AN ANALYSIS CONCEPTUAL STRUCTURAL METHAPOR IN

LYRIC SONG OF MELAYU FULL ABOUT LOVE

SKRIPSI

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ABSTRACT

OKI KALAWATI. 1702050111"ANALYSIS CONCEPTUAL STRUCTURAL METHAPOR IN LYRIC SONG OF MELAYU FULL ABOUT LOVE". Skripsi.English DepartementofFaculty ofTeacher Training and Education, University of Muhammadiyah SumateraUtara(UMSU),Medan. 2021

This study examines the use of metaphors, metonymies and metaphorical similes forlove in a corpus of 52 year-end number one hit songs in the Melayu from 1946 to 2010 according to Billboard charts. The analysis is performed withinthe framework of Conceptual Metaphor Theory and from quantitative and qualitative perspectives. Our findings indicate that the theme of romantic love isprevalent in Melayu mainstream pop music over the course of seven decades but showsevolutionary features. Metaphors of love evolve from conventional to novel with anotable increase in both heartbreak and erotic metaphors. Remarkably, the studyfinds that the two predominant conceptualizations of love in pop songs–which ina significant number of cases overlap–are the following: experiential, originatingin the physical proximity of the lovers, and cultural, reflecting possession by onelover and showing a non-egalitarian type of love.

Keywords: Conceptual Metaphor Theory, Structural Methapor, lyric song of Melayu

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CHAPTER I

INTRODUCTION

A. BackgroundofTheStudy

Conceptual metaphor put forward by(Lakoff & Johnson, 2003) which is the resultof mental constructions based on the principle of analogy involving the conceptualization of an elementto other elements. In other words, metaphor is a cognitive mechanism in which one domainexperience (source domain) is mapped to another experience domain (target) so that the second is partly understood from the first realm.In the metaphor indicates a transfer from one concept to another. The basis for this transfer is used as the basic principlewhen determining a data is included inmetaphorical data corpus or not. For example, life isa journey. The phrase life is a journey is foundsource and target domains. Metaphorconceptual includes transfers from the source domain(source domain) to the target domain (target domain)

The source domain is used to understand abstract concepts in the target domain. Realmsources are usually things that are obtainedof everyday life, the source realm isconcrete.

Metaphor is for most people a device of the poetic imagination and the rhetoricalflourisha matter of extraordinary rather than ordinary language. In addition, there are conventional ways of talking about the same domains. Thus, we use the verb to constructto talk about some aspects of theories and the noun head startto talk about some aspects of

life. It is customary to refer to the conventional nature of linguistic expressions with the adjective conventionalizedand thus talk about conventionalized (rather than conventional) metaphorical linguistic expressions.

B. TheidentificationofTheProblem

Theproblemswereformulatedas follow:

1. The kinds of Structural Methapor used in Lyric song of Melayu

2. The form of the Structural Methapor acts used in Lyric song of Melayu

C. TheScopeandLimitation

The scope of this study was semantic cognitif and it was limitedon Conceptual Methapor in the types of Structural Methapor. This study was focused on Structural Methapor.

D. FormulationofTheProblem

Theproblemsofthisresearchwereformulatedas follows:

1. WhatkindsStructural Methapor actsusedinLyric song of Melayu

2. HowStructural Methapor actsareusedin Lyric song of MelayuTheObjective ofTheStudy

E. TheObjective ofthe studyare statedasfollows:

1. TofindoutThekindsofStuctural Methapor actusedinLyric song of Melayu

2. To findoutformof Structural Methaporactsusedin Lyric song of Melayu.

F. TheSignificantofTheStudy

The researcher hopes that the research gives the usefulinformation forreaders.Thesignificance oftheresearch canbeseen asfollows:

a. Theoretical

ThisresearchhelpsinlearningEnglishaboutsemantic kognitif,especiallythe Structural Methapor.

b. Practical Theresult of this research will be expected to giveprecious contributionsto the lecturers, university students and future researcher and many more.For the lecturers, this research might become a meaningful contribution inteachingenglish.

CHAPTER II

REVIEW OF LITERATURE

A. TheoriticalFramework

1. Cognitive Semantics

One of the fields of study in semantics related to experience, conceptual systems, and semantic structures are known as semantics cognitive. The phenomenon of cognitive semantics began in the 1970s as a view contradictory to traditional semantic philosophies that do not involve cognitive organization in linguistics. That is, the relationship between words and their relationship with human experience itself is not interpreted as a meaningful component in an organization or manifestation of language.

This has been stated by one of the linguists Eva Sweetser (1990) "By viewing meaning as the relationship between words and the world, truth-conditional semantics Eliminates cognitive organization from the linguistic system" (Sweetser 1990: 4).

In contrast to this view, cognitive semantics sees linguistic meaning as a manifestations of conceptual structures: nature and mental representations in all its richness and diversity, and this is what makes it a special approach to meaning in the field of linguistics (Evans, 2006:177).

The concepts that govern our thought are not just matters of the intellect. They also govern our everyday functioning, down to the most mundane details. Our concepts structure what we perceive, how we get around in the world, and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor. But our conceptual system is not something we are normally aware of. In most of the little things we do every day, we simply think and act more or less automatically along certain lines. Just what these lines are is by no means obvious. One way to find out is by looking at language. Since communication is based on the same conceptual system that we use in thinking and acting, language is an important source of evidence for what that system is like.

Primarily on the basis of linguistic evidence, we have found that most of our ordinary conceptual system is metaphorical in nature. And we have found a way to begin to identify in detail just what the metaphors are that structure how we perceive, how we think, and what we do. To give some idea of what it could mean for a concept to be metaphorical and for such a concept to structure an everyday activity, let us start with the concept ARGUMENT and the

conceptual metaphor ARGUMENT IS WAR. This metaphor is reflected in our everyday language by a wide variety of expressions:

ARGUMENT IS WAR

Your claims are indefensible.

He attacked every weak point in my argument. His criticisms were right on target.

I demolished his argument.

I've never won an argument with him.

You disagree? Okay, shoot!

If you use that strategy, he'll wipe you out. He shot down all of my arguments.

It is important to see that we don't just talk about arguments in terms of war. We can actually win or lose arguments. We see the person we are arguing with as an opponent. We attack his positions and we defend our own. We gain and lose ground. We plan and use strategies. If we find a position indefensible, we can abandon it and take a new line of attack. Many of the things we do in arguing are partially structured by the concept of war. Though there is no physical battle, there is a verbal battle, and the structure of an argument—attack, defense, counterattack, etc.—reflects this. It is in this sense that the ARGUMENT IS WAR metaphor is one that we live by in this culture; it structures the actions we perform in arguing.

One of the pioneers of cognitive linguistics, Leonard Talmy, describes research on the study of cognitive semantics as "Research on cognitive semantics is research on conceptual content and its organization in language" (Talmy 2000: 4). Quote It explains that conceptual content in a semantic research Cognitive is understood as a general conception which includes meaning mind. Conceptual content is also not only understood as ideational content, but also as experiential content which includes emotional and system aspects perception. That is, concepts are not only used to create more information comprehensive, but also used to understand and. Metaphors based on simple physical concepts—up-down, in-out, object, substance, etc. which are as basic as any-thing in our conceptual system and without which we could not function in the world—could not reason or communicate—are not in themselves very rich. To say that something is viewed as a CONTAINER OBJECT with an IN-OUT orientation does not say very much about it. But, as we saw with the MIND IS A MACHINE metaphor and the various personification metaphors, we can elaborate spatialization metaphors in much more specific terms. This allows us not only to elaborate a concept (like the MIND) in considerable detail but also to find appropriate means for highlighting some aspects of it and hiding others. Structural metaphors (such as RATIONAL ARGUMENT IS WAR) provide the richest source of such elaboration. Structural metaphors allow us to do much more

than just orient concepts, refer to them, quantify them, etc., as we do with simple orientational and onto-logical metaphors; they allow us, inaddition, to use one highly structured and clearly delineated concept to structure another. Like orientational and ontological metaphors, structural metaphors are grounded in

systematic correlations within our experience. To see what this means in detail, let us examine how the RATIONAL ARGUMENT IS WAR metaphor might be grounded. This metaphor allows us to conceptualize what a rational argument is in terms of something that we understand more readily, namely, physical conflict. Fighting is found everywhere in the animal kingdom andnowhere so much as among human animals. Animals fight to get what they wantfood, sex, territory, control, etc.—because there are other animals who want the same thing or who want to stop them from getting it. The sameis true of human animals, except that we have developed more sophisticated techniques for getting our way. Being "rational animals," we have institutionalized our fighting in a number of ways, one of them being war. Even though we have over the ages institutionalized physical conflict and have employed many of our finest minds to develop more effective means of carrying it out, its basic structure

ARGUMENT IS WAR metaphor because the metaphor is built into the conceptual system of the culture in which you live. Not only are all the "rational" arguments that are assumed to actually live up to the ideal

of RATIONAL ARGUMENT conceived of in terms of WAR, but almost all of them contain, in hidden form, the "irrational" and "unfair" tactics that rational arguments in their explore further into in experiential content where organizational aspects in a language (system perception and emotional aspects) were investigated further.

Cognitive semantics is basically concerned with concepts. near the The most basic is the relationship between conceptual structure and experience sensory (Evans, 2006:157). In other words, cognitive semantics relates to human interactions and how sensory interactions are involved in the formation of conceptual in language. One of the studies of cognitive semantics related to the research conducted is how the metaphor metaconceptual with human sensory through the study of conceptual metaphors.

"Metaphor is universal in everyday life, not only in language but also in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff and Johnson, 1980:4).

In linguistics there is a study that studies the relationship between language and cognition, namely cognitive linguistics.Cognitive linguistics according to (Evans & Green,2006) is a study that studies howsomeone thinks something is saidthrough his language. This definition is in line with the opinion (Cuyckens & Geeraets, 2012)that cognitive linguistics is a relationbetween language and a person's

cognitive function.Everyone's cognition is used to know and learn everything in the worldThis world. Therefore, every concept that exists in the world can be interpreted cognitively byperson and the concept can be different because it is influenced by different cultures. The study in linguistics that dissects meanings is called cognitive semantics.Evans (2007) defines cognitive semanticsas a study that studies the meanings ofthat exists in a person's cognition or interpretationon one's cognition. One of the main focusthis study is a metaphor. Metaphor islanguage style that conceptualizes one concept to anotheranother concept.

In addition, in the field of cognitive semantic studies there is also what is called .mental image (mental image) or better known as image schema (image)schemes). In order to understand the experiences that occur around them, individuals formmental representations related to their experiences. Mental representation is very closerelation to the formation of experiences in the mind, which are generally associated with the image schema formation process.

Image schema represents an image that is formed through experienceto the world of each individual. For example, when the idiomatic expression"spill the beans" appears, each individual will have a different visualizationabout the expression. According to Lakoff and Johnson, image schemes haveinherent spatial structure. That is, the image schema that is formed on experienceeach individual is the result of the spatial structure he experiences indaily life, how concepts such as motion,

temperature are veryeffect on image formation. They also stated that someThe magnitude of the image schema is closely related to the kinesthetic experience, which describesmany aspects of function in space, such as orientation, motion, assessment of form(shape judgments).

2. Methapor in Semantics

According to Langacker (15) semantic structure is a conceptualization that is used to express a meaning. (Langacker, 2) Semantics seeks to analyze structurally and explicitly describe the meaning of abstract entities such as concepts and thoughts. The unity of mental knowledge and experience associated with the language symbol representing, it is called meaning (Darmojuwono, 121). According to Fillmore (111), frame semantics is offering a particular way of looking at word meanings, as well as a way of characterizing principles for creating new word and phrase, for adding new meanings to word, and for assembling the meaning of elements in a text into the total meaning of text. The discussion of meaning is closely related to metaphor. The relationshipbetweenwords and meanings lies at the core of the metaphor. A lexem or word can be determined if it is in the context of a particular sentence.

According to Ogden and Richards, the meaning of a word is derived from the relationship between symbols of language or symbols, mental images and referents or references. The meaning is a mental image that arises in the human mind when they are hearing or reading

the sign of language. In the metaphors, there are two meanings, namely the literal meaning and the metaphorical meaning (Searle, 520). The metaphorical meaning is the meaning that is diverted from the meaning of the actual word to the meaning of another word. The metaphorical meaning significantly concerns the non-metaphorical and the construction of metaphorical usage related to non-metaphorical usage (Sullivan, 27). The metaphoric meaning is somehow related to non-metaphoric meaning. That is, the metaphoric uses of words and constructions are related to their non-metaphoric uses. Semantic frame is use to identify how these uses are related (Fillmore, 3). Semantic frames have appeared mostly in analyses of metaphoric language. Conceptual metaphor theorists have suggested that frame structure is preserved inmetaphoricmappings.Steen (as cited in Mouraz1 et al, 99) argues that all metaphor can be treated as analogy. There are two metaphorical approaches, the traditional metaphors and the metaphors based on a cognitive approach or called a conceptual metaphor. The explanation of both approaches is in thefollowing.

The traditional metaphor is one of a figure of speech and gives another meaning to words as an implicit comparison. The scope of traditional metaphor is in the discussion of the style of language. According to Parera (7) and Laksana (51), the metaphor is a comparison of equations that does not refer to its literal meaning. It can be concluded that the metaphor is an implicit comparison between

two things without a conjunction and it does not refer to its literal meaning. The two things in the traditional metaphors are not a comparative concepts but a comparison of two terms. CMT, a major area of interest within the field of cognitive linguistics, was initially formulated by Lakoff and Johnson (1980) and subsequently developed in numerous publications, most notably in seminal works by Johnson (1987), Lakoff (1987), Lakoff and Turner (1989), Lakoff (1993) and Gibbs (1994). In their groundbreaking work, Lakoff and Johnson (1980: 3) argue that metaphors are pervasive in our day-to-day lives, not only in language but also in thoughts and actions:"Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature". Lakoff (1993) further argues that conceptual metaphor is the chief mechanism for understanding abstract concepts and performing abstract reasoning.

