

## Metaphors in the Palm-Leaf Manuscript of Cilinaye Written in Sasak Language and their Translations into Indonesian

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### ABSTRACT

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### KEYWORDS

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Several translation experts still argue whether metaphors can be translated or not as they cannot be separated from their cultural contents. The aim of the writer of the palm-leaf manuscript of Cilinaye to use metaphors is that there are many ideas, feelings and objectives which cannot be understood if they are literally expressed, as expressed in the symbols used in the metaphorical expressions. This current study is a product-oriented translation study in which the qualitative descriptive approach was applied. This approach was used to explain the types, functions and meanings of metaphors, and the problems of metaphoric translation in the palm-leaf manuscript of Cilinaye from the Sasak language into the Indonesian language. Based on the results of analysis and discussion, several conclusions can be drawn as follows. First, the metaphors in the Sasak language using the same symbols can be used to express different meanings. As an illustration, if the prefix 'be-' is added to the expression 'lauk daye', it will become 'belauk bedaye', causing the meaning expressed in SL to be different from that expressed in TL. Second, the concept proposed by Ching, Ed. (1980) that metaphors can be divided into Human, Animate, Living, Objective, Terrestrial, Substantial, Energy, Cosmic, and Being metaphors are not complete yet. The reason is that in the text used as the data source of the current study, the researcher also found the metaphors using directions such as down-up, front-back, east-west, south-north, and so forth. Third, several metaphors were also found to be used to express the same meaning, for example, the concept 'anak' (child) was expressed using a number of different metaphors; they are nune, Pegeran buaq ate ngaji, and Dende Pati Anaq kaji. Apart from that, the researcher also found that the concept 'gadis' (girl) was expressed using a number of metaphors; they are Duh mas mirah kembang mete, Duh mas mirah serining kasur, Duh mas mirah buaq bulu, Neneq bini, Duh den dare masku, Dendare, dende, and Duh mas mirah dende ayu.

## 1. INTRODUCTION

Several translation experts still argue whether metaphors can be translated or not as metaphors cannot be separated from their cultural contents. Apart from that, the writer of the text intended to use metaphors for expressing the ideas, feelings, and objectives which are not understandable if they are literally expressed, as illustrated by the use of the symbol in metaphor 48 above. The other example which the researcher found in the data used in the current study is "*Duh mas mirah kembang mete Penyungunganku sebumi Mider leq bawaq langit*

*Mese keji ratu gen malu mauq Mastike serining Negare sedang lebang pati kurip ratu mas keji nunas Sedah masaq*", which was translated into "*Wahai gadis manis buah mata kumbang bumi yang ada di bawah langit masak aku akan malu mendapatkan aku sebagai kembang di Negara ini*". Any metaphor using the words *bumi* (earth), *samudra* (ocean), *gunung* (mount), *padang pasir* (desert), and *sungai* (river) is referred to as the terrestrial metaphor. The metaphor used in TL seems not to be equivalent to that used in SL. The reason is that the translator did not endeavor to find the metaphorical expression in TL which is

equivalent to that in SL. As well, the translator translated the metaphorical expression using the word-per-word technique of translation. It should have been translated into a new expression which keeps the meaning and form; in other words, what he should have done was recreating a job.

Translating metaphors is a complex activity as the translator is not only supposed to keep the meaning, but, what is so important is that he/she is also supposed to keep the form and style. In the initial data several types of metaphors were found to have the same meaning and two similar metaphors were found to have different components. The Sasak metaphor “Kembang Mate Buak Ate”, for example, is translated into “Anak si mata wayang” (the only child). The components forming the metaphor in SL are SNM and ONM, whereas in SL the components forming the metaphor are only ONM. It is classified under the human metaphor in which man with his parts is the identified. The other example of metaphor used by the Sasak people is ‘*selae, lime likur*’. It would be difficult to translate it into Indonesian as it is a synonym in the Sasak language, meaning ‘duapuluh lima’ (twenty five). If it were translated into twenty five, nobody could understand it. However, the real meaning is “sama saja” (the same). Being aware of that, the researcher is not surprised at what is stated by the translation experts that metaphors cannot be translated, as stated by several practitioners of translation. Based on the problems of the study described above, it is highly important to conduct the study entitled “Metaphors in the text of Cilinaye Written in the Sasak language and their translations in Indonesian language”.

