



**Simile Language Style in the Text of *Babad Tanah Jawi* Balai
Pustaka Version**

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Abstract

This stylistic study focuses on the form and function of simile motifs found in the Balai Pustaka edition of *Babad Tanah Jawi*, Volume 1. The primary emphasis is on recognizing the kinds of simile motifs employed and their artistic and rhetorical purposes. The method used was a qualitative descriptive approach, involving reading and recording data from the text, which was then analyzed using distribution and correspondence techniques related to the theory of simile as a figure of speech. The findings reveal that among the 54 analyzed data points, six prevalent simile motifs emerged: (1) depicting beauty, (2) signaling effects, (3) enhancing character, (4) visualizing objects, (5) conveying inner emotions, and (6) portraying chaos or scale. The prevailing simile language is *lir*, showcasing a conventional trend in Javanese classical literary analogies. Similes in the text serve both as artistic elements and as tools that enhance meaning and create vivid imagery of characters and situations. This research validates the crucial function of similes in influencing the expressive and artistic strength of classical Javanese literature.

Keywords: *analogy, theme, literary style, Babad Tanah Jawi, Javanese writing*

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INTRODUCTION

The new Javanese written text is one of the examples of archipelago manuscripts that are very interesting when studied from the perspectives of economics, politics, social, cultural, historical, legal, literary, and linguistic aspects. Manuscripts include written relics from ancestors, written on paper, *daluwang*, and lontar (*tal* leaves), which document the

civilization of the past (Fathurahman, 2015). Oman added that the term "manuscript" comes from the Latin words *manu* and *scriptus*, meaning "handwriting" (2015). The writing or content contained in the manuscript is called text (Fathurahman, 2015).

The new Javanese textual language media is dominated more by Kawi, the language of poets in manuscripts. Nowadays,

Kawi is no longer used as a language of daily communication. However, we can still find it in new Javanese manuscripts held in traditional libraries and private collections.

The hierarchical components of the use of the Kawi language in the new Javanese manuscript are in the form of a song, very varied, both in the realm of phonology (the science of sound), its morphology (the science of words), its syntax (the science of sentences), and its semantics (the science of meaning). The process by which an author's ideas give birth to a sound word, phrase, or sentence is very creative. Given the diversity of language processes, readers need a deeper understanding of linguistics to interpret its content.

Javanese literary treasures are one of the genres of literary works found in Indonesia. *Babad Tanah Jawi* is an example of a Javanese literary work that emerged during the royal period. This new Javanese literary work recounts the history of Java from the time of the gods and prophets to the Kartasura kingdom. The text of the *Babad Tanah Jawi*, Volume 1, Balai Pustaka Version, is in the form of a song. The language of instruction is not the language of everyday life today. The author, in narrating his work, always uses the characteristics of his own language style. Style is a means of language that the author uses in his pronunciation (Sutejo, 2010). The *rinengga* diction serves as one of the author's stylistic devices for depicting characters and situations in the story. As noted by Maharani and Hasan (2019), the aesthetic power of *basa rinengga* lies in its ability to produce expressive and

meaningful language effects. Diction, or word choice, is used to express ideas and includes phraseology, language style, and expressions (Keraf, 2009).

The author's language style will have meaning in his work. These meanings represent the ideas the author wants to convey. One example is the use of simile styles. Simile is a form of figurative language that explicitly compares or likens one thing to another using words such as *seperti*, *sebagai*, *sama*, *laksana*, *bagaikan*, and so on (Keraf, 2009). According to Atoh (2013), a simile compares two essentially different things as if they were the same. Simile is often used as a literary device in poems, short stories, novels, and other literary works.

In Padmosoekotjo's *Ngengrengan Kasusastran Jawa*, the term simile is *pepindhan* (proverbs), namely *unen-unen*, which contains the equivalent of the letter, *irib-iriban*, and *emper-emperan* (similar) expressions that contain the meaning of similarity (1953). Padmosoekotjo added that *dhapukaning ukarane nganggo têmbung "pindha" utawa "dasanamane"* 'the form of the sentence uses the word like or its synonyms' (Padmosoekotjo, 1953). Synonyms of *pindha* according to Padmosoekotjo include: *lir*, *pendah*, *kadi*, *kadya*, and *yayah* (Padmosoekotjo, 1953). *Pindha* has other synonyms, including *kaya*, *saksat*, *sasat*, *lwir*, *upama*, *sairib*, *padha karo*, and *kayadene*. Explicit words that serve as a comparison in similes include *seperti*, *bagai*, *bagaikan*, *mirip*, *laksana*, *sebagai*, and so on (Ruqyah et al., 2019).

The meaning of this simile is based on shared traits or characteristics (Chaer, 2013).

Chaer added that meanings derived from the similarity of these traits or characteristics actually fall into the realm of associative meaning, which is the meaning a word has in relation to circumstances outside the language (2013). The presence of similes in a text certainly serves a purpose. Motive is something that is a desire, a mover, a generator of energy, a stimulus of desire, an impulse, and reason in the human person that makes him want to do something (Widodo, 2014). Widodo added that motive is the basic energy within a person that determines one's attitude and goals (2014).