3. Conceptual Methapor

According to Lakoff and Johnson (3) metaphors are not merely integrated in the language but also in the actions and thoughts of everyday human life. Metaphorical theory is known as the conceptual metaphor theory (CMT). The study of linguistic metaphors or CMT is not quite simply; it aims at settling crucial cognitive problems: e.g., how do people understand abstract domains suchasmorality, politics and mathematics. In the CMT, there are two conceptual of metaphor domains, the source domain and the target domain. The source

domain is used by humans to understand the abstract concept in the target domain.Humans observe and treat the things they meet, feel and apply in the form of metaphorical language through their daily speech and conceptualize it based on the example with the concept of ARGUMENT and WAR. Kovescses (16) statestheconceptualmetaphorsareatthelevelofthoughtprocesses,whichare used to understand a conceptual domain by linking it to a different conceptual domain. According to Ortony (208-209) the main principle of cognitive theory by Lakoff and Johnson is that the metaphor takes place in the level of thought process. According to Zaltman and Zaltman (77) there are three levels of metaphor. First, the structure of metaphor called the surface metaphor, is a form of metaphor commonly used in everyday language. Second, the metaphor that lie beneath the surface metaphor, the shape is almost similar to the surface metaphor but there are in the human thoughts. Third, the deep metaphor, is a metaphorical form that reflects a reflection of the basic view at the thirdlevel. Within CMT, conceptual metaphor (CM) is defined as a cognitive process of mapping between conceptual-semantic domains, such that certain properties or structures of a source domain (SD), which is more concrete, closer to experience or better understood by the speaker, are transferred to a target domain (TD) that is usually more abstract or intangible. Accordingly, the chief function of a CM is to facilitate understanding and communicative efficacy

with regard to the TD.

Previously, Lakoff and Johnson (2003[1980]: 248) have suggested that the repeated use of metaphors leads to their conventionalization, and this, in turn, often results in their lexicalization:"the conceptual metaphor explains the systematicity of the polysemy, and correspondingly, the systematic polysemy provides evidence for the existence of the metaphor". Therefore, lexicalization, i.e. setting in the lexicon, is the maximum degree of conventionalization of a CM. Another key notion in CMT concerns how conceptualizations involve hiding and highlighting. According to Lakoff and Johnson (1980: 10),"the very systematicity that allows us to comprehend one aspect of a concept in terms of another will necessarily hide other aspects of the concept". Hence, metaphors may impose a perspective onto a concept or a conceptual domain such that the use of different types of CMs to refer to a single domain may reveal different conceptions Metaphors of love in number-one songs of that domain. This assumption is the grounding of the use of CMT to detect ideas or assumptions implicit in discourses.CMT, a major area of interest within the field of cognitive linguistics, was initially formulated by Lakoff and Johnson (1980) and subsequently developed in numerous publications, most notably in seminal works by Johnson (1987), Lakoff (1987), Lakoff and Turner (1989), Lakoff (1993) and Gibbs (1994). In their groundbreaking work, Lakoff and Johnson (1980: 3) argue that metaphors are

pervasive in our day-to-day lives, not only in language but also in thoughts and actions:"Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature". Lakoff (1993) further argues that conceptual metaphor is the chief mechanism for understanding abstract concepts and performing abstract reasoning. Within CMT, conceptual metaphor (CM) is defined as a cognitive process of mapping between conceptual-semantic domains, such that certain properties or structures of a source domain (SD), which is more concrete, closer to experience or better understood by the speaker, are transferred to a target domain (TD) that is usually more abstract or intangible. Accordingly, the chief function of a CM is to facilitate understanding and communicative efficacy with regard to the TD. An example is the use of food expressions to represent ideas.

It should be noted that a single CM may be linguistically performed in multiple metaphorical expressions (ME). Put another way, MEs are surface implementations or specific linguistic cases of a CM. CMs are conventionally coded using the formula'TARGET DOMAIN' IS'SOURCE DOMAIN'. It is important to note the difference between conventional and novel or creative CMs. Conventional CMs"structure the ordinary conceptual system of our culture" (Lakoff and Johnson 1980: 139) and are so embedded in everyday use of the language that their metaphorical nature usually

goes unnoticed–as exemplified in (1). Novel CMs provide a new way of understanding our experiences, as they imaginatively establish "some novel mapping between different conceptual domains" (Gibbs 1994: 262). For their part, Bowdle and Gentner (2005) propose an evolutionary path ("the career of metaphor") which postulates a shift in mental processing from comparison to categorization as novel metaphors evolve to conventionalized metaphors. Previously, Lakoff and Johnson (2003[1980]: 248) have suggested that the repeated use of metaphors leads to their conventionalization, and this, in turn, often results in their lexicalization:"the conceptual metaphor explains the systematicity of the polysemy, and correspondingly, the systematic polysemy provides evidence for the existence of the metaphor". Therefore, lexicalization, i.e. setting in the lexicon, is the maximum degree of conventionalization of a CM.

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CMs for love have been thoroughly discussed in the cognitive linguistics literature since the publication of the seminal work by Lakoff and Johnson (1980),but especially in the analysis of emotions (e.g. Kövecses 1990, 2005, 2014) in English and specific languages and cultures (e.g. Gatambuki 2014). Text analysis from a CMT perspective has been applied to the study of poetry and literature, giving rise to thefield of cognitive stylistics (e.g. Lakoff and Turner 1989 and Semino and Culpeper 2002). As for specific analyses of CMs for love, particularly noteworthy is Barcelona's (1995) work on Shakespeare'sRomeo and Juliet.As for application of CMT to the analysis of pop and rock songs, the few studies that do exist include Steen's (2002) in-depth empirical analysis of Bob Dylan's song Hurricanefrom the point of view of cognitive stylistics, and Kennedy's (2013) detailed exploration of metaphors and myths in psychedelic rock lyrics and their influence on the cultural revolution of the 1960s. We are unaware of any specific study of CMs for love in hit pop songs, other than Kreyer's (2012) analysis of variation and creativity in the lyrics of the 48 top-selling US albums of 2003. Kreyer, who analysed sentences containing the word"love"(and its variant "luv") and indicated that he identified the metaphors intuitively, proposed using the metaphor identification procedure (MIP) developed by the Pragglejaz Group (2007) toachieve greater methodological cons istency in future studies.

The lyrics of hit pop songs, however, have been analysed from other linguistic perspectives, usually using corpus linguistics for the purpose of studying their status as a register. For instance, B´ertoli-Dutra (2014), Motschenbacher (2016) and Brett and Pinna (2019) examine lexicogrammatical and semantic features; Trotta (2013) explores the use of non-standard grammar; and Jansen and Westphal (2017) examine morphosyntax and phonology. Both Hilbert (2012) and Kreyer and Mukherjee (2007) analyse pop song style, with the latter also exploring linguistic methapors for the words "heart"and"love". Song lyrics have also been analysed from a sociolinguistic perspective (Coupland 2011; Squires 2019). As far as diachronic studies are concerned, Werner (2012) has explored lexico grammatical and morphosyntactic characteristics in two corpora of UK hits (1,128 number-one hit singles from 1952 to 2008, according to the UK'sOfficial Charts Company) andUS hits (the topfive for each year betwe en 1946 and 2005, according to Billboard's year-end charts), finding that innovative patterns emerged particularly in the period from 1991 to 2005, while several conservative features were simultaneously preserved.

According to Lakoff and Johnson (15) the metaphor consists of three types of metaphors: structural metaphors, orientational metaphors and ontological metaphors. Here is the explanation of the three types of metaphors.

4.StructuralMetaphor

A concept is formed metaphorically by using another concept called a structural metaphor. The structural metaphor is based on a systematic correlation in the experience and everyday life. This metaphor is an abstract metaphorical system in the overall complex mental concept that is structured in the sense of several other concepts (Hurford, 333). This structural metaphor is based on two domains, the source domain and the target domain. Thus, the source domain explains the origin of metaphorical expression formed while the target domain explains the application of the metaphorical expression meaning.

But, as we saw with the MIND IS A MACHINE metaphor and the various personification metaphors, we can elaborate spatialization metaphors in much more specific terms. This allows us not only to elaborate a concept (like the MIND) in considerable detail but also to find appropriate means for highlighting some aspects of it and hiding others. Structural metaphors (such as RATIONAL ARGUMENT IS WAR) provide the richest source of such elaboration. Structural metaphors allow us to do much more than just orient concepts, refer to them, quantify them, etc., as we do with simple orientational and onto-logical metaphors; they allow us, inaddition, to use one highly structured and clearly delineated concept to structure another. Like orientational and ontological metaphors, structural metaphors are grounded in systematic

correlations within our experience. To see what this means in detail, let us examine how the RATIONAL ARGUMENT IS WAR metaphor might be grounded. This metaphor allows us to conceptualize what a rational argument is in terms of something that we understand more readily, namely, physical conflict.

Let us now consider other structural metaphors that are important in our lives: LABOR IS A RESOURCE and TIME IS A RESOURCE. Both of these metaphors are culturally grounded in our experience with material resources. Materialre-sources are typically raw materials or sources of fuel. Both are viewed as serving purposeful ends. Fuel may be used for heating, transportation, or the energy used in producing a finished product. Raw materials typically go directly into products. In both cases, the material resources can be quantified and given a value. In both cases, it is the kind of material as opposed to the particular piece or quantity of it that is important for achieving the purpose. For example, it doesn't matter which particular pieces of coal heat your house as long as they are the right kind of coal. In both cases, the material gets used up progressively as the pur-poseis served.

In the example of ARGUMENT IS WAR, the source domain is WAR while the target domain is ARGUMENT (Knowless & Moon, 15). In a structural metaphor a concept is transferred by using another concept. Thetransfer is based on a systematic correlation of daily life

experiences. This metaphor is based on the realm of the source and the realm oftarget. For example, argument is war .

Structural metaphor is a linguistic manifestation of metaphorconceptual. That is, meaning is generated from comparison, interaction, and mappingthe meaning of linguistic elements. For example, the concept of TIME IS MONEY, the concept of"time" which is the source domain (source domain) is mapped with the concept"money" as the target domain (target domain). Meaning is obtained from being involvedstructuring one type of experience or activity by experience or activityother.

Structural metaphor is a type ofa metaphor that is realized withhow to transfer a concept withanother concept. Besides, the metaphorstructurally sourced fromthe speaker's personal experience orauthor (Wahab et.al, 2016). OnThis research transfers the conceptcarried out, namely the economic conceptthe combination is transferred into a concepthodgepodge economy.

B. Analysis of Conceptual Metaphor

According to Lakoff and Johnson (7) the analysis of meaning in this approach can be described by systematizing metaphors. The systematization metaphor is divided into three elements that is the source domain, target domain, correspondence or mappings, highlighting and hiding and image schema. These elements can be revealed a certain scheme that will show the metaphor system. Here is

an explanation of the elements in the conceptual or cognitive metaphor analysis.

1. Source Domain, Target domain,Correspondence/Mapping

Knowles and Moon (24) state that the conceptual metaphors equate the two domain of concepts as in ARGUMENT IS WAR. The source domain is used to declare the concept area where metaphor is used such as WAR. ARGUMENT IS WAR categorization based on word choice used to express ideas in debate. The expressions such as *attack*, *win*, *lose*, *shoot*, *strategy* are in the field of meaning in the domain of concept WAR. Therefore, the naming of this metaphor has the domain of the WAR source, while the target domain is the concept area where metaphor is used such asARGUMENT.Among the two areas of the domain there is a relationship called correspondence or mappings. Correspondence or mapping is used to understand and categorize the relationship between the two concepts (Kovesces, 7). The relationship is created by the existence of experential bases in which the source domain and the objective plan are incorporated into the appropriate structure or the metaphor category which the placement is in the capital letters or it indicates that the concept is intended. Lakoff and Johnson stated that the correspondence and mappings are not based on the equations but the correlations both the source and the target domain.

To simplify the understanding, the writer gives an example in a

tabulation format. By the tabulation, the characteristic in the metaphorical expressions and the characteristic that support the metaphor categorization can be displayed outright.

Table 2.1 Conceptual Metaphor Mapping 'LOVE IS JOURNEY'

Target Domains: LOVE	Mappings	SourceDomain:JOURNEY
Lovers	←	Travellers
Love Relationship	←	Vehicle
Event in the Relationship	←	Journey
Progress Made	←	Distance Covered
Difficulties Experienced	←	Obstacles Encountered

the tabulation above, it appears that correspondence and mappingclearly show the structure of a concept domain that is illustrated through the other conceptual structures. The metaphorical content is produced by mappings an image-schematic structure of experiential content from a source domain onto a target domain (Faur in Bundgaard et al,110).

2. Hightlighting andhiding

Lakoff and Johnson (10) suggest that not all aspects of the source domain can be mapped into the target domain. When a source domain is applied to the target domain, only a few aspects are applied. In the

conceptual metaphor, the selective mapping of the characteristic of the source domain into the target domain is called highlighting, whereas another characteristic not shown is called hiding. When the source domain reference changes, the highlighting and mapping character changealso.In the ARGUMENT IS WAR concept, some characteristics of the source domain 'WAR' are not reflected in the target domain 'ARGUMENT'. The characteristics highlighted in this metaphor are *attack, defense, strategy*, and *victory*. The characteristics of the source domain 'WAR' are hidden like *peace*, *compromise* and*agreement*.

Accordingly, the relationship between the concept of source domain area and the target domain is an applicable partially. The source and target domainaspect may have a mapping that can represent a range of different concepts in each mapping. As if the relationship is absolute, a concept becomes another concept, but not simply understood in terms of other concepts. In other words, the metaphor represents a different set of concepts in accordance with the source domain. If the concept has several aspects and metaphors focusing on one or several aspects, other aspects will remain hidden. Highlighting in the concept of metaphor is necessary to highlight an aspect so that humans can focus on other aspects. In other words, the metaphor represents a different set of concepts in accordance with the source domain. If the concept has several aspects and metaphors focusing on one or several aspects, the other aspects will remain hidden. The highlighting in the concept of

metaphor is necessary to highlight an aspect so that humans can focus on the other aspects (Lakoff & Johnson,10).

