

## Function and Meaning of Metaphors in The Palm-Leaf Manuscript of *Cilinaya* Written in Sasak Language and its Translation

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**Abstract--**The palm-leaf manuscript of *Cilinaya* is one of the manuscripts which is still implemented in the life of the Sasak ethnic people. The writer conveyed messages to the readers using different figurative expressions, one of which is metaphor. This current study is a product-oriented translation study in which the qualitative descriptive approach was applied. The palm-leaf manuscript of *Cilinaya* was used as the data source. Based on the result of analysis and discussion, it can be concluded that several metaphorical expressions are used to praise a beautiful girl that everybody is proud of. Those metaphorical expressions are *Duh mas mirah kembang mete*, *Duh mas mirah serining kasur*, *Duh mas mirah buaq bulu*, *Neneq bini*, *Dun den dare masku*, *Dendare*, *dende*, *Duh mas mirah dende ayu*. In the Sasak language, a metaphor will have different function and meaning if the morpheme 'be' is inserted in the expression 'lauh daye' to form 'belauk bedaye'.

*Keywords: Meaning, Function, Metaphor, Translation*

### 1. Introduction

Metaphors are indirectly used by a writer or reader to convey messages; in other words, the symbols or words used by a writer or reader to convey messages do not always express their denotative meanings. In *Kamus Besar Bahasa Indonesia* (2008:59), a metaphor is defined as a word or a group of words with connotative meaning using either similarity or comparison. Metaphors are used to represent the ideas or concepts which the writer intend to convey using the symbols associated with the meanings which he or she intends to express.

The palm-leaf manuscript of *Cilinaya* is one of the palm-leaf manuscripts which the Sasak ethnic people still have. It is still relevant to their current lives. The manuscript contains many figurative expressions including the metaphors expressed using linguistic symbols and structures which are interesting to be explored so that the people can understand the symbols which the manuscript contains.

The metaphorical expressions used in the palm-leaf manuscript of *Cilinaya* refer to the nature, plants, gold, silver, parts of the body and so forth. The writer used those symbols to describe the messages or ideas which he intended to convey verbally. In relation to that, Lakoff and Johnsen (2003:26) stated that there are a variety of ontological metaphors, that is, the ways of viewing events, activities, emotions, etc., as entities and substances. One of the metaphorical expressions which can be found in the palm-leaf manuscript of *Cilinaya* is ‘*Duh mas mirah kembang mete*’, meaning ‘*seorang gadis yang sangat cantik dan menjadi rebutan lelaki*’ (a beautiful girl that many young men intend to have). ‘*Mas mirah*’ in the metaphor above refers to a highly precious metal which everybody wants to have. The beautiful girl mentioned above is associated with a precious metal which is made to be so beautiful. The *Sasak* people use ‘*mas*’ (gold) as a symbol of beauty and luxury. Therefore, the writer of the manuscript used it to identify a girl who is very beautiful and captivating. The writer also used ‘*kembang*’, meaning flower, as another metaphorical expression to give more emphasis on the meaning he intended to express in relation to the beautiful girl mentioned above. The metaphorical expression ‘*kembang*’ is used as the symbol symbolizing that the girl is really beautiful. According to Orrecchioni(1977: 149-156), such a metaphor is referred to as *metafora in absentia*.

To what extent metaphors can be translated is still argued by the translation experts as they are culturally loaded. Apart from that, the objective of the current study was to reveal what ideas or feelings were intended to convey by the writer of the manuscript using metaphors or symbols which cannot be literally understood as exemplified by metaphor 48 above. The other example which was found in the data source is “*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*”. It is 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*”. If analyzed, the figurative language above is referred to as the “terrestrial” metaphor, where the words *bumi* (earth), *samudra* (ocean), *padang pasir* (desert), and *sungai* (river) are used. It seems that as far as the metaphor in the target language is concerned, there is something missing as the translator did not attempt to find a similar metaphorical expression in the source language. In addition, the translator applied the word-for-word technique of translation. He should have created a new expression in the target

language as the equivalent of the metaphor provided that the form is maintained “re-creation a job”.

The meaning of a metaphor cannot be separated from its function, meaning that the reader will easily understand its meaning if he or she can understand its function internally and externally. What is meant by the internal function is the literal meaning of the metaphor. For example, the metaphor ‘*duh mas mirah buaq bulu kembang mate*’ and the metaphor ‘*duh mas mirah kembang mata*’ almost have the same meaning; however, if further analyzed, the addition of the words ‘*buqaq bulu*’ functions to emphasize that the girl is not only beautiful but she is also expected to maintain the family’s reputation and support the family’s income.

