

# VARIED ROLES OF METAPHORIC EXPRESSIONS IN *PEPALI BABAD BANYUMASAN*

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Article History:

**Submitted:** 15 April 2020; **Revised:** 7 October 2023 **Accepted:** 9 October 2023

DOI: 10.26858/retorika.v16i2.13478



**RETORIKA:** Jurnal Bahasa, Sastra dan Pengajarannya under  
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ISSN: 2614-2716 (print), ISSN: 2301-4768 (online)  
<http://ojs.unm.ac.id/retorika>

**Abstract:** This study aims to examine the various roles of metaphor in the oral literature of *Pepali Babad Banyumasan*. This study was qualitative and descriptive by its nature, meaning that all data are not in the form of numbers. It instead focused on the quality of verbal forms or utterances. All data were retrieved from written excerpts of the prose. All data were retrieved from written excerpts of the prose. These data were further analyzed using a referential identity method and a reflective introspective method. The study found four functions of metaphor in *Pepali Babad Banyumasan*, such as to mention unique characteristics, to describe the place of origin, to substitute, and to concretize human experience. Oral literature of *Banyumasan* Javanese, especially the one discussed in the present study, is worth investigating. *Pepali* originated from Raden Baribin, Wira Utama, Yudanegara II, Yudanegara III, and others. Behind the fact that literary work is something inanimate, lies within *Pepali* is enigma and meaning to look at. The findings in this study are belief in magical and occult things as a way of life for taking attitudes for the ancient Javanese people, particularly the Banyumasan people that was used as a form of expression to concretize the representation of experiences in the past, then make it a message so that people are more vigilant and break bad luck in the present by reflecting on past experiences. In this study, it is clear that the ancient Javanese people believed in magical things as a form of human communication to get blessing in managing government. The ancient Javanese people of Banyumasan also believed that the name was also a sign to represent the image of the community group. In this case the name that appears to represent the aristocratic class of society (people who are destined to become leaders) by giving him a family name taken from the name of an animal, namely goose.

**Keywords:** metaphors, roles, pepali, *Babad Banyumasan*

Understanding metaphors in old texts is one way of understanding the historical and socio-cultural roots of our society. It will make us understand our identity in social life. Metaphor is an interesting topic to study in semantics. Ullman (2014: 212-215) mentions three concepts in the study of metaphor: (1) metaphor is central to the creativity in language; (2) metaphor has

very simple groundings, and; (3) metaphor functions to fill a specific gap in vocabularies.

Other studies have reported intriguing functions of metaphor (Qiang, 2011:5; Williams, 2013:10; Orwell, 2012; Kamalu 2013; Pristiwati, 2015). Kant (in Cazeaux, 2007:3) considers metaphor to represent experience as a subjective determination of the objective world.

Philosophers after the Kant era, namely Nietzsche, Heidegger, Merleau-Ponty, Bachelard, Ricoeur, and Derrida, compactly identify metaphor as one of the ontological structures that work in experience or introduce settings which operations are parallel to the transposition and mapping of metaphors among concepts (Cazeaux, 2007:4). Metaphors in cognitive linguistics are often associated with analogies because they both carry an analogical way of thinking (Riddell, 2016; Vosniadou, 2003). The relationship between analogy and metaphor is that metaphor is a part of analogy, but in cognitive psychology analogy and metaphor are the same (Hofstadter, 2001). In the understanding of Cognitive Linguistics, metaphor is a way of thinking (Kövecses, 2010). In extreme, Hofstadter (2001) even considers all communication as well as language is metaphorical. In line with this, according to Zaimar (2002) that metaphor is the source or mother of many other figurative language. Metaphors seem to be broaden to other highly technical figures of speech, sometimes even seems the same as other figure of speeches (Prayogi & Oktavianti, 2020). In short, metaphor is a figurative language that conceptualizes one concept to others (Evans, 2007).

These studies agree that within the beauty of the complexity of metaphor, that represents political issues, lies understandable languages that form specific meanings. As a medium of communication, oral literature plays a vital role in distributing information to people. This notion is signified by an increase in types of information, which is essential for many. A litterateur, in addition to delivering explicit messages through the texts, expresses something implied in his or her literary works, including oral literature. Mass media plays a significant role in language development.

