glonggong* trilogy:

1.1 Olfactory Image

Olfactory image has almost the same use as visual imagery, namely to describe circumstances, places, events, and times of events in a novel. However, the difference is that this image makes use of words that refer to the sense of smell whether it is a verb or an adjective (Sutejo, 2010: 154).

(1) As far as I can remember, I started to spit when Danti said that my mouth smells like jengkol. (177 / PENC / ARM).

(2) News of my defeat spread quickly. The mouths of the priyayi, which smells of cheese and milk, are much more eloquent in composing the news of my defeat than the mouths of the village children who have the smell of bananas and jengkol. They are hesitant to convey their doubts about Surya's victory. (22 / PENC / GLO).

(3) Unfortunately, so far I haven't been able to sniff out a shred of success. (4 / PENC / DAS).

In data (1), there is a sense of smell intended by the author to describe Brata who then became hurt and felt insecure because Danti made fun of him with the words 'his mouth smells of jengkol'. Jengkol is a widely known fruit used by Javanese people as fresh vegetables. The smell of this fruit is very bad. When someone eats it, the mouth of the eater will be very bad. Bad breath due to eating jengkol is often used as a benchmark regarding the low position of the caste of Javanese society at that time. The portrayal of the antagonistic character of Brata is also caused by the depiction of the character called Danti as a trigger for why Brata is an antagonist, namely by saying that Brata's mouth smells of jengkol. Brata became a bit of a grudge because of his distrust in front of Danti. It made him set a strategy to trap Ki Abilawa who was Resa's father. The only way to do it was by slandering him if Ki Abilawa spread heretical beliefs. The function of this image is to evoke a special atmosphere illustrated by the distinctive smell of jengkol.

Data (2) shows an image of smells of cheese and milk in the mouths of the priyayi. The mouths of village children have the smell of petai and jengkol. From this speech, the smell of milk and cheese is the smell of the aristocrats' mouths. Javanese people often call it priyayi. The smell of jengkol and pete is like the smell of the fruit of the petai and jengkol trees. The Javanese people use them as fresh vegetables. The smell of these two fruits when eaten can cause an unpleasant odor so that they are used as a description of the low social caste of Javanese society and are often referred to as kawula dasih or ordinary Javanese people. The olfactory image in the dialogue can be used to make a comparison. The priyayi group is faster in spreading the word because their lives tend to be free without any intervention from anywhere. Meanwhile, the dasih class will feel reluctant because whatever they do will feel like they are always being watched. This is what causes the rapid spread of Danukusuma's defeat against Surya. The function of this image is to evoke a special atmosphere. The special atmosphere is the smell of jengkol and the smell of petai which is very strong and distinctive, not owned by other objects.

The data (3) in the dialogue contain olfactory images, which are characterized as metaphorical images. This can be seen from the sniff clause even a tiny fraction of success. "Success" is something abstract and cannot be seen, held, or kissed. However, in the utterance, success is described as being sniffed. In understanding the implied meaning, a context exists before or after the data. Leyden was disappointed that his research on Java had not attracted the interest of his students. The point is that he had not smelled the slightest bit of success in getting what he wanted. The function of these images is to arouse the reader's intellectuality, the extent to which the readers can digest the imagery followed by the metaphorical expression. The readers will associate the words grunt and success.

1.2 Motion Image

Motion image is used to describe the motion of life through personified language style or motion

in general. This motion image is also used to describe dynamic conditions, events, places, times, portrayals of the characters, and the intensity of the themes to put forward (Sutejo, 2010: 154).

(1) Other students are too busy to cover their wide yawning mouths and long curled forehead. (2 / GER / DAS).

(2) If in the past I could feel mediocre, I gently grabbed her hair, that is, when I was helpless with her nosy hands that suddenly squeezed my nose or twisted my ears, now I don't even dare to look at her for so long. (21 / GER / ARM).

(3) My body shakes to the right with a thousand fireflies dancing in my eyes. (85 / GER / GLO).

In the data (1), motion image is used by the author to describe the protagonist in the Dasamuka novel, namely Willem Kappers. In terms of the image, the linguistic context before the speech data shows that Willem Kappers paid attention to Prof. John Casper Leyden's explanations, but other students underestimated him by yawning and frowning. This shows that Willem Keppers respects the ideas of others. Also, the other students' actions show the moving image of his disinterest. The function of the image is to provide a clear picture of the character doing something so that the readers can imagine the imagery message.