The Balai Pustaka version of the *Babad Tanah Jawi* is one example of a newly printed Javanese manuscript. It demonstrates the necessity of diverse language processes as a medium for conveying the author's ideas. One of these diversities concerns the style of simile used to describe comparisons or similarities. The following is an example of a simile in the text of *Babad Tanah Jawi* Volume 1, Balai Pustaka Version, in the *Asmaradana* song, verse 29, lines 3 and 4.

... / busana bra ywan tinonton / ***lir*** panjrahing
sarwa sêkar / ...
'sparkle of fashion when seen/like the
scattering of various kinds of flowers/ ...'

A lot of research on simile has been conducted, including Nazri bin Atoh's (2013) study titled "*Simile sebagai Kesantunan Berbahasa dalam Syair Siti Zubaidah*." This research aims to describe the politeness of language in Syair Siti Zubaidah, expressed through simile, and to analyze the signs used in the simile expressions found in the Syair. This study uses a semiotic approach in analyzing similes. The results of

this study show that the use of simile in Syair Siti Zubaidah reflects noble moral values and politeness in speaking Malay, in accordance with religious teachings and the surrounding environment.

Aftuni Ruqyah et al. (2019) submitted a research paper titled *Gaya Bahasa dalam Antologi Cerpen Pembunuh Ketujuh karya Herman RN*. His research aims to describe the use of language style in *Antologi Cerpen Pembunuh Ketujuh, a work by Herman RN*, including personification, simile, and metaphor. The research method used is a qualitative descriptive approach with observational techniques. The research of Ruqyah and his friends shows that there are three types of comparative majas, namely simile majas as the most dominant type, which is 50.63%, metaphor as much as 27.84%, and personification as much as (21.51%).

Annisa et al., in the 2021 work titled *Metafora dan Simile dalam Panyandra Panggih*, aim to explain and identify the assumptions expressed through metaphors and similes used to describe the circumstances surrounding the *panggih* ceremony, or the Javanese traditional bride-meeting. The research method he used was qualitative, involving the observation of clauses one by one in the *panyandra panggih* text from the book *Mutiara Wicara Jawa*, and then classifying them based on Knowles and Moon's theory of metaphor and simile. The results show that the *panyandra panggih* text uses extensive figurative language, with the metaphor category dominated by metaphors related to the bride's feelings. In contrast, simile is dominated by the comparison of the bride

and groom with the ideal characters of Javanese stories using auxiliary words or nasal prefixes.

Nursalim and friends in 2022 conducted a study entitled *Penggunaan Gaya Bahasa Simile dan Personifikasi serta Citraan pada Kumpulan Puisi dalam Novel Cinta, Kehidupan, dan Kematian: Kahlil Gibran Karya Mulasih Tary dan Yazid Attafsir*, to describe the form of the use of comparative language styles (majas, simile, and personification) as well as the variety of imagery contained in the collection of poems in the novel *Cinta, Kehidupan, dan Kematian: Kahlil Gibran*. The research method uses an objective, qualitative descriptive approach. It applies the see-and-note method to collect data based on Gorys Keraf's theory of language style and Burhan Nurgiyantoro's image theory. This study found the use of simile majas in various marker words (such as like, as, and like), personification majas that give human qualities to inanimate objects, and five types of imagery in these poems: visual, auditory, kinesthetic, thermal, tactile, and olfactory.

Other research titles related to similes are *Penggunaan Gaya Bahasa dalam Nyanyian Akar Rumput Kumpulan Lengkap Puisi Wiji Thukul (Tinjauan Stilistika)*, researched by Maya Revita Maramis et al. (2023). This study aims to describe the language style in the *Nyanyian Akar Rumput Kumpulan Lengkap Puisi Wiji Thukul* and its use as a teaching material in high school. The approach used is stylistic. The data analysis technique used in this study is the distribution method, applied through the division of direct elements and the use of advanced techniques. This study identified 15

language styles based on 60 presentation data, and the findings can be incorporated into the literature teaching module in high school class X.

In 2025, Sumarlina and her friends conducted research titled *Teks Manuskrip Mantra Sunda: Keterjalinan Irama, Diksi, dan Simile*. Sumarlina's research aims to trace and examine the interweaving of rhythm, diction, and simile in the manuscript text of Sundanese mantras, and to understand their roles and functions within the practitioner community. The method used is qualitative, with a descriptive analytical approach and philological methods (codical and textological), and data collection through literature studies and fieldwork. The results of the study show that the interweaving of rhythm, diction, and simile in Sundanese mantras serves as a strengthener, clarifier, and refiner of words, producing a more beautiful, lively, and expressive poetic meaning for readers or listeners.

The above studies, when viewed in terms of their research and the substance of their content, reveal both similarities and differences. The similarities are that the research objects mostly use traditional or classical texts, and both research methods use qualitative descriptive methods. The difference lies in the special position of traditional historiographic texts in the form of poems. The shortcomings of previous research tend to be limited to mapping the frequency of occurrence or the forms of marker words, so they have not been micro-dissected with respect to the rhetorical and aesthetic functions of simile.

Most of the previous studies above focused on modern literary or ritual texts, so no one has discussed the Babad text.

The novelty of this research is in the material object and the method of analysis. The material objects use *the Babad Tanah Jawi* Volume I of the Balai Pustaka Version, while the analysis method uses distribution and matching techniques. The gap in this research lies in the aesthetic and rhetorical functions of similes in traditional history.