For this reason, a study on metaphor requires specific comprehension regarding the function of languages. This idea is who points out that issues of metaphor are approached from the perspective of the structure and use of a language. Lakoff & Johnson (2003: 3) assert that metaphor reflects one's mind, experience, and daily activity. Metaphor functions of language are distinguishable, but sometimes the functions are overlapping. This research takes up the issue of the cultural past. Studying the metaphors used in the past will make us understand about the

socio-culture that occurred and provide cultural treasures that broaden perspectives. This is a conservative endeavour in the field of culture and literature. Understanding the culture of the past can be a way to remember and understand as well as learn moral lessons. This paper finds a novelty in mapping metaphors. The examples provide variations in the implementation of metaphors.

## METHOD

The approach used in this study is a qualitative approach. The qualitativeity of this study relates to the data which are not in the form of numbers, but in the form of the quality of the verbal form in the form of utterances (Muhadjir 2001). The data source of this research is the ancient manuscript of Babad Banyumas obtained from the manuscript "Babad Banjoemas, Volgens een Banjoemaasch Handschrift beschrevcn. "TBG part XLIII (Knebel 1901: 397-443). However, this research focused on the utterances in a narrative found in the excerpt *Pepali Babad Banyumasan*.

The data collection technique was carried out with note-taking techniques on the things that became the focus of research, namely *Pepali Babad Banyumasan*. All data were scrutinized using a referential identity method and reflective, introspective method (Sudaryanto, 2015).

In the data analysis activities, normative analysis method was used. Referring to the opinion of Sudaryanto (2015) the use of the referential identity method (referential equivalent method) and introspective reflexivity. The data analysis procedures adopted are: (1) Classification of metaphorical expressions that denote metaphorical expressions, (2) Analysis of the values contained in the metaphorical expressions in *Pepali Babad Banyumasan*, and (3) The results of the study were presented by using formal and informal methods. The formal method displays the semantic and pragmatic interpretation of a word that formed a metaphor depicting the expression of a metaphor in the *Pepali Babad Banyumasan*. Further, the informal method was used to elaborate the meaning of metaphors (Sudaryanto, 2015). In fact, this study is related to the author's previous research.

## FINDINGS AND DISCUSSION

### Findings

The various roles of metaphorical expressions in *Pepali Babad Banyumasan* is described as follows:

#### Referring an Object

Factors underpinning the naming of an object are distinctive characteristics, similarities, and place of origins. The use of metaphor to refer to a certain quality of an object signifies that the character is only exclusive to this particular object. One example is the characteristic of an object, person, or nation. An excerpt from *Pepali Babad Banyumasan* “*binatang totem*” or totem animal represents a metaphoric expression. This is because the metaphor “*binatang totem*” has its distinctive trait that other objects do not have. Such a unique element is visible as the metaphor *banyak* represents the totem animals of the family of Adipati (duke in Javanese society) *Warga Utama I* and the mother’s line. No one can disturb the totem animals as it symbolizes a threatening father figure in an Oedipus complex situation.

Pepali for the people of Toyareka is a warning for the people to be cautious of the root of defamation (Toyareka). The defamation of Toyareka has gone through a metamorphosis process, turning this phrase into the name of a character. The character Toyareka has been compared with Banyumas. Processes of how dirty water (Toyareka) becomes clearer (Banyumas) reflect how the character Wirasaba moves to Banyumas. Pepali Kuda Dhawuk Abrit is a sign to warn the descendant of Wirasaba to have self-control over their evil intentions, such as their desire to avenge for the death of their ancestors. Messages in *Pepali Sabtu Pahing* is to remind the descendants of Wirasaba always to remember God the Almighty and the origins of the ancestors of their mother. Appreciation and recognition for the ancestors are also expressed in *Pepali Pindhang Banyak*/ the term *Banya* krefers to totem animals of the family of Adipati (duke in Javanese society) *Warga Utama I* and the mother’s line. No one can disturb the totem animals as it symbolizes a threatening father figure in an Oedipus complex situation. Pepali Totem is accompanied by a Pepali recited during

a wedding of two people from the same clan. In Pepali Bale Malang (Bale Bapang), the heirs of *WargaUtama I* are advised not to eat in the street between the main house and *pendhopo*(a large pavilion-like structure built on columns). There is a pepali for Javanese people that eating in front of the door is not allowed (*ra’ilok*) as this blocks the people who want to pass the entrance to the home.

