



Metaphor Translation towards Cilinaye Manuscript



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Abstract

Cilinaye manuscript was one script in Sasak language that was written on Aksara Jejawen or it was known as Akasara Hanacaraka. It has a remarkable meaning especially a metaphorical expression due to be not everyone has an ability to use metaphors however everyone can understand its meaning in the same culture and language unlike Suku Sasak (Sasak Tribe). The present study was intended to find out what metaphors were found in Cilinaye manuscript and the concept of metaphor found on it. The results of the present research included 1) The meaning of metaphor in Sasak language can mean different with the use of the same symbol when attached by morpheme e.g. 'lauk daye' attached morpheme 'be' become 'belauk bedaye'. 2) The concept of metaphor according to Ching. Ed. (1980) includes human, animate, living, objective, terrestrial, substantial, energy, cosmic, and being is not completed due to in the data analysis, the researchers found there are metaphors that use directions like bottom up, front behind, east west, south north.

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1. Introduction

Unlike the communication social beings is one of the needs that must be fulfilled by everyone due to communication is the process of conveying one's thoughts or feelings to others by using meaningful symbols to speakers and listeners either done orally or writing. The messages convey to listeners in various ways e.g. the use of body language and figurative language. The use of these two languages has become phenomenal in language studies therefore, it is not everyone has an ability to use them in daily life however, the listener or the other person can understand the meaning of the same culture and language. The figurative language can merely be used by people who have an ability and expertise deeper in using the language in daily life. The different term from body language only requires agreement between the speaker and listener.

The figurative language is used by speakers to create a wider meaning effect of word meaning i.e. irony, hyperbole, Litotes, Simile, and Personification but in the present study, it will be focused on discussion of Metaphor. Lakoff and Mark Johnsen (2003) defines *Metaphor is typieully viewed as characteristic of language alone, a matter of words rather than thought or action*. The use of metaphors recently is not only used by

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libertarian, academics, and cultural figures but metaphors are used by all circles and even government officials. Furthermore, metaphors are also used both literary and non-literary texts. Thus, it can be known that the use of metaphor has been very universal.

The use of metaphors in literary works has become commonplace even literary writers deliberately use metaphorical expressions in their writings with the aim of characterizing and producing high literary works. In addition, the use of metaphors in literary works in order to address the message implicitly to the reader. Therefore, literature prefers to use metaphors in writing literature. Lakoff G and Johnsen M, (2003: 3) described that *Metaphor is for most people a device of the poetic imagination and the rhetorical flourish matter of extraordinary rather than ordinary language*. Minds, feelings, actions, and events that can not be expressed in daily language will be expressed through figurative language i.e. metaphors. It is one solution for most people to convey a message to the certain people either in the form of satire, reprimand, suggestions, and restrictions. Metaphors become the right choice for some people in communicating. Lakoff and Johnsen (2003: 26), *These involve the structuring of one kind of experience or activity in terms of another kind of experience or activity*.

The translation of metaphors for translators is still a debate due to it is heavily loaded with cultural content. In addition, it is supported the author's purpose to use metaphors in expressing ideas, feelings, and intentions can not be understood from the literal meaning of words or meaning unlike symbols in metaphorical expression. Metaphors sample that found in Cilinaye manuscripts "*Duh mas mirah kembang mete Penyungsunganku sebumi Mider leq bawaq langit Mese keji ratu gen malu mauq Mastike serining negare Sedang lebang pati kurip Ratu mas keji nunas Sedah masaq*" the phrase was translated into Indonesian become "*Wahai gadis manis buah mata kumbang bumi yang ada di bawah langit masak aku akan malu mendapatkan aku sebagai kembang di negara ini*". When it's analyzed the metaphor type in the phrase is "terrestrial" that uses like *bumi/earth; samudra/oceans, gunung/mountains, padang pasir/deserts, and sungai/rivers*. Metaphorical expression in Target Language (TL) looks something less due to the translator did not find out the same metaphorical expression equivalent to Source Language (SL). In addition, the translator is to translate the word-by-word translation while metaphor are translated by finding equivalent meaning to create a new expression in SL, but the meaning remains the same and form "*re-creation a job*" with SL.

