



THE CHARACTER EDUCATION BUILDING IN BALINESE FIGURATIVE SPEECH WITHIN ECO-CULTURAL SUSTAINABILITY

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ABSTRACT

Balinese literature reflects numerous philosophical and spiritual concepts to live in harmony within the social and natural environment. Instead of identifying and describing the types of figurative speech, this study determined whether the figure of speech in Balinese literature reflected the education formation within Eco-cultural sustainability. Through a qualitative approach Balinese simile, metaphor, analogy, and personification found in 51 stanzas written in 7 lines to 10 lines were collected by a note-taking technique to know the dominant use of the figure of speech, characteristics, and education values. Each expression was analyzed using content analysis. The findings revealed that Balinese literature under investigation was composed of 42% comparative figures, 36% contradictory figures, and 22% correlative figures. Simile and metaphor were mostly expressed in *Sampik Ingta* and the contradictory figure including hyperbole and irony took the second place. However, the number of animals, nature, and plants used as comparative words-object are rare and nearly extinct. This study enhanced a model of Ecocultural pedagogy to actualize character education for students' social care and respect for the environment. So, the figure of speech in Balinese literature plays a prominent role in developing students' affective competence holistically to gain sustainable intelligence, skills, and human value.

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1. INTRODUCTION

Balinese authors build and share meaning and values through the figure of speech in the literature. They express feelings, share moral messages, or deliver social critics to others. Figurative language makes the song lyrics, the poem stanzas, and all expressions in drama performances more interesting. This imaginative language adds to the works with an esthetic sense, evokes the reader's imagination, reflects the author's inside or outside world or even presents the actual condition of civilization in a specific time. The use of figurative language is effective to provoke the human sense and share common values. In the linguistic study, the imaginative function of language enables the authors to represent the fiction world as a creative process of triggering the reader's sense. According to the figure of speech also may take part in a classroom interaction to help students establish character education in society. The character establishment in education may come from the analysis of language signs. They can say one thing to represent other things. So, figurative expression increases the cognitive capacity to describe the meaning, function, and aims of communication.

The teaching model has addressed cognition and character education building extensively. However, some studies consider investigating eco-cultural pedagogy in language learning behavior. Social and natural environment-based learning can stimulate the student's cognition and increase their positive behavior. Therefore, the language learning experience in an outdoor study is supposed to be more meaningful for education sustainability. So, the language learning activities should focus on short story reading, drama performance, and poetry writing. The students can observe the information to form personal identity and to harvest the astonishing social perception in their environment. The reasons for the notion reveal that cognitive, linguistic, and pragmatic dimensions serve a function in the utilization of figurative language. Figurative language performs the characteristic feature of the natural language in cognitive linguistics. In cognitive linguistics, the lexicon of the figure of speech derives from the sign, concept, and object.

In Balinese literature, the terms simile, metaphor, irony, hyperbole, and personification appear in stanzas of *pupuh*. The stanzas have a specific rhythm or lyrics, such as *pupuh pucung*, *sinom*, *ginanti*, *ginada*, or *durma*. Each *pupuh* shows specific imaginary conditions; happiness, sadness, anger, or desperation. However, the young generation in Bali considers the use of the figure of speech in daily conversation as old fashion and indirect because the interpretation of the expression does not appear only from the linguistic contexts but also describes the Balinese culture. The analogy in speech can provoke one's imagination about someone with something else that shows a similar character. Balinese authors use the figurative expression in poetry, short stories, or prose to describe somebody's condition or situation by comparing it with the natural character of the environment that is stigmatized in a socio-cultural context. Therefore, simile, metaphor, or any types of figurative language make their written artworks more imaginative and powerful. The authors mainly consider nature (water, the sun, the wind), things (honey, musical instruments, food), or living creature/human/animal, animals, plants) as comparative objects. The use of nature and living things as references in figurative language provides the readers with detailed information about their condition, situation, and citizenship status. If a living creature, let's say, a dragonfly that is used as the comparative reference in a simile is rare due to the decreasing quality of its ecosystem, that expression is sooner or later forgotten and the character value of the expression will disappear. The existence of the insects depends entirely on a healthy ecosystem such as clean water, green plantation, fresh air, and oxygen. The increasing numbers of butterflies, crickets, and dragonflies indicate the best water quality. Therefore, the authors play an important role to remind people to preserve the environment with the figurative speech in their works.

Instead of animals, the authors also describe how Balinese people respect plants as living partners by treating them as a guideline for a meaningful life. The simile of '*Sekadi bungan sandat, selayu-layu ne menyik*' (like *kenanga* flower, the more it withers, the more fragrant it smells) reveals moral messages for the girls to behave as well as *Kenanga* flower (*canangium odoratum*). This expression implicitly tells that Balinese girls should behave well for their whole life and love their inner beauty. The extinction of that flower indeed means the loss of lexicon and moral messages. This simile shows how people sustain the lexicon-environment concept in their minds for a more tolerant attitude. Sustainability is human efforts or activities to conduct conceptual messages, philosophical values, or cultural wisdom in today's life and descend it to the next generation.

However, suggests that the figure of speech contains considerable context, ontological knowledge, denotative interpretation, and possession of exceptional skill. Therefore, the students should understand the conception of lateral and nonlateral meaning, literature background, and the text. It means that figurative speech can affect the speakers' sense of esthetic if they share the same language, culture, values, and vision of life. On the other hand, the figure of speech contains some effects on a character education building. So the students can increase their cognitive curiosity about the real meaning of the text, add the esthetic sense of the writing, improve their associative competence in imaginary works, and strengthen the local wisdom or value transfer.