METHOD

The research method is qualitative descriptive. Qualitative, because the data in this study are in the form of syllables, words, sentences, and discourses written in the text of *Babad Tanah Jawi* Volume 1, Balai Pustaka Version. It is descriptive because it describes the formulation of the problem in this study, which concerns the various diction auxiliaries of the simile language style and their motifs in the text of *Babad Tanah Jawi* Volume 1, Balai Pustaka Version. The purpose of descriptive research, according to Hardani and colleagues (2020), is to systematically and accurately present symptoms, events, and facts.

The source of this research data is the result of transliterating the text of *Babad Tanah Jawi* Volume 1, Balai Pustaka Version, published in 1939, which has been uploaded to the www.sastra.org website. Yayasan Sastra Lestari in Surakarta carried out the transliteration. The author of the *Babad Tanah Jawi* has not yet been identified. The data in this study consist of words, phrases, clauses, and sentences from the translation of the *Babad*

Tanah Jawi Volume 1, Balai Pustaka Version, which have been adjusted to the formulation of the problem.

Based on the background of the data source, the translation of the *Babad Tanah Jawi* Volume 1, Balai Pustaka Version, this research uses a literature review, observation, and note-taking. Literature study techniques are used because they use written sources to obtain data. The monitoring technique focuses on the researcher as the primary instrument for making careful, directed, and thorough observations of the primary data sources. The recording technique in this study involves recording words, phrases, clauses, and sentences related to the formulation of the problem (Sudaryanto, 1993). The listening technique in the study involved listening to all the diction of the simile language-style helper, along with the simile language-style motif. After listening, it is recorded by sorting and classifying the diction, auxiliary language style, similes, and motifs.

The data in the study were analyzed using distribution techniques and matching techniques. The distribution technique is an analysis method that directly examines linguistic elements. An equivalent technique is an analysis that examines language elements by comparing them with elements outside language, interlanguage relationships, or interpretations of meaning (Sudaryanto, 1993). This research uses a stylistic approach. Cahyono and his colleagues describe the use of a stylistic approach to study concrete words, connotative words, greetings or personal names, absorption words, vulgar words,

vocabulary from regional languages, and words that show natural reality (2018).

The expected results of this study are the classification of diction assistants into the simile language style and the identification of simile motifs in the text of *Babad Tanah Jawi*, Volume 1, Balai Pustaka Version. The targeted achievement indicators are to classify the diction of *simile* language-style helpers in the text of *Babad Tanah Jawi* Volume 1, Balai Pustaka Version, and to identify simile motifs in the text of *Babad Tanah Jawi* Volume 1, Balai Pustaka Version.

RESULTS AND DISCUSSION

After completing the data collection stage by examining and recording the text of the *Babad Tanah Jawi* Volume 1, Balai Pustaka Version, 54 instances of simile language style were found.

The 54 data were then analyzed using distributional and matching techniques related to simile language style theory to identify simile language styles and motifs from the presence of simile language, resulting in the following results and discussion.

Simile style diction in the text of *Babad Tanah Jawi* Volume 1, Balai Pustaka Version.

After finding as many as 54 data points related to simile language styles, the following is a classification of the use of simile-style diction.

The use of diction *pindha* 'similar' and deformation *mindha* 'resembling'

Table 1. *Pindha* and *mindha*

Data Number	Text
12	21. ... / têngran bëndhe munya ngungkung / têtêg <i>pindha</i> butula / ... (IV. Pangkur/21/4/Hl.26)
23	22. ... / wus kapasangan wau / apan bokor kinarya sandi / kinayutakên têngah / sininjang sampun / saha kasêmêkanira / wusnya samar wus <i>pindha</i> dyah anggarbini / ... (VI. Dhandhanggula/22/9/Hl.39-40)
35	5. ... / gêgaman wus amalatar / tinon <i>pindha</i> wukir api / / (VII. Pangkur/5/7/Hl.54)
36	10. ... / angawaki rahadên asoroh amuk / <i>apindha</i> sima ambabal / singa katêmpuh pan gusis // (VII. Pangkur/10/6/Hl.55)
40	30. ... / tan ana lwir Ajar Camaratunggil / kawibawan <i>pindha</i> ratu / ... (VII. Pangkur/30/3/Hl.58)
43	35. ... / <i>anglir</i> widadari saking swargi / cahya <i>mindha</i> sasi / ... (VIII. Mijil/35/4/Hl.62)

Based on **Table 1** above, the dictation of the *pindha* was observed in 5 data points, and the change in the form of *mindha* was observed in 1 data point.

