THE ANALYSIS OF ONTOLOGY METAPHOR IN THE LEGEND OF

PUTRI HIJAU COMIC BOOK

SKRIPSI

Submitted in partial fulfillment of the Requirements

For degree of Sarjana Pendidikan (S.Pd)

English Education Program

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2021

ABSTRACT

Yenni Aisyah. 1702050107. "The Analysis of Ontology Metaphor in The Legend Of Putri Hijau Comic Book". Skripsi. English Departement of Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara (UMSU), Medan. 2021

This study discuss about the conceptual metaphor who described metaphorical terminology is the result of a combination of two Greek words; meta (above) and pherein (redirect or move). This research used descriptive qualitative method. The data was taken from the text of the book. Based on the result of this research of the ontology metahpore in The Legend of Putri Hijau book , it was found totally 15 dialog. There are The Legend of Putri Hijau 3, The Legend of Toba Lake 4, The Legend of Lau Kawar Lake 5, and The Legend of Sigale-gale Sitatue 3.

Keywords: Speech Acts, Directive, The Legend of Putri Hijau

ACKNOWLEGMENTS

Assalamu'alaikum warahmatulahi wabarakatuh

In the name of Allah SWT the most Gracious and the most Merciful, praise to Allah the Lord of Universe. Firstly, the researcher would like to thanks to Allah SWT who has given her chance to finish her study. Secondly, may bless and peace be upon to our prophet Muhammad SAW who has brought us from the darkness into the brightness.

This research is entitled "The Analysis of Ontology Metaphor in The Legend Of Putri Hijau Comic Book" with the purpose for submitting in partial fulfillment of the requirement to obtain the Degree of *Sarjana Pendidikan* from English Department. In writing this study, there were many problems, obstacles, and difficulties certainly, and it was impossible for the researcher for finishing this study without help from many people around her. Researcher would like to thank for her dearest parent **Mansur Hasibuan** and **Hermaini** who had given prayer, strength, advices, support, material motivation and their loves. Million of words of thanking upon the knowledge, guidance and support to:

1. **Prof. Dr. Agussani, M.A.P** as Rector of University of Muhammadiyah Sumatera Utara.

2. **Prof. Dr. Elfrianto Nasution, S.Pd, M.Pd** as the Dean of FKIP UMSU who had encouraged the researcher and taught her education material for the research.

3. **Mandra Saragih, S.Pd, M.Hum,** as the Head of English Department and **Pirman Ginting, S.Pd, M.Hum,** as the secretary of English Department for

their administrated.

4. **Fatimah Sari Siregar, S.Pd, M.Hum,** as the supervisor who had given her suggestion, ideas, criticism, and guidance in writing this study.

5. All lectures, especially those of English Department for their guidance, advices, suggestion, and encouragement during her academic years at UMSU.

6. SRCC (Students' Research and Creativity Center) UMSU who always give support and pray for her success.

7. Her beloved family, Muhammad Ridho, Nurjannah and Khoirullah Hasibuan who always give supports and pray for her success.

8. All her dearest friend in the class C Morning English Class.

9. Her friend Sanggar Kental Manis (SKM) Oki Kalawati, Anisah, Hardyanti Wulandary, and Rimalda Tiloli who always give support for during completed this research.

Finally researcher hopes this study will be benefical for those who read and experiences in the field of education. May Allah SWT blessed us in order to get His mercy in carrying out of our activities in this world

Medan, 13 June 2021

The Researcher

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CHAPTER I

INTRODUCTION

A. Background of The Study

Literary works are often synonymous with the use of various styles of language. The goal, among others, to provide an aesthetic effect. One style of language that is often used in literary works is metaphor. Metaphor comes from Latin which was later adapted by Greek which means to move a word into a figurative language expression (in Glueck, 1993: 388). Lewandowski (1985; 708) also explains that metaphor is the transfer of meaning based on the similarity of function, form and use. The use of metaphor is not limited in literary language, but also in everyday language. In addition to the aesthetic aspect, metaphor is also a way to strengthen the image of characters, settings, and events. The power of these metaphors can affect the imagination and emotions of readers. The phenomenon of language will continue to emerge along with the times. This language phenomenon arises because of the dynamic nature of language. Language also develops following the development of the speaker's language. Language has a very important role in the human thought process, the link between language and thought lies in the assumption that language affects the human perspective on the world, and affects the minds of individuals who use the language (Widhiarso, 2001). Humans interpret each concept with their cognition and language is used as a tool to convey these concepts. 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 how a person thinks about something that is spoken through his language. This definition is in line with the opinion (Cuyckens & Geeraets, 2012) that cognitive linguistics is the relationship between language and one's cognitive function. Everyone's cognition is used to know and learn everything that exists in this world. Therefore, every concept that exists in the world can be interpreted cognitively by someone 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 semantics as a study that studies the meanings that exist in one's cognition or interpretation of one's cognition. One of the main focuses of this study is metaphor. Metaphor is a style of language that conceptualizes one concept to another. Conceptual metaphors are proposed by (Lakoff & Johnson, 2003) which are the result of mental construction based on the principle of analogy that involves conceptualizing one element to another. In other words, metaphor is a cognitive mechanism in which one realm of experience (source realm) is mapped to another realm of experience (target) so that the second realm is partially understood from the first realm. In the metaphor indicates a transfer from one concept to another. The basis of this transfer is used as the basic principle when determining whether a data is included in the metaphorical data corpus or not. For example, life is a journey. The expression life is a journey has a source and a target realm. The word journey 'journey' includes the realm of the source, and the word life 'life' is the target domain. So it can be understood that the word life "life" has similarities with the word journey

"journey". Life has a starting and ending point; born and died. A journey has a starting point and a destination; starting place of the trip and the location to be addressed. The conceptual metaphor includes the transfer from the source domain to the target domain. The source domain is used to understand abstract concepts in the target domain. The source realm is usually in the form of things obtained from everyday life, the source realm is concrete. The conceptual metaphor includes the transfer from the source domain to the target domain. The source domain is used to understand abstract concepts in the target domain. The source realm is usually in the form of things that are obtained from everyday life, the source realm is concrete. The conceptual metaphor includes the transfer from the source domain to the target domain. The source domain is used to understand abstract concepts in the target domain. The source realm is usually in the form of things that are obtained from everyday life, the source realm is concrete.

Language is also a sound symbol system unit that is arbitrary, but also conventional, meaning that a language will obey the relationship between speakers using a particular language to convey its meaning so that its meaning can be accepted by the speaker. Language has a very important role in the human thinking process, the linkage of language with human perception greatly affects the human perspective on something.

In linguistics there is the study of cognitive linguistics which studies the relationship between language and cognition. Cognitive linguistics according to (Evans & Green, 2006) is a study that studies how a person thinks about something that is said through his language. This definition is in line with the

opinion (Cuyckens & Geeraets, 2012) that cognitive linguistics is the relationship between language and one's cognitive function. From these two opinions, it can be concluded that each concept can be interpreted cognitively by someone and the differences in these concepts are influenced by different cultures. The study of concepts/meanings in linguistics is called cognitive semantics. Evans (2007) defines cognitive semantics as a study that studies the meanings that exist in one's cognition or interpretation of one's cognition. One of the main focuses of this study is metaphor. Metaphor is a style of language that conceptualizes one concept to another.

Lakoff & Johnson (2003) divides metaphors into three types, namely structural metaphors, orientational metaphors, and ontological metaphors. In a structural metaphor a concept is transferred by using another concept. The transfer is based on a systematic correlation of daily life experiences. This metaphor is based on the realm of the source and the realm of the target. For example, argument is war. Orientational metaphors relate to the orientation of human experience, such as up-down (up-down), inside-out (in-out), front-back (front-back), on-off (on-off), deep-shallow (deep). -shallow), and center-peripheral. The spatial orientation appears based on human physical experience in regulating the orientation of the direction in life. The experience is fused in the human mind so that it concretizes the abstract into reality. For example, concretize the abstract by using up-down dimensions (up-down). Feelings of happiness (happy) and sad (sad) are mapped in an up-down dimension (up-down). Ontological metaphors are metaphors that conceptualize thoughts, experiences, and other abstract processes into something that has physical

properties. In other words, ontological metaphors make abstract nouns concrete nouns. Lakoff and Johnson describe in detail the presence of metaphor in everyday language. People no longer realize that most of the sentences they use are based on a metaphorical structure. Without realizing it, people use mapping, transfer, or transfer from one form to another, from concrete to abstract form (Lyra & et al, 2006). For example, his career is on the decline. The concept of the word fall is impossible to define as contained in the Big Indonesian Dictionary (KBBI), "Fall is defined as (1) (apart and) falling or sliding down quickly, (2) falling a lot (price, value, and so on) , (3) gets to..., (4) coincides with. Of course, you will not give an answer, like that, but rather provide a concept related to the context of the sentence, namely a slumped state, not in a good condition. The concept of up-down (up-down) is used when a good state Happy is up and when a sad state Sad is down. "A fall is defined as (1) (abandoning and) dropping or sliding down rapidly, (2) dropping a lot (price, value, etc.), (3) getting to..., (4) coinciding with. Of course, you will not give an answer, like that, but rather provide a concept related to the context of the sentence, namely a slumped state, not in a good condition. The concept of up-down (up-down) is used when a good state Happy is up and when a sad state Sad is down. "A fall is defined as (1) (abandoning and) dropping or sliding down rapidly, (2) going down a lot (price, value, etc.), (3) getting to..., (4) coinciding with. Of course, you will not give an answer, like that, but rather provide a concept related to the context of the sentence, namely a slumped state, not in a good condition. The concept of up-down (up-down) is used when a good state Happy is up and when a sad state Sad is down.

Today's metaphor is not only found in the scope of literature, such as poetry, novels, and films. Metaphors are also widely found in nonfiction, such as in news and articles. Journalists use metaphors as a form of creativity in processing words, the goal is to attract the attention of readers. That is, journalists move one concept to another. For example,...until the dawn attack on election day or the game at the result tabulation level is a history that is always present in every pilkada. The phrase dawn attack is a metaphorical expression. The source domain in this example is the dawn attack and the target domain in this example is money politics. This example shows that the use of language plays an important role in constructing one's ideas. Image schema according to (Saeed, 2003) is an important form of cognitive semantic conceptual structure. In addition, the image scheme is a structure of meaning that is obtained from experience resulting from how the body interacts with the world. This experience is useful for understanding in the abstract and understanding the truth. Another opinion is expressed by Denise (2011) who defines image schemes as an unconscious mental framework of forms, actions, dimensions, and so on that keep repeating themselves from perceptions and feelings. Schematic images are mostly unconscious, but can be generated easily. If someone asked you to describe how you felt when you were "on top"? Subconsciously you will visualize an image scheme with a spatial orientation that has an upper dimension and a lower dimension.

B. The identification of The Problem

The problems were formulated as follow:

1. The kinds of The Ontology Metaphor's used in The Legend of Putri Hijau Comic book.

2. The form of The Ontology Metaphor used in The Legend of Putri Hijau Comic book.

C. The Scope and Limitation

The scope of this study was semantics and it was limited on konseptual metaphor in the types Ontologys metaphor. This study was focused oi types of The Ontologys Metaphor.