3. ImageSchema

The concept of mappings is a correspondence between mental spaces that assigns to each element in the first a counterpart in the second. Image-schematic structure make mapping possible (Brandt in Bundgaard et al, 51). The important form of conceptual structure in cognitive semantics is an image scheme (Saeed, 372). Image schemes explain the abstract things through the physical things. Image schemas are bodily motivated by relatively abstract conceptual representations thatact as regularities to orient future experiences (Fusaroli & MorgagniinBundgaardetal,2).Inpeople'severydayinteractionwiththeworld around them, the specific of kinesthetic image schemas, recurring action paths formed through time (Evans & Green in Bundgaard et al, 2). Johnson (in Saeed,373) explains the path schema is the one of image scheme type that is often used in linguistic research. This scheme has a starting point, an end point, and a set of locations that connect both the starting and the endpoint.

To explain the abstract concept domain, this path scheme is used to highlight the purpose of metaphorical usage. In other words, this scheme can be used to show the system of the metaphorical structure. This scheme consists of sources, paths and targets. Johnson (in William, 208) states the source is the starting point of a movement. The path is a series

of interconnected locations passed by moving objects. Targets are the end point of a movement. Thus, this scheme provides an understanding that every conceptualization involves a movement. The process of conceptualizing metaphors and the interconnected between concepts.

CHAPTER III

METHODOFRESEARCH

A. Researchdesign

Thisresearchwasuseddescriptivequalitativeresearch.Qualitativere searchisaresearchthatproducesdescriptivedata,speechorwordandpractic ethatcanberealizedbythesubjectitself.Shodiq(2003)hesaidthatqualitative researchdoesnotconsistofanycalculationandlikelystatistic.

The theory used to analyze the data is conceptual metaphor theory by George Lakoff and Mark Johnson and semantic frames by Charles J. Fillmore. The writer analyzes the corpus data to obtain words, phrase and sentence that contain metaphorical expressions and classified it based on type of metaphors by using tabulation. The research found from 246 headlines, there are 119 metaphorical expressions founded and the writer picked up 30 metaphors by data reduction which consist of 12 structural metaphors, 10 orientational metaphors and 8 ontological metaphors that represents the analysis so that there is no reduplication on thedata.

B. Source ofTheData

The data of this research were The Lyric song of Melayu.Futhermore, The Lyric song of melayu full about love. we collected the lyrics of number-one hit songs.

C. Techniqueforcollectingdata

Thetechniqueforcollecting thedatawere statedasfollow:

a. ReadingallthecontentsinLyric song of Melayu.

b. FindingandListing allthewordcontains in lyric song of Melayu

c. ClassifyingtypesStructural MethaporActswhichwereusedinTheLyric song of Melayu, as Command, request, suggestions andorder.

D. TechniqueofAnalysisData

Theconceptof thedataanalysisusedproceduresasfollow:

a. Data collection. In this step, it was collected all the notes that have beenmade basedon observations thathavebeen made.

b. Data reduction and categorization. This step, the process of simplificationandcategorization ofdataiscarriedout.

c. Data display, is the process of displaying the results of data reduction andcategorizationinamatrixbased on certaincriteria.

d. Conclusion,ifthedatadisplayresultsshowthatthedataobtainedissuffi cient and in accordance with the information needed, a conclusion isdrawnusing thetheoryand theresultsofobservedthedata.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Description of the Data

The data were collected and selected from The Lyric Song Of Melayu, In this section we describe the constitution of the corpus under study, followed by the analytical procedure used for detecting and formulating CMs. The data of this study was Structural Methapor.

B. Data Analysis

Two annotators, experts in Conceptual Metaphor Theory (CMT), independently identified and classified all the metaphorical expressions (MEs) in the corpus, and inferred and formulated the corresponding conceptual metaphors (CMs) Two annotators, experts in Conceptual Metaphor Theory (CMT), independently identified and classified all the metaphorical expressions (MEs) in the corpus, and inferred and formulated the corresponding conceptual metaphors (CMs). This study encompasses a period of 71 years, from 1946 to 2016. As noted above, of the 71 number ones, 52 are songs whose theme is love (73.23% of the total). Hence, the prevalence of this theme in the initial corpus is extraordinarily high.

1. Identification of the metaphorical focus. The word or group of words leading to the identification of the ME is detected. To carry out

this step, the criteria defined by the MIP are followed: a) establishment of the meaning of the lexical unit(s) within the analysed context; b) consultation of a reference dictionary to determine whether a more basic contemporary meaning exists (more concrete,easier to imagine or perceive by the senses, more precise, related to bodily action); and c) decision as to whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

2. Identification of the Target Domain (TD) of the CM, based on the ME or its context.

3. Identification of the Source Domain (SD) of the CM, based on the metaphorical focus.

4. Establishment of the CM's ontological correspondences (i.e. mapping of entities between SD and TD) and epistemic correspondences (i.e. which knowledge of the SD is mapped onto the TD).

5. Detection of the level of generalization in the CM, i.e. whether the CM identified is a particular form of a more generic CM or whether it could be the combination of other more basic metaphors.

Data 1 (LOVE IS JOURNEY)

Title of song (*Di perjalanan*)

-Diperjalanan   kurasa   kerinduan,   nak   cari   bayanganmu   ana

kehilangan

(**On the way i feel longing**, looking for your shadow i lost)

-Akan terbentang jalan andainya kau setia

(There **will be away** if you are faithful)

Data 2 (LOVE IS MARRIED)

Title of song (*Kawin 3*)

-Senangnya dalam hati

Kalau beristeri dua

Seperti dunia

Ana yang punya

(I'm happy in my heart when **i have two wife** like the world is mine)

-Isteri tua merajuk

Balik kerumah isteri muda

Kalau dua-dua merajuk

Ana kahwin tiga

(The old wife sulks back to the young wife's house, **if two or two sulk i**

married again)

-Mesti pandai pembohong

Mesti pandai temberang

Tetapi jangan sampai

Hai pecah tembelang

(Must be good lying, must be good being angry, **but don't break**)

Data 3 (LOVE IS FOOD)

Title of song (*tiga*) *Kali Kawin Wak Uteh*

-Mulo partamo kukawin

Dengan Gadis kampung

Itulah gadis samo aku

Sangat baruntung

Tapi... sayang sedikit masakan

Hombal marabus hombal manumis

Hari-hari sayur kangkung..

(My first marriage with a village girl, that girl with me so lucky, but little

cooking, i like to boil, i like to stir-fry, **everyday i eat kale**)

-Untuk yang kaduo.. kukawin

Dengan gadis jawa

Itulah gadis samo aku

Paling Setia

Tapi... sayang sedikit masakan

Hombal manggoreng hombal manyambal

Gule lomaknya pake gulo,,,

(For the second i marriage a javanese girl, that's my most loyal girl, but a little cooking, **likes to fry likes to sauce, fat curry using sugar**)

Data 4 (LOVE IS PLACE)

Title of song (*Bukan cinta biasa*)

- *Tak ingin berpaling, tak ingin berganti*

(Don't want to look away, **don't want to change**)

Title of song (*Isabella*)

-Dunia dipenuhi dengan warna berseri bunga cinta

(**The world is filled with the colors** of the flower of love)

Data 5 (LOVE IS BONDAGE)

Title of song (*Cinta Kita*)

-Andai dipisah laut dan pantai, tak akan goyah gelora cinta

(If the sea and the beach were separated, **the passion of love would not waver**)

-Ke gurun kuikut denganmu, biarpun harus berkorban jiwa dan raga

(I will go to the dessert with you, **even if i have to sacrifice my body and soul**)

Data 6 (LOVE IS PHYSICAL CONTACT)

Title of song (*Cinta Hampa*)

-Cinta hanya separuh hati kau lepas kembali, nanti disuatu masa kau juga kan merasa

(Love is only half of your heart that is released again, one day **you will also feel it**)

-Betapa sakitnya hati kecewa kerana cinta

(How much **it hurts to hurt** because of love)

Data 7 (LOVE IS POSSESSION)

Title of song (*Kawin 3*)

-Senangnya dalam hati

Kalau beristeri dua

Seperti dunia

Ana yang punya

(I'm happy in my heart when i have two wife like **the world is mine**)

Title of song (*Suci dalam debu*)

-*Namun hakikat cinta kita, kita yang rasa*

(But the heart of **our love**, we feel it)

Data 8 (LOVE IS UNITY)

Title of song (*Betapa ku cinta padamu*)

-*Andai kucurah rasa hati, mungkin kini ku kan tenang disisimu*

(If i pour out my heart, maybe now i'm **calm by your side**)

-*Walau dimana berada, ingatku dalam doamu*

(No matter where it is, remember me **in your prayers**)

Data 9 (LOVE IS MONEY)

Title of song (*APA DAH JADI SAMA SALIM*)

-*Malang nasibku, duitnya tak cukup pulak, melepaslah lagi*

(My luck is poor, **the money is not enough**, let it go)

-*Jatuh cinta pulak dengan si Hawa, sama tempat kerja*

Pinanganku tak diterima

Kononnya mereka tu orang berada, melepaslah juga

(Fall in love again with Hawa, one place of work, my propose is not accept, because **they are rich people**)

Data 10 (LOVE IS SADNESS)

Title of song (*Surga ditelapak kaki ibu*)

-*Siang malam menderita, hingga tak dirasa, sungguh besar kasih sayang ibunda*

(**Day and night suffer** until her don't feel it, a mother's love is very big)

-**Title of song (*Isabell*a)**

-*Dia Isabella, lambang cinta yang lara, terpisah kerana adat yang berbeza*

(Isabella's **a symbol of sad love**, separated because the different of culture)

Data 11 (LOVE IS FAREWELL)

Title of song (*Bukan aku tak cinta*)

-*Saat kita berpisah kau pegang erat tanganku*

(**When we part** you hold my hand tighly)

-*Perlahan kau lepaskan pegangan tanganku aku lihat kau menangis*

(**Slowly you let go** of my hand i saw you cry)

Data 12 (LOVE IS LOVEBIRDS)

Title of song (*Suci dalam debu*)

-*Pintu akan terbuka, kita langkah bersama*

(The door will open **we walk together**)

Title of song (*Cinta Kita*)

-*Bulan madu diatas pelangi, hanya kita berdua nyanyikan lagu cinta*

(Honeymoon over the rainbow **just the two of us** sing a love song)

Data 13 (LOVE IS CLOSENESS)

Title of song (*Aku cinta padamu*)

-*Semoga kau dan aku, akhirnya bersama aku kan menunggu*

(I hope you and i, **finally together i'll be waiting**)

-*Dari jiwaku keliru, moga dilimpahi rindumu selalu*

(From my confused soul**, hopefully it will always miss you**)

Data 14 (LOVE IS HOPE)

Title of song (*Wajah Kekasih*)

- Kecewa atau bahagia, Ku yakinkan diri demi rinduku

(Dissapointed or happy, **i convinced my self for my longing**)

-Ku mengharapkan ikatan kemesraan, antara kita akan terlaksana jua

(**I hope that the bond of love** between us will happen)

Data 15 (LOVE IS FIRE)

Title of song (*Cinta kita*)

-Andai dipisah api dan bara, tak akan pudar sinaran cinta

(**If fire and embers are separated**, the light of love will not fade)

Title of song (*Isabella*)

-Terbayang lambaiannya, salju terbakar kehangatan

(Imagine the waves, the snow **that burns with warmth**)

Data 16 (LOVE IS WAR)

Title of song (*Siapa yang rampas cintamu*)

-Oh kekasih sampai bila mesti kau dera hatiku

(Oh baby, till when you have **to beat my heart**)

-Mengapa mesti aku yang menjadi mangsa, harapan untuk kekalan hanya

tinggal igauan

(Why **should me be a victim**, hope for immortality is just a delusion)

Data 17 (LOVE IS VALUABLE ASSET)

Title of song (*Disana menanti disini menunggu*)

-Sungguh ku merasa resah, untuk menilai sesuatu yang indah

(I really feel restless, **to value something beautiful**)

The lyric show that the statement was structural methapor with the types of suggestion. One interesting case is LOVE IS A PLACE, as it has not been explicitly postulated in the reference literature as a conventional metaphor. However, it must be interpreted as a specific-level metaphor of the well-established generic-level metaphor STATES ARE LOCATIONS (Lakoff 1993). According to Lakoff (1993: 18), metaphorical mappings"are sometimes organized in hierarchical structures, in which'lower'mappings in the hierarchy inherit the structures of the'higher'mappings". Finally, note also that there is not a single love song that does not contain at least one metaphor for love, As was pointed out in Section 2, in a conceptual metaphor a TD (the domain to be understood) is mapped from a SD (which, by comparison, enables understanding of the TD). Hence, the TD determines the themes dealt with and the SD

determine show they are conceptualized. Firstly, we note two characteristics specific to the conceptual figures other than metaphors in the corpus.

Figure 1 shows distributions over time of the conventional and novel metaphors for each decade represented in the corpus. As mentioned, in this research those metaphors recorded in the specialized literature are deemed conventional. The period reflecting the greatest presence of metaphors of love in the corpus (conventional or novel) runs from the mid-1970s to the mid-2000s, particularly from 1996 to 2005, which accounts for 26% of the corpus metaphors.

With regard to first appearances of a type of metaphor in the corpus, Figure 2 shows how the study period splits naturally into three sub-periods: 1946 to the end of the 1950s, with manyfirst appearances of conventional metaphors; the end of the 1960s to the beginning of the 1990s, with comparable numbers of both conventional and novel metaphors appearing for thefirst time; and the period from the end of the 1990s, marked by a preponderance of first appearances of novel metaphors. Interestingly, metaphors appearing in the early years tend to endure: the vast majority of those appearing for the first time up to the early 1970s (except for three) reappear subsequently, and many endure to the present day. The most enduring metaphor (70 years, 1947 to 2016) is LOVE IS CLOSENESS. In contrast, most CMs− mostly novel−appearing

from the end of the 1970s appear only once.

More interesting is the composition of the SDs, as the determinants of the metaphorical conceptualizations. Their makeup, as might be expected, is much more diverse than that of the TDs (which are necessarily concentrated in the most important concepts to be explained or understood). However, amongst this great dispersion, two dominant conceptualizations stand out . First, and above all, it should be noted that the concepts of CLOSENESS, PHYSICAL CONTACT and UNITY taken together total 70 MEs in 29 different songs.

