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Metaphors about Balinese Women: From Semantic Analysis to Cultural Pragmatic Interpretations

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Abstract

Metaphor is practised in all languages worldwide. Over the last two decades, investigation on metaphor has relied on some perspectives, such as lexical-constructional, critical, conceptual, axiological, cognitive theory or underlined aspects, as well as semantic and cultural pragmatic as the least of all. This qualitative study focused on how semantic components and cultural pragmatic were used to study the meaning and function of Balinese women metaphor. The purposive sampling method was to collect data from various sources and triangulated it into key informants. The results showed two classifications of Balinese women's metaphors, namely physical perspective as a concrete metaphor that depicts their body parts and personality perspective as an abstract, which emphasizes their ideal role. The pragmatic cultural interpretation involved the cognitive process of declarative analogy that referred to the similarity of values. Meanwhile, the personality perspective metaphor produced higher emotive values than the physical one. Hence, this type of metaphor is used by the Balinese people to advise women.

Keywords: metaphor, semantic components, cultural pragmatics, emotive value

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1. Introduction

Metaphor is a linguistic tool and a cultural phenomenon. As a linguistic tool, it is analysed as a rhetoric attribute with a specific character distinctive from daily language use (Lakoff & Johnson, 1980). In addition, it also has the ability to determine the aspects of lexical-semantic built up on pursuant. Realization of metaphor form and meaning is generally non-literal that pragmatic interpretation study is required. As a cultural phenomenon, metaphor is a representation of culture expressed in the form of verbal action. Therefore, its understanding always involves a cultural frame. The relationship between metaphor and linguistic and cultural aspects justifies the universality of Kramsch's (1998) view that language is a cultural semiotic representing people's perception, belief, and value coded through linguistic signs to communicate meaning. Therefore, metaphor is not a mere decorative language, which beautifies expressions and also acts as an embodiment of the semantic and cognitive process in verbal interaction (Farrokhi et al., 2019; Ifantidou & Hatzidaki, 2019; Kecskes, 2008; Kövecses, 2010; Mahmood, 2016; Raible, 2016; Xu & Wu, 2014;).

In Indonesia, the Balinese language is one of the functioning local languages that support the Hindu religion and culture (Dharmaydha, 1995; Mantra, 1996). Therefore, traditional Balinese value is expressed through various text genres such as Balinese short stories, Balinese novels, Bali songs, the text of drama, and textbooks. In all genre texts, several studies have been conducted on the use of metaphor on Balinese women. However, specific studies on the metaphor about Balinese women have rarely been conducted. There has been only one study on Balinese women carried out by Sandi (2013), which focuses on the literature on feminism. Consequently, the meaning and function of metaphor on Balinese women have not been comprehended adequately. Therefore, research on metaphors regarding Balinese women is extremely needed. This research was carried out to fill in the lacuna that the meaning and function of metaphor about Balinese women is better understood and internalized as an essential part of Balinese culture coded with linguistic signs.

In Balinese culture, women are respected. This is explicitly implied in the Hindu Bible of Manawa Dharma Sastra, article 57 – 59, that when women live in misery and dishonoured, there will be destruction (Sudharta, 1995). The use of metaphor is one of the linguistic strategies used to respect Balinese women. Subagiasta (2007)

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specifically stated that the appreciation of Balinese women's physical beauty and noble personality is frequently expressed metaphorically. This means that the use of metaphor on Balinese women is not merely connotatively expressed. Rather, it also acts as a representation of society's moral message, cognition, and social attitude in accordance with tradition and social status. Other studies also stated that metaphor is closely related to message, cognition, and social attitude (Fetterman et al., 2015; Fetterman & Robinson, 2014; Wang, 2013). Metaphor *luh luih* (noble women), for instance, is very popular in Balinese society. This metaphor is used to express an abstract idea of Balinese women described as polite, glorious, respected, and useful individuals to their family and society, with the ability to keep the environment and comprehend traditional values. Conversely, metaphor *luh luu* (rubbish girl) is used to abstract Balinese women that behave despicably by ignoring traditional values, such as those unable to keep their family noble (Senen, 2005). The popularity of using the metaphor *luh luih* and *luh luu* with paradoxical meaning is derived from the philosophy of *rwa bhineda* with two different attributes capable of keeping a balance (Sagara, 2000).

Based on the above fact, metaphors on Balinese women need to be studied for a proper understanding of the cultural message. This understanding relies on its semantic and pragmatic aspects. This research was carried out for three main purposes, namely (1) logical explanation on the use of metaphor to define the physical and personality aspect of Balinese women, (2) development of an analytical model of metaphor based on the analysis of lexical-semantic features towards the interpretation of cultural pragmatic, (3) explanation of the cognitive process used to infer metaphor about Balinese women. Two approaches were applied in this research to reach these goals, namely componential semantic analysis and pragmatic cultural interpretation. The theoretical semantic analysis approach assumed that each lexicon's meaning is broken down into semantic components (Aajami, 2019; Allan, 2001). In this research, semantic componential analysis was applied to describe semantic features of metaphor on Balinese women and the cultural pragmatic interpretation approach assumes that language use is always related to text and cultural context, with differences from what is being said and what is meant frequently found (Grundy, 2000; Levinson, 1989; Nababan, 1987). This approach was applied to infer the tenor of metaphor on Balinese women, which is considered a successful inference (Ricoeur, 2012).

In order to strengthen the analysis, both approaches were combined eclectically

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with other relevant theories such as conceptual metaphor (Lakoff & Johnson, 1980), critical metaphor analysis (Archimavicience et al., 2015), and lexical constructional model (Reda, 2016). This research applied the conceptual metaphor theory (Lakoff & Johnson, 1980) to explain the analogy that occurred between vehicle and metaphor tenor on Balinese women. This cognitive explanation was required to reveal its pragmatic interpretation process. In addition, critical metaphor analysis theory (Archimavicience et al., 2015) was applied to explain the meaning of contextual metaphor about Balinese women in a context. Furthermore, this research was in line with Wen et al.'s (2014) idea that the real metaphor meaning is never isolated from text and context. Whiles, lexical construction model theory (Reda, 2016) was utilised to explain the meaning of complex metaphors with a comparison logic based on difference. Meanwhile, the theory of eclectics, a combination of conceptual metaphor, componential analysis, and cultural pragmatic interpretation theory (Goddard, 1997), is hoped to help all the research purposes.

Pursuant to the very limited empirical studies on Balinese women, many aspects of metaphor about Balinese women have not been understood accurately, such as its description of physic and personality, meaning process, and the logic used. Therefore, in the present study, the metaphorical expressions of physic and personality about Balinese women are importantly identified so that the ideal description of Balinese women can be understood as a form of social appreciation for them. Furthermore, another aspect required to be revealed is meaning process. There has not been adequate explanation relying on linguistic knowledge about the meaning process of metaphor about Balinese women. The absence of linguistic explanation resulted in a very less comprehensive meaning process explanation of metaphor about Balinese women. Apart from the two problems, another gap which has never been revealed is the role of analogical logic on the inferential process. The absence of explanation about the role of analogical logic resulted in metaphor inference about Balinese women which was done through memorization, not comprehension. This study was projected to fill these lacuna and develop a new approach on the basis of lexical-semantic componential analysis. The development of lexical-semantic componential analysis is expected to be able to explain the process of metaphor interpreting in the logical and conceptual interpretation of Balinese women. The realization of lexical-semantic componential with its pragmatic interpretation relies on inductive and declarative analogical logic. Therefore, this research is expected to be able to complete the metaphor of the

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developed models.

Research Questions: Based on the introduction explained previously, metaphor about Balinese women has not been studied by using linguistic approach so that semantic processes and its pragmatic interpretation is not understood comprehensively. In order to comprehend them, there are three aspects which need to be described, namely metaphor classification about Balinese women, description of semantic process and its pragmatic interpretation, and logic used to comprehend the metaphor meaning. Thus, there were three main problems which were discussed in this research. The first is associated with the metaphorical expression of the physical aspects and personality of Balinese women. The second is associated with the semantic componential analysis applicable as a basis for the metaphor pragmatic cultural interpretation about Balinese women. Meanwhile, the third is associated with the cognitive analogy used in the metaphor interpretation about Balinese women.