## 2. Research Method

This current study is a product-oriented translation study using qualitative descriptive approach. The qualitative data were used; however, for specific units the quantitative data were also used. The data were taken from the palm-leaf manuscript of *Cilinaya*, which is made up of 280 clauses; however, only 50 clauses were used as the sample. In this way, it was expected that the data could be analyzed in-depth which then could lead to maximum results.

## 3. Results and Discussion

### 3.1 Meaning of the Metaphors in the Palm-Leaf Manuscript of *Cilinaya*

#### The Data on the metaphors in SL and TL

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

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”.*

In the data above the metaphor ‘*Duh mas mirah kembang mete Penyungsunganku sebumi Mider leq bawaq langit*’ is in the form of a noun clause. The metaphor can be classified based on its nature. It was created by the poet, causing it to be original in nature. The meaning which is intended to be expressed is ‘*seorang gadis yang sangat cantik yang menjadi jodohnya dunia*’ (a beautiful girl that becomes the earth’s marriage partner). The expression ‘*mas mirah*’ mentioned

above denotatively refers to ‘*logam mulia*’ (precious metal) which everybody dreams of having. In this manuscript the beautiful girl is associated with the precious metal which is made to be very beautiful. The *Sasak* ethnic people use ‘*mas*’ (gold) as the symbol of beauty and luxury; therefore, in the manuscript the writer used it as the identity of a beautiful and captivating girl. As a metaphorical expression, the word ‘*kembang*’ (flower) is also used to symbolize a beautiful girl, which, according to Orrecchioni (1977: 149-156), can be classified as *metaphor in absentia*.

If the word-for-word translation technique is used to translate the metaphorical expression “*penyungsungku sebumi mider leq bawaq langit*” into TL, the translation will be “*jodoh ku sebumi ada di bawah langit*’. However, the translator translated it into *kumbang bumi yang ada di bawah langit*, meaning that the metaphor was translated into a metaphor in TL but the symbols used are different, causing its metaphorical value to disappear.

*Mustike serining negare* is a metaphor in the form of a noun clause. Its meaning can be associated with the expression expressing that there is a beautiful girl who will become the queen of a kingdom. If the word-for-word technique of translation is used to translate it, the translation will be ‘*mustika sinar negara*’. Through such a metaphor the writer used the word ‘*mustika*’ (precious stone) to describe the beauty of a beautiful girl. It can be understood that in the palm-leaf manuscript of *Cilinaya*, a beautiful girl is associated with highly precious objects such as gold and precious stones ‘*permata*’ and ‘*mustika*’. The word ‘*serening*’ is the predicate as stated by Miller (1979) ‘... when a predicative concept is expressed by a predicate phrase (verb, verb phrase, or predicate adjective) that is metaphorically used. Since a predicate phrase is metaphorically used, these are referred to as predicate metaphors.

### The Data on Metaphors in SL and TL

*Momot+mero*

*Diam+Diam*

*Sepi+lau+daye*

*Sepi+Selatan+Utara*

The data above contain several *being* metaphors, which, according to Lunsford (in Ching, ed., 1980) include emotion or someone’s thoughts such as anger, love, sadness, happiness, situation or color. Further, according to him, there are also metaphors of energy which include roar, lightning, and ray.

The metaphor ‘Momot mero’ in the SL symbolizes and describes that the writer was ‘extremely powerless’ or ‘extremely confused’ when he saw his child blown by the wind, causing the child to disappear. If translated using the word-for-word technique of translation, the translation would have been ‘duduk diam’, meaning ‘duduk diam tidak melakukan apa-apa’ (sitting quietly and doing nothing). The metaphor is characterized by the use of the same word with the same meaning. According to Kur (1982:19), that type of metaphor is referred to as the innovative or creative metaphor. It is a metaphor which is new and unique. It is stated to be unique as it uses a symbol found in the data source. If analyzed, it uses the theory proposed by Knowles and Moon (2006:5) in which a metaphor is defined as a figurative or non-literal language expression through which two things are implicitly compared. ‘Momot mero’ refers to a situation which shows that the king and queen get confused when their child is blown by the wind. The comparison expressed through data (III) can be described as follows.

