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**Cohesion and Metaphor Aspects in *Andabhuana* Text**

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**Abstraction**

Cohesion and metaphor are the unique and interesting parts of language aspects in *Andhabhuan* text to research. They are quite dominant aspects in the story in developing its literature aesthetic. This research is based on the arts technical and analytical method.

The result of the research on those two aspects shows that traditional aesthetic style in arts, as described in *Andabhuana* verses emphasize on the reference, meaning, selection and variation of words. The language parts used are aimed at bringing the text ideology to humanity perspective, especially the *śiwatattwa* values as parts of Hindu teaching. Hence the cohesion and metaphor in *Andabhuana* text are semiotic description to transform to Balinese Hindus as most of them follow *śiwatattwa* belief.

**1. Introduction**

*Andabhuana* text a traditional myth found in manuscript. It describes about Hyang Giriputri adventure on earth in order to search for cow milk from Andaka (a sacred buffalo) to give to Hyang Śiwa. She succeeded in finding the milk. However when she delivered the milk to God Siwa in nirvana, God Siwa rejected as He knew that Hyang Giriputri had been dishonest on how She got the milk that she was then cursed to be a Dhurga and that she had to remain on earth where she was housed in Pura Dalem temple and that she also had a power to spread epidemic to human being when they ignore their duty to worship God. But she also had a power to provide welfare to them who worship God.

The story is unique as it contains high philosophical values, in relation to *śiwatattwa* values based on research by Mahardika (2008). It is said that *śiwatattwa* values are presented in a story with respected Hindu characters, such

as Hyang Giriputri, Hyang Śiwa, Hyang Ganapati, and Sang Hyang Tigajñana. All the characters act and develop a story presenting *śiwatattwa* values. Once people enjoy and understand the story indicated in *Andabhuana* text, it is when the *śiwatattwa* values are transformed to themselves. It can be concluded that *Andabhuana* text is a story functioned to spread *śiwatattwa* values to people.

It is the cohesion and metaphor aspects that make *Andabhuana* text become a beautiful and interesting story as they are part of the style that develop and strengthen the aesthetical aspect of the whole story. We, therefore, specially will discuss about them.

## **2. Research Method**

The research was done at Gedong Kirtya Singaraja, in the library of Faculty of Literature, Udayana University, and Documents at Bali Cultural Centre as the *Andabhuana* text only available there. The main object of our research is the one at Gedong Kirtya, as it is the most original and oldest one based on Mahardika's research (2008).

Paradigm used in our analysis is phenomenological literature which emphasize on the concept that based on the philosophical values (Endraswara, 2006:38), that literature work contains meaning which based on human consciousness itself. *Verstehen* approach (Faruk, 1994:116) is also used, as it is based on an understanding on the cohesion and metaphor norms.

Data used in this research is qualitative ones as it based on documents on *Andabhuana* as primary data. The secondary data is all data obtained from library to support the research. At data collecting stage (Suarka, 2007:28), the data collection is supported by reading and recording methods. And during data analysis, descriptive analysis is used with *hermeneutic* approach, that is analyzing something very abstract into something more clear and clear (Ricoeur, 2005:125—128). The data analysis is based on descriptive qualitative analysis which based on inductive and deductive way of thinking (Bungin, 2001:290). The result is presented systematically by applying formal and informal methods (Sudaryanto, 1993:144).

## **3. Results**

Language as communication tool is used to express the writer's ideas. Language in used literature work is indeed, different from basic language as it is a figurative language which can be said as a bias from standard language. The 'bias' is aimed at giving a certain effect, that is to explore aesthetic values (Abrams in Wiyatmi, 2006:64). In order to discuss the bias, we will use cohesion and metaphor approach.

### **3.1 Cohesion Aspect**

Cohesion is a situation of harmonious relation between one element to another one in one topic that it can give coherent understanding. It emphasizes on the harmonious form of lingual pattern. (Djajasudarma, 1994:46). The cohesion

aspect in *Andabhuana* text is analyzed from two approaches, grammatically and lexically.

### A. Grammatical Cohesion Aspect

It emphasizes on the language structural change in grammar, such as reference, substitution, ellipses and conjunction. We of course cannot discuss all aspect, as it is limited to the dominant aspects *Andabhuana* text (AB).

#### 1) Reference

It is a grammatical cohesion found in literature work; it can be a phrase that refers to another phrase, before or after the phrase itself. This can be reviewed from some phrases in *Andabhuana* text as follows:

##### a) Persona Reference

Persona reference in *Andabhuana* text can be reviewed through the following quotes:

(1) “*Uduh ta sira Déwi, yan mangkana ajar sangulun, tan sidya karepé sangulun, dé ulun, yan piniyukti jar ulun, becik sira lunga mahas, saparaning dikdasadésa, ...*”(Page 2a AB).

