

**SEMANTIC ANALYSIS OF METAPHOR IN ASMA NADIA'S NOVEL
PESANTREN IMPIAN**

SKRIPSI

Submitted in Partial Fulfillment of Requirement

for the Degree of Sarjana Pendidikan (S.Pd.)

English Education Program

By:

TRIA OCTAVIANA SARI

NPM: 1702050031



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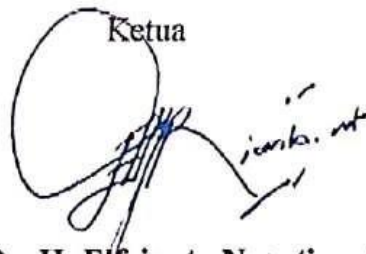
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Nama Lengkap : Tria Octaviana Sari
NPM : 1702050031
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Semantic Analysis of Metaphor In Asma Nadia's Novel Pesantren Impian

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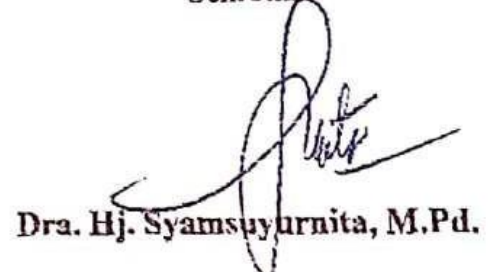
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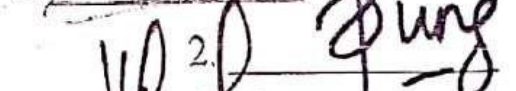

Ketua


Prof. Dr. H. Efrianto Nasution, S.Pd., M.Pd
ANGGOTA PENGUJI :

1. Bambang Panca S, S.Pd, M.Hum
2. Ambar Wulan Sari, S.Pd, M.Pd
3. Yayuk Hayulina Manurung, S.Pd, M.Hum

Sekretaris


Dra. Hj. Syamsuyarnita, M.Pd.

1. 
2. 
3. 



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

LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini :

Nama Lengkap : Tria Octaviana Sari
NPM : 1702050031
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Semantic Analysis of Metaphor in Asma Nadia's
Novel Pesantren Impian

Sudah layak disidangkan

Medan, September 2021

Disetujui oleh
Pembimbing

(Yayuk Hayulina M, S.Pd., M.Hum)

Diketahui oleh :

Dekan

Prof. Dr. H. Elfrianto A. St, M.Pd

Ketua Program Studi

Mandra Saragih, S.Pd., M.Hum

ABSTRACT

Tria Octaviana Sari, 1702050031. Semantic Analysis of Metaphor in Asma Nadia's Novel Pesantren Impian. Skripsi. English Education Program Faculty of Teacher Training and Education. University of Muhammadiyah Sumatera Utara (UMSU), Medan 2021.

The objective of this research was to describe types of metaphors found in Asma Nadia's novel entitled *Pesantren Impian* and described the dominant type of metaphor. The descriptive qualitative method was applied in this study of semantic analysis in script of Asma Nadia novel. The findings were shown that there were four types of metaphors found in the novel of Asma Nadia. They were Anthropomorphic, Synesthetic, Abstract to Concrete, Animal Metaphor and also their meanings were connected to each type. The metaphorical processes in those types were most frequently applying the type of Abstract to Concrete Metaphor. It was shown that there were 116 sentences out of 135 sentences from the story selected. The use of Abstract to Concrete Metaphor was dominating the novel of Asma Nadia, and it had been as the characteristics of the novel in the metaphorical process. The results of this research could be extra information in studying semantic meaning that focused on metaphor, forms of metaphor, and metaphorical meanings.

Keywords: semantic, metaphor, ullman, analysis.

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Researcher

Tria Octaviana Sari
NPM.1702050031

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CHAPTER I

INTRODUCTION

A. The Background of The Study

Language is a system of communication which consists of a set of sounds and written symbols which are used by the people of a particular country or region for talking or writing. Communication means sharing or exchanging information, news, ideas, etc with someone. The most common medium of communication is language. Language has an important role in communication. Without language, communication is meaningless. The main function of language is a tool to communicate and interact with others, to maintain existing social relationships, each individual maintains contact with the environment around them, by asking about the news or simply greeting the other person.

Besides that, there are also functions related to the message someone conveys. For example, messages that actually contain satire or criticism of a particular topic can be more subtle without offending the other person. This function is inseparable from the language style used by the speaker in language. One of the language styles is metaphor.

According to (Kovecses, 2010), metaphors can be conceptual and linguistic. Metaphors can be classier in many ways. These are especially relevant to the cognitive linguistic view of metaphor; classification according

to the conventionally, function, and level of generality of metaphor. Metaphor is one of figurative language which is the most common and widely used. Figurative language is used to create a special effect or feeling. Figurative language insert with a variety of purposes. Such as, give a more complex meaning, telling deeper meaning that cannot deliver with an annual language or just telling the imagination of the speaker.

According to (Yule, 2006) semantics is the study of the meaning of words, phrases and sentences. The study of meaning is in the work of semantic analysis. The definition above highlights that meaning being investigated is in the scope of linguistics. For example, one might make a description of sadness or happiness by using a word or sentence, so it needs to be analysed semantically for more understanding. The meaning can be studied through Linguistics. Linguistics is the study of language scientifically. The subdivision of Linguistics which is dealing with meaning is Semantics.

The function of semantics is to determine the true meaning of a word, phrase, or sentence and to eliminate any ambiguity that would cause a reader to assume a word has numerous meanings. Semantics, on the other hand, permits students to examine meaning because removing or changing one word from a statement changes the entire meaning or makes the sentence ambiguous.

In fact, many students and readers do not understand what is semantics especially for metaphor. Because of the lack of semantic explanation in the learning process. In teaching-learning process especially in learning the text,

particularly when attempting to clarify the meaning of a statement that contains a literal or figurative meaning, such as a metaphor. When a teacher requested students to read a novel, for example, their comprehension was low due to a lack of semantic understanding. As a result, many students are confused with semantics, particularly metaphor.

Metaphor is an example of a figurative sentence. However, there are only a few possible explanations for the metaphor. In fact, metaphors might be found in a variety of places, including novels, poems, and music. Metaphors are words or phrases that have a different meaning than their literal meaning (Cruse, 2004).

(Kovecses, 2002) summarized the traditional features of metaphor. “First, metaphor is a characteristic of words; it is a linguistic phenomenon. Second, metaphor used for some artistic and rhetoric purposes third metaphor is based on resemblance between the two entities that are compared and identified forth metaphor is a figure of speech that is not indispensable”. Likewise, (Lakoff, 2003) also defines metaphor as a poetic device and a rhetorical flourish-a matter of extraordinary rather than ordinary language.

Novel *Pesantren Impian* is a novel written by Indonesia author Asma Nadia, Depok published in 2014. Novel *Pesantren Impian* tells the story of a teenager who has a history of crime or bad experiences in their past, the teenager is undergoing rehabilitation at an Islamic boarding school called *Pesantren Impian*. An Islamic boarding school that can be a rehabilitation center for troubled young people and get peace by getting closer to the God,

besides that Pesantren Impian novel also describes the determination of the characters in the story to become a better person during their rehabilitation period. The story in the Pesantren Impian novel has figurative language which the researcher will research.

In the novel Asma Nadia, entitled Pesantren Impian, the researcher is eager to find the metaphor contained in the novel through stories, events or characterizations in the story.

Based on the description above, this research focuses on metaphors. The researcher take Asma Nadia novel entitled Pesantren Impian to be researched because the novel has many figurative sentences and using the theory by Stephen Ullmann (2009: 207).

B. The Identification of The Problem

The problems of this research can be stated as follows:

1. Many readers don't have good understanding about metaphor.
2. Many readers have difficulties in types of metaphor in novel.

C. The Scope and Limitation

The scope of this research is semantics and it limits on the types of metaphor; namely Anthropomorphic, Synesthetic and From Abstract to Concrete Metaphor found in Asma Nadia's novel.

D. The Formulation of The Problem

The problem of this research are formulate as follows:

1. What types of metaphors are found in Asma Nadia's Novel Pesantren Impian?
2. What are the dominant types of metaphor found in Asma Nadia's novel?

E. The Objective of The Study

1. To describe types of metaphors found in Asma Nadia's Novel Pesantren Impian.
2. To describe what the dominant types of metaphor found in Asma Nadia's novel.

F. Significance of The Study

The significance of the research as follows:

1. Theoretically

The result of this research are expected to contribute especially to improve knowledge about semantics especially the types of metaphors.

2. Practically

- a. The results of this study are expected to provide knowledge and references to readers regarding the types of metaphors and their

meanings in semantic studies, and can provide motivation to conduct research on metaphors with different objects.

- b. The results of this study are expected to be reference in teaching and learning about semantics and add knowledge about metaphors.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Semantics

The word semantic comes from the Greek sema which means sign. “Semantic” was first used by a French Philologist named Michel Breal in 1883. The word semantic was later agreed to be the term used for the field of linguistics which studies linguistic signs with the things they are marked with. Semantic (from Greek: semantikos, giving sign) is a branch of linguistics that studies the meaning contained in a language, code, or other types of representation. In other words, semantics is the study of meaning. Semantics is usually associated with two other aspects: syntax, the formation of complex symbols from simpler symbols, and pragmatic, the practical use of symbols by communities in certain contexts.

Semantics can be interpreted as the science of meaning, which is one of the three levels of language analysis: phonological, grammatical and semantic. The word semantics is agreed upon as a term used for the field of linguistics which studies the relationship between linguistic signs and the things they mark, or in other words, fields of study in linguistics that study meaning in language. Semantics is branch of linguistics that has close relations with other social sciences such as sociology or anthropology even with philosophy and psychology.

Sociology has a rest with semantics because it is often found that the use of certain words to say something meaning can mark the identity of groups in society.

Language is foremost a means of communication, and communication almost always takes place within some sort of social context. This is why effective communication requires an understanding and recognition of the connections between a language and the people who use it. According to (Chaer, 2009) four types of semantics can be distinguished based on the level or component of the language under inquiry., namely (1) The lexicon of a language is the object of inquiry in lexical semantics, which is a form of semantics., (2) Grammatical semantics is a sort of semantics in which the grammatical meaning of the morphological level is the search object., (3) Syntactic semantics is a branch of semantics whose goal is to investigate a topic related to syntax., (4) semantic intent is a type of semantics connected to semantics dealing to the use of metaphor, irony, litotes, and other forms of language style.

(Pateda, 2010) states that the semantic word is actually a technical term that refers to the study of meaning. Semantics is part of the structure of language that deals with meaning as objects of study that are part of the language. Semantics comes from semeion means mark or sign (Sebeok, 2001). Based on the terms above, semantics produce signs or symbols as a part of code system to communicate that means can be accepted by human senses. Charles Pierce also stated that semantics is a science, with the findings and theories, and technique to study anything that produced signs. (Sebeok, 2001). Pierce defined triangle theory

or trammel meaning consisting of three elements: signs, object, and interpreter. Then, (Verharr, 2001) can be divided into two, namely grammatical semantic and lexical semantic. This semantic term is used by linguists to refer to a branch of linguistics that moves on a meaning order or linguistics that studies meaning.

So from the definition from the experts described previously, it can be concluded is metaphor is a language term that is used to describe something indirectly by comparing one item to another with similar features instead of using conjunctions.

2. The Importance of Semantics

The study of semantics is an important area of word meaning, references, senses, logic and perlocutions and illocutions. That, is the study of semantics increases students understanding and awareness of word meaning, sentence relationships, and discourse and context. It also enable students to create and improve their semantics maps which are webs of words visually display the meaning-based connections between a word or phrase and a set of related words of concepts. In fact, semantics is the key to unlock understanding the language in order for us to comprehend and communicate in a second language, we must understand the surface and deep meaning of words synonyms and antonyms and learning strategies to support us in word retrieval during written and oral communication. Choosing the right words (or failure to) can have serious social, professional and academic implications when it comes to communication in a second language, especially in written discourse.

Semantics can also help students learn language more successfully and use it in a social/interactional environment. (Barcroft, 2004) argues that semantics elaboration of lexical items enhances their memory retention considerably among L2 learners. I argue that semantics could improve students language proficiency in some way; however, according to my limited one academic semester teaching experience shows that conveying the intended ideas to a particular audience is much more important than using correct grammar structures especially in spoken communications. This is what (Folse, 2004) argues for in his book “Vocabulary Myths: Applying Second Language Research to Classroom Teaching”.

3. Metaphor

The word metaphor is derived from the Greek verb *metaphora*: *meta* meaning over and *phora* to carry or transfer. Metaphor can be defined as the use of words or phrases for meaning different from literal meaning (Cruse, 2004). (Lakoff and Johnson, 2003) the essence of metaphor is understanding and experience one kind thing in term of another, it means that the essence of metaphor is the understanding and experience of something that is equated or combined with something else. (Subroto, 2011) often call it referent with another referent. (Kerf, 2010) argues that a metaphor is a kind of analogy comparing the two thing directly, but in a short form and do not use comparative words.

Ullman (in Subroto, 2011) states that metaphor is a comparison between two things that are unified or direct comparisons because of their similarities concrete or intuitive/perceptual. Because of these comparisons comprehensive, it

does not use the ratio of the word. These two things are something that is being discussed or often discussed called tenor and something that is a comparison with the first something.

According to Altenbernd (in Pradopo, 2014) metaphor is language figure of speech that states something is worth something else that it is not same. As in one of the sentences in Chairil's poem, entitled Poetry White in your black eyes roses and jasmine, roses and jasmine is a metaphor in the line, the meaning of the word is not the meaning which is true but has another meaning which means beautiful or love pure one. So, the line means that in the eyes of a lover it appears something (love) that is beautiful or exciting love like a rose (the red one) and pure as jasmine (the white one).

Metaphor is the use of a language to refer to something other than what it was originally applied to or what it is, literally means, in order to suggest some resemblance or make a connection between two things (Murray Knowles, 2006).

Metaphor is a linguistic phenomenon that applies at the semantic level. Metaphors are related to the relationship between one word and another in forming a meaning. Metaphor means to penetrate, that is, to penetrate the linguistic meaning. Metaphors are classified as figurative language (figure of speech), such as comparisons, but they do not use the word comparison. Metaphor states something that is equal or valued at other things, which are not the same thing. Metaphor is seen as a unique form of language, and it can also be strange because the word relations in the metaphor go beyond the boundaries of literal

language relations that have been mutually agreed upon in everyday communication.