## 2. METHODOLOGY

This translation study is oriented towards translation as a product in which the qualitative descriptive method was applied. The data are metaphorical expressions which are in the forms of words, phrases, clauses and sentences. They were analyzed deeply and accurately to make the results of the study justifiable.

## 3. RESULTS AND DISCUSSION

### 3.1 Metaphors under the Subjective Noun Category in SL

#### The Metaphors Used as the Data Taken from SL (clause 60)

*Duh mas mirah kembang mete penyungsunganku sebumi mider leq bawaq langit (Meta.60)*

*Duh mas mirah kembang mete penyungsunganku*

*Wahai+mas+gadis Jajar karang +bunga +Mata + jodohku*

The expression ‘*duh mas mirah kembang mete*’ in the data above functions as the identified and the expression ‘*seorang gadis yang sangat cantik*’ (a very beautiful girl) functions as the identifier. If the metaphoric expression is analyzed using the word-per-word analysis, it can be identified that the word *mas* (gold) means something which is highly precious and longed and fought for by everyone, and the word *mirah* (ruby) symbolizes a rural girl of *Jajar karang* descent. The word ‘*kembang*’ (flower) in the above expression symbolizes ‘the beauty of a girl’, and the word ‘*mate*’ symbolizes the only child that is expected, amuses and is highly loved by the mother. From the metaphorical analysis, it can be understood that the metaphor means ‘a rural beautiful girl that is expected and loved. According to Lunsford (in Ching, 1980: 161), it is categorized as the substantial metaphor which includes everything that needs space, moves, and has the nature of producing a sound like a falling object.

The expression ‘*duh mas mirah kembang mete*’ in the above data functions as the identified of the identifier ‘*seorang gadis yang sangat cantik*’. If analyzed word-per-word, the word *mas* means something which is highly valuable and longed for by everybody and the word ‘*mirah*’ symbolizes a rural girl born from the *jajar karang* family. The word ‘*kembang*’ symbolizes ‘the beauty of a girl’, and the word *mate* symbolizes the only child on whom his/her family is expected to be dependent, the only child who is expected to amuse his/her family, and the child who is highly loved by her/his mother. From the word-per-word analysis, it can be understood that the meaning of the metaphoric expression is ‘a rural girl on whom her family is expected to be dependent or a rural girl whom is loved by his/her family’. According to Lunsford (in Chang, 1980: 161), such a metaphor is a substantial one which includes items which need money, move and is bluish black in color.

The expression ‘*duh mas mirah kembang mete*’, which is lexically translated into ‘*seorang gadis cantik dan satu-satunya*’, was used by the writer as the signified in the form of Subject Noun Phrase (SNP). Based on what is stated by Ali Syahbana (1965) and Akmajian (1979: 23-40), the basic sentence structure of the metaphor is as follows:

Sent.	= subject + predicate
Sbj.	= <i>duh mas mirah kembang mete</i>
P	= <i>penyungsungan</i>

Based on the explanation above, it can be understood that the signified structure leads to the metaphor A:B which can be analyzed as follows.

1. The metaphoric structure above is in the form of a noun phrase (*duh mas mirah kembang mete*), which functions as the predicate.
2. As the identified, the metaphor above is identified by '*mas mirah kembang mete*'.
3. The comparison is that '*mas, bunga, mata*', as the identified, is compared to '*kecantikan seorang gadis kesayangan orang tua*', as the identifier.

### 3.3 The Metaphor under the Object Noun Category (ONC)

The data were taken from SL (Clause 20)

BSU : 20 ... *Tkeringen si' wijal karengkari*  
Banjur *cahyane sayan sugul*

In the data above, the metaphor can be found in the last line, namely *cahyane sayan sugul*, meaning '*kecantikan yang makin memukau*' (the beauty which is getting more attractive). In data II above, what is used as the identified, namely '*cahyane sayan sugul*', is related to what is used as the identifier, namely '*kecantikan seorang gadis yang makin memukau*' (the beauty of a girl that is getting more attractive). The suffix *-nya* which refers to the girl met by Inaq Bakol and Amaq Bangkol can be used to identify the identifier in the metaphor. Such a metaphor is categorized as the "energy metaphor" as it refers to the bouncing light.