The importance of this study stems from the effort to fill the gap in Balinese literature regarding the studies on the roles of figurative speech to enhance character education and eco-cultural sustainability. The study focuses on describing the types of figurative speech in Balinese literature, determining character education in the figurative expression, and applying the eco-cultural pedagogy model. The types of figurative speech may reveal character education based on eco-cultural pedagogy and is a crucial indicator of eco-cultural sustainability. The study attempt to describe the types and the meaning of the figure of speech found in Balinese literature, whether the figure of speech reveals character education formation, and what roles the figurative speech plays to preserve the ecosystem and culture in the field of pedagogy. The study aims to identify whether the figurative speech in Balinese literature contains comparative, correlative, and contradictive figures, analyze the meaning of figurative speech, prove whether the figure of speech reveals character education, and construct a learning model of ecocultural pedagogy.

This study cites and synthesizes previous studies concerning communication behavior using figurative language for ecosystem sustainability. Bayat & Kuz (2020) state that figurative language is a distinct aspect of the natural language that can be regarded as a more rule-governed form of daily communication. Being comprised of



several types such as simile, metaphor, idiom, and irony, the figurative language generally emerges following the sufficient acquisition of the natural language. As the figurative language types contain the linguistic units that require similes, they are prioritized among others in order of acquisition. For instance, metaphor occurs when one of the two main units in a simile, namely the source or target, is reduced. Due to this reduction, it is more difficult for students who have not completed the language acquisition process to understand metaphors compared to similes. In contrast to metaphors, no unit is reduced in the simile, they are all clearly stated. Studies are showing that children begin to understand figurative language, which includes metaphors, even at the age of 3-4). Comprehension of figurative language occurs in early childhood, continues in adolescence, and develops in adulthood.

However, literature plays an important role to spread character education. Suastra (2017) suggests an eco-linguistic analysis of Balinese metaphorical expressions, such as *sesonggan* (metaphor), *papindan* (simile) dan *sesenggakan* (irony) can maintain not only the linguistic experience but also the character value. In line with the issue, his study focused on the syntactical construction of metaphor. However, this study did not try to describe the linguistic features that stick to the nature lexicon as an effort to adopt its natural characters into positive behavior buildings on semantic analysis. In analyzing the figurative meaning, the existence of the code transforms the representations into signals (encoded) that can be transmitted, which in turn are reconstructed back into symbols (decoded) by the information processing device to which it is delivered. In human communication, information processing devices are people. Moreover, the code is language, which allows speakers to create linguistic representations that incorporate the relevant features of the mental images they want to convey. By decoding the linguistic representation, an addressee can construct a mental image that corresponds, at least in some respects, to the speaker's mental representation. The encoding/decoding view of communication has two assumptions. One is implicit (denotative meaning) in the concept of code, namely the second meaning of a message that is fully specified by its elements. The other one is called explicit (connotative meaning) in the concept of decode, the first meaning of a lexical item that is related to the context. Furthermore, even when the setting is held constant, the same message can mean different things to different addressees. There is considerable evidence to indicate that when speakers design information, they attempt to take the properties of their addressees into account.

From seven classifications of the language meaning, in figurative speech, a conceptual meaning (sometimes called „denotative“ or, „cognitive“ meaning) that is widely assumed to be the central factor in linguistic communication and connotative meaning that is the communicative value an expression has by what it refers to, over and above its purely conceptual content. In analyzing the meaning of the figure of speech, Setiyadi & Herawati, (2019) suggest that communicative intentions cannot be mapped onto word strings in a coordinated fashion, as the encoding/decoding paradigm portrays the process. Preferably, speakers must select from a variety of potential alternative formulations the ones that most felicitously express the meanings they want to convey. As a result, for the addressee, decoding the literal meaning of a message is only a first step in the process of comprehension; a supplementary rest of inference requires deriving the communicative intention that underlies it. Speakers provide feedback about the effectiveness of their messages to improve subsequent communication about the same content.

In interactive settings such as conversation, speakers can draw on a variety of informational resources in fashioning messages, among them, explicit comments and questions, vocal and visible back-channel responses and the appropriateness of their partners' responses. This information-rich format permits communicators to generate messages that are commensurate with others' informational needs and closely attuned to each other perspectives. The process is revealed by examining successive referring expressions—the words or phrases speakers use to refer to people, objects, events, relationships, etc. Speakers articulate referring expressions with great care on the first occasion of mention and less carefully.

Suggests figurative language—saying one thing in terms of another. This means that figurative language is an expression used by a person or the author indirectly by using a comparison. It cannot be interpreted literally because the comparison in the figurative language expression has the meaning. It means that figurative language is a deviation from what speakers of a language apprehend as the ordinary or standard, significance, or sequence of words, to achieve some special meaning or effect. By this explanation, it can be said that this expression is different from the language that we use in daily activities. Argues that figurative language consists of comparative, contradictive, and correlative. The comparative language consists of personification, metaphor, and simile. The contradictive figurative language consists of hyperbole, litotes, paradox, and irony. The correlative figurative language consists of metonymy, synecdoche, symbol, allusion, and ellipsis.