4. The Types of Metaphor in Semantic

Types of metaphors are generally divided into two, namely conventional metaphors and non-conventional metaphors. Meanwhile, according to (Ullman, 2009: 266-270), there are four types of metaphors, namely anthropomorphic metaphors, animal metaphors, concrete to abstract metaphors and synesthetic metaphors.

a. Anthropomorphic Metaphors

Ullman states that most of the utterances or expressions which refer to inanimate objects are carried out by diverting or removing from the human body or its parts, from the meaning or values and passions possessed by humans. So, the point is that the creation of anthropomorphic metaphors starts from the body or parts of the human body or the values / meanings and pleasures of humans. Then, diverted to objects that are actually inanimate or inanimate understood as alive or inanimate. Such metaphorical expressions are known as personification styles.

Examples :

1. He Scrambled back to the chest of drawers when Uncle Vernon banged on the unlocked door and it opened.

The use of word chest which is part of human body is compared to drawer word that considered having a chest likes what human have.

2. My alarm yelled at me this morning.

Anthropomorphic metaphor is in my alarm yelled. The word yelled which is things only humans can do.

b. Synesthetic Metaphor

This metaphor is basically transference from one human sense to another, or from one human body's response to another's body response. For instance, the transfer from sound aspect to something else like the aspect of vision, or from aspects related to touching to something is sounded. For example:

1. From behind him, Harry could hear a funny rustling and clicking.

A funny rustling and clicking on the phrase used a synesthetic metaphor. The word funny is disabled or compared to the word rustling (the scratch produced by the sound of the paper moving) and clicking (clinking sound of glasses). So there is a transfer of the senses, namely from the sense of hearing.

2. I see your voice from a distance.

In general, sound is something that can be heard, but in this expression 'sound' is treated as something that can be 'seen'. Another example: "His presence is greeted with a sweet smile", "His hot eyes stare at me".

Furthermore, this metaphor is also widely seen in poetry and prose; in it there is correspondence between various sense (Ullmann, 2014).

c. From Abstract to Concrete Metaphor

This metaphor can be expressed as transference from things that are concrete form into abstract or vaguely treated as something animate so the meaning is abstractedly formed.

For example:

1. The moment the door had closed, Mr. Borgin dropped his oily manner.

In the sentence above displacement looks like something concrete that was dropping the word into an oily abstract phrase. Way or etiquette in Indonesian is something very abstract. Something like that couldn't possibly treat him like dropping or lifting him. The use of metaphorical abstract concrete for this sentence for this sentence was able to provide variations in the language so that the resulting sentence becomes more beautiful and interesting.

2. He is a rock-star.

'He is a rock-star', this metaphor refers to the man who was claimed to be a rock star who is skillful at playing musical instruments and is very good at entertaining (something vague and abstract).

d. Animal Metaphor

This metaphor uses animals or something that belongs to animal as an image for something else.

For example:

1. Aunt Petunia was horse-faced and buny; Dudley was blond, pink and porky.

A *horse-faced* phrase to compare aunt Petunia's face with the horse. In the novel, it is described that this Harry Potter's aunty has a thin body that her face looks so haggard and looks like a horse face. Then, the word porky is used to described Dudley, Harry Potter's cousin, who is fat and has fair pink complexion likes a pig.

2. She is playful as dolphin.

'States that she is correlated with dolphin's characteristic (Subroto, 2011). Ullmann (in Sumarsono, 2014) stated that this metaphoris transferred to humans where there is a humorous, ironic, pejorative or just fantastic connotation. Moreover, animal metaphor can also portray in animate objects which are metaphorically based on animal behavior.

5. Metaphorical Function

According to (Subroto, 2011) the function of using the metaphor of the oral form is grouped into several types of functions, namely:

1. Functions to overcome lexicon deficiencies or limitations.

There is no comparison between the richness of lexicon and the notion, idea or unit of thought. It is impossible to mark every unit of thinking or notion with lexeme units. What can be captured is the lexicon's lack of or limited to describe any concept, object, or thing, as well as any occurrence or quality. Therefore, all of these issues can be overcome with a metaphor. For example, suppose we wanted to explain the lexeme of the hill but couldn't find it. As a result of the likeness between that area of the mountain and ridge, many people refer to it as a ridge. The back is a region of the human body that is classified as a hill.

2. The most important function of metaphor is the expressive function.

In the field of art (writing, song, lyrics, or comedy), this is the largest and most fundamental function. Metaphorical speech can evoke attraction, interest, and poetic power in a speech by using this function.

3. Avoid or reduce monotony.

Boredom will result from your monotonous speech, and you will be less attractive as a result. The expressive function is strongly related to this function. To avoid this, every speaker will attempt to deliver a metaphorical discourse. Metaphors can also be used to express something in an indirect manner, such that

the meaning of metaphorical speech is not immediately apparent. Metaphor, as mentioned by Subroto, is extremely useful in the use of language.

Especially when it comes to writing creative works, such as poetry, novels, and songs. The expressive function is the most important function in songwriting, and it is present in every lyric written by the poet. As a result, metaphors are extremely beneficial in attaining the aesthetic impact in poetry and songwriting. These expressions have the ability to reduce the content of ideas into a few words while also generating. Existing meanings are linked in a variety of ways.

6. The Meaning of Metaphorical Expressions

The metaphorical expression is strongly tied with our daily lives. In commercial advertisement, books, poetry, poems, newspapers, and many others, metaphorical expression appears to provide a strategic way in order to deliver certain messages. "Metaphor is (elliptic) similes or comparison statement. Metaphorical meaning is the form of 'a is (an) F'." (Stern, 2000).

The metaphor is representative of a single natural kind of figurative language since it does not use a grammatical requisite like 'like' in simile or specific name which is associated with something related to. It carries such interpretation more naturally than other statements of comparison.

7. Novel

The word novel derives from the Latin *novellus*, which means "to tell a story." The term novel comes from the English language, and it was later used in

Indonesia, but the term novella comes from the Italian language (which in German: *novelle*). A novel is a work of fiction, written and narrative prose usually in the form of a story. Novelists are called novelists. The word novel comes from the Italian novella which means "a story, a piece of news". A novel is an imaginative work of literature or fiction, but there are novels based on reality or previous experiences mentioned by the author. Novel as an imaginative work or as a telling of fiction about various human and life problems. Therefore, novels are said to be the most sociological and responsive genre because they are very sensitive to sociohistorical fluctuations (Ratna, 2004: 336).

One type of literary works that presents picture of human life is novel. Novel is a story that tells some episodes of human life. In the Italian language the term novel is called a novella. Novella is literally means "a new small stuff", and then interpreted as a short story in prose, as cited by Abrams in Nurgiyantoro (2005). Novel is a meaningful structure. Novel can describe a place in detail so that it provide a clear, concrete and definite image for a story. Novel is a totality that is artistic. As s literary work, novel has a number of elements that form the totality. The elements are intrinsic and extrinsic elements.

8. Asma Nadia and Her Career

Asmarani Rosalba is the real name of Asma Nadia, a literary. Asma was born in Jakarta on March 26, 1972. She is the younger sister of Helvy Tiana Rosa, a young writer. She started working in the world of writing when she started composing songs in elementary school.

Asma has an obsession to keep writing. That is why, when her health deteriorated, he continued to write enthusiastically. In addition, the encouragement and enthusiasm given by the family of people who love her motivates Asma to continue writing. Asma remains active in sending her writings to Islamic magazines. A short story entitled "Imut" and "Koran Gondrong" won the first place in the National Islamic Short Story Writing Competition (LMCPI) held by Aninda magazine (1994 and 1995).

Besides writing fiction stories, Asma Nadia is also active in writing song lyrics. Some of the song's lyrics are found on the albums "Bestari I" (1996), "Bestari II" (1997), and "Bestari III" (2003). Snada The Prestation, Bosnian Tears, Divine Love and Self-Glass. Asma Nadia has also attended the XI Indonesian Literature Meeting in Brunei Darussalam, a novel writing workshop held by the Southeast Asian Literature Council (Mastera). From the results of Mastera's writing activities, Asma Nadia produced a novel entitled *Derai Sunyi*. As a member of ICMI, Asma Nadia has also been invited to participate in a writing workshop held by ICMI, orsat Cairo. Asma Nadia's current activity, aside from being a fiction writer, she leads the Lingkar Pena Forum, a writing forum for young writers whose members are almost in 25 provinces in Indonesia. Asma is also a frequent host of events with Islamic nuances. Now, Asma is also busy with her job as director of Yayasan Prakasa Insan Mandiri (Prima). She is also busy organizing various children's activity packages through prime kids and giving English language courses.

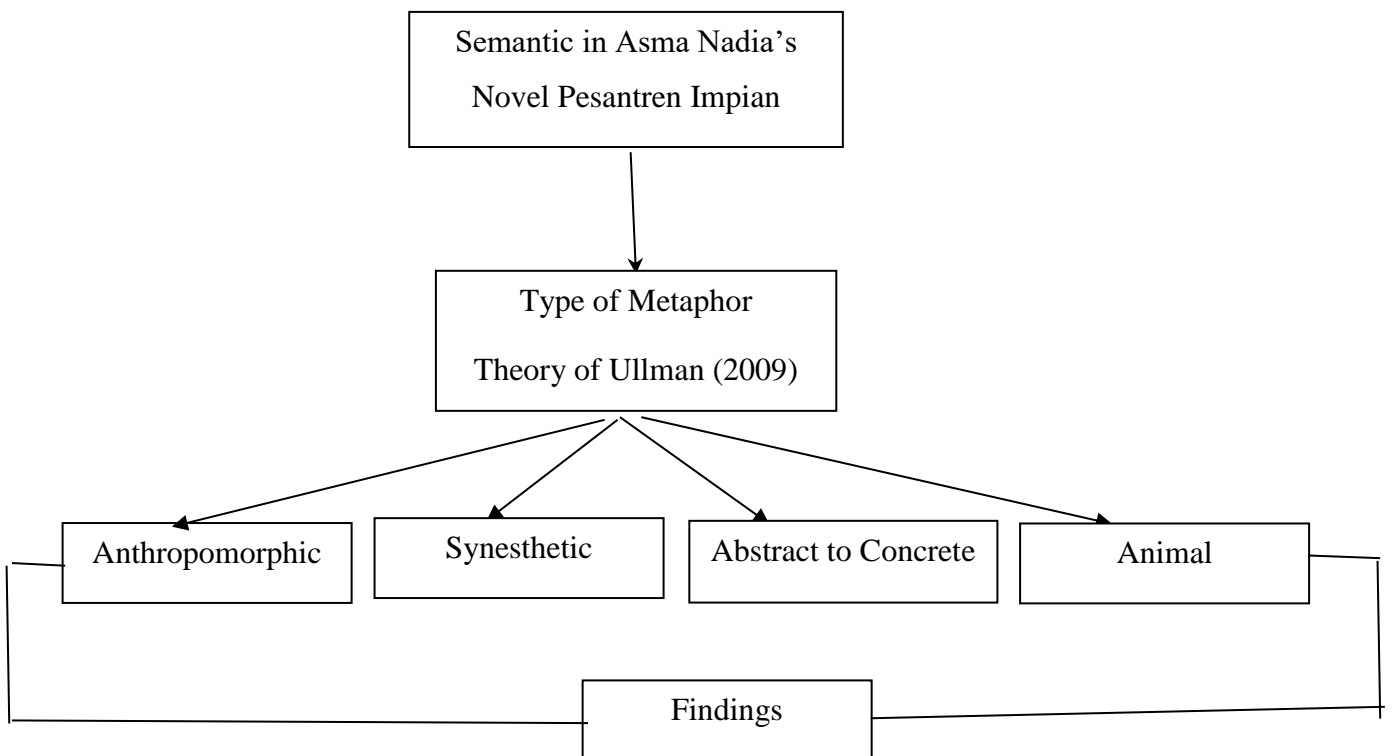
B. Relevant of The Study

Some research metaphors that are relevant to this research are research from Windy Sasri (2020) in the form of thesis entitled *Semantic Analysis in The Lyrics of Lenka's Songs*. This research discusses the sources and types of metaphors contained in the lyrics on Lenka's Songs. In this study, there were four types of metaphors in the song. Four types of metaphor according to Stephen Ullmann, abstract to concrete metaphor that the dominant type found in those songs. The total number of metaphor were 11 lyrics, the anthropomorphic metaphor were 8 lyrics, abstract to concrete metaphor were 7 lyrics, and the last synesthetic metaphor was 1 lyrics.

Other relevant of the study was from Rifki Maulana and Malikatul Laila (2017) Universitas Muhammadiyah Surakarta. The study told about metaphor in Selected Lyrics of "The Script", "Katy Perry", and "Michael Buble".

C. Conceptual Framework

In this section, the researcher discussed semantics in Asma Nadia's Novel *Pesantren Impian* first. Second, researcher focused on the types of metaphor found in Asma Nadia's Novel *Pesantren Impian*. Then, novel script will analyze for metaphorical meaning. For the last, the conclusion that has been researched.



CHAPTER III

RESEARCH DESIGN

A. Research Design

The descriptive qualitative method was used in this research, the researcher described the meaning and to classified the types of metaphor. Bogdan and Moelong defined qualitative methodology as a research procedure that produces descriptive data in the form of written and spoken words or forms of policy action (Moeloeng, Lexy J. 2002: 112).

B. Source of Data

The subject of this research used a primary data. The data was taken from the Pesantren Impian novel. The data analysis was focused on the narration and dialogues of the novel Pesantren Impian. The researcher collected the data on semantics and types of metaphor Pesantren Impian novel.

C. Technique of Collecting Data

In this research, the method of collecting data used the observation. The researcher collected the data through technique of reading the novel and selecting the words which were containing metaphor and classifying the metaphor that found in the novel.

D. Technique of Data Analysis

There are some steps to analyze qualitative research according to Miles and Huberman (2012):

1. Data Reduction

Data reduction is a method used by researchers in carrying out analyzes to emphasize, shorten, focus, discard things that are not important and organize data in such a way that they can draw conclusions or obtain main findings. The process continues until the final report is complete.

2. Data Display

In order to get a clear picture of the overall data, which in the end will be able to draw conclusions, the researcher tries to compile it into a good and clear presentation of the data so that it can be understood.

3. Drawing and verifying conclusion

In this study, data selection conclusions have started from the initial process of obtaining data. Because the researcher is part of the research instrument, so that each data has been checked for accuracy and validity.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data of this study was collected from a transcription of Asma Nadia's novel entitled *Pesantren Impian* which had been read from the book. The researcher focused on the sentences that contained types of metaphor in the novel.

