

Metaphorical Language Innovation in the Globalization Context

Oktavianus Oktavianus¹, Ferdinal Ferdinal¹, Desak Putu Eka Pratiwi², and Ni Putu Cahyani Putri Utami²

¹Universitas Andalas Padang, Indonesia

²Universitas Mahasaraswati Bali, Indonesia

*Corresponding Author, Email: oktavianus@hum.unand.ac.id

Metaphorical language innovation, which originates from thought processes and interactions between fellow language speakers and with the natural surroundings, leads to various configurations of lingual forms. Therefore, this study investigated the linguistic innovations to create metaphorical expression, its role in decorating text, and the effect of globalization on metaphor in daily life. The data for this study were metaphorical languages in daily life, social and online media. This research applied a qualitative approach and the concept and theory of metaphor. The data were collected using participant and non-participatory observation methods. The data were analyzed using the Intra-Lingual Referential Method and the Extra-Lingual Referential Method or the Distributional and Referential Method, using the techniques of relating and comparing the elements of language related to metaphor as the research object. The results of data analysis showed that the analogy of target and source domain gives rise to simple and complex metaphors. Metaphors have an essential role in building the beauty of a text. Metaphors decorate a text and stimulate the reader's imagination when reading literary works. Besides, globalization distributes, enriches, and colors the metaphors in a language.

Article History

Received: 27 May 2023

Accepted: 5

December 2024

Published: 7

December 2024

Keywords

Culture, Language,

Linguistic

Innovation,

Meaning,

Metaphor,

Metaphorical

Language

Innovation

How to cite:

Oktavianus., Ferdinal., Pratiwi, D. P. E., & Utami, N. P. C. P. (2024). Metaphorical Language Innovation in the Globalization Context. *Humanus: Jurnal Ilmu-Ilmu Humaniora*, 23(2), 257-281. DOI: 10.24036/humanus.v23i2.128863

Introduction

Innovation is creating something new in the lives of human beings to fulfill their needs. Something new can be totally new or the modification of the old entities. In the study of languages, linguists have also used the term *innovation*. They have used this concept in diachronic dialectology studies to name the emergence of new phonemes (Wahid, 2021). In a broader sense, linguistic innovation can occur in all language elements. Linguistic innovation can be in words, phrases, clauses, and sentences. Texts in public spaces are rich in linguistic innovations. Linguistic innovations are essential in

conveying a message in various communication contexts. The speakers and users of a language create linguistic innovation for many purposes. Text containing metaphors, senses of humor, puns, abbreviations, and acronyms is the result of linguistic innovation created by the speakers of languages. Linguistic innovations are the art of creating and using language, as seen in Table 1.

Table 1

Linguistic Innovation through the Choices of Lingual Forms

No	Linguistic Innovation through the Choices of Lingual Forms
(1)	Jakarta telah mengambil keputusan fatal dalam mengatasi banjir. (Jakarta has taken a fatal decision in dealing with flooding)
(2)	Kita harus hati-hati dengan netizen negeri +62 . (We have to be careful with netizens from the +62 country)
(3)	Jakarta punya tempat parkir air pertama di Indonesia. (Jakarta has the first water parking lot in Indonesia)
(4)	Jangan bawa orang toxic ke pemerintahan. (Do not recruit toxic bureaucrats into the government)

The speakers use *Jakarta* as a substitute for *Pengambil Kebijakan* (authority), *Negeri +62* as a substitute for *Indonesia*, and the emergence of the phrase *Parkir Air* (water parking), which *Parkir Mobil* (car parking) inspired. Additionally, metaphorical language innovation also thrives in culinary names. These culinaries are available in the food courts and public spaces, as shown in Figure 1.



Figure 1: Linguistic Innovation of the Names of Jajanan Indonesia
Source: Facebook Masakan Rumah. Retrieved 04/05/2024-19:42

The culinary business is growing rapidly. Culinary enthusiasts can find various culinary delights in many public spaces. The competition and the availability of cuisines in public spaces allow sellers of various cuisines to create innovative languages as names and labels for culinary delights sold in various places. Table 2 shows the types of culinary delights with complete names and acronyms.

Table 2*Linguistic Innovation through Acronyms*

No	Culinary Name	Acronym
(1)	<i>Es Dorong Gerobak.</i>	<i>ES DOGER</i>
(2)	<i>Cari Uang Jalan Kaki.</i>	<i>CUANKI</i>
(3)	<i>Bakso Tahu Goreng.</i>	<i>BATAGOR</i>
(4)	<i>Ketupat Tauge Digepra.</i>	<i>KETOPRAK</i>
(5)	<i>Indomie Telur Kornet.</i>	<i>INTERNET</i>
(6)	<i>Bakso Goreng.</i>	<i>BASRENG</i>
(7)	<i>Aci Dicolok.</i>	<i>CILOK</i>
(8)	<i>Jeruk Nipis Peras.</i>	<i>JENIPER</i>

Linguistically, the language users take, adapt, and omit some parts of each word in the complete form of the culinary name to create acronyms. Based on the observation and discussion with some culinary creators and customers in the field, it was known that the acronyms in white capital letters, as in Figure 1, are more popular and familiar than the names in complete forms. The names in acronyms are simple and easy to use, identify, and remember. Using *Internet*, *Cuanki*, and *Jeniper* as the acronyms of culinary names reflects a sense of modernization. *Internet* is an English word. *Cuanki* sounds like the Hokkien language *Cuan* (money), and *-ki* is part of the word *kaki* (leg) of the complete form of *Cari Uang Jalan Kaki* (earning money by walking). *Jeniper* sounds like people's names. Meanwhile, the acronym *Ketoprak* illustrates a local nuance referring to Jakarta's specific culinary style.

The increasing complexity of life, the technological advances, and the competition in various sectors are among the external factors motivating people to develop innovative, dynamic, and meaningful ways to communicate with each other to meet their multiple needs. Language has become a strategic channel for carrying out various activities of human beings to reach their wishes. The appeal of metaphorical language expressions arranged in such a way has a reciprocal effect on both the addresser and the addressee. Figure 1 shows the innovation in the names of culinary delights in Indonesia using acronyms. From the linguistic landscape aspect, the design of this culinary name creates an interesting communication medium because the creator designs this text by combining linguistic and non-linguistic signs to build multimodality texts. Multimodal text is the way people communicate using different modes simultaneously (Kress, 2009). Linguistic innovations that produce acronyms of culinary names in Figure 1 are usually easy, pleasant to read, and more communicative. The metaphorical nuance can also be found in those culinary names.

At certain moments, social and linguistic creativity often emerges for different reasons. An event can trigger new styles of language, bringing some meanings and values to human life. For example, the multi-party General Election moment stimulates people to associate political party names with menus at *Rumah Makan Minang* (Minang Restaurant). The innovations of the *Rumah Makan Minang* (Minang Restaurant) menu names derived from the political parties' names can be seen in Table 3.

Table 3*Menu Names Derived from Political Party Names at Rumah Makan Minang*

No.	Political Parties	Names of Menus
(1)	Nasdem	<i>Nasi Goreng Dendeng Masiak.</i>
(2)	PKB	<i>Pangek Kalio Bilih.</i>
(3)	PKS	<i>Pergedel Kantang Sambalado.</i>
(4)	PDIP	<i>Patin Digoreng Isi Patai.</i>
(5)	Golkar	<i>Goreng Lele Kariang.</i>
(6)	Gerindra	<i>Gulai Ebi Rinuak Ikan Badaruak.</i>
(7)	Demokrat	<i>Dendeng Masiak Orak Arik Ampas Tahu.</i>
(8)	PAN	<i>Pario Asam Naneh.</i>
(9)	PPP	<i>Palai Panggang Patin.</i>
(10)	Hanura	<i>Hati Ayam Nasi Urap.</i>
(11)	PSI	<i>Patai Samba Ijau.</i>
(12)	PBB	<i>Panggang Bebek Badaruak.</i>
(13)	PKPI	<i>Pergedel Kantang Pangek Itiak.</i>
(14)	Perindo	<i>Patai Rinuak Sambalado.</i>
(15)	PKN	<i>Pepes Campur Kentang Nana.s</i>
(16)	Gelora	<i>Gulai Emping Lobak Opor Rinuak Asam.</i>
(17)	Garuda	<i>Goreng Ayam Rasa Udang.</i>

Source : Asri Hadi, 23 Februari 2024 | 14:54 WIB (<https://www.hariankami.com/gaya-hidup-kami/23611955165/menu-restoran-padang-dengan-nama-partai-yang-lagi-trending>) Retrieved: 16/05:2024. 21:45

Someone's failure to become a member of the parliament inspired him to create linguistic innovation in the form of menu names associated with political party names at his *Rumah Makan Minang* (Minang Restaurant) (Hadi, 2024). The person, as mentioned, has moved from one party to another but still needs to be successful. Therefore, he returned to his family's business, managing the restaurant. To vent his disappointment, he created menu names like political party names (Hadi, 2024). People sometimes use the menu names as humor. However, some of these menus exist at *Rumah Makan Minang* (Minang Restaurant).