Data (2) describes the moving image by including speeches, such as grabbing, squeezing, and twisting. Motion images can be seen from utterances in the form of a verb or a sentence in a novel. In this speech, the characters Brata and Danti are both now adults. In the past, they were children treated like squeezing and twitching were common, but after growing up Brata was reluctant because he fell in love with Danti. The author's description of this situation creates an awkward image for Brata to do the same thing he used to do when he was a child. The function of imagery in data (2) is to strengthen the image in the speech. The depictions of the words grabbing, squeezing, and stirring reinforce the vivid impression.

Data (3) in the speech contain motion images depicting Danukusuma's unwell condition after fighting with Prayitna. The depiction of this motion image uses the reader's image power to imagine Danukusuma whose body is tilted to the left and his eyes are dizzy. The function of these images is to make the images more vivid in the readers' minds and senses. This shaking speech gives the readers the impression to feel the sensory stimuli concerning the speech.

1.3 Visual image

Visual image or vision is used to describe the atmosphere, state; place, event, and time of events in the novel by exploiting words that refer to the sense of sight (Sutejo, 2010: 154).

(1) Rubinem looks thinner with reddish sunburned skin. But now she looked more agile and her face was shining. (191 / PENG / GLO).

(2) Most of them wore only a loincloth. (2 / PENG / DAS).

(3) The face of the monkey Danar gradually changed to the face of a cat pushing and defecating. (41 / PENG / ARM).

There is a visual image in data (1). Visual image is used to describe the fate of the protagonist Rubinem. Rubinem is a female figure who works as a prostitute in Ngluwek, an area referred to in the novel as a place of prostitution. However, her house had been burned down in that area, forcing her to flee. This image depicts the fate of Ruibnem, who now looks very free and independent, seen from her activities, that is, she looks more agile even though she looks thin because she is no longer employed as a prostitute in the area. In this description, two images show that Rubinem enjoys her current state because she is fresher in her activities, but the image describes that she is thin. Rubinem looks thinner because her income from being a prostitute has stopped. These two states describe either a happy or sad state of her life. The function of this image is to provide a clear picture of the speech by describing the physical condition of Rubinem.

Data (2) shows a visual image that depicts the situation at that time about the Javanese in the colonial period, namely they were wearing loincloths. This clothing is used by dasih kawula who are commoners. Unlike the priyayi or aristocrats who were allied with the colonizers, they could of course be dressed more properly. This speech is a description of the condition of the Javanese nation at that time through the eyes of a character named William Keppers, an Englishman who went with the British colonial army to Java for research. The function of this image is to provide a clear picture of the condition of the Javanese people at that time under the Dutch colony.

Data (3) contains visual images. This image is a

depiction of Danar's face, which looks like a monkey, gradually turning into a cat straining to defecate. The expression of a monkey shows Brata's frustration because Danar is a cunning person. Danar's face gradually changed to become like a cat pushing poop. Danar is closing his eyes restlessly like a cat who is defecating. This is to describe Danar who becomes confused and restless in planning his next plan. The function of these images is to make the images more vivid in the readers' minds and senses. The readers imagine what is told in the speech of a cat pushing feces and a monkey's expression to describe the face of the character Danar.

1.4 Auditory Image
An auditory image is a language description that manifests mental and physical experiences of hearing (audio). The auditory image can stimulate the sense of hearing. It disturbs the readers' imagination to understand literary texts fully (Sutejo, 2010: 154).
(1) The sound of the wind in the rice fields and the squeaking of the wren has gone up to their roost just like lulling me (142 / AUD / GLO).
(2) Den Rara Ningsih's muffled screams were heard several times (38 / AUD / DAS).
(3) The extinguishment was immediately replaced by the roar of hooves amid the sound of gunfire and cries of war. (105 / AUD / ARM).

The auditory image in the data (1) provides an overview of the atmosphere that makes the protagonist Danukusuma or glonggong drift away and fall asleep. The picture of the atmosphere is obtained from the description of the sound of the wind and wren. This atmosphere also describes the location of the character who is in an area close to rice fields. The author's description of this location is used to bring to life a very special and beautiful setting at that time. The function of this image is to provide a special atmosphere, namely the sound of the wren described by the word chirp, and the sound of the wind, which is identical to the beautiful impression of a rice field. This image seems special for describing the rice fields, not any other places. In data (2), there is an auditory image of the muffled screams of Ningsih. A muffled scream means a scream that results from something that is holding back so that it can only be heard vaguely. The description aims to bring the character Den Rara Ningsih to life. She was with Ki Sena passing through the slippery stone