D. Formulation of The Problem

The problems of this research were formulated as follows:

a. What kinds of conceptual methapor acts used in The Legend of Putri Hijau Comic book?

b. How ontology metaphor are used in The Legend of Putri Hijau Comic book?

E. The Objective of The Study

The Objective of the study were stated as follows:

a. To find out The kinds of The Conceptual Metaphor used in The Legend of Putri Hijau Comic book.

b. To find out form of The Conceptual Metahpor acts used in The Legend of

Putri Hijau Comic book.

F. The Significant of The Study

The researcher hopes that the research gives the useful information for readers. The significance of the research can be seen as follows:

a. Theoretical

This research helps in learning English about semantic, especially the ontologys metaphor.

b. Practical

The result of this research will be expected to give precious contributions to the lecturers, university students and future researcher and many more. For the lecturers, this research might become a meaningful contribution in teaching English.

CHAPTER II

REVIEW OF LITERATURE

A. Theoritical Framework

This chapter consists of the theories used to analyze the data and hypotheses in this study. Specifically, this study discusses the lexical concepts that make up the composition of meaning and what concepts make up the mapping of each ontological metaphor. Therefore, the cognitive semantic approach is used as a logical framework for the dynamic processes that occur in the construction of the meaning of metaphorical expressions.

2.1 Cognitive Semantics

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

manifestation of conceptual structures: the nature and mental representations in all their richness and diversity, and this is what makes it a special approach to meaning in the field of linguistics (Evans, 2006: 177). One of the pioneers of cognitive linguistics, Leonard Talmy, describes research on cognitive semantic studies as "Research on cognitive semantics is research on conceptual content and its organization in language" (Talmy 2000: 4). The quote explains that conceptual content in a cognitive semantic study is understood as a general conception which includes the meaning of thoughts. Conceptual content is also not only understood as ideational content, but also as experiential content which includes aspects of emotions and perceptual systems. That is, the concept is not only used to make information more comprehensive, but also used to understand and explore further into experiential content where organizational aspects in a language (perceptual systems and emotional aspects) are investigated further.

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

Meaning is a mental unity of knowledge and experience associated with the language symbol that represents it (Darmojuwono, 2005: 121). A word or lexeme can be determined if the word is in the context of the sentence. Metaphor

is closely related to the discussion of meaning. The essence of the metaphor lies in the relationship between the word, and the meaning of the word. In the metaphor there are two meanings, namely the literal meaning or sentence and the intended meaning is called the metaphorical meaning (Searle, 1979: 520). Metaphorical meaning is the meaning that is transferred from the actual meaning of the word to the meaning of another word. This was also introduced by C/K Ogden and I. A Richards in 1923 (Leech, 1974: 1) which was later used as a reference in semantic studies. According to Ogden and Richards (1989).

The meaning of a word is obtained from the relationship between language symbols/symbols, mental images and referents/references. This meaning is a mental image that arises in a person's mind when he hears or reads language signs. For example, the meaning of the word flower is a mental image/concept of a flower that is stored in our brain and is symbolized by the word flower. Thus, it can be concluded that semantics examines the meaning of language signs, namely the relationship between mental images/concepts and language signs that symbolize them. The triangular image of Ogden and Richards (1989) shows that between language symbols and mental images there is a direct relationship, because symbols and mental concepts/images are in language, while symbols/symbols and referents are not directly related (depicted by dotted lines), because it must go through the concept / mental image.

b) mental image

(a) symbol/symbol   (c) references flower
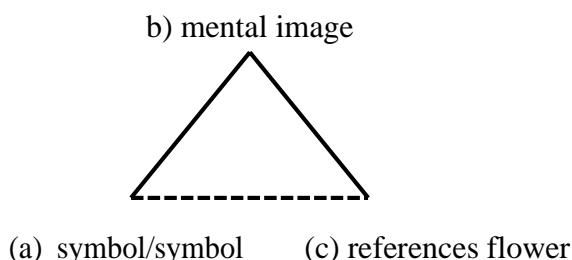
One lexeme has a range of meanings formed by the existing sem-sem (the smallest element of meaning), if the word is used in a certain context then the sem-sems that match the context will form the contextual meaning of the word. For example, the word flower has the denotative meaning of a referent called flower, but if flower is used in Ani's sentence, this is the village flower, then the metaphorical meaning of the most beautiful girl is formed by sem which fits this context. The following is a chart of meaning according to Blanke (1973: 78).
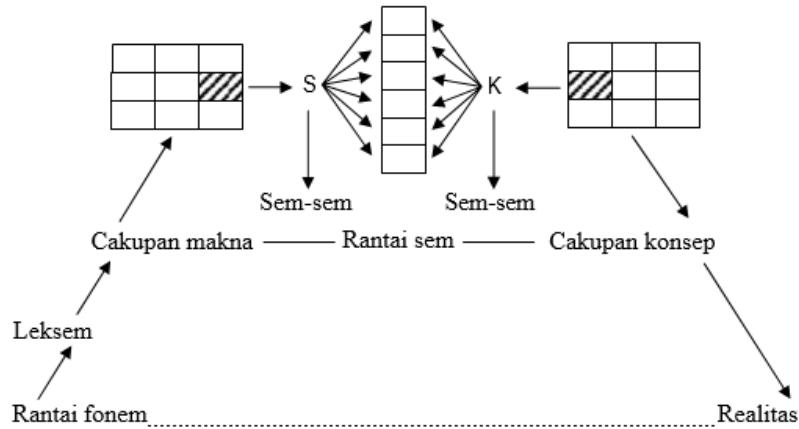
To be able to understand the metaphorical meaning, it can be analyzed through its meaning components. Analysis of the basic meaning components of the word/phrase/sentence. This method is used to show the differences in the elements that make up the meaning contained in a word/phrase/sentence. The meaning of a word can be formed by several components of meaning. The relationship that exists between the meaning of the word (eg word A) and KM (Component Meaning), is the relationship:

Meaning (word A) = KM1+KM2+KM3+…KMn

Componential analysis is a technique to describe the meaning

relationship of a referent by sorting each concept into minimal components, or characteristics, such as state, process, causal relationship, group/class relational relationship, ownership, dimension/space, location, and direction. (Widdowson, 1996: 57). The characteristics of meaning which are symbolized by the lexical form of a word or group of words as referents are inventoried through the analysis of meaning components.

Although the CL enterprise is not a monolith (Goldberg 1996: 3), most if not all cognitive linguists share some foundational assumptions. Newman (1996: ix) summarises the theoretical assumptions of the cognitive linguistics enterprise as follows (cf. Goldberg 1996:3-4; Geeraerts 1997:7, Heine 1997:3-7):

a. There are important links between linguistic structure and human cognition, making it imperative to acknowledge the role of human cognition and human experience in motivating and explicating linguistic structure;

b. A language community imposes its own categorisations upon the entities which constitute reality and such categorisations may differ considerably from one language community to another;

c. Most of the categories relevant to linguistics are viewed as having central and less central members rather than being criterially defined;

d. Where the meaning of a form needs to be elaborated, then a larger context or `frame' [domain] needs to be invoked in order to properly describe the meaning.

Thus, the use of cognitive semantics as an approach to human discourse seen through underlying conceptual schema patterns could be significant in understanding cross-cultural communication. Cognitive semanticists, in general, agree that there are universal as well as language specific construal. For instance, Asmah (1996), Yu (2003), Imran and Norsimah (2005) have found that the conceptualization and metaphorisation of the body is influenced by and interacts with the folk cultural elements in society. Kövecses (1999) also agrees that the conceptualization of the body and body parts is in large part culture-specific with several universal conceptual structure at the categorical and schematic level.

Similarly, one could legitimately ask whether concepts such as NATURE are conceptualized and metaphorised differently in different languages. The 'tool' that is available to the cognitive linguists is the idealized cognitive model (ICM) (Lakoff 1987). The ICM organizes our knowledge, thought and understanding of concepts. Thinking mainly consists in reasoning and categorizing relative to the idealized cognitive models. Since our knowledge, thought and language are closely interrelated, linguistic structures and their meanings can also be derived from the ICM (Lytje 1990). For example, Lakoff (1987:74-76) describes the ICMs for mother as follows:

BIRTH: the person giving birth is the mother

GENETIC: the female who contributed the genetic material is the mother

NURTURANCE: the female adult who nurtures and raises a child is the mother of the child

MARITAL: the wife of the father is the mother

GENEALOGICAL: the closest female ancestor is the mother

The birth, genetic, nurturance, marital, genealogical ICMs of mother forms a cluster of domain matrix in understanding mother. Deviations from the cluster are possible normally in the form of adjective + noun compounds such as stepmother which fits the NURTURANCE and MARITAL models but not the genetic or unwed mother which fits all the domains except for the MARITAL model (Croft & Cruse, 2004:31). Hence, the application of the semantic categorization and idealized cognitive models in cognitive semantics is particularly suited to an investigation of semantic and conceptual differences between different words.

2.2 Defenition of Metaphor

Consider the way native speakers of English often talk about life—either their own lives or those of others: People might say that they try to give their children an education so they will get a good start in life. If their children act out, they hope that they are just going through a stage and that they will get over it. Parents hope that their children won't be burdened with fi nancial worries or ill health and, if they face such diffi culties, that they will be able to overcome them. Parents hope that their children will have a long life span and that they will go far in life. But they also know that their children, as all mortals, will reach the end of the road. (based on Winter, 1995, p. 235).

This way of speaking about life would be regarded by most speakers of

English as normal and natural for everyday purposes. The use of phrases such as to get a good start, to go through a stage, to get over something, to be burdened, to overcome something, a long life span, to go far in life, to reach the end of the road, and so on would not count as using particularly picturesque or literary language. Below is a list of additional phrases that speakers of English use to talk about the concept of life:

He's without direction in life.

I'm where I want to be in life.

I'm at a crossroads in my life.

She'll go places in life.

He's never let anyone get in his way.

She's gone through a lot in life.

Given all these examples, we can see that a large part of the way we speak about life in English derives from the way we speak about journeys. In light of such examples, it seems that speakers of English make extensive use of the domain of journey to think about the highly abstract and elusive concept of life. The question is: Why do they draw so heavily on the domain of journey in their effort to comprehend life? Cognitive linguists suggest that they do so because thinking about the abstract concept of life is facilitated by the more concrete concept of journey.

2.3 Defenition of Conceptual Metaphor

The classical thought of metaphor differs largely from contemporary understanding of the metaphor. Aristotle maintains that a metaphor includes two main disparate locations, that is, the place where it has come from and the place to which it has been transferred. However, metaphors are not merely used as rhetorical devices and cognitive scientists consider them as part of human thoughts and understanding (Gibbs, 1994; Lakoff & Johnson, 1980). Lakoff and Johnson (1980) maintain that our conceptual system including our thoughts and actions is intrinsically metaphoric. In addition, they claim that our thinking, our experience, and our everyday actions are greatly influenced by metaphors. These metaphorical conceptual structures are realized in linguistic expressions that reflect our inner beliefs and perspectives. Kos (2019) asserts that metaphor is more helpful in achieving the economy of expression and it is more efficient in cases where literal description might fail to do so.