The omen of Adipati *WargaUtama I* was the opportunity for Mangun to replace the position of his in-laws. Mangun was appointed as Adipati by Sultan Pajang Wirasaba; he was granted the same title with his in-law, *Warga Utama II*. Mangun had received a revelation (*pulung*) in the form of light. The light enters the fontanel of Mangun. Being aware of this, the Adipati had appointed Mangun to be his son-in-law. In the end, Mangun had found an area called Bare in Banyumas; this had been seen in the vision of Ki Tolih and Pandita Putra. Mangun was finally granted title AdipatiMrapat, thus becoming the founder of Banyumas dynasty. From the above discussion, it is evident that the metaphoric expressions in the excerpt of *Pepali Babad Banyumasan* function to refer to a unique characteristic.

#### Place of Origin

The function of metaphor to address the origin of a character, including where the character belongs to. Such a notion is also seen in the excerpt of *Pepali Babad Banyumasan* “*Bocah Angon Pendi Dinasti*” (Bangun Mangun, the Founder of a Dynasty in Banyumas). The above excerpt indicates the place of origin of a person, i.e., Banyumas city. Sultan Pajang was stressed after the death of Adipati Wirasaba *Warga Utama I*. Meanwhile, Sultan had sent his messenger to meet Wirasaba, asking the sons of the Adipati to meet Sultan Pajang. However, none of the sons were brave to go to Pajang, except the son-in-law, Bagus Mangun of Kejawar. Mangun went to Pajang for the redemption of his parent-in-law's sins. On the one hand, he asked his siblings not to feel jealous should the king granted him something. The family from Kejawar accompanied Mangun’s journey.

In the end, Mangun was appointed Adipati by Sultan Pajang the same title with his in-law. Mangun, the son of *Banyak Sasra* and the grandson of Raden Putra, became the founder of

Banyumas dynasty. He was born in Pasirluhur. The marriage between Raden Putra and Princess Pajajaran, whose name is not mentioned (*canggahor* the fifth descendant of Sri Naradipa), was the origin of the unity between Majapahit and Pajajaran. After this mixed marriage, the princess had four children, namely Kaduhu, *Banyak Sasra*, *Banyak Kumara*, and *Rara Ngaisah*. *Banyak Sasra*, who lived in Pasirluhur, was the father of Bagus Mangun. The residential of *Banyak Kumara* and *Rara Ngaisah*, similar to that of i, was foretold by their father, who happened to be a priest of Siwa-Buddha religion. The foretold explained some places related to Mangun. Pasirluhur, Kejawar, and Kaleng were places that Raden Putra had visited during his journey from Majapahit to Pajajaran.

Pasirluhur, in *Babad Pasir*, is the governmental center of Pasirluhur Dynasty (compare Knebel, 1901). Other Bab Banyumasan texts, particularly TSSJ and ISSB, claim that *Banyak Sasra* married the princess of Pasirluhur (daughter of Adipati Pasirluhur, Prince Senapati Mangkubumi II). Despite the absence of the previous information in TSBB text, the text mentions Pasirluhur to show the correlation between Pasirluhur dynasty and Banyumasan dynasty founder; in other words, Pasirluhur was acknowledged as the origin and ancestor of Banyumas. The consideration of Pasirluhur as a sacred place was due to the fact that the Banyumas Dynasty founder was born in the region. Pasirluhur became the first region in which Mangun spent his childhood to familiarize himself with the natural and social setting before moving to Kejawar.

*Banyak Sasra* passed away when Mangun was a little child; Mangun was then adopted by his uncle, *Kyai Jebeng*. However, *Kyai Jebeng* was deemed to mistreat Mangun by ordering him to look after his buffalo. Mangun's childhood in Pasirluhur was instead a bad experience. The study identified two correlating motives in this event, adoption and herding the buffalo. Since he adopted Mangun, *Kyai Jebeng* felt that he had the right to treat Mangun in any way he wishes, including ordering him to herd the buffalo. The designation of Mangun as a shepherd (*bocahangon*) could be interpreted as the period of self-training prior to become a leader. By this event, Pandit Putra took Mangun from Pasirluhur to Kejawar. Being a shepherd was deemed a poor job during that period; however,

the event is regarded as the progress in which a leader learns to grow.

