

Classical Malay's Anthropomorphic Metaphors in Essay of Hikajat Abdullah

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Abstract: This paper deals with *Hikajat Abdullah (Abdullah Tales)* and discusses its anthropomorphic metaphors. This *Hikajat* was written in classical Malay and authored by Abdullah bin Abdul Kadir Munsyi who lived in Melacca and Singapore during the first half of the nineteenth century. This tale described the foregrounding of the authorial self through the use of the first-person pronoun, realistic descriptions of historical events and persons, and harsh criticism of the culture, socio-political structure, and practices of the Malay community. Munsyi was born in Melaka as a descendant of an immigrant merchant family from southern India and Arab and grew up in a multilingual environment of Malay and Tamil languages. The result of this study revealed that the metaphors in classical Malay have certain characteristics: (1) the sentences are long, repetitive, and convoluted, (2) there are many passive sentences with specific vocabularies such as *Ratna mutu manikam*, *masyghul (sad)*, (3) many sentences are preceded by certain conjunctions, for example, *sebermula* 'in the beginning,' *Once*, *Hatta*, *while*, *then*, *said sahibul saga*, *when*, and *while*, and (4) the sentences are rich of suffixes.

Keywords: *Hikajat Abdullah*, *metaphor*, *language*, *thought*, *conceptual system*, *nature*.

I. Introduction

1.1 Background

The essay of "Hikajat Abdullah" (or Abdullah tales) was brilliantly written by Abdullah bin Abdul Kadir Munsji (AbAKM) in 19th century and inscribed in classical Malay. During this time literature was dominated by poems, rhymes, couplets and saga. In the archipelago, in the past classical Malay culture was strongly influenced by Islam which dominated some regions along the coast of Sumatra and the Malay Peninsula (Ricklefs, 1991:117).[1] This work is grouped into "puisi lama" (literally, old poem) in the classification of Indonesian Literature.

Classical Malay refers to Malay language which was used by the Malacca sultanate (14th century), the Sultanate of Aceh, and a number of other political entities in the vicinity until the 18th century. There are several pros and cons about this language. Omar (1980:33), for example, said in the thirteenth and seventeenth centuries the language was called "Melayu Klasik" (Classical Malay). This Malay was characterized by the inclusion of a wide range of vocabularies borrowing from Arabic, Persian, and (in the later development) from Portuguese. This development was related to the strong influences of Islam in Southeast Asia since the 13th century. Classical Malay was proved to appear in various literary texts of saga and other forms, rules and regulations, as well as in letters sent to western rulers on that day. There were also several inscriptions and literary works during this period, for example, (1) Pagaruyung inscription in Minangkabau (1356) written in Indian letters and this inscription consisted of old Malay prose and Sanskrit poem. The language showed a slight difference from the language inscribed in stone in 7th century; (2) inscription of Minyetujoh in Aceh in 1380 used and examples can be shown as the following words such as "prophet," "God," and "grace"; (3) inscription of Kuala Berang in Terengganu (1303-1387) was also written in Arabic Malay. This means that the Arabic scripts was borrowed into the Malay in that century. The third inscription becomes the recent evidence in which the Malay was inscribed in stone because after the 14th century, appears Malay literature in written form (Omar, 1985:35).[2]

Hussein (1984:24) argues that the development and prosperity of Classical Malay language can be grouped in three important times (1) Malacca sultanate; (2) the Sultanate of Aceh; and (3) the Johor-Riau Sultanate.[3] The important writers in this period were Hamzah Fansuri of Pancur/Barus, Shams al-Sumaterani, Sheikh Nuruddin al-Raniri of Aceh, and Abdul Rauf al-Singkel of Singkil. Furthermore, Hussein said this division was made on consideration of the historical development of the Malay language and grouped by political era of Srivijaya, Majapahit, Melaka, and so on, and influenced by cultures such as Hinduism, Islam, and the West or by the time of writing it was used as Old Malay writings taken from Indian, Arabic, and Latin writings. For example, in the days of Srivijaya politics, the Hindus and Buddhists used alphabets brought from India. Literary work was filled with stories of Indian and Malay literature with loan words of Sanskrit. Malay term was originated from the Malay kingdom located in Batang (Jambi) which was characterized by the use of

"o"; meanwhile, the next development of Malay language and dialects was widely massive and became diverse after all.