It is important to draw a distinction between conceptual metaphors and linguistic metaphors (also known as metaphorical expressions and linguistic expressions). Deignan (2005) suggests that linguistic metaphors realize conceptual metaphors. For example, the linguistic metaphors of 'I'm feeling up', 'that boosted my spirits' and so on realize the conceptual metaphor HAPPY IS UP. Linguistic metaphors show the existence of conceptual metaphor, because the topic and vehicle in the meaning of linguistic expressions determine the source domain and target domain of conceptual metaphor respectively. The vehicle shows the literal meaning, as in the example above 'up' is literally 'direction away from the ground' but the topic has the meaning

in the target domain, which consists of metaphorical meaning. The target domain, according to Kövecses (2002), involves a more abstract concept,‖ while the source domain tends to encompass a more concrete or physical conceptual. Thus, conceptual metaphor serves to connect two conceptual domains whereby the abstract and complicated one is understood in terms of the familiar knowledge of the concrete and clear one. Lakoff (1993) considers conceptual metaphors as mappings across conceptual domains where mapping refers to a fixed set of ontological correspondences between entities in a source domain and entities in a target domain. Similarly, Knowles and Moon (2006) refer to mapping as the connections are made between aspects, features, or roles in source and target domains at a conceptual level. According to Goatly (2007), one important feature of CMs is that the mapping of source domain to target domain do not happen haphazardly, but they create patterns and fit into sets which are called CM Themes or CMs.

Lakoff and Johnson (1980) provide the first example of conceptual metaphor ARGUMENT IS WAR. There are many examples of expressions in which the conceptual metaphor ARGUMENT IS WAR is used to illustrate how a concept can be metaphorical: Your claims are indefensible. He attacked every weak point in my argument. His criticisms were right on target. I demolished his argument.

It can be observed from the examples that they are used very frequently and without any rhetorical or aesthetic purposes; they are very common and mundane. Lakoff and Johnson (1980) argue that the numbers of metaphors connected to the conventional metaphors of ordinary language are much more

than traditionally assumed. Likewise, Goatly (2007) suggests that ‗The first aspect of metaphor that the conceptual theorists stress is that it is everywhere' (p. 13). Gibbs (1994) as well confirms that the frequent use of metaphor is inseparable from ordinary language; even all types of language make use of metaphor including science, law, culture, and so forth. Kövecses (2002) also adds that although novel metaphors become conventional with constant use, these kinds of metaphors are not actually dead rather they are alive since they govern our thought – they are metaphors.

a) Metaphor and Culture

The study of metaphor in different languages helps to grasp the mutual understanding of the speakers of that language and facilitates cross-cultural communications by providing a framework for understanding the particular social and physical world. Lakoff and Johnson (1980) state that the structure of metaphor functions as an embodiment of human cognition and understanding, that is, our worldview is reflected in our language and thought. Kövecses (2005) considers the culture as an essential factor in metaphor studies and elaborates on what aspects of metaphor are universal or culture-specific. For Kövecses (2005), universality is the uniformity in the complex metaphors that results from a natural emergence of some universal correlations in bodily expressions and variation in metaphor conceptualization or culturally-specific instantiations are resulted from differential experiences‖ of people. According to Lakoff (1993), metaphorical mappings vary in universality; some seem to be universal, others are widespread, and some seem to be culturespecific. Accordingly,

Gibbs (1994) claims that conceptual metaphors are rooted in social and cultural experiences, in other words, cognition, and cultural models are inseparable. According to Sharifian (2011), the interaction of human beings in authentic contexts at a particular time and space leads to the emergence of cultural concepts, which provides the members of different groups with templates‖ to better understand particular aspects of their lives.

On the one hand, the universality of metaphors can be justified by the fact that all humans have a common biological history. As stated by Boers (1999), human physical experience is almost similar in the world, and this makes image schemas more likely to be universal and shared by many different cultures. On the other hand, living in different communities provides human beings with different political, social, and cultural ideologies and beliefs, which form the basis for the culture-specific aspect of metaphor.

Safarnejad et al. (2014) found that English and Persian share many metaphorical expressions of happiness that are grounded on common bodily experiences. Therefore, the similarities show the universality of conceptual metaphors, whereas differences in metaphorical expressions relate to specific different cultural patterns in English and Persian.

2.4 Conceptual Metaphor Theory: Ontological Metaphor

Etymologically, metaphorical terminology is the result of a combination of two Greek words; meta (above) and pherein (redirect or move). Meanwhile, along with the development of its etymology, the concept of metaphor is

generally understood as a transfer of the image, meaning or quality of one language expression to another (Classe, 2000:941). Metaphors enrich the communication of an individual with multiple images and represent an important mechanism for reasoning about concepts. At the same time, metaphors are also considered as language tools that are generally used in everyday life. This was conveyed by Lakoff and Johnson who stated that:

"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 addition, talking about the nature and structure of the meaning it forms, Metaphor arises through systematic associations between distinct, and seemingly unrelated, concepts (Shutova, 2015:1). In other words, metaphor provides implicit meaning in the comparison of two concepts that are not related but share the same characteristics. For example, "The wheels of Stalin's regime *were well-oiled and already turning,"* (Shutova, 2015:1). In that example, the political system is seen as a mechanism, its substance can function, rest, and has wheels. In other words, there is a characteristic of the wheel which is likened to a political system, that the political system in the regime has very mature and ready to be implemented in government, such as wheels that are ready to be used because they have been lubricated to function properly. The existence of this association allows individuals to transfer knowledge and conclusions to the realm or domain in a metaphorical expression.

There is a conceptual connection between the concept of the wheel and the political system; that the perception that results from the concept of "wheel" literally means a circular object which, together with the axis, can produce a movement with little friction by means of rolling. That is, the wheel rotates, the position at the bottom can be changed to the position above. This conception is likened to the wheel of government or a complete order consisting of various components that are interdependent and influence in achieving goals in the function of government. That is, the concept of the function of government can change like a spinning wheel, the matter of his government may or may not occupy its heyday. The existence of meaning associations like this allows individuals to know the interrelated domains and similar characteristics.

This metaphorical expression is called Conceptual Metaphor Theory (CMT) which was first coined by Lakoff and Johnson in their book entitled Metaphor We Live By (1980). They state that metaphor is not only about expressing a language, but also a device used by individuals, in their cognition, to construct conceptual systems by transferring one language to another. Thus, conceptual metaphor is understood as a transfer from one concept to another, or a familiar concept to an unfamiliar concept foreign because "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson, 1980:5). For example, the conceptual metaphor TIME IS MONEY is constructed as an ornament of TIME and MONEY. Based on the adoption of Lakoff and Johnson's (1980:8) explanation on the metaphor, time is valued as a

commodity in a culture. In addition, time is also considered a limited resource because, in modern western culture, the concept of work is associated with the concept of how much time is spent. Thus, the resulting implication is that time can be calculated. In other words, if an individual uses time as a substance or concrete object, he has treated time as a substance or object that can be spent and counted, just like money. In other words, the concept of TIME IS MONEY is a form of conceptual metaphor that represents the concept of mapping used in everyday life and culture. In performance, the conceptual metaphor of TIME IS MONEY can be expressed in various expressions such as "You're wasting my time." "I've invested a lot of time in her", and "This gadget will *save you hours"*. These expressions build the actions of each individual who treat time as money.

In addition, referring to the types of metaphors, according to Lakoff and Johnson, conceptual metaphors are distinguished based on the construction of the concepts they build. Conceptual metaphor is divided into 3 (three) types; Structural metaphors, orientational metaphors, and ontological metaphors.

Structural metaphor is a linguistic manifestation of conceptual metaphor. That is, meaning is generated from comparison, interaction, and mapping the 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 of "money" as the target domain (target domain). Meaning is obtained from the involvement of the structuring of one type of experience or activity with other experiences or

activities.

The second type of conceptual metaphor is orientational metaphor. This type of metaphor is "one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another" (Lakoff and Johnson, 1980:14). This type of metaphor is related to the spatial orientation obtained from human physical experience.

"We will call these orientational metaphors, since most of them have to do with spatial orientation: up-down, in-out, front back, on-off, deep-shallow, and central-peripheral. These spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment."(Lakoff and Johnson, 1980:14)

This spatial orientation is followed by the concept of direction. For example, the expression HAPPY IS UP indicates an up and down orientation. Expressions of happiness such as "I'm feeling up today," are associated with an ascending dimension, while feelings of sadness such as "I'm feeling down today," are associated with a descending dimension. These analogies are created based on activities that blend with the human mind and physical experience so as to create a more lively expression of language.

The last type of metaphor is ontological metaphor which is the subject of this research. Thus, the portion of the discussion on ontological metaphors will be discussed more than the previous 2 (two) metaphors. This metaphor conceptualizes experiences, thoughts, experiences, and processes abstract

entities into concrete entities. In other words, this metaphor involves the systematic presentation of an entity or substance to something that does not have that status innate.

"Our experience of physical objects and substances provides a further basis for understanding—one that goes beyond their orientation. Understanding our experiences in terms of objects and substances allows us to pick out parts of our experience and treat them as discrete entities or substances of a uniform kind. Once we can identify our experiences as entities or substances, we can refer to them, categorize them, group them, and quantify them—and, by this means, reason about them."(Lakoff and Johnson, 1980:26).

The quote above indicates that the ontological metaphor is an understanding of how human experience can be described as a concrete entity and substance that is more than just a spatial orientation. Ontological metaphor also, indirectly, aims not to create a separate space between entities and human physical experience because, according to this metaphorical concept, human physical experience can be referenced, categorized, and measurable. In addition, they also argue that ontological metaphors exist to fulfill certain human goals, namely the delivery of a more comprehensive communication with metaphorical expressions. This is reaffirmed in the quote:

"When things are not clearly discrete or bounded, we still categorize them as such, eg, mountains, street corners, hedges, etc. Such ways of

viewing physical phenomena are needed to satisfy certain purposes that we have: locating mountains, meeting at street corners, trimming hedges. Human purposes typically require us to impose artificial boundaries that make physical phenomena discrete just as we are: entities bounded by a surface."(Lakoff and Johnson, 1980:26)

For example, "The candidates are jumping on the bandwagon" is an expression of an ontological metaphor because the abstract concept of the candidates is equated with the concrete concept of jumping on the bandwagon. In this case, the concept of the candidates is presented systematically with the expression jumping on the bandwagon whose relevance or relevance, with political concepts, is not directly related. However, based on the meaning of the concept of the candidates in the description, it can be said that the so-called systematic presentation of the concept of the candidates has a relationship with the concept of thinking involving the person, individual, examinee entity. Entities that are abstract (the candidates) are likened to the concept of existence so that they require the concept of a material entity (container). This indicates that the focus of this metaphor is on the systematic presentation of something abstract into something real. In addition, other opinions also state that:

"Ontological commitments reflect the shared beliefs within a community about the sorts of things that exist. Our beliefs about what exists are shaped by our sensory and motor interactions with objects in the physical world. Physical objects have boundaries and surfaces that separate the object from not-the-object. Objects have insides and outsides, and can be described in

terms of more-or-less fixed and stable "objective" properties."(Harrison, 2013:1)

According to Harrison, ontological metaphors represent shared beliefs about things that are present in human daily life. More than that, the concepts that exist in everyday life are shaped by sensory and motor interactions experienced by individuals. Physical objects are judged to have boundaries and surfaces can be described in terms of properties that can be described. Ontological metaphors allow individuals to perceive "things" that are not objects as if they were objects by "picking out parts of our experience and treating them as [if they were] discrete entities or substances of a uniform kind" (Lakoff and Johnson, 1980:25). That is, sensory and motor interactions affect bodily actions experienced by individuals with the outside world through metaphorical language. In other words, human experience of the external world is represented through bodily actions which are the result of sensory and motor interactions. After these experiences are manifested, metaphorical expressions are realized or systematized through mapping or mapping.

