

Conceptual Metaphors in A Collection of Cirebon Folklore by Made Casta and Masduki Sarpin

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ABSTRACT

This research is motivated by the style of metaphor that often appears in literary works because literary works contain a lot of connotative meanings such as figures of speech. In this study, researchers were interested in analyzing conceptual metaphors found in several folklores. The source of the research used is based on a collection of folklore entitled "Cerita Rakyat Cirebon" by Made Casta and Masduki Sarpin published in 1998. That way, the purpose of this study is to describe the types of metaphors, conceptual meanings, and image schemes in the "Cerita Rakyat Cirebon". This research uses descriptive qualitative methods. From the research, the results were obtained, namely from the 6 folklores analyzed, there were 14 data that contained metaphorical meanings. The metaphor is based on three types of metaphors, namely structural, orientational, and ontological. The results stated that this collection of folklore from Cirebon uses the most orientational metaphors with the image scheme that appears the most is the spatial image scheme. Both metaphors and image schemes are found in many folklores entitled The Origin of the Name Cirebon. This research is expected to be useful for literature learning in high school and for the advancement of conceptual metaphorical research.

Keywords: cognitive semantics, conceptual metaphors, figure of speech, folklore.

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1. INTRODUCTION

Humans in culture give each other messages. The delivery of messages in language can be through various media, so it easily provokes human perception. One of them is folklore. According to Yi (2020), in teaching language and literature, there is a discussion of folklore which is an important thing and needs to be learned by students so that they can learn a real language. Folklore according to (Yi, 2020) is classified into linguistic folklore and literary folklore containing that folklore. Folklore can be included in the study of cognitive linguistics as a medium of language. In this study, linguistic analysis must begin with an analysis of meaning. In folklore, you can use various language styles that need to be interpreted as meaning. The style of language is a form of expression of a language (Santoso & Wahyu Riani, 2019).

Speaking of meaning, language including folklore that contains many connotative meanings. This type of meaning can be interpreted as grammatically. One of the branches of language that studies meaning is called semantics. Chaer (2017) explains that semantics can be interpreted as the science of meaning or about meaning. One of the types of semantics is cognitive semantics. Cognitive semantics is an approach based on experimentation, that is, how language is used and experienced

in a real way (Arimi, 2015). That is, cognitive semantics addresses and explains the relationship of language to human experience and mind. As explained by Cognitive semantics investigates the relationship between experience, conceptual systems, and semantic structures embodied by language (Dessiliona, Tryta., Nur, 2018).

One of the materials in Semantics is metaphor, which is language style or figure of speech that aims to compare a concrete meaning to an abstract meaning. This language style is usually used for poetry or other literary works. Metaphor is considered as a means of poetizing and decorating rhetoric through the use of unusual language. This usage is because the intended meaning is different compared to the literal meaning (Subhan et al., 2019). That is, metaphors serve to move a concept called the source domain to explain another concept or target domain. The transfer of this concept provides clarity on the meaning of a figure of speech. Therefore, to find out the true meaning of the figures of speech in folklore, it is necessary to analyze the meaning of the metaphor. This is explained further by Pirmansyah & Nur (2019) explaining that a sentence is said to be a metaphor if there is a transfer from one concept to another or there is a similarity of concepts from the source realm to the target realm. The existence of this transfer is the basic principle in determining whether a data is included in the metaphorical data corpus or not. There are several types of metaphors based on metaphors, namely Lakoff & Johnson mentioned by Haula and Nur (2019), namely structural metaphors, orientational metaphors, and ontological metaphors. First, there is a structural metaphor, which is that a concept is transferred using another concept.

The transfer is carried out on the basis of a systematic correlation of everyday life experiences. This metaphor is based on the source realm and the target realm. Second, there are orientational metaphors, which are metaphors that relate to the orientation of human experience, such as up-down, in-out, front-back, on-off, deep-shallow, and central-peripheral. Finally, the third is the ontological metaphor, which is a metaphor that conceptualizes thoughts, experiences, and other processes of abstract things to something that has a physical nature. That is to say, this metaphor makes abstract noun a concrete noun. That way, as a whole, conceptual metaphors address the realm of the source and the realm of the target and the relationship between them. Masthuroh (2020) concludes that this conceptual metaphor studied through cognitive linguistics basically examines the source realm and the target realm on conceptual meaning.