While space limitations do not permit further analysis, it is remarkable to note that songs with a romantic theme (romanceandheartbreak) are in the majority, especially in the earlier period reflected in the corpus (to the end of the 1970s). In the first part of the corpus the main theme is romance, while heartbreak also becomes commonplace from the 1980s. At the end of the 1970s and in the early 1980s there is a brief preponderance of erotically themed songs, which also had an impact at the turn of the century.

Kövecses (1990: 132, 2005: 18) picks up Lakoff's (1987) notion that metaphorical thought is largely based on correlated experience: one of the best examples is the correlation between intimacy and physical closeness. Kövecses (2014: 26) further states that emotion concepts are largely metaphorical and metonymic in nature: "emotion metonymies serve as the

basis for some emotion metaphors; that is, the metaphors emerge through a metonymic stage"since"there are important conceptual and bodily connections between some of the emotional responses and the emotion concepts they characterize". The relationship between PHYSICAL CLOSENESS and LOVE is, according to Kövecses (2014: 20), also one of the outstanding cases of emotion concepts with a bodily basis. Ourfindings are thus consistent with Kövecses' tenets, since, in our corpus, love is predominantly conceived of in terms of physical proximity to the lover (a situation commonly experienced or desired by them). Moreover, our findings suggest that this conceptualization is structured in three progressively closer degrees: closeness, contact, and fusion (or unity).

The second predominant cluster which is drawn in quantitative terms in the is that of submission: the POSSESSION (10a, 3c) and BONDAGE (10b, 3i) SDs occur 40 times in 21 different songs. This type of metaphors suggests an unequal kind of love, with one of the lovers regarding the other as"his/her own", with a number of cases pointing to this possession as constraining (a form of subjugation). In this respect, account has to be taken of the evidence that not all conceptual metaphors have an experiential origin: Kövecses (2005: 4, 7) posits that"metaphors are not necessarily based on bodily experience–many are based on cultural considerations. Conceptual metaphors converge on and often produce cultural models that operate in thought.

The physical proximitycluster is, as suggested above, metonymic or embodied in nature. However, thepossessioncluster is not, as there is no basic physical experience that links loving someone with possessing them or holding them in subjugation; hence, this cluster has to be inferred as a cultural model. We therefore posit that, of the two broad models for the conceptualization of love as reflected in the corpus, one is an experiential frame, arising from physical proximity, whilst the other is a cultural frame, based on the concept of possession. It should also be noted that POSSESSION and BONDAGE entail proximity (precisely the concept framed by the predominant cluster of metaphors), but the symmetrically opposite affirmation is not so common, as reflected in our corpus: 70% of the songs with metaphors of POSSESSION or BONDAGE also incorporate metaphors of CLOSENESS, PHYSICAL CONTACT or UNITY, and, in contrast, only 48.28% of songs with metaphors ofphysical proximity feature metaphors of possession. Lastly, it should be emphasised that 67.31% of the songs in the corpus include metaphors from either of these two predominant clusters: physical proximity orpossession. To sum up, our corpus analysis provides evidence that the two main conceptualizations of love in the top US hit pop songs released in the period 1946–2016 arephysical proximity(experiential) andpossession(cultural), and also that, in a significant number of cases, the former is implied by the latter in such a way that both frames occur jointly.

C. Research Finding and Discussion

The result from the analysis of structural methapor in lyric song of Melayu, this is the first study to perform, within the framework of CMT, a methodologically sound and fully manual (i.e. not based on keyword extraction) analysis of a diachronic corpus representative of the most commercially successful songs in Melayu, with the aim of detecting the predominant conceptual metaphors of love in their lyrics. Songs about love in any of its varied facets represented almost three quarters of the year-end number-one hit songs for the period. In total, we detected 393 metaphorical expressions corresponding to 102 conceptual metaphors.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The prevalence of the theme of romantic love in mainstream pop music in Melayu is confirmed in a corpus of the best-selling melayu songs which, moreover, suggests several evolutionary features in the type of conceptual metaphors used and–relatedly –in the theme of the songs. The distribution in the corpus progresses from an initial period of conventional metaphors that are repeated over the course of time to the progressive emergence (from the mid-1970s on, and particularly between 1996 and 2005) of novel metaphors that were rarely or never repeated and the first appearance of numerous eroticallythemed metaphors. Our corpus analysis of metaphors revealed two predominant conceptualizations of love: one experiential, originating in the physical proximity of lovers, and the other cultural, based on the concept of possession of one lover by the other. In the former, love is conceptualized in terms of three progressive degrees of proximity: LOVE IS CLOSENESS, LOVE IS PHYSICAL CONTACT and LOVE IS UNITY. The cultural frame reflects a non-egalitarian type of love evidenced by the metaphors LOVE IS POSSESSION and LOVE IS BONDAGE. In a significant number of songs, the two frames overlap,for example to top-15 songs, to see whether the observed trends are confirmed.

B. Suggestion

After analyzing and concluding the data. It is expected can be benefit the reader.Especially for students, language learners can be improving knowledgeand insightabout pragmatics and the study of StructuralMetaphor in a lyric song of Melayu. Themost important thing isthe use of everyday conversation (spoken language) understand the message that isconveyed with consider the context or situation the speech. For the future researcherthat the writer expects this research needs to be improved concerning the theory used,analysis,and thesourceofdata wheretheyarequiteimportantin doingtheresearch.

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Appendix I. Laporan Akhir PKM

LAPORAN AKHIR

PROGRAM KREATIVITAS MAHASISWA

Pemberdayaan Sanggar KENTAL MANIS (Komunitas Pecinta Budaya Nasional

Menggunakan Sentuhan BahasaInggris)

BIDANG KEGIATAN

PKMPENGABDIAN KEPADA MASYARAKAT

Diusulkanoleh:

Anisah	1702050123	2017
HardyantiWulandary	1702050109	2017
OkiKalawati	1702050111	2017
RimaldaTiloli	1702050122	2017
YenniAisyah	1702050107	2017

UNIVERSITAS MUHAMMADIYAH SUMATERA

UTARAMEDAN

2019

PENGESAHAN LAPORAN AKHIR PKM-PENGABDIAN KEPADA MASYARAKAT

1. Judul Kegiatan : Pemberdayaan Sanggar KENTAL MANIS (Komunitas Budaya Nasional Menggunakan Sentuhan Bahasa Inggris)
2. Bidang Kegiatan : PKM-M
3. Ketua Pelaksanaan Kegiatan
   a) Nama Lengkap : Anisah
   b) NIM : 1702050123
   c) Jurusan : Pendidikan Bahasa Inggris
   d) Universitas : Universitas Muhammadiyah Sumatera Utara
   e) Alamat Rumah dan No.HP : Jalan Rahmadsyah No. 302 Medan 083194098250
   f) Email : anisahica18@gmail.com
4. Anggota Pelaksana Kegiatan / Penulis : 4 Orang
5. Dosen Pendamping
   a) Nama Lengkap dan Gelar : Fatimah Sari Siregar S.Pd., M.Hum.
   b) NIDN / NIDK : 0111098402
   c) Alamat Rumah dan No. Telp/HP : Perumahan Tata Alam Asri Blok P.04 Gaperta, Medan / 08126397260
6. Biaya Kegiatan Total
   a) Kemenristek Dikti : Rp. 7.000.000,-
   b) Sumber Lain : -
7. Jangka Waktu Pelaksanaan : 4 Bulan

Medan, 15 Agustus 2019

Menyutujui

Wakil Dekan Bidang Kemahasiswaan,

(Dr. Hj. Dewi Kesuma Nst, M.Hum.)
NIDN 010608750

Ketua Pelaksana Kegiatan

(Anisah)
NPM 1702050123

Wakil Rektor Bidang Kemahasiswaan,

(Dr. Rudianto, S.Sos., M.Sr.)
NIP 197702012005011001
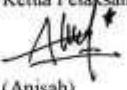
Dosen Pendamping

(Fatimah Sari Siregar, S.Pd., M.Hum)
NIDN 0109078901

DAFTARISI

DAFTARTABEL

DAFTARGAMBAR

DAFTARGRAFIK

BAB1.PENDAHULUAN

1.1. LatarBelakangPermasalahan

KampungNelayanadalahsalahsatukampungyangterletakdiKecamatanMed anBelawan,SumateraUtaramerupakankampungyanghanya ada satu Sekolah Dasar (SDN 068009). Berdasarkan wawancara yangkami lakukan dengan mitra, kampung ini mengalami permasalahan terhadapproses pembelajaran dalam hal sarana dan prasarana yang kurang lengkap.Dalam permasalahanini, tim melakukan wawancara kepada seorang siswadikampungtersebutyangmengatakanbahwaminimnyapengetahuanmerekate

rhadapberbagaimacamlegendadiIndonesiaapalagidenganmenggunakan Bahasa Inggris. Disamping itu, permasalahan lain yang kamidapat yaitu guru-guru yang mengajar disana terlalu monoton, kurang perduliterhadap para siswa (seperti meninggalkan kelas secara bebas) sehinggasuasana kelasmenjadi tidak efektif.

Gambar1. KampumgNelayanSebrang

1.2. TujuanProgram

Tujuan dari program ini yaitu untuk meningkatkan pemahaman anak-anakakanbudayanasionalsertameningkatkankemampuananak-anakdalamberbahasa Inggris, melalui program Sanggar KENTAL MANIS dengan mediaboneka tangan dan

berbagaimacammodel pembelajaranyangmenarik.

1.3. ManfaatKegiatan

Manfaatdalamkegiataniniadalah:

1) Meningkatkankemampuananakterhadappengetahuankebudayaann asionalkhususnyalegenda-legendaasliSumatera Utara.

2) Membuatanak- anakyangberadadiKampungNelayanSebrangmenyukaiBahasaIngg ris,namuntakluputakankekentalanbudayanasional.

3) MeningkatkankemampuanberbahasaInggrispadaanak-anak.

4) Mengenalkan kepada anak-anak desa setempat bahwa BahasaInggris bukanlah bahasa yang rumit. Akan tetapi merupakansuatubahasa yangmenyenangkan.

BAB2.GAMBARANUMUMMASYARAKATSASARAN

KampungNelayanmerupakansalahsatukawasanmarginaldiSumateraUtara,yaitusekelompokmasyarakatyangbermukimdisebuahkampung di atas air dengan jarak tempuh kurang lebih 5 menit menggunakanperahu nelayan dari Kota Belawan.Terkait akses pendidikan, umumnya hanyasedikit penduduk kampung nelayan yang mengenyam pendidikan.Mayoritaspenduduk disana hanya sebatas pendidikan Sekolah Dasar.Banyak dari merekatidakmelanjutkanpendidikankejenjangselanjutnyadikarenakanfaktorekonomi
.

Kurangnyaminatbelajarpadaanak–anakdikampungtersebutmerupakanfaktorutama,anak-anaklebihsukabermaindaripadabelajar.Bahkan para orangtua sudah melepas tanggung jawab mereka sepenuhnya padapihak sekolah.Ketika anak-anak sudah pulang dari sekolah orangtua tetap acuhtakacuhkepadaanakmerekadalammendukungsetiapkegiatanyangberhubungan dengan pendidikan, karena orangtua tidak memfokuskan anakmereka pada pendidikan.Para orangtua beranggapan sekolah atau tidak anak-anak mereka akan tetap menjadi nelayan. Dari gambaran umum masyarakatyangtelahdijelaskansebelumnyamakaidentifikasidanalternativepenyelesaianmasalahan dapatdilihat pada**Tabel1.**

Table1. IdentifikasidanAlternatifPemecahanMasalah

No	Identifikasi	AlternatifPemecahan

		Masalah
1.	Minimnya pemahaman mitramengenaibudayaasliIndonesiaterutama budaya asli SumateraUtara	Timmemperkenalkanbudayaasli SumateraUtarakepadamitra,berupace ritalegendaDanauTobasebagaitahapaw alpengenalanbudaya nasional kepada mereka.
2.	Lemahnyapemahamanmitradalamberbahasa Inggris	Timmengajarkananak-anakber*story telling* dengan menggunakan2 bahasa yaitu bahasa Indonesia danbahasaInggris.Sertamengajarkan*vocabulary*yangberkaitandenganceritaya ngdibawakan.Timjugamembuatmetode pembelajaran yangmenarikagaranak-anaktidakmerasa bosan.

3.	Kurangnya pandanganpendidikan padamitra	Timselalumemberikanmotivasi kepadamitrabahwapendidikanadalahsu atuhalyangpentingdanmembuatmetode penganjaranyangmenarikdisetiapperte muannya, tim juga menggunakanmediabonekatanganagar anak-anak lebihsemangatdalambelajar.

BAB3.METODEPELAKSANAAN

Sanggar Kental Manis adalah sebuah program pengabdian masyarakatyang dilakukandiKampungNelayanBelawan1Medan,SumateraUtara.Sanggarinidinamak an"KentalManis"yangartinya"KomunitasPecintaBudayaNasionalMenggunakanSen tuhanBahasaInggris".Menggunakanbeberapametode,berikut metode yangdigunakandalam programini.