1. **Mapping (Mapping)**

In conceptual metaphors, the transfer of concepts is known as mapping or mapping. Lakoff and Johnson stated that:

"Metaphor involves understanding one domain of experience in terms of a very different domain of experience. More technically, the metaphor can be understood as a mapping (in the mathematical sense) from a source domain to a target domain."(Lakoff and Johnson, 1993:4)

Based on the quote above, mapping is defined as a correspondence (relationship between form and content) that is used to understand one concept into another, namely from the target domain to the source domain or vice versa. "A domain is a background knowledge structure which includes related words, concepts and inferences" (Nabeshima, 2017:1). In this case, mapping is also considered as a technical step that contains the compatibility of concepts, relationships between words, and conclusions, meaning that the mapping explains the conceptual suitability of the source domain mapped to the target domain. The source domain is a concrete domain that focuses on the main topic being discussed, while the target domain is an abstract concept that is understood through the presence of the source domain.

Another opinion also says that "mappings themselves are the systematic set of correspondences that exist between constituent elements of the source and the target domain" (Kovesces, 2010). That is, mapping is a series of correspondences that can help in understanding conceptual metaphors more comprehensively. For example, the expression "He shot down all my arguments" can be categorized into the concept of ARGUMENT IS WAR. The ARGUMENT concept can be categorized as SD and the WAR concept as TD because the WAR concept is used to understand the ARGUMENT concept.

In an argument, it is important to understand that when an individual speaks of an argument, he is not only talking about it literally in terms of war. That is, one can either lose or win. Because mapping is seen as a

series of correspondence, there are many descriptions of this ARGUMENT IS WAR mapping, (1) someone has their own defenses, (2) someone who plans and uses strategies, (3) someone finds a position that is prone to losing, so he take a new line of attack. From this series of correspondence, there is much to be done for debate. So, the concept of argument here is considered to have the same character or structure as war, although there is no physical battle, there is verbal battle and the structure of the argument (attack also defense).

It is in this sense that the ARGUMENT IS WAR metaphor is a metaphor for structuring the actions one takes in arguing. So, it can be drawn. The conclusion is that mapping is a technical step to explain the suitability of the representation and linkage of conceptual words from the source domain that is mapped to the target domain.

2.5 Lexical Concept (Lexical Concept)

The lexical concept was first coined by Vyvyan Evans in a theory entitled "Lexical Concepts, Cognitive Models and Meaning Construction" (2006). The lexical concept is a theoretical construction in LCCM Theory (Evans 2006, 2009a, 2009b, 2010), which provides an overview of the semantic structure. LCCM theory (or Theory of Lexical Concepts and Cognitive Models), is an approach used to demonstrate the lexical and semantic representations of compositionality. Lexical representation is a container that is applied to see the existence of lexical concepts, as stated by Evans that knowledge of lexical representation of language, indirectly includes lexical concepts. In addition, the

lexical concept can be understood as an "embodied" (bound).

"Lexical concepts constitute linguistically encoded concepts—that is conceptual knowledge encoded in a form that can be externalized via language. Thus, lexical concepts constitute the semantic pole of symbolic assemblies of form and meaning, and are conventionally associated with linguistic forms of all kinds including words, bound morphemes, idiomatic phrases and grammatical constructions."(Evans, 2006:500-501)

Based on the quote above, the lexical concept can be understood through the meaning or concept being discussed. Lexical concepts are also interrelated with linguistic forms or linguistic units, which is why lexical concepts cannot be simply omitted from linguistic units.

"A lexical concept is a component of linguistic knowledge, the semantic pole of a symbolic unit (in Langacker's eg 1987 terms), and encodes a bundle of different types of linguistic knowledge" (Evans, 2009: 1).

That is, the lexical concept is a linguistic component in the form of a symbolic unit that forms a semantic structure. The structure includes the nature of the conceptual representation as well as the compositional mechanism that gives rise to the interaction between a series of 2 (two) representations (set of two representations); namely semantics and conceptual itself as the elements forming the construction of meaning (meaning construction).

Below is the bipartite structure of the lexical concept adapted from Vyvyan Evans (2006).

```
┌─────────────────────────────┐
│      Lexical Concept         │
│ (Semantic Pole of Symbolic   │
│           Unit)              │
└─────────────────────────────┘
┌──────────────────┐  ┌──────────────────────┐
│ Linguistic Content│  │ Conceptual Content    │
│ (Semantic Structure)│ │ (Conceptual Structure)│
└──────────────────┘  └──────────────────────┘
```
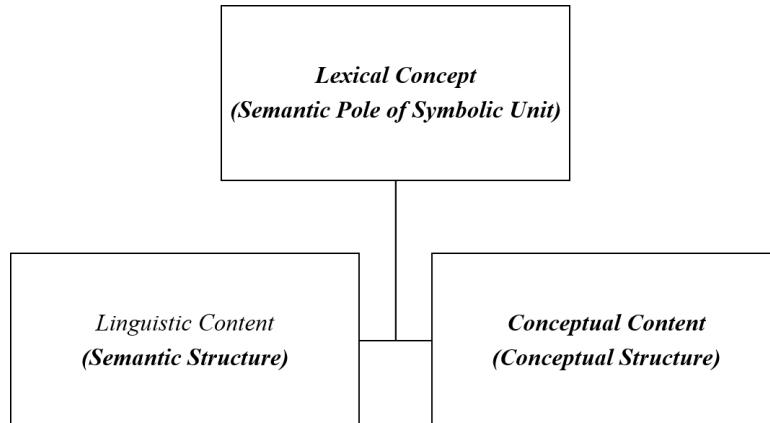
Figure 2. Lexical Concept Schema

From the above schematic, LCCM theory makes a principle distinction between semantic structure and conceptual structure. The effects caused by the differences in these two contents are also very different. Conceptual structure is related to content which is conceptual in nature (non-linguistic). Lexical concepts, in particular, are access to semantic structures related to linguistic content. As previously mentioned, a lexical concept is a unit of semantic structure with a bipartite organization. That is, the lexical concept is connected with linguistic content (linguistic content) and gives meaning access to conceptual structures.

2.6 Universality and Variation of language, thought and experience

Universals and Variation in Language, Thought, and Experience first introduced by Vyvyan Evans and Melanie Green in their book entitled Cognitive Linguistics: An Introduction (2006). An important focus of this approach is that language does not result from knowledge separate from general cognition, but rather it reflects, informs, and engages with one's

cognition. Another opinion also stated that "Semantic information conveyed by language is reflected in the brain response" (Barsalou 1999, 2007; Pulvermuller 2001, 2005; Martin 2007). In particular, then, general cognitive principles in the language system itself can be seen as intermediaries that allow direct investigation of conceptual structures—knowledge representations through the structure and organization of concepts—and conceptualization—the process of constructing meaning.

1. Sensory Interaction

Sensory experience is the experience derived from sensory perception (the 'senses') and concerns perceptual data derived from the external world (Evans, 2006:64). According to the quote, sensory interactions result from 'senses' or the experience of the five senses (seeing, smelling, tasting, tasting, and hearing). That is, the concepts and experiences resulting from the perception of the outside world are the result of how individuals perceive the meaning of an object using their five senses.

Quoting Boulenger (2008), cognition is built by action and perception, based on sensory and motor brain mechanisms. The action scheme of GRASPING an object includes not only motor processing, but also with sensory information about size; small or large (of the object being grasped) and an integrated representation of motor and sensory interactions. This triggers individuals to act and move. That is,

the objects seen are inseparable from perception, but also how these objects are interpreted with the five senses they have.

In cognitive semantics, from the research conducted by Ve´ronique Boulenger, semantic representation based on sensory interaction plays a role in the composition of meaning at the sentence level, even in the case of idioms. Idiomatic expression itself is a form of phrase or expression whose meaning must be studied as a whole (Hornby, 1995). Thus, the experience generated by these senses can influence an individual to grasp an object and project it when idiomatic expressions appear. These will relate to the perception-action and image schemes discussed below.

2. Perception System and Image Schema

Sensory experiences, which have been discussed above, are received through the mechanism of perception. However, this mechanism is sophisticated because it represents a structure that is not necessarily seen in raw perceptual input (Evans, 2006:65). That is, what we feel does not have to be the same as what we experience directly. According to Webster's dictionary (1997), the human perception system can be defined as a result of perceiving. In other words, perception is the activity of feeling or the ability to feel, understand something from objects and qualities through the meaning of taste, awareness, comparison, deep knowledge. Perception is also intuition or the ability

of the five senses (senses) to understand something. Understanding of an object is received by 'recording' and then feeling so that specific ideas, concepts, and impressions are formed. For example, when an individual observes a painting in which there are mountains, flowing water, trees, and birds in flight, this painting will be interpreted as a landscape painting. The individual's ability to recognize images cannot be separated from his experience of seeing various types of images and the conventions of perception that arise from these various types of images so that they are able to distinguish them from one another. After connecting the perception conventions of one object with another object, then someone can only explain the theme of the image or interpret the image in question. The individual's ability to recognize images cannot be separated from his experience of seeing various types of images and the conventions of perception that arise from these various types of images so that they are able to distinguish them from one another. After connecting the perception conventions of one object with another object, then someone can only explain the theme of the image or interpret the image in question. The individual's ability to recognize images cannot be separated from his experience of seeing various types of images and the perception conventions that arise from these various types of images so that they are able to distinguish them from one another. After connecting the perception conventions of one object with another object, then someone can only explain the theme of the image or interpret the image in question.

"Images or images have visual characteristics consisting of color, shape and texture. Recognition at the stage of visual characteristics is called perception. Perception is a direct response (acceptance) to an object in the form of visual characteristics without interpreting it. (Herdiyeni, 2008:1)

In addition, in the field of cognitive semantic studies there is also what is called a mental image or better known as an image scheme. In order to understand the experiences that occur around them, individuals form mental representations related to their experiences. Mental representation is closely related to the formation of experiences in the mind, which are generally related to the process of forming image schemas.