Problems

Based on the above description can be formulated problems as follows: 1) What metaphor concept found in Cilinaye manuscript? 2) How is the metaphor translation strategy in Cilinaye manuscript?

2. Research Method

The present study is a product-oriented translation research with the descriptive qualitative approach. The data in the present research is a metaphorical expression in the form of words, a group of words, phrases, clauses, and sentences. The data is analyzed in depth and accurate for the research results can be accounted for. Thus, it finds a metaphorical concept that has not been found by other researchers and metaphor translation strategy especially, a metaphor in Sasak language.

3. Results and Analysis

3.1 Metafora Concept towards Cilinaye Manuscript

Aristoteles

The development of science is inseparable from one of the famous scientists i.e. Aristoteles (1976), in the fourth centuries, Aristotle discusses the metaphor as a means of thinking effectively and creatively to understand an abstract concept, related with it, Aristotle in Hester (1976: 14) explained that *Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy....that from analogy is possible whenever there are four terms so related that the second (B) is to the first (A) as the fourth (D) to third (C); or for one may then metaphorically put in lieu of B, and B in lieu of D*.

The metaphor above explanation means $A:B = C:D$ i.e. the second element B is compared to the first (A) and also like the third element (C) with the fourth (D) thus, the understanding of meaning in (D) refers to the meaning (A). Based on the above explanation it can be understood that the metaphor consists of the four elements includes 1) comparison includes two things that are comparable with comparator 2) comparison refers to the genus general elements, 3) comparison a reference refers to specifically (species) 4 based on analogy.

Lakoff dan Johnsen

There are three metaphorical concepts that offered by Lakoff and Johnsen (2003) representing linguistic expressions:

a. *Structural Metaphors*

The use of structure in a metaphorical expression is different from a regular sentence one. Related to this term Lakoff and Johnsen (2003: 26) stated that *These involve the structuring of one kind of experience or activity in terms of another kind of experience or activity*. The concept of metaphor is based on a systematic correlation in everyday experience. This means that metaphors are created based on everyday experiences that are infinitely embedded in the creation of linguistic expressions by comparing one symbol with another.

b. *Ontological Metaphors*

These involve the projection of entity or substance status on something that does not have that status inherently. The concept of ontological metaphor observes of events, emotional activities, and ideas, unlike entities and substances. It as well as appears in Lakoff and Johnsen (2003: 26) *variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances*. In order to be able to understand a person's ideas, feelings, and plans are expressed in written or spoken languages, therefore, they know what is meant. However, the use of metaphors in language, often makes a person difficult to understand and thus requires deep analysis and understanding. Thus people will not misinterpret or misunderstand the phrase.

c. *Oriental Metaphors*

Lakoff and Johnsen (2003: 26) *These structure concepts linearly, orienting them with respect to nonmetaphoric- cal linear orientations*. The concept of orientational metaphor relates to the space orientation e.g. up-down, in-out side, front-back, down-top, and so on. Lakoff and Johnsen (2003: 15) stated that *we will call these orientational metaphors since most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral, central- Peripherals*. The use of orientational metaphor is to refer to an opposing mean e.g. good and bad, top and bottom, front and back. An orientation metaphors on tribal societies in section 17; *Saling ponggol sanget isi 'ne lupa' diri 'Detu lupa' rege Nunduk cengak beseremin diterjemahkan pada BSa Raja pingsan, saling melihat dan sangat terpukul*. The phrase that indicates space of metaphor is *nunduk-cengak* that means "ducking upwards," but in TL, it is not translated by the translator.

Regarding the above description, the researcher understands that the concept of metaphor offered is the creation of meaning based on the physical experience and sensory experienced by the world.