The use of the pronunciation of *lir* 'like' and the change of the shape of the *anglir* 'similar'

Table 2. *Lir* dan *anglir*

Data Number	Text
1	1. ... / kang tyas rujit karêjête / <i>lir</i> antaka kawantu / ... (I. Dhandhanggula/1/4/Hl.7)
2	28. ... / gong bèri umyang swarane / ri kang têtêg <i>lir</i> butula / ... (II. Asmaradana/28/4/Hl.14)

- 3 29. sakala pêpak kang baris / *anglir* giri kapawakan / busana bra ywan tinonton / ... (II. Asmaradana/29/2/Hl.14)
- 4 29. ... / busana bra ywan tinonton / *lir* panjrahing sarwa sêkar / ... (II. Asmaradana/29/4/Hl.14)
- 5 30. ing pangriking turanggèsthi / karêngya *lir* arga bêlah / ... (II. Asmaradana/30/2/Hl.14)
- 6 30. ... / riking balakuswa grêgut / *anglir* mangrêpak ancala // (II. Asmaradana/30/7/Hl.14)
- 13 21. ... / swaraning sanjatanya *lir* gunung rubuh / ... (IV. Pangkur/21/5/Hl.26)
- 14 23. ... / swara *lir* gunung rêbah / ... (IV. Pangkur/23/4/Hl.27)
- 19 27. ... / dening prahara / *lir* grah prahara muni // (V. Durma/27/7/Hl.31)
- 20 30. ... / ing swarga loka iki / dene *lir* kinocak / kakang ing Suralaya / ... (V. Durma/30/3/Hl.32)
- 25 44. tur abagus cahyane *lir* sasi / ... (VI. Dhandhanggula/44/1/Hl.44)
- 31 58. lan baguse lêwih ingkang warni / *anglir* Dewa Hyang-Hyang Kamajaya / ... (VI. Dhandhanggula/58/2/Hl.47)
- 37 11. pangamukira rahadyan / ngobat-abit *anglir* banthèng akanin / ... (VII. Pangkur/11/2/Hl.55)
- 42 35. ... / rupa wanodya lêwih ayune / *anglir* widadari saking swargi / ... (VIII. Mijil/35/4/Hl.62)
- 46 38. ... / têka tanpa krami / *lir* awuru gadhung // (VIII. Mijil/38/6/Hl.63)
- 47 39. nahan dènira tanpa wêwadi / *lir* wong tanpa tudoh / ... (VIII. Mijil/39/2/Hl.63)
- 52 6. ... / gènnya turu *anglir* lampus / ... (X. Asmaradana/6/6/Hl.72)

Table 2 above shows that *lir* diction was used in 11 data points, while *anglir* diction was used in 6 data points.

The use of diction *lwir* 'like'

Table 3. *Lwir* 'like'

Data Number	Text
7	33. myang wot ran si ogal-agil / malang <i>lwir</i> arsa rubuha / ... (II. Asmaradana/33/2/Hl.15)
9	4. ... / bale si marcukundha / mênggung rênggang <i>lwir</i> ginonjing / ... (III. Sinom/4/8/Hl.17)
10	7. ... / ya awak ulun upami / <i>lwir</i> antiga ywan rêmak binuncangêna // (III. Sinom/7/9/Hl.18)
11	19. ... / warneka tuhu ya pêkik / saha cahya <i>lwir</i> sasi / ... (III. Sinom/19/5/Hl.20)
17	24. ... / gugur lorodan / muntab agni <i>lwir</i> warsi // (V. Durma/24/7/Hl.31)
26	42. ... / ênting bagus sira nêlahi / pra wadana <i>lwir</i> wulan / purnama dinulu / ... (VI. Dhandhanggula/42/6/Hl.44)
28	48. ... / kaki buyut punapi punika / kang <i>lwir</i> manuswa warnane / angingkrang linggihipun / ... (VI. Dhandhanggula/48/3/Hl.45)
29	53. ... / ing sarawuhipun / <i>lwir</i> ulam srambahan toya / ... (VI. Dhandhanggula/53/8/Hl.46)
33	83. ... / tutup kaca gânda mrik yèn tinon asri / <i>lwir</i> kaswargan ing donya // (VI. Dhandhanggula/83/10/Hl.52)
34	86. ... / pintunira mênga minêb dhawak / <i>lwir</i> yasèng dewa polahe / ... (VI. Dhandhanggula/86/3/Hl.53)
38	15. ... / apan lêwih trêsnanipun / <i>lwir</i> suta gwan ayoga / ... (VII. Pangkur/15/3/Hl.55-56)
39	20. <i>lwir</i> suta gwan ngong ayoga / / ... (VII. Pangkur/20/1/Hl.56-57)

41	30. nadyan akathaha Ajar / tan ana lwir Ajar Camaratunggil / ... (VII. Pangkur/30/2/Hl.58)
50	27. ... / wadana lwir sinêbit / ... (IX. Durma/27/2/Hl.69)
53	44. lwir surya kalawan sasi / dênira sarêng tumingal / ... (X. Asmaradana/44/2/Hl.77)
54	58. ... / sang rasaksi warnanya / lwir widadari anurun / ... (X. Asmaradana/58/6/Hl.79)

The **lwir** diction data in table 3 above
was found to be 16.

The use of diction '**lir pendah**'

Table 4. *Lir pendah*

Data Number	Text
18	27. ... / myang naraka umob lir pendah kinêla / ... (V. Durma/27/6/Hl.31)

Data 18 in Table 4 above shows that
the diction of the same, in the simile language
style, in the text of *Babad Tanah Jawi* Volume 1,
Balai Pustaka Version, is obtained only once.

The use of diction **kadi**

Table 5. *Kadi*

Data Number	Text
15	25. ... / ri kang yogya maguta / kadi kawawa amapag Watugunung / ... (IV. Pangkur/25/5/Hl.27)
24	41. ... / teja awênning cahyane / kadi wulan sumunu / ... (VI. Dhandhanggula/41/4/Hl.43-44)
44	37. ... / radèn dèrèng tumon / warna kadi sang putri ayune / ... (VIII. Mijil/37/3/Hl.62-63)
49	6. pasaripun agêng pan kadi nagara / ... (IX. Durma/6/1/Hl.66-67)

The diction of **kadi** in Table 5 above is
recorded as 4.