2. Literature Review

2.1. Metaphor

Metaphorical expression is the result of mental construction based on analogical principles involving conceptualization of an aspect from one domain to another one (Lakoff & Johnson, 1980). The concepts underlines that in each metaphorical expression, a transfer on concept to another concept occurs. Therefore, a metaphorical expression has three components, including source domain, target domain, and mapping or correspondence. Source domain is concrete and is expressed with lexical entities. Source domain is frequently referred to as metaphor vehicle. Target domain is generally abstract and refers to as a meaning of metaphor. For example, the metaphor *bungan sandat* (Cananga flower) is a concrete object which is physically tangible; however, its meaning, 'a noble personality', is an abstract object. The meaning of metaphor is often referred to as tenor. Mapping or correspondence of aspects is a comparison to reveal similarity between source and target domain. In the aspects mapping, cognitive process occurred as a basis in interpreting (Arnawa, 2016).

Furthermore, interpreting the meaning of metaphorical relies on context; therefore, it is said to have a non-literal meaning (Kendenan, 2017). The interpretation is based on a logic of comparison between vehicle and metaphor tenor (Abbood & Mustafa, 2014). The relationship between these two attributes is

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based on interpersonal meaning, which refers to the conversational implicature concept as information that there is a difference between the utterances and their intentional meaning (Alyousef & Alyahya, 2018). Interpersonal meaning is built on the relationship between interlocutors in a real context of speech and is influenced with each presupposition. Relational characteristic between interlocutors and their knowledge as a presupposition enables one to utter an expression to imply another meaning. In this context, there is an inter-correlation between interpersonal meaning and implicature concept which enables us to give functional explanation about differences between utterance expression and its meaning. The difference indicates a process of transposition or meaning association in metaphor (Arcimaviciene et al., 2015; Sumarsono, 2007).

Metaphors are part of people's daily lives (Lakoff & Johnson, 1980). Meanwhile, Rewiś-Łętkowska (2019) categorized metaphor into three dimensions, namely language, cognition, and social communication. In accordance with language, metaphor provides linguistic corpus to give an empirical justification to a system of language, since structurally, language is a symbolic system consisting of form and meaning. In this study, metaphor vehicle is a linguistic expression and its tenor functions as the meaning. Tenor is an intepreting result of a cognitive process to mean a metaphor. Construction of vehicle and interpretation of tenor are forms of implementation of linguistic system that rules the relationship between form and meaning correlated in a cognitive process. From a cognitive point of view, metaphor explains comparison logic in developing a concept. This is in line with Duranti's (1997) view that metaphor is a linguistic expression with strong emotive power structured from cognitive processes. In accordance with social communication, it is a behavioural and social controller used to show language politeness. This occurs because in a social communication, politeness can be identified based on directness and indirectness of utterance construction. Metaphor is one of forms of indirect speech act. Indirect speech act is seen as more polite than the direct speech act (Wijana, 1996). This definition is in line with the research carried out by Seiler (2013), who states that it is an indirect expression and more effective in expressing a new idea for social control and change. The belief in using metaphor in social communication is based on linguistic facts as communication tradition in a society (Pilyarchuk & Onysko, 2018).

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2.2. Metaphorical Analytical Approach

There are two approaches implemented in this research, namely semantic componential analysis and pragmatic cultural interpretation.

2.2.1. Semantic componential analysis

The main idea of this research was applying the theory of semantic componential analysis as the basis for interpreting meaning of metaphor about Balinese women. The analysis is a procedure for describing lexical semantic features (Aajami, 2019; Allan, 2001;). The analysis of lexical semantic features is done based on specific characters of contracted binary system (Carston & Wearing, 2011; Kridalaksana, 1993; Leech, 1981). Such a procedure could result in a list of lexical semantic features that is inter-correlated with regard to denotative meaning. In the present study, the procedure of semantic features analysis was applied to describe lexical semantic component of metaphor vehicle about Balinese women.

2.2.2. Cultural pragmatics interpretation

Relationship between language and culture has been widely discussed and studied by Kramsch (1998). Kramsch (1998) formulized four pillars based on which language is related to culture, namely the cultural meaning coding with the use of linguistic expressions, the cultural meaning expressing pragmatically through verbal action, the cultural constructing in oral interactions, and the influence of technology toward language and culture. Kramsch's (1998) concept was adopted in this research and it was modified to three pillars. First, choosing linguistic expressions of metaphor about Balinese women metaphorically. From the first pillar, word and word group used as metaphor vehicle will be identified. Generally, Balinese women are expressed metaphorically by using vocabularies dealing with nature, such as *bunga* (flower), *padi* (rice paddy), *don intaran* (*the Neem tree leaf),* and many others. The use of nature-related vocabularies is connected with agriculture tradition in society in Bali. Second, the context of use of metaphor about Balinese women in cultural discourse. From the second pillar, text genre frequently contains metaphor about Balinese women will be identified, which is widely found in literary texts, such as novels, scripts of *drama gong* 'the Balinese traditional drama followed with Balinese traditional orchestra', Balinese pop songs, and many others. Third, the meaning

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construction of metaphor about Balinese women. In this pillar, the analogical thinking process relying on lexical-semantic features to cultural pragmatic interpretation will be explained. Pursuant to the lexical-semantic description and its relation with culture, metaphor meaning can be explained logically.

Pillars of the relationship between language and culture proposed by Kramsch (1998) which were adopted in this research emphasized the importance of cultural background to explain the pragmatic interpretation of metaphor about Balinese women. In pragmatic interpretation, socio-cultural context is important (Pishghadam et al., 2021). Cultures constitute behavioural patterns acquired by people throughout their lives as members of society and transmitted by language symbols. Cultural pragmatic also empowers people to investigate the implied meaning by determining the difference between what is said and the intention of speech to get reasonable meaning (Grundy, 2000; Levinson, 1989; Nababan, 1987). In this case, the analysis used pragmatic interpretation to determine semantic representation (Leech, 1993).

2.3. Prior Studies on Metaphor

During the last two decades, Lakoff and Johnson (1980), Leezenberg (2008), Nurhayati (2011), Idrus (2015), Arcimaviciene et al. (2015), Reda (2016), Febriani (2018), Pilyarchuk and Onysko (2018) have carried out studies on a metaphor from varying viewpoints.

Lakoff and Johnson (1980) are known as the founders of conceptual metaphor theory (CMT). This theory claimed that metaphor is another linguistic form used to convey and comprehend meaning. Furthermore, the difference between lexical form and its meaning stimulated the important use of analogical logic from concrete to abstract. Conceptual metaphor is a cognitive process used to express meaning by utilizing linguistic forms to determine a non-literal relationship. The non-literal relationship is signed with the difference between linguistic expressions used and an intention attempted to express as shown in metaphor phenomenon. Metaphor is a process associated with thinking, uttering, and behaving daily and even a new conceptual system to express experience and knowledge (Lakoff & Johnson, 1980). They further defined it as a cognitive map that bridges vehicles and its tenor more specifically. The concept was then developed by Lakoff and Johson (1980), which was used widely as a reference for other research in metaphor, one of which was

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undertaken by Leezenberg (2008).

Investigation on dominant contextual factors in metaphor interpretation with regard to its social practice similarities was carried out by Leezenberg (2008). According to Leezenberg (2008), metaphor is thoroughly dependent on two variables, namely contextual and metalinguistic variables. The metalinguistic variable usually contains more than one function at a time, which refers to the outside world to hearers. Furthermore, it uses words that express linguistic items or activities like asking, saying, etc. According to Arcimaviciene et al. (2015), Lakoff and Johnson (1980), Leezenberg (2008), three factors are influencing the activity of interpreting metaphor, namely speaker, time, and place of utterance. Social practice constitutes human utterances and their context. Therefore, it is claimed that metaphorical interpretation is fully context-dependent.

In Indonesia, Lakoff and Johnson's (1980) concept was applied by Nurhayati (2011), Idrus (2015), and Febriani (2018). Nurhayati (2011) implemented this concept to explore metaphor found in spoken, written, and electronic text related to the concept of *front* and *back*. According to Indonesian people, metaphors with the *front* and *back* concepts have a good and bad connotation, respectively. Idrus (2015) further utilized CMT to study the physical description of Japanese women. Results of that study revealed that Japanese women's physic was mostly expressed with natural properties and dominated by their physical description. This is in line with the research carried out by Febriani (2018), which implemented the linguistic metaphor theory to study women's metaphor in the Sumbawanese language. Through Febriani's research, which emphasized on source and target domain, it was found that plants, animals, dead things, energy, cosmos, and consumed resources, were sources used to build up metaphors. Therefore, the target domain associated with metaphor was feeling, characteristics, parts of the body, face, beauty, role, wedding time, relationship with men, attitude, status, role in life, reward, and women's power.