Based on its form, the metaphor is under the category of the object phrase noun metaphor, which symbolizes '*kecantikan seorang gadis yang makin memukau*' (the beauty of a girl who is getting more attractive) as the identifier, causing the writer to use '*cahyane sayan sugul*' as the identified of the metaphor in SL. Structurally, the above metaphor can be explained as follows.

*Cahye+ne+sayan sugul*  
*Nomina+kata ganti kepunyaan+keterangan metaforis*  
(*Noun +possessive pronoun+metaphoric adverb*)

The metaphor is used to show that the beauty of a girl is like '*cahye*', which is a noun functioning as the identifier and the possessive pronoun '*ne*' functioning as the identified. The expression '*sayan sugul*' functioning as the modifier of the noun '*cahye*' refers to '*ne*' (the girl met by *inaq bangkol* and *amaq bangkol*).

The metaphoric expression above is used to show a girl who is still extremely dirty and has not taken a bath, has not worn any clean dress, and who has not used any perfumery yet; however, after the girl cleans herself, wears good dress and is dressed up, she is getting more beautiful; therefore, the writer used the symbol *cahyene sayan sugul* to show that the dirty girl is getting more beautiful after she cleans herself and is dressed up.

Table 1. Data analysis of metaphor

1.A	= <i>cahyene sayan sugul</i>
1.B	= <i>kecantikan nyamakin memamukau</i> (her beauty is getting more attractive)

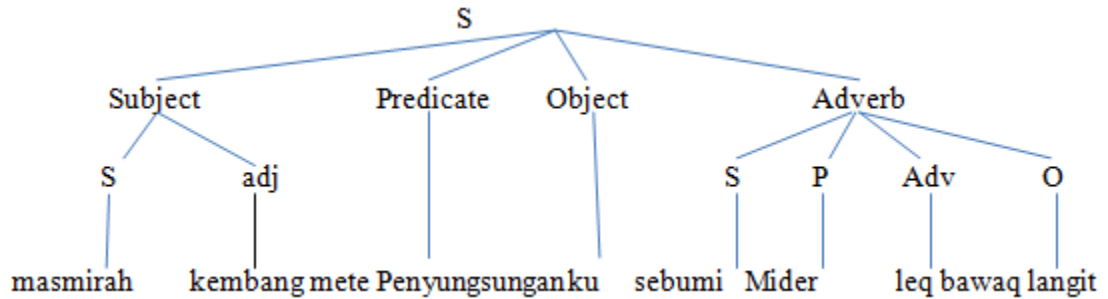
### 3.2 The Metaphor of the sentence category

The data was taken from the metaphor in SL (Clause 60)

BSU: 60. ... *Duh mas mirah kembang mete*  
*Penyungsunganku sebumi*  
*Mider leq bawaq langit*  
*Mese kejratu gen malu mauq*  
*Mastike serining negare ...*

In the above data the metaphor in the form of a sentence was found, namely '*mas mirah kembang mete Penyungsunganku sebumi Mider leq bawaq langit*' as the identified. Its associated meaning is '*Cilinaye seorang gadis cantik yang menjadi jodohnya di dunia*' (Cilinaye is a beautiful girl who becomes his marriage partner) as the identifier. The metaphor, if classified based on its characteristic, is original as it was created by the writer. Kur (1982: 19) stated that a metaphor can be either creative or innovative. A metaphor is stated to be creative if it is new and unique. The sentence structure of the metaphoric expression above can be displayed as follows.

Figure 1  
Analysis data metaphor (1)



Note:

Subject	= mas mirah kembang mete
Predicate	= Penyungsunganku
Object	= sebumi
Predicate	= Mider leg bawaq
Object	= langit
The metaphoric identified	=mas mirah kembang mete penyungsunganku sebumi mider leq bawaq Langit

The metaphor categorized as the subject noun metaphor, which is in the form of a noun phrase ‘mas mirah kembang mete’ is the identified and the word ‘mirah’ is the identifier. The constituent *Penyungsunganku* in the metaphor above functions as the predicate, which is derived from the word ‘nyungsung’, meaning ‘jatuh’ (falling down). The prefix ‘pe-’ and suffix ‘-an’ are inserted to the word, causing it to be *penyungsungan*. Apart from that, the possessive adjective ‘ku’ is added to the metaphor, causing it to be ‘jodohku’ (my marriage partner).