Based on Ullmann (2009) the types of metaphor there are four types of metaphors, namely anthropomorphic metaphors, animal metaphors, abstract to concrete metaphors and synesthetic metaphors. There are 24 chapters in the novel of Asma Nadia entitled *Pesantren Impian*. The metaphors were found in each chapter that could be described as follow:

1. Chapter "Kematian".

This chapter contained of metaphor types. They could be seen below:

1.1 *Beling pecahan botol berserakan, berbaur dengan percikan darah yang melebar menodai karpet.*

'The shards of broken bottles were scattered, blend with the spread blood and stains on the carpet'

(Paragraph 1, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.2 *Ruangan putih pucat di sekitarnya jelas bukan rumah.*

‘The pale white room around her was definitely not a house’

(Paragraph 7, Line 3)

This sentence was a kind of Anthropomorphic Metaphor.

1.3 *Pandangan yang masih samar kemudian hinggap pada raut wajah yang teramat akrab.*

‘The vague view perched on a very familiar face.’

(Paragraph 8, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.4 *Dengan langkah gesit wanita paruh baya itu lalu menghambur ke luar kamar.*

‘The middle-aged woman rushed out of the room nimbly.’

(Paragraph 9, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.5 *Rini tidak bisa mencegah butiran bening yang begitu saja menetes.*

‘Rini couldn’t stand crying.’

(Paragraph 10, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.6 *Sedang Ibu, ah... siapa yang bisa menebak apa yang berkecamuk di benaknya?*

‘Mom, ah...who can guess what’s going through her mind?’

(Paragraph 12, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.7 *Kenapa gadis ayu berprestasi serta dari keluarga terpandang yang siapapun menilai pastilah akan memiliki masa depan cerah, kehilangan keinginan untuk hidup.*

‘Why does a beautiful girl and educated from a respected family which people judge her that she definitely has a bright future lose her will to live.’

(Paragraph 13, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.8 *Ada kekhawatiran yang mengental sekalipun berusaha keras disembunyikan.*

‘There is a a big worry even she tried hard to hide.’

(Paragraph 15, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.9 *Hanya satu wajah yang tetap tanpa riak. Ibu.*

‘Mom, there is only one face which is still no expression.’

(Paragraph 15, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.10 *Agar tidak perlu beradu pandang dengan lelaki itu.*

‘So she doesn’t have to look at the man.’

(Paragraph 26, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.11 *Ingatan yang serta-merta mengembalikan Rini pada lorong kegelisahan yang dalam gelap.*

‘Memories that immediately return Rini to the dark alley of anxiety.’

(Paragraph 32, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.12 *Laki-laki jahanam yang memerkosa, kenapa sosoknya hilang dari ingatan?*

‘The evil man who raped, why did his figure disappear from memory?’

(Paragraph 32, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.13 *Seakan ada atmosfer berlapis-lapis di kepala yang tak bisa ditembus dan membuatnya frustrasi, tapi gadis itu tidak ingin menyerah.*

‘As if there was an impenetrable layered atmosphere in her head that frustrated her, but she was still didn’t give up’

(Paragraph 33, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.14 *Pertarungan di benak berlanjut.*

‘The battle in her mind still continues’

(Paragraph 34, Line 1)

This sentence was a kind From Abstarct to Concrete Metaphor.

1.15 *Mengunci Rini pada ruang tanpa suara.*

‘She was locked in a silent room.’

(Paragraph 34, Line 2)

This sentence was a kind of Anthropomorphic Metaphor.

1.16 *Menyandarkan punggung pada tumpukan bantal, pikiran Rini masih sibuk mencari, sebelum kemudian lelah dan tenggelam dalam kekecewaan tak terbatas.*

‘Leaning back against a pile of pillows, Rini’s mind keep looking for something, before then she is tired and drowned in boundless dissapointment’

(Paragraph 35, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.17 *Rini tenggelam, dalam arus pikirannya sendiri.*

‘Rini is drowning in her own thoughts’

(Paragraph 38, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.18 *Sissy tertawa, dua lesung pipit tampil manis di pipinya.*

‘Sissy laughs, two dimples appear on her cheeks sweetly.

(Paragraph 40, Line 1)

This sentence was a kind of Synesthetic Metaphor.

1.19 *Inong bergeming, wajahnya malah tambah cerah.*

‘Inong doesn’t move, her face is even brighter’

(Paragraph 42, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.20 *Wajah serius Sissy pecah oleh gelak.*

‘Sissy’s serious face broken by her laughter’

(Paragraph 44, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.21 *Meski masih belia gadis itu sudah melanglang di dunia shabu-shabu, putaw, inex, dan sebagainya.*

‘Eventhough she is still young, that girl has crossed the world of methamphetamine, putaw, inex and so on’

(Paragraph 46, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.22 *Kalau saja tidak segera dibawa ke rumah sakit, gadis berparas tirus itu pasti sudah tamat.*

‘If she hadn’t taken to the hospital, that skinny girl’s life would have been over’

(Paragraph 48, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.23 *Seperti Sissy, hidup Inong tidak memiliki banyak warna.*

‘As same as Sissy, Inong’s life doesn’t have many colors’

(Paragraph 53, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.24 *Anggukan Inong menerbangkan semua keraguan.*

‘Inong’s nod blows away all doubts’

(Paragraph 56, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.25 *Melepas pandang ke arah sisi lain pulau.*

‘Take her eyes off to the other side of the island’

(Paragraph 58, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.26 *Dengan cepat terpesona pada siluet yang diukir para nelayan di garis cakrawala laut.*

‘They were fascinated by the silhouettes of fishermen on the horizon of the sea quickly’

(Paragraph 58, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.27 *Sepanjang perjalanan ia membunuh waktu dengan membaca buku.*

‘Along the way she kills time by reading a book’

(Paragraph 59, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.28 *Bahkan bintang terkenal seperti Sissy.*

‘Even the star is famous like Sissy’

(Paragraph 65, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.29 *Hanya Rini yang datang dengan setumpuk dosa yang tertera jelas di perutnya.*

‘Only Rini came with a pile of sins clearly shown in her stomach’

(Paragraph 65, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

1.30 *Pulau Lhok Jeumpa di waktu senja terlihat menawan dalam pancaran matahari jingga.*

‘Pulau Lhok Jeumpa island look charming in the orange sun’

(Paragraph 71, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

2. Chapter “Teungku Budiman”.

This chapter contained of metaphor types. They could be seen below:

2.1. *Ya, di Lhok Jeumpa, konflik sedemikian panas antara GAM dan pemerintah pusat dulu, seakan-akan tak pernah terjadi.*

‘Yes, in Lhok Jeumpa, the old conflict was so heated between Aceh rebellion and the central government in the past, as if it had never happened’

(Paragraph 8, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

2.2. *Meski usianya mungkin sudah lebih dari empat puluh tahu, wajah beningnya masih boleh dinikmati.*

‘Even though he may be more than forty years old, but his handsome face can still be admired.’

(Paragraph 22, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

2.3. *Kepalanya bergeming, tatapannya menerobos jendela pesawat.*

‘His head unmoved, his gaze breaks through the airplane window’

(Paragraph 36, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

2.4. *Dari ketinggian, Aceh tercinta terlihat begitu hijau.*

‘From a height, beloved Aceh looks so green’

(Paragraph 36, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

2.5. *Banyak hutan dan daerah rimbu yang seolah terus memanggilnya untuk kembali.*

‘Lots of forest and rimming areas as if they kept calling him back.’

(Paragraph 36, Line 4)

This sentence was a kind of Anthropomorphic Metaphor.

2.6. *Dan seorang teman yang kemudian dikemal, menawarinya bergabung dalam bisnis rahasia, yang memberi peluang mendapatkan uang banyak dalam tempo singkat.*

‘And a friend offered him to join a secret business that gave him the opportunity to make a lot of money in a short time’

(Paragraph 44, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

2.7. *Dan masa lalunya terlalu kotor untuk diputihkan.*

‘And his past is too dirty to be bleached’

(Paragraph 48, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

3. Chapter “Masa Lalu”.

This chapter contained of metaphor types. They could be seen below:

3.1. *Tatapan matanya masih berkilat dan penuh selidik seperti dulu.*

‘His eyes are still sparkling and full of inquiry like before’

(Paragraph 1, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

3.2. *Khawatir bukan sekedar penyakit tua, tetapi lelaki itu memang keras kepala.*

‘Worrying that it is not about dementia, but the old man is stubborn.’

(Paragraph 2, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

3.3. *Teungku tersenyum tipis, “Gadis ini cerdas. Kemampuannya berganti rupa membuatnya sulit dikenali. Satu hal yang pasti, dia gadis yang kuat.*

‘Teungku smiled faintly, “This girl is smart. Her ability to disguise makes her hard to be known. One thing is for sure, she is a strong girl’

(Paragraph 11, Line 2)

These sentence was a kind of From Abstract to Concrete Metaphor.

3.4. *Tapi jika perkiraan mereka salah, sosoknya bisa menjadi boomerang yang membahayakan.*

‘But if their prediction is wrong, she can become a dangerous boomerang’

(Paragraph 12, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

3.5. *Kalau tak ada dia... aku sudah hancur, batin Umar.*

‘If he is not here... I’m already broken, Umar thought’

(Paragraph 15, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

3.6. *Bayang-bayang masa lalu seperti mengendap-endap dari gulungan awan seakan siap melompat dan menjeratnya.*

‘The shadows of the past seem to be creeping from the cloud rolls as if it’s ready to jump and ensnare it’

(Paragraph 16, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

3.7. *Kata-kata ayah terngiang, menyala dalam benak Umar.*

‘Father’s words ringing, burning in Umar’s mind’

(Paragraph 27, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

3.8. *Dan api kecil yang dulu ditanamkan ayah di hatinya, sekarang menjadi kobaran besar yang tak mungkin padam.*

‘And the small fire that father used to embedd in his heart, is now a big fire that cannot be extinguished’

(Paragraph 32, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

3.9. *Tak memedulikan gamis yang basah dijilat ombak.*

Doesn't care the wet robe which was licked by the waves.

(Paragraph 44, Line 3)

This sentence was a kind of Anthropomorphic Metaphor.

3.10. *Tertawa angin nakal meniup jilba-jilbab mereka, terkadang hingga menutupi wajah.*

The naughty wind laughed and blew their veil and it sometimes covered their face.

(Paragraph 44, Line 4)

This sentence was a kind of Anthropomorphic Metaphor.

3.11. *Kedua suami istri itu baru akan beranjak meninggalkan masjid, ketika tiba-tiba satu teriakan melengking mengoyak keheningan malam.*

'Both the husband and wife were just about to leave the mosque, when suddenly a shrill scream pierced the silence of the night'

(Paragraph 49, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

4. Chapter “Teriakan Tengah Malam”.

This chapter contained metaphor types. They could be seen below:

4.1. *Tulang-tulanginya seperti dilepaskan satu persatu dari tubuh.*

‘Her bones seem to be released one by one from her body’

(Paragraph 18, Line 5)

This sentence was a kind of From Abstract to Concrete Metaphor.

4.2. *Padahal ia dulu sama sekali tidak peduli pada selembarnya gadis cantik itu.*

‘Even though she didn’t care at all for a piece of that beautiful girl’s life’

(Paragraph 49, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

4.3. *Berusaha menelusuri lorong-lorong hati gadis itu lebih jauh.*

‘Trying more to explore the aisles of the girl’s heart’

(Paragraph 57, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

5. Chapter “Merajut Mimpi”.

This chapter contained metaphor types. They could be seen below:

5.1. *Ini adalah proyek penebusan dosa.*

‘This is a penance project’

(Paragraph 11, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

5.2. *Gadis itu memang manis, tapi tahu cara-cara sadis untuk mendapatkan uang.*

‘That girl is truly cute, but she knows sadistic ways to earn money.’

(Paragraph 20, Line 5)

This sentence was a kind of From Abstract to Concrete Metaphor.

5.3. *Kabar lain mengaitkan Butet sebagai kaki tangan Anton King bos mafia di Medan, yang menguasai jaringan obat bius di sana dan beberapa kota besar lain di Indonesia.*

‘Other reports linked Butet as an accomplice to the Anton King mafia boss in Medan, which controled the drug network there and several other big cities in Indonesia.’

(Paragraph 20, Line 6)

This sentence was a kind of From Abstract to Concrete Metaphor.

6. Chapter “Cermin Tipu Daya”.

This chapter contained metaphor types. They could be seen below:

6.1. *Tapi tindakannya seperti angin semilir yang menghantam batu karang.*

‘But her actions are like a breezy wind hitting a rock’

(Paragraph 3, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

6.2. *Melarutkan diri dalam sholat, doa, dan dzikir, tapi tetap tidak bisa.*

‘Dissolve herself in prayer, dua, and dhikr, but it is still not successful’

(Paragraph 7, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

6.3. *Hanya saja, seandainya boleh meminta, ia ingin Allah berkenan membuka topeng yang selama ini menutupi wajah lelaki biadab itu.*

‘If she may ask, she wants God to be pleased to remove the mask of that savage man.’

(Paragraph 9, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

6.4. *Pokoknya semua keinginan buruk yang berasal dari bisikan setan.*

‘Basically all bad desires is coming from the whispers of the devil’

(Paragraph 27, Line 5)

This sentence was a kind of From Abstract to Concrete Metaphor.

6.5. *Rasanya mustahil seseorang bisa luar biasa kaya sekaligus berhati malaikat.*

‘It’s impossible for someone to be extraordinarily rich and at the same time he has an angel’s heart’

(Paragraph 41, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

6.6. *Semilir angin berembus memainkan kerudung-kerudung kecil yang berlarian di taman.*

‘The breeze blew and played little veil whose the children wear.’

(Paragraph 46, Line 1)

This sentence was a kind of Anthropomorphic Metaphor.

6.7. *Tawa para bocah terdengar meneduhkan hati.*

‘The laughter of the children sounds heartwarming.’

(Paragraph 46, Line 2)

This sentence was a kind of Synesthetic Metaphor.

6.8. *Hanya anak-anak yang memiliki hati bersih.*

‘Only children have pure hearts’

(Paragraph 46, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

6.9. *Dari jauh, sepasang mata elang milik Teungku Budiman yang baru saja tiba, diam-diam mengamati.*

‘From afar, the pair of eagle eyes of Teungku Budiman who just arrived, is quietly observing.’

(Paragraph 48, Line 1)

This sentence was a kind of Animal Metaphor.

7. Chapter “Menapak Kegelapan”.

This chapter contained metaphor types. They could be seen below:

7.1. *Selepas Isya, hati Rini terasa ringan.*

‘After performing, Rini’s heart feels light’

(Paragraph 1, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.2. *Rini menghentikan sendiri kalimatnya, menyadari paras yang mendadak panas.*

‘Rini stopped her own sentence while she was realizing that her face was blushed.’