Another study that implemented the CMT concept was the research carried out by Pilyarchuk and Onysko (2018). This study used Trump's candidacy, victory, and inauguration speeches. Based on the analysis, it was found that Trump's speech exclusively used a conventional conceptual metaphor framed in a political topic (Pilyarchuk & Onysko, 2018). For wider research purposes, the essence of the conceptual metaphor developed by Lakoff and Johnson (1980) is used as the basis

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for developing a new approach in metaphor study. Arcimaviciene et al. (2015) developed critical metaphor analysis (CMA), while Reda (2016) implemented a lexical construction model (LCM). The CMA development was more pragmatic-oriented with the use of metaphor in interaction. Arcimaviciene et al. (2015) implemented CMA theory to study the use of metaphor in political speech. The analysis result revealed that political speech used metaphor generally for expressing semantic representation and conceptual pragmatic.

Furthermore, the lexical constructional model (LCM) was implemented by Reda (2016) to determine the usefulness of adapting the complex metaphorical approach and cognitive operation in the model. Metaphorical complex proposed two types of analyzing the pattern, namely 'comparison by resemblance' and 'comparison by contrast.' Reda's (2016) investigation found that metaphorical complex can be more complex than that indicated by LCM, and cognitive operation does not only result in a plausible interpretation rather it also leads to illocutionary force, which affects readers' thought, culture, belief and behavior.

Another study relevant to this research was conducted by Dabbagh (2017). He claimed that cultural conceptualizations can be considered as an appropriate analytical framework for describing the cultural elements underlying the use of proverbs. Based on the assumption, metaphor is analyzed with the cultural scheme, cultural metaphor, and cultural category. This analysis of Dabbagh's (2017) is applied in this research. Concept of cultural scheme is used to infer messages implied in metaphor about Balinese women; the cultural metaphor paradigm is applied to describe linguistic forms of metaphor; and the concept of a cultural category is used as the foundation to classify physical aspects and personality about Balinese women.

Based on the explanation above, the conceptual metaphor theory (CMT) developed by Lakoff and Johnson (1980) and the critical metaphor analysis (CMA) developed by Archimaviciene et al. (2015) can be combined with the lexical construction model developed by Reda (2016). The theories and analytical methods can be applied in this study so that the pragmatic interpretation of metaphors based on lexical-semantic features can be relied upon to reveal the relationship between vehicle and the metaphorical tenor of Balinese women.

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3. Methodology

3.1. Research Design

This study was designed with qualitative research design so that the phenomenon of metaphor about Balinese women could be understood naturally. Referring to that assumption, data collection and analysis in this research were conducted in one integrated context. The data context was text representing one idea of cultural value and social relation between participants.

3.2. Data Sources

The purposive sampling was used to determine the sources of data collected from various text groups, such as Balinese short stories and novels, pop songs, and text of *drama gong* and textbook. The data source is shown in Table 1.

Table 1
List of Data Source

No	Genre	Title	Data Source Code
1.	Balinese short stories	*Kutang Sayang Gemel Madui* (It's a pity to through it away but it is thorny) (Citrawati, 2016)	BSS-1
2.	Balinese short stories	*Bojog Makutang* (Monkey wears breasts holder) (Sugianto, 2016)	BSS-2
3.	Balinese novel	*Tresnane Lebur Ajur Satonden Kembang* (Santha, 1981) (The love is destroyed before it grow)	BN-1
4.	Balinese Pop songs	Bungan Sandat (Cakra. 1976)	BPS-1
5.	Balinese Pop songs	*Semprong Maperada* (Golden flame torch) (Bejo, 2017)	BPS-2
6.	Drama Gong Script	*Galuh Kembar* (Twin Princess) (Sancaya-Dwipa, 1999)	DGS-1
7.	Drama Gong Script	*I Gusti Ayu Klatir* (Ms. I Gusti Ayu Klatir) (Ardhi, 1999)	DGS-2
8.	Textbook	*Basita Paribasa Bali* (Balinese language provebs) (Simpen, 1988)	TB-1
9.	Textbook	*Aneka Rupa Paribahsa Bali* (various Balinese language proverbs) (Tinggen, 1995)	TB-2
10.	Textbook	*Paribasa Bali* (Balinese language proverbs) (Ginarsa, 1985)	BT-3

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The ten texts above were used to present the use of metaphor on Balinese women, which is based on the following: (1) its popularity as read all over the Bali society, (2) the use of standard Balinese language, (3) its writing period which describes the diachronic dimension and enables the representation of the development of the use of metaphor on Balinese women across time, and (4) the presence of metaphor(s) about Balinese women. The data coding process was carried out in the following stages. Firstly, a genre of data source was formulized in the form of abbreviation, such as Balinese short story (BSS), Balinese novel (BN), Balinese pop song (BPS), *drama gong* script (DGS), and textbook (TB). Secondly, each abbreviation of the data source was followed with one or more numbers to indicate their titles. For instance, BSS-1 stands for Balinese short story entitled *Kutang sayang, gemel madui* as shown in Table 1. Thirdly, a number given in the third digit was used to sign data order from the same source, such as DGS-2.1, which means that data number 1 was taken from the genre of *drama gong* text of the title 2. The coding was used to accurately refer to data source, and the technic referred to the model developed by Miles and Huberman (1992). Upon the open coding, data cited was given patterned coding. The inter-correlated data which emerged continuously were grouped into one category by including their context and text of use (Strauss & Corbin, 2003). In this research, coding of patterned data was categorised based on metaphor tenor similarity. With the procedure, data about Balinese women were grouped into the two categories of physical metaphor and personality metaphor, coded as A and B, respectively. The codes were placed on the fourth digits. For instance, BPS-1.1.B refers to as a data about personality sourced from Balinese pop songs, the first title, data 1 of personality group.

3.3. Data Collection

The main source of data collection in this research was texts from regencies/municipality, in Bali province, namely Buleleng, Tabanan, Badung, Gianyar, and Denpasar. Data from the texts were collected by the document recording method. Each data unit is bound in a context as a determining factor in the interpretation process. This data collection procedure referred to the principle of ethnographic communication research (Duranti, 1997). Furthermore, it comprises two ethnographic communication theories, implemented with in-depth interviews and focus group discussions (Miles & Huberman, 1992; Strauss & Corbin, 2003). There were two purposes expected to be clarified through in-depth interviews and

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the focused group discussion. First, to verify the nature of metaphors on Balinese women in the data. Second, to justify the meaning of metaphor about Balinese women used in numerous data sources.

A number of informants were determined by considering their socio-cultural aspects, Balinese skills, mature age, understanding of the study objective and culture, as well as psychological stability were involved in the research (Samarin, 1988). Based on those criteria, five key informants were determined from various Balinese circles. They included an author of modern literature, a practitioner of classical literary work or puppet shadow player (*dalang*), a linguist, a traditional figure, and a cultural observer who understands and studies Balinese culture. Modern literary experts were assigned to verify data on motivation and context of metaphor about Balinese women in short stories and novels. The puppet shadow player needed to verify data on the context of usage and the metaphorical philosophy of Balinese women. Furthermore, the linguist was invited to verify the forms and semantic process of the metaphor. And three cultural observers were invited to confirm the existence and relevance of the elicited metaphors from the perspective of tradition and culture; they were one literary critic, one culture researcher, and one Bali tradition figure. The main topics discussed in the interview and focus group discussion using the triangulation process are (1) existence, form, and meaning of the metaphor, (2) the use of the metaphor in modern Bali literature, traditional theatre performance, puppet shadow show, as well as speech acts in traditional and cultural activities, and (3) maintenance and acquisition of forms of the metaphor.