The beautiful girl is associated with the expression ‘mas mirah’ (gold and ruby), the highly beautifully decorated precious metals, which everybody expects to have. According to the Sasak society, ‘mas’ (gold) symbolizes beauty and luxury; therefore, the writer used it as the identifier of a highly beautiful and attractive girl. The metaphor ‘kembang’ (flower) also symbolizes a beautiful girl.

The metaphoric expression “*penyungsungku sebumi leq bawaq langit*”, if translated using the word-per-word technique of translation, will become “*jodohku di dunia ada di bawah langit*” (my marriage partner is under the sky). In TL it was translated into ‘*kumbang bumi yang ada di bawah langit*’, meaning that it tends to be translated into a non-metaphoric expression. A

shift takes place from the metaphor to non-metaphor.

The constituent *mustike serining negare* is a metaphor in the form of a noun clause. Its meaning can be associated with a beautiful girl who becomes the queen in a kingdom. If translated using the word-per-word technique of translation, it will become *mustika+sinar+Negara*. The word *mustika* is used to picture how beautiful the girl is.

**The data were taken from the metaphors in TL (Clause 60)**

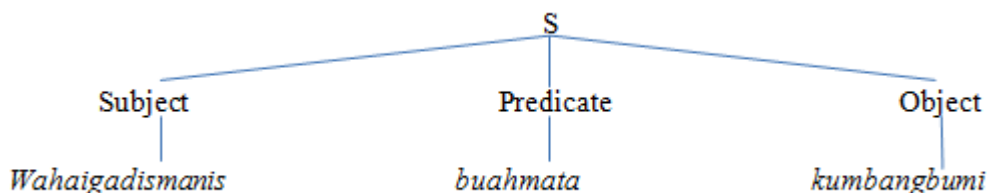
SL : 60. “Aku takkan lupa kepadamu gusti. Wahai gadis manis buah mata kumbang bumi yang ada di bawah langit masak aku akan malu mendapatkan aku sebagai kembang di Negara ini” (Meta. 60)

In SL the expression ‘*Wahai gadis manis buah mata kumbang bumi*’ (Hi the beautiful girl, the sweetheart, as the earth’s bee) as the identifier and ‘*Cilinaya seorang gadis yang paling cantik dan akan menjadi permaisuri*’ (Cilinaye is the most beautiful girl who will become the consort of the king) is the identified. The above symbol of the identifier, which is the form of a metaphor, is ‘*buah hati*’ (the sweetheart) and is used as the identified of the living metaphor, and the expression *kumbang bumi* (the earth’s bee) is

used as the identified of the terrestrial metaphor based on the classification proposed by Lunsford (in Ching, ed., 1980: 155-161). The metaphor is in the form of a sentence, in which 'gadis manis' (beautiful girl) as the subject, 'buah mata'

(sweetheart) as the predicate, and 'kumbang bumi' (the earth's bee) as the noun functioning as the object. The tree diagram below explains more clearly the analysis of the sentence structure.

Figure 2 Analysis data metaphor (2)



Note:

Sentence = Subject + Predicate + Object  
 Subject = *gadis manis* (beautiful girl)  
 Predicate = *buah mata* (sweetheart)  
 Object = *kumbang bumi* (the earth's bee)

The metaphoric identified = *Wahai gadis manis buah mata kumbang bumi* (Hi the beautiful girl, the sweetheart, as the earth's bee).

### 3.3FUNCTION OF THE METAPHORS IN THE PALM-LEAF MANUSCRIPT OF CILINAYE

#### 3.3.1The Informational Function

##### The Metaphors Used as the Data were taken from SL

The metaphoric expressions with informational function are *nyincing*, *tolang Nengke nyeliring*, *lemes melencut bejeluat*, *bejeririt puteq kuning*, and *gawe dese*. The metaphor 'nyincing' means someone who pretends to know everything; someone who pretends to be beautiful. Therefore, the writer reflected such a person as 'nyincing'.

In TL the translator translated it into a non-metaphor, namely 'kainnya diangkat sedikit' (her cloth is slightly lifted), which is different from the meaning of the word 'nyincing', meaning that the metaphor 'nyincing' is made to reflect an action which suddenly and unexpectedly takes place. Furthermore, the writer used the expression 'nyincing' to inform the readers that the girl's cloth is slightly lifted.