The development of classical Malay was also concerned with the development of literature which provided an overview of the history of a nation's past. Hussein (1984:25) argued classical Malay began around the 13th century and into the 14th but he called it as a time of transition across the Malay archipelago with the arrival of Islam. The concrete evidence about Islam in the archipelago was obtained in 1292 AD when Marco Polo visited the northern Sumatra and noted about the Islam in Pasai.[4]

At the time of transition in the 13th century and 14th several inscriptions written in Malay with Indian letters were found but there was also significant language of Arabic. This was called the beginning of classical Malay. In the same period classical Malay was characterized by the emergence and Melaka Malay royal grandeur. Malay became the medium in government, transportation, trade, and the spread of Islam. The Jawi Malay combined the Arabic alphabets with Malay's pronunciation. Earlier, the Old Malay used two types of writings—rencong and Lampung—which were not affected by Indian writings although Sanskrit has already adjusted Nusantara.

This study was done to see metaphors in active and passive sentences, the base words, and the sentences which were widely used containing suffixes. Classical Malay contained many metaphors, for example, (1) came to one day and soil gold nagara, (2) big name ... carry diseases, and (3) opened her eyes.... Arif (2010) explained this language as shown in the phrase **sesebuah saga** indirectly reflected the identity of the author. Society could recognize themselves through the author's use of language elements in the text of the saga to produce beauty and different purpose of story.[5]

In the saga, for instance, the descriptions contained depictions of gardens, loveliness princess, clothing and natural beauty of fauna and flora and forth. Text creator was able to manipulate the element of language in shaping the story among the personification element described in one round, where the main character mastered was really wise with very melodious sound. The picture was expressed by the author as follows: "Then the Princess smiles while looking down to the palace. Then the king's son looks up. As result the face of the Princess Candera Lela Nur Lela is seen by the King's son. Suddenly, the King's son slipped down caused by the golden face, then fall down the sword o his hand. As a result his body is cut into two and (he) dies."

In addition there was some repetition. V. I. Braginsky (1994) explained that phrases with repetition as if such repetition was to imitate a general model of the Arab-Persian literary narrative which is named prose. Repetition of the same elements were also found in the text of another saga, for example in the saga of Shah Mardan, the name of Allah was repeated for emphasizing the divine greatness.[6] Likewise, many elements of diction were borrowed from Arabic as shown in the sentence "fardhal usalli Ashri." Furthermore, the author also maintained the shape, structure, plot, character, and language of the saga and so that interpretation could be addressed to the content, theme, idea, message, point of view, and value. Bragambilinsky also pointed out in the saga of Cekel Waneng Starch in which the author used the element of hyperbole to characterize Astra Life and Si Butatil as one way of attracting the attention of the public.

There is only one issue highlighted in this study, that is anthropomorphic metaphors as proposed by Parera (2004). The objectives are to find out i) the syntactic features as argued by Langacker (2008:51) and ii) the semantic features as proposed by Kövecses, (1990, 2000a) and Lakoff and Johnson (1980). Theoretically, this research contributes to the collection of metaphors in Malay literature in which the metaphors are found from classical Malay and to the appreciation towards Malay literature. Practically, this research gives clear understanding of the use of metaphorical language by society, refers to the social context, and improves cognitive abilities of the language users.

II. Theoretical Perspectives

Searle (1969:92-123) argues metaphor as a meaningful expression of figurative language [7] while Saussure (1966:63-69) associated the term sign, symbol, or emblem.[8] Beardsley (1981:134-135) states that there are three types of metaphors, namely: emotive, supervenience, and literary. Emotive refers to dislocation and language disfunction. Lakoff and Johnson (1980:53) focus on two main things. The first is a metaphor as a cognitive process and is the result of experience. On the basis of this cognitive process, the speech can be analyzed by themes that implies metaphor. Metaphors are also expressed as a linguistic expression. What this means is that metaphor has the characteristics of a language and a perspective. In addition, a metaphor is: a matter of imagination of rationality. In this case, the concept is not only a matter of intellect but also it contains all natural experience in which understanding the meaning of the metaphor is based on aspects of the aesthetic experience. On that basis, the existence of metaphor is expressed as a disclosure of something meaningful and of types of figurative and metaphorical associated with other types of figurative language such as personification and metonymy. Lakoff and Johnson added that based on the experience the concept of metaphor involves three things: (1) idea (meaning) to mark something of objects, (2) the linguistic expression in the form of words as a container, and (3) means of communication or ways of speakers convey meaning figuratively.[9]