(Paragraph 17, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.3. *Semua terdiam, memeras otak.*

‘All of the them is silent, they are squeezing brains.’

(Paragraph 27, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.4. *Akhir-akhir ini perutnya terasa kian berat.*

‘Lately, her stomach has getting heavy’

(Paragraph 32, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.5. *Hatinya kisruh.*

‘Her heart is chaotic’

(Paragraph 35, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.6. *Badai besar baru saja mengobrak-abrik dirinya.*

‘A big storm just tore her apart’

(Paragraph 35, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.7. *Diam-diam mengintai anak gadinya yang sedang mekar, dan mencari kesempatan.*

‘Secretly he was stalking her blooming daughter, and looking for oppurtunities’

(Paragraph 38, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.8. *Bukankah banyak perempuan lain di luar yang bisa ia sentuh, seperti yang telah sering ia lakukan?*

‘Weren’t there many other women out there that he could touch, as he had done so many time?’

(Paragraph 46, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.9. *Baru setelah semua berlalu, ia dikejar ketakutan setengah mati.*

‘After all had passed, he was scared shitless’

(Paragraph 48, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.10. *Kalau tak cepat-cepat senderan, ia pasti akan roboh.*

‘If she doesn’t lean back quickly, she will surely fall.’

(Paragraph 54, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.11. *Wanita anggun itu menghilang di balik pintu.*

‘The graceful woman disappeared behind the door.’

(Paragraph 55, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.12. *Ia hanya bisa berdoa agar mendung yang selama ini memayungi keluarga majikannya segera berakhir.*

‘She could only pray that the cloud that covered her employer’s family would end soon’

(Paragraph 55, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

7.13. *Sayang, perempuan itu tak menyadari sebentar lagi seberkas mendung lain membayangi dirinya dan Bagus.*

‘Unfortunately, that woman didn’t realize that another cloud was looming over her and Bagus’

(Paragraph 56, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

8. Chapter “Fitnah”.

This chapter contained metaphor types. They could be seen below:

8.1. *Dibanding pemakai narkoba lain, pemakai putaw sangat sulit untuk kembali bersih.*

‘Compared to other drug users, putaw users are very difficult to recover.’

(Paragraph 8, Line 5)

This sentence was a kind of From Abstract to Concrete Metaphor.

8.2. *Ah Mas Bagus...benarkah lelaki yang sangat dihormati, dikagumi, dan dipujinya habis, ternyata serigala jahat yang menodainya?*

‘Ah Mas Bagus... is it true that man she respected, admired, and praised completely, turned out to be an evil wolf and tarnished her?’

(Paragraph 53, Line 5)

This sentence was a kind of Animal Metaphor.

8.3. *Rasa ingin tahu yang selama ini seperti akan membunuhnya, sebentar lagi tuntas.*

‘The curiosity that had been killing her for a long time, will be over soon’

(Paragraph 58, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

8.4. *Diam-diam si Gadis menangkap bayangan Rini yang meninggalkan masjid, membawa sepasang mata yang kembali basah.*

‘Secretly, *Gadis* caught the shadow of Rini leaving the mosque, bringing a pair of wet eyes back’

(Paragraph 60, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

9. Chapter “Jejak Penuh Liku”.

This chapter contained metaphor types. They could be seen below:

9.1. *Waktu berjalan cepat.*

‘Time flies so fast.’

(Paragraph 7, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

9.2. *Ia telah menjelma manusia baru.*

‘She became a new person.’

(Paragraph 10, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

9.3. *Banyak langganan yang memuji kemampuannya menyulap penampilan mereka.*

‘Many customer praised her ability to juggle their appearance’

(Paragraph 20, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor

9.4. *Sementara itu masih ada lima belas mulut kecil yang harus diberi makan.*

‘Meanwhile there are still fifteen little mouths need to feed.’

(Paragraph 30, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

9.5. *Mungkin ia harus beroperasi lagi, setidaknya sampai mereka punya cukup uang untuk pindah.*

‘Maybe she should operate again, at least until they have enough money to move’

(Paragraph 40, Line 5)

This sentence was a kind of From Abstract to Concrete Metaphor.

10. Chapter “Jalan Tak Berujung”.

This chapter contained metaphor types. They could be seen below:

10.1. *Kepulan asapnya sempat meninabobokan penduduk setempat.*

‘The puff of smoke lulls the locals’

(Paragraph 23, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

10.2. *Karena dalam waktu bersamaan, tumpahan alkohol dari botol minuman, justru membuat jilatan api menjalar ke arahnya.*

‘At the same time, the spilled alcohol even made the flame coming to him.’

(Paragraph 27, Line 3)

This sentence was a kind of Anthropomorphic Metaphor.

10.3. *Umar menyambut kematiannya sambil tertawa.*

‘Umar welcomed his death with a laugh’

(Paragraph 28, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

10.4. *Bersama Teungku Hasan ia menemukan titik balik.*

‘With Teungku Hasan he found a turning point’

(Paragraph 30, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

10.5. *Lelaki itu tertawa lebar, mengingat orang yang seharusnya mengawalinya pergi, ternyata bisa dibeli.*

‘That man laughed out loud, remembered that the person who was supposed to escort him away, could actually be bought’

(Paragraph 47, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

10.6. *Kali ini kamu tidak akan lolos, merpati kecil.*

‘This time you will not escape, little dove.’

(Paragraph 48, Line 1)

This sentence was a kind of Animal Metaphor.

11. Chapter “Perangkap”.

This chapter contained metaphor types. They could be seen below:

11.1. *Membalas semua kebaikan keluarga kita dengan air tuba yang dia muntahkan.*

‘To cherish a viper in one’s bosom.’

(Paragraph 3, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

11.2. *Berangsur kebencian ikut menghingapi.*

‘Gradually the hatred comes.’

(Paragraph 4, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

11.3. *Membiarkan ujung-ujung jarinya dicium ombak.*

‘Let the tips of her fingers kissed by the waves.’

(Paragraph 7, Line 4)

This sentence was a kind of Anthropomorphic Metaphor.

11.4. *Tapi dia pembunuh berdarah dingin.*

‘But she is a cold blooded murderer’

(Paragraph 35, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

11.5. *Anak ini berkepala dingin. Profil yang cocok!*

‘This kid is cool headed. That suits with the profile needed.’

(Paragraph 51, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

12. Chapter “Perburuan”.

This chapter contained metaphor types. They could be seen below:

12.1. *Pesantren Impian seolah berada di belahan bumi lain.*

‘Pesantren Impian is like being in another hemisphere’

(Paragraph 13, Line 5)

This sentence was a kind of From Abstract to Concrete Metaphor.

12.2. *Rencananya mendekati sempurna ketika secara tidak sengaja ia bertemu tangan kanan salah bos narkotik terbesar di Medan.*

‘His plan is close to perfect when he unexpectedly met the confidant man of one of the biggest narcotic bosses in Medan.’

(Paragraph 15, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

12.3. *Orang-orang seperti Anton King punya mata dan telinga di mana-mana.*

‘The people like Anton King has eyes and ears everywhere’

(Paragraph 18, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

13. Chapter “Teror”.

This chapter contained metaphor types. They could be seen below:

13.1. *Tapi sejak sholat subuh tadi, gadis itu tidak kelihatan batang hidungnya.*

(Paragraph 4, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

13.2. *Meski pemakaman selesai, kedukaan tak pergi.*

(Paragraph 10, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

14. Chapter “Sandiwara”

This chapter contained metaphor types. They could be seen below:

14.1. *Bicaranya hanya panjang jika memang perlu. Di luar itu, ia sangat dingin.*

‘He become talk active when he has to, other than that he is very quiet’

(Paragraph 23, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

15. Chapter “Sahabat Sejati”

This chapter contained metaphor types. They could be seen below:

15.1. *Tapi bayangan kematian di sisi lain menimbulkan rasa nikmat.*

‘But the shadow of death on the other hand creates a sense of pleasure’

(Paragraph 43, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

15.2. *Ia harap nanti bisa menyaksikan “usaha membersihkan” gadis itu.*

‘He hopes that he will be able to witness that girl’s “cleaning moment’

(Paragraph 43, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

15.3. *Kesabaran adalah tiketnya untuk menyaksikan pertunjukan kematian yang mengasyikan.*

‘Patience is the ticket to watch an exciting death show’

(Paragraph 44, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

16. Chapter “Teror Berlanjut”

This chapter contained metaphor types. They could be seen below:

16.1. *Ia bukan benih cinta kasih, seperti yang dikira. Cuma anak haram.*

‘He is not the seed of love, as one might think. But he is just an illegitimate child’

(Paragraph 16, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

16.2. *Dan Umar bisa menemukan bayangannya sendiri di mata anak muda itu, saat mereka bercakap-cakap. Umar jatuh simpati.*

‘Umar could find his own reflection in the young boy’s eyes, as they talked. Umar fell in sympathy’

(Paragraph 18, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

16.3. *Pikirannya mengembara ke mana-mana.*

‘Her mind wanders everywhere’

(Paragraph 25, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

16.4. *Tapi ketegangan yang kini merayapi sulit ditepis.*

‘But the tension that is now creeping hard to shake off’

(Paragraph 26, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

16.5. *Denyut jantungnya mulai mendetakkan nama Allah lebih sering.*

‘Her heart started to beat the name of Allah more often’

(Paragraph 37, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

17. Chapter “Dilema”

This chapter contained metaphor types. They could be seen below:

17.1. *Dari cara kerjanya, Butet tahu orang-orang itu adalah anak buah*

Anton.

‘From the way they worked, Butet knew those people were Anton’s staff.’

(Paragraph 43, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

18. Chapter “Teka-teki Mulai Terbuka”

This chapter contained metaphor types. They could be seen below:

18.1. *Kalau tidak mau cepat ditemukan, semua harus secepatnya angkat*

kaki.

‘If you don’t want to be found quickly, you must leave as soon as possible.’

(Paragraph 1, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

18.2. *Tidak mau tangan jadi kotor, tinggal mengupah orang.*

‘Doesn’t want his hands to get dirty, he just hires people’

(Paragraph 3, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

18.3. *Heran juga, orang sehalus dia bisa jadi sesadis itu.*

‘It is amazing, a person as delicate as him can be sadistic’

(Paragraph 3, Line 5)

This sentence was a kind of From Abstract to Concrete Metaphor.

18.4. *Angin nakal meniup-niup kerudung, membuat ia harus memegangi ujung-ujung jilbab.*

‘The naughty wind blew the veil, and made her hold on the ends of the veil.’

(Paragraph 14, Line 3)

This sentence was a kind of Anthropomorphic Metaphor.

18.5. *Di atas, langit malam tampak cerah.*

‘Above the night sky looks bright’

(Paragraph 35, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

18.6. *Aroma getah karet terasa kental menyapa cuping hidung.*

‘The smell of rubber sap stings the nostril.’

(Paragraph 40, Line 3)

This sentence was a kind of Anthropomorphic Metaphor.

19. Chapter “Panik”

This chapter contained metaphor types. They could be seen below:

19.1. *Terus mengejar langkah-langkah panjang Umar.*

Keep chasing Umar’s long steps.

(Paragraph 13, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

19.2. *Bagus melayangkan pandangan.*

Bagus looks up.

(Paragraph 19, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

19.3. *Bagus merasa darahnya tersirap.*

Bagus feel his blood sucked.

(Paragraph 25, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

20. Chapter “Di Ujung Kematian”

This chapter contained metaphor types. They could be seen below:

20.1. *Kenapa ia harus melakukan perbuatan biadab dan menodai kenangan yang selama ini indah?*

‘Why did he have to do barbaric deeds and tarnish the beautiful memories?’

(Paragraph 3, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

20.2. *Kenapa dia seperti kerbau dicocok hidung.*

‘Why she is like a buffalo which nose is pierced.’

(Paragraph 24, Line 2)

This sentence was a kind of Animal Metaphor.

20.3. *Kebimbangan terasa pekat.*

‘Feeling very anxious’

(Paragraph 25, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor

20.4. *Keraguan gadis itu membukit.*

‘The girl’s doubts are getting higher’

(Paragraph 29, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

20.5. *Salah bergerak sedikit, gadis itu bisa-bisa menjadi santapan laut.*

‘Make a move a little bit, that girl can be a sea-food’

(Paragraph 30, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

20.6. *Puluhan karang runcing di bawah menunggu, siap mencabik-cabik.*

‘Dozens of spiky corals below are waited, ready to tear her apart.’

(Paragraph 30, Line 4)

This sentence was a kind of From Abstract to Concrete Metaphor.

20.7. *Merasa seperti layang-layang hilang arah, yang mencoba bertahan dari badai besar yang tak sabar melumat.*

‘Feels like a kite lost its way, trying to survive from a huge storm that can’t wait to crush’

(Paragraph 32, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

20.8. *Beberapa detik sebelum karang-karang runcing merobek tubuhnya.*

‘Few seconds before her body was torn apart by the rocks.’

(Paragraph 48, Line 4)

This sentence was a kind of Anthropomorphic Metaphor.

21. Chapter “Sang Penolong”

This chapter contained metaphor types. They could be seen below:

21.1. *Waktu tak akan lama memihak.*

(Paragraph 6, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

21.2. *Berlomba dengan waktu, Umar mengikat tali yang diulurkan Bagus hingga cukup aman membawa Rini ke atas.*

(Paragraph 10, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

21.3. *Si Gadis malah menjatuhkan dirinya dalam sujud syukur.*

(Paragraph 12, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

21.4. *Semua berpacu dengan waktu.*

(Paragraph 15, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

21.5. *Waktu seperti merambat pelan.*

(Paragraph 20, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

22. Chapter “Yang Datang dan yang Pergi”

This chapter contained metaphor types. They could be seen below:

22.1 *Wajah Umar mendadak berkelebat*

‘Umar’s face suddenly flashed’

(Paragraph 37, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

23. Chapter “Duka Tak Beranjak”

This chapter contained metaphor types. They could be seen below”

23.1. *Si Gadis bersumpah dalam hati tak akan mengulang lembaran hitam dalam hidup yang dulu dilakukannya.*

‘Gadis swear in her heart that she will not repeat the black sheet in the past that she used to do.’

(Paragraph 5, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

23.2. *Si Gadis memutar otak.*

‘Gadis racked her brain.’

(Paragraph 6, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

23.3. *“Baik, aku setuju. Tapi siapa gadis di balik kelambu itu?”*

“Fine, I agree. But who is the girl behind the valance?”

(Paragraph 11, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

23.4. *Cuaca tampak muram.*

‘The weather was gloomy.’

(Paragraph 37, Line 1)

This sentence was a kind of Anthropomorphic Metaphor.