The next metaphor in the above data is 'tolang Nengke nyeliring', which is used to express a beautiful girl whose feet are clean, bright, and smooth and tempting.

The writer intended to inform the readers that the girl is attractive and has highly beautiful complexion.

#### 3.3.2The Expressive Function

*Genku mandi' raus Genku njauq sebiris Lekoq gero arak selemba. Tembako sepenyusut...*

The constituent 'Genku mandi' raus' is a metaphoric expression which states that she will come back to keep the promise already made by the king when her dream comes true. The constituent 'mandi raus' is a symbol purifying the promise already made. The word 'mandi' is an activity taken to purify the king's soul and body, and the word 'raus' is the core of the process of purifying the soul and body of someone who has made a promise.

The next metaphoric expression is 'Buaq sebiris' which is used to show someone's modesty before the Almighty, as, as human beings, we are too small and poor to have power over everything occurring to us. The constituent 'Buaq sebiris' means that someone does not have anything. Philosophically, according to the Sasak ethnic people, the areca nut is the symbol used to remind someone that when he/she is already old, he/she will need the areca nut as an additional food. Apart

from that, everybody is obliged to bring the areca nut with him/her in a formal activity, as in the traditional ceremony 'sorong serah' and the other formal activities. This is also implied in the metaphorical expressions *Lekoq gero arak selemba* and *Tembako sepenyusut*.

#### The Metaphor used as the data was taken from TL

BSa: ... *aku akan mandi, aku akan membawa sepotong pinang, selemba sirih, dan segenggam tembakau*. ...

The metaphoric expression above was translated by adopting the symbols in SL. The expression 'aku akan mandi' (I'll take a bath) is the metaphoric identified in TL, and the identifier is 'Raja akan menepati janjinya' (the king will keep his promise). The metaphor 'Aku akan membawa sepotong Pinang selemba Sirih dan segenggam Tembakau' is the metaphoric identified of the identifier 'rasa syukur sang raja kepada Tuhan Yang Maha Esa' (the king's thanks to God). The areca nut is used to symbolize that the king may not act in an arrogant or conceited way to God.

The metaphoric expressions above show that the King will be happy if he is granted with a child who will be his successor. The writer used the symbol *Gengkumandi' raus Genku njauq buaq sebiris Lekoqg ero arak selemba, Tembako sepenyusut* to show how poor people are before the Almighty God. However, in TL the meaning of the word *Sepenysutin* in SL is different from of the word *segenggam* in SL. The word 'Sepenyusut' is derived from the word 'Penyusut', meaning little tobacco used by grandmothers for cleaning what is locally referred to as 'mamak'. The addition of the morpheme *se-* causes it to mean one cigarette. However, in TL the translator used the word 'segenggam' (a handful). The different symbol used by the writer in TL causes the metaphor to change into the living metaphor as the implication in SL. Based on the classification proposed by

Lunsford (in Ching, 1980: 161), such a metaphor is referred to as the living metaphor.

#### 3.3.3 The Directive Function

##### The metaphors used as the data were taken from SL (Clause 120)

SL: 120 *Yende jeri buaq nyambuq nune gusti Kupesakit untal side*

The metaphor *buaq nyambuq* means 'seorang anak yang masih suci dan bersih tanpa dosa' (a child who is still holy and purified without any sin). The 'buah jambu' (rose-apple) shows a type of fruit which is too big for human beings to swallow. However, in so far as the metaphoric context is concerned, it is used to symbolize a mother who cannot leave her child on earth without her affection. The metaphoric expression 'ku pesaki tuntal side' is a metaphor used to express the threat of killing someone; however, the mother becomes powerless to do that. The mother is too sad to leave the child who is too young in the forest without anybody who takes care of, feed, and love the child. Seeing that the child is alone, the mother intends to swallow the child at once; however, it's impossible for her to do that.