1.A = momot mero	1.B = situasi yang membangunkan (confusing situation)
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The next example is the metaphor ‘sepi lauk daye’, which, if literally translated, the translation will be ‘sepi di sebelah selatan dan utara’, meaning completely quiet and lonely. The expression ‘alam sunyi sepi’ (the lonely and quiet nature) was also found in TL. The expression ‘sepi sebelah selatan dan utara’ was used by the writer to symbolize that nobody from the south to the north could help find the child. In this case, directions are used to compare the situation which the king and queen faced.

SL: 1.A = Sepi lau’ daye	1.B = situasi yang membingungkan (confusing situation)
TL: 1.A = Alam msunyi sepi	1.B = situasi yang membingungkan (confusing situation)

The theory proposed by Lunsford (in Ching, ed., 1980: 155-161 includes human, animate, living, objective, terrestrial, substantial, energy, cosmic, and being. Nobody has discussed any metaphor

using directions as found in the above data. Therefore, the researcher intends to add the metaphor symbolizing direction, which is referred to as the metaphor of direction, to the current study.

### 3.2 Functions of the Metaphors in the Palm-leaf Manuscript of *Cilinaya*

#### a.) Informational

The informational function is the language function based on the information which the speaker intends to convey to the addressee. In this current study, the researcher will analyze several components related to the information which is intended to convey to the reader. The components include the metaphorical expressions in the forms of word, phrase, and clause as the researcher did not find any complete expression using a metaphor in any piece of information, as analyzed in the following data.

#### The Data on Metaphors in SL and TL

SL: 68 *Mun ne lumbar naq dende Serte nyincing ie sekediq Betis ne maraq tolang nengke Nyeliring tur klinis Maraq tekandel pasti Ajongne lemes melencut Bejeluat penoq dede Bejeririt puteq kuning Singktemen mule patut gawe dese*

TL: 68 *Kalau gadis itu bepergian, kainnya diangkat sedikit, kakinya seperti biji nangka sangatlah lembut, ayunannya sangat lemah lembut berayunan putih kuning sampai geger desa melihatnya. (When the girl walks, her yellow cloth is slightly lifted, causing her feet, which look like the soft seeds of the jackfruit, to be seen in one step and covered with the yellow cloth in another step).*

The above data show several informational metaphors; they are *nyincing*, *tolang nengke Nyeliring*, *lemes melencut Bejeluat*, *Bejeririt puteq kuning*, *gawe dese*. The figurative expression ‘*nyincing*’ means someone who behaves as if he/she knew everything, or someone who behaves as if she was beautiful. In this manuscript, the writer described such a beautiful girl or woman as ‘*nyincing*’.

The translator translated the metaphor into a non-metaphor, namely *kainnya diangkat sedikit* (her cloth is slightly lifted), whose meaning is different from that of the word ‘*nyincing*’. This shows that the metaphorical expression ‘*nyincing*’ is made to be identical with something which suddenly and unexpectedly takes place. The writer also used the metaphor for informing the reader that the girl slightly lifts her cloth.

The next metaphorical expression ‘*tolang nengke Nyeliring*’ means a beautiful girl whose feet are pure, white and clean. The writer compared her with the seed of jackfruit which is soft,

clean, and shines brightly, making everybody tempted. The writer informed the reader that the girl has beautiful and interesting complexion.

The metaphorical expression '*lemes melencut Bejeluat*' in the data above is used to refer to a beautiful girl who walks in such a way that she is metaphorically expressed as a bouncing ball '*melencut*'. The word '*bejeluat*' refers to someone who runs in such a way that as if he/she intended to be the first winner. The information which the writer intended to convey to the reader is how the very charming girl walks. In TL such a metaphorical expression is translated into a non-metaphor, namely "*ayunannya sangat lemah lembut*" (she walks gently), meaning that its Indonesian equivalent does not contain any metaphorical value. The meaning of the metaphor in SL is the same as that of its equivalent in TL; however, the latter does not contain any metaphorical value. In other words, the information in TL does not show originality; the metaphorical value in TL is not equal to that in SL. The metaphor "*Bejeririt puteq kuning*" refers to how a very charming girl walks. The translator translated it into '*berayunan putih kuning*' (walking gently causing the girl's feet to look pure and clean in one step and to be covered with yellow cloth in another step), which is not a metaphor in TL. The meaning of the expression '*berayun*' (walking gently) is not too thoughtful. What is meant by the researcher is that the metaphor in SL is not represented in TL. From the analysis, it can be concluded that the information which the writer intended to convey to the reader is how gently the beautiful girl walks.

b.) *expressive*,

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

which is translated into:

"... .. aku akan mandi, aku akan membawa sepotong pinang, selemba sirih, dan segenggam tembakau" ...