It was already explained earlier that metaphors are based on everyday life experiences. This has to do with the imagery scheme. Citraresmana (2011) also states the same thing that image schemes result from basic experiences, namely about the way the body interacts with the world. There are several types of image schemes according to Saeed's theory mentioned by Restiani & Nur (2019) namely there is a space scheme (containment schema). This scheme is based on the human body when it is in a room or a container that if a person is in a room, the room will limit the person's territory. The second is a travel scheme that describes a thing that has a start point and an end point, such as a distance that has a start and end point. The third scheme is a power scheme, which explains the concept of strength based on the existence of a barrier, that is, something that blocks the path or forward motion of an intention or goal.

Metaphorical language styles often appear in literary works because literary works contain a lot of connotative meanings, so they use figure of speech. One of the literary works is folklore. Indonesia is rich in folklore because Indonesia has many cultures. Apriliani et al. (2022) mentioned that Indonesian folklore is one of the speech traditions that is one of the proofs of various cultures in Indonesia. In addition, Susanto (2020) said about folklore that as part of oral culture, folklore not only records an event and communicates it in a different form, but also becomes an inspiration for future generations.

Folklores spread in Indonesia is very diverse, one of which is folklore from Cirebon. Based on the uniqueness of Cirebon's socio-culture, of course, there are many language styles, especially metaphors that can be found. The source of the research used is based on the collection book "Cerita Rakyat dari Cirebon" by Made Casta and Masduki Sarpin published in 1998.

Research like this has been done before, one of which is a study with the title "Metafora Kepemimpinan Masa Pandemi dalam Cerita Legenda Datuk Marsam Sang Belalang Kunyit" (Susanto, 2020). This study analyzes metaphors with the theme of leadership in a folklore. From this research, it was found that the Legend of Datuk Marsam Sang Balalang Turmeric provides an alternative conception of leadership as a warlord during the plague who has the characteristics of daring to take risks and being willing to sacrifice, democratic and trustworthy, communicative, authoritative, and forward-oriented. The results of this study link the metaphor of the story of the Legend of Datuk Marsam Sang Balalang Turmeric for learning materials in schools.

The previous research shows that this research is very important and unique. Metaphors often occur in folklore. Folklore is one of the unique materials to be researched because it can be a medium for preserving Indonesian culture and learning materials in schools. Based on the importance of this research, the purpose of this research is to describe the types of metaphors, contextual meanings, and image schemes in a collection of Cirebon folklore.

Cirebon folklore contains various stories that are known to be rich in tradition and cultural heritage. Cirebon folklore is unique because it discusses the Islamic empire in Cirebon. Unlike other regions, the uniqueness of Cirebon is that there is one Wali Songo, namely Syekh Syarif Hidayatullah or better known as Sunan Gunung Jati. That is the uniqueness of Cirebon and its literary works, including folk tales which will be discussed in this study. It is hoped that the results of this research can become the development of research in the field of semantics, namely metaphor, in particular embodying one of the Indonesian cultures, namely folklore native to Indonesia or native to the Cirebon area, so that this story and its connotative meanings can be known and understood by anyone.

2. METHOD

This study used a descriptive qualitative design. That is, the collected data is in the form of words or images, so it does not emphasize numbers. Sugiyono (2012) said that overall, the qualitative research process is to ask questions, develop procedures, collect specific data from informants or participants, analyze data inductively, reduce, verify, and interpret or capture the meaning of the context of the problem under study (Nugrahani & Hum, 2014). The source of this research data are folklore in a book written by Made Casta and Masduki Sarpin published in 1998. This book was published by PT Grasindo with the title Folklore from Cirebon which totaling 9 story titles. However, because in this book there are two types of stories, namely fairy tales and legends, this research is only focused on 6 stories of the legend type, namely (1) Asal-Usul Nama Cirebon, (2) Nyi Mas Gandasari, (3) Ki Kriyan, (4) Raden Tarulintang, (5) Hilangnya Keris Setan Kober, (6) Asal-Usul Desa Watubelah. Meanwhile, 3 other story titles, (1) Bung Cikal, (2) Pengembaraan Pangeran Sutajaya, and (3) Mang Sukadi di Negeri Siluman are not included in the author's analysis, because these 3 stories are included in the fairy tales.

