

THE USE OF SPATIAL AND TIME CONTEXTUAL MEANINGS OF PREPOSITION *in* IN INDONESIAN FOLKLORES: CORPUS-BASED LINGUISTIC STUDY

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Abstrak

Penelitian ini mengkaji jenis dan frekuensi kemunculan "*preposition in*" dan juga membahas makna kontekstual "*preposition in*" yang digunakan dalam Cerita Rakyat Indonesia. Penelitian ini menggunakan teori Korpus Linguistik dari Kennedy (1998) dan Linguistik Kognitif dari Evans and Green (2006). Metode deskriptif-kualitatif digunakan sebagai metodologi penelitian ini dan menggunakan *Monoconc Pro version 2.0. software* sebagai alat menganalisis data untuk mengemukakan kemunculan dari "*preposition in*". Berdasarkan hasil analisis data, terdapat dua jenis "*preposition in*" yang muncul dalam Cerita Rakyat Indonesia, yaitu penanda tempat dan waktu. Penanda tempat merupakan jenis dan frekuensi tertinggi dalam kemunculan "*preposition in*". "*Preposition in*" dalam penanda tempat secara makna kontekstual mendefinisikan hubungan antara figur dan objek referensi. Dapat disimpulkan bahwa figur menempati referensi objek, tidak menempati referensi objek, dan berada dalam referensi objek. Sementara pada makna kontekstual penanda waktu, "*preposition in*" digunakan dalam kondisi spesifik dan non-spesifik.

Kata kunci: korpus linguistik, linguistik kognitif, makna kontekstual, preposisi *in*, penanda tempat, penanda waktu

Abstract

This study investigates the types and the highest frequency of preposition 'in' and also to examines the meaning of preposition 'in' which are contextually used in Indonesian folklores. This study uses the theory of Corpus Linguistics following Kennedy (1998) and Cognitive Linguistics following Evans and Green (2006). This study uses a descriptive qualitative method as the methodology and Monoconc Pro version 2.0. software is used as the tool of analysing data to put forward the concordances of preposition 'in' in the corpus. Based on the results of data analysis, there are two types of preposition 'in' that found in Indonesian folklores; spatial and time. Spatial is the highest token and type frequency, while time is the lowest token and types frequency. Preposition 'in' in spatial contextual meaning defines the relationship between figure and the reference object. It can be concluded that the figures are enclosed the reference object, not enclosing the reference object, and on the reference object. While in time contextual meaning, preposition 'in' is used in specific and non-specific conditions.

Keywords: corpus linguistics, cognitive linguistics, contextual meaning, preposition *in*, spatial, time.

1. Introduction

Corpus linguistics is one source of evidence for improving descriptions of the structure and use of languages, and for various applications, including the processing of natural language by machine and understanding how to learn a language thought that has emerged within the modern field of interdisciplinary study known as cognitive science (Kennedy, 1998). In cognitive linguistics, context is sentential that relates to other elements in the string and also relates to the background knowledge of the utterance.

One of the varieties in language use is literary work. Two most basic categories in literary works are fiction and nonfiction. According to Johansen (2010), “nonfiction is meant to be factual”. It comprises the interesting facts with analysis and illustration, while fiction is “primarily invented or imaginary” (Johansen, 2010) in other word, fiction is literary work which is based on imagination and illustration with no fact needed. The type of fiction that will be deeply defined here is folklore. According to Thammawat (2005) as cited by Janthaluck (2012), folklore consists of stories that have been passed on until they become an important cultural heritage. The purpose of storytelling is to bring enjoyment, pass on tradition and ritual and, by implication, present a moral precept to instruct people in the community so that they will become people of good quality. In the past, stories played the role of instructing people for them to properly be good people for their age and task by relying on the methods of forming arts and appreciation, building faith using entertainment and the rhythm of prose, and giving loving kindness in order to communicate to people who are being instructed

This study deals with Cognitive Linguistics and utilizes the theory of context from Evans and Green (2006) which focuses on the use of preposition *in*. Furthermore, the study also employs the theory of preposition *in* proposed by Pille and Page (2002). This study also uses Corpus Linguistics (Kennedy, 1998) that focuses on electronic corpora to help the researcher in analyzing many corpora. This study will use one of the softwares which is used to analyze a corpus, Monoconc pro. This software will help the researcher in arranging the concordances of the preposition *in*. Previous studies related to corpora were conducted. One example came from Mousavi *et al* (2014) used corpora in his research *A Corpus Study of Shell Nouns in Published Research Articles of Education*, they used corpus of education for the identification of shell nouns and their lexico-grammatical patterns and the frequency of the shell nouns along with their lexico-grammatical patterns and functions. They analyzed 18 shell nouns and a deeper analysis is needed to study more shell nouns that exist in the corpus of education along with other patterns that were not found in their study.