Tabel2. RoadmapsKegiatan

Tgl	Program	Sub Program	Kegiatan Sebelumnya	Rencana Kegiatan			Indikator Pencapaian	Keterangan
				Kegiatan Pembuka	Kegiatan Inti	Kegiatan Penutup		
05 April-2019		Sosialisasi	-	Sosialisasi kepada Kepala Lingkungan Kampung Nelayan	Sosialisasi kepada Pihak Sekolah SD 068009 Kampung Nelayan	Sosialisasi kepada anak-anak Kampung Nelayan	-Mitra paham dengan Kegiatan melalui hasil wawancara dengan Tim -Mitra siap bertanggung jawab atas keamanan dan kenyamanan selama kegiatan berlangsung	Mitra paham dengan kegiatan yang diadakan di Kampung Nelayan 80%
11 April-2019	Sanggar Kental Manis. "Komunit as pecinta budaya Nasional menggun akan Bahasa Inggris"	Pembukaan Program Kegiatan "Sanggar Kental Manis"	Sosialisasi	Persiapan untuk pembukaan Program Sanggar Kental Manis	Pembukaan Program Sanggar Kental Manis	Tim menjelask an kepada anak-anak dan warga Kampung Nelayan mengenai Program Sanggar Kental Manis	Mitra paham dengan proses kegiatan selama kegiatan berlangsung	Mitra paham dengan proses kegiatan selama kegiatan berlangsun g 80%
20 April-2019		Pengenalan Vocabulary / Kosakata	Pembukaan Program	Penampilan storytelling "Legenda Danau Toba" dan pemberian Pretest.	Belajar menggunakan Metode pembelajaran "Group work" dan pemberian Post test	Games dan Icebreakin g Arasamsa m	–Melatih komunikasi anak-anak dalam berdiskusi –Anak-anak dapat menyampai kan 5 kosakata	-Mitra mampu mengucap kan pronunciat -ion dengan baik 50% -Mitra mampu menjawab soal pretest dan

Tanggal							
							posttest yang diberikan 70%
27 April 2019			Metode "Group Work"	Mengajar-kan anak-anak cara berstory telling	Games "Make a match" dan ice breaking "Chicken dance"	-Meningkat-kan daya ingat dan kreativitas anak-anak - Mengembang kan potensi dalam diri setiap anak.	-Mitra mengucap kan pronunciat -ion dengan baik 60% -Mitra mampu mencerita kan kembali cerita yang disampai-kan. 60%
04 Mei 2019		Mengajar-kan anak-anak cara berstory telling	Mengajar-kan anak-anak cara berstory telling	Games pembuka "Instruktur berkata"	Icebreakin g Baby shark	-Menguji konsentrasi anak-anak -Meningkat Kan daya ingat dan kreativitas anak-anak	-Mitra mengucap kan pronunciat -ion dengan baik 65% -Mitra mampu mencerita kan kembali cerita yang disampai-kan. 65%
18 Mei 2019		Metode Pembelajaran "Mind Mapping"	Groupwork Untuk mengajar Kan anak-anak cara berstory telling	Metode belajara "Mind Mapping"	Games "Who am I" Ice-breaking "Penguin dance"	Menguji konsentrasi anak-anak Mengembang kan potensi dalam diri setiap anak. -Meningkat Kan daya ingat dan kreativitas anak-anak	-Mitra mengucap kan pronunciat -ion dengan baik % -Mitra mampu mencerita kan kembali cerita yang disampai-kan. %
25 Mei 2019		Metode pembelajaran "Example non Example"	Metode belajara "Mind Mapping"		Metode pembelajaran "Example non Example"	Games dan Ice-breaking	-Anak-anak lebih kritis dalam menganalisa gambar -Anak-anak mendapat kesempatan untuk mengemuka-kan pendapat	-Mitra mengucap kan pronunciat -ion dengan baik % -Mitra mampu mencerita kan kembali cerita yang -Mitra mampu lebih kritis dan mengemu kakan pendapat %

### 3.1. TeknikPeyuluhan

Teknikpenyuluhanyangkamilakukanadalahkamimelakukamsosialisasi kepada Kepala Lingkungan dan ke sekolah.Teknik pembelajaranmengenai cerita dongeng asal Sumatera Utara yaitu, LegendaDanau Tobadengan media buku komik yang sudah ter-ISBN yang juga merupakan hasilkarya dari mahasiswa Umsu. Media lain yang kami gunakan yaitu, BonekaTangan. Metode yang kami gunakan disetiap pertemuan berbeda-beda agaranak-anak lebih semangat dan tidak mudah bosan untuk mengikuti programSanggarKental Manis.

3.2. PelatihanSanggarKENTALMANIS

DiSanggariniTimmengajakanak-anakKampungNelayanuntukbelajar Bahasa Inggris tetapi masih memiliki sentuhan budaya Nasional, yaituanak-anak akan diajarkan cara ber*storytelling* menggunakan Bahasa Bilingual(Indonesia- Inggris) dengan media boneka tangan. Dalam proses pembelajaranyang dilakukan disanggar ini Tim selalu memberikan 2 teknik pembelajarankepadaanak-anak,yangpertamaTimmenggunakanmetodepembelajaranyang selalu digunakan setiap pertemuan yaitu "Groupwork". Didalam metodeini anak-anak akan dibagi menjadi 3 kelompok yang dibimbing oleh 3 anggotaTim,kemudianTimakanmengajarkanmerekalebihdalamcaraberstorytelling. Tim yang tidak bertugas akan bertugas dokumentasi, observasidan keamanan. Teknik yang kedua adalah Tim juga memberikan anak-anakmetodeyangberbeda-bedasetiappertemuansepertimakeandmatch,mindmapping, example non example

dan   juga   beberapa   ice   breaking

sepertiArasamsam,BabyShark,PenguinDance,andChickenDance.TahapanPrograms

ebagai berikut:
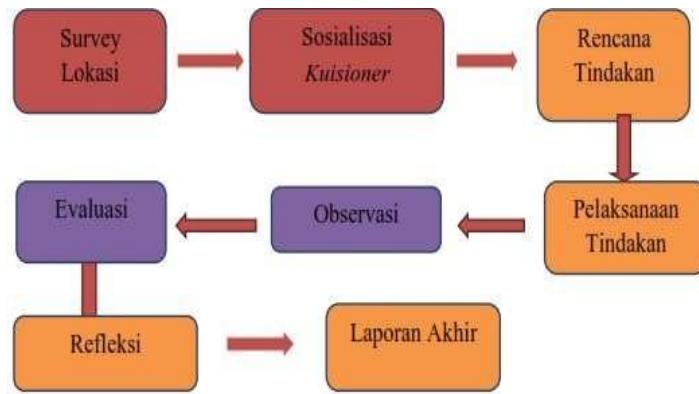
Gambar2. AlurKegiatan

DariFlowMapdiatasdapatdidefinisikansebagaiberikut:

1. Meninjau daerah sasaran Program Sanggar Kental dibeberapa lokasiKampung Nelayan, kemudian tim menetapkan tempat sasaran yaituPosyanduKampungNelayan.

2. Sosialisasi,timmelakukansosialisasikepadaKepalaLingkunganyaituIbuSarawiyahdanjugakepadaanak-anakKampungNelayan.

3. RencanaTindakan,dalamrencanatindakantimmempersiapkanmediayangakandigunakandalamSanggarKentalManisyaituBonekaTanganyangmerupakanmediautama,kemudiantimmempersiapkan pembukaan Sanggar Kental manis yang dihadiri olehdosenpembimbing.

4. Pelaksanaan Tindakan, seluruh kegiatan yang ada disanggar kentalmanisberjalan berdasarkan denganRoadmaps.

5. Observasi, setiap pertemuan salah satu anggotan tim akan menjadiobserveryangbertugasmemantaudanmengamatisuasanadanpeningkatansertapemahamananak-anakselamapertemuan.

6. Evaluasi dan Refleksi, tahap ini merupakan tahap dimana tim menilaikemampuan anak-anak dikampung nelayan melalui alat ukur yaituPretest dan Posttest untuk kemampuan Legenda asal Sumatera UtarasertaInstrumenPenilaianyangterdiridarifluency,accuracy,pronunciation,claritydanperformanceskilluntukkemampuanberbahasainggris.

7. Laporan Akhir.

BAB4.HASILYANGDICAPAI danPOTENSIKEBERLANJUTAN

Hasilyangdicapaimengacupadaindikatorkeberhasilanjangkapendek,selamap

elaksanaankegiatanpengabdiankepadamasyarakatyangdapat dilihat dari kesesuaian

jenis dan jumlah luaranyang telah dihasilkanserta persentase hasil terhadap

keseluruhan   target   kegiatan.   Tentunya

dalampelaksanaankegiatanyangtelahdilakukanterdapatperubahankegiatanmaupunp

enambahankegitantetapihal

tersebutdapatdiselesaikandengankoordinasidankonsultasibersamapihak-

pihakyangterkait.Berikutinimerupakanhasilyangdicapaiselamapelaksanaankegiatan

diantaranya:

4.1.PertemuanPertama

PadapertemuanpertamatimmelakukanpembukaanprogramSanggarKENTALM

ANISdanjugamemperkenalkepadaanak-

anakmengenaikebudayaanIndonesiakhususnyalegenda-

legendaasliSumateraUtara,anak-anak

sangat antusias dengan program dibuat oleh tim. Tim juga memberikan angketsebanyak10soalkepada anak-anaksebagaialatuntuk mengukurkemampuananakmengenaipemahamanmengenailegendaaslisumaterautara.H asilmenunjukkan bahwa banyak anak-anak dari kampung nelayan belum mengetahuilegenda-legendayangadadiSumateraUtara.Dapatdilihatdarigrafikberikut.

4.2. PertemuanKedua

Pada pertemuan kedua tim menampilkan Legenda asli Sumatera Utara yangberjudul legenda danau toba menggunakan 2 bahasa yaitu Bahasa Indonesia danBahasaInggrisgunameningkatkanpemahamananakmengenailegendaaslisumaterauta ra.Timmenggunakanmediabonekatangandalammenampilkan*Storytelling*yangdibawaka garanakmudahmengertiakanceritayangdibawakan.Timjugamemberikanbeberapa*vocab ulary*yangberkaitandenganceritayangdibawakan.Padapertemuaninihasilmenunjukkana naksudahmemahamimengenai Legendaasli Sumatera Utara.

4.3. PertemuanKetiga

Pada pertemuan ketiga tim menampilkan kembali cerita*Storytelling* dandilanjutkanmengajarkananak-anakuntuk*re-telling*kembalidalamBahasaInggris. Dipertemuan ini tim menggunakan model pembelajaran *group working*.Timmembagianakmenjadi3kelompokdansetiapkelompokdidampingiolehtim pelaksana. Tim pelaksana bertugas mengajarkan anak-anak *re-telling* legendadanautobadenganbeberapaaspekpenilianseperti*,fluently,pronounciation,accura cy, clarity.*Dan *performance skill* dan juga memberikan *vocabulary* setiappertemuanuntukmenambahkemampuanmerekadalamBahasaInggris.Padapertemu

aninihasilmenunjukkananak-anakbelummampumenyampaikandenganbaik*re-telling*BahasaInggrisyangdibawakan.

4.4. PertemuanKeempat.

Pada pertemuan ini tim menggunakkan 2 model pembelajaran yaitu *groupworking* dan *mind mapping*. Tim membagi anak-anak menjadi 3 kelompok dandidampingi oleh tim pelaksana. Disini tim menggunakan media kertas karton danmembuat *card* yang terbuat dari origami yang nantinya akan diisi dengan legenda-legenda sumatera utara yang mereka ketahui dan *vocabulary* yang di dapat anak-anak dalam proses pembelajaran untuk melihat hasil sejauh mana pemahamanmerekamengikutiprogramini.Dilanjutkandenganmengajarkananak-anakmeretellinglegendadanautobadalamBahasaInggrismenggunakanbonekatanganagar lebihmenarikminatanak-anakdalammembawakanceritasertapemberian *ice breaking* untuk merilekskan anak-anak dalam proses kegiatan. Padapertemuan ini hasil menunjukkan telah terjadi peninggkattan dalam pemahamananak mengenai legenda asli sumatera utara dan peningkatan dalam membawakan*re-telling*legendadanau toba

4.5. PertemuanKelima

Dalam pertemuan ini tim menggunakan 2 model pembelajran yaitu groupworking dan make a match. Tim membuat beberapa kartu yang berisi *vocabulary*BahasaInggris dan bahasa Indonesia serta kartu yang bersi legenda danau tobadan daerah asal legenda tersebut dimana nanti anak-anak akan mencocokkan

kartumerekadengantemanmerekauntukmembuatsuasanabelajarlebihmenyenangkandan dilanjutkandenganmelatihanak-anak*re-tellingstory*LegendaDanauBahasaInggrisdanmemintaanak-anakuntukmempresentasikannya.Hasilmenunjukkantelahterjadipeningkatanyangsangat

signifikanterhadapkemampuananakmembawakancerita.

Gambar3. Anak-anakmempresentasikanRe-telling

4.6. PertemuanKeenam.

Dalam pertemuin ini anak-anak sudah mampu meretelling legenda danautobamenggunakanmediabonekatangandanmenampilkannyadidepantemannya. Berikut adalah hasil grafik peningkatan pemahaman anak mengenailegendaaslisumaterautaradangrafik peningkatananak-

anakdalamretellingstorylegendadanau tobadalamBahasainggris
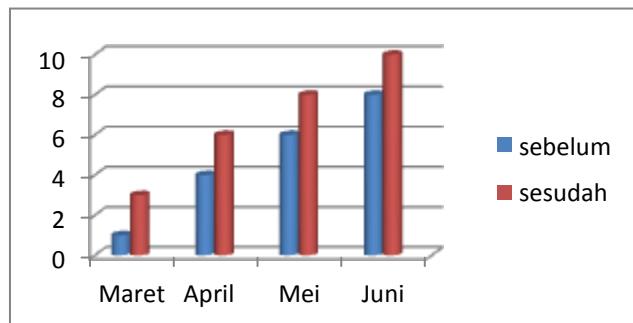
Grafik 1. Pemahaman mitra sebelum dan sesudah kegiatan terhadap

pemahamanmitramengenai legenda-legendaasliSumateraUtara
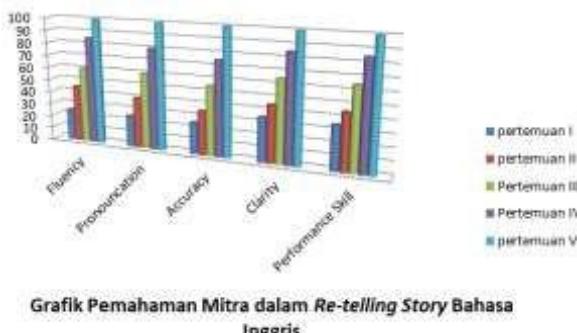
Grafik2. PemahamanmitradalaretellinstoryBahasainggris

4.7. PotensiKeberlanjutan

Pada bagian potensi pengembangan usaha, tim akan terus membuatpelatihandenganmenggunakandongeng-

dongenglegendasumaterautarayanglainnya

sehinggapotensihasildariprograminidiantaranya:

1. Tim sudah membuat road maps selama beberapan tahun

   kedepandanakanmelakukanpengabdianmasyarakatselamasebulansekali

   .