The data collection technique in this study is read and record technique. The reading technique is carried out through the following steps: (1) reading the text repeatedly, carefully, and meticulously; (2) marking certain parts that are assumed to contain the value of local wisdom; and (3) understanding and interpreting the content of the reading related to the value of local wisdom. The note-taking technique is carried out through the following steps: (1) recording elements that contain

the value of local wisdom; (2) marking the sections on the quotation that contain the value of local wisdom; and (3) identifying and categorizing based on the required elements.

The steps of data analysis that the researcher carried out were (1) collecting data in the form of sentences containing metaphors, (2) classifying metaphors based on the type of metaphor as in Lakoff & Johnson's theory, including structural metaphors, orientational metaphors, and ontological metaphors. Furthermore, for each sentence that contains a metaphor, the domain of the source and the target domain is determined. Then, determine the meaning of the context. (3) The next step is drawing conclusions, namely, the conceptual meaning that has been analyzed, conclusions are drawn, so that we know what kind of metaphor the dominant folklore uses and what kind of meaning it has.

3. RESULT AND DISCUSSION

In accordance with the purpose of the study, the researcher will describe the types of metaphors, conceptual meanings, and image schemes in the Cirebon folklore collection. Of the 9 stories, there are 14 data that contain metaphorical meanings. From these data, researchers classify them into three types of metaphors, there are three structural, six orientations, and five ontological. Here is the analysis.

3.1. Structural Metaphors

Based on data analysis, there are three data that contain structural metaphors, namely existing metaphors based on a systematic correlation of daily experiences. Here is a presentation of structural metaphor data and the imagery contained therein.

Table 1. Structural Metaphor Analysis

No.	The sentence	Source Realm	Target Realm	Conceptual Meaning
1	<i>Tekad putra Prabu Siliwangi untuk mencari Islam telah begitu bulat. (Asal-Usul Nama Cirebon)</i>	Bulat	Determination (<i>Tekad</i>)	The determination of Prabu Siliwangi's son to seek Islam was so certain.
2	<i>Raden Walangsungang pernah bertemu dengan Sang Hyang Danuwarsih di kaki Gunung Merapi. (Asal-Usul Nama Cirebon)</i>	Kaki	Mountain (<i>Gunung</i>)	Raden Wajungsang once met Sang Hyang Danuwarsih at Mount Merapi
3	<i>Mimpiku begitu terang (Ki Kriyan)</i>	Terang	Dream (<i>Mimpi</i>)	My dream is so real

In sentence (1) *Tekad putra Prabu Siliwangi untuk mencari Islam telah begitu bulat. (Asal-Usul Nama Cirebon)*, which contains a metaphorical expression is *bulat* (round). As in the table, the source realm is round and the target realm is determined. The concept of unanimousness has similarities with the concept of determination. Lexically, the word round means spherical; circular; not divided;

without exception; *seia sekata*. Unanimous means no hesitation or agreement without exception. This concept of unanimousness is equated with the concept of determination. Lexically, the determination means a certain desire. The similarity of the concept of unanimousness with determination is equally certain, sure, unquestionable, and not indecisive. The equation gives rise to an image of travel, which is a scheme that describes a thing that has a starting point and an endpoint. In this case, a definite determination was used for the concept of Prabu Siliwangi's journey in search of Islam.

In sentence (2) *Raden Walangsungang pernah bertemu dengan Sang Hyang Danuwarsih di kaki Gunung Merapi*. (Asal-Usul Nama Cirebon) that contains the metaphorical expression is *kaki* (foot). As in the table, the source realm is the foot and the target realm is the mountain. The word *foot* is used to conceptualize the mountain located below. Lexically, the word *foot* means the limbs that support the body and are used for walking. Lexically, it is impossible if a mountain has a foot whose function is to walk. The concept of the foot was transferred to the mountain to indicate the lower mountain, also called *baruh*. Lexically, *baruh* is the lower ground. The word *baruh* is rarely used to describe the part of the mountain located on the sloping lower surface. People more often call it the foot of the mountain because it is more familiar and easier to use, besides, these two words have the same concept. The similarity of the concept of legs with *baruh* is that they are both positioned below or in the low part. The equation gives rise to the image scheme of space, which is a scheme based on the human body when in the room. In this sentence, it is analogous to a human being who is at the bottom of a mountain.