(“Dewi, if you request so, I cannot fulfill it, I command you to obey what I say, you should go on your own to all villages, ...).

(2) *Sumahur Hyang Gururéka, ucapan;”Yan yukti ling Déwi, mené pwe rengwe jar mami, Déwi ...*”(Page 6b AB).

(Hyang Gurureka replied, He said;” If that’s your request, now listen to me Dewi,.... ...).

In the first quote (1) we found persona prepositions like *sira, déwi, sangulun*, and *ulun*. In second quote (2) we found persona prepositions, like *hyang gururéka, déwi*, and *mami*. The reference ones would be *sira, sangulun*, and *dewi*. They are pronouns which refer to a person, that is, Hyang Giriputri (called *Dewi*) as a second person in the dialog between Hyang Gurureka and Hyang Giriputri. Sometimes the word *sira* can refer to a third person, like in a dialog between Sanghyang Tatwajnana and Sanghyang Dharmasidi, which refer to Hyang Giriputri ; ... *wacananira Hyang Siwatatwa, ring sira Hyang Giriputri ...*(Page 14a AB). This proves that the meaning of can be varied, depending on the context of the dialog. As for pronouns *ulun* and *mami* refer to first person in the dialog. Persona preposition *hyang gururéka* refers to a pronoun for the third person, especially when mentioning the characters in *Andabhuana* text.

Based on the persona reference above, it is clearly indicated that the text is composed from complete persona references where it is found pronouns for the first, second and third person.

b) Demonstrative Reference

It links to the use of grammatical cohesion which refers to article, it can be time or place, as shown below:

(3) *Tan ucapen lunga ta sira Hyang Naréswari **maring** alas ukir, ...*(Page 2b, AB)

(Without saying anything, Hyang Nareswari went to the thick forest...).

(4) “... *aywa carita **saking** pawarah tang ulun!*” (Page 4a, AB)

(“... don’t ask for an advice from me!”...)

Quote (3) has **maring** which refers to a ‘place’, quote (4) has **saking** which refers to ‘origin’. It indicates that AB uses more demonstrative locative reference, while temporal demonstrative reference temporal is rarely used as the story flows with strong setting philosophical values.

c) Comparative Reference

It is a grammatical cohesion which compare two things or more that has characteristic similarity, as indicated below:

(5) “... *yan mangkana ulah **Hyang Bhatari, Dhurgakala** hiun **Bhatari**, moga ta sira Hyang Bhatari, masarira Dhurgadewi, ...*(Page 6a, AB).

(“... If that’s what you have done, Hyang Bhatari, the way you think is like like Dhurgakala, so I curse you to be Dhurgadewi,...).

Quote (5) describes a comparative reference that refer to character and behavior of Hyang Giriputri when She got very angry (*kroda*) with her son Hyang Gana. Hyang Giriputri as a very holy goddess and has affection and perfectness was overwhelmed by *kroda*, that Her character was similar to *dhurgakala*, that is wild, cruel, and had no mercy. The comparative reference is about character and behavior change of Hyang Giriputri, from a holy and perfectness to a character of a *bhutakala*, wild and cruel. This situation refers to a transformation from god’s world to human’s.

2) Substitution

It is a grammatical cohesion in which the previous phrase is deleted and changed to other phrase which has a similar meaning, as shown below:

(6) a. *Mangké malwaran Hyang Bhatari, lawan pangangon lembu, ...*(Page. 3b,AB)

(Then Hyang Bhatari has gone, leaving the shepherd...)

b. “...*duking lunga angulati wé susu Andaka, tanana manusa adruwé lembu, ring manusapada, ...*”(Page 3b, AB).

(“... when she was leaving to find milk of Andaka, she didn’t find any human on earth having a buffalo....”).

c. “... *dadi mahiun ibunta pasanggama lawan mami, nging ana pamidin ibunta, lawan bapanta...*” (Page 4a, AB).

(“... so your mother made love with me, but there was a request of your mother to your father...”).

Quotes (6 a, b, dan c) has a lingual substitution structure, *pengangon lembu* became *manusa adruwé lembu*, and *mami*, then to *bapanta*. There have been changes in lingual structure several times which indicate variation in word selection or phrase which refer to a subject or character. The change of a lingual structure keep having similar meaning to the one substituted that the words flow. The proposition made should be interesting and enjoyable. The substitution applied in AB text is an aesthetic strategy that would make it beautiful and attract people to enjoy.

#### B. Lexical Cohesion Aspect

Lexical Cohesion is a relation in language structure in literature work based on semantic aspect. Lexical cohesion in AB text is considered very dominant.