Image schema represents an image that is formed through the experience of the world of each individual. For example, when the idiomatic expression "spill the beans" appears, each individual will have a different visualization of the expression. According to Lakoff and Johnson, image schemes have an inherent spatial structure. That is, the image schema that is formed in the experience of each individual is the result of the spatial structure he experiences in everyday life, how concepts such as motion, temperature greatly affect image formation. They also state that most of the image schemes are closely related to kinesthetic experiences, which describe many aspects of function in space, such as orientation, motion, shape judgments.

B. Relevance of Study

This research is the result of the product of the student creativity program (PKM) which is held annually. This program has passed the Student Scientific Week (PIMNAS 32) at Bali Udayana University in 2019. This program is *Pemberdayaan Sanggar KENTAL MANIS (Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris)* was published in June 2019 in Kampung Nelayan Kec. Belawan I Sumatera Utara.

The researcher used a previous studies related with this research to conduct this study. The first previous study related with this research is George Lakoff and Mark Johnsen (2003) Metaphors we live This book grew out of a concern, on both our parts, with how people understand their language and their experience. When we first met, in early January 1979, we found that we shared, also, a sense that the dominant views on meaning in Western philosophy and linguistics are inadequate—that "meaning" in these traditions has very little to do with what people find ineaningfrrl in their lives.

The second previous study is Mengenal Metafora Dan Metafora Konseptual In this simple article, the problem of metaphor and conceptual metaphor is raised theoretically. The aim is to clarify the positions and concepts of metaphors that often overlap, either with other figures of speech or differences in several other metaphorical concepts.

CHAPTER III

METHOD OF RESEARCH

A. Research design

This research was used descriptive qualitative research. Qualitative research is a research that produces descriptive data, speech or word and practice that can be realized by the subject itself. Shodiq (2003) he said that qualitative research does not consist of any calculation and likely statistic. Moleong (1991:11) said that methodology qualitative as procedure the result of descriptive data in the form of written or vocal words from person or activity which is researched. Literatures as data sources are collected by typing certain words related to figure of speech or concepts studied via the internet, journals, and e-books.This research also apply to descriptive study since it just collects and describe The Ontologys Metaphore in The Legend of Putri Hijau's Book. Descriptive research is non hypothesis research, therefore in the research conduct, it does not need assumption (Arikunto, 2014 (Arikunto, 2014)). It means that the method is expected to make a systematic and accurate description focusing the fact and the aspects of research the data. By using this method, the writer would like to collect and describe The Ontology Metaphore in The Legend of Putri Hijau Book.

B. Source of The Data

The data of this research were The legend of Putri Hijau Comic Book. Futhermore, The book of The Legend Of Putri Hijau was published on Juni **1st edition.**

C. Technique for collecting data

The technique for collecting the data were stated as follow:

a. Reading all the contents in The Legend of Putri Hijau Comic.

b. Finding and Listing all the word contains Ontology metaphor.

c. Classifying types of Conceptual Metaphor which were used in The Legend of Putri Hijau Comic such as the ontologys metaphor.

D. Technique of Analysis Data

The concept of the data analysis used procedures as follow:

a. Data collection. In this step, it was collected all the notes that have been made based on observations that have been made.

b. Data reduction and categorization. This step, the process of simplification and categorization of data is carried out.

c. Data display, is the process of displaying the results of data reduction and categorization in a matrix based on certain criteria.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Description of the Data

The data were collected and selected from The Legend of Putri Hijau Comic Book by Harfeey publisher a written by students at UMSU (Rizki Ajura, Meily Winie, Nabliah Khalisah, Dinda Dewi). The Legend of Putri hijau book has contains stories about the legends of North Sumatera with several legend stories in it, namely the legend of Lake Toba, the legend of Lake Lau Kawar, the legend of the Sigale gale statue and the legend of Putri Hijau. The data of this study was Conceptual Metaphor included Ontologys Metaphor.

B. Data Analysis

The data was taken from the narrative text contained in The Legend of Putri Hijau comic book, this book has four story titles in one book. There are the legend of lake toba, law kawar lake and Sigale- gale Statue. To show the analyze use of directive speech acts in each narrative. The data was divided into four types of directive speech acts, namely commands, requests, orders and suggestions.

The data following:

THE LEGEND OF PUTRI HIJAU

Data 1

Yang Mulia pegawai Kesultanan Aceh membawa pesan dan beberapa perhiasan dari sultan mereka untuk meminang Putri Hijau.

My Majesty,the loyal guards of Aceh Sultanate brought a message and some jeweleries to engage the princess.

Analysis: Source: Engage

      Goal: Apply

The expression asking for a hand in the data does not mean that it is betel nut, but it is oriented to propose or ask a woman to be a wife.

Data 2

Tuan mengapa Anda tidak mecoba memancing mereka keluar dengan menembakkan koin emas di depan benteng mereka ?

Sir, why don't you put some gold coins to carry them out ?

Analysis: Source: Fishing

      Goal: Summon

The phrase fishing is included in the ontological metaphor, because it conceptualizes an abstract thing to something that has physical properties. Fishing phrase is to call troops.

Data 3

Namun tidak ada satupun yang berhasil menembus benteng itu!

But no one can through off the fortress.

Analysis: Source: fort

       Target: building

The phrase fort does not mean animal, but has the meaning of a building intended for defense during war.

THE LEGEND OF TOBA LAKE

Data 4

Aku <u>berhutang nyawa</u> padamu.

I owe you.

Analysis: Source: Owe

       Target : Saved his life

The metaphorical expression of owing one's life is likened to one's life being helped.

Data 5

Toba <u>memergoki</u> ada seorang wanita yang sedang memasak

Toba caught a woman who was cooking

Analysis*:* Source : Caught

       Target : Found out

The word of caught have meaning found out a woman was cooking.

Data 6

Samosir diminta ibunya mengantarkan bekal untuk Ayahnya.

Samosir was asked to bring his father provision.

Analysis: Source : Provision

       Target : Food

The word of Provison have meaning is food.

Data 7

Hujan yang sangat lebat pun turun mengguyur tempat itu.

The biggest rain flush that place.

Analysis: Source : Flush

       Target : Watering with the dipper

The metaphorical expression drenched like watering with the dipper. Flushing is like to rain by pouring it with the dipper. The schematic image contained in the data shows the state of the existence.

THE LEGEND OF LAU KAWAR LAKE

Data 8

Masyarakat mengadakan acara syukuran

The people held a thanksgiving event

Analysis: Source : Thanksgiving

       Target : held salvation

The event have meaning make the event salvation to give thanks God.

Data 9

Pesta berlangsung dengan suara nyanyian dan alunan musik yang <u>menggelegar.</u>

The show went lively with music accompaniment.

Analysis: Source : Accompaintment

       Target : Rousing

The meaning of accompaintment is the show very rousing.

Data 10

Mamak <u>kayaknya</u> belum makan

My mother has not eaten yet

Analysis: Source : Kayaknya

       Target : Like

Kayaknya is Medan language which mean like, so the sentences tell that the boy

have thinking that his mother not eaten yet

Data 11

<u>Aku</u> bungkuskan nasi untuknya sajalah.

I'd better pack some foods for her**.**

Analysis: Source : Aku

       Target : Saya

Aku have meaning is me, my, or I. The language is not standart language.

Data 12

Butet, antar dulu makanan ini pada nenekmu.

Butet, please take this to your grandma.

Analysis: Source : Butet

Target : Girl

Butet have meaning girl, the language from Batakness.

THE LEGEND OF SIGALE-GALE STATUE

Data 13

Menggale pun berangkat bersama dengan anak buahnya menuju medan perang

Menggale went with his troops to the battlefield.

Analysis: Source: Battlefield

Target : Place of war

Battlefield not meaning in Medan any war, but battlefield is place of war, or

battle area.

Data 14

Namun Manggale gugur di medan perang.

But Menggale fall in the battlefield.

Analysis: Source: Fall

Target : Died

From this context fall not to flower, but to human that have meaning died. The

schematic image contained in the data shows the state of the existence

Data 15

Sampai suatu hari datanglah seorang Thabib menemui sang raja.

Until oneday a Thabib came to meet the king.

Analysis: Source : Thabib

      Target : Physician

Thabib is people who treat sick people with traditional methods or either by using scriptures or herbs.

C. Research Finding and Discussion

The result from the analysis of ontology methapors in the gomic legends book. It Was found that there were totally 15 dialogues which used ontologys methapors, such as from The Legend Of Putri Hijau 3 ontologys methapors , The Legend of Toba Lake 4 ontologys methapors, The Legend of Lau Kawar Lake 5 ontologys methapors, and The Legend of Sigale-gale Statue 3 ontologys methapors.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

The Legend of Putri Hijau Comic book has contains four story and 108 pages. The discussion in previous chapter and having analyzed the data of the result of ontologys methapors in Gomic Legends Book. It was found there were totally 15 dialogues.

B. Suggestion

After analyzing and concluding the data. it is expected can be benefit the reader. Especially for students, language learners can be improving knowledge and insight about pragmatics and the study of ontologys metaphore in a variety of good writing in the form of comics, novels, other types of literary works. The most important thing is the use of everyday conversation (spoken language) understand the message that is conveyed with consider the context or situation the speech. For the future researcher that the writer expects this research needs to be improved concerning the theory used, analysis, and the source of data where they are quite important in doing the research.

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Appendix I. Laporan Akhir PKM

LAPORAN AKHIR

PROGRAM KREATIVITAS MAHASISWA

PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS PECINTA
BUDAYANASIONAL MENGGUNAKAN SENTUHAN BAHASA INGGRIS)

BIDANG KEGIATAN

PKM PENGABDIAN KEPADA MASYARAKAT

Diusulkan oleh:

Anisah	1702050123	2017
Hardyanti Wulandary	1702050109	2017
Oki Kalawati	1702050111	2017
Rimalda Tiloli	1702050122	2017
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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA

MEDAN

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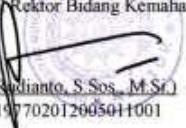
(Dr. Rudianto, S.Sos., M.Si.)
NIP 197702012005011001
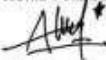
Dosen Pendamping

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

DAFTAR ISI

LAMPIRAN

DAFTAR TABEL

DAFTAR GAMBAR

DAFTAR GRAFIK

BAB 1. PENDAHULUAN

1.1 Lokasi Mitra

Pengabdian masyarakat ini berlokasi di Kampung Nelayan Kec. Belawan I Sumatera Utara, merupakan kampung yang hanya ada satu sekolah yaitu Sekolah Dasar (SDN 068009). Anak-anak di Kampung Nelayan mengalami ganguan proses pembelajaran dimana sarana dan prasarana mereka tidak memadai serta kurangnya pemahaman anak-anak disana mengenai budaya-budaya nasional dan pengetahuan Berbahasa Inggris.
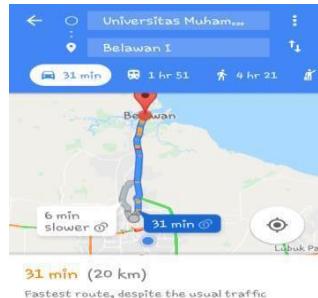
Gambar 1. Lokasi Mitra dilihat dari *Google Map*

1.2 Sasaran

Sasaran dalam program pengabdian kepada masyarakat ini adalah anak-anak usia 8-10 tahun Kampung Nelayan Kec. Belawan I Sumatera Utara . Anak-anak disini masih kurang pendidikannya dikarenakan kurangnya sarana dan prasarana disana.