Kovecses emphasizes three groups of metaphors: (i) function, (ii) the nature, and (iii) generality. He also argues that the conceptual metaphor reflects what is perceived, experienced, and people think about the reality of the world. All are experienced, perceived, and thought in semantic memory that can be used anytime. He also argues metaphor is used to understand the abstract concept associated with other concepts more tangible. In cognitive linguistics to understand this is called a realm of concepts in other ways. The cognitive view says that the domain concept (A) is the realm of the concept (B) which then forms a conceptual metaphor (Kovecses, 2010:4-6).[10] In "he shot down all of our arguments" the conceptual metaphor is WAR IS AN argument. Two realms of conceptual metaphors refer to the realm of the source and target domains. Source realm consists of a real concept that is used to understand the target realm which is called the theory of emotions and ideas.

The characteristics of these domains are very important and they can not change the one with the other. Kovecses believes metaphor process is usually more real rather than abstract or vice versa. Metaphor has two components, namely: the target and source. Kovecses (2006) supports Lakoff and Johnson (1980; 2003) who say the target is usually more abstract and more concrete source. To understand their meaning there must be found some similarities between the characteristics of the target and source. Cognitive linguistics sees natural metaphor is a fundamental cognitive process, which is also the fundamental aspects of the language, rather than just a sweetener rhetorical, linguistic problems alone, and is a suburb aspects of mind and language (Lakoff & Johnson, 2003).[11] This idea is called a conceptual metaphor.

Parera (2004:119) distinguishes four groups of metaphor, namely (1) the classification of imaged anthropomorphic metaphor, (2) imaged metaphor of animals, (3) the abstract to the concrete image of metaphor, and (4) imaged metaphor of synesthesia or exchange comments/sensory perception. Anthropomorphic metaphor in many languages can be exemplified as the "mouth of the bottle", "heart", "shoulders", and others. Imaged metaphor of animals are usually used by users of language to describe the condition or fact in nature. Metaphor with animals tend to be imposed on the plant, such as "cat's whiskers", "aloe vera", and "elephant ears." Metaphor with animal are also imposed on humans with the image of humor, irony, pejorative, or exceptional connotation image, for example, in the fable cited by Parera that there are names like "Mr. Bin Rhino Rhino". "Professor Donkey", and there are also "Jungle Government Assembly (MPR)", and others. With regard to animal imaged metaphor Parera (2004:120) argues that man is equated with an infinite number of animals such as a dog, a pig, buffalo, lions, crocodiles, etc. so that every Indonesian knows the proverb "As matched bull nose", the phrase "crocodile land" and invective expression "dog, lu," and so on. Imaged metaphor of abstract to concrete is to shift the abstract expressions into more concrete expression. Often the transfer of that expression still be transparent but in some cases tracing the etymology should be considered to meet the particular metaphor. Parera gives examples such as lightning-fast 'one incredible speed', muzzle 'ends of arms', and others. Imaged metaphor of synesthesia is one type of sensory metaphors based diversion, diversion of the senses to the other senses. Everyday people often hear the phrase "pleasing to the ear" for music, although the meaning is always said with a good sense of taste; "unsightly" is the transfer of sensory taste senses to see.[12]

Langacker (2004) defines metaphor as a figure of speech in traditional rhetoric which is now part of cognitive methodology. Metaphors in traditional rhetoric, as an illustration of figurative language, is now very important in cognitive methodology. Internal experimentalism argues abstract concepts are metaphorical. Langacker also describes the semantic structure as a concept that serves as the polar structure of semantics. Internal semantic structure for meaning is a mental phenomenon that must be described with reference to cognitive processes, and concepts are assumed to be a mental image or metaphor. In determining the principles of cognitive linguistics, he mentions that the semantic structure is not universal. Semantic structure is based on the parable of the conventional language and characterized by knowledge structure.[13]

Imaged anthropomorphic metaphor is a symptom of the universe. The language user wants to compare the similarity of experience with what is contained in his or her own bodies. Anthropomorphic metaphor in many languages can be exemplified by the mouth of the bottle, heart, shoulders, and others. Imaged metaphor of animals are usually used by speakers to describe the condition or fact in nature according to the language user experience. Metaphor with animal elements tend to be imposed on plants, for example, cat whiskers, aloe vera, elephant ears and are also imposed on humans with the image of humor, irony, pejorative, or exceptional connotation image, for example, in the fable MMM cited by Parera there are names like Mr. Rhinos bin Rhino, Professor Donkey, and there is also the Assembly Government Woods (MPR), and others.