When examined critically and connected to the concept and theory of conceptual metaphor, the name of a political party used to name the food can lead to metaphor. Therefore, the political parties in Indonesia are analogous to the food. People can advertise and sell the food to the public. The purpose is to get the money. In comparison, political parties advertise their programs to the public. The purpose is to win voters' votes.

Linguistic innovation generally occurs over time and in different domains of language use. Creative and innovative use of language can be found in advertisements and political texts (Farhan et al., 2024), religious texts (Oktavianus, 2023), and literary works (Ferdinal et al., 2023). Linguistic innovations can create humor, wordplay, and various figures of speech, such as metaphors, hyperboles, and euphemisms, all categorized as creative and innovative language uses.

Metaphor is a language style that generally reflects innovations in language use. This language style has long attracted the interest of linguists and scientists from other disciplines. The scientists even researched metaphors from interdisciplinary contexts. A

metaphor is a comparison or an analogy of two things, entities, properties, actions, and events by focusing on their shared semantic components (Riceour, [1977](#); Lakoff, [1993](#); Ortony, [1993](#)). If two things, entities, actions, properties, and events are compared to create metaphors, one is called the source domain, and the other is called the target domain (Lakoff, [1980](#)). The other terms for the compared elements are topic and image (Newmark, [1988](#)). The shared semantic components between topic and image in a metaphorical expression are called metaphorical meaning or sense. Aristotle even stated that metaphor is a medium of thinking that can lead people to a beautiful language style to understand abstract concepts from the perspective of another world.

Metaphors have even been used in different psychological situations, including to express human anger and happiness, to comment and describe the situation, to give advice, and even to deliver criticism, especially when someone did bad things to other people. Even one metaphor can be used in an interdisciplinary context in a slightly different sense (Revita et al., [2024](#)). In Indonesia, for example, the following metaphors are common in the everyday use of language.

Table 4

Metaphorical Expressions in Bahasa Indonesia

No	Metaphorical Expressions
(1)	<i>Jangan biarkan dia berkicau.</i> (Do not let him chirp).
(2)	<i>Ia terbang tinggi sekarang.</i> (He is flying high now).
(3)	<i>Karirnya bersinar.</i> (His career lights up).
(4)	<i>Ia bintang sekarang.</i> (He is a star now).
(5)	<i>Tiga tahun saya diparkir.</i> (I have been parked for three years).

Metaphor is a language style that has existed since humans used the language. Humans, equipped with the mind and the ability to think, generally build their language by taking parables from nature closest to where they live. Likewise, humans' natural surroundings typically have similar semantic components. As a result, an object, event, action, and characteristic of something may have semantic components related to other objects, events, actions, and characteristics of other things. Metaphorical language innovations can originate from two or more entities containing specific shared semantic components. Metaphors have been used widely for a long time. Metaphors are even regarded as the queen of figures of speech because many figures of speech are classified as metaphors (Zaimar, [2002](#)).

The use of metaphors is found in daily communication (Oktavianus, [2022](#)), political texts (Oktavianus et al., [2024b](#)), advertising texts, religious texts (Subhani, [2007](#); Oktavianus, [2023](#)), and literary works (Ferdinal et al., [2023](#); Oktavianus et al., [2024a](#)). These studies have generally explained how the speakers used metaphors in their communication. However, these researchers should have discussed linguistic innovation in constructing metaphors, decorating the texts, and analyzing the effect of globalization on metaphorical language use.

Therefore, this study aims to uncover the models of linguistic innovation through metaphors in language use, decorating and beautifying the texts. Besides, this study also aims to find how globalization colors the metaphor of one language.

Method

This metaphorical language investigation aims to reveal how metaphor helps advance language innovations in multiple contexts. This study uses a qualitative approach to observe the regularity of a phenomenon so that the results are rules or systems of metaphorical expressions. The research uncovered language systems, namely how linguistic innovation can produce new rules or systems in the metaphorical expressions of human language.

The data for this study are metaphors in Indonesian and English. The data came from daily communication, social media such as Facebook, online media, and literary text. The data were also collected through participant and nonparticipant observations using note-taking and screenshot techniques (Sudaryanto, 2018). The nonparticipant observation method analyzed linguistic innovations in all data sources chosen. The researchers held discussions with informants and experts to gain their perspectives on linguistic innovations. These steps were employed to gather data to produce the rules and systems of language and uncover linguistic innovations through metaphor.

The analysis of the data was done by utilizing intralingual and extra-lingual referential methods. The intralingual referential method examines the internal aspect of a language or linguistic context. In contrast, the extra-lingual referential method analyzes linguistic forms by relating them to non-linguistic contexts (Mahsun, 2005). Non-linguistic contexts can include contexts in a broader sense. Through these two methods, this study also applied the techniques of relating and comparing elements of languages, which are also parts of the data. The data in Indonesian language were supplemented with English translation. Some of the translated data were close to metaphorical translation.

Results

After observing and grouping all the data collected from the data sources selected and determined for this study, based on the number of source and target domain fillers, metaphors can be categorized into simple and complex metaphors. Table (5-6) illustrate the construction of simple and complex metaphors.

Table 5

Innovation Patterns of Simple Metaphors

Target and Source Domain of Metaphor		
Target Domain (A)	Source Domain (B)	Innovation Patterns
ONE ENTITY (Human)	ONE ENTITY (Human)	The source and target domains each use one entity
(Human)	(Non-human)	
(Non-human)	(Human)	
(Non-human)	(Non-human)	

Table 6*Innovation Patterns of Complex Metaphors*

Target and Source Domain of Metaphor		
Target Domain (A, B, C)	Source Domain (D, E, F)	Innovation Patterns
MULTIPLE ENTITIES (Humans)	MULTIPLE ENTITIES (Humans)	The source and target domains each use multiple entities
(Humans)	(Non-humans)	
(Non-humans)	(Humans)	
(Non-humans)	(Non-humans)	

Table 5-6 shows that the target and source domain analogy leads to simple and complex metaphors. The two types of metaphors play an essential role in decorating and beautifying texts. Globalization influences and distributes metaphors to the speakers of the language(s) around the globe. Globalization colors the two types of the mentioned metaphors. In the Industrial Revolution of the 4.0 era, the internet has helped distribute metaphors globally so that people can easily access the various metaphorical expressions around them and worldwide.

Discussion

1. Simple Metaphor

Linguistic innovations can create simple metaphors with all target and source domains, as in Table 5. In a simple metaphor, A has similar semantic components to B in terms of form, function, nature, characteristics, innateness, habits, and preferences. Therefore, linguistic innovations vary depending on the context of language use. For example, humans are the target domains, and animals are the source domains.

Because of the unexpected things, *pembinatangan* (animalization), which may include *penganjingan* (to behave like a dog), *pembuayaan* (to behave like a crocodile), *pemonyetan* (to behave like a monkey), *pengularan* (to behave like a snake), *pengerbauan* (to behave like a buffalo), *pembabian* (to behave like a pig), *pengambingan* (to behave like a goat), and *penyapian* (to behave like a cow) in the sense of attaching the semantic components of one of the mentioned animals to human traits sometimes occur in the society. The speakers of a language tried to design this kind of metaphor by transferring certain semantic components of animals to human beings, as in Table 7.