Sentential or utterance context relates to other elements; according to Evans and Green (2006) there are several relationship between the figure and the reference object by using preposition *in*. Consider the examples below that focus on the particular meaning of preposition *in* according to Evans and Green (2006):

- 1) The kitten is in the box.
- 2) The flower is in the vase.
- 3) The crack is in the vase.

In (1) the figure, the kitten, is enclosed by the reference object, the box. The kitten is inside the box. In (2), the flower is not enclosing by the vase, since it partly outside the vase. In (3), the crack is on the exterior of the vase.

Based on the example above, this study focuses on the occurrence of types and token frequency of preposition *in* and to analyze spatial and time contextual meaning of preposition *in*.

2. Research Methodology

This study used a descriptive qualitative method because the main aim of this study was to identify the occurrence of types and token frequency of preposition *in* and also to examine the meaning of the preposition *in* which are used contextually in Indonesian folklore. According to Bodgan and Taylor (1998), a qualitative method as a research procedure results in descriptive data that can be observed. The writer uses inductive reasoning which is reasoning "from particular instances to general principles. One starts from observed data and develops a generalization which explains the relationship between the reference objects observed." (Schrive, 2001).

The software used in this study is MonoConc Pro version 2.0. This software is designated by Michael Barlow copyright 1996, 2000. It can be used to show the frequency of words which occurred in the corpus. In this study, this software is used to put forward the concordances of preposition *in* in the corpus. The data that had been presented by the software will be analyzed based on its form and pattern. The researcher will divide the analysis into two parts: occurrence and contextual meaning.

2.1 Data Collecting Techniques

In collecting the data, this study uses library internet based research. The data used in this study are 12 Indonesian folklores taken from folklore-lover.blogspot.com. The Folklores were chosen as the data of the study because they were easy to be accessed. Importantly, folklore consists of stories that have been passed on until they become an important cultural heritage (Thammawat, 2005). There are many cultural and social values that can be implemented in our social life.

2.2 Data Analyzing Techniques

There were several steps in analyzing the data in this study:

1. Collecting the data; this study choosing 12 Indonesian folklores from folklore-lover.blogspot.com.
2. After collecting the data, this study used Monoconc Pro version 2.0. to put forward the concordances of preposition *in* in the corpus.
3. Analyzing the data; the data that had been presented by the software will be analyzed based on its form and pattern. The researcher will divide the data analysis into two parts: occurrence and contextual meaning.
4. Conclusion; making a conclusion after analyzing the data.

3. Results and Discussion

Based on the findings, this study reveals two common usage of prepositions *in* found from 12 Indonesian folklores; spatial and time. The table below shows the occurrence of token frequency of preposition *in*.

$$N = (Q/R) \times 100$$

N = the percentage of words' occurrence of token / types frequency.

Q = the amount of the frequency of words' occurrence.

R = total amount of the spatial and time contextual meaning of preposition *in*.

Table 1 The Occurrence of Token Frequency of Preposition *In*

No	preposition <i>in</i>	Frequency	Percentage
1	Spatial	32	94,12%
2	Time	2	5,88%
Total		34	

The table shows that spatial is the highest token frequency that appear in the data with 32 occurrences or 94,12% of 34 occurrences of preposition *in*. While time (2 occurrences or 5,88% of 34 occurrences of preposition *in*).

Table 2 The Occurrence of Types Frequency of Preposition *In*

No	Types of preposition <i>in</i>	Frequency	Percentage
1	Spatial	25	92,59%
2	Time	2	7.41%
Total		27	

The table shows that spatial is the highest type frequency that appear in the data, (25 occurrences or 92,59 % of 27 occurrences of preposition *in*). While time, (2 occurrences or 7.41% of 27 occurrences of preposition *in*).