Gambar 2. Sasaran mitra

1.3 Kondisi Ekonomi Sasaran

Warga Kampung Nelayan umumnya berkerja sebagai seorang nelayan. Kondisi ekonomi di kawasan tersebut tergolong menengah kebawah.

1.4 Kondisi Lingkungan Sasaran

Perjalanan menuju ke kampung nelayan menggunakan boat dengan tarif Rp. 4000/orang. Jumlah penduduk di Kampung Nelayan kurang lebih 578 Kartu Keluarga yang mayoritas beragama Islam. Kampung Nelayan sebenarnya berasal dari Suku Bangsa Melayu yang berada di semenanjung Selat Malaka.

BAB 2. GAMBARAN UMUM MASYARAKAT SASARAN

Kampung Nelayan adalah kampung yang cukup tersohor dikalangan masyarakat, yaitu sekelompok masyarakat nelayan yang bermukim di Desa Belawan Bahari, Kecamatan Medan Belawan, Sumatera Utara. Perjalanan menuju ke Kampung Nelayan hanya menggunakan boat dengan tarif Rp. 4000/orang. Jumlah penduduk di Kampung Nelayan kurang lebih 578 Kartu Keluarga yang mayoritas beragama Islam. Kampung Nelayan sebenarnya berasal dari Suku Bangsa Melayu yang berada di semenanjung Selat Malaka.

Terkait akses pendidikan, umumnya hanya sedikit penduduk Kampung Nelayan yang mengenyam pendidikan. Bahkan pendidikan yang ditempuh masyarakat disana hanya sebatas Sekolah Dasar karena sebagian anak sudah terbiasa untuk mencari uang, bahkan anak-anak yang setelah tamat dari sekolah dasar (SD) mereka banyak yang tidak melanjutkan kejenjang SMP, walaupun sudah ada SMP di daerah tersebut mereka tetap tidak melanjutkan karena terkait faktor ekonomi.

Dari gambaran umum masyarakat yang telah dijelaskan sebelumnya maka identifikasi dan alternative penyelesaian masalahan dapat dilihat pada **Tabel 1.** Identifikasi dan Alternatif Pemecahan Masalah

No	Identifikasi	Alternatif Pemecahan Masalah
1.	Minimnya pemahaman mitra mengenai budaya asli Indonesia terutama budaya asli Sumatera Utara	Tim memperkenalkan budaya asli Sumatera Utara kepada mitra, berupa cerita legenda Danau Toba sebagai tahap awal pengenalanbudaya nasional kepada mereka.
2.	Lemahnya pemahaman Mitra dalam berbahasa Inggris	Tim mengajarkan anak-anak ber*story telling* dengan menggunakan 2 bahasa yaitu bahasa Indonesia dan bahasa Inggris. Serta mengajarkan *vocabulary* yang berkaitan dengan cerita yang dibawakan. Tim juga membuat metode pembelajaran yang menarik agar anak-anak tidak merasa bosan.
3.	Kurangnya pandangan pendidikan pada mitra	Tim selalu memberikan motivasi kepada mitra bahwa pendidikan adalah suatu hal yang penting dan membuat metode penganjaran yang menarik disetiap pertemuannya, tim juga menggunakan media boneka tangan agar anak-anak lebih semangat dalam belajar.

BAB 3. METODE PELAKSANAAN

Sanggar Kental Manis adalah sebuah program pengabdian masyarakat yang dilakukan di Kampung Nelayan Belawan 1 Medan, Sumatera Utara. Sanggar ini dinamakan "Kental Manis" yang artinya "Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris". Menggunakan beberapa metode, berikut metode yang digunakan dalam program ini. Tabel 2. Kegiatan Roadmaps

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. "Komunitas pecinta budaya Nasional menggunakan Bahasa Inggris"	Pembukaan Program Kegiatan "Sanggar Kental Manis"	Sosialisasi	Persiapan untuk pembukaan Program Sanggar Kental Manis	Pembukaan Program Sanggar Kental Manis	Tim menjelaskan 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 berlangsung 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 Icebreaking Arasamsam	-Melatih komunikasi anak-anak dalam berdiskusi -Anak-anak dapat menyampaikan 5 kosakata	-Mitra mampu mengucapkan pronunciation dengan baik 50% -Mitra mampu menjawab soal pretest dan posttest yang diberikan 70%
27 April-2019			Metode "Group Work"			Games "Make a match" dan ice breaking "Chicken dance"	-Meningkatkan daya ingat dan kreativitas anak-anak -Mengembangkan potensi dalam diri setiap anak.	-Mitra mengucapkan pronunciation dengan baik 60% -Mitra mampu menceritakan kembali cerita yang disampaikan. 60%
04 Mei-2019		Mengajarkan anak-anak cara berstory telling	Mengajarkan anak-anak cara berstory telling	Games pembuka "Instruktur berkata"	Mengajarkan anak-anak cara berstory telling	Icebreaking Baby shark	-Menguji konsentrasi anak-anak -Meningkatkan daya ingat dan kreativitas anak-anak	-Mitra mengucapkan pronunciation dengan baik 65% -Mitra mampu menceritakan kembali cerita yang disampaikan. 65%
18 Mei-2019		Metode Pembelajaran "Mind Mapping"		Groupwork Untuk mengajarKan anak-anak cara berstory telling	Metode belajara "Mind Mapping"	Games "Who am I" Ice-breaking "Penguin dance"	Menguji konsentrasi anak-anak Mengembangkan potensi dalam diri setiap anak. -Meningkat	-Mitra mengucapkan pronunciation dengan baik % -Mitra mampu menceritakan kembali

3.1. Teknik Peyuluhan

Teknik penyuluhan yang kami lakukan adalah kami melakukam sosialisasi kepada Kepala Lingkungan dan ke sekolah. Teknik pembelajaran mengenai cerita dongeng asal Sumatera Utara yaitu, Legenda Danau Toba dengan media buku komik yang sudah ter-ISBN yang juga merupakan hasil karya dari mahasiswa Umsu. Media lain yang kami gunakan yaitu, Boneka Tangan. Metode yang kami gunakan disetiap pertemuan berbeda-beda agar anak-anak lebih semangat dan tidak mudah bosan untuk mengikuti program Sanggar Kental Manis.

3.2. Pelatihan Sanggar Kental Manis

Di Sanggar ini Tim mengajak anak-anak Kampung Nelayan untuk belajar Bahasa Inggris tetapi masih memiliki sentuhan budaya Nasional, yaitu anak-anak akan diajarkan cara ber*storytelling* menggunakan Bahasa Bilingual (Indonesia- Inggris) dengan media boneka tangan. Dalam proses pembelajaran

yang dilakukan di sanggar ini Tim selalu memberikan 2 teknik pembelajaran kepada anak-anak, yang pertama Tim menggunakan metode pembelajaran yang selalu digunakan setiap pertemuan yaitu "Groupwork". Didalam metode ini anak-anak akan dibagi menjadi 3 kelompok yang dibimbing oleh 3 anggota Tim, kemudian Tim akan mengajarkan mereka lebih dalam caraberstorytelling. Tim yang tidak bertugas akan bertugas dokumentasi, observasi dan keamanan. Teknik yang kedua adalah Tim juga memberikan anak-anak metode yang berbeda-beda setiap pertemuan seperti make and match, mindmapping, example non example dan juga beberapa ice breaking seperti Arasamsam, Baby Shark, Penguin Dance, and Chicken Dance. Tahapan Program sebagai berikut:
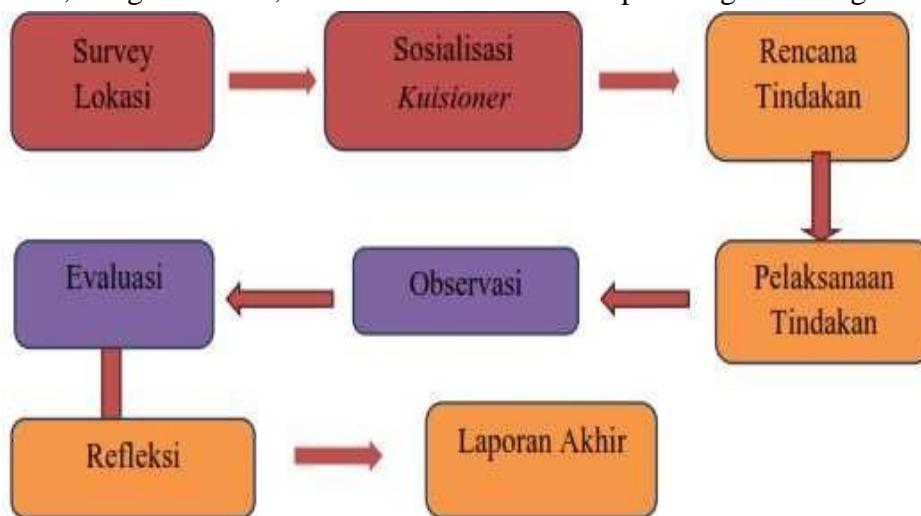
Gambar 3. Alur Kegiatan

Dari flow map di atas dapat didefinisikan sebagai berikut:

1. Meninjau daerah sasaran Program Sanggar Kental dibeberapa lokasi Kampung Nelayan, kemudian tim menetapkan tempat sasaran yaitu

Posyandu Kampung Nelayan.

2. Sosialisasi, tim melakukan sosialisasi kepada Kepala Lingkungan yaitu Ibu Sarawiyah dan juga kepada anak-anak Kampung Nelayan.

3. Rencana Tindakan, dalam rencana tindakan tim mempersiapkan media yang akan digunakan dalam Sanggar Kental Manis yaitu Boneka Tangan yang merupakan media utama, kemudian timmempersiapkan pembukaan Sanggar Kental manis yang dihadiri oleh dosen pembimbing.

4. Pelaksanaan Tindakan, seluruh kegiatan yang ada disanggar kental manis berjalan berdasarkan dengan Roadmaps.

5. Observasi, setiap pertemuan salah satu anggotan tim akan menjadi observer yang bertugas memantau dan mengamati suasana dan peningkatan serta pemahaman anak-anak selama pertemuan.

6. Evaluasi dan refleksi, tahap ini merupakan tahap dimana tim menilai kemampuan anak-anak dikampung nelayan melalui alat ukur yaitu Pretest dan Posttest untuk kemampuan Legenda asal Sumatera Utara serta Instrumen Penilaian yang terdiri dari fluency, accuracy, pronunciation, clarity dan performance skill untuk kemampuan berbahasa Inggris.