The data collection process ended when the required data filled the following criteria, thereby becoming saturated. Firstly, the data of metaphor on Balinese women were uniformed dialectical. Therefore, a corpus of the use of metaphor was focused on the formal variety of Balinese language. Secondly, the corpus of metaphor on Balinese women had to be popular with general knowledge for public. Thirdly, this corpus was used in any context which reflected any cultural background. Fourthly, there was no other metaphor construction on Balinese woman, either for describing physical or personal aspects. The saturation criteria determination was formalized with reference to the studies carried out by Samarin (1988) and Miles and Huberman (1992). Triangulation through focused group discussion and interviews was carried out to validate data saturation. The implementation of this technique enabled the authors to directly interact with informants to obtain a deeper understanding of metaphor more specifically (Strauss & Corbin, 2003). Furthermore, semi-structured interviews were

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carried out as the representation of the in-depth interview technic in order to enable the authors to understand the data more comprehensively (Miles & Huberman, 1992). Furthermore, the consistency of the relation between form, meaning, and context of the metaphor was used as the data validating indicator. Apart from this, triangulation was done in order to meet the criteria of credibility. Triangulation was done in two ways, they were method and data source triangulation. Method triangulation was undertaken by implementing three data collecting methods, they were document note-taking, interview, and focused group discussion. Data source triangulation was done by using a number of written data sources from a different genre, they were textbooks, short stories and novels in Balinese language, *drama gong* scripts, and Balinese pop songs. In addition, the triangulation was done with some informants having a different background, such as literary critic, culture researchers, and Balinese traditional figure. The principle of credibility was also achieved through the involvement of the researcher himself in social life of Bali society, the interview with key informants, and the analysis of text of data source repeatedly. Those three procedures were believed to be met as data of metaphor about Balinese women were collected directly from natural text and context. Principle of transferability was realized by choosing the sample of metaphor from different text genres, such as short story, novel, and textbooks. The analysed texts were produced in the context of Balinese culture and were spread widely in society in various genres. The use of different text genres aimed to obtain data of metaphor about Balinese women in various contexts to make reliable generalization. Reliable generalization is applicable to analyse other metaphors either in the Balinese language or in other local languages in Indonesia. In order to meet the principle of dependability, data sources were selected diachronically produced between 1976 and 2016. Analysis of text in different and long periods of time was hoped to contribute to the variety of data about patterns of metaphor about Balinese women. The forth principle to meet was confirmability, which was achieved through a focused group discussion with experts of Balinese language and culture observers. In addition, the data were confirmed directly by native speakers of the Balinese language having different social backgrounds.

3.4. Data Analysis

Data were analysed in terms of their covering semantic and pragmatic content (Krippendorff, 1991). The procedure was executed in three stages, namely (1) data classification obtianed form document recording, (2) data classification obtained from in-depth interview and focus group discussion, and (3) determination of the

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main corpus as the basis for describing the metaphor semantics and pragmatics. Data classification was carried out and divided into two kinds using the dichotomy principle (Sumarsono, 2004). Metaphor tenor was classified into two groups, namely physics-referenced and personality-referenced tenor. Each data was completed with code; metaphor with reference of phisyc was coded A and metaphor with reference of personality was coded B. It was then analysed in two stages. The first was carried out on the vehicle by applying semantic component analysis based on the parallel lexical-semantic structure (Goddard, 1997). In the first stage, each word or group of words used acted as a vehicle for metaphor on Balinese women, which was also decomposed based on its semantic features. Feature decomposing of each word was hierarchically carried out from the most general semantic feature to the most specific (Kempson, 1977; Parera, 1990). The second analysis was carried out to explain the cognitive process that connected the vehicle with the metaphor tenor. In the second stage, the decomposing result of lexical semantic feature was used to make the analogy inductive and declarative. An inductive analogy was carried out based on the similarity of physical features between the vehicle and metaphor tenor, while declarative analogy was used to explain the meaning of metaphor in accordance with vehicle semantic features. Knowledge of a culture is needed in order to obtain an appropriate interpretation understanding of Balinese. This is in accordance with Kramsch's (1998) view. With this procedure, the transfer of meaning is explained in the ethnographic frame of Balinese communication. The data analysis cycle was carried out sustainably prior to making a conclusion.

4. Results

Balinese women used physical and personality perspective metaphors, as shown in the following excerpt.

Excerpt 1

[...] *Mbok Luh Cablek, yadiapin iraga matugelan, angob titiang nepukin kajegegane Mbok Madu Sari, bokne embotan blayag, alisne madon intaran, pamulune nyandat gading, nyonyo nyangkih buka nyuh gadinge kembar, bangkyangne acekel gonad layu, batekan batisne meling padi; yen ia majalan elogane buka gadung tempuh angin. Jeg melenan pesan gobane ajak iraga.* [...] (DGS-2)

(*Mbok* Luh Cablek, although we are siblings, I am amazed to see the beauty of *Mbok* Madu Sari. Her hair is like a kind of twisting palm leaf, her eyebrows are like *intaran* leaves, the colour of her skin is like a*cananga* flower, her breasts are round like twins coconut, her waist is slim like a handful withered *gonda* [*Galium aparine*]. Her calves like rice plants will bear fruit; her walk likes *gadung* [*Discrorea hispida*], blown by the wind. Amazing, her face is very different from ours)

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Excerpt 1 contains 7 metaphorical units about Balinese women, namely *embotan blayag* (*blayag* skin 'a kind of twisting palm leaves'), *don intaran* (*intaran* leaf; Latin: Azadirachtaindica), *sandat gading* (ivory coloured Cananga), *nyuh gading kembar* (twins coconut), *acekel gonda layu* (a handful of *withered* goosegrass), *beling padi* (like a rice plant will bear fruit) and *gadung tempuh angin* (yam in the wind, Latin: *dioscroreahispida*). These metaphors were used to visualize their beauty, which is related to agrarian culture. The use of agrarian cultural elements to visualize Balinese women's beauty was closely related to Hindu theology. The Hindu-Balinese community strongly believed in the existence of Dewi Sri, the maintainer of agricultural fertility for prosperity (Darmayudha & Çantika, 1996). Dewi Sri is described as a woman with perfect beauty. Therefore, the beauty of Balinese women is expressed metaphorically using attributes of agrarian cultural elements (Mantra, 1996).

Excerpt 2

[...] *Ngudiang di tengah alase ada nak luh-luh tetelu? Buina, ane di tengah jegeg pesan. Pengadegne langsing lanjar, bok dawa mledpen ked ka tundun. Sasemine nyaling kidang. Jrijin limane musuh bakung, kukune mapah biyu buin putih kadi manic banyu. Peninggalane nunjung biru. Isitne ngembang rijasa. Melahan takonin, apang pedas tawang.*[...] (DGS-1).

(There are three girls in the middle of the forest, and the middle one is pretty. She is tall, slim, has long hair down to her back, which bangs like *caling kidang* (deer fangs). Her fingers are like *pusuh bakung* (buds of lilies [*Lilium*]) with nails similar to *papah biyu* (banana midrib) and water pearls. Her eyes are like *tunjung biru* (blue lotus flower) with gums like *kembang rijasa* (laeocarpus' flower [Latin: *Elaeocarpus grandiflorus*]). I would better get to know her).

In excerpt 2, 6 metaphors were used to describe the beauty of Balinese women, namely *nyaling kidang* (like a deer fangs), *musuh bakung* (like lilies buds, Latin: *Lilium*), *mapah biyu* (like a banana midrib), *manik banyu* (pearl water), *nunjung biru* (like a blue water lily, Latin: *nymphaea caerulea*), and *ngembang rijasa* (like elaeocarpus flower, Latin: *elaeocarpus grandiflorus*). These metaphors employed the attributes of the natural environment, as a metaphorical vehicle to visualize the beauty of Balinese women, which is motivated by the Hindu philosophy of *Tri Hita Karana* (Mantra, 1996; Wirawan, 2011). This means teachings outline the obligation of Hindus to harmonize their relationship with God, fellow human beings, and the natural environment (Dharmayuda & Çantika, 1996). The use of natural elements in the metaphor of Balinese women is an eco-linguistic strategy used to promote environmental preservation.

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Excerpt 3

[...] *Ni Luh Sari mula dueg ngigel, buina mataksu. Pengadegne langsing lanjar, kenyungne manis. Yening ia ngigel, liu anake demen mabalih. Reramane merasa bangga ngelah pianak buka Ni Luh Sari. Ento mawinan liu anake ngorahang, Ni Luh sari pinaka bungan natah*. [....] (BSS-1)

(Ni Luh Sari is indeed good at dancing and has a spirit. She is tall and slim, with a sweet smile which is one of the reasons may people enjoy watching her dance. Her parents are proud of having her as their daughter, which makes many people to say Ni Luh Sari is like a yard flower).