III. Discussion

The meaning of anthropomorphic metaphor is a metaphor that elements forming words use inanimate objects in which its existence is equated with living things or in other forms such as a symptom of the universe. Usually language users want to compare the similarity of experience with what is contained in his or their own bodies. Examples of this type are the 'legs', 'arm chair', 'road', 'winds', and so forth. Nouns such as

table, chairs, street, the wind as an inanimate objects are described as living things that have members of the body such as the feet, hands, body, and eyes. In Hikajat Abdullah, metaphor can be identified in this group. The followings are the analysis of imaged anthropomorphic metaphors written in clauses 1 to 41.

- (1) *Orang jang bebal jang tiada **berbatu-udjil ditangannya**.*
'People who is fool with no **udjil-stone in his hand**.'
- (2) *Seumpama sebatang **buluh berdiri**, maka pada sangkanja inilah sebatang kaju jang baik lagi lurus.*
'Supposing a **bamboo stands**, then on its supposition, there is a piece of wood which is good and straight'

Clause (1) contains elements of anthropomorphic metaphor. The verb "berbatu" has the basic meaning of 'to have stone' (Malay Mailing Referral Center (PRPM)) while the meaning of "udjil" is 'rocks'. In the context of metaphor, "berbatu-udjil" refers to 'having luck.'. So, the clause (1) is metaphorically related to 'people who is a fool and does not have luck.' Clause (2) contain elements of anthropomorphic metaphor of "buluh berdiri," in which the "buluh" means 'bamboo' and "berdiri" (V) 'stand' so this metaphor completely means 'something that can stand up straight although the thing is considered difficult to do.'

- (3) *Maka ia itu turun dari **jaman kebawah angin**.*
'Then he was stepping down from **his era to the wind underneath**.'
- (4) *Maka ia itu turun dari jaman kebawah angin. Maka bahwasanja adalah bapaku kepada zaman itu umpamanja seperti seekor tikus jang djatuh kedalam **gedung beras**.*
'Then he was stepping down from his era to the wind underneath. So, indeed, it was my father to the era as an example of a rat which fell down into **rice building**.'

The word "jaman" can be translated as (i) synonymous with 'run-time, the entire period, past, and age,' and (ii) 'when, time, and future' (PRPM). From its metaphorical context the clause (3) means 'he was being dropped down from the past/certain time immemorial.' The word "gedung" in clause (4) has two meanings: (i) 'a meeting room' and (ii) 'court building' (PRPM). Since this word is combined with the word "beras" 'rice' this combination means 'a specific place to keep rice' or it is sometimes called "lumbung" 'rice barn.'

- (5) *Ku-turut² **rupa huruf sedikit**.*
'I obeyed the **shape of script** little by little.'
- (6) *Adapun 'ilmu dan kepandaian itu mendjadi **tangga kepada pangkat kekajaan** dan kekajaan itu membawa kepada kebesaran.*
'It so happens the knowledge and smartness become the **ladder to the rank of fame** and the fame brings to grandeur.'

Clause (5) consists of "rupa huruf" as elements of anthropomorphic metaphors. "Rupa" relates to (i) 'face, romance, expression, face to face, facial expressions, and (ii) 'the shape, character,' and (iii) 'types' (PRPM). When "rupa" and "huruf" 'word or letters' meet, their combination creates specific meaning, that is, 'the shape of the (holy book) script.' In (6) the expression which is written in bold means that to reach the rank of fame needs a device and the device consists of two very important factors, namely, knowledge and cleverness. These two factors can bring human beings to the higher position.