Lunsford

The concept of Metaphor in nominal category proposed by Lunsford (in Ching, ed., 1980; 155-161) includes human, animate, living, objective, terrestrial, substantial, energy, cosmic, being.

a. *Human*

The metaphor for human signifiers is meant that the use of a metaphorical marker refers to the human being. Lunsford (in Ching 1980: 161) includes human or people with their part on. Examples, that researchers found in the data are as follows:

Manuscript:

Kecial siwa' pasangan Tedo' doang nde' nara' muni Goyo kerate gene ara'bau Kadal enggerisik endeqne araq Mule pasti aseqte lacur Jengke siwaq pasangan Jengke lae' masi sepi

Indonesian:

Kecial ada sembilan pasang diam saja tidak ada yang berkicau bahkan ayam hutan tidak dapat juga. Kadal berbunyi tidak ada. Pasti sedih kalau bernasib naas. Sampai sembilan pasang. Sampai lama masih sepi.

English:

There are nine silence Kecial pairs no one to sing even the fowl can not as well. The lizard goes off. It must be sad if fate is fateful. Up to nine pairs. Until long still quiet.

b. *Animate*

Metaphor with the animal marker is meant to be lifeless creatures. The more specifically [Lunsford \(in Ching 1980: 161\)](#) includes animate creatures that can run, walk, fly, therefore, as to refer to fauna unlike a pet (animal) of a wild animal.

Manuscript:

Subah nale sisoq ngole leq pesesi Durus paci ku kedempel Tindoq nglag ku si ngimpi Tulus adiq bakal timpal

Indonesian:

Subhanallah siput berjalan di tepi pantai Mengikuti panci menempel. Bangun tidur selalu kubermimipi ikhlas adek calon pendamping.

English:

Subhanallah slugs walking on the beach following the pans sticking. I always wake up to sleep.

c. *Living*

Metaphors in living noun category according to [Lunsford \(in Ching 1980: 161\)](#) is something that can grow to include flora, vegetation, or plants. The sample is in the following data:

Manuscript:

Genku mandi' raus Genku njauq buaq sebiris Lekoq gero arak selemba Tembako sepenyusut Ngeno manik sesangine Si leq Allah, Datu Dehe Banjurne rereq kakakne

Indonesian:

aku akan mandi, aku akan membawa sepotong pinang, selemba sirih, dan segenggam tembakau". Begitulah nazarnya Kepada Allah. Raja Daha kemudian menertawakannya.

English:

I'll take a bath, I'll bring a piece of areca nut, a betel nut, and a handful of tobacco ". That is the vow to Allah. King Daha then laughs at him.

d. *Objective*

Metaphor in noun objective category according to [Lunsford \(in Ching 1980: 161\)](#) include an object unlike the things in the house, kitchen tools, streets, or something that can break. The sample is in the data below:

Sino siqte ngocorin ie Tegeurin isiq pucuk gadung kapat

e. *Terrestrial*

Metaphor in terrestrial marker according to [Lunsford \(in Ching 1980: 161\)](#) is something that exists in the earth e.g. oceans, mountains, deserts, and rivers. For more details can be illustrated in the data below:

Manuscript:

Duh mas mirah kembang mete penyungsunganku sebumi Mider leq bawaq langit Mese keji ratu gen malu mauq Mastike serining negare Sedang lebang pati kurip Ratu mas keji nunas Sedah masaq.

Indonesian:

Wahai gadis manis buah mata kumbang bumi yang ada di bawah langit masak, aku akan malu mendapatkan aku sebagai kembang di negara ini".

English:

O sweet girl of the beetle eyes of the earth that is under the ripe skies, I will be ashamed of getting me as a beautiful lady in this country".

f. *Substantial*

Metaphor in substance markers according to Lunsford (in Ching 1980: 161) include objects that require space, move, and have bruises, as well as other thing substances. Unlike the sample in the following data:

Manuscript:

*Subah nale tanaq gero balen gegasir Beli sie tanjung padaq **Salaq jelo taoqde lahir** Kesesie lantong anak*

Indonesian:

*subhanallah "tanah kering rumah jangkrik, beli garam tanjung padaq. **Salah hari egkau lahir** sengsara bersama anak*

English:

*Subhanallah "dry land crickets house's, buy salt cape on. **Wrong days you were born** miserable with child*

g. *Energy*

Metaphor in energy marker that is intended by Lunsford (in Ching 1980: 161) is energy outside the earth, unlike thunder, splash, lightning, and light. For more details related to this metaphor can be seen in the data below:

Manuscript:

Subah nale punti q lili punti q eiq Punti q jawa to Beleke Munku bilin side endaqde nangis Eraq nyewe saling pete

Indonesian:

subhanallah pisang lilin, pisang air. Pisang Jawa di Beleka. Kalau aku meninggalkanmu jangan menangis. Nanti roh yang saling cari.