roads and almost made the train fall. The screams made by Den Rara Ningsih were her screams of fear. The function of this image is to provide a special atmosphere, namely a scream as a depiction of a special atmosphere about someone's fear. In data (3), an auditory image is marked by the sound of hooves, the sound of gunfire, and the sound of war cries. The number of horses that came was described as having a very noisy voice so that it was described using the word roar. While the *bedhil* (Javanese) or rifle is described as an eruption to name its sound characteristics. Furthermore, war cries made by ordinary people who accidentally got involved in it. The image has a function to provide a special atmosphere, namely, the horses' hooves rumbling and indeed only the sound of the horse's hoof has a noisy sound. The sound of rifles snapping or cracking, which only rifles have in particular. The sound is described as popping when an object makes a popping sound so that this sound is very special. Despite this, the sound of a rifle is described as an eruption in Javanese, just like the volcanic eruption.

1.5 Eroticism Image
This image can be divided into two types, namely (1) biological eroticism images and (2) meta-biological eroticism images. The image of biological eroticism is a clear, clear, transparent, and detailed depiction of incidents of sexuality that the author visualizes. a meta-biological image is a mental experience that departs from sensory experiences. It reveals the problem of sexuality symbolically and metaphorically packaged in a refined aesthetic discourse. This means that sexuality is packaged not solely, not literally, but fully concealing the semantic image of sexuality implicitly (Sutejo, 2010: 154).

(1) "Resa, don't just look at me, my chastity will be yours tonight. I don't want to hand it over to a spoiled child who can only whine… " sighed Danti as she took off her clothes one by one. (141 / ERO / ARM).
(2) Both without a sheet attached to the body. (60 / ERO / GLO).
(3) Especially when she stretched her arms up and she rested her head on the large rock where she was sitting, the chin that was raised with the ripe breasts raised was exquisitely exhilarating. (43 / ERO / DAS).

The speech in data (1) contains images of eroticism. This image depicts the character Danti seducing Resa to serve her biological upheaval. This image also illustrates the "spoiled child" referred to like the character Lesmana. The depiction is in the linguistic context that follows the data. Lesmana is a prince from the Ngayogyakarta Hadiningrat Palace. He is a prince who is lazy, childish, and likes to play. Danti and Lesmana were victims of an arranged marriage. However, Danti is not willing to give up what she has for Lesmana and ends up seducing Resa, who is her first love. The meaning of holiness is the virginity of Danti. In Javanese society, a woman can be said to be a good woman if she maintains her chastity or virginity, meaning that she has never had an intimate relationship with anyone. The function of this image is to make the image more vivid in the readers' minds and senses. The author tries to bring it to life by touching the readers' stimuli regarding the imaginative image of Danti's chastity or virginity.

The speech in data (2) also contains images of eroticism. The lingual marker of the image in the speech is without a piece of cloth, which means that the individual depicted subject is not wearing any clothes on her body. Of course, when the clothes are removed from the body, you will see the intimate parts of the two subjects. This of course will give the reader an erotic impression. The function of this image is to make the image more vivid in the readers' minds and senses. This erotic impression can be interpreted as stimuli with an imaginative image, which refers to the speech without a piece of cloth.

Data (3) reveals an image of eroticism characterized by giving part of the female sex organs, namely 'breasts'. This impression was also added to the next speech, namely looking up and ripe. The word ripe means to have a fresh form like freshly ripe fruit. The speech look-up gives an impression that the reader's mind goes wild and gets the impression of that intimacy. The function of these images is to provide a special atmosphere. This special atmosphere is described in the word ripe which is only used to describe fresh fruit. The look-up is a form of the breasts of a woman. These breasts are described as looking upwards, and these features are very distinctive.

1.6 Tactile image
The tactile image describes the experience of the senses within with various forms of visualization. This image is used to describe various forms, namely the state of the character, the condition of the situation, and the depiction of the character's features (Sutejo, 2010: 154).

(1) I groped my frozen face with my stiff hands that were no longer cold. (4 / TAK / DAS).

(2) The palms of my hands feel very well how good it is to hold the bark, how comfortable it is to swing it. (4 / TAK / GLO).

(3) Resa grabbed his mother's thin wrist and placed it on his wife's stomach, which had not yet looked enlarged. (175 / TAK / ARM).