7. Laporan Akhir.

BAB 4. HASIL YANG DICAPAI dan POTENSI KEBERLANJUTAN

Hasil yang dicapai mengacu pada indikator keberhasilan jangka pendek,selama pelaksanaan kegiatan pengabdian kepada masyarakat yang dapat dilihat dari kesesuaian jenis dan jumlah luaran yang telah dihasilkan serta persentase hasil terhadap keseluruhan target kegiatan. Tentunya dalam pelaksanaan kegiatan yang telah dilakukan terdapat perubahan kegiatan maupun penambahan kegitan tetapi hal tersebut dapat diselesaikan dengan koordinasi dan konsultasi bersama pihak - pihak yang terkait. Berikut inimerupakan hasil yang dicapai selama pelaksanaan kegiatan diantaranya :

4.1. Menambah Wawasan Mengenai Budaya Nasional Terutama Budaya Sumatera Utara

Berdasarkan pengabdian yang telah dilakukan selama 4 bulan dengan melihat indicator keberhasilan jangka pendek dapat dilihat pada Gambar 3. Hasil tersebut menunjukkan telah terjadi peningkatan pada pemahaman mitra dimana pada awal pertemuan mitra belum mengetahui banyak mengenai budaya nasional terutama budaya asli sendiri yaitu Sumatera Utara. Budaya Nasional yang ditampilkan disini berupa legenda asli Sumatera Utara yaitu cerita "Legenda Danau Toba". Dapat dilihat dari hasil *pre-test* dan *post-test* pada

Grafik 1. Pemahaman mitra sebelum dan sesudah kegiatan terhadap legenda-legenda asli Sumatera Utara.
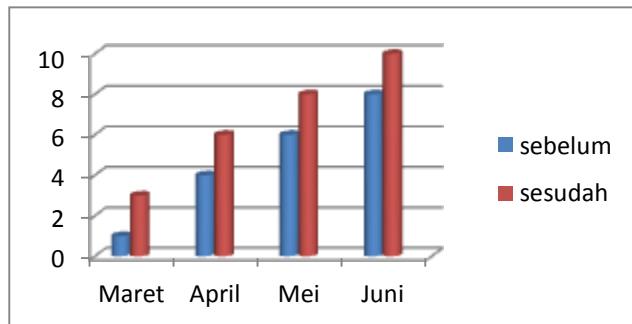
4.2. Meningkatkan Pengetahuan Mitra dalam Bahasa Inggris

Berdasarkan pengabdian yang telah kami lakukan selama 4 bulan dengan indikator keberhasilan jangka pendek, maka dapat disimpulan pemahaman mitra dalam berbahasa inggris mulai meningkat. Mereka sudah mulai mengetahui beberapa kosakata dalam Bahasa inggris. Setiap pertemuannya tim selalu memberikan mitra kosakata dalam Bahasa inggris yang berkaitan dengan cerita yang dibawakan. Selain itu mitra juga sudah mampu untuk menceritakan kembali cerita dalam Bahasa Inggris.

Fluency	25	35	45	60	80
Pronouncation	25	30	35	50	75
Accuracy	25	30	40	70	85
Clarity	25	30	40	75	85
Performance Skill	25	35	40	80	85
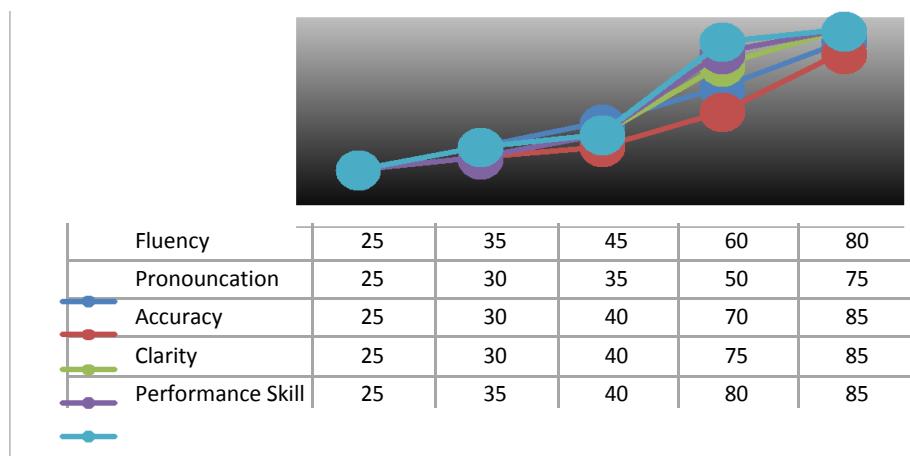
Grafik 2. Peningkatan mitra dalam Bahasa Inggris

4.3. Terciptanya Boneka Tangan Hasil Karya Tim

Dalam program ini tim mempunyai media dalam menampilkan *storytelling* yaitu berupa boneka tangan. Boneka tangan ini sendiri merupakan ciri khas dalam program ini, dimana timmenggunakan boneka tangan dalam menampilkan cerita yang akan dibawakan. Boneka tangan ini diharapkan membuat anak-anak lebih memahami cerita yang dibawakan serta membuat mereka lebih santai dalam belajar.

4.4. Mitra Sudah Mulai Bisa Berstory Telling Menggunakan Bahasa Inggris

Tim memberikan beberapa metode pengajaran dalam mengajarkan mitra ber*story telling* seperti *Grup Working* dan *Mind Mapping*. Disini tim

menampilkan *story telling* menggunakan 2 bahasa yakni bahasa Indonesia dan Bahasa Inggris agar mitra lebih mudah memahami cerita yang di bawakan oleh tim.

4.5. Artikel Ilmiah

Tim sudah menyelesaikan Artikel Ilmiah yang dipublikasikan di dalam Jurnal Riset Sains Manajemen LPPI AQLI.

4.6. Publikasi ke Media Cetak, Online dan Elektronik

Tim melakukan publikasi ke beberapa media cetak, online, dan elektronik seperti, Koran Harian Analisa yang terbit pada tanggal 2 Juni 2019, liputan oleh TVMU, talk show di M Radio UMSU 91. 6 FM,RRI Pro 2 Medan 92,4 FM, dan 96,3 Medan FM ;instragram (@sanggarkm), dan youtube channel (Sanggar Kental Manis).

4.7. Mempunyai Hak Paten untuk Video Tutorial *Story Telling*

Tim membuat hak paten untuk video tutorial cara berstorytelling oleh HKI.

Tabel 3. Persentase Hasil terhadap Keseluruhan Kegiatan :

No.	Target Luaran	Persentase
1	Menambah wawasan mengenai budaya nasional terutama budaya asli Sumatera Utara.	100%
2	Meningkatkan pengetahuan mitra dalam berbahasa Inggris.	100%
3	Terciptanya boneka tangan hasil karya tim.	100%
4	Mitra sudah mulai bias berstorytelling menggunakan Bahasa Inggris.	100%
5	Artikel Ilmiah.	100%
6	Publikasi ke media cetak, online, dan elektronik	100%

BAB 5. PENUTUP

5.1. Kesimpulan

Terciptanya Sanggar KENTAL MANIS (Komunitas Pecinta Budaya Nasional Menggunakan Sentuhan Bahasa Inggris) yaitu sebuah program pengabdian masyarakat yang memperkenalkan kebudaya nasional khususnya legenda- legenda asli Sumatera Utara kepada anak-anak Kampung Nelayan Sebrang selaku mitra dengan menggunakan sentuhan Bahasa Inggris. Program ini tidak hanya memperkenalkan mengenai kebudayaan nasional tetapi juga mengajarkan anak- anak berbahasa inggris dengan menggunakan beberapametode yang menarik seperti, *Grup work, Mind Mapping* dan *Make a Match*.

5.2. Saran

Adanya program 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 kebudayaan 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 cinta tanah air kepada anak-anak dengan melalui *storytelling* menggunakan media boneka tangan. Dengan ini diharapkan ana-anak lebih bersemangat mengetahui dongeng dan legenda asli Indonesia. Semoga kedepannya program ini dapat dikembangkan untuk seluruh anak-anak di Indonesia agar dapat melestarikan budaya nasional kepada generasi-generasi berikutnya serta menjadikan Kampung Nelayan sebagai kampung dongeng asli Sumatera Utara untuk menarik minat para wisatan lokal maupun mancanegara.

LAMPIRAN

LAMPIRAN 1. Penggunaan Dana

1. Peralatan Penunjang

Material	Volume	Harga Satuan	Nilai (Rp)
Papan Tulis Kecil	1	Rp. 117.000	Rp. 117.000
Buku Dongeng	15	Rp. 15.000	Rp. 225.000
Spanduk	1	Rp. 75.000	Rp. 75.000
Flashdisk Toshiba 8 Gb	1	Rp. 90.000	Rp. 90.000
Kamus Cerdas Bahasa Inggris Untuk Anak	6	Rp. 80.000	Rp. 480.000
SUB TOTAL			RP. 987.000

2. Bahan Abis Pakai

Material	Volume	Harga satuan	Nilai
Kain Flanel	15	Rp. 25.000	Rp. 375.000
Buku tulis	5 lusin	Rp. 35.000	Rp. 175.000
Pulpen	5 lusin	Rp. 25.000	Rp. 125.000
Spidol	5	Rp. 15.000	Rp. 75.000
Penghapus Papan Tulis	2	Rp. 5000	Rp. 10.000
Double Tape	1	Rp. 9000	Rp. 9000
Kotak Pensil Besar	1	Rp. 35.000	Rp. 35.000
Materai 6000	7	Rp. 7.000	Rp. 49.000
Benang	5	Rp. 5000	Rp.25.000
Jarum Jahit	5	Rp. 10.000	Rp. 50.000
Kertas Karton	6	Rp. 3000	Rp. 18.000
Origami	10	Rp. 10.000	Rp. 100.000
Kwitansi	1	Rp. 15.000	Rp. 15.000
Tinta Spidol	5	Rp. 8000	Rp. 40.000
Gunting	3	Rp. 25.000	Rp. 75.000
Lem Tembak	8	Rp. 5000	Rp. 40.000
Alat Lem Tembak	1	Rp. 35.000	Rp. 35.000
Hekter	1	Rp. 15.000	Rp. 15.000
Isi Hekter	3	Rp. 3000	Rp. 9000
Penggaris	5	Rp. 10.000	Rp. 50.000

Stip x	5	Rp. 5000	Rp. 25.000
Celo tape	1	Rp. 10.000	Rp. 10.000
Kertas A4 SIDU	1 rim	Rp. 45.000	Rp. 45.000
Tinta Printer Cartridge 4 warna EPSON L100	1	Rp. 195.000	Rp. 195.000
Tinta Printer Cartridge hitam EPSON L100	1	Rp. 95.000	Rp. 95.000
BIingkai	3	Rp. 35.000	Rp. 105.000
SUBTOTAL			Rp. 1.800.000

3. Perjalanan

Material	volume	Harga Satuan	Nilai (Rp)
Konsumsi tim	4 bulan	Rp. 20.000	Rp.1.000.000
Akomodasi	4 bulan	Rp. 125.000	Rp. 1.500.000
SUB TOTAL			RP. 2.500.000

4. Lain-lain

Material	Volume	Harga Satuan	Nilai
Biaya Publikasi media Cetak, Online dan Elektronik	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
SUB TOTAL			RP. 1.713.000