- (7) *Masing² adalah dengan **harga kejayaannya**, jaitu dapat dinilai oleh manusia.*
'Each goes with the **price of glory**, namely, that can be valued by human beings.'
- (8) *Maka djikalau demikian, bahwa 'ilmu itulah **tangganja** akan menaiki segala perkara jang tersebut itu.*
'So, if it so happens, that knowledge is **the ladder** which will escalate all the matters up.'

The word "harga" in clause (7) has several basic meanings, such as, (i) 'payment and (ii) the quality (PRPM); so, the expression of "harga kejayaannya" refers to 'the payment for a fame.' Same as clause (6), the ladder in clause (8) does not refer to the shape of objects like stairs, but it is 'a tool to achieve a higher position'.

- (9) *Sebermula, adalah ber-bagai² **perkakas hukuman** dan sjiksa dalam tempat mengadji itu sedia.*
'In the beginning, it is all the **devices of sentences** and tortures in the previous place to learn.'

- (10) *Karena berpikirlah tuan², maka djikalau kiranja ada benih jang demikian telah tertjampak barang dimana.*
'Because you gentlemen think, so if, perhaps, there is such seed, where were the devices thrown away?'

The use of equipment in (9) metaphorically shows the severity of the punishment and tortures. In (10) there are some meanings of "benih," for example, 'seed': (i) 'seeds smaller than fruit, (ii) 'objects which will become a living thing (grow), (iii) stem, source, (iv) offspring and (v) 'something (feelings, circumstances, etc.) or form a new beginning arise and have the possibility to evolve and so on (PRPM). In this case, seed is close to (v).

- (11) *Maka dalam sedikit hari demikian itu, maka tiba² petjahlah chabar dalam Malaka mengatakan Inggeris.*
'Then in a few days, suddenly **news breaks** in Malacca about Britain.'

- (12) *Setelah satu muka kitab itu kubatja maka kemudian dari pada itu kubatjalah.*
'After I read a **page of the (holy) Book**, then, later on, I read it.'

The metaphor "petjahlah chabar" in (11) can be translated as 'news breaks' or 'breaking news' which indicate that news has widen around the world about how British perhaps will come to Malacca. Literally, "muka" in (12) means 'face.' In this case, this word might be interpreted as "the first page of the holy Book, that is, Al Qur'an or the first page of its chapter, or perhaps, "satu muka kitab" refers to 'one chapter.'

- (13) *Tuan, sahaja makan gadji bukannya mau buat salah.*
'You gentlemen **got salary** but not to do wrongs.'

- (14) *Maka apabila masalah sudah perdjandjian itu, maka baharulah pulang ke Malaka.*
'And when the treaty is well compromised, then (you) return to Malacca.'

The metaphor "makan gaji" in (13) literally means 'eat wages' but in this context this metaphor can be interpreted as 'receive money from his/her employment.' This phrase is called metaphorical clause. Meanwhile, the adjective "masak" in (14) has several basic meanings, for instance, old, mature, and ripe. The literal meaning of "masalah sudah perdjandjian itu" is 'the agreement is ripe' but in this context such a clause is translated as 'the treaty is well compromised.'

- (15) *Tuan dan lagi sahaja inipun waris djuga akan tempat ini.*
'A slave and his master **will inherit this place too.**'

- (16) *Adapun dahulunya tempat itu busung pasir, jaitu pasir bertimbun*
'Long time ago this place was named **a pile of sand**, namely, a heap of sand.'

The word "waris" in (15) is a loan word from Arabic meaning 'to inherit or inheritance.' The Malay classical metaphor of "waris djuga akan tempat ini" can be restructured into "tempat ini akan juga diwariskan" in modern Malay. Interpretation to this phrase will be 'every citizen can inherit land' meaning that "land is not only occupied by some people but belongs to everybody." The metaphor "busung pasir" in (16) literally means 'an elevated sand' but in this case this metaphor is meant 'a pile of sand.'

- (17) *Musim Bugis datang.* 'The **season of Bugis** comes.'

- (18) *Ia datang kemari mengambil-ambil angin; seribu dokter di sebelah sini boleh sama dengan dia, ...karena dia sangat pandai, banjak kerja ajaib-ajaib dia sudah buat.*
'He come here to **take the wind**; thousands of doctors here can be the same as him, ... because he is very clever, working for all magical things he has created.'