*Kyai Jebeng* was reprimanded by Pandita Putra, as he was assumed to disrespect Mangun, a soon-to-be the person governing Banyumas region. In this regard, Pandita Putra legitimized his own prophecy for Mangun as the future founder of the dynasty. He advised Mangun to stay Kejawar and not to leave the place, except if Mangun wanted to serve Adipati Wirasaba.

In Kejawar, Mangun was adopted as child by Mranggi and his wife. Mangun's presence in Kejawar was more or less influenced by his father's contribution in the marriage of Rara Ngaisah and Mranggi Kejawar, by also taking into account that the couple did not have any child of their own. Without such motives, the adoption of Mangun by Mranggi would not happen. Mangun's period in Kejawar allowed him to learn more and familiarize himself to the region and its surrounding. This, in turn, instigated his decision to choose Banyumas, located in the Northwest of Kejawar, as his new capital in which he later reigned the region. In addition, as the in-laws of Adipati Wirasaba, Mranggi facilitated the introduction of Mangun to Ki Tolih. Mranggi's marriage motive was also due to his role as the food supplier of Mangun and the workers (in constructing the water channel and pond) during area expansion of Banyumas. Therefore, one can say that Mranggi's marriage served as the motive of Mangun's marriage with Wirasaba's daughter and the expansion of Banyumas. In other words, the adoption of Mangun also facilitated his future marriage and career as the Adipati (Duke) of Wirasaba.

Later in his adulthood, Mangun served (*ngenger*) to the Adipati of Warga Utama I as *panawakan*, following his grandfather's advice. The event later acted as the beginning of Mangun's growth. Mangun's service to the region is regarded as the opportunity in which he could learn and progress. When Mangun was sleeping in the facade of the Duchy governmental building, he received *pulungor* revelation in the form of shining light approaching his head. In Javanese society, revelation symbolizes one's nobility and legitimates one's worth to be the leader of a nation/kingdom; such perception is powerful that one without revelation experience is deemed not eligible as a leader.

Due to his 'revelation' moment, Mangun was appointed to marry the eldest daughter of Adipati Warga Utama I, the son of Kaduhu (Adipati/ Duke of Marga Utama) and the grandson of Raden Putra (Pandita Putra). Mangun is the cousin and the son-in-law of Warga Utama I; in other words, Mangun married his niece. Mangun's marriage boosted the prestige of the dynasty leader that came from ordinary people, albeit that he was a Majapahit descent of Pajajaran-Pasirluhur. As Raden Putra's eldest son, Kaduhu, through Warga Utama I, was the grandfather to the wife of the dynasty founder.

The community of Kejawar also contributed financially to the marriage of Mangun and his wife, as Mangun's adoptive parents were financially unable to support the marriage. Knowing this, Mranggi sought help from Banyak Kumara. The younger brother of Banyak Sasra, in Kaleng; there, he met Ki Tolih. This event, in turn, instigated the appointment of Mangun as Ki Tolih's adoptive son; thus, in total, Mangun had been adopted three times by different parents. The meeting of Mranggi and Ki Tolih was accentuated to emphasize Mangun as the adoptive son of Ki Tolih that possessed magical power as a result of his meditation. Ki Tolih later gifted Mangun the sheath-less Kris Gajah Endra. This symbolizes the adoption of Mangun by Ki Tolih, as kris is often seen as the symbol of identity and heir, as well as the unity between a leader and his people. The kris is symbolized as Mangun, the leader, and the sheath is seen as Mangun's own people. Upon receiving sheath-less kris, this implicates that Mangun, as a leader, required to create his own sheath (symbolizes Banyumas region). This event is regarded to instigate Mangun's area expansion later. As Pandita Putra also predicted, Ki Tolih gave his prophecy that Mangun and his descendants will be the sole ruler in the soil of Wirasaba. The prophecies by Pandita Putra and Ki Tolih legitimized Mangun's intention as the ruler of a newly-established dynasty. Ki Tolih also warned either Mangun, along with his descendants up to the seventh line, not to bring the kris he gave in a war, as a result of his failure in killing King Ardiwijaya, Mangun's own grandfather. Ki Tolih was held captive by King of Majapahit due to King Bana Keling's revenge motive; later, Ki Tolih was released by the King of Majapahit and received the Kris Gajah Endra.