English:

Subhanallah banana candles, banana water. Java Bananas in Beleka. If I leave you do not cry. The later spirits are looking for each other.

h. *Cosmic*

Metaphor in cosmos markers according to Lunsford (in Ching 1980: 161) include motion behavior and include natural objects that occupy space, and located in around the earth, unlike a moon, stars, a sun, and planet. The sample can be seen in the following data:

Manuscript:

*Te tetembak isi 'pekakas Mara' **jelo buru' sugul** Pe bangkol nine mame Liwat suke dalam hati Jeri nengceritene Pe Bangkol siwahan tedeit Ocap suene si wah te embun*

Indonesian:

*Dipantul oleh benda seperti **matahari yang baru terbit**, amak dan inak bangkol sangat ergembira. Demikianlah ceritanya, setelah menemukan anak tersebut.*

English:

*Bounced off by objects looks **the rising sun**, amak and inak bangkol are very joyful. Thus, the story, after finding the child.*

i. *Being.*

Metaphor in *ke-ada-an* (state) according to Lunsford (in Ching 1980: 161) include a state of emotion or one's mind, e.g. anger, love, sadness, joy, state or color. It can be seen in the following data:

Manuscript:

Betangge' isi' permas Lan bekupak seleke teukir Berelong sutre jingge

Indonesian:

kerbau bertanduk emas dan bersepatu dengan perak yang berukir serta berekor dengam sutra berwarna jingga.

English:

Gold-horned buffalo and shod with silver engraved and tailed with orange silk.

Leech

Metaphor is discussed based on its function. According to Leech (1997: 52-75) describes the metaphorical functions as follows:

a. *Informational*

An informational function is a language function based on the speaker's informational aspect to the listener

Selae lime likur raos batur tie dendeq rengah (Hasbullah)

Indonesian:

sama saja omongan teman itu tidak usah dihiraukan

English:

Just the same kind of friend conversation did not have to be ignored

b. *Expressive*

Manuscript:

Duh eku jene pade denger Penunasku leq Allah si luh Munku ndeang anak mame Eraq kumalik beketek Genku mandi' raus Genku njauq buaq sebiris Lekoq gero arak selemba, Tembako sepenyusut Ngeno manik sesangine Si leq Allah, Datu Dehe Banjurne rereq kakakne

Indonesian:

"Duh, kalau aku dengarlah oleh kalian permohonanku kepada Allah yang pemurah. Kalau sekiranya akau dikarunai anak laki-laki nanti aku akan datang lagi ke sini, aku akan mandi, aku akan membawa sepotong pinang, selemba sirih, dan segenggam tembakau". Begitulah nazarnya Kepada Allah. Raja Daha kemudian menertawakannya.

English:

"Duh, if I listen to you my query is a merciful God. If I were to be in a boy's house I would come back here, I would take a bath, I would bring a piece of areca nut, a betel nut, and a handful of tobacco". That is the vow to Allah. King Daha then laughs at him.

c. *Directive*

The function of this metaphor is to influence the attitude and stance of others, in other words, to regulate the behavior or feelings of another **person**. It is done by way of commands, instructions, threats, and jokes.

Manuscript:

Kanak tiaqne ramp deo (H. Sukardi)

Indonesian:

The child is like a monkey

English:

The boy can not be silent

d. *Fatic and*

putek jak gawene putek daitne, bireng jak gawekne bireng dait

kalau dia melakukan kebaikan maka dia akan mendapatkan pahala, kalau dia melakukan kejahatan maka dia akan mendapatkan dosa.