In sentence (3) *Mimpiku begitu terang* (Ki Kriyan) that contains metaphorical expressions are words of *terang* (light). As in the table, the source realm is light and the target realm is a dream. The word *light* is used to conceptualize the word *dream*. Lexically, the word *light* means bright; shine; clean; clear; in a visible state. The word *light* is usually used to describe a state that can be seen with the eyes, such as the lights are bright, while dreams cannot be seen with the eyes, but can be felt. The concept of light is transferred to dreams. When viewed in context, the sentence means that my dream feels very clear, clear, and real, as if it were not a dream but rather like an event that actually happened. Because it is so clear, the word is considered like a bright light. The similarity between the concept of light and dreams is that they both feel clear, clear, clean, and can be felt or seen easily. The equation gives rise to an image of space that is in the form of an up-down "top-down", more precisely the top or up, because the usual bright state comes from above.

3.2. Orientational Metaphor

Based on data analysis, there are six data that contain orientational metaphors describing the state as an entity. Here is a presentation of structural metaphor data and the imagery contained therein.

In data (1) *Tubuhnya lemas dan matanya mulai berkunang-kunang*. (Ki Kriyan) there is a metaphorical expression with a linguistic marker of (*berkunang-kunang*) fireflies. As per the table, the source realm is the firefly and the target realm is the eyes. The word *firefly* comes from a firefly which means a small animal as big as a fly that emits a flickering light. This beast appears at night, so the light is visible. The light made by fireflies sometimes arises from sinking, making humans unclear to see them. The concept of firefly describes the state as an entity, that is, the state of a person whose head feels dizzy until what he sees looks like a firefly surrounding him. The form of firefly is to refer to a condition that is not good, usually, this situation is experienced by the person who is about to experience fainting. The word *firefly* in the sentence describes the imagery scheme of space in the form of an up-down "top-down" between the source and target domains based on the existence of

a bad situation. The point of down or down in this section means a declining body condition such as fainting.

Table 2. *Oriental Metaphor Analysis*

No.	The sentence	Source Realm	Target Realm	Conceptual Meaning
1	<i>Tubuhnya lemas dan matanya mulai berkuning-kuning. (Ki Kriyan)</i>	Berkuning-kuning	His eyes (Matanya)	His body was weak and his vision was not clear
2	<i>Patih Manik hatinya tergetar (Asal-Usul Desa Watubelah)</i>	Tergetar	His heart (Hatinya)	Patih Manik's heart suddenly moved to feel something
3	<i>Akan tetapi, kemarahan Patih Manik semakin memuncak. (Asal-Usul Desa Watubelah)</i>	Memuncak	Anger (Kemarahan)	However, Patih Manik was already feeling very angry.
4	<i>Dengan penuh kerendahan hati (Asal-Usul Desa Watubelah)</i>	Kerendahan	His heart (Hatinya)	With full feeling that is not arrogant.
5	<i>Rama Sunan tidak keberatan (Nyi Mas Gandasarin)</i>	Keberatan	Rama Sunan's feeling (perasaan Rama Sunan)	Rama Sunan felt no problem
6	<i>Jadilah mereka bertiga orang Islam yang takwa dan berilmu tinggi. (Asal-Usul Nama Cirebon)</i>	Tinggi	Knowledge (Ilmu)	The three of them became pious Muslims and had a lot of knowledge

In data (2) *Patih Manik hatinya tergetar (Asal-Usul Desa Watubelah)*, there is a metaphorical expression with a vibrating linguistic marker. As per the table, the source realm is vibrated and the target realm is his heart. This heart refers to the feelings of *Patih Manik*. The word vibrates thanks to the category of verbs meaning to be vibrating. This concept of the word *tergetar* describes a state as an entity, that is, a state of heart or a feeling of thumping about something. Thrilled showed something that suddenly appeared. An electrifying heart will guide a person to do something. Usually, if we see someone begging on the street, our hearts feel compassion and want to give them food or money. That is an example of a state when our feelings feel touched or also called vibrated. The word thrilled in the sentence describes the imagery scheme of strength, which is to explain the concept of strength based on the existence of a barrier, namely *Patih Manik* passing through the state of his heart, which is to do something good.