Table 7*Simple Metaphor of Animalization*

No	Examples of Metaphorical Language Innovation
(1)	<i>Diam kau monyet.</i> (Shut up, (you) monkey).
(2)	<i>Kelelawar dia itu.</i> (He is a bat).
(3)	<i>Buaya dia rupanya</i> (He is a crocodile).
(4)	<i>Melilit akalnya.</i> (His mind twists).
(5)	<i>Babi kau.</i>

(You are a pig).

The metaphors in Table 6 can be categorized as simple metaphorical language innovations. The word *kau* (you) is collocated with *monyet* (monkey), *dia* (he) with *kelelawar* (bat), *dia* (he) with *buaya* (crocodile), *akal* (mind) with *melilit* (wrapped around) and *kau* (you) with *babi* (pig). The linguistic forms of *kau* (you), *dia* (he), *akal* (mind), and *kau* (you) are imaged as *monyet* (monkey), *kelelawar* (bat), *buaya* (crocodile), *ular* (snake) and *babi* (pig). The frame of a simple metaphor can be seen in Figure 2.

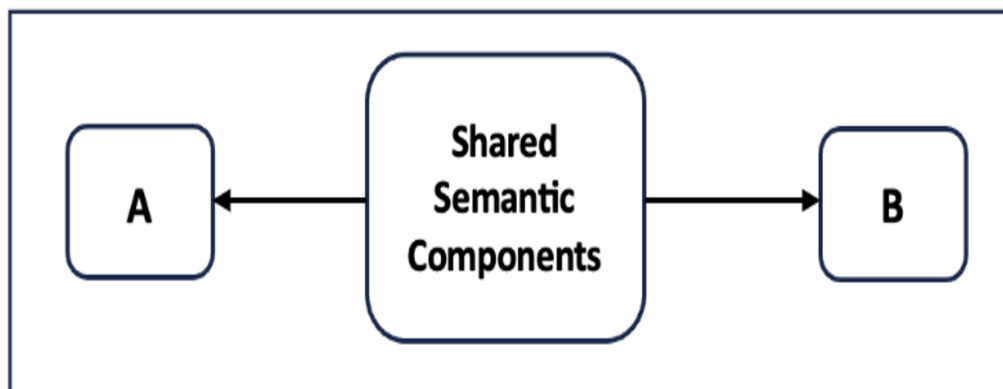


Figure 2. Simple Metaphor

In Figure 2, A shares semantic components with B as the source domain. The analogy of A and B is based on shared semantic components creating simple metaphorical expressions.

Linguistic innovation through metaphor is very productive (Oktavianus et al., 2024b; Safitri et al., 2023). Metaphors, as part of human language patterns, fall under the branch of cognitive linguistics (Croft, 2005). Humans' cognitive ability to read and understand everything around them can produce new forms of metaphor that may have never existed. Therefore, various metaphorical expressions are everywhere in spoken and written language. Metaphorical language innovations in the daily use of language can be seen in Table 8.

Table 8

Simple Metaphorical Language Innovation in the Sentences

No	Metaphorical Language Innovation
(1)	<i>Kita siap menanggung kemenangan pada laga berikutnya.</i> (We are ready to win the next match).
(2)	<i>Akhirnya tim yang tidak difavoritkan itu berhasil mencuri satu goal.</i> (Finally, the unfavorite team managed to win the match).
(3)	<i>Mungkin hatinya sudah tertutup buat saya.</i> (Maybe her heart is closed to me).
(4)	<i>Kita perlu merajut silaturahmi di manapun berada.</i> (We need to build <i>silaturahmi</i> wherever we live).
(5)	<i>Marilah kita mengasah pikiran dengan selalu belajar.</i> (Let us sharpen our minds by always learning).

By using the distributional method with relating and comparing techniques or by using the intralingual method (Sudaryanto, 2018; Mahsun, 2005), the shift from non-metaphorical to lexical metaphorical expressions in (1-5) can be identified as metaphorical language innovations as illustrated in Table 9.

Table 9

Simple Metaphors through Lexical Metaphors of Verb-Noun Relation

No	Non-metaphors	Lexical Metaphors
(1)	<i>Menangguk ikan.</i> (Netting fish).	<i>Menangguk kemenangan.</i> (Netting victory).
(2)	<i>Mencuri baju.</i> (Stealing clothes).	<i>Mencuri satu gol.</i> (Stealing one goal).
(3)	<i>Menutup pintu.</i> (Closing the door).	<i>Menutup hati.</i> (Closing one's heart)
(4)	<i>Merajut kain</i> 'Knitting a cloth'	<i>Merajut dendam.</i> 'Knitting revenge).
(5)	<i>Mengasah pisau</i> 'Sharpening a knife'	<i>Mengasah pikiran.</i> 'Sharpening one's mind).

In Table 9, the collocating of *menangguk* (netting) with *kemenangan* (victory), *mencuri* (stealing) with *gol* (goal), *menutup* (closing) with *hati* (heart), *merajut* (knitting) with *dendam* (revenge) and *mengasah* (sharpening) with *pikiran* (one's mind) created simple lexical metaphorical innovations of verb-noun. The left column in Table 8 contains verb phrases with literal meaning as the comparison to prove that the verb phrases in the right column in Table 9 are lexical metaphors of verb-noun relation (Oktavianus et al., 2024a). Metaphorical language innovations in Table 9 are categorized as simple metaphors because the source and target domains only use one entity.

Language speakers and users widely use simple metaphorical language innovation in public spaces, such as names, titles, labels, taglines, and advertisements. The other simple metaphorical language innovation can be seen in Figure 3.

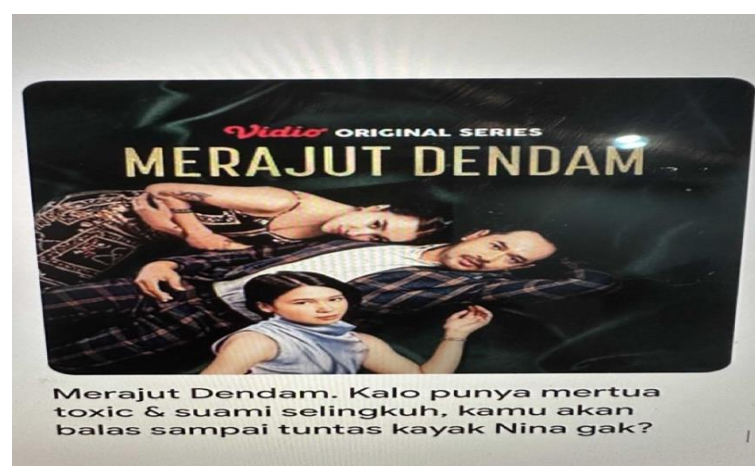


Figure 3: The Use of Lexical Metaphors in Online Media
Source: Detik.com. Retrieved 05/05/2024- 1:36

The metaphorical expression of *merajut dendam* (knitting revenge) describes a careful and planned process of revenge, like arranging threads into cloth. By linking revenge to the knitting process, the author implies that revenge is planned carefully, slowly, and structured. Using the word *merajut*, (knitting) implies that revenge is a spontaneous emotional reaction and a carefully considered action. In doing so, this metaphor enriches our understanding of the complexity and intensity of retaliation, as well as highlighting aspects such as patience, perseverance, and planning that it entails. Figure 3 shows that linguistic innovation is needed to meet various communication needs and attract public attention.

2. Complex Metaphor

Human life is unique, exciting, and sometimes extreme. Various problems color human life. Kindness is present in human life. Likewise, bad things sweep away human life. Humans experience something that makes them happy because of their success, kindness, and extraordinary ability. Bad things can happen because humans cannot control their emotions, anger, and disappointment. Complex metaphors can portray the worst and the best things human beings experience and face in their life.

A complex metaphor contains a source and target domains of multiple entities. In a complex metaphor, for example, A, B, C, or the three of them as the target domains have shared semantic components with D, E, and F as the source domains in terms of form, function, nature, characteristics, innateness, habit, and preference. The frame of these complex metaphorical language innovations can be seen in Figure 4.