2. Pada tahun 2020 tim akan mengembangkan pariwisata yang ada

   diKampung Nelayan sehingga menjadi kampung dongeng

   SumateraUtara sehingga menjadidayatarikbagiwisatawan.

3. Tahun2021,timakanmemperkenalkankebudayaanIndonesiasepertitaria

   n, danpantun.

4. Dan pada tahun 2022 tim akan memperkenalkan budaya nasionalke

mancanegara dan mengembangkan Sanggar Kental Manis

kedaerahseluruh Indonesia.

Tabel5. PersentaseHasilterhadapKeseluruhanKegiatan:

No.	Target Luaran	Persentase
1	Menambah wawasan mengenai budaya nasional terutamabudaya asliSumatera Utara.	100%
2	Meningkatkan pengetahuan mitra dalamberbahasa Inggris.	100%
3	Terciptanyabonekatanganhasilkaryatim.	100%
4	Mitra sudah mulai bias berstorytellingmenggunakan	100%

	Bahasa Inggris.	
5	ArtikelIlmiah.	100%
6	Publikasi ke media cetak, online,	100%

Bab5. PENUTUP

Kesimpulan

Terciptanya Sanggar KENTAL MANIS (Komunitas Pecinta Budaya NasionalMenggunakan Sentuhan Bahasa Inggris)yaitu sebuah program pengabdianmasyarakatyangmemperkenalkankebudayanasionalkhususnyalegenda-legenda asli Sumatera Utara kepada anak-anak Kampung Nelayan Sebrangselaku mitra dengan menggunakan sentuhan Bahasa Inggris. Program ini tidakhanyamemperkenalkanmengenaikebudayaannasionaltetapijugamengajarkananak-anakberbahasainggrisdenganmenggunakanbeberapametode yangmenarik seperti,*Grup work,Mind Mapping* dan *Make aMatch*.

Saran

Adanya program pengabdian masyarakat ini, diharapkan anak-anak mampumengetahui cerita asli Indonesia di era refolusi mental 4.0, dimana yang kitaketahui rasa cinta tanah air pada anak-anak *millennial* sekarang ini telah lunturdengan masuknya kebudayaan asing. Mereka lebih mengetahui cerita-cerita*cartoon*danbeberapaceritafiksidaribudayaasingseperti,*Spongebob,Spiderman,* dan lai-lain. Cara yang disajikan untuk membangitkan rasa cintatanah air kepada anak-anak dengan melalui *storytelling* menggunakan mediaboneka tangan.Dengan

ini diharapkan ana-anak lebih bersemangat mengetahuidongeng dan legenda asli Indonesia.Semoga kedepannya program ini dapatdikembangkan untuk seluruh anak-anak di Indonesia agar dapat melestarikanbudayanasionalkepadagenerasi-generasiberikutnyasertamenjadikanKampungNelayansebagaikampungdongengasli SumateraUtarauntukmenarikminatparawisatanlokalmaupunmancanegara.

LAMPIRAN1. PenggunaanDana

1. PeralatanPenunjang

Material	Volume	HargaSatuan	Nilai(Rp)
PapanTulisKecil	1	Rp.117.000	Rp.117.000
BukuDongeng	15	Rp.15.000	Rp.225.000
Spanduk	1	Rp.75.000	Rp.75.000
FlashdiskToshiba 8Gb	1	Rp.90.000	Rp.90.000
Kamus CerdasBahasa InggrisUntuk Anak	6	Rp.80.000	Rp.480.000
SUBTOTAL			RP.987.000

2. Bahan AbisPakai

Material	Volume	Hargasatuan	Nilai
KainFlanel	15	Rp.25.000	Rp.375.000
Bukutulis	5lusin	Rp.35.000	Rp.175.000
Pulpen	5lusin	Rp.25.000	Rp.125.000
Spidol	5	Rp.15.000	Rp.75.000
PenghapusPapan Tulis	2	Rp.5000	Rp.10.000
Double Tape	1	Rp.9000	Rp.9000

KotakPensil Besar	1	Rp.35.000	Rp.35.000
Materai 6000	7	Rp.7.000	Rp.49.000
Benang	5	Rp.5000	Rp.25.000
JarumJahit	5	Rp.10.000	Rp.50.000
KertasKarton	6	Rp.3000	Rp.18.000
Origami	10	Rp.10.000	Rp.100.000
Kwitansi	1	Rp.15.000	Rp.15.000
TintaSpidol	5	Rp.8000	Rp.40.000
Gunting	3	Rp.25.000	Rp.75.000
LemTembak	8	Rp.5000	Rp.40.000
AlatLem Tembak	1	Rp.35.000	Rp.35.000
Hekter	1	Rp.15.000	Rp.15.000
IsiHekter	3	Rp.3000	Rp.9000
Penggaris	5	Rp.10.000	Rp.50.000
Stipx	5	Rp.5000	Rp.25.000
Celotape	1	Rp.10.000	Rp.10.000
KertasA4SIDU	1 rim	Rp.45.000	Rp.45.000
Tinta PrinterCartridge4 warna EPSON L100	1	Rp.195.000	Rp.195.000
TintaPrinter Cartridge	1	Rp.95.000	Rp.95.000

hitamEPSONL 100			

BIingkai	3	Rp.35.000	Rp.105.000
SUBTOTAL			Rp.1.800.000

3. Perjalanan

Material	Volume	HargaSatuan	Nilai(Rp)
Konsumsitim	4 bulan	Rp.20.000	Rp. 1.000.000
Akomodasi	4 bulan	Rp.125.000	Rp. 1.500.000
SUBTOTAL			RP. 2.500.000

4. Lain-lain

Material	Volume	HargaSatuan	Nilai
Biaya Publikasimedia Cetak, Online danElektro nik	1	Rp.1.000.000	Rp.1.000.000
Sewa Speaker	1	Rp.500.000	Rp.500.000
Sewa Tikar	2	Rp.106.500	Rp.213.000
SUBTOTAL			RP.1.713.000

LAMPIRAN2. Dokumentasi

PerjalananMenujuKampungNelayan

MemintaizinpeminjamantempatPosyandu

ProsesPembuatanBoneka Tangan

SosialisasikeSDN068009

BonekaTanganHasilKaryaTim

BimbingandenganDosenPembimbingdanDiskusiTim

PembukaanSanggar KentalManis

Suasana saat Tim sedang melakukan Program Kegiatan

PersiapanpembukaanSanggarKentalManis yangdibantuolehwarga

setempat.

Suasanasaatkegiatanberlangsung

PenampilanStoryTellingTim

DokumentasiselamaKegiatanberlangsung

DokumentasiTimSanggarKentalManis

LAMPIRAN3. Publikasi

3.1. PublikasiRadio

3.2. PublikasiTV.MU

3.3. PublikasiMediaCetak

Mahasiswa UMSU Lakukan Pengabdian Kepada Masyarakat di Kampung Nelayan

(Analisa/muhammad arfin) PKM-M: Mahasiswa FKIP UMSU foto bersama usai mengadakan PKM-M dengan mengajarkan Bahasa Inggris melalui story telling menggunakan boneka di Kampung Nelayan Seberang Kecamatan Belawan I-Sumatera Utara, baru-baru ini.

Medan, (Analisa). Mahasiswa Fakultas Keguruan dan Ilmu Pendidikan (FKIP) UMSU mengadakan Program Kreativitas Mahasiswa (PKM) kategori PKM-M (pengabdian kepada masyarakat) dengan judul "Sanggar Kental Manis (SKM)".

Program ini merupakan PKM yang didanai Kemenristekdikti dan dilaksanakan di Kampung Nelayan Seberang Kecamatan Belawan I-Sumatera Utara, tepatnya di Aula Posyandu yang mitranya mulai dari anak kelas 4 sampai 6 SD.

Demikian disampaikan Ketua PKM-M Anisah didampingi Yenni Aisyah, Rimalda Tiloli, Oki Kalawati, Hardyanti Wulandary serta dosen pembimbing Universitas Muhammadiyah Sumatera Utara yaitu Fatimah Sregar, S.Pd., M.Hum

"Uniknya sanggar ini mengajarkan Bahasa Inggris melalui story telling menggunakan media boneka

LAMPIRAN4. SuratPencatatan Ciptaan

LAMPIRAN PENCIPTA

No	Nama	Alamat
1	Anisah	Jl. Rahmadsyah No.302 Medan
2	Hardyanti Wulandary	Desa Tanjung Gading No. 24 Dusun Melati
3	Oki Kalawati	Jl. Kartini Dusun IV Sei Limbat
4	Rinalda Tiloli	Jl. Pantai Timur, Komplek Taman Hako Blok A No. 14
5	Yenni Aisyah	Jl. Anggrek Lk. LV Binjai

Appendix II. Log Book Kegiatan

Tanggal	Kegiatan	%			
18-Jun-19	Tim melakukan diskusi bersama Bapak Edy Suprayetno mengenai artikel ilmiiah. Tim juga meminta saran maupun bantuan kepada bapak agar tim dapat melakukan siaran di Radio UMSU dan juga agar tim dapat melaksanakan liputan di Tv Muhammadiyah kota Medan, dengan maksud untuk mempromosikan atau mengenalkan sanggar kental manis kepada khalayak ramai.	75%	0	Edit	Hapus
19-Jun-19	Tim menghadiri acara pendampingan ke IV untuk 38 tim yang lolos didanai. dan dilanjutkan diskusi bersama dosen pendampng Ibu Fatimah Sari Siregar.	78%	0	Edit	Hapus
19-Jun-19	Tim menghadiri acara pendampingan IV menuju pimnas 2019 untuk 38 tim yang lolos didanai.setelah itu tim melakukan diskusi bersama dosen pendamping mengenai laporan kemajuan.	79%	0	Edit	Hapus
20-Jun-19	tim melaksanakan proses rekaman video tutorial berstory telling yang baik dan benar, lalu diikuti kegiatan menuju kampung nelayan untuk memastikan tempat uhntuk mengabdi sudah bisa digunakan kembali atau belum (akibat terhambat oleh proses renovasi tempat).	80%	0	Edit	Hapus
22-Jun-19	diskusi tim membahas mengenai persiapan menuju monev internal	85%	0	Edit	Hapus
24-Jun-19	kegiatan tim untuk persiapan menuju monev internal; diskusi bersama dosen pendamping Ibu Fatimah Sari Siregar, S.Pd,.M.Hum, penyelesaian artikel ilmiah, pengumpulan laporan kemajuan, dan pendaftaran hak cipta HKI.	87%	0	Edit	Hapus
25-Jun-19	Latihan presentase menuju monev internal didampingi Ibu dosen pembimbing, Ibu Fatimah Sari Siregar, S.Pd.,M.Hum	90%	0	Edit	Hapus
26-Jun-19	Acara MONEV INTERNAL PKM UMSU dengan reviewer PKM,Bapak Ir. H. Batu Mahadi Siregar, M.T, Ibu Fatimah Sari Siregar, S.P.d,.M.Hum, Bapak Hadriman Khair,S.P.,M.P, dan Ibu Humairah Medina Liza Lubis,Sp. P.A. Acara dibuka oleh kepala biro kemahasiswaan dan Alumni, Bapak Radiman, S.E.,M.Si didampingi oleh ketua SRCC Universitas, Ibu Fatimah Sari Siregar, S.Pd,.M.Hum, Wakil ketua SRCC Universitas, Bapak Edy Suprayetno,S.Pd,.M.Pd, Sekretaris SRCC Universitas, Bapak Bekti Suroso, S.T.,M.Eng, dan Wakil sekretaris SRCC Universitas, Bapak Muhammad Andi Prayogi, S.E.,M.Si.	93%	0	Edit	Hapus
23-Apr-19	Tim melaksanakan diskusi bersama dosen pendamping, Ibu Fatimah Sari Siregar membahas mengenai hal-hal kemajuan dan perkembangan Tim.	32%	0	Edit	Hapus
26-Apr-19	Tim melakukan diskusi bersama seraya latihan mendongeng untuk persiapan hari sabtu	35%	0	Edit	Hapus
27-Apr-19	Tim melaksanakan kegiatan pengabdian masyarakat, dengan berbagai kegiatan seperti: mendongeng menggunkan media boneka tangan dan buku go-mic,mengajarkan anak peserta didik untuk mampu menceritakan kembali dongen yang dibawakan oleh si pendongeng, menghafalkan 10 kosakata,dan ice breaking sebagai penutup acara.	45%	0	Edit	Hapus
30-Apr-19	Tim melaksanakan bimbingan serta diskusi bersama dosen pembimbing mengenai pre-test dan post-test yang akan dibagikan pada anak-anak.	50%	0	Edit	Hapus
03-Mei-19	Tim melaksanakan diskusi bersama ketua dan anggota untuk membahas persiapan di hari sabtu	53%	0	Edit	Hapus
04-Mei-19	tim melakukan kegiatan pengabdian masyarakat sama seperti sabtu-sabtu yang lalu, adapun kegiatan pada minggu,yaitu: menyapa kembali anak-anak dengan penuh semangat, pembentukan group work agar anak-anak lebih efesien dalam menceritakan kembali dongeng yang sudah diberikan, ice breaking instruktur berkata untuk membangkitkan kembali konsentrasi anak-anak, lalu diikuti dengan pembagian vocabulary agar menambah wawasan anak-anak, penngunaan metode mind mapping dan yang terakhir dance baby shark sebagai penutup materi hari ini.	65%	0	Edit	Hapus
13-Mei-19	Tim menghadiri acara pendampingan II menuju PIMNAS 2019 untuk 38 tim yang lolos didanai.	67%	0	Edit	Hapus
18-Mei-19	tim melaksanakan kegiatan pengabdian masyarakat seperi sabtu-sabtu yang lalu, di sambut hangat oleh anak-anak setempat. sejauh ini mereka sudah mulai mampu untuk retelling dongeng yang diajarkan, sudah mampu mengucapkan kata perkata dengan pronoun yang cukup membaik.	73%	0	Edit	Hapus
23-Mei-19	Tim menghadiri acara pendampingan III menuju PIMNAS 2019 untuk 38 tim yang lolos didanai dengan narasumber Direktur Biro Bantuan Hukum (BBH) UMSU, Bapak Faisal Riza , S.H.,M.H mengenai tata cara pengurusan Hak Kekayaan Intelektual (HKI)	74%	0	Edit	Hapus