Considering Balinese literature that implies a special kind of liberty in using the language to convey the message, this liberty is called a poetic license. The poet may go beyond the limits of the language by using this license to communicate new areas of experience. It gives the poet the chance to "twist or wrest the language according to his needs in the use of figurative speech, archaism, rhyme, and strange syntax. Literary personification

has long been taken for granted as the master trope of poetic language. A figure of speech, in poetry, "is not a mere decorative device, a pretty or fancy way of saying something that might be better said literally. However, the Balinese prose called *geguritan*, which covers meaningful messages, has influenced Balinese peoples' minds and attitudes. The findings of the previous studies revealed that figurative speech delivered meaning, purposes, and valuable value, in spite of the fact, that none of them explicitly reflects students' education character building within the outdoor language teaching-learning process. Furthermore, the importance of local genus-based learning is grounded in an empirical condition that the learning of the lesson in schools underwent many kinds of problems and weaknesses.

Find the weakness of language and literature learning from two sides of view. First, from the content side of view, conceptual and empirical resources that were used as references for the learning of the lesson were still curriculum-centered and ignored the local genus as its sub contents. Second, from the learning side of view, the lesson was sourced from the textbooks, ignoring the benefit of social life and students' environment as one learning source especially the values of local genus conducted by local society so it then can bear powerful instrumental output. This textbook could not provide any opportunity to the students to empower themselves, only focused more on the formal requirements than the real needs of students that which is of course boring and tiring.

Based on the empirical and theoretical synthesis of previous studies above, this study assumes that 1) Balinese literature is composed by means of conveying the moral message, forming character education, and triggering an esthetic sense of the readers; 2) figurative speech in *geguritan* refer to the environment as an object of comparison, correlation, and contradiction, and 3) figurative language might be applied as a pedagogy model for eco-cultural sustainability

2. RESEARCH METHOD

The present research applied descriptive linguistic research that requires clarity in the implementation and the typical feature of the research is the natural human language. It means that the object of the research is the natural human language spoken in daily communication in any domain. Specifically, the object of the research is the figurative meaning that is embedded in character education and eco-cultural sustainability. Thus, the research data are excerpts of the natural human language contained in the Balinese literature. The characteristic of the research is the use of a qualitative approach to describe kinds of figurative speech, determine character education in the literature, and apply the ecocultural pedagogy model.

The substantive data source of the research is texts and discourse found in the Balinese written artworks called *geguritan* (prose). Four famous *geguritans* that contain a lot of figure of speech in *geguritan Sampik Ing Tai, sucita, cangak*, and *Tam-tam*. The data were collected by a note-taking technique and quantified to know the dominant type of figurative language used in the *geguritan*. 51 stanzas consisted of 7 lines to 10 lines. The most frequent use of figurative language is used to determine how artistic and valuable the written artworks reveal. Each expression of figurative language was analyzed using content analysis.

Content analysis in literary work relies on three important assumptions of literary works. The first is objectivity. It is applied through the theoretical building in the form of reliable construct analysis. The second is systematic. It means that to be systematic has to exploit clear methods and steps. Meanwhile, the third is a generalization. It is based on the context of literary works totally to get the inferences. The figurative language in this study focused on the application of comparative, contradictive, and correlative purposes. The comparative language consists of personification, metaphor, and simile. The contradictive figurative language may include hyperbole, litotes, paradox, and irony. The correlative figurative language is presented in metonymy, synecdoche, symbol, allusion, and ellipsis.

After necessary data were collected, the content analysis method was used to examine the form, function, and meaning of the *Geguritan*. Content analysis is a scientific analysis of the essence of the message contained in a certain passage or text. Content analysis is a research technique for accomplishing objective, systematic, and clear descriptions that are manifested in a communicative frame. From which units of text are to be sampled, define the sample to be included, define the units of analysis, decide the codes to be used in the analysis, construct the categories of analysis, conduct the data analysis, summarize and make a speculative inference.

The whole process of content analysis can follow a few steps: (i) reading all the stanzas of *geguritan* to understand the story flow; (ii) after reading the stanzas, the figurative language was listed; (iii) categorizing the figurative language that found in *geguritan* into some types of figurative languages and characters education; It means that the classified data were categorized based on their types. These types of data were further analyzed. The data collection stage ended when the types of figurative speech and the situational contexts surrounding them were identified; (iv) analyzing the meaning of each figurative language; and (v) inferring the result of the analysis and applying them in Ethno-pedagogy model of character building in education.

3. RESULTS AND ANALYSIS

This study concerns how Balinese authors express their imaginative world and describe how people treat their social or natural environment in figurative speech. The figure of speech is constructed in sequences of form, meaning, and function. In traditional discourse analysis, different forms of language as source domains may refer to one target of meaning and a specific function. The results of the study only focus on three areas based on the research questions and objectives of the study. The subdiscussion includes 1) types of figurative speech used in Balinese literature, 2) The meaning of figurative speech, and 3) character building within eco-cultural sustainability.

3.1. Types of figurative speech in Balinese literature

Based on the classification, three categories of figurative speech in this study included comparative, contradictive, and correlative. The comparative figure is used to describe one's condition or feeling by comparing it with a concept or an object that is considered to have resembled a character. The comparative language includes simile, metaphor, analogy, and personification. A simile is a figure of speech that directly compares two things using connective words such as like, then, as, or a verb such as "resembles". For example; *Sekadi Bunga angšana, wawu mekar, kembangnyane nedeng miyik*, 'like a blooming Angšana flower'. The smell is broadly fragrant. The Balinese people associated 'bunga' flower with girls as the second meaning by observing their experience and their love towards the environment where they live. It can be exposed that there is no meaning substitution but meaning interaction between experience and environment.