'Genku mandi' raus' is a metaphorical expression expressing that the king will come back to keep the promise already made when his dream has come true. The word '*mandi raus*' symbolizes the cleaner of the promise already uttered. The word '*mandi*' (bathing) means purifying the king's soul and body, and the word '*raus*' is the essence of the process of purifying

the soul and body of someone who has kept his/her promise. As far as the tradition of the *Sasak* ethnic people is concerned, everybody should keep the promise they have made; if they do not, God will directly admonish them unexpectedly.

The next metaphorical expression is ‘*buah serbiris*’, which can be associated with someone’s humbleness before Almighty God as we are too small and poor before Him. In addition, we are too powerless to overcome what happens to us. ‘*Buah sebiris*’ means he/she does not have anything. Philosophically, according to the *Sasak* ethnic people, a slice of betel nut is the symbol reminding someone that when he/she is dead, he/she will need a slice of betel nut as an additional food. Apart from that, when ‘*sorong serah*’ (a traditional activity) and other formal activities are held, everybody taking part in them, should bring a slice of betel nut. The same meaning can also be found in the metaphorical expression ‘*Lekoq gero arak selemba, Tembako sepenyusut*’.

Based on the above analysis, it can be concluded that the above metaphorical expressions used by the king who has long been waiting for the birth of a child who will be his successor. The king is given a trial by Almighty God. One king remembers that he has promised to do something but another king does not.

SL: 94. ... Cahyene benar turne manis Maraq bulan si purname ...

TL: 94. ... wajahnya bercahaya dan manis bagaikan bulan purnama ...

The metaphorical expression in the above data is ‘*Cahyene benar turne manis Maraq bulan si purname*’. If it is literally translated using the word-for-word technique of translation, the analysis will be as follows.

Metaphor	Meaning	Metaphorically associated meaning
<i>Cahyene</i>	Cahaya (its light)	Gagah (muscular)
<i>benar</i>	Terang (bright)	Putih bersih (white and clean)
<i>turne</i>	Muda (young)	Muda (young)
<i>Manis</i>	Manis (sweet)	Rupawan (Good-looking)
<i>bulan</i>	Bulan (moon)	Tampan (Handsome)
<i>si purname</i>	Full moon	Menawan (Captivating)

Based on the analysis above, it can be stated that the metaphorical expression above is used to express that the newly-born child is very handsome and guiltless. It is different from the other metaphorical expressions in which the former gives more emphasis on things related to the child. The symbol used to describe the handsomeness of the newly-born child is the expression ‘bulan purnama’ (the full moon). The full moon symbolizes a new thing which will appear and everybody dreams of, as can be seen from the metaphorical expression ‘terang’ (bright), which does not only symbolize something which will shine but also something which will give brightness to others. As far as the culture of the *Sasak* ethnic people are concerned, the full moon is not only something which is waited due to its beauty but it can also make the mysticism they have learned more powerful, for example, man-created ghosts.

The next metaphorical expression is ‘*terune manis*’, which is used to express that the newly-born child is not only handsome but he is also used as a model by everybody. Therefore, the metaphorical expression was used to symbolize him by the writer. The word ‘*manis*’ (sweet) symbolizes the child’s significance to the family, society, and home country, as can be seen from the metaphorical expression ‘*manis Mara q bulan si purname*’, meaning that the child gives life and tranquility to everybody who looks at him.

From the analysis above, it can be concluded that the above metaphor is used to express happiness, expectation, and what the child’s parents expect from the child. They expect that the child will maintain their reputation and give pride to the parents.

### c.) **directive**,

This type of metaphor functions to affect the attitude and point of view of another; in other words, it is used to regulate another’s behavior and feeling using command, instruction, threat and joke.