The word "musim" literally means 'season' in clause (17) and in this context the phrase "musim Bugis" is related to emotions of happiness or unhappiness about the arrival of the Bugis people. The phrase "mengambil angin" in (18) can be translated as 'to inhale (wind)' but because it is a metaphor, its meaning can be 'to come for leisure' or 'to send magical messages through wind.'

- (19) *Maka sangka jang demikian itu sekali-kali tiada betul, karena ia belum mengetahui jalan bahasa Melaju dan belum ia termasuk kedalam belukar bahasa Melaju itu.*
'And such prejudice would never be correct, because he does not know the Malay path and he is not part of **woods of Malay.**'

(20) *Bunji suara Keling* bagai petir berteriak. 'The sound of rivet sounds like the shouting of thunder'

(21) *Maka diamlah aku tiada mau berbantah lagi, tetapi kutaruh dalam hatiku.*
'So I keep quiet with no comment at all, but I *keep it in my heart.*'

The word "belukar" in (19) means 'woods' and the phrase "belukar bahasa Melayu" literally means 'woods of Malay.' As a metaphor this last phrase is interpreted as 'some difficulties in Malay language.' The word "keling" in (20) means 'black' or 'black people' which refers to people from Kalinga and Telingana in India; they came to Tanah Melayu as early as the 3rd century. In (21) the metaphor "bunji suara Keling" is guessed to relate to Indian people who speak or sing loudly. The phrase "kutaruh dalam hatiku" normally means 'I place in my heart.' This metaphor can be translated in this context as having the meaning of 'I keep secret very tightly.'

(22) *Kumulailah diriku berjinak-jinakan dengan segala kitab-kitab jang tersebut namanja dalam risalatku itu*
'I myself start *intimating with all the books* which I mention in that tale.'

(23) *Dan perihal bagaimana besar dosanja bagi ibu bapak jang menaruh percintaan dan dukacita dan meratap dengan berbiji sabuk itu dan jang ada pula berlaku dengan berbagai-bagai kelakuan jang ditengahkan oleh sjar dan sebagainya.*
'And with reference to big sins done by ladies and gentlemen who place their love and sadness and mourn with the *seed belt* and who behave with all kinds of behaviors which become the topic of law, etc.'

The word "jinak" in (22) literally means 'tame or domesticated'; the metaphor "berjinak-jinakan dengan segala kitab" can be interpreted as 'intimate with all the books.' What this metaphor really means in this context is that the narrator tries hard to understand the books he reads since they are the sources of knowledge. Meanwhile, the metaphor "berbiji sabuk" in (23) can be interpreted as 'something which is impossible to happen because the thing is not really existing.'

(24) *Maka hatikupun tergeraklah hendak pergi ke Singapura.*
'Then *my heart reacts* to go to Singapore.'

(25) *Kulihat sungguh-sungguh seperti rupa perempuan Inggris, lagi dengan lemah lembut kelakuannya dan manis mukannya dan perkataannya.*
'I seriously see the face which looks like British woman, with her gentle behaviour, and *sweet faces and words.*'

The passive form "tergerak" literally means 'driven by'; the metaphor "hatikupun tergerak" in (24) means that there is something which drives feeling, heart, etc. to do one thing. The word "manis" in (25) literally means 'sweet' and its combination with other words to form the metaphor "manis mukannya dan perkataannya" gives different meaning. This metaphor has simple meaning, that is, the British woman's face is beautiful and the way she talks is really soft. All these indicate that the narrator falls in love with the foreign woman.

(26) *Serta dengan masjgul hatiku, seolah-olah seperti kaca terhempas di atas batu, demikianlah remuk redannya rasa hatiku, orang karam di laut, aku karam di darat.*
'And my heart is broken, as if the mirror breaks on the stone, that is how my heart feeling crushed to bits, people are drown in the sea, I *founder on the ground.*'

(27) *Maka tiba-tiba seperti ayam disambar lang gaib daripada mataku.*
'Then suddenly it looks like a chicken swooped and seized by *magical hawk before my eyes.*'

The metaphor "karam di darat" ('founder on the ground') in (26) is unacceptable in social context since the word "karam" (literally meaning 'drawn') should happen in the sea; however, in this case, such word is being used on the ground. Being drawn on the ground is impossible in meaning. This metaphor shows that the narrator is really having problem in his heart. Meanwhile, in (27) the word "gaib" literally means 'magic, unseen or supernatural.' The metaphor "gaib daripada mataku" does not mean that the hawk is unseen but this metaphor is only going to prove that the hawk is flying very fast in its speedity.