The 'seven lines of descendant' warning was given so that Mangun, up to his seventh descendant Yudanegara III, would not bring the kris to a war. Later, the kris was brought to Yogyakarta by Yudanegara III as he became Patih Danuredja I (Patih or Duke of Yogyakarta Sultanate). By that, 'seven' can be interpreted as the symbol of Danuredja I (Yudanegara III) that progressed through a notable career, or into the word '*pitu*', translated into 'grandparent or grandparent' or 'ancestor'. This indicates the possibility that it was Mangun himself who brought the kris. The motive of 'seven lines of descendants' expresses that Mangun and his descendants would be the sole family that rules Wirasaba, while the warning serves as advice to Mangun not to repeat Ki Tolih's misconduct to oppose and attempt to kill the King.

The death of Adipati Warga Utama I in *Pahingday* is one of the key events of Mangun's later life and career as Adipati. As the people mourned, the Adipati's death also facilitated Mangun to become the Adipati of Wirasaba. Without this event, Mangun would have no chance to be an Adipati, as Warga Utama I had prepared his son Wargawijaya to succeed him. By this event, Wargawijaya and Ki Ageng Senon were unwilling to depart to Pajang, afraid of receiving any punishment as their father suffered from. Asked by the King's herald (*gandhek*) to summon all the children of Warga Utama I, Ki Serangpati offered Mangun to carry out the duty. The unwillingness of Wargawijaya and Ki Ageng Senon served as the motive for Mangun's bravery to show off. This relates to the notion that only the brave that is worthy of the leader title. Upon accepting the request and departing to Pajang, Mangun asked that if he was to be appointed as the succeeding Adipati, Wargawijaya and Ki Ageng Senon had to accept that and would not oppose. After carrying out the duty, Mangun was appointed as the Adipati by the Sultan of Pajang with the same title as his father-in-law (*nunggak semi*) as Adipati Warga Utama II. The designation depicts patron-client relation as the legitimation. The same title was chosen for Mangun in order to show that he was acknowledged as the successor of his father in law, or to revive the presence of Warga Utama I who had passed away. This illustrates that Mangun was acknowledged as the same with his father-in-law, Warga Utama I. This is seen as the motive of the replacement of Warga Utama I by

Mangun. In addition to that, Mangun, Kaduhu (Marga Utama), and Warga Utama I was the trinity of Adipati that was the descendant of Raden Putra. They were the mixed descent of Majajahit-Pajajaran.

The death of Warga Utama I was caused by slander. The slander by Demang Toyareka's child resulted in five prohibitions (*pepali*): (1) one is not allowed to marry the person of Toyareka descent, (2) one is not allowed to eat goose meat, (3) one is not allowed to build a house with *Balai bapang*, (4) one is not allowed to travel on *Pahing* day, (5) one is not allowed to keep horses with red-ish gray fur. The prohibitions were to warn the descendant of Warga Utama I, including WargaUtama II, not to suffer from the same misfortune. Upon being the Adipati, Mangun divided Wirasaba into four: Wirasaba, Pasir, Senon, and Toyareka. The division refers to the Javanese *macapat* typology, by also including Banyumas (Northwest of Kejawar). The classification refers to the form of an inseparable correlation between the central category and the other four subsidiary categories. Mangun's decision to divide the region is viewed as his generosity and that he was not greedy to gain all control of his father-in-law's power. Thanks to his policy, Mangun was granted the title AdipatiMrapat.

In the first month of reign, Mangun got a spiritual whisper that he would need to move the capital from Wirasaba to the Northwest of Kejawar if he and his descendants were to be the sole ruler of the region. The region was said to have Tembaga tree. The magical whisper, if connected to the prophecies by Raden Putra and Ki Tolih, also told about the fate of Mangun and his descendants as the ruler of Wirasaba. The whisper (*wangsit*) was seen as the guidance 'from above' that instigated the capital relocation from Wirasaba to Banyumas.