In data (3) *Akan tetapi, kemarahan Patih Manik semakin memuncak. (Asal-Usul Desa Watubelah)*, there is a metaphorical expression with linguistic markers peaking. As per the table, the source realm is the peak and the target realm is anger. The word culminates in the category of verbs meaning to go to the top. Like, to the top of a mountain or hill. However, in this case, the culmination

refers to feelings of extreme anger and very high. That way, the concept of the word peak describes the state as an entity, that is, a state of feeling very angry. The word culminating in the sentence describes the imagery scheme of space in the form of an up-down "top-down". Peaking means showing feelings above or up because of feeling very angry.

In data (4) *Dengan penuh kerendahan hati (Asal-Usul Desa Watubelah)*, there is a metaphorical expression with a linguistic marker of humility. As per the table, the source realm is humility and the target realm is his heart. This heart refers to the feelings of a person who is described with a low concept. Because it shows the character of someone whose heart is not high or arrogant. This concept of low describes the state as an entity, that is, the state of the heart that feels that it exists under others or does not hold itself high. Humility is usually indicated by a kind, caring, and friendly attitude to others. The electrifying word in the sentence describes the scheme of the image of space in the form of an up-down "top-down". Humility means showing feelings below or down because he feels himself not higher than others.

In sentence (8) *Rama Sunan tidak keberatan (Nyi Mas Gandasarin)*, containing the metaphorical expression is the word objection. As in the table, the realm of the source is the objection and the realm of the target is *Rama Sunan* refers to his feelings. The concept of objection refers to the feeling of a heart that feels burdened. The word *keberatan* refers to a connotative meaning, not a denotative meaning which literally feels heavy because it brings something. For example, if someone borrows money, there will be a feeling of heart that feels uncomfortable because it feels burdened or feels disturbed. This situation refers to the expression of feeling objectionable. That way, this concept of the word objection describes the state as an entity, that is, a state of feelings that are uncomfortable or burdened. The word objection in the sentence describes the imagery scheme of space in the form of up-down, up-down. Objections usually show a downward attitude that feels reluctant to do something.

In sentence (9) *Jadilah mereka bertiga orang Islam yang takwa dan berilmu tinggi. (Asal-Usul Nama Cirebon)*, which contain metaphorical expressions are high-knowledge phrases. As in the table, the source realm is high and the target realm is science. The concept of high refers to or explains a person who has a lot of knowledge so that all kinds of knowledge can be mastered by him. Tinggi means knowledge and ability above average. Because their knowledge exceeds that of other people, it is conceptualized in a high way (*tinggi*). Everyone is required to prioritize knowledge, namely by studying as much as possible so that the knowledge gained can be a lot as if the knowledge is piled up, it will accumulate to a high level. That way, this concept of the word high describes the state as an entity, that is, it shows the amount of knowledge accumulated. The word height in the sentence describes the imagery scheme of space in the form of up-down, top-down. More precisely is up. High usually shows an upward attitude, which is the knowledge that makes many people feel proud and happy. This study tried to recognize the students' views, perceptions, and expectations regarding the feedback provided by the teachers in the digital answer scripts during the online teaching-learning. While previous studies in this field tried to focus mostly on paper-based feedback, this investigation gives a new dimension of acquiring the students' perspectives on feedback provided on the digital answer scripts.

3.3. Ontological Metaphors

Based on data analysis, there are five data that contain ontological metaphors describing events as an entity. Here is a presentation of structural metaphor data and the imagery contained therein.

Table 3. Ontological Metaphor Analysis

No.	The sentence	Source Realm	Target Realm	Conceptual Meaning
1	<i>Tentu saja keinginan Raden Walangsungsang itu ditolak oleh ayahandanya yang memeluk agama leluhurnya. (Asal-Usul Nama Cirebon).</i>	Memeluk	Religion (<i>Agama</i>)	Of course Raden Wajungsang's wish was rejected by his father who adhered to the religion of his ancestors
2	<i>Kecuali kalau engkau mau binasa di tanganku (Raden Tarulintang)</i>	Di tanganku	I (<i>Aku</i>)	Unless you want to be destroyed by me (Raden Tarulintang)
3	<i>Pergilah mereka bertiga menyisir pantai (Asal-Usul Nama Cirebon).</i>	Menyisir	Beach (<i>Pantai</i>)	The three of them went to the beach side
4	<i>Prabu Cakraningrat lalu bersembunyi di gua sambil mengirimkan wabah penyakit. (Nyi Mas Gandasarin)</i>	Mengirimkan	Epidemic of a disease (<i>Wabah penyakit</i>)	Prabu Cakraningrat then hid in a cave while spreading the plague. (Nyi Mas Gandasarin)
5	<i>Selamatlah Ki Kriyan dari amukan badai. (Ki Kriyan)</i>	Amukan	Storm (<i>Badai</i>)	Save Ki Kriyan from a very big storm