##### 1) Repetition

Repetition is used to emphasize on the context that match the lingual structure. There are some repetitions found in AB text which strengthen the story.

##### a) *Epizeuksis*

Repetition of a lingual structure, can be a word or a phrase subsequently, as indicated below:

(7) *Nihan atur Hyang Bhatari, ring sira Sanghyang Praméstiguru: “Uduh ta sira dé Bhatara Siwa, iti irengwakena ajar **ulun, ulun** aturakena ring sira dé Bhatara, apang ta sira weruh ring citaning **ulun, ulun** Déwa, **ulun** angremeni, tan lén citaning **ulun**, ...*(Page 2a, AB).

( This is what Hyang Bhatari said to Sanghyang Pramestiguru; “Wahai paduka Bhatara Siwa, please let me tell you something, I’d like you to know my desire, I am craved, nothing I want more, ...).

(8) “... *iki ungwakenna ujar tenung aji wariga, **aywa** ndyapara, **aywa** lupa, **aywa** salit tampén, ring ujaring aji iki,*” (Page 5a, AB)

(“...please consider what the fortune teller said, please don’t hesitate, don’t feel insulted, with what is mentioned in this text”).

There has been a repetition of word **ulun** in Quote (7), it is to emphasize the role of a persona, that is Hyang Giriputri, who had strong motivation to get milk from Andaka. In quote (8), it is the word **aywa** has been repeated. It is to indicate a prohibition. *Epizeuksis* repetition in AB text can function to clarify a meaning

of experience underwent by a character, or to clarify a meaning of an dialog. It is aimed to stimulate the readers' imagination where the events described can bring them as if they experience the events.

b) Anaphor Repetition

It is a repetition of the first word or phrase for every line or sentence or the next one, as indicated below:

(9) "... *manih yan dadi ksatria, **tan weruh** anangka praja, **tan weruh** ring raja niti, **tan weruh** ring wahyadyatmika, **tan weruh** ring ujaring agama, ...*(Page 7b, AB).

("... If you a leader, but you don't understand how to use your power, you don't understand administration, nor material or spiritual; nor religion, ...).

Quote (describe about repetition of phrase *tan weruh* found in the beginning of the sentence which indicates that misunderstanding will create problem in the government. This proposition is like a message for people having power or position in the community. Anaphor Repetition in AB text has something to do with the event described which influence the quality of the story. AB text also describe about *śiwatattwa* values as base of the story.

c) Epistrofa Repetition

It is a repetition of a word or phrase at the end of the sentence and it is repeatedly as indicated below:

(10) *..., manusa **kabéh**, ring dikdasadésa **kabéh**, astiti dé sira, mwan ring Sad Kahyangan **kabéh**, mwan ring Déwa **kabéh**, astiti né manusa **kabéh**, ...*(Page 12a, AB).

(..., All human being, in all over the villages, pray to all the gods at Sad Kahyangan Temple, pray, ...).

Quote (10) indicates repetition of dependent clause. The repetition is aimed at clarifying the purpose or meaning of words said by the speaker to the receiver/listener so that the listener can understand well and will behave accordingly as wished by the speaker.

d) Full Repetition

It is a repetition of a phrase, clause, or sentence in a proposition, as indicated below:

(11) *a. **Sumahur Hyang Bhatari Giriputri**, ring sira ....* (Page. 2b, AB).  
(answers Hyang Bhatari Giriputri, to ....)

- b. *Sumahur Hyang Bhatari Giriputri*, tur awor tangis ... (Page 9a, AB).  
(answers Hyang Bhatari Giriputri, crying sadly ...)
  - c. *Sumahur Hyang Bhatari Giriputri*, ring sira ... (Page 10a, AB).  
(answers Hyang Bhatari Giriputri, to ... ).
- (12) a. “....”, *Mangka ling sira Hyang Gururéka* (Page 9a, AB).  
 (“...”, Says Hyang Gurureka).
- b. “...”, *Mangka ling Hyang Gururéka* (Page 10a, AB).  
 (“...”, Says Hyang Gurureka).
  - c. “.....”, *Mangka ling sira Hyang Gururéka* (Page 11a, AB).  
 (“.....”, Says paduka Hyang Gurureka).

Quote (11) indicates repetition of phrase *sumahur hyang giriputri* occurs in another event which involves Hyang Giriputri. The repetition indicates a situation where Hyang Giriputri responses the previous dialog. Quote (12) indicates repetition of phrase *mangka ling hyang gururéka*. The repetition occurs in another occasion and shows Hyang Gurureka’s position as a speaker. This means that AB text indicates full repetition to clarify the meaning indicated in a dialog between important characters in a story. Furthermore, it helps build a aesthetic dialog in a story.

