

**“A DESCRIPTIVE STUDY ON CONCEPTUAL METAPHOR
REFLECTED IN ANDREA HIRATA’S NOVEL
“SANG PEMIMPI”**

A Graduating Paper

Submitted to the Board of Examiners as a Partial Fulfillment
of the Requirement for the Degree of *Sarjana Pendidikan Islam (S.Pd.I)*
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DECLARATION

In the name of Allah, The Most gracious and The Most Merciful.

Pronounces wholeheartedly that the thesis entitled “**A DESCRIPTIVE STUDY ON CONCEPTUAL METAPHOR REFLECTED IN ANDREA HIRATA’S NOVEL “SANG PEMIMPI”** is originally made by the researcher. It is not a plagiarism nor made by others. The things related to other people works are written in quotation and included in the bibliography.

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Dear
The Head of State Islamic
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Assalamu'alaikum Wr. Wb.

After reading and correcting **Siti Nur Janah's** graduating paper entitled
**"A DESCRIPTIVE STUDY ON CONCEPTUAL METAPHOR REFLECTED
IN ANDREA HIRATA'S NOVEL "SANG PEMIMPI"**, I hope it would be
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STATEMENT OF CERTIFICATION

**"A DESCRIPTIVE STUDY ON CONCEPTUAL METAPHOR REFLECTED IN
ANDREA HIRATA'S NOVEL "SANG PEMIMPI"**

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MOTTO

My greatest happiness is my family's happiness

DEDICATION

This graduating paper is dedicated with love and gratitude to:

1. My ALLAH SWT who enlighten in various merciful.
2. My dearest mother, Marsini, thanks for everything that you have given and motivation to me. The best mother in the world. From you, I learned everything that can make me strong to face the world. Thanks Mom. I love you so much and won't let you down. I promise.
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5. My old sister Tutik Hestiria, my old brother Muis Abdilah, and my little niece, Hasna Azzahra.
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9. Mas Tulus, Roni, and Riska, I love you all.
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11. My friends of TBI E '07, thanks for your support and pray... Keep on friendship and togetherness.
12. All TBI 2007.

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Peace and salutation always is given to our beloved Prophet Muhammad SAW that we hope his blessing in Judgment day.

However, this success would not be achieved without the support, guidance, advice, help and encouragement from individuals and institutions. Therefore, the writer would like to express the deepest gratitude to:

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9. Her beloved family and all of my best friend's classmates in TBI-E '07 who always give their love, pray, and support me to finish my final project.
10. Those who cannot be mentioned one by one.

Finally, the writer realize that the study is still far from perfect, and have great expectation that this final project would be useful for further study. This graduating paper is expected to be able to provide useful knowledge and information to the readers.

Salatiga, February 14th, 2012

The writer



Siti Nur Janah

ABSTRACT

Janah, Siti Nur. 2012 : The title of this final project is **“A DESCRIPTIVE STUDY ON CONCEPTUAL METAPHOR REFLECTED IN ANDREA HIRATA’S NOVEL “SANG PEMIMPI”** Graduating Paper. Tarbiyah Faculty. English Major. State Institute for Islamic Studies (STAIN) Salatiga. Consultant: Norwanto, M.Hum.

Keywords : Andrea Hirata, novel “Sang Pemimpi”, conceptual metaphor, and George Lakoff.

This study aims at describing conceptual metaphor in Andrea Hirata’s Novel “*Sang Pemimpi*” in the perspective of George Lakoff’s theories of metaphor. This research is a qualitative research. The object of the study is the use of metaphor in the novel “*Sang Pemimpi*”. There are 30 metaphorical expressions. Having analyzed the data, the researcher concludes that there are five outstanding conceptual mappings on the novel: Inanimate object treated as an individual, seeing is doing, concrete entity stating abstract entity, abstract entity treated as a concrete entity, and God creating as if human being. Among the five conceptual mappings, inanimate object treated as an individual is the most usage.

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CHAPTER 1

INTRODUCTION

A. The Background of the Study

One of the sources of reading is literature. Literature is a representation of human life and society in which literature exists. Literature is one of the studies that are influential to human's life. It is the one way of human being to express their feeling, experiences, emotion, and faith. The author and their literary works cannot be separated. They influence each other because literature describes about human life and their society which written by the author through their thinking and language. Therefore, literature can be one of the sources for delivering the message of moral and education to the reader, and the reader gets the abstract experience from the story.

Languages are more to us than system of thought transference. They are invisible garment that drape themselves about our spirit and give predetermined form to all its symbolic expression. When the expression is of unusual significance, we call it literature. Art is so personal an expression that we do not like to feel that it is bound to predetermined form of any shorts (Sapir, 1921:22).

An interesting one in literature is figurative language. Figurative language uses a word or phrase that departs from everyday literal language for the sake of comparison, emphasis, clarity, or freshness. Figurative language according Perrine (1978:58) often provides a more effective means of saying what we means than does directly. There are many kinds of figurative languages, such as personification, simile, metaphor, hyperbole, etc. Figurative language explains about what a wonderful word, one with its literally in compatible terms. Figurative language is words used a way saying something of the

writer's taste, purpose, or message, in other words attend the connotation rather than to the denotation.