Unlike simile, a metaphor compares two unlike things by stating that one thing *is* the other thing. However, an analogy explains an unfamiliar or unknown concept or thing by comparing it to something that is known and familiar. Personification is a figure of speech in which a thing, an animal, or an abstract term (truth or nature) is made human. The contradictive figurative language refers to hyperbole, litotes, paradox, and irony. The correlative figurative language consists of metonymy, synecdoche, symbol, allusion, and ellipsis. Those types of figurative speech were found in the four different literary works under investigation. The distribution of figurative speech in Balinese literature can be described in Figure 1.

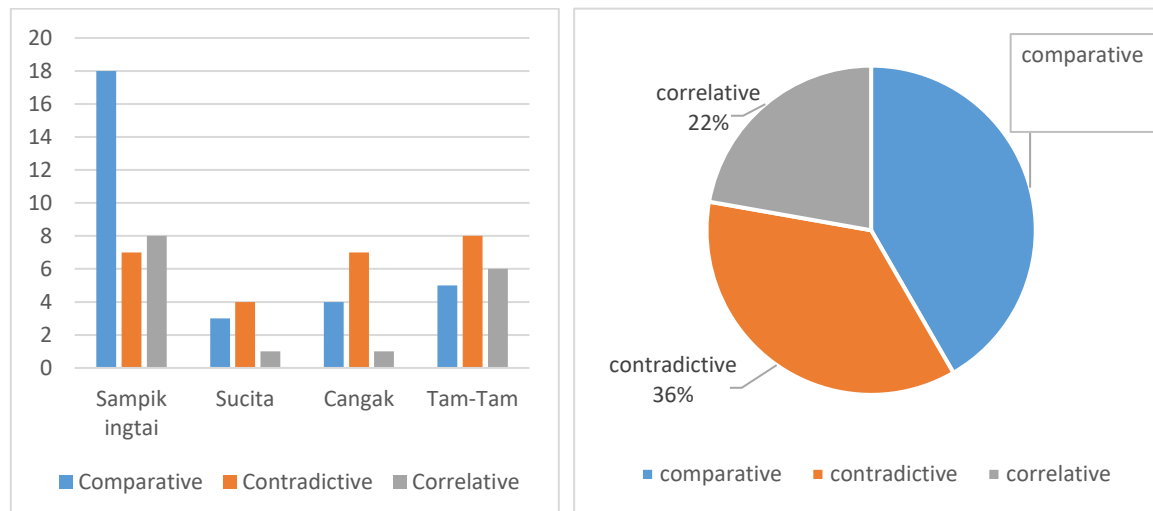


Figure 1. The distribution of figurative speech in the Balinese literature

The findings revealed that Balinese literature under investigation was composed of 42% comparative figures, 36% contradictive figures, and 22% correlative figures. Simile and metaphor were mostly expressed in Sampik Ingta and the contradictive figure including hyperbole and irony that took second place appeared mostly in Tam-tam. As an object of comparison, the literature was composed of 61% words about nature, animals, and plants, and the rest contained words about the property, food, belief, and condition. Plants, such as leaves, fruits, or flowers symbolize honesty. Meanwhile, animals, such as tigers, dogs, or frogs convey power, togetherness, and responsibility. Nature like water, sun, or moon shows simpleness and flexibility, and beliefs show spirituality, love, and peace.

3.2 The meaning of figurative speech

Balinese people's behavior was actually transmitted in the form, function, and meaning of simile, irony, and metaphor. Suggests that the aspects of discourse deliver the moral value (behavior) for readers or listeners to identify and conduct. Here is some Balinese figurative expression that exposes education building within the eco-cultural sustainability from the conceptual analysis.

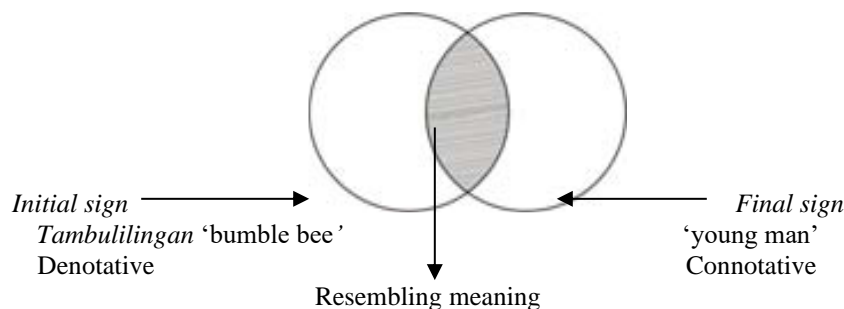
1) *Sekadi bungan sandat, selayu-layu ne menyik*



Expression	:	<i>Sekadi bungan sandat, selayu-layu ne menyik</i>
Lexical meaning	:	Like a <i>sandat</i> flower, the more it withers the more fragrant it smells
conceptual meaning	:	being simple but meaningful

Fragrance and color are natural characteristics of flowers expressed in Balinese figurative speech. The first simile found in *Sampik Ing tai* describes the odor and shape of the flowers. In Balinese culture, girls are symbolically compared to blossoms, either due to their naturally simple behavior or specific physical appearance. Balinese girls as a target domain are associated with *sandat* flowers as the source domain. The association of the form, reference, and object results in denotative meaning. The meaning of the expression above is that the inner beauty is more fragrant and it lasts longer than a deep skin beauty. Girls were supposed to do a good deed for their whole life.

The analysis of figurative meaning in metaphor, simile, irony, or hyperbole refers to the interference of denotative with connotative meaning. Connotative meaning appears as a second level or additional meaning of the lexical meaning that is very much influenced by sense and cultural context. To understand the target meaning of the metaphor, this study applied the metaphoric analysis that meaning can be compared with the interaction of basic meaning and target meaning. The interaction between the meanings is called resembling meaning, in which the symbol refers to a concept and its object. Here is the diagram of metaphoric meaning analysis.