01-Jul-19	Tim diundang untuk liputan TV MU (TV Muhammadiyah) kota Medan sekalian melakukan kegiatan penutupan sanggar kental manis, di dampingi oleh Ibu Dosen Pendamping, Ibu Fatimah Sari Siregar, S.Pd.,M.Hum, Wakil ketua SRCC, Bapak Edy Suprayetno, S.Pd.,M.Pd dan beberapa crew TV Muhammadiyah kota Medan di Kampung Nelayan Sebrang, kec. Belawan 1 Sumatera Utara.	95%	0	Edit	Hapus
02-Jul-19	Rekapitulasi biaya pengeluaran Tim Sanggar KENTAL MANIS Selama 4 Bulan	95%	7.000.000	Edit	Hapus
03-Jul-19	MONEV INTERNAL II PKM UMSU dengan reviewer PKM Ibu Fatimah Sari Siregar, S.Pd.,M.Hum, Bapak Hadriman Khair, S.P.,M.P, dan Ibu dr.Humairah Medina Liza Lubis, Sp. P.A.	95%	0	Edit	Hapus
06-Jul-19	Tim menghadiri undangan Talkshow radio RR I Medan 92.6 FM	95%	0	Edit	Hapus
07-Jul-19	Acara dialog interaktif 38 tim penerimahibah PKM 5 bidang kemenristekdikti pendanaan 2019 dengan reviewer nasionalBapak Prof. Akhmad Fauzy, S.Si.,M.Si.,Ph.D	95%	0	Edit	Hapus
10-Jul-19	Tim memenuhi undangan talkshow di m-radio 91.6 FM	95%	0	Edit	Hapus
11-Jul-19	UMSU berkesempatan menjadi tuan rumah dalam acara monev eksternal pada 11-12 July 2019 dan di hadiri Ibu Ari Pristiana Dewi dan Bapak Kadunci sebagai reviewer Nasional.	95%	0	Edit	Hapus
07-Agt-19	Pendampingan pertama 6 Tim finalis Pimnas menuju Pimnas 32 di Kampus Udayana Bali.	95%	0	Edit	Hapus
20-Agt-19	Mengupload laporan akhir, artikel ilmiah serta poster.	100%	0	Edit	Hapus

Appendix III. Poster PKM

Appendix IV. Artikel Ilmiah

PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS PECINTA BUDAYA NASIONAL DENGAN MENGGUNAKAN SENTUHAN BAHASA INGGRIS)

Anisah[1], Hardyanti Wulandary[2] ,Oki Kalawati[3], Rimalda Tiloli[4], Yenni Aisyah[5]

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Abstrak

Tujuan berdirinya Sanggar Kental Manis yaitu untuk membangkitkan minat akan cinta tanah air dan budaya nasional bagi anak-anak sekolah dasar dengan menggunakan bahasa Inggris melalui media boneka tangan serta menanamkan rasa cinta tanah air sejak dini di era Globalisasi sekarang ini. Metode pelaksanaan program ini adalah dengan mengumpulkan data, membuat metode pengajaran,

pelatihan mendongeng bagi anak-anak, Road Maps dan beberapa model pembelajaran seperti, Grup Work dan Mind Mapping juga penambahan ice breaking untuk membuat anak-anak rileks dalam proses kegiatan berlangsung. Sanggar Kental Manis adalah inovasi oleh mahasiswa untuk membangkitkan minat anak-anak akan budaya nasional untuk menumbuhkan cinta tanah air dengan menggunakan sentuhan Bahasa Inggris terutama pada legenda-legenda yang ada di Sumatera Utara. Program ini dilaksanakan di Kampung Nelayan Sebrang di kec.Belawan I Sumatera Utara. Anak-anak yang berusia 8-10 tahun menjadi mitra utama dalam terselenggarakannya program ini karena pada usia ini anak-anak harus diperkenalkan lebih dalam mengenai budaya nasional khususnya legenda-legenda yang ada di Sumatera Utara. Program ini mendapakatkan hasil sebesar 100% untuk pengetahuan anak-anak mengenai legenda-legenda asli Sumatera Utara sedangkan 85% untuk kemampuan anak-anak dalam re-telling Bahasa inggris untuk mengetahui tingkat kemampuan mereka tim mempunyai 5 aspek penilaian yaitu, Fluently, Pronounciation, Accuracy, Clarity, and Performance skill

Kata Kunci : Budaya Nasional, Boneka Tangan, Sanggar Kental Manis, Story Telling

Abstarct

The purpose of the establishment of the Sweet Kental Studio is to arouse interest in the love of the motherland and national culture for elementary school children by using English through hand puppets as well as instilling a sense of patriotism from an early age in the current globalization era. The method of implementing this program is by collecting data, making teaching methods, storytelling training for children, Road Maps and several learning models such as, Work Groups and Mind Mapping as well as adding ice breaking to make children relax in the process of ongoing activities. Sanggar Kental Manis is an innovation by students to arouse children's interest in national culture to foster a love for the motherland by using a touch of English especially in legends in North Sumatra. This program is carried out in Sebrang Fishermen Village in kec. Belawan I, North Sumatra.

Children aged 8-10 years become the main partners in the implementation of this program because at this age children must be introduced more deeply about national culture, especially legends in North Sumatra. This program gets 100% results for children's knowledge of the original legends of North Sumatra while 85% for children's ability in re-telling English to find out their level of ability the team has 5 aspects of assessment namely, Fluently, Pronounciation, Accuracy , Clarity, and Performance skills

Keyword : National Culture, Hand Puppet, Sanggar Kental Manis, Story Telling

1. PENDAHULUAN

Storytelling adalah salah satu cara atau untuk menceritakan sebuah kisah,pengaturan adegan, event, dan juga dialog. *Storytelling* menggunakan kemampuan penyaji untuk menyampaikan sebuah cerita dengan gaya, intonasi, dan alat bantu yang menarik minat pendengar. Storytelling sering digunakan dalam proses belajar mengajar utamanya pada tingkat pemula atau anak-anak. Teknik ini bermanfaat melatih kemampuan mendengar secara menyenangkan.Seorang *story teller*harus mempunyai kemampuan *public speaking* yang baik, memahami karakter pendengar, meniru suara-suara, pintar mengatur nada dan intonasi serta keterampilan memakai alat bantu. serta*story telling* juga bisa menggunakan media apa saja untuk pendukungnya misalnya boneka tangan.Sanggar Kental Manis (Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris) merupakan salah satu Program Kreativitas Mahasiswa (PKM) Bidang Pengabdian kepada Masyarakat (PKM-M) yang pada program ini terdiri atas 5 anggota yang diketuai oleh Anisah dengan anggota Yenni Aisyah, Hardyanti Wulandary, Rimalda Tiloli,dan Oki Kalawati. Program ini mengajarkan anak tingkat Sekolah Dasar *story telling* legenda/dongeng yang ada di Indonesia menggunakan media boneka tangan. Alasan kami memilih boneka sebagai media pembelajaran ini dikarenakan boneka salah satu mainan yang digemari anak-anak.

SKM melakukan pengabdian tepat berada di Kampung Nelayan, Kecamatan Belawan I, Sumatera

Utara yang di Kampung ini hanya ada satu sekolah yaitu SD 068009.Kampung Nelayan adalah salah satu kampung yang terpencil di daerah Sumatera Utara dimana untuk menuju kesana harus melalui jalur air menggunakan perahu nelayan setempat dan memakan waktu kurang lebih selama 5 menit dengan tarif Rp. 4000/orang.Dalam pengabdian ini, sasaran pada kegiatan ini anak-anak yang berusia 8-10 tahun yang menjadi mitra utama dalam program ini. Dalam menggajarkan *story telling*timmenggunakan bilingual atau 2 (dua) bahasa yaitu Bahasa Indonesia dan Bahasa Inggris dalam proses belajar pengajaran. Tujuan dari program ini untuk menumbuhkan rasa cinta tanah air sejak dini tetapi tidak lupa akan era globalisasi dimana Bahasa Inggris merupakan Bahasa Internasional. Melihat dari pemaparan yang di atas, kegiatan yang kami lakukan berbeda dengan komunitas yang lain, terutama terdapat pada metode-metode yang diberikan dalam proses pembelajaran, seperti mind mapping, group work, make and match. Serta pada pembukaan, pertengahan atau akhir kami memberikan mereka ice breaking seperti *chicken dance, pinguin, baby shark*, dan lain-lain.

Peluang pada kegiatan ini yaitu 1) membuka lebih luas lagi komunitas ini, 2) media yang digunakan dapat menjadi produk dari SKM, 3) menciptakan anak-anak yang bisa dan mengerti Bahasa Inggris. Selain itu, kelayakan dalam pengabdian ini : 1) mahasiswa Bahasa Inggris mampu memberikan contoh proses pembelajaran; 2) menumbuhklan jiwa mengabdi; 3) mampu membuat produk seperti boneka tangan.

Gambar 1.Alat transportasi utama menuju kampung nelayan sebrang.

Gambar 2.Perjalanan Tim Sanggar Kental Manis menuju Kampung Nelayan.

Gambar 3. Proses kegiatan belajar mengajar yang dilakukan oleh Tim.

Gambar 4.Kegiatan pembukaan Tim sanggar KENTAL MANIS.

Gambar 5.Kegiatan penutupan Tim sanggar KENTAL MANIS.

2. METODE

Kegiatan ini merupakan sebuah sanggar yang dibentuk untuk para pecinta budaya Nasional dan juga Bahasa Inggris dalam rangka membangun kembali jiwa patriotisme anak bangsa serta membangun minat belajar anak dengan Bahasa Internasional yakni Bahasa Inggris.Kegiatan ini diadakan di Kampung Nelayan Sebrang Kec.Belawan I Sumatera Utara.Kegiatan yang dilakukan berupa *story telling* menggunakan dua bahasa yaitu Bahasa Indonesia dan Bahasa Inggris.

Metode Implementasi dalam kegiatan ini: 1) Survey Lokasi; 2) Sosialisasi; 3) Rencana Tindakan; 4) Pelaksanaan Tindakan; 5) Observasi; 6) Evaluasi; 7) Refleksi;. Adapun peralatan yang digunakan dalam pelaksanaan program yaitu: 1) Alat Penunjang program : Boneka Tangan (Kain flanel, jarum, benang, lem tembak, alat lem tembak); 2) Alat untuk belajar : Buku Gomik, Papan Tulis, Buku tulis, pulpen, spidol, penghapus papan tulis; 3) Alat penunjang metode pembelajaran: Origami.

3. HASIL

Sebelum tim Sanggar Kental Manis melakukan pengabdian masyarakat di kampung Nelayan, anak-anak dikampung tersebut masih sangat asing dengan *story telling*,walaupun disekolah ada mata pelajaran Bahasa Inggris. Namun setelah tim melakukan pengabdian masyarakat di kampung Nelayan anak-anak yang awalnya sangat asing dengan cerita-cerita legenda asli Sumatera Utara menjadi mengenal dan memahami legenda-legenda asli di Sumatera Utara. Selain itu tim juga mengajarkan anak-anak di kampung tersebut *re-telling story* dalam Bahasa Inggris.Dengan adanya program pengabdian masyarakat ini, sebagian anak-anak di kampung nelayan sudah mampu ber*story telling* dengan menggunakan dua bahasa yaitu Bahasa Inggris dan Bahasa Indonesia. Selain itu tim Sanggar Kental Manis juga mengajarkan beberapa*vocabulary* untuk menambah pengetahuan mitra dalam Bahasa Inggris..Dari grafik tersebut dapat dilihat peningkatan anak-anak mengenai pemahaman tentang kemampuan *re-telling* dalam Bahasa Inggris selama kegiatan program pengabdian di kampung Nelayan sebrang.
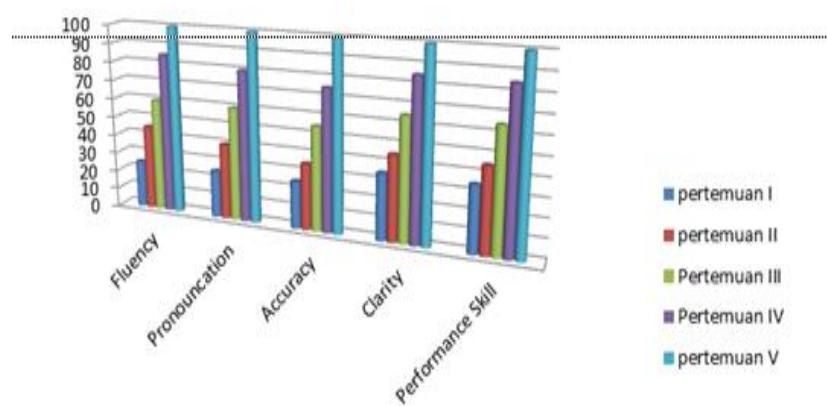
Gambar.1 Grafik kemampuan mitra dalam *re-telling* Bahasa Inggris.
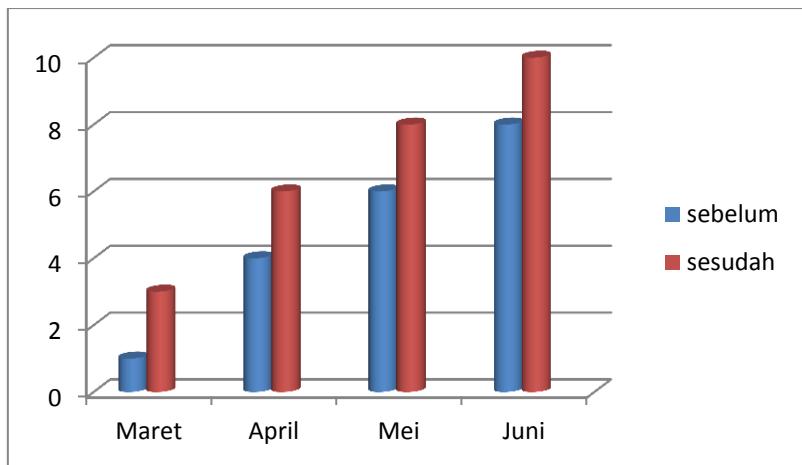
Gambar.2 Grafik pemahaman cerita legenda Sumatera Utara.