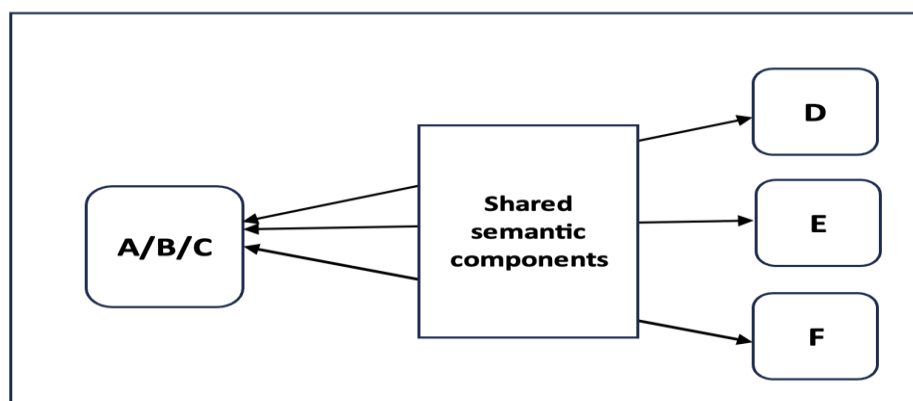


Figure 4: The Design of Complex Metaphors

In daily communication, people often use metaphorical expressions in their interactions. The expressions are also used to comment and describe the situations. Even those metaphorical expressions portray the events the people experience and face. These types of metaphorical language innovations can be seen in Table 10.

Table 10

Complex Metaphorical Language Innovation

No.	Complex Metaphorical Language Innovation
(1)	<i>Heeii..! Kalian mandi lah lagi. Bau kambing kalian ini. Nanti, malam begadang. Siang tidur. Jadi kelelawar pula kalian.</i> (Hey.. (you) go take a bath. You smell like goats. You stay up late at

night, and during the day, you sleep just like bats).

Context: *A mother shouted to wake up his son and two friends who woke up late in the morning.*

- (2) *Para pemain jadi bintang di lapangan. Memenangkan pertandingan. Mengharumkan nama bangsa.*

(The players become stars on the field. They win the match and make their nation proud).

Context: *Football observer's statement on the television after the Indonesian National Football Team won a match.*

- (3) *Agama mengaja kita untuk senantiasa menata hati, perasaan dan emosi agar kita dapat menjalani kehidupan dengan baik.*

(Our religion teaches us always to organize our hearts, feelings, and emotions to live a good life).

Context: *Ustadz preaches at a mosque.*

The sentences of data (1) in Table 10 contain two metaphorical expressions. The first metaphorical expression is the analogy of *kalian* (you), which consists of more than one entity, namely A, B, and C (the three young men slept in the mother's house), with *kambing* (goats). The second metaphorical expression is *kalian* (you) analogy with *kelelawar* (bat). Therefore, A, B, and C become a target for the behavior of *kambing* (goat) and *kelelawar* (bat) to be pinned on them because they behave and take some characteristics of the two animals. The pronoun *kalian* (you) refers to the three young men in the mother's house. The complex metaphorical expressions can be illustrated in Table 10a.

Table 10a

Source and Target Domains with More than One Entity

No	Metaphor	Non-Metaphor
(1)	<i>Kalian bau kambing.</i> (You are goats)	<i>Bau kalian busuk.</i> (You smell bad)
(2)	<i>Kalian bau kambing.</i> (You are goats).	<i>Bau kalian anyir.</i> (You smell rancid).
(3)	<i>Kalian bau kambing.</i> (You are goats).	<i>Bau kalian amis.</i> (You smell fishy).
(4)	<i>Jadi kelelawar pula kalian.</i> (You are bats).	<i>Kalian tidur saja siang.</i> (You just sleep during the day).
(5)	<i>Jadi kelelawar pula kalian.</i> (You are bats).	<i>Kalian tidak tidur malam hari.</i> (You stay up late at night).

Then, the sentences of data (2) in Table 10 contains two metaphorical expressions. The first metaphorical expression is the analogy of *pemain* (players) with *bintang* (stars). *Bintang* (stars) are celestial bodies emitting light and energy (KBBI, online). Besides, stars are located high in the sky. Lexical metaphors can be identified and formulated using substitution techniques (Sudaryanto, 2018) in Table 10b.

Table 10b

Identifying Metaphors through Non-Metaphor Forms

No	Metaphor	Non-Metaphor
----	----------	--------------

(1)	<i>Pemain jadi bintang di lapangan.</i> (Players became stars in the field).	<i>Pemain cerdas.</i> (Players were smart).
(2)	<i>Pemain jadi bintang di lapangan.</i> (Players became stars in the field).	<i>Pemain bersemangat.</i> (The players had the spirit).
(3)	<i>Pemain jadi bintang di lapangan.</i> (Players became stars in the field).	<i>Pemain menguasai permainan.</i> (Players dominated the match).
(4)	<i>Pemain jadi bintang di lapangan.</i> (Players became stars in the field).	<i>Pemain berenergi.</i> (Players had energy).
(5)	<i>Pemain jadi bintang di lapangan.</i> (Players became stars in the field).	<i>Pemain kompak.</i> (Players were solid).

Linguistic forms such as *cerdas* (smart), *bersemangat* (having spirit), *menguasai permainan* (dominating the match), *berenergi* (having energy) and *kompak* (solid) of data (1-5) in Table 10b can share semantic components with the word *bersinar* (shining) because one of the semantic components of *bintang* (star) is *shining*. Therefore, this process can create metaphorical expressions, as in Table 10c.

Table 10c*Metaphorical Expressions*

No	Metaphorical Expressions
(1)	<i>Para pemain bersinar.</i> (Players were shining).
(2)	<i>Para pemain bersinar seperti bintang.</i> (Players were shining like stars).

The second metaphorical expression of data (2) in Table 10 is the placement of the word *pemain* (players) with the phrase *mengharumkan nama bangsa* (fragrancing the nation's name), which possibly came from *parfum* (perfume). *Pemain* (players) are analogous to perfume or something fragrant. A comparison with its non-metaphorical form can be made to prove whether a syntactic construction of language is a metaphor or not. By applying the intra-lingual method (Mahsun, 2005) or distribution method with substitution technique (Sudaryanto, 2018), it can be proved that the status of the expression, *Pemain mengharumkan nama bangsa* (Players fragranced the nation's name) is metaphorical expressions, as seen in Table 10d.

Table 10d*Identifying Metaphors through Non-Metaphorical Forms*

No	Metaphor	Non-Metaphor
(1)	<i>Pemain mengharumkan namabangsa.</i> (Players fragranced nation's name).	<i>Pemain membuat bangsa dihormati.</i> (Players made nation famous).
(2)	<i>Pemain mengharumkan nama bangsa.</i> (Players fragranced nation's name).	<i>Pemain membuat bangsa senang.</i> (Players made nation happy).
(3)	<i>Pemain mengharumkan nama bangsa.</i> (Players fragranced nation's name).	<i>Pemain membuat bangsa bangga.</i> (Players made nation proud).
(4)	<i>Pemain mengharumkan nama bangsa.</i> (Players fragranced nation's name).	<i>Pemain membuat bangsa terkenal.</i> (Players made nation famous).

-
- (5) *Pemain mengharumkan nama bangsa. Pemain membuat bangsa dikagumi.*
 (Players fragranced nation's name). (Players made nation admired).
-

The other test can be made to prove the status of the sentences (1-5) in Table 10d as the metaphorical expressions. In terms of the literal meaning, *mengharumkan* (making something fragrant) can collocate with a concrete object such as *badan* (body), *pakaian* (cloth) and *ruangan* (room) creating non-metaphorical expressions. Therefore, *mengharumkan badan* (spraying perfume to a body), *mengharumkan pakaian* (spraying perfume to a cloth), and *mengharumkan ruangan* (spraying perfume into a room) cannot be categorized as metaphorical expressions.