23.5. *Seluruh santriwati memandang si Gadis hingga berupa titik kecil di lautan.*

‘All the students looked at *Gadis* until she became a small dot in the ocean’

(Paragraph 38, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

24. Chapter “Meminang Kesunyian”

This chapter contained metaphor types. They could be seen below:

24.1. *Berusaha meredakan perasaan yang mengharu biru.*

‘Trying to relieve the touching feeling’

(Paragraph 5, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

24.2. *Tapi kesendirian yang tiba-tiba ternyata melahirkan kesunyian yang lebih pekat.*

‘However the loneliness suddenly creates the worst loneliness.’

(Paragraph 7, Line 1)

This sentence was a kind of Anthropomorphic Metaphor.

24.3. *Kenapa lelaki ganteng yang kini duduk di sampingnya dalam pesawat ke Jakarta, memilihnya untuk mengarungi kehidupan bersama.*

‘Why does that handsome man who is sitting next to her on the plane to Jakarta, choose her to live life together’

(Paragraph 34, Line 2)

This sentence was a kind of From Abstract to Concrete Metaphor.

24.4. *Mata si Gadis menapaki awan putih yang bergelombang dari balik jendela pesawat.*

‘Gadis eyes traced the white clouds that rippled from behind the airplane window’

(Paragraph 37, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

24.5. *Itu juga alasan kenapa ia masih bisa menjaga kesucian.*

‘That’s also the reason why she can still protect her virginity’

(Paragraph 48, Line 3)

This sentence was a kind of From Abstract to Concrete Metaphor.

24.6. *Si Gadis memejamkan mata. Begitu gelap kehidupannya dulu.*

‘Gadis closed her eyes. Her life in the past was so dark.

(Paragraph 56, Line 1)

This sentence was a kind of From Abstract to Concrete Metaphor.

B. Data Analysis

From the chapters of Asma Nadia's novel the types of metaphor were found, they could be classified into some the descriptions and their meanings.

1. Anthropomorphic Metaphor.

The sentences that contained this kind of metaphor could be found in the data below:

1.1. *Ruangan putih pucat di sekitarnya jelas bukan rumah.*

'The pale white room around her was definitely not a house'

This sentence contained Anthropomorphic Metaphor, because Pale used to compared the color of the thing to human condition. Pale definitely is a condition when the brightness of the skin color changes to abnormal. The room in this sentence is a hospital room which is generally white in color and tends to be pale.

1.2. *Mengunci Rini pada ruang tanpa suara.*

'She was locked in a silent room.'

The sentence was type of Anthropomorphic Metaphor. Because "the silent room" refers to the room without any noises (in Bahasa Indonesia) is a thing that not living which compared to human ability to produce sound. The silent room (the room without any noises) in this sentence is the character in this novel stuck with her own thoughts.

1.3. *Banyak hutan dan daerah rimbun yang seolah terus memanggilnya untuk kembali.*

‘Lots of forest and rimming areas as if they kept calling him back.’

This sentence was type of Anthropomorphic Metaphor. Because forest used to compared to human ability that can call someone. The forest in this sentence is a not living thing and can call like a human.

1.4. *Tak memedulikan gamis yang basah dijilati ombak.*

‘Doesn’t care the wet robe which was licked by the waves’

This sentence was a type of Anthropomorphic Metaphor. Because the waves are compared to the human ability to lick. Licked by waves in this sentence refers to robe which wet because of the waves.

1.5. *Tertawa angin nakal meniup jilbab mereka, terkadang hingga menutupi wajah.*

‘The naughty wind laughed and blew their veil and sometimes covered their face.’

This sentence was a types of Anthropomorphic Metaphor. Because the wind are compared to the human ability to blew. The wind that can blew like a human refers to the wind that blows their headscarves.

1.6. *Semilir angin berembus memainkan kerudung-kerudung kecil yang bermain di taman.*

‘The breeze blew and played little veil whose the children wears.’

The wind that blows in this sentence is likened to something that living like humans and able to play their headscarves.

1.7. *Karena dalam waktu bersamaan, tumpahan alkohol dari minuman, justru membuat jilatan api menjalar ke arahnya.*

‘At the same time, the spilled alcohol even made the flame coming to him.’

jilatan api refers to ‘lick of the fire’, fire is something that glows and is hot and can burn something. The fire in this sentence is a non-living thing but is like something living and can lick and burn everything.

1.8. *Membiarkan ujung-ujung jarinya dicium ombak.*

‘Let the tips of her fingers kissed by the waves.’

The waves are basically disturbances (termed oscillations) on the surface of the water, which can be formed on all types of water bodies like seas. The waves are something that is not alive but in this sentence it is as if the waves are alive and can kissed something. Kissed by the waves in this sentence refers to wet feet from the waves

1.9. *Angin nakal meniup-niup kerudung, membuat ia harus memegang ujung-ujung jilbab.*

‘The naughty wind blew the veil, and made hold on to the ends of the veil’

The wind basically is not living thing. And blowing are verbs that usually only humans or other living beings can do. in this sentence the wind is something that is not alive but is able to blow something like a human can do.

1.10. *Aroma getah karet terasa kental menyapa cuping hidung.*

‘The smell of rubber sap stings the nostrils’

Rubber, elastic substance obtained from the exudations of certain tropical plants (natural rubber). Greet is usually done by a living human, but in this sentence the smell of rubber is made as if it is alive and greets the nose

1.11. *Beberapa detik sebelum karang-karang runcing merobek tubuhnya.*

‘Few seconds before her body was torn apart by the rocks.’

Corals are invertebrate animals belonging to a large group of colorful and fascinating animals. Something that is not alive and can tear the human body like a human tearing something.

1.12. *Cuaca tampak muram.*

‘The weather seems gloomy.’

Weather refers to the state of the atmosphere, such as how hot or cold it is, how wet or dry it is, how quiet or stormy it is, and how clear or foggy it is. Gloomy usually describes the mood of humans, but in this sentence gloomy is experienced by the weather which is something that is not alive. The weather was gloomy refers to cloudy weather.

1.13. *Tapi kesendirian yang tiba-tiba ternyata melahirkan kesunyian yang lebih pekat.*

‘However the loneliness suddenly creates the worst loneliness.’

Loneliness is an unpleasant emotional response to perceived isolation. And giving birth can usually only be done by humans and living creatures, but in this sentence the loneliness do the giving birth and refers to feel lonely when you're alone.

2. Synesthetic Metaphor.

The sentences that contained this kind of metaphor could be found in the data below:

2.1. *Sissy tertawa, dua lesung pipit tampil manis di pipinya.*

‘Sissy laughs, two dimples appear on her cheeks sweetly.’

This sentence was a kind of synesthetic metaphor because “two dimples appear” was the sense of the vision that compared to “sweet”

which was the sense of taste. The meaning of the sentence was the two dimples looks cute. The two dimples appear sweet on her cheeks does not mean it has a sweet taste like sugar in general that was used in food ingredients. But, sweetness in the sentence was interpreted as a cute expression to see.

2.2. Tawa para bocah terdengar meneduhkan hati.

‘The laughter of the children sounds heartwarming’

This sentence was a kind of synesthetic metaphor because “laughter” was the sense of listening that compared to “heartwarming” was the sense of feeling. Laughter was interpreted as a nice voice to feeling, when anyone who listens to the laughter of the children will feel calm.

3. Abstract to Concrete Metaphor.

The sentences that contained this kind of metaphor could be found in the data below:

3.1. *Beling pecahan botol berserakan, berbaur dengan percikan darah yang melebar menodai karpet.*

‘The shards of broken bottles were scattered, blend with the spread blood and stains on the carpet’

The word *berbaur* “blend in” made clearly the shards of broken bottles were scattered and mixed and also get splashed with blood.

3.2. *Pandangan yang masih samar kemudian hinggap pada raut wajah yang teramat akrab.*

‘The vague view perched on a very familiar face.’

The word *pandangan yang masih samar* ‘the gaze that was still vague’ made clearly the view is still not clear because she just woke up from fainting. Then, the word *hinggap* ‘landed’ made clearly she started to see some familiar faces. It means her vision is still not clear because she just woke up from fainting and started to see some familiar faces.

3.3. *Dengan langkah gesit wanita paruh baya itu menghambur ke luar kamar.*

‘The middle-aged woman rushed out of the room nimbly.’

The word *menghambur* ‘rushed’ made clearly that the woman get out of the room quickly. Just like she rushed to out of the room.

3.4. *Rini tidak bisa mencegah butiran bening yang begitu saja menetes.*

‘Rini couldn’t stand crying.’

The word *tidak bisa mencegah butiran bening* ‘can’t prevent the clear granules’ means that Rini can’t hold back the tears that come out.

3.5. *Sedang Ibu, ah... siapa yang bisa menebak apa yang berkecamuk di benaknya?*

‘Mom, ah...who can guess what’s going through her mind?’

The word *berkecamuk di benaknya* “rages/going through her mind” means heavy thoughts she is thinking about.

3.6. *Kenapa gadis ayu berprestasi serta dari keluarga terpandang yang siapapun menilainya pastilah akan memiliki masa depan cerah, kehilangan keinginan untuk hidup.*

‘Why does a beautiful girl and educated from a respected family which people judge her that she definitely has a bright future lose her will to live.’

The word *keluarga terpandang*, this world itself means respected family or basically a famous family. The word *masa depan cerah*, means successful and happy life.

3.7. *Ada kekhawatiran yang mengental sekalipun berusaha keras disembunyikan.*

‘There is a a big worry even she tried hard to hide.’

The word *kekhawatiran yang mengental* it means an enormous worry looming over her

3.8. *Hanya satu wajah yang tetap tanpa riak, Ibu.*

‘Mom, there is only one face which is still no expression.’

The word *wajah yang tetap tanpa riak*, this word refers to emotionless face or expressionless face.

3.9. *Agar tak perlu beradu pandang dengan lelaki itu.*

‘So she doesn’t have to look at the man.’

The word *beradu pandang* this word itself means to look at each other.

3.10. *Ingatan yang serta-merta mengembalikan Rini pada lorong kegelisahan yang dalam gelap.*

‘Memories that immediately return Rini to the dark alley of anxiety.’

The word *lorong kegelisahan yang dalam gelap* “to the dark alley of anxiety. The meaning of this sentence is Rini who is trapped in her own worries that are in her mind.

3.11. *Laki-laki jahanam yang memerkosa, kenapa sosoknya hilang dari ingatan?*

‘The evil man who raped, why did his figure disappear from memory?’

The word *laki-laki jahanam* ‘the evil man’ itself refers to a very bad bastard who had raped her, the use of the word evil itself meant how evil the man was.

3.12. *Seakan ada atmosfer berlapis-lapis di kepala yang tak bisa ditembus dan membuatnya frustrasi, tapi gadis itu tidak menyerah.*

‘As if there was an impenetrable layered atmosphere in her head that frustrated her, but she was still didn’t give up’

The word *seakan-akan ada atmosfer berlapis-lapis di kepala* ‘as if there was an impenetrable layered atmosphere in her head’ refers to how difficult it was for her to remember the painful events of that night as if something was blocking her mind.

3.13. *Pertarungan di benak berlanjut.*

‘The battle in her mind still continues’

The word *pertarungan di benak* ‘the battle in the mind’ refers to she really thinks about everything that happens to her like fighting with her own mind.

3.14. *Menyandarkan punggung pada tumpukan bantal, pikiran Rini masih sibuk mencari, sebelum kemudian lelah dan tenggelam dalam kekecewaan tak terbatas.*

‘Leaning back against a pile of pillows, Rini’s mind keep looking for something, before then she is tired and drowned in boundless dissapointment’

The word *pikiran Rini masih sibuk mencari* refers to Rini is still thinking about and remembering what happened. *Tenggelam dalam kekecewaan tak terbatas*, the meaning of drowning it self means she

who is tired of what she thinks about until she finally reaches the point of feeling disaapointed.

3.15. *Rini tenggelam dalam arus pikirannya sendiri.*

‘Rini is drowning in her own thoughts’

The word *tenggelam* ‘drowning’ refers to that Rini who really thinks about what happened to her as if she lost in her own thoughts.

3.16. *Inong bergeming, wajahnya malah tambah cerah.*

‘Inong doesn’t move, her face is even brighter’

The word *wajahnya malah tambah cerah* ‘her face is even brighter’ refers to it’s not that her skintone was brighter but brighter because she looks more cheerful as if she looks brighter.

3.17. *Wajah serius Sissy pecah oleh gelak.*

‘Sissy’s serious face broken by her laughter’

This sentence refers to Sissy’s serious expression which instantly turned into a happy and laughing expression, was no longer serious. Doesn’t mean her face cracked completely.

3.18. *Meski masih belia gadis itu sudah melanglang di dunia shabu-shabu, putaw, inex dan sebagainya.*

‘Eventhough she is still young, that girl has crossed the world of methamphetamine, putaw, inex and so on’

The word *dunia shabu-shabu, putaw, inex dan sebagainya* ‘the world of methamphetamine, putaw, inex, and so on’, the word *world* itself refers to her experience of having tried various narcotics. Doesn’t mean she really has come and gone to another world.

3.19. *Kalau saja tidak dibawa ke rumah sakit, gadis berparas tirus itu pasti sudah tamat.*

‘If she hadn’t taken to the hospital, that skinny girl’s life would have been over’

The word *pasti sudah tamat* ‘would have been over’, refers to her life that must have been saved or she who would have died if it was too late to be helped.

3.20. *Seperti Sissy, hidup Inong tidak memiliki banyak warna.*

‘As same as Sissy, Inong’s life doesn’t have many colors’

The word *warna* ‘colors’ refers to happiness, so if it is said that her life does not have many colors, it means that her life is not too happy.

3.21. *Anggukan Inong menerbangkan semua keraguan.*

‘Inong’s nod blows away all doubts’

The word *menerbangkan* ‘blows away’ refers to remove doubt and doesn’t mean she really flies something. With the approval of Inong can remove all doubts.

3.22. *Melepas pandang ke arah lain sisi pulau.*

‘Take her eyes off to the other side of the island’

The word *melepas pandang* ‘take eyes off’ means to take a look to another side of the island. It doesn’t mean she really take her eyes off.

See the other side of the island.

3.23. *Dengan cepat terpesona pada siluet yang diukir para nelayan di garis cakrawala laut.*

‘They were fascinated by the silhouettes of fishermen on the horizon of the sea quickly’

The word *siluet yang diukir para nelayan* ‘the silhouettes the fishermen carved’ doesn’t mean the fishermen really carved their silhouettes. It refers to the silhouettes of fishermen’s shadows in the sun on the island.