Metaphoric meaning of bumblebee as in "*Kadi sekar harum dalu, Tambulilingane pasliab*, Like sweet fragrant flowers, 'the bumblebees are flying around' is figured in two circles each of which has a different field of meaning. The bumblebee is in the left circle as an initial sign (departure of sign) and the field of meaning of the young man in the right circle is signaled as the final sign (arrival of sign). The combination occurs because each signifier has components resembling meaning (interaction). Therefore, it does not occur any meaning substitution but encourages meaning interaction that is pictured in dark sign.

2) *Pamulare nyandat gading*

Lexical meaning	:	'Skin glows like sandat'.
conceptual meaning	:	She has fragrant yellowish skin

The second characteristic of flowers tells a specific color. The phrases '*pemulare nyandat gading*' in the second simile above means that the skin color of *Ing Tai* looks like the color of *sandat*. It was applied to compare the girl's skin and *kenanga* flowers. However, the existence of the flower is considered rare due to the exploration of

land for settlement. Analysis of linguistic symbols emphasizes the connection of signifier and signified due to the resembling concept. The conceptual meaning analysis is presented in Figure 2.

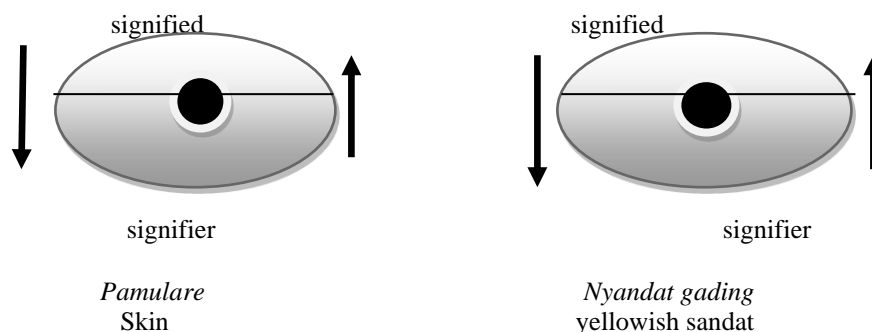


Figure 2. The analysis of the conceptual meaning

Considering the analysis of conceptual meaning in the study, the signifier is meaningful sound or orthography that is treated as a material aspect of language; what is said or heard and what is written and read. Meanwhile, signified is mental, thought, or concept. So the concept of words is a mental aspect of language. The black circles are resembling components of meaning between the word *pamulare* 'the skin' and *nyandat gading* 'looks like *kenanga* flowers'. *Pamulare* 'the skin' is a target domain that is associated with the mental concept of the source domain of 'sandat flowers' because of the resembling concept. *Pemulare* 'skin' refers to outpart of the human body, yellowish, fragrant, and woman. The concept of skin shows the resembling meaning with yellow *sandat* flowers that is part of a plantation. So the meaning of the expression of *pemulare nyandat gading* is the fragrant yellowish skin. The source domain of figurative speech refers to a word or a language sign that is used as a base whose metaphorical meaning can be associated with the target domain. Suggests that the source domain acts as a vehicle in metaphoric expression to transfer meaning or topics.

3) *Tan bina sekadi entikan gadung, magurepe pati gabag, pangkah pisan nyujuh langit.*

Lexical meaning : Just like *gadung* plant, creeping up without direction, dare to reach the sky.
conceptual meaning : reaching a high estimation

The expression found in the *Geguritan Sampik Ing Tai* above is one of the correlative figures since it relates some one's condition, in this case, "Sampik", who adores his beloved lover "Ing Tai" with the *gadung* plant. His expectation was described by associating his situation with *gadung* plant. Naturally, *gadung* is a typical plant with branches that creeps up and twists another plantation. This expression tries to insult Sampik who is desperate by resembling him with the plants. The author inserted a sense of love for a desperate man. Nowadays, the expression is not generally used either in spoken or written works. The plant is considered rare, so it can be a simple reason why the phrase sounds uncommon. In addition, it can be a simple reason why the use of expression seems unusual. The semantic triangle analysis of metaphoric expression is presented in Figure 3.

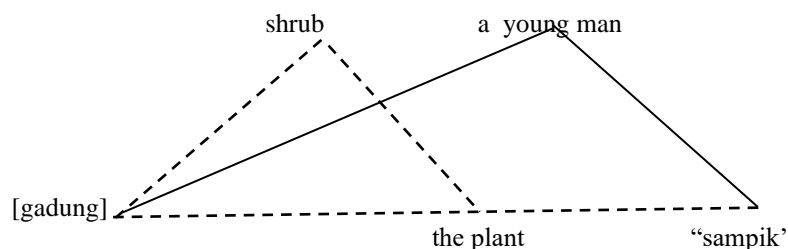


Figure 3. The semantic triangle analysis of metaphoric expression

The analysis of the semantic triangle revealed that the comparison of *gadung* as the sign (signifier) refers to a concept (signified) of a specific shrub with another concept of a young man due to resembling the condition of Sampik. The analysis is in line with what. Castillo, 2019) argues that the path schema of the expression shows how

the action starts from a point and should finish at another point. It means that our daily experience has one initial and goes to a final point. This expression emphasizes the action of Sampik as a young man who starts adoring his beloved girl and goes to be desperate. The educational value that might be taken from this expression is that students should have high ambition like *gadung* plant to reach the goal of their study gradually.