Manuscript:

putek jak gawene putek daitne, bireng jak gawekne bireng dait

Indonesian:

kalau dia melakukan kebaikan maka dia akan mendapatkan pahala, kalau dia melakukan kejahatan maka dia akan mendapatkan dosa.

English:

If he does well then he will get a good reward, if he does a crime then he will get a sin.

e. *Esthetic*

The language distinction, culture, geography are infected with the perspective differences, the paradigm of thinking, and values in an area. The metaphoric functions above mentioned are also not always informational, expressive, directive, fatic, and aesthetic. The researchers found a Sasak society of ancient times as unlike in the following data:

Manuscript:

Ende'ne ara' penganten malik Sepi lau' daye

Indonesian:

Sang putri telah menghilang tak ada pujaan lagi. Alam sunyi sepi.

English:

The princess has disappeared no more idol. Nature is desolate.

3.2 Metaphor Translation Strategy

Newmark (1988; 106) stated that there are seven (7) metaphor translation strategies i.e.:

- a) Reproducing the same image in the TL. This is the best way to translate stock metaphors, most frequently, idioms.
- b) Replacing the image in the SL with a standard TL image. It is used when there is no image that corresponds exactly to the one in the SL and which does not clash with the TL culture.
- c) Translating metaphor by simile. This strategy modifies an emotive metaphorical expression to suit the TL if that context is not as emotive in character as the SL.
- d) Translating metaphor by simile + sense.
- e) Converting a metaphor to its sense. This is a strategy where the image of the SL is reduced to its sense and rewritten to suit the TL.
- f) Deleting. It is used when the metaphor is redundant.
- g) Combining the same metaphor with the sense.

The metaphor translation strategy stated by Newmark (1988) above can be used by all translators in translating the text from SL into TL so that the translator can find a similar meaning equivalent to the source language meaning. In the data analysis, the authors as well as found that there are several metaphors that were translated with non-metaphor as seen in the following data:

Manuscript:

*Mule pasti ndeqku lupa Leq side masku gusti, Duh mas mirah kembang mete
Penyungunganku sebumi Mider leq bawaq langit Mese keji ratu gen malu mauq Mustike
serining negare Sedang lebang pati kurip Ratu mas keji nunas Sedah masaq*

Indonesian:

"*Aku tak kan lupa kepadamu gusti. Wahai gadis manis buah mata kumbang bumi yang ada
di bawah langit masak aku akan malu mendapatkan aku sebagai kembang di negara ini*".

English:

"I will not forget you, Gusti. O sweet girl of the beautiful eyes that are under the ripe skies,
I will be ashamed of getting me as a beautiful lady in this country".

Metaphor is found based on the above data, in noun clause that is *Duh mas mirah kembang mete Penyungunganku sebumi Mider leq bawaq langit*. Furthermore, if metaphor is classified for its nature due to it is the result of the poet creativity itself thus metaphor is original. If it is analyzed can be associated with *seorang gadis yang sangat cantik yang menjadi jodohnya di dunia*. The use of the lexicons '*mas mirah*' in metaphor is *logam mulia/precious metal* and a dream for everyone so that the beautiful lady is associated with precious metal is translated a very beautiful. For Sasak society, *mas/gold* is used as a symbol of beauty and metaphor expression "*penyungungku sebumi+mider leq bawaq langit*" if it is translated word-by-word that is "my soul mate in the world + is under the sky". Metaphor is translated by the translator in TL with the phrase *kumbang bumi yang ada di bawah langit*, it more tends to interpret in non-metaphorical expression resulting in a shifting of expression from metaphor to non-metaphorical.