Other than the use of lexicon *bintang* (star) and *mengharumkan* (making something fragrant), the sports register also uses *api* (fire) as the metaphor, delivering positive value to society. The metaphor of fire contains a negative value and a positive one (Arif, 2024). The metaphor of fire with positive value can be seen in Table 10e.

Table 10e.

Metaphorical Expressions in Sports

No Metaphorical Expressions

-
- (1) *Semangat para pemain membara dalam pertandingan itu.*
 (The players fired their spirit in the competition).
 (2) *Para pemain bertanding dengan semangat membara.*
 (The players fired their spirit in the competition).
-

Furthermore, the sentences in data (3) in Table 10 contain two metaphorical expressions. The first metaphorical expression is *Agama mengajar kita* ((our) religion teaches us). The word *agama* (religion) is collocated with *mengajar* (to teach). *Agama* (religion) is a system that instills in humans the belief in the existence of God and good values as a guide in human life, as illustrated in Table 10f.

Table 10f

Identifying Metaphors through Non-Metaphorical Forms.

No	Metaphors	Non-Metaphors
(1)	<i>Agama mengajarkan kita menata hati.</i> (Religion teaches us to manage the heart).	<i>Manusia harus jujur.</i> (Humans must be honest).
(2)	<i>Agama mengajarkan kita menata hati.</i> (Religion teaches us to manage the heart).	<i>Manusia berbuat baik.</i> (Humans did a good job).
(3)	<i>Agama mengajarkan kita menata hati.</i> (Religion teaches us to manage the heart).	<i>Manusia saling peduli.</i> (Humans care for each other).
(4)	<i>Agama mengajarkan kita menata hati.</i> (Religion teaches us to manage the heart).	<i>Manusia tidak berbuat jahat.</i> (Humans avoid the crime).
(5)	<i>Agama mengajarkan kita menata hati.</i> (Religion teaches us to manage the heart).	<i>Manusia saling membantu.</i> (Humans help each other).

The second metaphorical expression is *menata hati, perasaan dan emosi* (managing heart, feeling, and emotion). The word *menata* (managing) is collocated with the words *hati* (heart), *perasaan* (feeling), and *emosi* (emotion) to create metaphorical expressions. In comparison, it is found in daily life that concrete objects are scattered, disorderly, chaotic, and messy. The objects in question, for example, are a house with all its furniture and equipment, such as tables, chairs, cupboards, clothes, and even the design and layout of the rooms. These objects and spaces can be organized to look neat and beautiful. Based on the context of the sentence, *hati* (heart), *perasaan* (feeling), and *emosi* (emotion) can be analogized with concrete objects that are scattered, disorderly, chaotic, and messy.

The heart can be sad, sick, upset, confused, happy, and excited. Feelings can be chaotic, irritated, uncomfortable, happy, and even sad. Emotions can be unstable, ranging from high to medium and even low. Due to various factors, hearts, feelings, and emotions can fluctuate. All three words, *hati* (heart), *perasaan* (feeling), and *emosi* (emotion) need to be managed and organized like messy household equipment. Therefore, *hati* (heart), *perasaan* (feeling), and *emosi* (emotion) become the targets to pin the ways of managing concrete objects like tables, chairs, cupboards, clothes, and even the design and layout of the rooms. It is easy describe *menata hati* (managing heart), *menata perasaan* (managing feeling), and *menata emosi* (managing emotion) through the concept of managing and organizing those mentioned concrete objects and spaces. Human cognition tends to accept concrete concepts more quickly than abstract ones.

3. Metaphors and Text Decorations.

Decoration is an ornament or design that can change the appearance of an entity to be beautiful, eye-catching, and impressive. From a conceptual metaphorical point of view, the ornament and design of an entity are inspired by other entities with similar semantic components. Therefore, buildings, aircraft, and ships, for examples, were ornamented and designed as metaphorical objects (Revita et al., 2024). Indonesian President Palace in *Ibu Kota Nusantara* (IKN)(Nusantara Capital City), East Kalimantan, for example, can be regarded as a metaphorical building because the shape and appearance of Burung Garuda, the symbol of the State of the Republic of Indonesia, inspired its designs and ornaments.

From a linguistic metaphorical point of view, text decoration is designed through lexical choices as the topic's image. The decoration of a text is not only related to the beauty of the language of the text but also to the extent to which the text can make an impression on others. Text decoration to create metaphorical expression can be seen in Table 10.

Table 10

Text Decoration to Create Metaphorical Expression

No	Metaphors
(1)	<i>Hatinya berbunga-bunga mendengar berita baik itu.</i> (His hearts were flowery to hear the good news).
(2)	<i>Semangatnya membara untuk belajar.</i> (He fired his spirit to study).

- (3) *Marilah kita tanamkan nilai-nilai baik dalam diri kita*
(Let us instill good values in ourselves)
 - (4) *Marilah kita selalu memanjatkan doa kepada Allah.*
(Let us always gather prayers to Allah).
 - (5) *Hidupnya bermandikan cahaya Ilahi.*
(His life was bathed in Divine light).
 - (6) *Darahnya mendidih mendengar berita buruk itu.*
(His blood boiled hearing the bad news).
 - (7) *Emosinya terbakar karena merasa dihina.*
(His emotions burned because he felt insulted).
 - (8) *Harga bawang menggila sekarang.*
(Onion prices were going crazy).
 - (9) *Lembah Anai mengamuk.*
(Lembah Anai raged).
 - (10) *Mimpinya terkubur seketika.*
(His dream was buried suddenly).
-

The text decoration through metaphorical expressions is intended to beautify the packaging of the message and create a good impression. For this purpose, lexicons with positive connotations are usually used. In addition, text decoration through metaphorical expressions is also intended to package messages with harsh nuance, warnings, prohibitions, sarcasm, and advice. For this purpose, lexicons with negative connotations is usually used.

Based on the sentence structure of data (1-5) in Table 10, in Indonesian language, the use of *berbunga-bunga* (flowery), *membara* (fired), *tenggelam* (sank), *memanjatkan* (gather), and *bermandikan* (bathed) of data (1-5) in Table 10 decorated each of the metaphorical expressions to create the beautiful language and to give good impression to the public. The metaphorical expressions of data (1-5) in Table 10 tend to have positive connotations and spread positive images through positive values.

In the Indonesian language, the use of *mendidih* (boiled), *terbakar* (burned), *menggila* (going crazy), and *mengamuk* (raged) of data (6-10) in Table 10 tend to have negative connotations and spread negative images through negative value. However, language is contextual (Thomas, 1995). In the case of data (8) *Harga bawang menggila sekarang* (Onion prices were going crazy), this metaphorical expression can have positive and negative connotations depending on the extra-linguistic context. For the sellers of the onion, the metaphorical expression contains a positive connotation, but for the buyers, it contains a negative connotation.

Languages of the world contain metaphors. Various domains of speech and language use insert metaphors. However, not all metaphors are suitable for all contexts of language use. The decoration of a metaphorical text depends on the context in which the text is used. Therefore, the speakers or users of a language must consider the appropriate use of metaphors for an ideal use of language.

Metaphors play a vital role in decorating literary text. Using metaphor, writers can depict complex realities uniquely and compellingly, often linking abstract concepts to powerful visual images or sensory experiences. Metaphors are potent keys to understanding a literary work's themes, messages, and conflicts and providing a basis

for readers to reflect on the story's deeper meaning. Metaphors can trigger deep cultural, philosophical, or political reflection, opening space for diverse interpretations

In terms of the structure of the language, metaphors are categorized as simple and complex metaphors. However, regarding how meaning is delivered, the experts and linguists categorized metaphors into conventional and novel metaphors (Lakoff et al., 1989; Lakoff, 1993; Croft, 2005). A conventional metaphor is usually a simple metaphor. Meanwhile, a complex metaphor is usually a novel metaphor. The novel's metaphorical text-decoration is woven with beautiful words and dynamic syntactic structures.

Novel metaphors are generally used in literary works or expressions with literary nuances. These types of metaphors are categorized as image metaphors. These types of metaphors can be found and used both in everyday speech and in literary works. Conventional metaphors can also be used as novel metaphors. However, novel metaphors cannot be used entirely as conventional metaphors. A novel metaphorical text fragment can be seen in Table 11.