LAMPIRAN 2. Dokumentasi

Perjalanan Menuju Kampung Nelayan

Meminta izin peminjaman tempat Posyandu

Proses Pembuatan Boneka Tangan

Sosialisasi ke SDN 068009

Boneka Tangan Hasil Karya Tim

Bimbingan dengan Dosen Pembimbing dan Diskusi Tim

Pembukaan Sanggar Kental Manis

Suasana saat Tim sedang melakukan Program Kegiatan

Persiapan pembukaan Sanggar Kental Manis yang di bantu oleh warga setempat

Suasana saat kegiatan berlangsung

Penampilan *Story Telling* dari Tim

Dokumentasi selama Kegiatan berlangsung

Dokumentasi Tim Sanggar Kental Manis

LAMPIRAN 3. Publikasi

3.1. Publikasi Radio

3.2. Publikasi TVMu

3.3. Publikasi Media Cetak

Appendix II. Log Book Kegiatan

Tanggal	Kegiatan	%			
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 dongen 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
18-Jun-19	Tim melakukan diskusi bersama Bapak Edy Suprayetno mengenai artikel ilmiah. 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
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 skills.
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

Story telling adalah salah satu cara atau untuk menceritakan sebuah kisah, pengaturan adegan, event, dan juga dialog. *Story telling* 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* tim menggunakan 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.
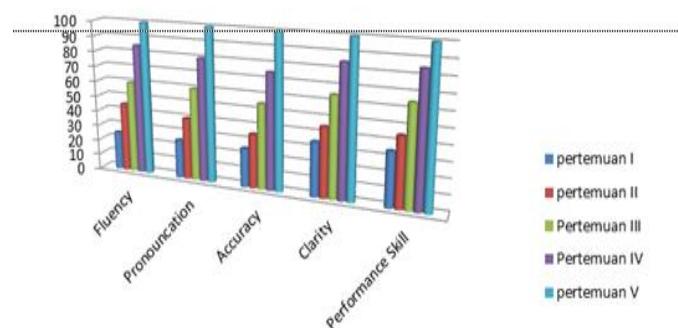
Gambar 1. Grafik kemampuan mitra dalam *re-telling* Bahasa Inggris.
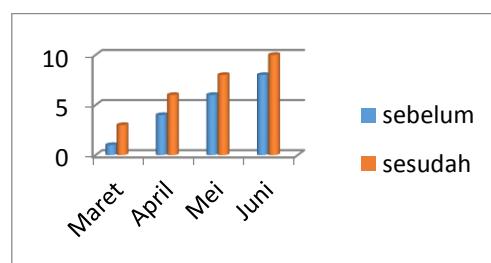
Gambar 2. Grafik pemahaman cerita legenda Sumatera Utara.

5

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) *story telling* terdiri atas dua kata yaitu story berarti cerita dan telling berarti penceritaan. Penggabungan dua kata *story telling* berarti penceritaan cerita atau menceritakan cerita. Selain itu, *story telling* disebut juga bercerita atau mendongeng seperti yang dikemukakan oleh Malan, mendongeng adalah bercerita berdasarkan tradisi lisan. *Story telling* 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 *story telling* 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, *story telling* sangat bermanfaat sekali bagi guru seperti halnya dikemukakan oleh Loban (dalam Aliyah, 2011) menyatakan bahwa *story telling* dapat menjadi motovasi untuk mengembangkan daya kesadaran, memperluas imajinasi anak, orangtua atau menggiatkan kegiatan *story telling* pada berbagai kesempatan seperti ketika anak-anak sedang bermain, anak menjelang tidur atau guru yang sedang membahas tema digunakan metode *story telling*. Jadi dapat kami simpulkan bahwa *story telling* adalah kegiatan menyampaikan cerita dari seorang *story teller* 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, *story telling* 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 *story telling* seperti dongeng, fabel, legenda dan *movie*.

Hal terpenting dalam kegiatan story telling adalah proses, dalam proses *story telling* inilah terjadi interaksi antara *story teller* dengan *audiencenya*. kegiatan *story telling* 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-*story telling*. 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-*story telling* 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 *story telling dengan* media boneka tangan. Dengan ini diharapkan ana-anak lebih bersemangat mengetahui dongeng dan legenda asli Indonesia.

6. UCAPAN TERIMAKASIH

7. REFERENSI

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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

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 VI. Sertifikat PIMNAS

Appendix VII. Piagam Penghargaan UMSU

Appendix VIII. Lembar Pengesahan Skripsi

LEMBAR PENGESAHAN SKRIPSI

Skripsi ini diajukan oleh mahasiswa di bawah ini :

Nama Lengkap   : Yenni Aisyah

N.P.M   : 1702050107

Program Studi   : Pendidikan Bahasa Inggris

Judul Skripsi   : The Analysis of Ontology Metaphor In The Legend of

Putri Hijau Comic Book

Medan, 10 September 2021

Disetujui oleh

Pembimbing

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

Diketahui Oleh :

Dekan   Ketua Program Studi

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

1

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   : Yenni Aisyah
NPM   : 1702050107
Program Studi   : Pendidikan Bahasa Inggris
Judul Skripsi   : The Analysis of Ontology Metaphor in the Legend of Putri Hijau Comic Book

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.
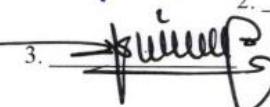
Appendix X. Surat Pernyataan Plagiasi

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

PERNYATAAN KEASLIAN SKRIPSI

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini :

Nama Lengkap   : Yenni Aisyah

N.P.M   : 1702050107

Program Studi   : Pendidikan Bahasa Inggris

Fakultas   : Keguruan dan Ilmu Pendidikan

Dengan ini menyatakan bahwa skripsi saya yang berjudul "**The Analysis of Ontology Metaphor In The Legend of Putri Hijau Comic Book**" adalah benar bersifat asli (original) bukan hasil menyadur mutlak dari orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammdiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN

(YENNI AISYAH)

Appendix XI. Print out Validaty
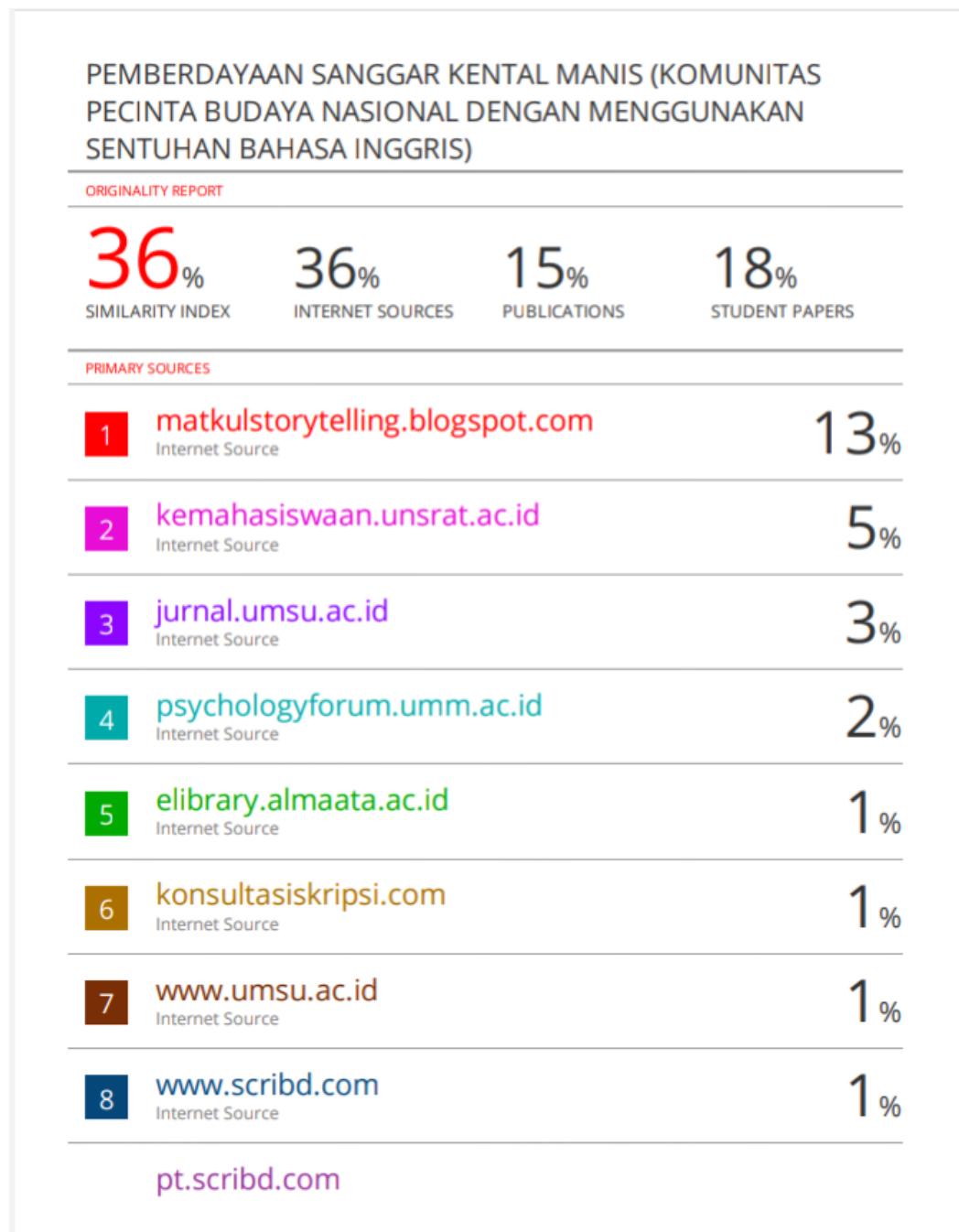
PEMBERDAYAAN SANGGAR KENTAL MANIS (KOMUNITAS
PECINTA BUDAYA NASIONAL DENGAN MENGGUNAKAN
SENTUHAN BAHASA INGGRIS)

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Appendix XII. Curriculum Vitae

Biodata	
Nama Lengkap	Yenni Aisyah
Tempat, Tanggal Lahir	Bengkulu, 14 September 1999
Jenis Kelamin	Perempuan
Umur	22 tahun
Kewarganegaraan	Indonesia
Agama	Islam
Status	Belum Menikah
No. Hp	0822-7646-7452
E-mail	yenniaisyahr@gmail.com

Backgroud of Education

Year	School
2005-2011	SD Negeri 024763
2011-2014	SMP Negeri 6 Binjai
2014- 2017	SMA Negeri 2 Binjai
2017-2021	English Department at University Muhammadiyah Sumatera Utara (S1)

Achievement

Year	Name of Achievement
2019	Finalis PIMNAS (Pekan Ilmiah Mahasiswa Nasional) ke-32 di Universitas Udayana, Bali dalam bidang Penyaji/Persentase Tingkat Nasional
2020	Finalis PIMNAS (Pekan Ilmiah Mahasiswa Nasional) ke-33 di Universitas Gajah Mada, Yogyakarta dalam bidang Penyaji/Persentase Tingkat Nasional
2021	Finalis KBMI (Kegiatan Berwirausaha Mahasiswa Indonesia)