Excerpt 3 contains a metaphor on Balinese women, *bungan natah* (yard flower). The word flower is often used to describe metaphor because it has an essential meaning for Hindus. The flower is a symbol of God and is also used as a means of worship. Furthermore, flowers express Balinese women's glory from a Hindu perspective and one of the essential elements of *punarbhawa* (reincarnation). Balinese women play an essential role in the procession of *yadnya* (sincere sacred sacrifice). Therefore, the glory of Balinese women is expressed with metaphor ‘flower’ which is also of noble value (Mantra, 1996).

The use of metaphorical Balinese women with physical aspects in excerpts 1 to 3 is shown in the following table.

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Table 2
Data on Physical Aspects Metaphors in Bali Women

No.	Vehicle	Data Code	Tenor
1.	*embotan blayag* (*blayag* skin, a kind of twisting palm leaf or *ketupat*)	DGS-2.1.A	the beauty of hair
2.	*don intaran (intaran* leaf, Latin: *azadirachta*)	DGS-2.2.A	the beauty of eyebrow
3.	*nyandat gading* (cananga flower)	DGS-2.3.A	the beauty of women's skin
4.	*nyuh gading kembar* (twins coconut)	DGS-2.4.A	the beauty of breast
5.	*acekel gonda layu* (handful withered *gonad*, Latin: *goose*grass)	DGS-2.5.A	the beauty of the waist
6.	*beling padi* (rice plants will bear fruit)	DGS-2.6.A	the beauty of calf
7.	*gadung tempuh angin* (*gadung* Latin: *dioscrorea hispida* in the winds)	DGS-2.7.A	the beauty of hip
8.	*caling kidang* (deer fangs)	DGS-1.1.A	the beauty of bangs
9.	*pusuh bakung* (lilies buds)	DGS-1.2.A	the beauty of fingers
10.	*papah biyu* (banana midrib)	DGS-1.3.A	the beauty of hand nails
11.	*manik banyu* (water pearls)	DGS-1.4.A	clean white nail
12.	*tunjung biru* (*nymphaea caerula*)	DGS-1.5.A	the beauty of eyes
13.	*kembang rijasa* (*Elaeocarpus flower* [elaeocarpus grandiflorus])	DGS-1.6.A	the beauty of gums
14.	*bungan natah* (yard flower)	BSS-1.1.A	beautiful and family pride

In Table 2, Balinese women's metaphor with physical aspects was related to tangible and material nature. Physical-concrete metaphors show that women's perspectives were constructed from tangible, observable aspects, such as beauty and actions towards the more abstract personality. Therefore, based on this linguistic fact, Balinese women's metaphorical interpretation was built using the construction of thinking from concrete to abstract. The use of thinking patterns from concrete to abstract is a process used to avoid the vagueness of metaphor meaning. According to Sumarsono (2004), the thinking pattern was based on declarative analogical logics by relating factual feature of an object with a conceptual idea.

The construction of concrete thinking rests on the objective of realities contained through the five senses, namely eyes, tongue, ears, nose, and skin. However, the use of eyes dominated the formation of a metaphor on Balinese women. The dominant use of the senses were based on a collective culture that was visualized through comparisons and analogies with natural objects. These included *gadung tempuh angin* (*gadung*, Latin: *dioscoreahispida*, which is blown by the wind) to visualize graceful hip movements, *papah biyu* (banana midrib, Latin: *musaceae*) to describe

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the severity of the fingernails, and *don intaran* (*intaran* leaf, Latin: *azadirachta*) for the beauty of women's eyebrows. The symbolization of Balinese women's beauty with natural objects, especially plants, was motivated by an agrarian culture and promoted by the integration of society with nature as a presentation of Tri Hita Karana's Hindu philosophy. The philosophy reminds everyone to maintain the three relationship balances to achieve happiness. These balances include *parahyangan* (human relationship with God), *pawongan* (human relationship with fellow humans), and *palemahan* (human relations with the natural surroundings) (Dharmayudha & Çantika, 1996). Natural objects that symbolize beauty and appreciation were conceptualized from the balance of *bhuana agung* (macrocosm) and *bhuana alit* (microcosm). *Bhuana agung* (macrocosm) is the universe, while *bhuana alit* (microcosm) is the human body (Dharmayudha, 1995). Ethno-linguistically, the relationship between these two was described using the Balinese women metaphors and by comparing their physical characteristics with the universe. For instance, the phrase *sledetne natit* (the glance is like lightning) analogized the agile glances of women with lightning, *praraine murnama* (the face is like a full moon) compared their face with a full moon, *kulitne nyandat* (the skin like a Cananga flower, Latin: *canangaodorata*) described the colour of yellowish-white skin, or *selem undis* (black pigeon pea, Latin: *cajanus cajan*) to reveal their exotic black skin. The use of concrete comparisons aimed to form the tensional perfection of the women's physical visualization through detailed observation of their body. Furthermore, the construction of thinking from concrete to abstract was a collective effort to build a more valuable and ethical understanding and appreciation of their beauty. The women are idealized according to Hindu religious philosophy (Subagiasta, 2007).

Another concept of balance that references the Balinese life and influences the formation of linguistic symbols was *rwa bhinneda*, which means the use of two opposing things to maintain balance (Sagara, 2000). This concept is associated with the use metaphors regarding Balinese women with a paradoxical admiration of beauty, which was not used to demean them, rather it acts as a reminder that good and bad exist and coexist. The paradoxical metaphoric expressions is described in the phrase *nyonyo blego* [BT-1.1.A] (her breasts like water pumpkin, Latin: *lagenariasicerari*) implied the size of long and sagging Balinese women's breast, *batis petung* [BT-1.2.A] (bamboo feet, Latin; *dendrocalamus asper*) revealed a large female calf, cunguh *nyambu* [BT-1.3.A] (bell fruit nose, Latin: *syzygiumaqueum*) visualizes a big nose.

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The use of metaphors in a speech was the process of encoding and decoding linguistic symbols to realize mutual intelligence. Furthermore, there is an understanding when each participant has the same presupposition of the vehicle metaphor's semantic features and the cultural setting used. Therefore, with this foundation, the meaning of metaphor started from semantic analysis to the interpretation of cultural pragmatics. For instance, the metaphoric expression of *jirijine musuh bakung* (fingers are like buds of lilies) compared the lily buds (Latin: *lilium*) and fingers of Balinese women, as shown in Figure 1.

Figure 1

Visualization and Semantic Features of the Metaphor of Pusuh Bakung(Buds of Lilies, Latin: Lilium)

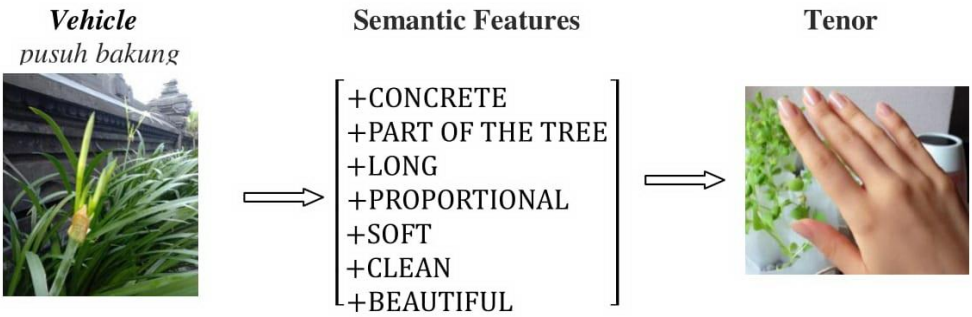

Figure 1 shows that the interpretation of metaphorical purposes, which rested on the vehicle's semantic features, was explored through componential analysis. According to the semantic features of *pusuh bakung*, the idealized Balinese women's fingers were characterized as long-sized, which is proportional to the circle, gentle, clean, and beautiful (Simpen, 1988).

Table 2 presents 14 metaphors on Balinese women with similar semantic patterns as the metaphor of *pusuh bakung*, shown in figure 1. The 14 metaphors were classified as physical aspects and defining tangible depictions with their body parts derived from nouns' semantic features. Givon (1984) created a hierarch of noun semantic features as follows.