Table 11

Novel Metaphors

Text of Novel Metaphor
<p><i>Gadis itu akhirnya dipersunting oleh pilihan hatinya. Kini tibalah saatnya ia menikmati wangi aroma kehidupan yang dibalut oleh kehangatan cinta yang senantiasa disiramkan oleh belahan hatinya. Masa lalunya itu, yang tercabik-cabik oleh keganasan hidup, akan dijadikannya sebagai pupuk untuk menumbuhsuburkan nilai-nilai baik sampai ia menutup mata. Mereka membulatkan tekak untuk merenda masa depan dengan penuh kasih sayang dan siraman cahaya Ilahi. (Source: Doc. Oktavianus, 2024).</i></p> <p>(The girl was finally wed by her beloved one. It was the time for her to enjoy the fragrance of life enveloped by the warmth of love always watered by her beloved one. Her past, torn apart by the violence of life, would be used as a fertilizer to invest in good values until she dies. They rounded up the determination to shape the future with a compassionate flow of divine light).</p>

The text fragment above came from the writing of a creative writer who could carry out linguistic innovations through metaphorical word choices. The sentences are complete of metaphors and ideally embedded in literary works such as novels or short stories. Text in Table 11 can be extracted sentence by sentence to identify metaphorical language innovation as in Table 11a.

Table 11a.

Metaphor as Text Decoration.

No	Metaphors as Text Decoration
(1)	<i>Gadis itu akhirnya dipersunting oleh pilihan hatinya.</i> (The girl was finally wed by her beloved one).
(2)	<i>Kini tibalah saatnya ia menikmati wangi aroma kehidupan.</i> (It was the time for her to enjoy the fragrance of life).
(3)	<i>Wangi aroma kehidupan dibalut oleh kehangatan cinta.</i>

-
- (The warmth of love enveloped the fragrance of life).
- (4) *Kehangatan cinta disiramkan oleh pilihan hatinya.*
(The warmth of love was always watered by her beloved one).
- (5) *Masa lalunya dicabik-cabik oleh keganasan hidup.*
(The violence of life tore her past).
- (6) *Masa lalunya itu akan dijadikan sebagai pupuk.*
(She would use her past as the fertilizer).
- (7) *Pupuk untuk menumbuhsururkan nilai-nilai baik.*
(Fertilizer was used to cultivate good values).
- (8) *Sampai mereka menutup mata.*
(Until they closed their eyes).
- (9) *Mereka membulatkan tekak.*
(They rounded up the determination).
- (10) *Mereka merenda masa depan dengan penuh kasih sayang.*
(They knitted the future full of compassion).
- (11) *Mereka merenda masa depan dengan penuh siraman cahaya ilahi.*
(They knitted the future full flow of divine light).
-

The word *dipersunting* in a sentence (1) means being made a wife. In sentence (2), *kehidupan* (life) smells like perfume. The fragrance of life is a pleasant and happy life. In sentence (3), *cinta* (love) is an object that can be used to bind something. In sentence (4), *cinta* (love) is also a temperature so that *cinta* (love) can be warm. *Cinta* (love), projected as temperature, can also become a liquid substance like *air* (water) so that someone can pour it down. In sentence (5), *kehidupan* (life) is an animate creature that can be fierce and tear things apart. In sentence (6), *masa lalu* (the past) is an object used for something good like *pupuk* (fertilizer). *Pupuk* (fertilizer) helps grow plants. Good values can also be fertilized, like various plants. In sentence (8), *menutup mata* (closing eyes) means dying and not physically closing eyes. In sentence (9), *membulatkan tekak* (determination) is a soft object that can be rounded through various processes. In sentence (10), *masa depan* (the future) is an object that can be crocheted like cloth. If crocheting the fabric is done carefully, the future must be crocheted with care and affection. In sentence (11), *cahaya ilahi* (divine light) is a liquid substance that can be poured on one object or water container like water.

The metaphors in Table 11-11a are too heavy to use in everyday speech. Messages can be delivered through texts using non-metaphorical language, which is easy, simple, and practical, as shown in Table 12.

Table 12.

Non-Metaphorical Expressions

No Examples of Non-Metaphorical Expressions

- (1) *Tercapai keinginan mereka.*
(Their will was fulfilled).
- (2) *Bahagia mereka sekarang.*
(They lived a happy life now).
- (3) *Berubah nasib mereka sekarang.*

-
- (Their fortune changes).
 (4) *Senang mereka sekarang.*
 (They are happy now).
 (5) *Tenang hidup mereka sekarang.*
 (They are happy now).
-

The metaphorical language description and examples above show how metaphors play a vital role in arranging the beautiful designs of a literary work. Writers use conventional and novel metaphors to create and design literary works. They use metaphors to capture the reader's attention and stimulate the imagination so that the depiction of life in a literary work is a parable to build a life in its true sense.

4. Dialectics of Metaphorical Language Innovation.

The creativity of language speakers in using new forms of expression sometimes gives rise to polemics. The new forms have entered into existing linguistic rules. However, people need to accommodate these new forms well. Ultimately, these forms became unpopular. They reinforce that language is arbitrary and conventional among the speakers. One of the terms a figure in Jakarta coined to refer to *banjir* (flood) is *parkir air* (water parking lot), as in Figure 4.



Figure 4: Lexical Metaphor on New.republika.co.id
 Source: News.republika.co.id. Screenshot, 05/05/2024- 15:22

Syntactically, *parkir air* (water parking) is a lexical metaphor comparing nouns with nouns. In the context of this metaphor, people used *parkir air* (water parking) to refer to *banjir* (flood). This metaphor attempts to change the perception of *banjir* (flood) from something detrimental to something manageable and controllable, as is the case of *parkir mobil* (car parking). This metaphor appears in the statement in Figure 4, indicating an innovative effort to deal with the city's chronic flooding problems. Using the metaphor of *parkir air* (water parking), the speaker attempts to change the perception of flooding to one that is more controllable and manageable while highlighting innovative efforts to address the problem. It is an example of how the speakers or users of metaphors communicate complex or difficult-to-understand concepts in a way that is more easily understood or accepted by the audience.

The syntactic construction of *parkir air* (water parking) is the same as the syntactic construction of *banjir hadiah* (getting many gifts), *banjir pujian* (receiving many praises), *banjir hujatan* (receiving many blasphemies), and *parkir uang* (money

parking). Based on the observations of Indonesian language usage, the lexical metaphors of *banjir hadiah* (getting many gifts), *banjir pujian* (receiving many praises), *banjir hujatan* (receiving many blasphemies), and *parkir uang* (money parking) are not controversial. People use metaphors with different syntactic constructions in everyday speech, as in Table 13.

Table 13.

The Use of Lexical Metaphors in Sentences.

No	Forms of Lexical Metaphor
(1)	<i>Prestasinya membuat dia kebanjiran hadiah.</i> (His achievements caused him to be flooded with gifts).
(2)	<i>Itulah sepak bola. Menang banjir pujian. Kalah, banjir hujatan.</i> (It's a football. Praise came when winning. Blasphemy exploded when losing).
(3)	<i>Semenjak peristiwa itu, uangnya parkir saja di bank.</i> (After the incident, he parked his money in the bank).

The lexical metaphor *parkir air* 'water parking' has received a poor response from some Indonesian people, even though *KBBI* online has registered this lexical metaphor. People used the lexical metaphor *parkir air* (water parking) to criticize and even make fun of the person who used and popularized the term *parkir air* (water parking). In everyday use of language, metaphors are sometimes used as expressions of displeasure and even as hate speech.

However, when looking at the use of the Indonesian language in the real world and cyberspace, people widely use the lexicon *parkir* (parking) with various syntactic constructions, as shown in Table 14.

Table 14.