4. PEMBAHASAN

Story telling berasal dari Bahasa Inggris, jika dilihat dari susunan katanya, memiliki dua kata yaitu *story* dan *telling*. *Story* artinya cerita dan *telling* artinya menceritakan. Jadi paduan kata tersebut menghasilkan sebuah pengertian baru yaitu cara yang dilakukan untuk menyampaikan suatu cerita kepada penyimak, baik dalam bentuk kata-kata, gambar, foto, maupun suara.

Menurut Echols (dalam aliyah, 2011) *storytelling* terdiri atas dua kata yaitu story berarti cerita dan telling berarti penceritaan. Penggabungan dua kata *storytelling* berarti penceritaan cerita atau menceritakan cerita. Selain itu, *storytelling* disebut juga bercerita atau mendongeng seperti yang dikemukakan oleh Malan, mendongeng adalah bercerita berdasarkan tradisi lisan. *Storytelling* merupakan usaha yang dilakukan oleh pendongeng dalam menyampaikan isi perasaan, buah pikiran atau sebuah cerita kepada anak-anak serta lisan.

Menurut Pellowski (dalam Nurcahyani, 2010) mendefinisikan *storytelling* sebagai sebuah seni atau seni dari sebuah keterampilan bernarasi dari cerita-cerita dalam bentuk syair atau prosa, yang dipertunjukkan atau dipimpin oleh satu orang di hadapan *audience* secara langsung dimana cerita tersebut dapat dinarasikan dengan cara diceritakan atau dinyanyikan, dengan atau tanpa musik, gambar, ataupun dengan iringan lain yang mungkin dapat dipelajari secara lisan, baik melalui sumber tercetak, ataupun melalui sumber rekaman mekanik.

Sedangkan dalam Kamus Besar Indonesia (Ikranegarkata & Hartatik), cerita adalah kisah,

dongeng, sebuah tutur yang melukiskan suatu proses terjadinya peristiwa secara panjang lebar, karangan yang menyajikan jalannya kejadiankejadian, lakon yang diwujudkan dalam pertunjukan (tentang drama, film, dan sebagainya). Disamping itu, *storytelling* sangat bermanfaat sekali bagi guru seperti halnya dikemukakan oleh Loban (dalam Aliyah, 2011) menyatakan bahwa *storytelling* dapat menjadi motovasi untuk mengembangkan daya kesadaran, memperluas imajinasi anak, orangtua atau menggiatkan kegiatan *storytelling* pada berbagai kesempatan seperti ketika anak-anak sedang bermain, anak menjelang tidur atau guru yang sedang membahas tema digunakan metode *storytelling*. Jadi dapat kami simpulkan bahwa *storytelling* adalah kegiatan menyampaikan cerita dari seorang *storyteller* kepada pendengar dengan tujuan memberikan informasi bagi pendengar sehingga dapat digunakan untuk mengenali emosi dirinya sendiri dan orang lain, serta mampu melakukan *problem solving*. Dalam penyampaianya, *storytelling* disampaikan dapat menggunakan alat peraga, namun juga berfokus pada ekspresi yang mengandalkan kualitas vokal, mimik wajah, gerakan tangan serta bahasa tubuh.Ada berbagai jenis cerita dalam *storytelling* seperti dongeng, fabel, legenda dan *movie*.

Hal terpenting dalam kegiatan story telling adalah proses, dalam proses *storytelling* inilah terjadi interaksi antara *storyteller* dengan *audiencenya*. kegiatan*storytelling* ini penting bagi anak-anak, maka kegiatan tersebut harus dikemas sedemikian rupa agar mampu menarik perhatian *audience*. Agar story telling terlihat menarik maka dibutuhkan alat penunjang dalam ber-*storytelling*. Berdasarkan pentingnya alasan ilmiah seperti diatas, tim penulis telah melakukan kegiatan pengabdian masyarakat dengan membentuk suatu komunitas pecinta budaya Nasional dengan menggunakan sentuhan Bahasa Inggris. Seperti yang telah dijelaskan pada bagian hasil, penulis melakukan pengabdian masyarakat dengan tujuan mencerdaskan anak bangsa untuk mahir ber-*storytelling* menggunakan bahasa bilingual yaitu Bahasa Inggris dan Bahasa Indonesia akan tetapi tetap kental akan budaya Nasional, dalam arti cerita yang dibawakan adalah beberapa legenda yang berasal dari Nusantara khususnya legenda-legenda asli asal Sumatera Utara dengan menggunakan alat penunjang (media) utam yaitu boneka tangan yang mampu menarik perhatian mitra (siswa kelas 4-5 SD) dan buku *Gomic* yang merupakan hasil karya mahasiswa UMSU.

5. KESIMPULAN

Dengan adanya pengabdian masyarakat ini diharapkan anak-anak mampu mengetahui cerita asli Indonesia di Era refolusi mental 4.0, dimana yang kita ketahui rasa cinta tanah air pada anak-anak *millennial* sekarang ini telah luntur dengan masuknya budaya asing. Mereka lebih mengetahui cerita-cerita *cartoon* dan beberapa cerita fiksi dari budaya asing seperti, *Spongebob, Spiderman,* dan lai-lain. Cara yang disajikan untuk membangitkan rasa cintah tanah air kepada anak-anak dengan melalui *storytelling dengan* media boneka tangan.Dengan ini diharapkan ana-anak lebih bersemangat mengetahui dongeng dan legenda asli Indonesia.

6. UCAPAN TERIMAKASIH

Sanggar Kental Manis mengucapkan terimakasih kepada semua pihak yang telah membantu melaksanakan program ini. Terkhusus pada Kemenristekdikti, Universitas Muhammadiyah Sumatera Utara,Dosen Pembimbing Ibu Fatimah Sari Siregar, S.Pd., M.Hum, Kepala Lingkungan Kampung Nelayan Sebrang, Orang Tua serta teman-teman yang ikut membantu mensukseskan program ini.

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Appendix V. Sertifikat HKI

REPUBLIK INDONESIA
KEMENTERIAN HUKUM DAN HAK ASASI MANUSIA

SURAT PENCATATAN
CIPTAAN

Dalam rangka pelindungan ciptaan di bidang ilmu pengetahuan, seni dan sastra berdasarkan Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta, dengan ini menerangkan:

Nomor dan tanggal permohonan	:	EC00201950082, 10 Agustus 2019
Pencipta		
Nama	:	**Anisah, Hardyanti Wulandary, , dkk**
Alamat	:	Jl. Rahmadsyah No.302 Medan, Medan, Sumatera Utara, 20215
Kewarganegaraan	:	Indonesia
Pemegang Hak Cipta		
Nama	:	**Universitas Muhammadiyah Sumatera Utara**
Alamat	:	Jl. Kapten Mukhtar Basri Nomor 3 , Medan, Sumatera Utara, 20238
Kewarganegaraan	:	Indonesia
Jenis Ciptaan	:	**Karya Rekaman Video**
Judul Ciptaan	:	**Video Tutorial Storytelling**
Tanggal dan tempat diumumkan untuk pertama kali di wilayah Indonesia atau di luar wilayah Indonesia	:	24 Juni 2019, di Medan
Jangka waktu pelindungan	:	Berlaku selama 50 (lima puluh) tahun sejak Ciptaan tersebut pertama kali dilakukan Pengumuman.
Nomor pencatatan	:	000150575

adalah benar berdasarkan keterangan yang diberikan oleh Pemohon.
Surat Pencatatan Hak Cipta atau produk Hak terkait ini sesuai dengan Pasal 72 Undang-Undang Nomor 28 Tahun 2014 tentang Hak Cipta.

a.n. MENTERI HUKUM DAN HAK ASASI MANUSIA
DIREKTUR JENDERAL KEKAYAAN INTELEKTUAL

Dr. Freddy Harris, S.H., LL.M., ACCS.
NIP. 196611181994031001

Appendix VI. Sertifikat PIMNAS

KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI
DIREKTORAT JENDERAL PEMBELAJARAN DAN KEMAHASISWAAN

PIAGAM PENGHARGAAN

Nomor: 01/B.B3/KM.02.13/2019

Diberikan kepada :

Nama : Oki Kalawati
Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara

Sebagai Penyaji Tingkat Nasional dalam Presentasi Ilmiah dan penyajian Poster
Program Kreativitas Mahasiswa - Pengabdian Kepada Masyarakat (PKM-M) yang berjudul :
"PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS PENCINTA BUDAYA NASIONAL
MENGGUNAKAN SENTUHAN BAHASA INGGRIS)"
pada Pekan Ilmiah Mahasiswa Nasional (PIMNAS) Ke-32, tanggal 27 s.d 31 Agustus 2019 di Universitas Udayana Bali

Jakarta, 30 Agustus 2019
Direktur Jenderal Pembelajaran dan Kemahasiswaan

Prof. Dr. Ismunandar
NIP. 19700609 199402 1 001

RISTEKDIKTI

KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI
DIREKTORAT JENDERAL PEMBELAJARAN DAN KEMAHASISWAAN

PIAGAM PENGHARGAAN

Nomor: 01/B.B3/KM.02.13/2019

Diberikan kepada :

Nama : Oki Kalawati

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara

Sebagai Penyaji Tingkat Nasional dalam Presentasi Ilmiah dan penyajian Poster

Program Kreativitas Mahasiswa - Pengabdian Kepada Masyarakat (PKM-M) yang berjudul :

**"PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS PENCINTA BUDAYA NASIONAL
MENGGUNAKAN SENTUHAN BAHASA INGGRIS)"**

pada Pekan Ilmiah Mahasiswa Nasional (PIMNAS) Ke-32, tanggal 27 s.d 31 Agustus 2019 di Universitas Udayana Bali

Jakarta, 30 Agustus 2019
Direktur Jenderal Pembelajaran dan Kemahasiswaan

Prof. Dr. Ismunandar
NIP. 19700609 199402 1 001

Appendix VII. Sertifikat Penghargaan UMSU

Appendix VIII. Lembar Pengesahan Skripsi

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website: http://www.fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

Nama Lengkap   : Oki Kalawati
N.P.M   : 1702050111
Program Studi   : Pendidikan Bahasa Inggris
Judul Skripsi   : Analysis Conceptual Structural Methapor In Lyric Song Of Melayu
Full About Love

Medan, 10 September 2021
Disetujui oleh:

Pembimbing

Fatimah Sari Siregar, S.Pd., M.Hum

Diketahui oleh:

Dekan   Ketua Program Studi

Prof. Dr. H. Elfrianto Nasution, S.Pd., M.Pd.   **Mandra Saragih, S.Pd., M.Hum.**

Appendix IX. Berita Acara Skripsi

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30
Website: http://www.fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْمِ

Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Rabu, Tanggal 15 September 2021, pada pukul 08.30 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama	:	Oki Kalawati
NPM	:	1702050111
Program Studi	:	Pendidikan Bahasa Inggris
Judul Skripsi	:	An Analysis Conceptual Structural Methapor in Lyric Song of Melayu Full About Love

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).

Ditetapkan : ( ) Lulus Yudisium
( ) Lulus Bersyarat
( ) Memperbaiki Skripsi
( ) Tidak Lulus

PANITIA PELAKSANA

Ketua   Sekretaris

Prof. Dr. H. Elfrianto Nasution, S.Pd., M.Pd.   **Dra. Hj. Syamsuyurnita, M.Pd.**

ANGGOTA PENGUJI:

1. Dr. Hj. Dewi Kesuma Nst, SS, M.Hum   1.

2. Mandra Saragih, S.Pd., M.Hum.   2.

3. Fatimah Sari Siregar, S.Pd, M.Hum   3.

Appendix X. Surat Pernyataan Plagiasi

MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext, 22, 23, 30
Website: http://www.fkip.umsu.ac.id E-mail: fkip@umsu.ac.id

PERNYATAAN KEASLIAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertandatangan dibawah ini:

Nama   : Oki Kalawati
NPM   : 1702050111
Program Studi : Pendidikan Bahasa Inggris
Fakultas   : Keguruan dan Ilmu Pendidikan

Dengan ini menyatakan bahwa skripsi saya yang berjudul **"An Analysis Conceptual Structural Methapor in Lyric Song of Melayu Full About Love"** adalah benar bersifat asli (*original*) ,bukan hasil menyadur mutlak dari karya orang lain.

Bila mana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhamamdiyah Sumatera Utara

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN,

(OKI KALAWATI)

Appendix XI. Print Out Validity

PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS PECINTA BUDAYA NASIONAL DENGAN MENGGUNAKAN SENTUHAN BAHASA INGGRIS)

ORIGINALITY REPORT

36%	36%	15%	18%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	matkulstorytelling.blogspot.com Internet Source	13%
2	kemahasiswaan.unsrat.ac.id Internet Source	5%
3	jurnal.umsu.ac.id Internet Source	3%
4	psychologyforum.umm.ac.id Internet Source	2%
5	elibrary.almaata.ac.id Internet Source	1%
6	konsultasiskripsi.com Internet Source	1%
7	www.umsu.ac.id Internet Source	1%
8	www.scribd.com Internet Source	1%

pt.scribd.com

Appendix XII. Curriculum Vitae

Biodata	
NamaLengkap	Oki Kalawati
Tempat,Tanggal, Lahir	Sei Limbat,16 Mei 1999
JenisKelamin	Perempuan
Umur	22Tahun
Kewarganegaraan	Indonesia
Agama	Islam
Status	BelumMenikah
No.HP	082165304030
E-Mail	okikalawati123@gmail.com

Background of Education:

Year	School
2005-2011	SDNegeri 028069
2011-2014	SMPNegeri10 Binjai
2014-2017	SMA Negeri 5 Binjai
2017-2021	EnglishDepartmentatUniversitasMuhammadiyahSumateraUtara(S1)

Acievement:

Year	NameofAchievement
2019	FinalisPIMNAS(Pekan Ilmiah Mahasiswa Nasional) ke-32 di Universitas Udayana, Bali dalam bidang Penyaji/Persentase Tingkat Nasional
2021	FinalisKBMI (Kegiatan Berwirausaha Mahasiswa Indonesia)