3.24. *Sepanjang perjalanan ia membunuh waktu dengan membaca waktu.*

‘Along the way she kills time by reading a book’

The word *membunuh waktu* ‘kills time’ doesn’t mean she really kill something. It refers to the way she spending time on the way by reading a book.

3.25. *Bahkan bintang terkenal seperti Sissy.*

‘Even the star is famous like Sissy’

The word *bintang terkenal* ‘famous star’ doesn’t mean it’s really a star in the sky. But, it refers to someone that really a famous person.

3.26. *Hanya Rini yang datang dengan setumpuk dosa yang tertera jelas di perutnya.*

‘Only Rini came with a pile of sins clearly shown in her stomach’

The word *setumpuk dosa* ‘a pile of sins’ the symbolism that means her unwanted pregnancy as a result of being a victim of rape. As victim, she also feels that her pregnancy is a sin and a disgrace.

3.27. *Pulau Lhok Jeumpa terlihat menawan dalam pancaran matahari jingga.*

‘Pulau Lhok Jeumpa island look charming in the orange sun’

The word *menawan* ‘charming’ usually used to describe someone’s face. In this sentence “charming” refers to the beauty of the island.

3.28. *Ya, di Lhok Jeumpa, konflik sedemikian panas antara GAM dan pemerintah pusat dulu, seakan-akan tak pernah terjadi.*

‘Yes, in Lhok Jeumpa, the old conflict was so heated between Aceh rebellion and the central government in the past, as if it had never happened’

The word *panas* ‘heated’ basically refers to the increasingly complicated conflict.

3.29. *Meski usianya mungkin sudah lebih dari empat puluh tahun, wajah beningnya masih boleh dinikmati.*

‘Even though he may be more than forty years old, but his handsome face can still be admired.’

The word *wajah beningnya masih boleh dinikmati* ‘his clear face can still enjoyed’ basically the symbolism the youthful face and still nice to look at.

3.30. *Kepalanya bergeming, tatapannya menerobos jendela pesawat.*

‘His head unmoved, his gaze breaks through the airplane window’

The word *tatapannya menerobos jendela pesawat* refers to he who just stares straight out the window

3.31. *Dari ketinggian, Aceh tercinta terlihat begitu hijau.*

‘From a height, beloved Aceh looks so green’

The word *hijau* ‘looks so green’ doesn’t mean that Aceh just looks like a green, but the word green is used to symbolize the plants orr forests that grow there and are still beautiful.

3.32. *Dan seorang teman yang kemudian dikenal, menawarinya bergabung dalam bisnis rahasia, yang memberi peluang mendapatkan uang banyak dalam tempo singkat.*

‘And a friend offered him to join a secret business that gave him the opportunity to make a lot of money in a short time’

The word *bisnis rahasia* ‘secret business’ refers to an unusual business that tends to be dangerous, based on the story a secret business it is an illicit business that sells marijuana. Because it is classified as an illegal business that is why it is called a secret business.

3.33. *Dan masa lalunya terlalu kotor untuk diputihkan.*

‘And his past is too dirty to be bleached’

The word *masa lalunya terlalu kotor untuk diputihkan* refers to his past was too dark because of that secret business of selling marijuana, and it make it unfit to correct his previous mistakes.

3.34. *Tatapan matanya masih berkilat dan penuh selidik seperti dulu.*

‘His eyes are still sparkling and full of inquiry like before’

The word *matanya yang masih berkilat* doesn’t mean that his eyes can make a light. But refers to his eyes are still healthy and still like he was at a young age.

3.35. *Khawatir bukan sekedar penyakit tua, tetapi lelaki itu memang keras kepala.*

‘Worrying that it is not about dementia, but the old man is stubborn.’

The word *lelaki itu memang keras kepala* doesn’t mean that he has a hard head but a symbolize for people who don’t accept other people’s opinions and think their choices are the most correct.

3.36. *Teungku tersenyum tipis, “Gadis ini cerdas. Kemampuannya berganti rupa membuatnya sulit dikenali. Satu hal yang pasti, dia gadis yang kuat.”*

‘Teungku smiled faintly, “This girl is smart. Her ability to disguise makes her hard to be known. One thing is for sure, she is a strong girl’

The word *kemampuannya berganti rupa* refers to her ability to drastically change her appearance so many people don’t know about her.

3.37. *Tapi jika perkiraan mereka salah, sosoknya bisa menjadi boomerang yang membahayakan.*

‘But if their prediction is wrong, she can become a dangerous boomerang’

The word *boomerang yang membahayakan* refers to something that becomes the return of the decisions. Boomerang itself has a meaning which means something that can return to themselves. So the meaning

of this sentence is that they are worried about the decisions they have chosen and they are afraid to make the bad things return to them.

3.38. *Kalau tak ada dia... aku sudah hancur*, batin Umar.

'If he is not here... I'm already broken, Umar thought'

The word *aku sudah hancur* doesn't mean his body is destroyed but refers to his life. He might be able to do things beyond common sense like suicide based on the story.

3.39. *Bayang-bayang masa lalu seperti mengendap-endap dari gulungan awan seakan siap melompat dan menjeratnya.*

'The shadows of the past seem to be creeping from the cloud rolls as if it's ready to jump and ensnare it'

This sentence is to made a symbol of her past that slowly resurfaced from his memory.

3.40. *Kata-kata ayah terngiang, menyala dalam benak Umar.*

'Father's words ringing, burning in Umar's mind'

The word *menyala dalam benak Umar* doesn't mean it really lights up like a lamp or burns, but refers to the words that he kept in his mind.

3.41. *Dan api kecil yang dulu ditanamkan ayah di hatinya, sekarang menjadi kobaran besar yang tak mungkin padam.*

‘And the small fire that father used to embed in his heart, is now a big fire that cannot be extinguished’

The symbolism “fire” from this sentence is refers to the fighting spirit that his father had taught him to be tough is like the hero story his father told.

3.42. *Kedua suami istri itu baru akan beranjak meninggalkan masjid, ketika tiba-tiba suatu teriakan melengking mengoyak keheningan malam.*

‘Both the husband and wife were just about to leave the mosque, when suddenly a shrill scream pierced the silence of the night’

The word *mengoyak keheningan malam* be the symbolism that refers to the calm atmosphere is suddenly tense because of the screams.

3.43. *Tulang-tulanginya seperti dilepaskan satu persatu dari tubuh.*

‘Her bones seem to be released one by one from her body’

This sentence seems to be the symbolize the pain she felt was excruciatingly painful like her bones were being ripped from her body.

3.44. *Padahal ia dulu sama sekali tidak peduli pada selembarnya gadis cantik itu.*

‘Even though she didn’t care at all for a piece of that beautiful girl’s life’

The word *selembar nyawa* is clearly shows that in the past she didn't even care about that girl at all.

3.45. *Berusaha menelusuri lorong-lorong hati gadis itu lebih jauh.*

'Trying more to explore the aisles of the girl's heart'

The word *berusaha menelusuri lorong hati* refers to trying to understand more about the girl's true identity.

3.46. *Ini adalah proyek penebusan dosa.*

'This is a penance project'

The word *proyek penebusan dosa* 'penance project' this sentence basically refers to symbolize his attempt to repent from his illegal business of selling marijuana by building a Pesantren.

3.47. *Gadis itu memang manis, tapi tahu cara-cara sadis untuk mendapatkan uang.*

'That girl is truly cute, but she knows sadistic ways to earn money.'

The word *cara-cara sadis* 'sadistic ways' refers to how she earn money by doing illegal things like selling various types of drugs.

3.48. *Kabar lain mengaitkan Butet sebagai kaki tangan Anton King bos mafia di Medan, yang menguasai jaringan obat bius di sana dan beberapa kota besar lain di Indonesia.*

'Other reports linked Butet as an accomplice to the Anton King mafia boss in Medan, which controlled the drug network there and several other big cities in Indonesia.'

The word *kaki tangan Anton King* is the symbolism to people who are used by others to work and usually used as an assistant and even used to represent the role of the boss.

3.49. *Tapi tindakannya seperti angin semilir yang menghantam batu karang.*

'But her actions are like a breezy wind hitting a rock'

The word *angin semilir yang menghantam batu karang* refers to her actions that seemed useless to fight the trauma that she experienced. That even she was powerless to fight the trauma in that dream.

3.50. *Melarutkan diri dalam sholat, doa, dan dzikir, tapi tetap tidak bisa.*

'Dissolve herself in prayer, dua, and dhikr, but it is still not successful'

The word *melarutkan diri* refers to her way to forget about her rape incident and focus on praying.

3.51. *Hanya saja, seandainya boleh meminta, ia ingin Allah berkenan membuka topeng yang selama ini menutupi wajah lelaki biadab itu.*

'If she may ask, she wants God to be pleased to remove the mask of that savage man.'

The word *berkenan membuka topeng* is the symbolism to her wish that God would provide a way out for her to find out who was the perpetrator of the rape against her.

3.52. *Pokoknya semua keinginan buruk yang berasal dari bisikan setan.*

‘Basically all bad desires is coming from the whispers of the devil’

The word *bisikan setan* the symbolism that refers to her own thoughts to do bad things as if tempted like being hit by the devil’s whisper.

3.53. *Rasanya mustahil seseorang bisa luar biasa kaya sekaligus berhati malaikat.*

‘It’s impossible for someone to be extraordinarily rich and at the same time he has an angel’s heart’

The word *berhati malaikat* refers to the symbolize his kindness that has helped students and even the surrounding community from providing educational facilities even providing materials.

3.54. *Hanya anak-anak yang memiliki hati bersih.*

‘Only children have pure hearts’

The word *hati bersih* refers to the thoughts or behavior that have malicious intent. Basically children are innocent human beings who don’t know the world yet.

3.55. *Selepas Isya, hati Rini terasa ringan.*

‘After performing, Rini’s heart feels light’

The word *hati Rini terasa ringan* the symbolism to the feeling of relief because you have poured out her complaints to the God through prayer.

3.56. *Rini menghentikan sendiri kalimatnya, menyadari paras yang mendadak panas.*

‘Rini stopped her own sentence while she was realizing that her face was blushed.’

The word *paras yang mendadak panas* itself doesn’t mean her face that turned hot but her blushing face because she talked about the person she liked.

3.57. *Semua terdiam, memeras otak.*

‘All of the them is silent, they are squeezing brains.’

The word *memeras otak* refers to the state when they really thought hard to find out who the perpetrator who raped Rini. Doesn’t mean they are really squeezing their brains like squeezing cloth.

3.58. *Akhir-akhir ini perutnya terasa kian berat.*

‘Lately, her stomach has been getting heavy’

The word *perutnya terasa kian berat* literally refers to explanation about her pregnancy. Which is her pregnancy is getting bigger.

3.59. *Hatinya kisruh.*

‘Her heart is chaotic’

The word *hatinya kisruh* is the symbolize that refers to the state of her heart that is not calm thinking about everything that happened.

3.60. *Badai besar baru saja mengobrak-abrik dirinya.*

‘A big storm just tore her apart’

The word *badai besar* basically the symbolism of a big problem for her. Usually people considers a problem like being hit by a storm like that’s how hard she faces her life’s problem.

3.61. *Diam-diam mengintai anak gadisnya yang sedang mekar, dan mencari kesempatan.*

‘Secretly she was stalking her blooming daughter, and looking for oppurtunities’

The *anak gadisnya yang sedang mekar* doesn’t mean that her daughter were blooming like a flower but rather a term for girls who are going through puberty. Girls who are going through puberty will usually look prettier than before like a beautiful flower that is blooming.

3.62. *Bukankah banyak perempuan lain di luar yang bisa ia sentuh, seperti yang telah sering ia lakukan?*

‘Weren’t there many other women out there that he could touch, as he had done so many time?’

The word *perempuan lain di luar yang bisa ia sentuh* usually it’s refers to indecent acts such as satisfying his desire to make love to a women.

3.63. *Baru setelah semua berlalu, ia dikejar ketakutan setengah mati.*

‘After all had passed, he was scared shitless’

This sentence refers to where he was afflicted with extreme fear after committing a fatal mistake.

3.64. *Kalau tak cepat-cepat senderan, ia pasti akan roboh.*

‘If she doesn’t lean back quickly, she will surely fall.’

The word *ia pasti akan roboh* the symbolism to the meaning that she can fainting if she don’t get some rest, doesn’t mean it will collapse like a ruined building.

3.65. *Wanita anggun itu menghilang di balik pintu.*

‘The graceful woman disappeared behind the door.’

The word *menghilang* or disappeared refers to she left the room

like she disappeared behind the door.

3.66. *Ia hanya bisa berdoa agar mendung yang memayungi keluarga majikannya segera berakhir.*

‘She could only pray that the cloud that covered her employer’s family would end soon’

The word *mendung* is the symbolism to the problems that her employer’s family is experiencing.

3.67. *Sayang, perempuan itu tak menyadari sebentar lagi seberkas mendung lain membayangi dirinya dan Bagus.*

‘Unfortunately, that woman didn’t realize that another cloud was looming over her and Bagus’

This sentence refers to the truth regarding their future fate with another cloudy symbolism that means the trouble also come to them.

3.68. *Dibanding pemakai narkoba lain, pemakai putaw sangat sulit untuk kembali bersih.*

‘Compared to other drug users, putaw users are very difficult to recover.’

The word *kembali bersih* basically refers to recover from drug addiction and no longer depend on drugs.

3.69. *Rasa ingin tahu yang selama ini seperti akan membunuhnya, sebentar lagi tuntas.*

‘The curiosity that had been killing her for a long time, will be over soon’

The word *rasa ingin tahu yang selama ini seperti akan membunuhnya* refers to her curiosity is very high as if she could die if she doesn't find the answer to the question that she has.

3.70. *Diam-diam si Gadis menangkap bayangan Rini yang meninggalkan masjid, membawa sepasang mata yang kembali basah.*

'Secretly, *Gadis* caught the shadow of Rini leaving the mosque, bringing a pair of wet eyes back'

The word *membawa sepasang mata yang kembali basah* it is the symbolism that refers to Rini's condition is still crying after praying because she got a message from her mother who is the perpetrator of the rape.

3.71. *Waktu berjalan cepat.*

'Time flies so fast'

This sentence refers to time flies so fast. And it is doesn't mean that the time can walk or even run like a human.

3.72. *Ia telah menjelma manusia baru.*

'She became a new person.'

The word *menjelma* usually refers to a creature that changes shape into another creature from a physical body. But in this sentence it is refers

to changes her personality that became a better human, not her physical body that changed

3.73. *Banyak langganan yang memuji kemampuannya menyulap penampilan mereka.*

‘Many customer praised her ability to juggle their appearance’

The word *menyulap* refers to change the appearance of things and so on in a magical way. So this sentence means that the girl can change their appearance drastically like doing magic.