The Use of Lexical Metaphors in Sentences

No.	Lexical Metaphor
(1)	<i>Uangnya parkir saja di bank.</i> (He parked his money in the bank).
(2)	<i>Bolehkah cintaku parkir di hatimu?</i> (Is it possible to park my love in your heart?).
(3)	<i>Hartimu tempat parkir cintaku.</i> (Your heart is where my love parks).
(4)	<i>Jika hati telah parkir di hati seseorang, pupuklah dengan baik.</i> (If your heart has parked in someone's heart, fertilize it well).
(5)	<i>Pemerintah harus menelusuri uang yang parkir di luar negeri.</i> (The government needs to investigate the money parked overseas).

The forms of metaphor in Table 14 can be regarded as conventional or novel metaphors. These types of metaphors usually occur to create humor of various kinds.

The lack of acceptance of the lexical metaphor *parkir air* 'water parking' can be analyzed by looking at contexts outside the language or the extra lingual context (Mahsun, 2005). The lexical metaphor *parkir air* (water parking) was popularized by a politician among other politicians in the same party and a different party. People use

this type of metaphor to show the weaknesses of political opponents. Apart from that, the semantic collocation between the word *parkir* (parking) and the noun *mobil* (car), which forms the linguistic unit *parkir mobil* (car parking), has become very strong in the minds of Indonesian speakers. Therefore, political sentiment towards a figure can make a concept or term launched less acceptable and popular. At different times, the term can become more robust, or the speakers of a language may not use it anymore.

In the context of *parkir air* (water parking) in Jakarta, the authority and some people have different perceptions of the concept of *parkir air* (water parking). For the authority, *parkir air* (water parking) provides the space to stop and control water temporarily. However, people associate *parkir air* (water parking) with flood.

5. Linguistic Innovation and Metaphor in the Globalization Context.

Globalization, with all the positive and negative effects it spreads, easily connects all nations in this globe. Globalization eliminates boundaries among the nations (Akdemir, 2004), triggers changes in all aspects of human life (Bozkurt, 2000), and spreads cultural values among nations (Şahin, 2011), which possibly leads to cultural diversity (Karaman, 2010).

Metaphors in a language can be placed strategically in the real and the virtual worlds for the world community to access easily and quickly. Therefore, metaphors have an essential role in strengthening the character of the world community. People worldwide can learn a lesson from various forms of metaphorical expressions in real or virtual worlds. One of the examples can be seen in Figure 5.



Figure 5. HSBC slogan at Kuala Lumpur International Airport (KLIA-1 2024)

Figure 5 contains the language used by Hong Kong and Shanghai Banking Corporation Limited (HSBC) at Kuala Lumpur International Airport. The text can be extracted as in Table 15.

Table 15.

Language Used by HSBC at Public Spaces.

No	Metaphorical Expression
(1)	Life is rarely a straight line.
(2)	Wherever it takes you, we can help.
(3)	Connecting the world.
(4)	140 years and beyond.

The first part of the sentence used by HSBC is very philosophical. It reminds everyone who reads the sentence that *"Life is rarely a straight line."* Humans can experience good and bad things. The metaphorical expression is built by comparing *life* and *a straight line*. The word *rarely* can indicate that life can be and cannot be a straight line. Life is not always smooth, and there are times when people have to deal with difficult situations. The implicit advice is that people must be careful and anticipate everything.

If there is a problem in life or people want to get more than they expect, HSBC can help, as indicated in the second sentence, *"Wherever it takes you, we can help,"* which also contains the metaphorical expression, *"It takes you."* The third and the fourth expressions are additional information. HSBC has served the world for more than 140 years. By doing so, HSBC has indirectly socialized the metaphorical expressions in Figure 5 to the world. HSBC's use of these metaphorical expressions proves that language is projected to build human civilization.

In this era of globalization, language contact is something that colors the languages of the world. Human mobility for various purposes and reasons causes one language to have contact with another and one culture to have contact with another. People migrating from one region to another do not necessarily leave their language and culture behind in their place of origin. They bring and share their language everywhere on this globe.

The Industrial Revolution 4.0 and even 5.0, all about the internet, made it easier for language and culture to come into contact. Globalization, with all its complexity, leads humans to become a multilingual community. These conditions can create linguistic innovations. One of the dominant linguistic innovations currently occurring is code-mixing and code-switching. Code mixing and code-switching between national, local, and foreign languages can easily be found everywhere in public spaces. The dominant foreign language in code mixing and switching in Indonesia is English. This foreign language dominates code-mixing and code-switching because people in Indonesia and worldwide have access to this language (Oktavianus, 2019). The following example is linguistic innovation, which is part of the influence of globalization.

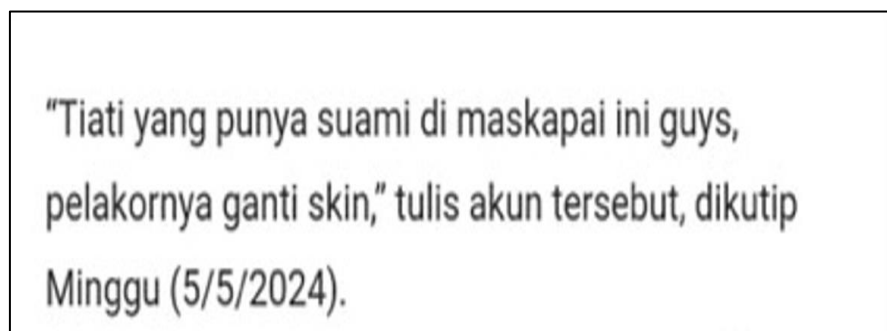


Figure 6: Linguistic Innovation as Reflection Globalization
Source: SindoNews.com. 07/05/2024. Screenshot, 11:24

The linguistic innovation in the image above derives from online news. Linguistic innovation is in the form of using non-formal Indonesian and English languages. The former and innovative forms in Figure 6 are shown in Table 16.

Table 16.

Language Innovation and Globalization.

No	Former Form	Innovated Form
(1)	<i>Teman-teman</i>	<i>Guys</i>
(2)	<i>Ganti kulit</i>	<i>Ganti skin</i>
(3)	<i>Account</i>	<i>Akun</i>

The shift from *teman-teman* to *guys*, *ganti kulit* to code-mixing *ganti skin*, and the adaptation of the English word *account* to *akun* are the effects of globalization because of the contact between English and Indonesian language.

Besides code-mixing and code-switching, people often say *Time is Money*. This metaphor can be found as a slogan written on car walls, in strategic corners in offices, schools, and other places. The existence of this metaphor that adorns Indonesia's repertoire of metaphors is the result of globalization. *Time is Money* is translated into *Waktu adalah uang* or *Waktu adalah pedang*, in which the word *pedang* (sword) is influenced by the Arabic language. However, people often use *Time is Money* more than its Indonesian version. People can use metaphors to portray globalization. Metaphorically, globalization unifies differences, enhances communication and interaction, and is an indeterminate and harmful concept (Çayak, 2018).

In the context of globalization, metaphorical language innovation is increasingly crucial in cross-cultural and cross-language communication. First, linguistic innovation enables language adaptation to global dynamics, including the influence of foreign culture and technology, for example, the use of new words or phrases adopted from foreign languages or the creation of new terms for emerging global phenomena. Linguistic innovation also helps develop languages for business communication, diplomacy, or other professional needs in an international scope. Second, metaphors also play an essential role in the context of globalization. They facilitate cross-cultural understanding by conveying complex concepts through easier-to-understand imagery and forming emotional, solid, and cognitive bonds between individuals from different cultural backgrounds. Thus, in this era of globalization, linguistic innovation and the use of metaphors are essential communication strategies and factors that facilitate cultural integration, exchange of ideas, and cross-border cooperation.

The effect of globalization on linguistic innovations can be observed in the following use of English as the label and names of products such as *Sunlight*, *Attack*, *Clear*, and *So Klin*, as in Figure 7.



Figure 7. Linguistic Innovation through the Names of Products

Sunlight is a liquid used to wash dishes and cooking utensils. The name *Sunlight* comes from the *Sun*, which has the semantic components of shining, bright, clean, and shiny. Dishes and cooking utensils washed with *Sunlight* will become clean and shiny.

Attack as a verb in English means to set upon or work against forcefully, to assail with unfriendly or bitter words, to begin to affect or to act on injuriously, to set to work on, and *attack* as a noun means the act of attacking with physical force or unfriendly words; *Clear* means bright, luminous, and clean; *Clean* means free from dirt and contamination.