3. Results and Discussion

The concept of metaphor in noun category is described by Lunsford, is a metaphor based on the use of the symbol of human, animate, living, objective, terrestrial, substantial, energy, cosmic, and being. The metaphor creation in noun category form using the above symbol is not sufficient. This can be proved based on data that found in Cilinaye manuscript as below:

Manuscript:

*Momot mero detu dehe leki bini Nyereminang bijene Endonga' atas pade tarik Nenek bini banjur
telang Ende'ne ara' penganten malik Sepi lau' daye Detu gile bini laki Saling gujel pareng panjang*

Indonesian:

*Raja Daha dan istrinya terpaksa melihat anak mereka yang diterbangkan ke angkasa. Sang putri
telah menghilang tak ada pujaan lagi. Alam sunyi sepi. raja dan istrinya gila, mereka saling
berpelukansaling rangkul sangat lupa keadaannya.*

English:

*King Daha and his wife were stunned to see their son being flown to the sky. The princess has
disappeared no more idol. Nature is desolate. The king and his wife are crazy, they hug each other
hugging each other very forget the situation.*

There were found two metaphors, the first is a metaphor of *being* that uses a state marker of a king who lost his son due to it was flown by the wind. **Momot mero** is a metaphor in the verb category, whereas the symbol used in the metaphor is a verb meaningless to do nothing that is '*momo mero*'. Furthermore, metaphor is found in data number 16 is **Sepi lau' daye**, metaphor is in the adverbial categories. The symbol used in this metaphor is a symbol of direction (south and north).

The concept of metaphor in noun category is described by Lunsford using the symbols of *human, animate, living, objective, terrestrial, substantial, energy, cosmic, and being*. Based on Lunsford explanation that there is no metaphor in noun category using symbol direction unlike bottom-up, front-back, east-west, south-south, and so on. For Sasak society the use of metaphor with the noun category using the symbol of the direction is very often used as the following sample:

<i>Belauq</i>	<i>bedaye</i>	<i>raos</i>	<i>side</i>	<i>ndek</i>	<i>iniq</i>	<i>pedas</i>	(Manuscript)
Selatan	utara	bicara	kamu	tidak	bisa	jelas	(Indonesian)
<i>Southern</i>	<i>north</i>	<i>talk</i>	<i>you</i>	<i>can</i>	<i>not</i>	<i>clear</i>	(English)

Metaphor in noun phrase category '*belauk bedayae*' which means '*spinning spin*' is a metaphor that uses the symbol of direction to express the person who speaks in circles. Metaphor is positioned as the subject, the comparison of the comparable object is "*side*". Furthermore, metaphor of '*bedayae*' can also have a function as an object of *side* unlike shows in the following sample:

<i>Side</i>	<i>jak</i>	<i>belau</i>	<i>bedaye</i>	<i>raos</i>	<i>me</i>	(Manuscript)
<i>kamu</i>	<i>arah</i>	<i>selatan</i>	<i>utara</i>	<i>ucapan</i>	<i>mu</i>	(Indonesian)
<i>You</i>	<i>are north direction of</i>			<i>your speech</i>		(English)

Regarding the above data can be known that the use of metaphor '*belauk bedayae*' not only be able to become functional as a subject but also can serve as an object. Metaphor formation in the above data is a metaphor formed by morpheme that is morpheme '*be*'.

Metaphors based on the process of meaning reveal can be grouped into (1) *bang symbol* (2) *natural symbol*, (3) *private symbol* Aminuddin (2000: 140-142). *Bang symbol*, the intended metaphor is if an expression refers to its meaning is universal thus, it is easy to interpret it. *Natural symbol*, if the lexicons are revealed expresses the symbol of natural reality as a projection material of life. They are animal life, water, air phenomenon, and forest. The above theory is not yet complete due to based on the data, it is not found symbols that pointed in the direction of top-bottom, front-back, north-south, and east-west. Unlike metaphor can be found commonly used by society in their daily life as in the above example by the society.

4. Conclusion

Based on the above results and discussion of the present study can be concluded that metaphor for Sasak society becomes a very important in daily communication. It is described on analyzing the data. Thus, it can be concluded 1) The meaning of metaphor in Sasak language can mean different in using the same symbol when attached by morpheme like '*lauk daye*' attached morpheme '*be*' become '*belauk bedaye*', 2) Metaphor concept that stated by Ching ed. (1980) included human, animate, living, objective, terrestrial, substantial, energy, Cosmic, and Being is not complete due to in the data analysis the researchers found, there are metaphors that use directions unlike bottom up, front behind, east west, south-north, etc.

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