The use of diction **kadya**

Table 6. *Kadya*

Data Number	Text
8	4. ... / kawah Si Căndrabinuka / umob kadya manangkêbi / ... (III. Sinom/4/4/Hl.17)
16	10. ... / kadya manusa / rupaning dewa iki // (V. Durma/10/6/Hl.29)
21	57. Si Watugunung apan kadya jawata / urip tan kêna mati / ... (V. Durma/57/1/Hl.35)
22	22. lah agya pasangana tumuli / ya pawèstri sêsêngkêran ingwang / dèn kadya wawrat tingkahe / ... (VI. Dhandhanggula/22/3/Hl.39-40)
30	53. ... / tyas kawula kadya katibanan sasi / ing sarawuh andika // (VI. Dhandhanggula/53/9/Hl.46)
32	70. apan ta balesawo ing nguni / yèn ginêpok kadya găng sarancak / punika găngsa ginawe / ... (VI. Dhandhanggula/70/2/Hl.49-50)
45	37. ... / mung sang kadya ratih / kang tansah ing kalbu // (VIII. Mijil/37/5/Hl.62-63)
48	40. ... / amung sang kadya ratih kaèsthi / ... (VIII. Mijil/40/4/Hl.63)
51	27. ... / wadana lwir sinêbit / kadya manuwêka / ... (IX. Durma/27/3/Hl.69)

Table 6 above shows that *the diction*
kadya is recorded 9 times.

The use of diction *kaya*

Table 7. *Kaya*

Data Number	Text
27	43. ... / dening tuhu abagus / <i>kaya</i> dudu sutaning cilik / ... (VI. Dhandhanggula/43/5/Hl.44)

Table 7 above shows only 1 simile, namely *kaya*.

The simile motif contained in the text of the *Babad Tanah Jawi* Volume 1, Balai Pustaka Version

Of the 54 data that have been classified as *pindha*, *mindha*, *lir*, *anglir*, *lwir*, *lir pendah*, *kadi*, *kadya*, and *kaya*, which means 'like' or 'similar', then the following are some motifs for the presence of *similes* in the text of the *Babad Tanah Jawi* Volume 1 Balai Pustaka Version.

Painting Beauty

Data 11, 24, 25, 26, 43, and 53 below include simile shapes that describe beauty. The use of the diction *lwir*, *kadi*, *lir*, and *mindha* is used to compare the aura of a handsome face that is likened to the moon and its light. The comparison between a handsome face and the moon demonstrates the aesthetic function of simile in producing beautiful, evocative, and expressive literary imagery (Anwar & Astuti, 2021). There is a depiction of the aura of facial goodness and/or facial softness.

Data 11

19. ... / *warneka tuhu ya pêkik / saha cahya lwir sasi* / ... '... / his face is really handsome / and his aura is like the moon / ...' (III. Sinom/19/5/Hl.20)

Data 24

41. ... / *teja awênning cahyane / kadi wulan sumunu* / ... '... / bright light spotlight / like moon light/ ...' (VI. Dhandhanggula/41/4/Hl.43-44)

Data 25

44. *tur abagus cahyane lir sasi* / ... 'even handsome and aura of his face like the moon / ...' (VI. Dhandhanggula /44/1/Hl.44)

Data 26

42. ... / *ênging bagus sira nêlahi / pra wadana lwir wulan / purnama dinulu* / ... 'ketampananmu menakjubkan hingga bersinar / wajah bagaikan bulan / purnama jika dilihat / ...' (VI. Dhandhanggula/42/6/Hl.44)

Data 43

35. ... / *anglir widadari saking swargi / cahya mindha sasi / ujwala sumunu* // '... / Your handsome is amazing to shine / your face is like the moon / full moon when seen // ' (VIII. Mijil/35/4/Hl.62)

Data 53

44. *lwir surya kalawan sasi / dênira sarêng tumingal / s* 'Like the sun and the moon / after being seen / the princess with the king / ...' (X. Asmaradana/44/2/Hl.77)

A depiction of the charm of extraordinary beauty that surpasses that of ordinary humans is found in the comparisons shown in data 31, 42, 44, 45, 48, and 54 below.

Data 31

58. *lan baguse lêwih ingkang warni / anglir Dewa Hyang-Hyang Kamajaya* / ... 'and his handsomeness exceeds / like Dewa Hyang Kamajaya / ...' (VI. Dhandhanggula /58/2/Hl.47)

Data 42

35. ... / *rupa wanodya lêwih ayune / anglir widadari saking swargi* / ... 'a very beautiful woman's face / like an angel from heaven / ...' (VIII. Mijil/35/4/Hl.62)

Data 44

37. ... / *warna kadi sang putri ayune* / ... '... / face like the beauty of the princess / ...' (VIII. Mijil/37/3/Hl.62-63)

Data 45

37. ... / *radèn wus liwung tan ana kèksi / mung sang **kadya** ratih / kang tansah ing kalbu // '... / raden has dark eyes and nothing else is seen / only the princess is like the ratih / who is always in the heart //'* (VIII. Mijil/37/5/Hl.62-63)

Data 48

40. ... / *amung sang **kadya** ratih kaèsthi / gya tinubruk wani / saksana sang arum // '... / only the princess like Dewi Ratih is expected / boldly to be pounced on / immediately the princess //'* (VIII. Mijil/40/4/Hl.63)

Data 54

58. ... / *sang rasaksi warnanya / **lwir** widadari anurun / ... '... / female giant face / seperti angel descending/ ...'* (X. Asmaradana/58/6/Hl.79)

The use of *anglir*, *mindha*, *kadi*, *kadya*, and *lwir* diction is a form of comparative diction that likens humans and female giants to gods and angels, namely Dewa Kamajaya, Dewi Ratih, and angels.