The word *attack* is the name of a liquid that has the force to remove dirt and dust from the dirty cloth. The word *Clear* is the name of a liquid (shampoo) used to clean hair from dandruff with the slogan *Anti Ketombe dan Rambut Rontok* (Anti Dandruff and Hair Loss). *So Klin* is the name of the liquid used to wash dirty cloth and remove dirt and dust.

What is interesting is the use of English as a label and name. English, used as a label and name for the products above, has become part of everyday life. People will always be in contact with English whenever they use *Attack*, *Clear*, *Sunlight*, and *So Klin* to clean and wash their clothes and dishes. It is, of course, difficult to escape from the influence of globalization. What is interesting is the adaptation of *So Clean* into *So Klin*. The aims are to make pronunciation easier and adapt to the Indonesian language.

Conclusion

The essential elements of metaphors are the target and source domains. A metaphor is the relationship between the source and target domain based on the identity of semantic components shared by target and source domains. Metaphorical language innovations can be categorized into simple and complex metaphors based on the shared semantic components between target and source domains.

Metaphorical language innovation is vital in building a text's beauty. Through metaphorical language innovation, meaning and intent are not conveyed literally but are expressed through comparisons. Metaphorical language innovation can convey messages subtly and roughly depending on the context of language use. In addition, the lexicon attached to specific texts can be used metaphorically to form texts of different genres.

Globalization plays a vital role and influences the development of metaphors in a language. Contact between one language and other languages bridged by globalization can give rise to new forms of metaphor. Metaphors belonging to other languages and cultures are common in everyday language use. Therefore, globalization can contribute to the growth and dynamics of metaphor in other languages and cultures.

References.

- Arif, N H M, et al. (2024). Metafora Api dalam Teks Melayu sebagai Satu Manifestasi Nilai: Analisis Model Hibrid Baharu. *Pertanika: Social Sciences and Humanities*, 32 (S1): 87–109.
DOI: <https://doi.org/10.47836/pjssh.32.S1.04>
- Akdemir, A. M. (2004). Küreselleşme ve Kültürel Kimlik Sorunu. *Atatürk University Journal of Graduate School of Social Sciences*, 3(1).
- Bozkurt, V. (2000). *Küreselleşmenin İnsani Yüzü*. İstanbul: Alfa Press.
- Çayak, S &, Eskici, M. (2018). Globalization: In Terms of Teachers' Opinion and Metaphorical Perceptions. *World Journal of Education*, 8(3), 44-55.
URL: <https://doi.org/10.5430/wje.v8n3p44>.
- Croft, W & Cruse, D.A. (2005). *Cognitive Linguistics*. Cambridge: Cambridge University Press.
- Farhan, F. B., Revita I, Oktavianus, O. (2024). Persuasive Languages on Political Billboard of the 2024 Indonesian General Election in Padang City West Sumatra, Indonesia. *Cogent Arts and Humanities*, 11(1). 1-20.
- Ferdinal, F., Oktavianus, O. ., & Zahid, I. . (2023). Exploring the Beauty of Islamic Values Through Metaphorical Expressions in Literary Work. *Afkar: Jurnal Akidah & Pemikiran Islam*, 25(2), 421–458.
<https://doi.org/10.22452/afkar.vol25no2.13>.
- Hadi, A. (2024). “Menu Restoran Padang dengan Nama Partai Yang Lagi Trending”. Artikel Harian Kami: <https://www.hariankami.com/gaya-hidup-kami/23611955165/menu-restoran-padang-dengan-nama-partai-yang-lagi-trending>. Retrieved, 16/05:2024. 21:45.
- Karaman, K. (2010). Globalization and Education. *Zeitschrift für die Welt der Türken/Journal of World of Turks*, 2(3), 131-144
- Kress, G. (2009). *Multimodality: A Social Semiotic Approach to Contemporary Communication*. London: Routledge.
DOI: <https://doi.org/10.4324/9780203970034>
- Lakoff, G. & Johnson, M. (1980). *Metaphors We Live By*. Chicago: The University of Chicago Press.
- Lakoff, G. (1993). The Contemporary Theory of Metaphor in *Metaphor and Thought*, Ortony (Ed), 202–51. Cambridge: Cambridge University Press.
- Lakoff, G. & Turner, M. (1989). *More Than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago.
- Mahsun. (2005). *Metode Penelitian Bahasa: Tahapan, Strategi, Metode dan Tekniknya*. Jakarta: PT. Raja GrafindoPersada.
- Newmark, P. (1988). *A Textbook of Translation*. Shanghai Foreign Language Education Press.

- Oktavianus, O., Ferdinal, F & Zahid, I. (2024a). Metafora Leksikal dan Nilai Budaya dalam Novel Hamka Di Bawah Lindungan Ka'bah. *Pertanika: Social Sciences and Humanities*, 32 (S1): 111 – 137. DOI: <https://doi.org/10.47836/pjssh.32.S1.05>.
- Oktavianus, O., Handayani, M. (2024b). Metafora dalam Bahasa Politik. Dalam Buku *Persembahan Purnabhakti Prof. Dr. Drs. I Nyoman Sedeng, M.Hum.*, oleh Prof. Dr. Drs. I Nengah Sudipa, M.A (Ed). Denpasar: Swasta Nulus.
- Oktavianus. (2023). Lanskap Linguistik Metafora Bahasa Minangkabau dalam Dakwah Agama Islam. *Prosiding Seminar Nasional Bahasa, Sastra dan Budaya*. Fakultas Ilmu Budaya Universitas Udayana Denpasar Bali. <https://ejournal1.unud.ac.id/index.php/snbsb/article/view/755/595>
- Oktavianus. (2022). *Kiasan dalam Bahasa Minangkabau*. Padang: Minangkabau Press.
- Oktavianus. (2019). The Roles and Designs of Written English at Public Places in Indonesia. *Proceeding of The 4th International Seminar on Linguistics (ISOL-4)*.
- Ortony, A. (Ed.). (1993). *Metaphor and Thought*. (2nd ed.). Cambridge: Cambridge University Press.
- Revita, I., Ferdinal, F., Oktavianus, O., Asnan, G., & Herwandi, H. (2024). Bridging the Worlds: Metaphor in Interdisciplinary Contexts. *JURNAL ARBITRER*, 11(2), 208–227. <https://doi.org/10.25077/ar.11.2.208-227.2024>
- Ricoeur, P. (1977). *The Rules of Metaphor: Multidisciplinary Studies of the Creation of Meaning in Language*. London: Routledge and Kegan Paul.
- Safitri, R.N., Burhanuddin B., Saharudin S. (2023). Metafora Leksikal dalam Teks Berita pada Situs Goal.com. *KODE: Jurnal Bahasa*, 12(3):173-195. DOI: [10.24114/kjb.v12i3.48278](https://doi.org/10.24114/kjb.v12i3.48278)
- Şahin, İ. F. (2011). *Küreselleşme Avrupa Birliği ve Türkiye*. Ankara: Pegem Press.
- Subhani, J. (2007). *Wisata al-Quran. Tafsir Ayat-Ayat Metafora*. Jakarta: Penerbit Al-Huda.
- Sudaryanto. (2018). *Metode dan Aneka Teknik Analisis Data*. Yogyakarta: SIDU Press, 2018.
- Thomas, J.A. (1995). *Meaning in Interaction: Introduction to Pragmatics* (1st Edition). Routledge (Tylor and Francis).
- Wahid, M.H.F. (2021). Retensi dan Inovasi Fonologis Protobahasa Austronesia (Pan) pada Bahasa Sumbawa (Bs). *Jurnal Deskripsi Bahasa*, 4(1), 44-52. DOI: <https://doi.org/10.22146/db.v4i1.4112>
- Yule, G. (2000). *Pragmatics*. Oxford: Oxford University Press.
- Zaimar, O.K.S. (2002). Majas dan Pembentukannya. *Makara Seri Sosial Humaniora*, 6(2), 45-57. DOI: <https://doi.org/10.7454/mssh.v6i2.38>