4) *Sikep galak desek pitik*



Lexical meaning : a forceful hawk is cornered by a chick
conceptual meaning : being a fool

The expression belongs to a contradictory figure of speech that implies a contrasting meaning or situation. It is used to insult others by telling the contrary. The expression is hardly ever used in nowadays conversation because the hawks are not found in wild ecosystems anymore. In linguistic cognition, this metaphoric expression is a conceptual phenomenon that exists in the mind to describe a certain natural condition. The figurative expression above underlines that tolerance (mutual respect and trust) might not be used to fool people. Syntactically, the intransitive verb *sander* 'attacked' becomes transitive verb *nyander* 'to descend swiftly in attack' (by hawks); *pitiké sander sikep* 'the chicken was seized by a hawk'. In this case, the real situation occurs when *sikep* 'a hawk' *nesek* (transitive verb 'to corner') *pitik* 'chick' or *pitike* 'the chick' is usually *deseke* (intransitive verb 'cornered') by a hawk. However, this expression tells the contrary, the hawk was cornered by a chick. The map of a meaning area of the contradictive figure is presented in Figure 4.

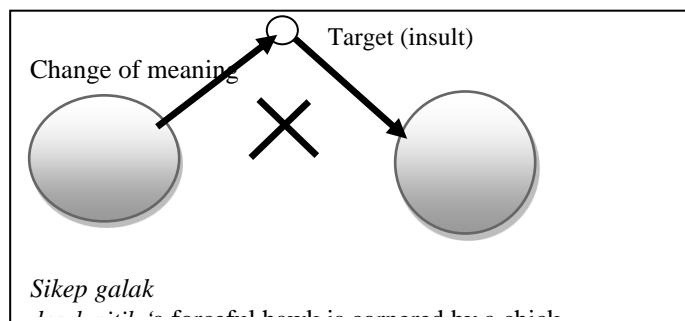


Figure 4. The map of the meaning area of the contradictive figure

The situation and textual contexts are presented in a square that covers the part of the meaning area. Inside the context, there is a big circle on the left that contains an opposite expression “*Sikep galak desek pitik* ‘a forceful hawk is cornered by a chick’. This expression leads to a small circle that represents a target of an insulting purpose meanwhile the big circle on the right reveals the change of meaning.

5) *I lubak mabulu kedis..*



Lexical meaning : ‘A bird feathered possum.’
conceptual meaning : a hidden way to be alike

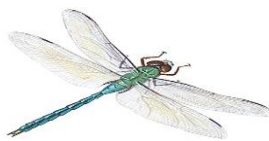
The correlative figure tells the cunning behavior of *lubak* 'a possum' by pretending to be a bird to gaze on. This expression displays the correlation of something to one's bad behavior. The words have the power to trigger the reader's emotion, so the story becomes more interesting. The word *mebulu* 'feathered' means to have bird feathers. It describes how a person behaves badly in a hidden way to pretend to be a good person. It is hard to find out this expression in a nowadays speech because *lubak* 'possum' disappears in wildlife. However, this expression can tell readers that they have ever lived wildly in the past time and through the figure of speech, students can take education value of being honest.

6) *Tan pendah kadi bulan katadah baan kala rawu*

Lexical meaning : 'like to the moon eclipse.'
conceptual meaning : being sad

The moon eclipse in the solar system can be one of the linguistic imagination which is associated with one's appearance. The metaphor represents denotative meaning if all meanings contain an implicit context. Nature gives a lot of things as triggers to be associated with or compared to. The literary translation of *tan pendah kadi bulan katadah baan kala rawu* is like the moon is being swallowed by *kala rawu* (Hindu mythology of a giant with only head and neck). This tells how the earth side blocks the moon, so it is not as bright as a full moon. It means that one's appearance is sad or gloomy

7) *Meblauk ngindang (ngapung)*



Expression : *I lubak mabulu kedis.*
Lexical meaning : Flying dragonfly larvae
conceptual meaning : Uncertain

Meblauk ngindang contains the real meaning of being uncertain or confused. The expression obtains the contradictive imagination of a larva of a dragonfly or *capung*. A dragonfly transforms from a larva called a *blauk*. The transitive verb of the word *blauk* becomes an intransitive verb by adding the bound morpheme /me/ as a prefix. Therefore, *meblauk ngindang* means *capung* blends into *ngapung* means a floating position or uncertain condition. The analysis of comparing the meanings refers to triangle semantic theory. Connotative meaning occurs when the interaction between a sign and its concept. The word *ngapung* 'floating' shows its connotative meaning delivered by its morphophonemic alteration process. The phrase is rare due to the extinction of dragonflies due to the decrease in water quality caused by water pollution, environmental care, and love for the homeland.

3.3 Character building within eco-cultural sustainability

To spread the character value, the authors are inspired by the local concept of *Tri Hita Karana* (THK), or three ways to proceed with life happiness. They are *prahyangan*, *pawongan*, and *pelemahan*. This means that harmony between the individual and God, the individual and others, and the individual and natural environment inspire the works. Therefore, language helps the author to transfer the philosophy of THK. Thus, the Balinese concept of life can be a universal model for harmony society that supports sustainability. Considering the education model, a cross-cultural point of view covers linguistic expression as a model of Ethno pedagogy. Linguistic construction spreads the character value and ecosystem sustainability in THK. *Phrahyangan* (creating harmony between individuals and God); The figurative language spreads admiration for Almighty God and His manifestations. Balinese people express blessings through linguistic messages and choose the lexicons to name the earth as *Sang Hyang Pertiwi*, the moon as *Sang Hyang Candra*, the wind as *San Hyang Bayu*, and the sun as *Sang Hyang Surya*, or seawater as *Sang Hyang Baruna*. *Pawongan* (harmony between individuals and other individuals; figurative language is used in communication to sustain the relationship deeper between individuals, so *Segilik seguluk sebayan taka* 'together we stand, divide we fall. *Pelemahan* means harmony between the individual and natural environment; Preserving the environment through written artworks may seem more elegant and heart-touching. The extinction of a group from society does not affect the loss of nature where they have ever lived. On the

contrary, the extinction of the environment will demolish all life around. In other words, sustaining the ecosystem avoids language loss. Here are some ways by which Balinese people keep their natural environment in the form of thoughtful linguistic policy.