Showing Effects

The use of these simile motifs emphasizes emotional intensity, vocal force, and situational pressure. This stylistic strategy also contributes to the text's aesthetic quality by generating vivid imagery that enables readers to experience the depicted scenes more concretely (Setyawan & Saddhono, 2020). Data 2 and 12 below use *lir* and *pindha* diction to compare the continuous blows of the gong, beri, and bende with their effects. The effect is likened to tearing or damaging.

Data 2

28. ... / *gong bèri umyang swarane / ri kang tètèg **lir** butula / ... '... / Berry gong rings loud / beaten endlessly as if it were going to tear / ...'* (II. Asmaradana/28/4/Hl.14)

Data 12

21. ... / *têngran bëndhe munya ngungkung / tètèg **pindha** butula / ... '... / Marked by the sound of a bende that sounds like an ape's / beaten endlessly as if it were going to tear / ...'* (IV. Pangkur/21/4/Hl.26)

The data in Table 32 below suggest a strong effect when nudging Balesawo. The effect is likened to sounding a device's gong. Kadya's diction is present in this parable.

Data 32

70. *apan ta balesawo ing nguni / yèn ginêpok **kadya** găng sarancak / punika găngsa ginawe / ... 'and yet balesawo / If it is held like a set of gongs / It is made of bronze / ...'* (VI. Dhandhanggula/70/2/Hl.49-50)

In addition to some of the data above, the following data (46, 47, 50, 51, and 52) show the use of the diction *lir*, *lwir*, *kadya*, and *anglir* to illustrate the analogy between behavioral effects and the condition of the face or body. The effects of behavior are like drunkenness, like a person without a clue, and like death. Meanwhile, the effect of the facial condition is like tearing.

Data 46

38. ... / *têka tanpa krami / **lir** awuru gadhung // '... / comes without ethics / seperti mabuk gadung //'* (VIII. Mijil/38/6/Hl.63)

Data 47

39. *nahan dènira tanpa wêwadi / **lir** wong tanpa tudoh / ... 'Like a gadung drunk / ...'* (VIII. Mijil/39/2/Hl.63)

Data 50

27. *kumêdut padoning lathi sri narendra / wadana **lwir** sinêbit / ... 'the movements of the king's lips / his face was like a convict / ...'* (IX. Durma/27/2/Hl.69)

Data 51

27. ... / *wadana lwir sinêbit / **kadya** manuwêka / ... '... / Face like a convicted / as if it were going to / ...'* (IX. Durma/27/3/Hl.69)

Data 52

6. ... / *gèmya turu anglir lampus* / ... '... / he slept like death / ...' (X. Asmaradana/6/6/Hl.72)

Character Affirmation

This character affirmation motif explicitly shows the character's traits and strengths.

Data 10

7. ... / *ya awak ulun upami* / *lwir antiga ywan rêmak binuncangêna* // '... / i am kind of like myself. /like an egg will break if thrown // (III. Sinom/7/9/Hl.18)

Data 15

25. ... / *ri kang yogya maguta* / *kadi kawawa amapag Watugunung* / ... '... / after quickly then lunging / like being able to face Watugunung / ...' (IV. Pangkur/25/5/Hl.27)

Data 21

57. *Si Watugunung apan kadya jawata* / *urip tan kêna mati* / ... 'The Watugunung is like a God/life cannot die / ...' (V. Durma/57/1/Hl.35)

The data 10 above presents an analogy using *lwir* diction, with a motif of softness, namely eggs that break easily when tossed. The affirmation of character related to softness or vulnerability contained in the data 10 above explicitly uses *lwir* diction with the analogy of 'eggs that are easy to break' (*lwir antiga ywan rêmak binuncangêna*). From the perspective of cognitive stylistics, metaphors and similes that rely on everyday material objects are useful as vehicles for projecting abstract psychological concepts into concrete physical forms, making them easier for readers to understand (Lakoff & Johnson, 2003).

Data 15 and 21 present an analogy using the diction of *kadi* and *kadya* similes, which serves to affirm the character's strength,

namely, the ability to face Watugunung and to be like a living god who cannot die.

The motif of the parable of character affirmation using the diction of simile *lwir*, *apindha*, and *anglir* is shown in data 28, 29, 36, and 37 below. This character mimics animal characters, such as the behavior of an ape sitting leaning on a tree (data 28), the behavior of fish passing in the water (data 29), the behavior of a lion escaping from its cage (data 36), and the behavior of a bull when injured (data 37).