(28) *Rumah tanggaku porak parik seperti negeri jang tiada beraja*
'*My home is broken into pieces* like a kingdom without a king.'

- (29) *Tambahan pula **anakku jang baru jadi itu menangis terciar-ciar** lapar susu dan **harta bendakupun inca-bincalah.***

'In addition, *my newly-born baby cries loudly* asking for milk, hungry, and *my treasure disappeared.*'

The metaphor "rumah tanggaku porak-parik" in (28) can refer that the narrator can not lead his household, can not meet all the family's demands, or he is left by his wife; as result, he fails to be the king of his family kingdom. In clause (29), there are three significant metaphors. The first is "anakku yag baru jadi" which indicates that the narrator has a newly-born baby and when this metaphor is related to the second "menagis terciar-ciar" it can be concluded that his baby cries seriously because he is perhaps left by his wife, or because he is poor. The third metaphor "harta bendakupun inca-bicalah" is really connected to the second metaphor. His wealth is gone and this causes him not to be able to manage his family. All this indicates that the narrator experiences bad conditions.

- (30) *Maka **berombak-ombaklah dukacita** dalam dadaku serta gelap gulitalah alam ini pada mataku*

'Then the *condolence in my heart moves like waves* and my eyes see darkness in the world.'

- (31) *Maka **awanpun mengandunglah hujan**, maka tiba-tiba turunlah hujan jang amat lebat.*

'Thus the *cloud contains rains*, and suddenly the heavy rain falls.'

As quotations in (28) and (29) discussed earlier the metaphor "berombak-ombaklah dukacita" in (30) which has tight relation with (28) and (29) shows that the narrator is in really bad, bad condition. It is portrayed as if his poverty look like a condolence and waves. The condolence which runs like waves proves that this metaphor is concerned with poverty and mental shocks. The rain in (31) becomes joyful for the narrator after he experiences bad condition. It is true that rain brings happiness for everyone after he/she faces unhappy condition. In this case, this metaphor becomes the medicine.

- (32) *Maka adalah dengan pikiran jang demikian itu ada barang sepuluh hari lamanja kurasai **tubuhkupun lajulah** dan pikirankupun tiada berketahuan.*

'So for ten days I live with such conditions, *my body becomes pale*, and my mind has no orientations.'

- (33) *Kemudian lalu akupun belajarlah datang ke Singapura mencari **ikhtiar rumah tempat tinggal.***

'Then, I come to Singapore to learn and seek *efforts for a rent house to live.*'

The word "laju" literally means 'withered or faded.' In this context the clause "tubuhkupun laju" in (32) can be interpreted that narrator loses his spirit after he has experienced a series of bad happenings so he argues that he looks pale. This indicates that the narrator is almost dying. After facing some series of difficulties in his land, the narrator moves to Singapore. What he hopes overthere is that he can find his life easier than before. In the expression "ikhtiar rumah tempat tinggal" in (33) tells the readers that when the narrator is in Singapore he experiences small difficulties to look for a rent house. This metaphor means that difficulty can exist everywhere in different times and shapes.

- (34) *Adalah seorang sahabatku jang seperti saudaraku **menaruh ingatan dan kenangan** akan daku.*

'It is my friend who looks like my brother and *bets reminding and remembrance* on me.'

- (35) *Seperti kerajaan surga dan **mulut Allah** dan anak Allah.*

'Like a kingdom in heaven and *mouth of Allah* and sons of Allah.'

The metaphor "menaruh ingatan dan kenangan" in (34) tells us that the narrator in his new place has found a new friend who behaves like his brother. His friend not only reminds him in many things but he also always remembers the narrator. His new friend is like his blood brother. The metaphor of "mulut Allah" in (35) does not mean that Allah has mouth; only human beings have mouths. However, this metaphor wants to inform that when somebody speaks, he/she must speak with wise words as what Allah has spoken to His people in His Holy Book. Wisdom is an important factor in life as Allah has taught us with His wisdom in His Book.