The tactile image in data (1) illustrates the situation of protagonist Willem Keppers, who is heartbroken. His fiancé Ailsa is married to his father, Jeremias. Being heartbroken, Willem Keppers was depicted on his face cold with hands whose nails were no longer cold. These emotive effects will give the readers an impression as if they feel what happened to the events in the novel. The function of the image in the speech is to provide a clear picture of the character who is heartbroken by actions using tactile imagery.

ata (2) shows the effect of touch through the speech how nice it is to hold the bark and how comfortable it is to swing it. This explains that the character feels comfortable while gripping and swinging the bark. *Glonggong* is a papaya leaf stalk that has turned yellow and is usually used to play war games by the Javanese at that time. Finally, the *Glonggong* became Danukusuma's weapon because he was skilled at playing it, resulting in Danukusuma's familiarity with his barking weapon. The function of providing a clear picture of Danukusuma is very comfortable when using his *Glonggong* sword.

Data (3) in the utterance is a tactile image which is indicated by the word holding and pasting it, both of which are identical to the hand using the sense of touch. A tactile image is used as a means of depicting a sad atmosphere. The only reason is that Mrs. Resa is sick and her skin looks emaciated. His mother wanted grandchildren so badly that Resa tried to give the understanding that his wife, Karni, had not been pregnant yet (being pregnant means enlarged stomach). The function of this image is to provide a clear picture of how Mrs. Resa is sick with her body and skin that looks thin. Then Karni's stomach, pictured here, looks smaller because she hasn't been

blessed with children.

2. Image as a Means of Enhancing Exposure

In a figure of speech, images also emerge. The presence of imagery in a figure of speech is due to the use of images to strengthen the figure of speech. Sumarlam et al (2018: 41) state that language style is a means of creating images. The figures of speech strengthened by the images in the Glonggong trilogy include personification, hyperbole, simile, and other figures of speech, as explained as follows:

2.1 Motion Imagery as a Means of Strengthening Personification Figures

The data shows motion images as a means of strengthening personification figures taken from the Glonggong trilogy, including:
It didn't hurt much, but it was the shame that made my sleep a night not soundly: I dreamed that I was surrounded by little monkeys that were prancing while pointing at me who was lying on the ground. (6 / GER / GLO). The data above is a personification figure that gets the strength of the emotive effect from the motion image. The motion image can be demonstrated by the words prancing and pointing at me. There is a choice of words for the little monkeys, which indicates that the figure of speech is personified because it gives human traits to animals, namely monkeys.

2.2 Visual Image as a Simile Figure Reinforcement

Data regarding visual images are used as an effect to reinforce the impression of simile figures in this novel trilogy. The following excerpt is taken from the Arumdalu novel: On the other hand, Resa's face is like a clay statue, never changes. (37 / PENG / ARM).
In the data above, a clear visual image is involved in a series of simile figures, namely Resa's facial speech, which means that the face can be seen. It is juxtaposed with the speech of a clay statue so that it has the meaning of a face that is so flat like a monotonous clay statue and does not have many beautiful carvings.

2.3 Auditory Image as a Hyperbolic Figure Amplifier

Hyperbolic language is a figure of speech that is formed by exaggerating something. Not infrequently enough that the figure of speech

gives an emotive effect in the form of an auditory image as an amplifying element, as shown in the following data:
Wherever people are in Rejawinangun, they will be harassed by the distinctive hum of their ears. (62 / AUD / DAS).
The data from the Dasamuka novel show an auditory image used to describe hyperbole figures. This image is shown in the speech of the hum, which is a distinctive sound from an insect called *garengpung*. The sound from these insects can be deafening and very disturbing. The hyperbole element in the speech is the speech around the ears. Imagine that a buzzing sound could be heard in the ear. This is certainly an exaggeration of speech.

Conclusion:

There are types of imagery in the *Glonggong* trilogies (Glonggong, Arumdalu, and Dasamuka) from which readers find auditory images, motion images, tactile images, erotic images, visual images, and olfactory images. In addition to the forms of images, the functional aspects of each image are worth considering. The functions of these images (i) provide a clear picture, (ii) create a special atmosphere, (iii) make (more) vivid images in the mind and senses, and (iv) awaken intellectual abilities by explaining the nature or character of the antagonist and protagonist. The images become more beautiful and lived because they can describe the circumstances, fate, abilities, and emotions experienced by the antagonist or protagonist in the Glonggong trilogies. The emotive effects result from the usefulness of images as reinforcement for constructing figures of speech. The figures, in this sense, are generally comparative figures, such as personification, hyperbole, or simile.

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