Data 28

48. ... / *kaki buyut punapi punika* / *kang lwir manuswa warnane* / *angingkrang linggihipun* / ... '... what is great-grandfather / whose face is like a human/sits leaning against / ...' (VI. Dhandhanggula/48/3/Hl.45)

Data 29

53. ... / *kakang dawêg katuran* / *ing sarawuhipun* / *lwir ulam srambahan toya* / ... '... /brother is welcome / for his arrival / like a fish passing by as he pleases in the water/ ...' (VI. Dhandhanggula/53/8/Hl.46)

Data 36

10. ... / *angawaki rahadèn asoroh amuk* / *apindha sima ambabal* / *singa katêmpuh pan gusis* // '... / Going forward alone to attack blindly / Like a lion coming out of its cage / Whoever is attacked will die // (VII. Pangkur/10/6/Hl.55)

Data 37

11. *pangamukira rahadyan* / *ngobat-abit anglir banthèng akanin* / ... 'raden's rage / blinded like a wounded bull / ...' (VII. Pangkur/11/2/Hl.55)

Data 40 and 41 below show the affirmation of the character of a person's authority or leadership, namely the authority of a Semaratunggal Ajar who is likened to a king (data 40), and the authority of Ajar

Cemaratunggal, which is not possessed by other teachings (data 41).

Data 40

30. ... / *tan ana lwir Ajar Camaratunggil / kawibawan pindha* ratu / ... '... / there is nothing like Ajar Semaratunggal / his authority is like that of a king / ...' (VII. Pangkur/30/3/HI.58)

Data 41

30. Nadyan akathaha Ajar / *tan ana lwir* Ajar Camaratunggil / ... 'even though there are many teachings / there is no such thing as Ajar Cemaratunggal / ...' (VII. Pangkur/30/2/HI.58)

Object Visualization

Object visualization motifs in simile are used to depict or manipulate shapes, appearances, or other visual details, either imaginatively or concretely. Data 3, 4, 7, 16, 22, 23, and 27 below use *anglir*, *lir*, *lwir*, *kadya*, *pindha*, and *kaya* simile diction to make visual comparisons of objects or forms.

Data 3

29. *sakala pèpak kang baris / anglir giri kapawakan / busana bra ywan tinonton* / ... 'instantly it was full of people lined up / like a mountain on fire / clothes lit up when seen / ...' (II. Asmaradana/29/2/HI.14)

Data 4

29. ... / *busana bra ywan tinonton / lir panjrahing sarwa sèkar* / ... '... / Clothes light up when seen / like the blooms of various flowers / ...' (II. Asmaradana/29/4/HI.14)

Data 7

33. *myang wot ran si ogal-agil / malang lwir arsa rubuha* / ... 'and the bridge called Si Ogal-Agil / longitudinal looks like it is about to collapse / ...' (II. Asmaradana/33/2/HI.15)

Data 16

10. ... / *kadya manusa / rupaning dewa iki* // '... / like man / the face of this god // ' (V. Durma/10/6/HI.29)

Data 22

22. *lah agya pasangana tumuli / ya pawèstri sèsèngkèran ingwang / dèn kadya wawrat tingkahe* / ... 'let's get it up right away. / to my wife / so that it is like a pregnancy / ...' (VI. Dhandhanggula/22/3/HI.39-40)

Data 23

22. ... / *wus kapasangan wau / apan bokor kinarya sandi / kinayutakèn têngah / sininjangan sampun / saha kasèmèkanira / wusnya samar wus pindha dyah anggarbini* / ... '... / Then it has been installed / using a bowl as the item / tied in the middle / then closed the finger / and kemben / then it has changed like a woman who is pregnant / ...' (VI. Dhandhanggula/22/9/HI.39-40)

Data 27

43. ... / *pantès trahing kusumane / dening tuhu abagus / kaya dudu sutaning cilik* / ... '... / worthy of the descendants of nobles / with his handsome earnestness / like not the son of the common people / ...' (VI. Dhandhanggula/43/5/HI.44)

In addition to the data above that depict objects or forms very visually, data 33, 34, 35, and 49 below also describe the atmosphere of places, weapons, and markets, which are described beautifully as large and powerful. The simile diction used to describe the parable includes *lwir*, *pindha*, and *kadi*.

Data 33

83. ... / *tutup kaca gānda mrik yèn tinon asri / lwir kaswargan ing donya* / '... / glass lids, smells good if you look beautiful / like heaven is on earth // ' (VI. Dhandhanggula/83/10/HI. 52)

Data 34

86. ... / *pintunira mēnga minèb dhawak / lwir yasèng dewa polahe* / ... '... / The door opens and closes itself / the movement is like made by a god / ...' (VI. Dhandhanggula/86/3/HI.53)

Data 35

5. ... / *gégaman wus amalatar / tinon pindha wukir api* // '... / all the weapons are ready/look like a burning mountain // ' (VII. Pangkur/5/7/HI.54)

Data 49

6. *pasaripun agêng pan kadi nagara* / ... 'the market is as big as a country / ...' (IX. Durma/6/1/Hl.66-67)

Describing the Mood

The diction of *anglir*, *kadya*, and *lwir* similes in data 1, 30, 38, and 39 below seeks to convey the inner states of the author and the character, including love, hope, and even sadness.