[ENTITY> TEMPORAL> CONCRETE> ANIMATE> HUMAN]

This hierarchy shows that when a noun has a right-hand semantic feature, it also has the same on its left.

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Figure 2
Semantic Features of Metaphor Don Intaran (the Neem Tree Leaf, Latin: Azadirachtaindica)

Semantic features

$$\Rightarrow \begin{bmatrix} +\text{ENTITY} \\ +\text{TEMPORAL} \\ +\text{CONCRETE} \end{bmatrix} \Rightarrow [+\text{CONCRETE}]$$

The nouns *don intaran* (the neem tree leaf, Latin: *azadirachtaindica*) have semantic features [+CONCRETE]. Certainly, the nouns have semantic [+ENTITY] and [+TEMPORAL] features, which were simply written as [+CONCRETE] to avoid redundancy. Metaphor *don intaran, meling padi* (rice, Latin: *oryza sativa*, that bears fruit), *nyuh gading kembar* (twins coconut, Latin: *cocos nucifera L.*) and *mapah biyu* (banana leaf midrib) were used to describe the beauty of Balinese women's eyebrows, calves, breasts, and fingernails.

Noun with semantic feature [+CONCRETE] refers to something having a concrete physical appearance. The noun *don intaran, meling padi, nyuh gading kembar, mapah biyu* are some examples of metaphor on Balinese women having semantic feature [+CONCRETE]. It was used to visualize their beautiful body parts, such as eye brow, breasts, calves, and finger nails. Relationship between the noun *don intaran* with *alis, meling padi* with *betis, nyuh gading kembar* with breasts, and *mapah biyu* with their finger nails were based on form similarity. The analogy occurs due to the similarity in the semantic feature between mode and tenor of the metaphor [+BENT, +THICK + BEAUTIFUL], which is analogized with feature of women's ideal eyebrow, which is bent, thick, and beautiful. This interpretation employed inductive analogy, a comparison using factual similarities between the vehicle and its tenor (Sumarsono, 2004). The closeness of semantic features based on factual safety between the metaphor's vehicle and its tenor implied the reduction in emotive value.

Apart from relying on the physical aspects, admiration for Balinese women was expressed based on a more critical personality related to their character and bounded by Hindu cultural values. The use of personality-based metaphors was an abstract existence of perceptions of idealized Balinese women. Therefore, the

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perception and evaluation of the idealized women comprehensively unify the body and their personality (Subagiasta, 2007). This is proven in excerpt 4.

Bungan Sandat
Yen gumanti bajang tan binaya pucuk nedeng kembang
Disuba ya layu tan ada ngarunguang ngamasin makutang
Becik malaksana da gumanti dadi kembang bintang
Mentik di rurunge makejang mangempok raris kaentungang

To i bungan sandat selayu-layune miik
To ya nyandang tulad, sauripe malaksana becik
Para teruna-teruni mangda saling asah, asih asuh
Manyama beraya to kukuhin, rahayu kapanggih.
(BPS-1)

(Cananga Flower)
(When girls reach their teens, they are like blooming hibiscus
After withering, no one cares, and they are sometimes thrown away
Therefore, it is important to do good deed instead of being a star flower
Growing on the side of the road, picked then dumped)

(Imitate the cananga flower, it will still smell nice when withered
That is an example for a lifetime of carrying out good deeds
Young people to complement, love, and care for one another
Socialize, and you will find happiness)

In excerpt 4, there were 3 metaphors used on Balinese women, namely *pucuk nedeng kembang* (blooming hibiscus flower, Latin: *hibiscus*), *kembang bintang* (star flower, Latin: *istomalongiflora*), and *bunga sandat* (cananga flower, Latin: *canangaodorata*). The phrases *pucuk nedeng kembang*, *kembang bintang*, and *bungan sandat* were categorized as nouns with semantic features [+CONCRETE]. According to the cultural context and local wisdom, the song *Bungan Sandat* advised Balinese women to maintain their dignity and honour (Subagiasta, 2007). According to Givon (1984), dignity and honour are nouns with semantic features [+ENTITY]. Therefore, the 3 metaphoric phrases were developed using thinking from concrete to abstract.

There were two analogies used to explain this linguistic fact. The first analogy was the interest as a representation of beauty. The second was the virtue of the interest in Hindu religious rituals in Bali. In Hindu-Balinese society, flowers are an essential means of worship. However, this process is not carried out using any type of flower. There are several requirements for flowers to be used during prayer,

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including fresh, clean, fragrant, and growing in clean places (Sudarsana, 2012). *Pucuk* flowers (hibiscus) are not used for praying because they lack fragrance. Furthermore, the starflowers (Latin: *istomalongiflora*) are not used because they grow in a dirty or haphazard place.

The *sandat* flower (ylang, Latin: *canangaodorata*) is used to fulfil the criteria for worship. Based on colour, *sandat* flower (ylang or cananga) is recommended to worship God in its manifestation as *Dewa Wisnu* (Vishnu Dev), tasked with preserving life in the universe (Mantra, 1996; Dharmayuda, 1995).

Excerpt 5

[...] *Buka magantung-gantung bok akatih, Meme ngurip titiang; uli nu dibelingan kanti kelih buka jani; titiang tuara nyidayaang ngwales tresnan Memene. Titiang mautang angkihan teken Meme*.[...] (BN-1)

(Similar to hanging on a strand of hair, Mother supports me from when I was in the womb up to now. As an adult, I cannot repay my mother's love. Therefore, I owe her my life).

In excerpt 5, one metaphor *mengantung-gantung bok akatih* (hanging from a hair), was used. It described the struggle of a mother during labour, which is a life-death process. Additionally, a mother's sacrifice continues indefinitely after child birth. Therefore, in Hindu-Balinese society, mothers and women are highly glorified (Sudharta, 1995).

Excerpt 6

Semprong maperada yen indargamayang
Ulian melah gobane pedalem nganggo
Merasa jegeg tusing bani tuyuh
Sujatine tusing dadi anggo gena
[...] (BPS-2)

(Golden flame torch, to be compared
For it looks beautiful and a pity to wear
Feeling beautiful and do not want to be busy
Truly unreliable)

Excerpt 6 contains one metaphor on Balinese women, *semprong maperada* (golden flame torch). *Semprong* (flame torch) is traditional kitchen equipment made of bamboo and used by mothers to blow the fire in the stove. This equipment is generally placed near the stove, making it often littered with kitchen ashes and

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sometimes engulfed in flames. The phrase *semprong maperada* (golden flame torch) is ironically used to describe beautiful Balinese women that are unskilled in their duties and responsibilities, which are burdensome and noble (Simpen, 1988). Examples include preparing *yadnya* (prayers) ceremony, as well as serving the husband and the whole family.

Excerpt 7

[...] *Badah, aluh gen cai ngomong. Kaden sabilang anak luh nyak lemesin. Jani, liu anake luh ogel-ogel ikut celeng; seromeh sakewala tonden karuan nyak.* [...] (BSS-2)

(Wow, it is easy for you to talk. You think every girl is easily seduced. Nowadays, many girls sway pig's tail; friendly but not necessarily willing).

Excerpt 7 contains one metaphor, namely *ogel-ogel ikut celeng* (swaying pig's tail) used to directly compare the swaying motion of the pig's tail with Balinese women's character. The pig's tail appears to come loose when it sways, despite being firm. This natural fact was used to describe the character of a friendly and firm Balinese girl that socializes with everyone, with solid love for someone.

Excerpt 8

[...] *Suud amonta maselselan. To pianake tolih. To pianake iyasayang. Nak biasa, di pakurenan taen uyut, nanging sing ja makelo. Lega kalawan kewehe makurenan patut cening tatakin, buka benange maceleban*.[...] (BSS-1)

(Stop lamenting, Look! Your children are watching. Care for them. It is common for quarrels to exist in a household, but not for long. Happiness or sadness in the household must be faced, like a thread that has been drowned).

Excerpt 8 contains a metaphor on *benange maceleban* (a thread that has been drowned). According to the Balinese oral tradition, *benang maceleban* means strands of thread that have been drowned in mud, which is unable to regain their previous appearance even after being washed. The pragmatic illocution of this metaphor was used to advise married Balinese women to maintain their households (Tinggen, 1995). The analogy was that they could not return to being girls.