### **Data on Metaphors in SL and TL**

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

TL: 120. *Seandainya kamu jadi buah jambu pastilah aku akan menelanmu.*

In the data above there are two metaphorical expressions; they are *buaq nyambuq* and *Kupesakit untal side*. The metaphorical expression *buaq nyambuq* means ‘*anak yang masih suci*

*dan bersih tanpa dosa*' (the pure, clean and guiltless child). The rose-apple '*buah jambu*' used as a symbol above is a type of fruit which cannot fully be swallowed by humans. However, in the above context the fruit is used to symbolize a mother who leaves her child on earth alone without her affection. The metaphorical expression '*kupesakit untal side*' is used to symbolize a 'threat' from someone who intends to kill the child. The mother cannot do anything. She leaves the child at a forest. Nobody looks after, feeds and loves the child. Therefore, the mother intends to swallow the child; however, it is impossible.

d.) *pathetic*

#### Data on Metaphor in SL and TL

SL: 75 *Bemanik neneq leki Duh mas mirah dende ayu Yen temah lenge leq side Yende timpoh dirique leq epi Keji juluq jeri au-au merah*

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

As explained before that the metaphorical expression '*Duh mas mirah dende ayu*' is an expression used to express a beautiful wife. However, beauty is not the only requirement to be accepted as the daughter-in-law of a king. The girl is not from any royal family; therefore, she is not accepted. The metaphorical expression '*kembang mata*' cannot be used to symbolize any married beautiful woman; therefore, the expression '*dende ayu*' is used.

The symbols used to symbolize both the married and single women are slightly different from the expression '*dende ayu*'. The word '*dende*' is usually used to refer to a married royal woman, and the word '*ayu*' is used to symbolize a beautiful motherly woman.

The metaphorical expression above is used to express the husband's compassion towards his wife for being disapproved by her father and mother. Seeing that his wife always feels guilty and will always be blamed, he says that he will be responsible for everything occurring to his wife. He also says that he is prepared to die before his wife is killed.

e.) *aesthetic*

Leech (1997:57) stated that the aesthetic function is the language function frequently used in aesthetic art works and poetic works.

### Data on Metaphor in SL and TL

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

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”.*

The metaphorical expression in the above data is ‘*Duh mas mirah kembang mete*’. It is used to describe the beauty of a girl as the beloved one of her family. The word ‘*mas*’ (gold) is used to express a very precious thing which every man wishes to have. The word ‘*mirah*’ (ruby) is used to symbolize an honest rural girl that is never touched by any man. The word ‘*kembang*’ (flower) is used to symbolize beauty which every mother wants, and the word ‘*mete*’ is used to symbolize the mother’s center of affection for her child. It can be concluded, therefore, that the metaphorical expression is used by the writer to beautify what message the writer intended to convey, causing the reader to be more inspired and enjoy the message.

The researcher found many metaphorical expressions in the palm-leaf manuscript of *Cilinaya* used to refer to a beautiful girl that the parents are proud of. They are *Duh mas mirah kembang mete*, *Duh mas mirah serining kasur*, *Duh mas mirah buaq bulu*, *Neneq bini*, *Duh dare masku*, *Dendare*, *dende*, *Duh mas mirah dende ayu*. The researcher also found several different metaphorical expressions which have the same meaning. The metaphorical expressions *nune*, *Pegeran buaq ateng kaji* and *Dende Pati Anaq kaji*, for example, are used to express the concept ‘*anak*’ (child).

### 4. Novelties

Based on the result of the in-depth analysis above, there were several metaphorical symbols used to symbolize a beautiful girl in the palm-leaf manuscript of *Cilinaya*. There are also several metaphorical expressions used to praise a beautiful girl that 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*, *Dendare*, *dende*, and *Duh mas mirah dende ayu*. Several different metaphorical expressions were also found to express the same concept ‘*anak*’ (child). They are *nune*, *Pegeran buaq ateng kaji*, and *Dende Pati Anaq kaji*.

## 5. Conclusions

- 5.1 The same symbol can express the same metaphorical meaning and function if the morpheme ‘be’ is inserted in ‘lauk daye’, becoming ‘belauk bedaye’.
- 5.2 The results of data analysis show that the types of metaphors vary. The metaphor using the directions of up and down, back and front, east and west, south and north, and so forth should be added to the classifications of metaphors proposed by Ching. Ed. (1980); they are the human, animate, living, objective, terrestrial, substantial, energy metaphor, cosmic, and being metaphors. It is also necessary to translate the *Sasak* metaphors into Indonesian.
- 5.3 In the palm-leaf manuscript of *Cilinaya* there are several metaphorical symbols used to express ‘praise’ to a beautiful girl that 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*.

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