### 3.2 Metaphor Aspect

Metaphor is comparing two thing which seems to be the same, but actually they don’t. In a metaphor, there are two important elements, that is, comparing element (*vehiche*) and compared element (*tenor*) (Wiyatmi, 2006:65). Metaphor is that when a symbol cannot be ‘translated’ literally as it might have a figurative expression (Djojuroto, 2006:17).

Based on the definition of metaphor, the AB text can be analyzed from two pint of views, grammatical and lexical metahphor. Lexical Metaphor is based on similarity on meaning of two different references. Grammatical Metaphor is based on the category change of a word or an expression compared, for example, a change from a noun to a verb.

#### A. Lexical Metaphor

It refers to an expression which has similar meaning to another one, as indicated below:

- (13) ..., *kajamaha olih i pangangon lembu, ya tika ngawetwang kumatap-kumitip, ing sayukti Hyang Bhatari, ... (Page 5b, AB).*

(..., for having sexual intercourse with the shepherd, Hyang Bhatari was delivering an insect, ...).

(14) a. ..., **ambeking Dewa suci**, *tatwaning aji triyaparisudha*, ...(Page 6b, AB).  
(..., a god's nature is holy, understand *triyaparisudha* well, ...).

b. ... *kunang, nga, ambek poraka, amati-mati, angacep-acep, anyetik, angracun*, ...(Page 6b, AB).  
(... it is similar to bad conduct, killing, black magic, poisoning, ...).

Lexical metaphor indicated in quote (13) showing compared meaning perceptually between god (*Hyang Bhatari Giriputri*) as a human and function as *tenor* and the shepherd (*i pengangon lembu*) as a *vehiche* or comparative. Explicitly both characters look similar, but implicitly they are totally different. The comparison provides an emotive similarity as both characters did sexual intercourse, something that is commonly done by the living being on earth, especially human being. Quote (14) indicates an expression about good and bad. Kindness and noble are called *suci* and bad characters, *poraka*. Both of the opposite words refer to the similarity of human characters on earth. Opposite words but have the same position; one as *tenor*, while the human characters on earth as *vehiche*. It can be concluded that between *tenor* and *vehiche* as in quote (14) refers to character similarity in human, the never ending opposite things on earth, called *rwabhineda*.

Explicitly lexical, metaphor cannot be seen in AB text, but if we observe deeply, it can be found implicitly, as it is not indicated clearly.

## B. Grammatical metaphor

It changes the category or expression of a comparative as indicated below:

(15) "... *yan mangkana ajar sangulun, tan sidya karepé sangulun, dé ulun yan piniyukti jar ulun*, ...(Page. 2a, AB).  
("... If you say so, you will not be able to, I think, I would suggest you....., ...).

(16) "..., *manawa ana manusa, ingangon lembu, yan wus ana manusa adruwé lembu, yan wéh wang angangon lembu, ...*" (Page. 2a, AB).  
("..., If there is a human being, tending cows, if there is a man, breeding cows, if you are given something by the shepherd,.....").

(17) "..., *tan lén anaku, tenungin juga ibunta, caritaken pawarah bapanta, kéwala carita ring tenung, Wariga Gemet, ...*(Page 4a, AB).  
("..., There is nothing else, my son, your mother's fortune is being told, tell your father the result later, but must exactly as, Wariga Gemet tell, ...).

Quote (15) shows the change of word *ulun* (I) as the first pronoun and as a base word changed to modified word *sangulun* (You) as the second pronoun. Quote (16) shows the verb *ingangon* in the phrase *ingangon lembu* (tending cows) changed to noun *angangon* in phrase *angangon lembu* (the cow shepherd). Both words have the base form *angon*. Quote (17) shows the word *tenung* (fortune

telling) as a noun changed to modified word *tenungin* (being told) as passive verb. Hence, the changes on the words in AB text belong to grammatical metaphor aspect, and it helps build the aesthetic aspect of the story.

The conclusion is that the language aspect in AB text can be analyzed from cohesion and metaphor aspects which shows reference, meaning, and selection of words; and the form and type of words help build the aesthetic aspect of a story. Furthermore, it can give flexibility and meaning found in a story in relation to semiotic life of Hindu followers.

#### **4. Conclusion**

Based on analysis towards cohesion and metaphor aspects in AB text it can be concluded that the use of certain word in traditional literature stylistic emphasize on reference, meaning, the use of certain word and variation of words as well. Therefore, cohesion and metaphor aspect can be used to explore aesthetic aspect of traditional literature work. What has been emphasized in cohesion and metaphor aspect is the semiotic phenomena which lead to development of meaning as it clearly brings the readers, from language point of view, to philosophy values indicated in AB text, which links to Hindu's way of life, *śiwatattwa*.

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