The further information of the preposition *in* are contextually used in Indonesian Folklores will be defined below:

3.1 Spatial

Spatial becomes the highest frequency of preposition *in* that appears in Indonesian Folklores.

Table 3 The Occurrences of Spatial Frequency of Preposition *In*

No	Preposition <i>in</i>	Frequency	Percentage
1a	In East Java	1	3.13%
1b	In a hut	1	3.13%
1c	In the village	1	3.13%
1d	In the Cipanas	1	3.13%
1e	In every single hair	1	3.13%
1f	In her head	1	3.13%
1g	In the world	1	3.13%
1h	In a small village	1	3.13%
1i	In a field	1	3.13%
1j	In Sumatra	1	3.13%

1k	In the river	1	3.13%
1l	In the jungle	3	9.38%
1m	In the lake	2	6.25%
1n	In the mirror	1	3.13%
1o	In the palace	2	6.25%
1p	In the forest	1	3.13%
1q	In the island	3	9.38%
1r	In Subi island	2	6.25%
1s	In a big house	1	3.13%
1t	In the sea	1	3.13%
1u	In the bag	1	3.13%
1v	In North Sumatra	1	3.13%
1w	In Purnama kingdom	1	3.13%
1x	In my house	1	3.13%
1y	In jail	1	3.13%
Total		32	

- 1a. The land around the fragrant river is now known as Banyuwangi, a town *in East Java*.
(The figure is enclosed by the reference object because 'the fragrant' river is located in East Java).
- 1b. They lived *in a hut* in the village near the sea.
(The figure is enclosed by the reference object because 'they' live in a hut, it is inside a hut).
- 1c. They lived in a hut *in the village* near the sea.
(The figure is enclosed by the reference object because 'they' live in the village. It is inside the reference object).
- 1d. The king of a famous kingdom *in Cipanas*.
(The figure is enclosed by the reference object because 'the kingt' is inside a famous kingdom that located in Cipanas).
- 1e. To put all the jewelries that they have *in every single hair* in her head.
(The figure is enclosed by the reference object because the figure is put in the reference object)
- 1f. To put all the jewelries that they have in every single hair *in her head*.
(The figure is enclosed by the reference object because the figure is defined more specific).
- 1g. She wants to be the most beautiful girl *in the world*.
(The figure is enclosed by the reference object because 'she' is inside the world).
- 1h. The legend of crying stone *in a small village*.

(The figure is enclosed by the reference object because 'the legend of crying stone' is in a small village).

- 1i. She doesn't like to help his mother work in a field.
(The figure is enclosed by the reference object because 'his mother' work in a field).
- 1j. There a village in Sumatra.
(The figure is enclosed by the reference object because 'the village' is one of the village in Sumatra).
- 1k. The farmer was fishing in the river.
(The figure is not enclosing by the reference object because 'the farmer' is fishing in the river. Since the fishing rod partly inside the river).
- 1l. You have to leave this palace and stay in the jungle.
Now she had to stay in the jungle.
Over in the jungle she has many friends of animal.
(The figure is enclosed by the reference object because 'you', and 'she' is located inside the jungle).
- 1m. Lutung kasarung meet Purbasari and asked her to bathe in the lake.
Purbasari very surprised and very happy when she looked in the mirror in the lake.
(The figure is not enclosing by the reference object because 'Lutung kasarung' and 'Purbasari' met in the lake that means that they are not inside the lake but around the lake).
- 1n. Purbasari very surprised and very happy when she looked in the mirror in the lake.
(The figure is enclosed by the reference object because 'she' looked herself in the mirror, so her reflection inside the mirror).
- 1o. She forgave Purbararang and her fiance and let them stay in the palace.
(The figure is enclosed by the reference object because 'Purbararang' and 'her fiance' is let to stay inside the palace).
- 1p. The young man who turns out has always been with him in the forest.
(The figure is enclosed by the reference object because 'the young man' is inside the forest).
- 1q. He was the richest man in the island.
People in the island, especially the young men, always talked about Nilam Sari.
Though her father was the richest man in the island, Nilam Sari was not arrogant.
(The figure is enclosed by the reference object because 'the figure' is inside the reference object).
- 1r. In Subi island, Riau, there lived a rich merchant.
They all arrived safely in Subi Island.