The Northwest part of Kejawar is the confluence between Mas (Banyumas) river and Pasingganriver. The northwest was also interpreted as the blessed direction since it also points to the Qibla; the direction was also discovered in the building complex of Si Panji. Within the location, there are three sacred places located in the northwest part: the tomb of Kalanadah (at the corner of the fort), the sacred room, and the *saka guru* (four main posts usually found in Javanese architecture) of Si Panji. The confluence between two or more rivers is

regarded by ancient Javanese people as a sacred place. The place was named after the river Banyumas. The region of Banyumas was originally forest area chosen and explored by Mangun (because of the whisper) as his new capital where he governed his people, not including the four regions he divided earlier before moving from Kejawar. Mangun handed Wirasaba to Wargawijaya. Mangun's return to Kejawar marked the beginning of his exploration of Banyumas region; this was in accordance with the prophecies from Pandita Putra and Ki Tolih as well as the whisper he received. Mangun (Adipati Warga Utama II/Adipati Mrapat) was the last Adipati of Wirasaba. He was also the first person to clear the forest area in the Northwest part of Kejawar; this was the key event that marked his start as the ruler of a new dynasty of Banyumas (Priyadi, 1995). Therefore, the metaphorical expression in the story quote (3) is considered as the elaboration of the origin place.

### Substitution

As a substitution, the metaphorical expression is used in place of another form in discourse to maintain coherence. This substitution is apparent in the *Pepali Babad Banyumas* (3), that "Despite its variation, most of the Pepali texts still contain sacred Pepali, e.g., *toyareka*, *jarandhawukabrit*, *bale bapang* (*bale malang*), *Setu Paing*, and *pindhang banyak* (*pindhangbanyar*). In this case, the *Pepali Pindhang* metaphor functions as a substitution. The metaphorical expression is to replace other Pepali that function as profane complementary text.

On the other hand, there are four texts that mention the term *bale bapang*, while five texts refer to the term as *bale malang*. Both terms are similar in definition; however, *bale bapang* was recorded earlier than *bale malang*. Pepali *pindhangbanyak* possesses variation of *pindhang banyan*. The Pepali is closely associated with Banyumasan tradition, as the ancestors of Banyumas often used '*banyak*' as their own name, e.g. .Banyak Catra, Banyak Wirata, Banyak Rama, Banyak Kesumba, Banyak Belanak, Banyak Geleh, Banyak Sasra, and Banyak Kumara The Pepali is the symbol of a totem animal, often regarded as the ancestral identity of the community. Therefore, it is upheld by the people of the community. The text

B variation is closely related to Wirasaba oral tradition; in addition, the text contains *pepali madhang ngungkuraken lawang* and *omah wangun sinom* as the *gugontuhon* in Banyumas. These oral traditions' progress to become a written tradition is worth to explore. The appearance of *pepali pindhang banyar* in text B and Wirasaba oral tradition may be correlated with the death place of AdipatiWargaUtama in Bener Village, the southern coastal area of Java. Banyar is a sea fish. The people of Banyumas, until today, are unwilling to consume the fish. Therefore, this Pepali has become the urban legend of Banyumas community about the story of how Adipati met his death fate. Such an event has transformed into the basis of today's people activity and as the guidance for the community on how to behave. The Banyumas community obeys the Pepali legend. This indicates that the Pepali contains magical features as a form of protection; such legend is very deeply entrenched within the community that the legend has entered the people's subconscious realm. Therefore, the metaphorical expression in the story quote (3) is considered as the substitution.

### **Concretization of Human Experience**

The metaphorical expression in the quotes of *Pepali Babad Banyumasan* acts as the concretization of human experience. This role is related to the essential metaphoric elements that determine the relationship between the realm of one's language or knowledge and the state that one wants to actualize. Metaphor is the connecting bridge between one's existing knowledge and the brand new knowledge one begins to discover. This indicates the importance of metaphor in human life that the metaphor is very apparent in aspects of culture, such as religious aspect, social aspect, and artistic aspect.

The metaphoric expression: "After separating the heralds that fought with each other, Adipati Warga Utama I stated *pepali* to his descendants and died. The event was told in the Pupuh XVII, stanza 3-6." "*Pepali Adipati Warga Utama I*" functions to concretize human experience as the removal of bad memories. This is expressed within the quote of the literary work. The metaphor that represents the concretization in the is the metaphor *Pepali Adipati Warga Utama I*. The metaphorical expression suggests that the marriage between

Adipati Wirasaba's daughter and Demang Toyareka's son is the main cause of Pepali that Pahing Saturday is a cursed day. Demang Toyareka's son's complaint was regarded as his dissatisfaction with the designation of an ex-wife to the king. The silence protest (*pepe*) was committed under the banyan tree in Pajang square, where Demang Toyareka's son claimed that his wife was taken from him and given to the king by Adipati Wirasaba. Upon hearing that, the king was furious and sanctioned death sentence to Adipati Wirasaba without any investigation. Such miscommunication between two groups of herald resulted in the death of Adipati Wirasaba in Bener village.