3.74. *Sementara itu masih ada limas belas mulut kecil yang harus diberi makan.*

‘Meanwhile there are still fifteen little mouths need to feed.’

The word *limas belas mulut kecil* is the symbolism fifteen small children who are her responsibility to care for and fed,

3.75. *Mungkin ia harus beroperasi lagi, setidaknya sampai mereka punya cukup uang untuk pindah.*

‘Maybe she should operate again, at least until they have enough money to move’

The word *beroperasi lagi* basically it’s not that the girl really did surgery, but her activity is to make money by stealing while clubbing.

3.76. *Kepulan asapnya meninabobokan penduduk setempat.*

‘The puff of smoke lulls the locals’

The word *meninabobokan* it is refers to based on the story Umar’s character who burns marijuana fields, so the smoke can give a temporary dizzy effect.

3.77. *Umar menyambut kematiannya sambil tertawa.*

‘Umar welcomed his death with a laugh’

This sentence was symbolism of Umar’s character who is depressed and happily chooses to end his life.

3.78. *Bersama Teungku Hasan ia menemukan titik balik.*

‘With Teungku Hasan he found a turning point’

The word *menemukan titik balik* refers to the condition where he repents and returns to being a good human being and stays away from all bad deeds in his past.

3.79. *Lelaki itu tertawa lebar, mengingat orang yang seharusnya mengawalinya pergi, ternyata bisa dibeli.*

‘That man laughed out loud, remembered that the person who was supposed to escort him away, could actually be bought’

The word *ternyata bisa dibeli* refers to the man who can actually be tricked just by paying a high fee.

3.80. *Membalas semua kebaikan keluarga kita dengan air tuba yang dia muntahkan.*

‘To cherish a viper in one’s bosom.’

The word *membalas dengan air tuba yang dia muntahkan* it is the symbolism for the betrayal he gave behind all the good things he had received.

3.81. *Berangsur kebencian ikut menghingapi.*

‘Gradually the hatred comes.’

The word *menghinggapi* usually refers to something is coming and used on animals that come. In this sentence it was explained that there was a sense of hatred that she felt.

3.82. *Tapi dia pembunuh berdarah dingin.*

‘But she is a cold blooded murderer’

The word *berdarah dingin* refers to someone who likes to torture others and someone who has a bad character and kill without mercy. Doesn’t mean a killer who has cold blood.

3.83. *Anak ini berkepala dingin. Profil yang cocok!*

‘This kid is cool headed. That suits with the profile needed.’

The word *berkepala dingin* refers to the nature of someone who is usually always calm and patient.

3.84. *Pesantren Impian seolah berada di belahan bumi lain.*

‘Pesantren Impian is like being in another hemisphere’

The word *berada di belahan bumi lain* usually refers to describe the location of a place that is very far away and also not many people know that place.

3.85. *Rencananya mendekati sempurna ketika secara tidak sengaja ia bertemu tangan kanan salah satu bos narkotik terbesar di Medan.*

‘His plan is close to perfect when he unexpectedly met the confidant man of one of the biggest narcotic bosses in Medan.

The word *tangan kanan* was the symbolism to the person who is very trusted to take care of even take over the work of a boss.

3.86. *Orang-orang seperti Anton King punya mata dan telinga di mana-mana.*

‘The people like Anton King has eyes and ears everywhere’

The word *mata dan telinga di mana-mana* basically the symbolize of a man who has many people as informants to give him some information.

3.87. *Bicaranya hanya panjang jika memang perlu. Di luar itu, ia sangat dingin.*

‘He become talk active when he has to, other than that he is very quiet’

The word *ia sangat dingin* refers to a man with an attitude in social activities that shows they don't seem to care about what's going on around them.

3.88. *Tapi bayangan kematian di sisi lain menimbulkan rasa nikmat.*

'But the shadow of death on the other hand creates a sense of pleasure'

This sentence was refers to the description of successfully taking revenge will get rid of someone by killing that person until it gives a sense of pleasure.

3.89. *Ia harap nanti bisa menyaksikan "usaha membersihkan" gadis itu.*

'He hopes that he will be able to witness that girl's "cleaning moment'

The word *usaha membersihkan* was the symbolism the activity to get rid of someone or kill someone.

3.90. *Kesabaran adalah tiketnya untuk menyaksikan pertunjukan kematian yang mengasyikan.*

'Patience is the ticket to watch an exciting death show'

The word *tikenyat* was symbolism to his chance to take revenge and *kematian yang mengasyikan* refers to his goal to avenge him to wait for someone's death.

3.91. *Ia bukan benih cinta kasih, seperti yang dikira. Cuma anak haram.*

‘He is not the seed of love, as one might think. But he is just an illegitimate child’

The word *benih cinta kasih* was the symbolize of special relationship or the closeness of a couple to each other where the intention is a relationship based on loving each other. And the word *anak haram* refers to a child born from a relationship without marriage bond.

3.92. *Dan Umar bisa menemukan bayangannya sendiri di mata anak muda itu, saat mereka bercakap-cakap. Umar jatuh simpati.*

‘Umar could find his own reflection in the young boy’s eyes, as they talked. Umar fell in sympathy’

The word *menemukan bayangannya sendiri* refers to the moment where he seems to see himself in other people.

3.93. *Pikirannya mengembara ke mana-mana.*

‘Her mind wanders everywhere’

This sentence was referred to daydreaming, being distracted, and not being in the present moment are all synonyms for wandering thoughts. The mind wanders back in time or far into the future. Often, the owner develops concern, anxiety, or disillusionment as a result of these “jumping” thoughts.

3.94. *Tapi ketegangan yang kini merayapi sulit ditepis.*

‘But the tension that is now creeping hard to shake off’

This sentence was referred to feelings of anxiety that slowly appearing.

3.95. *Denyut jantungnya mulai mendetakkan nama Allah lebih sering.*

‘Her heart started to beat the name of Allah more often’

The heartbeat that beats the name of Allah is the explanation of her fear and she can only remember the name of Allah.

3.96. *Dari cara kerjanya, Butet tahu orang-orang itu adalah anak buah Anton.*

‘From the way they worked, Butet knew those people were Anton’s staff.’

The word *anak buah* was the symbolism for people who work for someone who is usually just an ordinary worker.

3.97. *Kalau tidak mau cepat ditemukan, semua harus secepatnya angkat kaki.*

‘If you don’t want to be found quickly, you must leave as soon as possible.’

The word *angkat kaki* was referred to a situation where the person leaves the place.

3.98. *Tidak mau tangan jadi kotor, tinggal mengupah orang.*

'Doesn't want his hands to get dirty, he just hires people'

The word *tangan jadi kotor* doesn't mean hands that are dirty because of dirt but dirty for committing cruel acts such as murderer.

3.99. *Heran juga, orang sehalus dia bisa jadi sesadis itu.*

'It is amazing, a person as delicate as him can be sadistic'

The word *orang sehalus dia* from the story above, that man looks like a feminine man.

3.100. *Di atas, langit malam tampak cerah.*

'Above the night sky looks bright'

This sentence was the symbolism, the night sky is generally dark, but when it is said that the night sky is bright\clear, it means a night sky filled with many stars.

3.101. *Kenapa ia harus melakukan perbuatan biadab dan menodai kenangan yang selama ini indah?*

'Why did he have to do barbaric deeds and tarnish the beautiful memories?'

The word *perbuatan biadab* refers to acts such as rape and the word *menodai* means destroy the sweet memories.

3.102. *Kebimbangan terasa pekat.*

‘Feeling very anxious’

This sentence was refers to where the condition feels so anxious.

3.103. *Keraguan gadis itu membukit.*

‘The girl’s doubts are getting higher’

The word *membukit* refers to the condition where the girl feels more doubts.

3.104. *Salah bergerak sedikit, gadis itu bisa-bisa menjadi santapan laut.*

‘Make a move a little bit, that girl can be a sea-food’

The word *santapan laut* was the symbolism to what will happened, she will die in the sea.

3.105. *Puluhan karang runcing di bawah menunggu, siap mencabik-cabik.*

‘Dozens of spiky corals below are waited, ready to tear her apart.’

The word *siap mencabik-cabik* refers to a rock that can harm, if she falls from a cliff and gets hit by that rock.

3.106. *Merasa seperti layang-layang hilang arah, yang mencoba bertahan dari badai besar yang tak sabar melumat.*

‘Feels like a kite lost its way, trying to survive from a huge storm that can’t wait to crush’

The word *layang-layang hilang arah* means she is giving up to the bad things that happened to her, *badai besar yang tak sabar melumat* means the big problem is about to come.

3.107. *Wajah umar mendadak berkelebat.*

‘Umar’s face suddenly flashed’

This sentence means that suddenly that girl remember Umar at a Glance.

3.108. *Si Gadis bersumpah dalam hati tak akan mengulang lembaran hitam dalam hidup yang dulu dilakukannya.*

‘Gadis swear in her heart that she will not repeat the black sheet in the past that she used to do.’

The word *lembaran hitam* refers to her dark past before she repented.

3.109. *Si Gadis memutar otak.*

‘Gadis racked her brain.’

This sentence doesn’t mean that Si Gadis really rotate her brain. But it’s referred to that Si Gadis thinking a plan.

3.110. *“Baik, aku setuju. Tapi siapa gadis di balik kelambu itu?”*

“Fine, I agree. But who is the girl behind the valance?”

The word *perempuan di balik kelambu* means the girl that he is keeping a secret.

3.111. *Seluruh santriwati memandangi si Gadis hingga berupa titik kecil di lautan.*

‘All the students looked at *Gadis* until she became a small dot in the ocean’

The word *berupa titik kecil lautan* refers to si *Gadis* who has go away from the island.

3.112. *Berusaha meredakan perasaan yang mengharu biru.*

‘Trying to relieve the touching feeling’

The word *mengharu biru* refers to the “biru” synonymous with feelings of sadness.

3.113. *Kenapa lelaki ganteng yang kini duduk di sampingnya dalam pesawat ke Jakarta, memilihnya untuk mengarungi kehidupan bersama.*

‘Why does that handsome man who is sitting next to her on the plane to Jakarta, choose her to live life together’

The word *mengarungi kehidupan bersama* means to live happily ever after the wedding.

3.114. *Mata si Gadis menapaki awan putih yang bergelombang dari balik jendela pesawat.*

‘Gadis eyes traced the white clouds that rippled from behind the airplane window’

The word *Mata si Gadis menapaki awan putih* usually used for walking verbs, but actually it means she see the view of white clouds around.

3.115. *Itu juga alasan kenapa ia masih bisa menjaga kesucian.*

‘That’s also the reason why she can still protect her virginity’

The word *kesucian* refers to the virginity of the girl.

3.116. *Si Gadis memejamkan mata. Begitu gelap kehidupannya dulu.*

‘Gadis closed her eyes. Her life in the past was so dark.’

The word *gelap kehidupannya* it means her bad past where she can do anything to earn money.

4. Animal Metaphor.

4.1. *Dari jauh, sepasang mata elang Teungku Budiman yang baru saja tiba, diam-diam mengamati.*

‘From afar, the pair of eagle eyes of Teungku Budiman who just arrived, is quietly observing.’

The world *sepasang mata elang* ‘the pair of eagle eyes’ compared to “Teungku Budiman” as a human. It means the ability to see things sharply. If you tell someone that there the pair of eagle eyes, you were comforted them by saying that people as a human being able to clearly see what was going on.

4.2. *Ah Mas Bagus... benarkah lelaki yang dihormati, dikagumi, dan dipuji habis, ternyata serigala jahat yang menodainya?*

‘Ah Mas Bagus... is it that a man she respected, admired, and praised completely, turned out to be an evil wolf and tarnished her?’

The word *serigala jahat* ‘evil wolf’ was an animal compared to “Mas Bagus” as a human. It means bad people who betrayed or in this story mean the bad people who raped her.

4.3. *Kali ini kamu tidak akan lolos, merpati kecil.*

‘For this time you will not escape , little dove’

The word *merpati kecil* ‘little dove’ was an animal compared to “you” as a human. It means the symbolism of the messenger. From the story, Rini’s uncle plans to make Rini a messenger and also hates her uncle for Rini’s mother expelling him by killing Rini and returning her home.

4.4. *Kenapa dia seperti kerbau dicocok hidung.*

‘Why she is like a buffalo which nose is pierced.’

The word *Kerbau* ‘buffalo’ was an animal that compared to “she” as a human. It means stupid people who easily follow what other people say. Like a buffalo that always follows its owner wherever it is pulled.

C. Discussion

The types of metaphor found in the novel were categorized in the table below:

1.1 Table of types of metaphor found in *Pesantren Impian* novel

| No | Types of Metaphor | Number |
|----|----------------------|---------------|
| 1 | Abstract to Concrete | 116 sentences |
| 2 | Anthropomorphic | 13 sentences |
| 3 | Animal | 4 sentences |
| 4 | Synesthetic | 2 sentences |

Based on the preceding research, it was discovered that linguistic units contained metaphor. The four categories of metaphors were identified, as well as the meaning of metaphorical terms. The following table depicts the look of those types:

From the table above, it can be observed that the story of Asma Nadia’s novel was dominated by Abstract to Concrete Metaphor. The total was 116 sentences. Some sentences were such as: *Beling pecahan botol berserakan, berbaur dengan percikan darah yang melebar menodai karpet* (*The shards of broken bottle were scattered and blend with the spread blood and stains on the carpet*) (Paragraph 1, Line 4), *Pandangan yang masih samar kemudian hinggap pada raut wajah yang teramat akrab* (*The vague view perched on a very familiar*

face) (Paragraph 8, Line 1). *Dengan langkah gesit wanita paruh baya itu menghambur ke luar kamar* (*The middle-aged woman rushed out of the room nimbly*) (Paragraph 9, Line 2), *Rini tidak bisa mencegah butiran bening yang begitu saja menetes* (*Rini couldn't stand cry*) (Paragraph 10, Line 1).

Secondly it was Anthropomorphic Metaphor was 13 sentences. Some sentences were such as: *Ruangan putih pucat di sekitarnya jelas bukan rumah* (*The pale white room around her was definitely not a house*) (Paragraph 7, Line 3), *Mengunci Rini pada ruang tanpa suara* (*She was locked in a silent room*) (Paragraph 34, Line 2), *Banyak hutan dan daerah rimbun yang seolah terus memanggilnya untuk kembali* (*Lots of forest and rimming areas as they kept calling him back*) (Paragraph 36, Line 4), *Tak memedulikan gamis yang basah dijilati ombak* (*Doesn't care the wet robe which was licked by the wave*) (Paragraph 44, Line 3).