1. changing the paradigm that life is only today.
2. promoting figurative language to preserve the natural environment.
3. documenting nature into language and vice versa.
4. realizing that the disaster of earth and its ecosystem can be a disaster for lives.

The four recommendation can be stepping points to preserve the ecology by considering the findings, the figurative language used in the Balinese literature above not only provide information on specific regions, people, and culture at a particular time, but also spreads out knowledge, spiritual value, and character. With the power of words, figurative language can influence the readers to feel what the authors believe and join as if they were involving themselves in the story. The use of flowers, fruits, plantations, animals, heaven, or Goddess in figurative language makes the works more imaginative. The form of the Balinese literature is like the thick skin that wraps the content where the value of life stays. The authors provide an opportunity for the audiences to open the cover and look inside the message that spreads the education character building on behalf of God and all of His creation; self-reliance and responsibility; honesty/mandate, diplomatic; respect and manners; generous, helpful and cooperation; confident and hardworking; leadership and justice; kind and humble; and the character of tolerance, peace, and union.

The *figurative speech* in this study mainly establishes nation character values. Those values are relevant to competence that are considered in the curriculum of education for junior high schools in 2013 in Bali. The local genus of *figurative speech in geguritan* under investigation provides basic nation character education values in ecosystem sustainability. The presence of ecosystem for character value in figurative speech is presented in Figure 5.

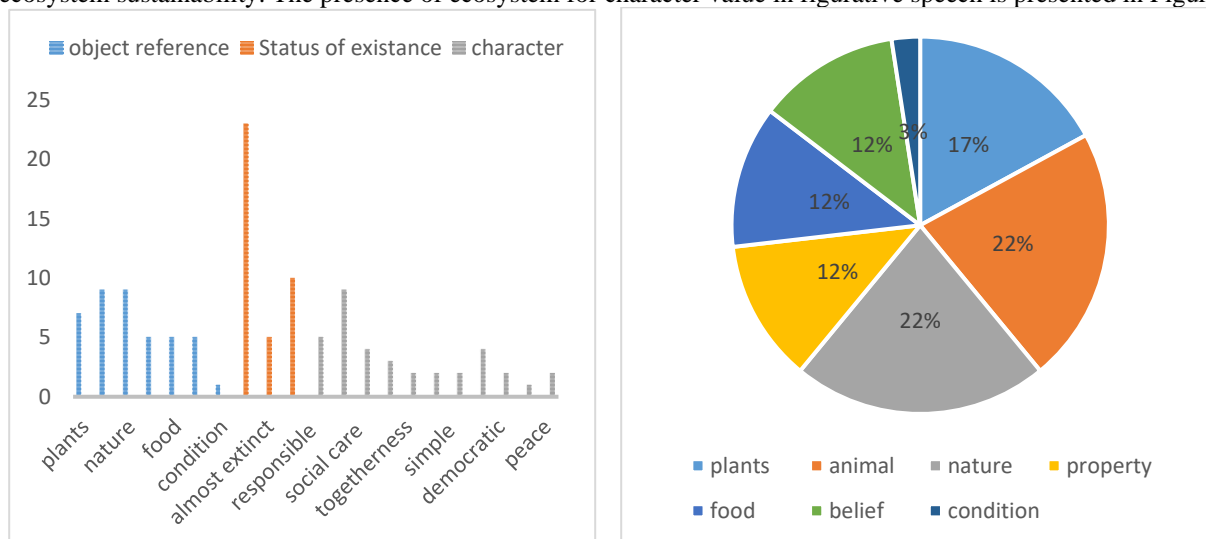


Figure 5. The presence of ecosystem for character value in figurative speech

Discussion

Through the implementation of the eco-cultural language education model, students not only master the language they have learned but also recognize the speakers' cultural and moral behavior on nature in its lingual units. Since the social function of language is to share various meanings and ideas, the learning process should not be only focused on language structure in classroom learning but also on language skills outside classroom learning. Classroom learning does not help students much represent the language in different situational contexts because language learning requires social and ecological context. An example of an English simile sounds like "the conversation was as dull as ditchwater". First, the students identify the literal meaning of ditchwater inside the class and observe the character of the words. Second, the students associate the ditchwater and refer it to a character. Third, the students find out the meaning of the whole expression. Four, the students extract the moral value of the expression. Finally, the students observe the condition of the water and protect the life source in the ecosystem that lives around the water and protect the life source in the ecosystem that lives around water. So, the eco-cultural education model can be presented in figure 6.