The death of Adipati Wirasaba became the background story of the pepali; the pepali was then upheld and followed by people in Wirasaba ever since. The pepali warned that: (1) one cannot marry with the descendant of Toyareka, (2) one is not allowed to use *dhawuk abrit* horse, (3) one is prohibited from building house with *bale bapak*, (4) one cannot eat *pindhang banyak*, and 5) one cannot travel in Pahing Saturday. The pepali transformed into the guidance for the descendants of Wirasaba to be wary of their conducts and not to repeat the misfortune of Adipati Wirasaba. This pepali acts to remove bad memories for the descendants as well as for the community. Therefore, the metaphor in the quote (4) is the concretization of human experience, in this case, to remove bad memories.

### **Discussions**

This study are belief in magical and occult things as a way of life for taking attitudes for the ancient Javanese people, particularly the Banyumasan people that was used as a form of expression to concretize the representation of experiences in the past, then make it a message so that people are more vigilant and break bad luck in the present by reflecting on past experiences. In this study, it is clear that the ancient Javanese people believed in magical things as a form of human communication to get blessing in managing government. The ancient Javanese people of Banyumasan also believed that the name was also a sign to represent the image of the community group. In this case the name that appears to represent the aristocratic class of society (people who are destined to

become leaders) by giving him a family name taken from the name of an animal, namely goose.

Basically six versions of BabadBanyumasan; those are Mertadirejan (songs) texts, reformed Mertaredjan texts (proses), tradition of Dipayudan texts (songs), Wiraatmadjan group (prose), and Danuredjan group (songs and proses). The study does not ignore these six versions of BabadBanyumas containing PepaliSabtuPaing text. In addition, this study also takes into account a version of Pepali preserved through oral tradition.

The study found four functions of metaphor in *Pepali Babad Banyumasan*. This oral literature functions to mention unique characteristics, to describe the place of origin, to substitute, and to concretize human experience. Based on the analysis of the roles of metaphor, the metaphoric expression in the excerpts of *Pepali Babad Banyumasan* is in the form of words and word classes that form idioms or certain expressions.

Relevant previous studies were written by Zaimar, (2002), Wiradharma & WS (2016), Prayogi, & Oktavianti (2020), and Aulia & Nur (2020). are studies on metaphors in contemporary discourse texts and other modern texts. For instance in political statements, news, song lyrics or in modern literary works. Different from previous studies, this study examines the classic text Pepali Babad Banyumasan. If in previous research, what was studied was the realm of sources and targets in metaphors in contemporary texts, this study has a difference. It analyzes metaphors that refers to objects, places of origin, substitution, and concretization of human experience. The objects refer to places in Banyumas which have a long history of naming. The substitution is the naming of the founding ancestor of Banyuman who uses the name of a totem (magical) animal,

namely goose. Meanwhile, the concretization of human experience refers to taboos that reflect on the past but are oriented towards vigilance in the future. There are discussion of the research findings. This study finds a novelty in mapping metaphors. The examples provide variations in the implementation of metaphors. This bellow is the description of the constructio and implementation metaphors.

## CONCLUSION

Metaphor is one of the creative elements of Javanese language that represents messages in Banyumasan oral literature. Pepali Babad Banyumas raises metaphors by linking the socio-cultural conditions at that time. The relationship between Majapahit, Padjajaran, and Banyumasan can be unravelled by looking at Pepali Babad Banyumas. The choice of names in the Banyumasan community in the past was a reflection of visionary hope. The culture of the people in the past was to name their children after animals that were considered to have the desired advantages, for example Banyak Sasra. The metaphorical expression in Banyumasan literature is also incorporated in the *Pepali Banyumas*; in the literary work, there are four metaphorical expressions that function to: refer to an object, mention place of origin, act as substitution, and concretize human experience.

This study recommends that further elaboration of the literary works in Banyumasan tradition, e.g., Pepali Raden Baribin, Wira Utama, Yudanegara II, and Yudanegara III is essential to carry out as a means to explore and preserve the traditional literature. Such investigation is required to disseminate the messages behind the literary works to the public to change the perception that Pepali is the curse that scares the community.

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