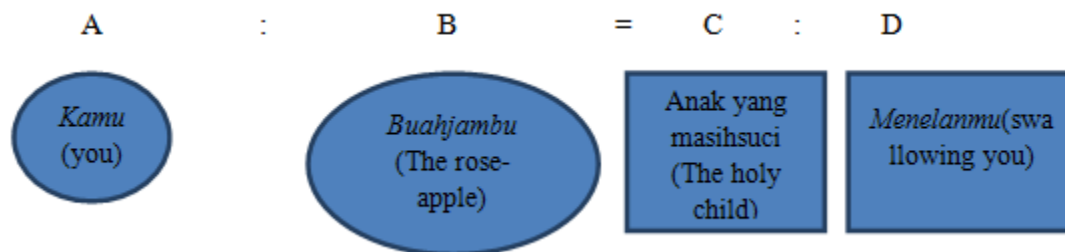
##### 3.3.4 The Metaphors used as the data were taken from TL (Meta. 120).

*Seandainya kamu jadi buah Jambu pastilah aku akan menelanmu*

(If you were the rose-apple, I would certainly swallow you)

The word 'buah Jambu' (the rose-apple) in TL is used as the metaphoric identified of the metaphoric identifier 'kamu', which refers to the holy child, and the predicate 'menelanmu' (swallowing you) refers to 'buah Jambu' (the rose-apple), which refers to 'you'. The following figure shows how the metaphor is formulated.

Figure.3. analysis metaphor meaning



### 3.3.5 The Phatic Function

#### The Metaphors used as the data were taken from SL (Clause 75)

BSu: 75 ...*Duh mas mirah dende ayu yen temah lenge leq side yende timpoh diriq de leq epi keji juluaq jeri au-au merah*

The metaphoric expression ‘*Duh mas mirah dende ayu*’ is an expression used to express that a beautiful girl does not necessarily mean that she will be accepted as the king’s daughter-in-law as she does not come from a royal family; as a result, the man who will be her prospective husband does not accept her. The symbol used to refer to a married beautiful woman does not use the metaphor ‘*kembang mata*’ (sweet-heart) anymore; instead, the expression ‘*dende ayu*’ is employed. The word ‘*dende*’ is used by the royal family to refer to its married member, and the word ‘*ayu*’ is used to symbolize a beautiful mother with maternal qualities.

Such a metaphoric expression is used to symbolize a beautiful woman who is both married and single. What the researcher found is slightly different, as what is expressed by the metaphoric expression ‘*dende ayu*’. The word ‘*dende*’ is usually used to refer to a married royal family member, whereas the word ‘*ayu*’ is used to symbolize a beautiful mother with maternal qualities.

It is used to express the feeling of pity towards someone’s wife who is disapproved by his parents, causing the husband to pity her. Seeing that the wife always feels guilty and is always blamed, the husband says that he will be prepared to be responsible for everything occurring to the wife. Even he is prepared to die before she is killed.

#### The Metaphors used as the data were taken from TL (Meta. 120)

SL: 75 *Pangeran berkata “wahai sayangku yang manis tidak ada salahmu, kalau kamu terjun ke dalam api aku yang terlebih dahulu menjadi abu”*.

(The Prince says “Hi my darling, you are not guilty, if you jump down into the fire, I will firstly become dust”).

The metaphoric expression *Duh mas mirah dende ayu* was used by the writer to express how he loved Cilinaye. The translator translated the metaphor into *wahai sayangku yang manis* (my sweet darling, which is meaningfully equivalent to the metaphor used in SL. However, based on the analysis of the metaphors in several clauses above, the expression used to refer to the women who already have children are different from that used to refer to those who are married, will get married, and single. If analyzed based on the context of the sentence, the metaphoric expression used in SL and the expression *Duh mas mirah dende ayu* are used to refer to a girl who is about to get married.

The metaphor was translated into *wahai sayangku yang manis* (Hi my honey); however, its phatic function cannot be felt in TL. The metaphoric identified with phatic function in TL was also found, namely *timpoh diri ade leq epi Keji au-au merah*, which is uttered by Raden Panji to his prospective wife, Cilinaye, to show that he will be responsible for winning the girl as his wife.

**3.3.6The Aesthetic Function**

SL: 60 *Duh mas mirah kembang mete  
Penyungsunganku sebumi  
Mider leq bawaq langit Mese  
keji ratu gen malu mauq  
Mastike serining Negare*

The *mas* (gold) refers to something which is highly valuable, and everybody expects to have it. The word *mirah* (ruby) is used to symbolize an honest rural girl which has never been touched by any boy. The word ‘*kembang*’ (flower) is used to symbolize beauty which every mother expects to have, and the word ‘*mate*’ is used to symbolize the girl to whom the mother pays her only attention or who becomes the center of the mother’s affection. Therefore, it can be concluded that the metaphor used by the writer was intended to beautify the expression so that the readers will become more inspired and enjoy what the writer intended to convey.