Metaphorical phrases on such data are characterized by linguistic markers embraced. As in the table (1) *Tentu saja keinginan Raden Walangsungsang itu ditolak oleh ayahandanya yang **memeluk** agama leluhurnya. (Asal-Usul Nama Cirebon)*, the realm of the source is the embrace and the realm of the target religion. Phrase converted to religion and describes events as an entity. The word lexically cuddling is to grab a person into the dent of both hands that are looped. However, in the data, it embraces juxtaposed with religion, so that it becomes a religion which means that the religion is owned, achieved, and captured by someone. This concept describes that a person adheres to a certain religion. The imaging scheme formed from the concept is force, namely Raden Walangsungsang who is trying to get through the obstacles by his father.

In sentence (2) *Kecuali kalau engkau mau binasa **di tanganku** (Raden Tarulintang)*, that contains a metaphorical expression is a phrase in my hand. As in the table, the source realm is in my hands and the target realm is me. The phrase in my hand describes an event as an entity, that is, an event that occurs in the palm of the hand, as if something were lying in the palm of the hand, because it uses the preposition *di* as the preposition of the place. By using the preposition *in*, the word hand becomes the place where something happens. But, the point in that sentence is that someone will die by me, I am the one who will kill him, with my own hand. And so, the concept in my hand explains my concept. The image scheme formed from the concept is force, which is me who can kill someone if that person gets in his way.

In sentence (3) *Pergilah mereka bertiga menyisir pantai (Asal-Usul Nama Cirebon)*, which contains the metaphorical expression is the word *combing*. As in the table, the source realm is *combing* and the target realm is the beach. The phrase *combing the beach* describes the event as an entity. The word *combing* is usually used to tidy hair. However, in this sentence, *combing* intends to go down the side of the beach, like checking something on each side of the beach from end to end, so that it seems as if it is *combing*. So, the concept of *combing* explains the concept of the beach, which is to walk along the beach. The imagery scheme formed from the concept in force.

In sentence (4) *Prabu Cakraningrat lalu bersembunyi di gua sambil mengirimkan wabah penyakit. (Nyi Mas Gandasarin)*, that contains the metaphorical expression is the word *mengirimkan* (transmit). As in the table, the source realm is *transmitted* and the target realm is a disease outbreak. The word *send* describes an event as an entity, that is, an event that lexically means to convey to various addresses. Sending is usually used to convey letters, goods, and the like that can be seen. However, the point in the sentence is that the disease is transmitted. The concept of sending intends to transmit disease outbreaks intentionally, as in the context of the sentence that Prabu Cakraningrat hides in a cave while deliberately transmitting disease outbreaks. The image scheme formed from the concept is a force because Prabu Cakraningrat managed to get through the difficulties by hiding and transmitting the disease.

In sentence (5) *Selamatlah Ki Kriyan dari amukan badai. (Ki Kriyan)* containing the metaphorical expression is the word *amukan* (raging). As in the table, the source realm is the rampage and the target realm is the storm. The word *rampage* describes an event as an entity, that is, an event in which lexically a rampage is a blind attack. This concept describes a hurricane event which means a very large storm attack. The word *rampage* is used to describe a big storm to make it seem more sinister. So, the concept of a storm's rampage intends to explain a big, scary storm. The imagery scheme formed from the concept of force, which shows that Ki Kriyan managed to survive a very large storm.

3.4 Metaphors and Image Schemes in Folklore

From the research above, it can be concluded that folklore from Cirebon contains metaphorical meanings that are classified into three types, namely structural metaphors of 3 data, orientational metaphors of 6 data, and ontological metaphors of 5 data. From the metaphors found, it was also found that the image depicted on the metaphor was found. The most numerous images are 7 images of space or space which are mostly on orientational metaphors. Then, there is the image of force or force as many as 6 data that are on the entirety of the ontological metaphor. Finally, there is only 1 travel image found in the structural metaphor.