Data 1

1. ... / *kang tyas rujit karêjête* / *lir antaka kawantu* / ... '... / The heart feels like it is torn / like dying many times / ...' (I. Dhandhanggula/1/4/Hl.7)

Data 30

53. ... / *tyas kawula kadya katibanan sasi* / *ing sarawuh andika* // '... / my heart is like the fall of the moon / because of your coming // ' (VI. Dhandhanggula/53/9/Hl.46)

Data 38

15. ... / *apan lêwih trêsnanipun* / *lwir suta gwan ayoga* / ... '... / Her love is so great / like a child where a child gives birth / ...' (VII. Pangkur/15/3/Hl.55-56)

Data 39

20. *lwir suta gwan ngong ayoga* / ... 'Like a child where I am a son / ...' (VII. Pangkur/20/1/Hl.56-57)

The depth of grief, love, and love shown in the above data all express inner feelings touchingly and poetically, including feeling the heart as if it were dying many times (deep sorrow or sadness), like the fall of the moon (expressing inner happiness or hope very poetically), and like one's own biological child (expressing deep affection and love). To express this poetic mood, the author uses variations of auxiliary diction such as *lir* (in Data 1), *kadya* (in Data 30), and *lwir* (in Data 38 & 39). This aligns with general research findings indicating that *lir* and *lwir* diction are

the most commonly used instruments in Classical Javanese literature for building analogies.

By comparing the motifs' content, the nature of these "depicting mood" motifs is very personal, abstract, and emotional. This is different when compared to the "Painting Beauty" motif that tends to glorify the physical (such as the handsomeness of the face like the moon or angel), or the "Visualization of Objects" motif that describes the concrete form of a place or object (such as a large market like a country or volcano).

Depiction of Chaos or Awesomeness

Simile to conjure up the powerful forces of nature as well as wars, disasters, and chaos. The simile diction used includes *lir*, *anglir*, *kadya*, *lwir*, and *lir pendah*. The powerful forces of nature, as well as war, disasters, and chaos, are visually described in data 5, 6, 8, 9, 13, and 14 as if a mountain splits, as if it is about to collapse, as if it is about to overflow, and as if it is shaken.

Data 5

30. *ing pangriking turanggèsthi* / *karêngya lir arga bêlah* / ... 'smashing horses and elephants/sounds like a mountain splitting / ...' (II. Asmaradana/30/2/Hl.14)

Data 6

30. ... / *riking balakuswa grêgut* / *anglir mangrêpak ancala* // '... / The gurgling of the enthusiastic soldiers / Like tearing down a mountain // ' (II. Asmaradana/30/7/Hl.14)

Data 8

4. ... / *kawah Si Căndrabimuka* / *umob kadya manangkêbi* / ... '... / Candradimuka crater / boiling like it is about to overflow / ...' (III. Sinom/4/4/Hl.17)

Data 9

4. ... / *bale si marcukundha / mènggung rênggang lwir ginonjing* / ... '... / marcukunda hall / shaking cracked like shaking / ...' (III. Sinom/4/8/Hl.17)

Data 13

21. ... / *swaraning sanjatanya lir gunung rubuh* / ... '... / the sound of his weapon is like a mountain falling / ...' (IV. Pangkur/21/5/Hl.26)

Data 14

23. ... / *swara lir gunung rêbah* / ... '... / it voice is like a falling mountain / ...' (IV. Pangkur/23/4/Hl.27)

The dramatic and terrible atmosphere is a motif depicting chaos and terror, used through the similes *lir*, *lir pendah*, and *lir* in data 17, 18, 19, and 20 below.

Data 17

24. ... / *muntab agni lwir warsi* // '... / blazing like rain // (V. Durma/24/7/Hl.31)

Data 18

27. ... / *myang naraka umob lir pendah kinêla* / ... '... / blazing like rain / ...' (V. Durma/27/6/Hl.31)

Data 19

27. ... / *lir grah prahara muni* // '... / like the sound of the roaring wind // (V. Durma/27/7/Hl.31)

Data 20

30. *lah apa kakang kang mawa gara-gara / ing swarga loka iki / dene lir kinocak / kakang ing Suralaya* / ... 'brother, what makes the storm / in this swarga loka / as for being ridiculed / brother in Suralaya / ...' (V. Durma/30/3/Hl.32)

This simile-based diction motif is used to describe extreme situations, terrible forces, or disasters with intensity. The analysis of the markers *anglir*, *kadya*, *lwir*, and *lir pendah*, which represent chaos or terrible events, indicates the existence of a structured cognitive process for

describing destructive events in literary texts. According to the visualization of the data that has been found, the depiction of chaos and awesomeness is not only a complement to the narrative but also an instrument of the presence of the aesthetic effect of the sublime, a state in which natural awesomeness gives rise to a sense of horror as well as existential awe (Burke, 2014).

CONCLUSION

There are a variety of simile diction used in the text, such as *lir*, *lwir*, *im*, *mindha*, *anglir*, *kadya*, *kadi*, *kaya*, and *lir pendah*. *Lir* diction is predominantly used, suggesting it is a common choice for expressing similarity or comparison in new Javanese literature.

The simile diction present in the text has 6 (six) main motifs, namely depicting beauty, showing effects, affirming character, visualizing objects, evoking mood, and depicting chaos or awesomeness. The six motifs are dominated by those depicting beauty, with a total of 12 data points.

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