Thirdly, it was Animal Metaphor was 4 sentences. Some sentences were such as: *Dari jauh, sepasang mata elang Teungku Budiman yang baru saja tiba, diam-diam mengamati* (*From a far, the pair of eagle eyes of Teungku Budiman who just arrived, is quietly observing*) (Paragraph 48, Line 1), *Ah Mas Bagus... benarkah lelaki yang dihormati, dikagumi dan dipuji habis, ternyata serigala jahat yang menodainya?* (*Ah Mas Bagus... is it true that man she respected, admired, and praised completely, turned out to be an evil wolf and tarnished her?*) (Paragraph 53, Line 5), *Kali ini kamu tidak akan lolos, merpati kecil* (*This time you will not escape, little dove*) (Paragraph 48, Line 1), *Kenapa dia seperti*

kerbau dicocok hidung (Why she is like a buffalo which nose is pierced)
(Paragraph 24, Line 2).

Fourthly it was Synesthetic Metaphor was 2 sentences. The sentences were such as: *Sissy tertawa, dua lesung pipit tampil manis di pipinya (Sissy laughs, two dimples appear on her cheeks sweetly)* (Paragraph 40, Line 1), *Tawa para bocah terdengar meneduhkan hati (The laughter of the children sounds heartwarming)* (Paragraph 46, Line 2).

So, based on the foregoing study, it's seen that the From Abstract to Concrete Metaphor was employed most frequently in Asma Nadia's novel *Pesantren Impian*. In this types the sentences mostly had an expression that allude to anything abstract or imprecise (for example, a feeling or something that humans can experience) are handled as alive so that they can perform tangible or animate action.

The metaphor employed in Asma Nadia's novel was abstract to concrete metaphor because it is a type of language that is frequently used in everyday life, both orally and in writing. A metaphor is a language statement with an oblique meaning that compares one object to another with similar features without the use of conjunction. This research's finding can be applied to the language subject of English

D. The Findings

After analyzing all the data obtained in the novel of Asma Nadia namely Pesantren Impian, the findings were reported as follows:

1. There were four types of metaphors found in the novel of Asma Nadia. They were Anthropomorphic, Synesthetic, Abstract to Concrete, and Animal Metaphor and also their meanings were connected to each type.
2. The metaphorical processes in those types were most frequently applying the type of From Abstract to Concrete Metaphor. It was showed that there were 116 sentences out of 135 sentences from the story selected. The use of From Abstract to Concrete Metaphor was dominating the novel of Asma Nadia, and it had been as the characteristics of the novel in the metaphorical process.

CHAPTER V

CONCLUSION & SUGGESTION

A. Conclusion

This study came to the following conclusions based on the results of the data analysis in Asma Nadia's novel in chapter four:

1. Based on Ullman's (2009), four types of metaphors were detected in Asma Nadia's novel *Pesantren Impian*. Anthropomorphic Metaphor, Synesthetic Metaphor, Abstract to Concrete Metaphor, and Animal Metaphor were the four categories of metaphor. From Abstract to Concrete Metaphor was the most prevalent sort of metaphor in Asma Nadia's novel, with a total 116 sentences. Second, there were 13 sentences in Anthropomorphic Metaphor. Animal Metaphor came in third, with a total 4 sentences. The final Synesthetic Metaphor has a total of 2 sentences.
2. The most dominant type of metaphors found in the novel *Pesantren Impian* written by Asma Nadia was Abstract to Concrete Metaphor. It was proven that there were 116 sentences as Abstract to Concrete Metaphor. In this types the sentences mostly had an expression that allude to anything abstract or imprecise (for example, a feeling or something that humans can experience) are handled as alive so that they can perform tangible or animate action.

B. Suggestion

The following suggestions can be made in regard to the conclusions:

1. For the lecture, the results of this research could be extra information in studying semantic meaning that focused on metaphor, forms of metaphor, and metaphorical meanings.
2. It was hoped that the findings of this study will assist English Education students in their studies of semantic meaning, namely metaphor, kinds of metaphor, and metaphorical meaning.
3. Other researchers or readers who are interested in learning more about semantics and metaphors can take it as further discussion.

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CURRICULUM VITAE

DATA PERSONAL

Name : Tria Octaviana Sari

Register Number : 1702050031

Place/Date of Birth : Medan, 08th October 1999

Sex : Female

Religion : Moslem

Partial Status : Single

Hobbies : Reading a novel

Father's Name : Supomo

Mother's Name : Ngatinem

Address : Jl. Sukoharjo Gang Damai No.5B Pasar V Helvetia
Medan

E-mail : trioctavianas@gmail.com

Education

1. Elementary School at SD Swasta Pangeran Antasari from 2005-2011
2. Junior High School at SMP N 1 Labuhan Deli from 2011-2014
3. Senior High School at SMA N 1 Labuhan Deli from 2014-2017

4. Student of English Education Program of Faculty of Teacher's Training and Education, UMSU 2017 until reaching the degree of Sarjana Pendidikan.

Medan, September 2021

Tria Octaviana Sari



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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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Jl. KaptenMughtarBasri No .3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

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Pendidikan Bahasa Inggris

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Website : <http://www.fkip.umsu.ac.id> Email: fkip@umsu.ac.id

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Nama Lengkap : Tria Octaviana Sari
NPM : 1702050031
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Semantic Analysis of Metaphor in Asma Nadia's Novel Pesantren Impian

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|-------------------|--|--------------|
| 23 Agustus 2021 | Reviewed the previous chapters (I, II, III and References) | |
| 02 Sept 2021 | Data and data analysis | |
| 06 Sept 2021 | Discussion | |
| 08 Sept 2021 | The findings | |
| | Conclusion and suggestion | |
| 13 September 2021 | References, Abstract and Acknowledgement. | |
| | ACC to Sidang Wj. | |

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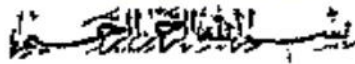
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NPM : 1702050031
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semantic Analysis of Metaphor In Asma Nadia's Novel Pesantren Impian

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NIDN 0115057302

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Nama Mahasiswa : Tria Octaviana Sari
 NPM : 1702050031
 Prog. Studi : Pendidikan Bahasa Inggris
 Kredit Kumulatif : 136 SKS

IPK = 3,52

| Persetujuan Ket/Sekret. Prog. Studi | Judul yang Diajukan | Disahkan Oleh Dekan Fakultas |
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Nama Mahasiswa : Tria Octaviana Sari
NPM : 1702050031
Program Studi : Pendidikan Bahasa Inggris

Adalah benar telah melaksanakan Seminar Proposal Skripsi pada :

Hari : Jumat
Tanggal : 25 Juni 2021
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Pada Tanggal : 25 Juni 2021

Wassalam
Ketua Program Studi
Pendidikan Bahasa Inggris



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



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

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BERITA ACARA SEMINAR PROPOSAL

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Prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama : Tria Octaviana Sari

N P M : 1702050031

Program Studi : Pendidikan Bahasa Inggris

Judul Penelitian : Semantic Analysis of Metaphor In Asma Nadia's Novel Pesantren Impian

| NO | MASUKAN/SARAN |
|------------|--|
| JUDUL | Semantic Analysis of Metaphor In Asma Nadia's Novel Pesantren Impian |
| BAB I | The formulation of the Problem |
| BAB II | The Identify words of Metaphor |
| BAB III | - |
| LAINNYA | References |
| KESIMPULAN | () Disetujui () Ditolak (✓) Disetujui Dengan Adanya perbaikan |

Medan, 25 Juni 2021

Dosen Pembahas

Ambar Wulan Sari, S.Pd, M.Pd

Dosen Pembimbing

Yayuk Hayulina Manurung, S.Pd., M.Hum

PANITIA PELAKSANA

Ketua

Mandra Saragih, S.Pd., M.Hum

Sekretaris

Pirman Ginting, S.Pd., M.Hum

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

PENGESAHAN PROPOSAL

Panitia Proposal Penelitian Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara Strata - I bagi :

Nama Lengkap

: Tria Octaviana Sari

NPM

: 1702050031

Program Studi

: Pendidikan Bahasa Inggris

Judul/Skripsi

: Semantic Analysis of Metaphor in Asma Nadia's Novel
Pesantren Impian

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UMSU

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Diketahui/Disetujui Oleh
Ketua Program Studi



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

Dosen Pembimbing


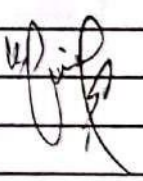
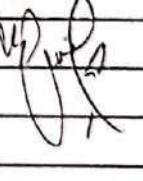
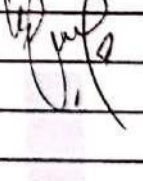
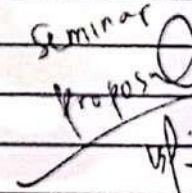


Yayuk Hayulina M, S.Pd., M.Hum

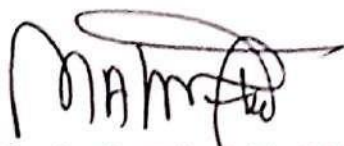


BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
 Fakultas : Keguruan dan Ilmu Pendidikan
 Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
 Nama Lengkap : Tria Octaviana Sari
 N.P.M : 1702050031
 Program Studi : Pendidikan Bahasa Inggris
 Judul Skripsi : Semantic Analysis of Metaphor in Asma Nadia's Novel Pesantren Impian

| Tanggal | Deskripsi Hasil Bimbingan Proposal | Tanda Tangan |
|---------------|---|---|
| 10 April 2021 | Chapter 1 Introduction - the background of study - Identification of problem - Scope & Limitation of the study - the objective of study |  |
| 11 Juni 2021 | Chapter 2 Theoretical framework - theory - Conceptual framework |  |
| 18 Juni 2021 | Chapter 3 Research Methodology - Research of Design, source of data Data Collection and Technique of Analysis |  |
| 19 Juni 2021 | Reference Crosscheck all chapters |  |
| | Acc Seminar Proposal  | |

Diketahui oleh:
Ketua Prodi



(Mandra Saragih, S.Pd., M.Hum.)

Medan, Juni 2021

Dosen Pembimbing



(Yayuk Hayulina M., M.Hum)



FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Jln. Mukthar Basri BA No. 3 Telp. 6622400 Medan 20217 Form : K3

Nomor : 903/II.3/UMSU-02/F/2021
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama : Tria Octaviana Sari
N P M : 1702050031
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Semantic Analysis of Metaphor in Asma Nadia's Novel Pesantren Impian

Pembimbing : Yayuk Hayulina M. S.Pd, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 6 April 2022

Wa'alaikumssalam Warahmatullahi Wabarakatuh.

Dikeluarkan pada Tanggal :
Medan, 23 Sya'ban 1442 H
06 April 2021 M



Dekan

Prof. Dr. H. Elrijanto Nst, S.Pd, M.Pd.
NIDN : 0115057302

Dibuat rangkap 4 (empat) :

1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
WAJIB MENGIKUTI SEMINAR

Kepada Yth : Bapak Ketua & Sekertaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini;

Nama Mahasiswa : Tria Octaviana Sari

NPM : 1702050031

Prog. Studi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

Semantic Analysis of Metaphor in Asma Nadia's Novel Pesantren Impian

Sekaligus saya mengusulkan/menunjuk Bapak/Ibu:

1. Yayuk Hayulina M., M.Hum.

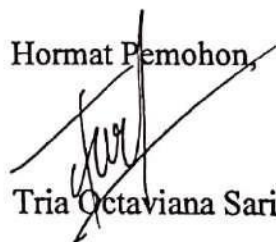
Acc 07/04-2021

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya aats perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 22 Maret 2021

Hormat Pemohon,



Tria Octaviana Sari

Keterangan:

Dibuat rangkap 3 : - Untuk Dekan Fakultas
- Untuk Ketua/Sekretaris Program Studi
- Untuk Mahasiswa yang bersangkutan



Kepada Yth: Bapak Ketua & Sekretaris
 Program Studi Pendidikan Bahasa Indonesia
 FKIP UMSU

Perihal: **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa : Tria Octaviana Sari
 NPM : 1702050031
 Prog. Studi : Pendidikan Bahasa Inggris
 Kredit Kumulatif : 136 SKS

IPK = 3,52

| Persetujuan Ket/Sekret. Prog. Studi | Judul yang Diajukan | Disahkan Oleh Dekan Fakultas |
|---|---|--|
| 23/03-21  | Semantic Analysis of Metaphor in Asma Nadia's Novel Pesantren Impian |  |
| | Semantic Analysis of Figurative Meaning in #88 Love Life Book | |
| | Analysis of Lexical & Contextual Meaning in The Lyrics of Bruno Mars's Song | |

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 22 Maret 2021
 Hormat Pemohon,


Tria Octaviana Sari

Keterangan:

Dibuat rangkap 3 : - Untuk Dekan Fakultas
 - Untuk Ketua/Sekretaris Program Studi
 - Untuk Mahasiswa yang bersangkutan




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

PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan ini saya:


Nama Mahasiswa : Tria Octaviana Sari
NPM : 1702050031
Program Studi : Pendidikan Bahasa Inggris

| Judul | Diterima |
|--|--|
| Semantic Analysis of Metaphor in Asma Nadia's Novel Pesantren Impian | Acc 22/3/2021  |

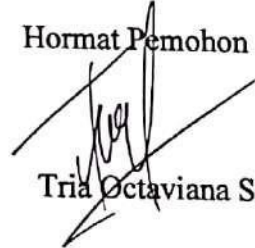
Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris.

Medan, Maret 2021

Disetujui oleh
Dosen Pembimbing


Yayuk Hayulina M., M.Hum.

Hormat Pemohon


Tria Octaviana Sari

CURRICULUM VITAE

DATA PERSONAL

Name : Tria Octaviana Sari

Register Number : 1702050031

Place/Date of Birth : Medan, 08th October 1999

Sex : Female

Rcligion : Moslcm

Partial Status : Single

Hobbics : Reading a novel

Father's Name : Supomo

Mother's Name : Ngatincm

Adress : Jl. Sukoharjo Gang Damai No.5B Pasar V Helvetia
Medan

E-mail : trioctavianas@gmail.com

Education

1. Elementary School at SD Swasta Pangeran Antasari from 2005-2011
2. Junior High School at SMP N 1 Labuhan Deli from 2011-2014
3. Senior High School at SMA N 1 Labuhan Deli from 2014-2017

4. Student of English Education Program of Faculty of Teacher's Training and Education, UMSU 2017 until reaching the degree of Sarjana Pendidikan.

Medan, September 2021

Tria Octaviana Sari