Oriental metaphors are widely used in stories because folklore is oriented towards human experience. Oriental metaphors are related to the orientation of human experience, which is to reflect on spatial concepts that vary according to the physical or cultural experience of the people so that this phenomenon exists in all languages (Widiasri & Nur, 2021). Folklore is a story that comes from the experience of Indonesian people's lives that have existed since ancient times and been spread for generations. Thus, orientational metaphors are widely used in folklore. In addition, the most widely used image scheme is the image scheme of space because it contains the human state within the space, both upper and lower. This shows that human life is always above or below. It is in line with previous researcher that this orientation of space arises by being based on the physical experience of the human being in regulating the orientation of the direction in everyday life. (Lyra et al., 2016) These experiences converge within the human mind, for example, interpreting the abstract by using up-down dimensions.

From several folklore in the book "*Cerita Rakyat dari Cirebon*", the story entitled *Asal-Usul Nama Cirebon* dominates the story that contains many metaphors. Its purpose is to describe the views and thoughts that the author wants to convey to the reader through other means of disclosure. Especially in the story of *Asal-Usul Nama Cirebon* which has the theme "*Raden Walangsungsang's struggle to find the teachings of the Islamic religion*". This theme can be seen from the problem regarding walangsungsang's sudden departure. He went from the palace in search of the teachings of Islam as in his dream.

The purpose of metaphor according to Wiradharma & WS (2016) is to convey the meaning or meaning of a social reality that occurs in society. This meaning is derived from one abstract concept that can be seen as a simple mapping of one realm into another into a concrete meaning. So, a concept becomes easier to understand and the effect becomes stronger. That way, the meaning in the story of *Asal-Usul Nama Cirebon* can be described concretely. Haula and Nur (2019) revealed that the metaphorical meaning of a is a cognitive process of an author to conceptualize the experiences felt by his body in describing events or experiences experienced, felt, and thought about.

The use of metaphors in Cirebon folklore texts is carried out to give attraction as an effort to preserve Indonesian culture. The selection of diction according to the theme, such as the diction about work dominates metaphorical expressions in this folklore, thus providing an understanding of the types and meanings used and providing perceptions or imagery schemes that arise from the metaphor. Based on the results of the analysis above, researchers hope that this data can provide an overview of the role of metaphors in folklore texts. In essence, folklore texts are a kind of literary folklore that conveys people's thoughts as precisely as possible and has earned the minds of their local people. (Yi, 2020), that way, the conceptual interpretive me story in folklore can reflect the perceptions, experiences, and thoughts of the author.

4. CONCLUSION

Basically, the metaphors contained in folklore serve to concretize abstract meanings, such as those found in this Cirebon folklore. For example, judging from the findings, there are words or phrases that concretize a sentence intent, such as a round that concretizes a determination, a foot that concretizes a low part of the Mountain, then a word bright that concretizes a dream, a vibrating word that explains the state of the heart, and so on. So, the use of metaphors in folklore is not only to beautify language, but also to facilitate the understanding of an abstract meaning, so that it becomes concrete and easy to understand.

The metaphor contained in the folklore from Cirebon can be summed up as follows. (1) Overall, there is a structural metaphor of 3 data, an orientational metaphor of 6 data, and an ontological metaphor of 5 data. (2) Of the various types of metaphors, the most commonly found metaphors are orientational, this is because folklore is oriented towards human experience. (3) From the metaphor used, an imagery scheme appears that describes the state of a concept being talked about, namely citra space or space as much as 7 data, image force or strength as much as 6 data, and travel image as much as 1 sentence. (4) The most appearing images are 7 images of space or space which are widely found in orientational metaphors.

So, it can be concluded that this collection of folklore from Cirebon uses the most orientational metaphors with the image scheme that appears the most is the spatial image scheme. Both metaphors and image schemes are found in many folklore entitled *Asal-Usul Nama Cirebon*. By analyzing conceptual metaphors in folklore, it is hoped that this research can be useful in addition to expanding conceptual metaphor analysis, as well as to preserve Indonesian culture and can be used for literature learning in high school regarding folklore and language style or figure of speech.

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