There several metaphors used in the palm-leaf manuscript of Cilinaye to refer to the appreciation given to a beautiful girl whom everybody is proud of. They are *Duh mas mirah kembang mete*, *duh mas mirah serining kasur*, *duh mas mirah buaq bulu*, *Neneq bini*, *Duh den dare masku*, *Dendare*, *Dende*, and *duh mas mirah dende ayu*. In addition, several different metaphors with the same meaning were also found. They are all formed using the word *anak*. The metaphors *nune*, *pegeran buaq ateng kaji*, and *dende pati anaq kaji* were found to have the same meaning.

**The Metaphors used as the data were taken from TL (Meta. 120)**

TL: 60 *Wahai gadis manis buah mata  
kumbang bumi yang ada di bawah  
langit masak aku akan malu  
mendapatkan aku sebagai  
kembang di Negara ini”.*

(Hi the sweet girl as the sweetheart and the earth’s bee under the sky, it’s impossible that I will be embarrassed to have me as the bee of this country”)

The metaphoric expression *Wahai gadis manis buah mata kumbang Bumi* used as the metaphoric identified in SL is the expression which uses the same metaphoric symbol as that in SL, showing that the borrowing technique of translation was

applied (Shuping, 2013). In SL the key word is *Penyungsunganku*, which was found in TL. It is derived from the word ‘nyungsung’, which is a noun to which the prefix ‘*pe-*’ and suffix ‘*-an*’ are added, causing it to be *penyungsunganku*, meaning that you will become my marriage partner. This shows that the metaphoric expression has a high aesthetic value in SL; however, after it was translated into TL, such an expression and its meaning were not found. It can be stated, therefore, that the aesthetic value in SL has been degraded.

The metaphoric expression *Mastike Negare*, as the metaphoric identified in SL is translated into *Kembang di Negara ini* (the flower in this country) as the metaphoric identified as well. In this case, the researcher found that the symbol used in SL is different from that used in TL. How deep the meaning is can be seen in the following table.

Table.2. analysis metaphor meaning

The symbol in SL	The meaning in SL	The symbol in TL	The meaning in TL
Mastike	Mustika (precious stone)	Kembang	Bunga (flower)
Serining Negare	Light Negara	Negara (country)	Negara (country)

Based on the analysis of the symbols used both in SL and TL, it can be seen that in TL one symbol was deleted and changed by the translator, causing the aesthetic value to be deleted. According to the researcher, the deletion of the symbol ‘*serening*’ in SL was intentionally done as there was a more accurate choice, for example, the choice that what modifies the word *mustika* (precious stone) is maintained although the symbol used in SL was maintained.

**4.CONCLUSIONS AND SUGGESTIONS**

Based on the results of the analysis in the previous chapters, several conclusions can be drawn as follows:

- 1) In the Sasak language the same symbols to which new morphemes are added can be used to express different meanings. As an illustration, if the morpheme ‘*be-*’ is inserted to the expression



'lak daye', it will become 'belauk-bedaye', causing the meaning in SL to be different from that in TL.

2) The types of the metaphors found in the palm-leaf manuscript *Cilinaye* are Human, Animate, Living, Objective, Terrestrial, Substantial, Energy, Cosmic, and Being metaphors. The comparative metaphors, which is used to express comparison such as 'bawa-hatas' (up-down), *depan-belakang*(front-back), *timur-barat* (east-west), and *selatan-utara* (south-north) were also found.

3) Several metaphoric expressions were found to be used to express the same meaning; the concept 'anak' (child), for example, was found to be expressed using several different symbols, namely *nune*, *Pegeranbuaqatengkaji*, and *DendePatiAnaqkaji*. Many metaphoric expressions in the palm-leaf manuscript of *Cilinaye* were also found to be used to express the concept 'gadis' (girl); they are *Duh mas mirah kembang mete*, *Duh mas mirah serining kasur*, *Duh mas mirah buaq bulu*, *Neneq bini*, *Duh den dare masku*, *Dendare*, *dende*, and *Duh mas mirah dende ayu*.

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