Excerpts 4 to 8 showed that there were 7 metaphors of Balinese women from the personality perspective, as indicated in table 3.

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Table 3
Data on the Use of Metaphors about Balinese Women with Personality Aspects

No.	Vehicle	Data Code	Tenor
1.	*pucuk nedeng kembang* (blooming hibiscus flower, Latin: Hibiscus)	BPS-1.1.B	beauty of girls
2.	*kembang Bintang* (Starflowers, Latin: *Istoma longiflora*)	BPS-1.2.B	beautiful but useless
3.	*bunga sandat* (Cananga flower, Latin: *Cananga odorata*).	BPS-1.3.B	the virtues of women
4.	*magantung bok akatih* (hanging on a single hair)	BN-1.1.B	struggle during the labor
5.	*semprong maperada* (golden fire torch)	BPS-2.1.B	beautiful with ignorant obligations
6.	*ogel-ogel ikut celeng* (swaying pig's tail)	BSS-2.1.B	flexible, friendly, and strong stance
7.	*benang maceleban* (drowning thread)	BSS.1.1.B	household defense

A sampling study was carried out as an analytical model to explain their cognitive process of metaphorical interpretation with a personality perspective, such as the flower metaphor of *pucuk nedeng kembang* (blooming hibiscus flower, Latin: *hibiscus*). By applying the metaphorical compound semantic analysis procedure, a noun with the following features was identified.

Figure 3
Semantic Features of Pucuk Nedeng Kembang (Blooming Hibiscus Flowers, Latin: Hibiscus Rosa-Sinensis)

$$\Longrightarrow \begin{bmatrix} +\text{CONCRETE} \\ +\text{PART OF THE TREE} \\ +\text{BEAUTIFUL} \\ -\text{DURABLE} \\ -\text{FRAGRANT} \end{bmatrix}$$

According to the semantic features in Figure 3, the phrase *pucuk nedeng kembang* (blooming hibiscus flowers Latin: *Hibiscus rosa-sinensis*) were identified as beautiful plant parts, which were fast withering without scent. Furthermore, this

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metaphor was used as a declarative analogy to remind Balinese girls to always maintain the gift of beauty. The semantic features of noun *pucuk nedeng kembang* shown in figure 3 showed that beauty is only temporary and gradually degrades as the woman ages. Therefore, they were reminded not to be arrogant and intoxicated with beauty to avoid being dumped at old age, as stated by *sad ripu* (6 enemies within). One of the elements was *mada*, also known as intoxicated that is triggered by various factors, such as feeling beautiful (Subagiasta, 2007). According to *sapta timira* (the 7 darkness), *surupa* (beauty) causes arrogance (Sudarsana, 2012), which is the pragmatic cultural interpretation of the metaphorical phrase of *pucuk nedeng kembang*.

Another example is the *kembang bintang* (Latin: *isotomalongiflora*), which was developed using the logic of a declarative analogy. It reminded Bali women to always protect themselves and their dignity (Subagiasta, 2007). Flowers are one of the means of worship by Hindus, besides water and fire (Sudarsana, 2012). However, starflower (*kembang bintang*) is not used because it is wild and grows in an unworable place. The semantic features of the starflower are decomposed as follows.

Figure 4
Semantic Features of Kembang Bintang (Star Flower, Latin: Isotomalongiflora)

$$\Rightarrow \begin{bmatrix} +\text{CONCRETE} \\ +\text{BEAUTIFUL} \\ +\text{UNWORABLE PLACE} \\ -\text{USEFUL} \end{bmatrix}$$

The semantic features of the *kembang bintang* metaphorical vehicle shown in Figure 4 were used as a foundation to build a declarative analogy. This provided a pragmatic cultural interpretation that Bali women or girls do not need to be in an unworable place or dirty connotation. This is because they are perceived as useless by the community when found in unworable places.

The metaphor *bungan sandat* (cananga flower, Latin: *canangaodorata*) was used to describe their idealized personality. It had the following semantic features.

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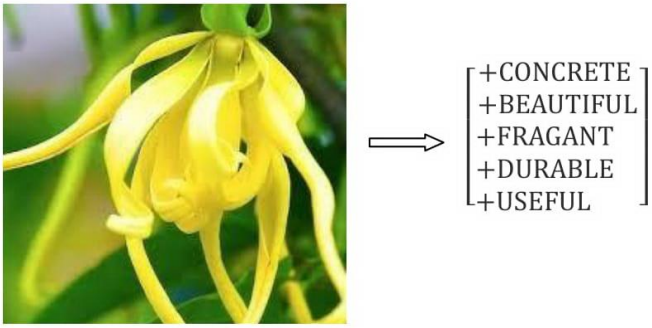
Figure 5
Semantic Features of the Bungan Sandat (Cananga, Latin: Canangaodorata)



Balinese women's physical and inner beauty is analogous to the beauty of the clean and yellowish cananga flower, often described as the metaphor *kulitne nyandat*, as shown in Figure 5. Also, the metaphor *bungan sandat* was used to express the hope that these women are valuable and appreciated throughout their lives. This interpretation arose from the nature of *bungan sandat* (cananga flower), which remains fragrant even after withering and drying. Furthermore, it implies that Balinese women play a decisive role in being successful according to their nature.

Another metaphor used in excerpt 5 is *mangantung-gantung bok akatih* (hanging on a hair), which illustrates Balinese women's struggles and sacrifice. This situation was associated with the metaphorical phrase *magantung-gantung bok akatih* (hanging on a hair) with associative relations due to the similarities in their situation to escape from life-threatening disasters. Although hyperbolically, *magantung-gantung bok akatih* is a description of a complicated situation for women to deal with, which is similar to when they are giving birth.

Based on the data analysis above, it was revealed that inductive and declarative analogical logics were the main cognitive strategy used to interpret Balinese women's metaphor. Metaphor interpretation based on inductive and declarative analogical logics starts from the similarity of physical and semantic features [+CONCRETE] to interpretation [+ABSTRACT]. The process of interpretation from concrete to abstract involves pragmatic presupposition standing on philosophical knowledge and Balinese culture. On the basis of the cognitive mechanism, interpretation of metaphor pragmatic about Balinese women can is shown in figure 6.

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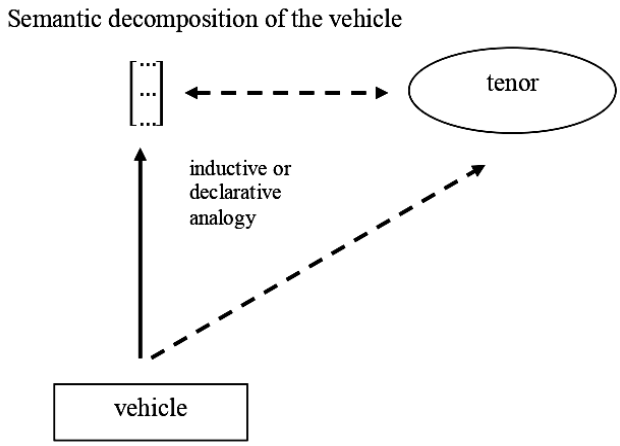
Figure 6
Pragmatic Interpretation of Metaphors about Balinese Women



5. Discussion

This research aimed at explaining cognitive process of metaphor meaning on Balinese women. The explanation was based on the relation of modal semantic features as a subdivision of generative transformational linguistic theory with its pragmatic interpretation. The relation of semantic-pragmatic meaning was based on the assumption that metaphor meaning starts from comparison logic in using a language.

This study expressed the relationship of metaphor modal lexical-semantic features with its pragmatic interpretation by focusing on explaining the meaning and interpreting Balinese women's cognitive processes. Data analysis successfully revealed that the cognitive process of metaphor meaning started from inductive and deductive analogical logic. Inductive analogical logics were used to explain their physical beauty by comparing their similarity with natural properties' physical characteristics. Meanwhile, a declarative analogical logic was used to explain personality aspects, which relied on the relation of metaphor lexical-semantic features similarities. Those features are decomposed by applying the semantic component theory of generative transformation linguistics.