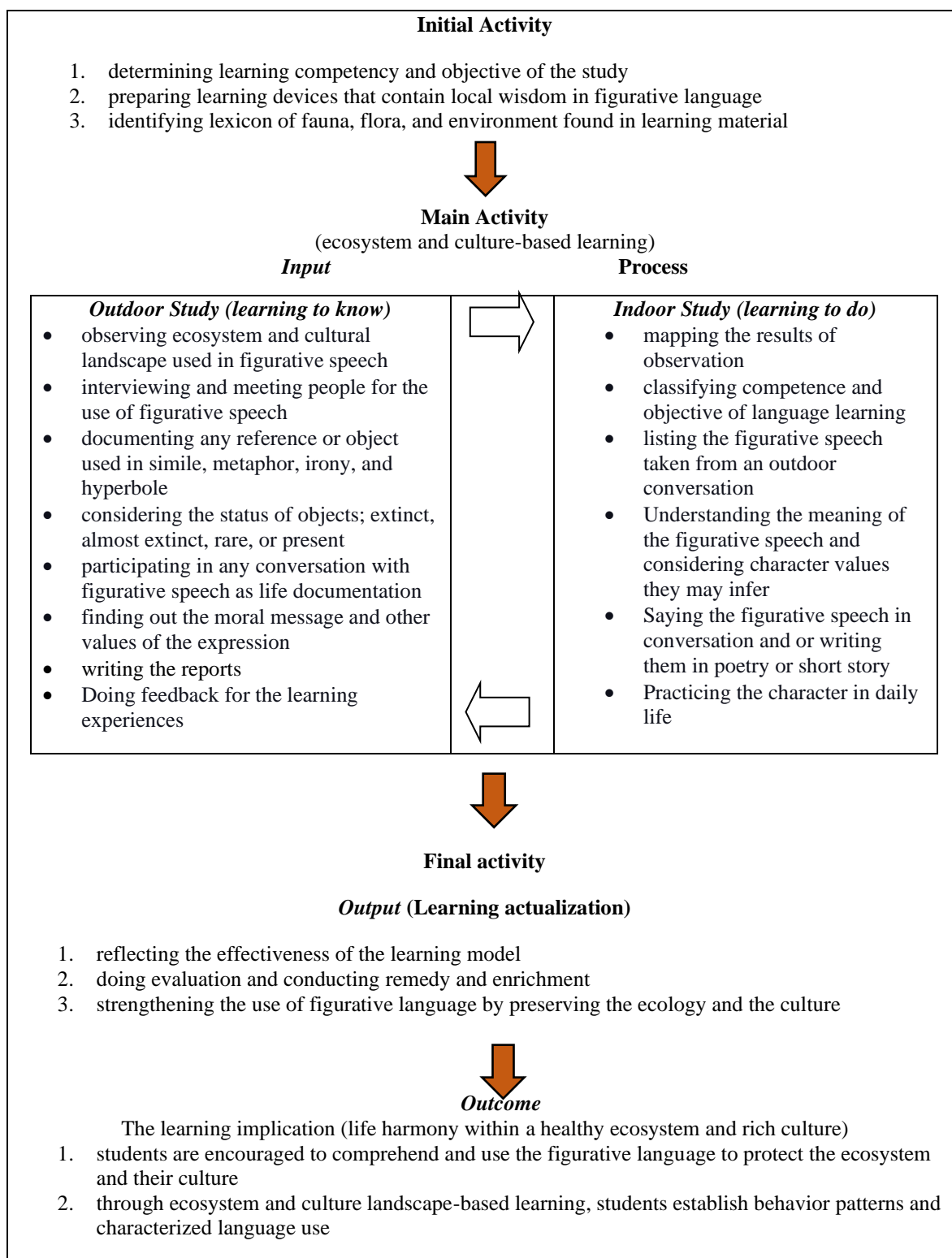


Figure 6. Ecocultural pedagogy model

The character value that is mainly contained in the figurative speech above is social care. Character building can be integrated into learning activities. However, the curriculum of education for junior high schools in 2013 in Bali is still dominated by a class-based and less direct-oriented model. This curriculum is clearly contradictory to the language and literature area that concerns society, culture, and environment. The language and environment can be treated as a learning laboratory in language and literature learning. The findings of the study revealed that the integrative echo pedagogic learning model by involving teachers recontextualizing the curriculum of the basic education level. By establishing the critical and creative mind in the model, the education reaches the learning goals.

The fundamental principles of the model reveal that language requires either social or cultural context. The language contexts derive from the association of language symbols and concepts that represent the relationship between humans in social life interaction, the interrelationship of humans and other living creatures in ecological life, and the relationship between humans and their beliefs in spiritual life. Figurative language in this study reflects the abstract description of behavioral patterns in people's culture and ecosystem by sharing denotative and connotative meanings. The ecological and cultural values that the figurative language contains are keywords of cognitive, psychological, and physiological processes of language realization. The speakers express their local wisdom implicitly or explicitly to protect their environment and culture for life values. In fact, this will support the ecoliteration movement which is part of school literacy.

4. CONCLUSION

Figurative speech may not only provide esthetic senses that provoke the audience's imaginative world but also spreads moral value for education and character building. The study emphasizes the roles of Balinese local wisdom utilizing linguistic, cultural, and ecological points of view to describe the Balinese previous condition or experiences for life harmony between human and God, human and human, and human and environment. The study concludes that Balinese literature is mostly composed of comparative figures and the object of comparison is dominated by words of nature, animals, and plants. Most expressions in the literature contain the value of social care. However, the number of animals, nature, and plants as comparative words are rare and nearly extinct. The existence of language describes the appearance of the environment but the extinction of the natural environment can affect the loss of language and life values gradually. Therefore, in the learning of language and literature, the Eco-cultural pedagogy model proposed in the study can reduce the barrier between learning inside the classroom and real life in society. Local knowledge can develop students' competence holistically including intelligence, skills, character, and humanism. The study suggests that the government should enhance the society to preserve the environment for the ecosystem and cultural sustainability.

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