- (36) *Pelanduklah lupakan jerat tetapi jerat tiada melupakan pelanduk.*

'*Mouse deer forgets the trap but the trap never forgets the mouse deer.*'

- (37) *Kemudian akupun berpegang tangan dengan dia serta **berkabar-kabar dua tiga patah.***

'Then I hold hands with her and *greet with some words.*'

In (36) the narrator is willing to tell that a person who always makes mistakes will easily do errors again because he/she forgets many wrong things he/she has done in the past. The person like this is analogous with “Pelanduklah lupakan jerat tetapi jerat tiada melupakan pelanduk.” The metaphor “berkabar-kabar dua tiga patah” in (37) means that greeting is something good in social life and in the Moslem world to say “salam” is compulsory because the “salam” will bring benefits. Greeting but not gossiping is much better when it is carried out for a short time.

(38) *Sehingga tembaga itu menjadi seperti cermin cahajanja.*
'Then, the copper has changed its light same as mirror.'

(39) *Maka penuhlah sendi anggotaku dengan hairan sebab melihat hikmat dan kepandaian jang telah dikaruniakan Allah kepada manusia sebab perhatiannja dan usahanja.*
'Then the **joints of my body parts are full of astonishment** because I have seen wisdom and smartness which Allah has given to human beings because of their attention and endeavors.'

The “cahaja” (literally, light) in (38) means something that can realize a state of light, clarity or series in advance, and sparkle of gold, diamonds, etc. The word “tembaga” literally meaning ‘copper’ can sparkle although its light is not brighter than the sun. The copper’s light is useful when there is not any other light. When the copper’s becomes the only light so such a light can be the same as mirror. It is not easy to interpret the metaphor “penuhlah sendi anggotaku dengan hairan” in (39). I guess its meaning is that spirit will give big stimulation to everybody when he/she has known Allah, especially when he/she becomes wise and smart. Wisdom and smartness can walk in the joints of body parts. This is called life.

(40) *Encik, karangkan akan segala penglihatan kita tadi dengan bahasa Melaju, supaya boleh diketahui oleh orang-orang Melaju. Maka tatkala itu terganggu mulutku, kataku; Insya Allah, bahwa bolehlah saja karangkan.*

'Sir, please compose all what we have seen in Malay language, in order they are understood by Malays. Then, on that day **my mouth is disturbed**, I say; Insya Allah, I may compose myself.'

(41) *Maka terkembanglah hatiku seraja berpikir dalam hatiku.*
'Then my heart blooms when (I) think in my heart.'

The metaphor “my mouth is disturbed” in (40) is correlated to the phrase “Sir, please compose all what we have seen in Malay language.” The narrator can not speak because he is busy writing his experience during his travelling. The more often we travel the more experience we write. The metaphor “terkembanglah hatiku” in (41) consists messages from the narrator that he is willing to tell his readers that when we are composing, we are thinking hard in our heart. When we are working with our thought, our heart travels anywhere. Thinking means to make heart bloomed.

IV. Conclusions

Anthropomorphic metaphor is a symptom of the universe. Metaphors of this kind in many languages can be exemplified by juxtaposing the human body with inanimate objects. Imaged metaphor of animals, usually used by speakers to describe the condition or fact in nature according to the language user experience. Metaphor with animal elements tend imposed on plants. Metaphor with animal elements are also imposed on the man with the image of humor, irony, pejorative, or exceptional connotation image, for example, fable and others. This metaphor revealed that there is human-animal imaged relation which is equated with an infinite number of animals. Imaged-abstract metaphor is a diverting expressions from abstract to more concrete. Usually the transfer of that phrase can still be transparent but in some cases etymology is needed to search for a particular meaning of such metaphor. The form of metaphor in Hikajat Abdullah is determined by the target element. For example, “tjakap angin” literally meaning ‘talk like wind,’ the wind becomes a source and a target element. The nature of wind easily disappears without trace. Thus, the meaning of the metaphor “tjakap angin” is 'nonsense'. In respect of the anthropomorphic metaphor, this metaphor is formed by at least five construction, namely, (i) sentence, (ii) verb phrase, (iii) a noun phrase, (iv) adjective phrases, and (v) the next phrase. Text in Hikajat Abdullah is more frequently used verb phrase construction with different variations.

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