(The figure is enclosed by the reference object because 'Riau' and 'they' is inside Subi island).

- 1s. The merchant lived *in a big house* with his wife and daughter.
(The figure is enclosed by the reference object because 'the merchant' and family is inside a big house).
- 1t. There was a big storm while they were cruising *in the sea*.
(The figure is enclosed by the reference object because 'a big storm' happen while they are cruising in the sea, so they is inside the sea).
- 1u. Then it was the last magic stuff she had *in the bag*.
(The figure is enclosed by the reference object because 'the magic stuff' is inside the bag).
- 1v. Once upon a time *in North Sumatra*, there was a kingdom named Purnama.
(The figure is enclosed by the reference object because 'Purnama kingdom' is located in North Sumatra).
- 1w. *In Purnama kingdom*, there was a small village.
(The figure is enclosed by the reference object because 'the small village' is located in a small village).
- 1x. You are *in my house*.
(The figure is enclosed by the reference object because 'you' is inside my house).
- 1y. He won the fight and freed everybody *in jail*.
(The figure is enclosed by the reference object because 'he' is inside the jail).

Preposition *in* in examples above involves spatial scenes of slightly different kinds, where *in* reflects a spatial relationship between figure and the reference object. In 1(a), (b), (c), (d), (g), (h), (i), (j), (l), (n), (o), (p), (q), (r), (s), (t), (u), (v), (w), the figure are enclosed by the reference object, they inside the reference object. However, in the other two examples, the figure is not enclosing by the reference object, in 1(k) The figure is not enclosing by the reference object because 'the farmer' is fishing in the river. Since the fishing rod partly inside the river in 1 (m) The figure is not enclosing by the reference object because 'Lutung kasarung' and 'Purbasari' met in the lake that means that they are not inside the lake but around the lake. In 1 (e) and (f) the figure is on the reference object.

3.2 Time

Time becomes the lowest token frequency of preposition *in* that appears in Indonesian folklores.

Table 4 The Occurrences of Time Frequency of Preposition *In*

No	Preposition <i>in</i>	Frequency	Percentage
2a	In the morning	1	50%
2b	In a sunny morning	1	50%
	Total	2	

2a. The storm stopped *in the morning*.

2b. In a *sunny morning*, the farmer was fishing in the river.

Preposition *in* in examples above involves time scenes. *In* in 2 (a) and 2 (b) reflects the same kind of meaning but different situation based on their context. *In* in 2(a) it can be seen from the context, the situation ‘*in the morning*’ it probably cloudy or raining because in that morning there was storm stopped. *In* in 2 (b) more specific because ‘in sunny morning’ is exactly not cloudy or raining because the farmer was fishing in the river. From the context above, ‘in the morning’ it could be at 5 am, 6 am, 7 am, etc. We do not know exactly in what time the storms stopped and the farmer was fishing.

4. Conclusion

From the analysis, it can be concluded that spatial contextual meaning of preposition *in* Indonesian folklores become the highest token and types. Spatial (32 occurrences or 94.12% of 34 occurrences of preposition *in* in Indonesian folklores) in token occurrences while in types frequency (25 occurrences or 92,59 % of 27 occurrences of preposition *in* in Indonesian folklores). While time (2 occurrences or 5,88%% of 34 occurrences of preposition *in* in Indonesian folklores) in token occurrences and (2 occurrences or 7.41% of 27 occurrences of preposition *in* in Indonesian folklores) in types occurrences. Preposition *in* in examples above involves spatial scenes of slightly different kinds, where in reflects a spatial relationship between figure and the reference object. There are 28 figures are enclosed the reference object, there are 3 figures are not enclosing the reference object, and 1 figure is on reference object. While in time there are specific and non-specific conditions.

This study was to investigates the occurrence of types and token frequency and also to examines spatial and time contextual meaning of preposition *in*. This study is closely related to linguistic area because this study uses Corpus Linguistics and Cognitive Linguistic approach. This study is intended for those who are interested in linguistic field, especially in Corpus Linguistics and Cognitive Linguistic. It is expected to give input and knowledge to both readers of this paper and the writer of this study.

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