Metaphors are linguistic facts, however, the interpretation involves socio-cultural variables (Almirabi, 2015). Involvement of sociocultural variables in interpreting metaphor about Balinese women strengthened Dabbagh's (2017) point of view that proverbs represent cultural conceptualizations of a speech community. This

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research result was also in line with Wijana's (2015) research that socio-cultural knowledge influences the interpretation of metaphor meaning. Furthermore, it functions as a presupposition so that participants are able to interpret metaphor meaning in spite of the difference between metaphor vehicle expressions and their tenor. The difference between metaphor vehicles of semantic features and their tenor as their pragmatic interpretation is facilitated with the same socio-cultural presupposition between their participants. This is the important role of socio-cultural knowledge in interpreting metaphor about Balinese women. In addition, the success of the semantic decomposition process for a metaphorical vehicle is one of the assets in pragmatic interpretation. For example, decomposing semantic features *pusuh bakung* (buds of lilies, Latin: lilium) become [+CONCRETE, +PART OF THE TREE, +LONG, +PROPORTIONAL, +SOFT, +CLEAN, +BEAUTIFUL] is used to visualize beauty of Balinese women which are smooth, soft, clean fingers and proportional shapes. Pragmatic interpretation is based on inductive analogy logic which relies on the similarity semantic feature of *pusuh bakung* with physical feature of Balinese women's fingers, which is related to their cultural dances. Moreover, Balinese dances are frequently used as a part of religious ceremonies in Bali. In addition, the success in decomposing semantic features *bungan sandat* (cananga flower) to be [+CONCRETE, +BEAUTIFUL, +FRAGNAT, +DURABLE, +USEFULL] is used to explain their personality such as beauty, able to keep their family dignity, and beneficial effects to the society. This pragmatic interpretation is based on declarative analogy. For instance, semantic feature of *bungan sandat* (Cananga flower) is used to explain ideal or noble abstract characteristic of Balinese women personality, which is helpful for their family and society long life. The interpretation is related to their position in every Hindu religious ceremony. Characteristic description of ideal Balinese women is a collective idea of society as a part of Hindu-based local wisdom value. Local wisdom about Balinese women in traditional and cultural system is an important presupposition in interpreting metaphor tenor about Balinese women. This is implementation of an assumption that pragmatic interpretation of metaphor about Balinese women depends widely on variable of local social and cultural knowledge.

According to Taguchi (2016) the process of pragmatic interpretation need to involve socio-cultural knowledge as a basis for the meaning of the linguistic symbol used. Socio-cultural knowledge is required because every linguistic symbol is never used outside culture. It is in line with the research carried out by Kecskes (2008)

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which stated socio-cultural knowledge means that construction mostly depends on situational context and their prior experience. Both aspects are coded with metaphor mode dialectically and rationally. Kecskes' (2008) stated that metaphor means interpretation of Balinese women and the interaction between prior experience and linguistic context of situation occurring in a socio-cultural frame. A linguistic symbol is interpreted differently in various cultures, such as the phrase *mauwat kawat, mabalung besi* (muscular wire, iron-boned). In Hindu Balinese culture, this phrase has a good connotation, with the hope that a child grows up physically and spiritually healthy. However, in other cultures in the archipelago, the phrase implies a proud and arrogant person, with a feeling that they are invulnerably resistant to beating and sharp weapons.

The same tenor is often associated with different vehicles. For instance, a person that is stiff-hearted, in Balinese is expressed with the vehicle *bengkung sinduk* (stiff like a spoon), which is expressed as *keras kepala* or stubborn in Indonesian (Badudu, 1984). The tenor beautiful women's eyebrows are expressed by *madon intaran* (like the neem treeleaf) in Balinese, while in Indonesian, it is referred to as *semut beriring* or like ants line up (Badudu, 1984). Furthermore, Balinese expressed it with the phrase "*embotan belayag* (*blayag skin*, a kind of twisted palm-leaf) for a beautiful female hair tenor. In contrast, in Indonesian, it is expressed as *mayang terurai* or unravelled hair (Badudu, 1984). Based on its tenor, Balinese women's metaphor is classified into physical and personal aspects. The physical perspective metaphor is a description of a logical analogy that compares the similarity or factual closeness between parts of a woman's body with the symbol of a chosen vehicle. The accuracy of the pragmatic interpretation of this kind of metaphor dramatically depends on the quality of semantic knowledge. This is expressed through the decomposition of the semantic features of the metaphorical vehicle. The emotive value of the physical perspective metaphor is relatively low due to the inability to re-conceptualize the language used in the metaphor. Therefore, it consciously changes the cognitive evaluation of the concept shifts and the emotive value (Hendricks, et al., 2018).

The personality perspective metaphor depends on its ability to accurately interpret two things. First is the accuracy of decomposing the semantic features of the vehicle. Second is cultural knowledge as a presupposition to produce implicature in context. Therefore, the interpretation of the second type of metaphor always involves cultural values and Balinese local wisdom. The emotive value of

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this personality-based metaphor is relatively high.

6. Conclusion

According to Balinese local wisdom, women have a very high humanity value. This is overtly stated in Manawa Dharmasatra bible as one of references of Hindu philosophy. Therefore, due to their high privilege in Hindu tradition, a number of studies dealing with Balinese women have been carried out over the past decades. This research focused on describing Balinese women through linguistic symbol of metaphor, which has been used to keep their glory.

Result of data analysis successfully revealed some notions as follows. Firstly, the metaphor about Balinese women inferred two main aspects, namely physical and personality. The physical aspect is associated with natural properties as standard of comparison, such *as don intaran* (*intaran* leaf), *meling padi* (rice plant will bear fruit), *kembang rijasa* (elaeocarpus flower), *pusuh bakung* (lilies buds), *embotan blayag* (blayag skin), and *nyuh gading kembar* (twin coconut) used to describe their beautiful eyebrow, calve, gum, fingers, hair, and breasts, respectively. Apart from physical aspect, personality inferences were also used, such as ability to keep their family status, know their obligation, and be useful to the environment and other people. This aspect is frequently coded with metaphors, such as *bungan sandat* (*cananga* flower), *ogel-ogel ikut celeng* (swaying pig's tail). In addition, the personality of Balinese women is frequently expressed in form of teasing allusion, such as *semprong maperada* (golden fire torch), *kembang bintang* (star flower; istoma longiflora), *pucuk deneng kembang* (blooming hibucus flower), etc. Secondly, process of metaphor pragmatic interpretation about Balinese women is associated with the process of decomposing lexical semantic features of metaphor mode. For instance, the metaphor *bungan sandat* having semantic features [+CONCRETE, +BEAUTIFUL, +FRAGNANT, +DURABLE, +USEFULL] is interpreted as a description of Balinese women that take care of their beauty, honour, their family respectability, and are useful for their environment and society. Therefore, metaphoric pragmatic interpretation about Balinese women refers to decomposition of modal lexical semantic. Thirdly, semantic relation and metaphoric pragmatic interpretation was developed based on inductive and deductive analogical logics. Inductive analogy was used to determine their mean metaphor associated with their physical aspect due to the existence of form similarity, such as that in

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metaphor *don intaran* (*intaran* leaf) with *alis* (eyebrow). In addition, the declarative analogy was used to explain the personality aspect of Balinese women through comparison of conditions and characteristics of natural properties or things. Metaphoric interpretation and declarative analogy involved knowledge of presupposition about socio-cultural and view of Balinese society as epistemic context such as the use of metaphor *pucuk nedeng kembang* (blooming hibucus flower) to remind women that physical beauty is not eternal. The interpretation was based on naturalistic knowledge that the hibucus flower possesses semantic feature [+CONCRETE, + PART OF TREE, +BEAUTY, -DURABLE, -FRAGNANT].

Based on the analysis results, the semantic component analysis theory was effectively used to reveal the meaning of metaphor. The finding fostered theoretical and practical implication. Furthermore, theoretically, semantic and componential analysis are used as reference for building new metaphor, hence those associated with Balinese women varies and become dynamic. Practically, semantic componential analysis was visible more logical for metaphor teaching without conventional method of memorizing. Therefore, the implementation of this research in pedagogical intervention of metaphor involve students' mental intensively.

As the main support to Balinese culture, the language is very rich in children, social attitude, and humour metaphors. However, this research only focused on metaphor about Balinese women. In addition, this study has limited time line with data obtained from texts written from 1976 to 2016. Therefore, the metaphor data used in those texts before 1976 or in 2016 were not analysed. Hence, further study required to fill the lacuna upon this study need to be undertaken.

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