The important one on figurative language is metaphor. Metaphor is describing as an indirect comparison between two or more seemingly unrelated subject. Metaphor is created particularly based on similarity of two referents (Edi Subroto, 1995: 38). One of interesting problems and mysteries is the public confusing in use metaphorical expression says that something is different to what really means.

Talking about novel, it always uses metaphor. Novel has certain messages that are delivered by the author to the reader. Robert Stanton says that novel is a long story that present in detail the development of a character or a large complex social situation or a relationship involving many characters or a complicated event covering many years or complex relationship among a few characters (Stanton, 1965: 4). By reading a novel not only get a pleasure but also take the messages as well.

In this study the writer would like to discuss about the novel of Andrea Hirata "*Sang Pemimpi*". The story is very amazing. It tells us about the power of dream. The main characters are Ikal, Arai, and Jimbron. They come from the poor family in Belitung, but they have a big spirit to get highest education level like other people. They realize that education is very important to get better life in the future.

From the phenomena above, the writer is interested in describing the conceptual metaphor from the novel "*Sang Pemimpi*". Here the writer carries out a research entitled: **A DESCRIPTIVE STUDY ON CONCEPTUAL METAPHOR REFLECTED IN ANDREA HIRATA'S NOVEL "*SANG PEMIMPI*".**

B. The Statements of the Problem

In this research, the writer would like to focus on the following problem:

1. What are literary elements in the novel "*Sang Pemimpi*"?
2. What are the messages conveyed in the novel "*Sang Pemimpi*"?
3. What is conceptual metaphor used in the novel "*Sang Pemimpi*"?

C. The Objectives of the Study

Based on, the writer would like to write down problem statements as follow:

1. To know the literary elements in the novel "*Sang Pemimpi*".
2. To describe the messages on the novel "*Sang Pemimpi*".
3. To analyze conceptual metaphor used in the novel "*Sang Pemimpi*".

D. The Benefit of the Study

Then, the significances of the study are:

1. Academic Benefit

The result of the study to be beneficial to the world of literature and complement to the study about conceptual metaphor of the novel "*Sang Pemimpi*".

2. Practical Benefit

The writer expects that the result of analysis can give contributions as follows:

- a. Contribute to the development of literary study, particularly among STAIN Salatiga's students who interest in the literary study.
- b. It can increase knowledge and experience the reader about conceptual metaphor from the novel "*Sang Pemimpi*".

- c. Can take the messages contained on the novel "*Sang Pemimpi*".

E. Definition of the Term

This study is consist of five main terms are necessary to be described. To avoid the mistakes of the little consideration, the writer would like to explain as follows:

1. Descriptive Study

Descriptive study is a study to collect or gather data in the form of words, pictures, without calculation and numerating (Maleong, 2002: 6). In other word, descriptive study is a study by which the primary goal is to asses a sample at one specific point in time without trying to make inferences or casual statements.

2. Metaphor

Conceptual is idea underlying a class of thing, general notion (Hornby, 1987: 175).

Metaphor is describing as an indirect comparison between two or more seemingly unrelated subject. Metaphor is created particularly based on similarity of two referents (Edi Subroto, 1995: 38). One of interesting problems and mysteries is the public confusing in use metaphorical expression says that something is different to what really means.

Generally, conceptual metaphor is means not only comparing thing that particularly based on the similarity of two referents but also shape the way of thing and act each other.

3. Andrea Hirata

Andrea Hirata was born in Belitong, October 24th 1975. His complete name is Andrea Hirata Seman Said Harun. He is a writer from Indonesia. He is a famous writer. His first novel is *Laskar pelangi*, which had been shows as a film. The other books are *Sang Pemimpi*, *Endensor*, and *Maryamah Karpov*.

He spends his childhood in Belitong. He studied in Elementary School of Muhammadiyah. The major study is economic faculty in University of Indonesia. He got a scholarship in Europe for master degree of science in Universite de Sorbone, Paris, France, and Sheffield Hallam University, United Kingdom. He also got reward from both universities for his thesis in Economic Telecommunication. He graduated by Cumlaude. Now, he works in PT Telkom, Bandung. (<http://klub-sastra-bentang.blogspot.com/2011/10/bukubaru-sang-pemimpi.html>).

4. Novel

Novel has certain messages that delivery by the author to the reader. Robert Stanton says that novel is a long story that present in detail the development of a character or a large complex social situation or a relationship involving many characters or a complicated event covering many years or complex relationship among a few characters (Stanton, 1965:4). A novel is a works of narrative prose fiction that is usually too long to read at a single sitting, differs from all other literary forms, and introduces its reader to fictional characters interacting on one another in some meaningful way.

5. *Sang Pemimpi*

Sang Pemimpi is the second of Andrea Hirata's novel. It was published in 2006. It describes about the life of Ikal when he was in Senior High School, his struggle with his two friends, Arai and Jimbron to get highest education.

F. The Review of Related Literature

In this graduating paper, the writer would like to analyze the conceptual metaphor in the novel "*Sang Pemimpi*" by using library analysis. To make sure that this research is original, the writer would like to present othe research that have close relation with the study of "*Sang Pemimpi*".

The first is "*The Use of Conceptual Metaphor in Gola Gong's Novel Bila Waktu Bicara*" written by Mr.Faizal Risdianto (Risdianto, 2010:2). He is a lecturer in STAIN Salatiga. He describes the conceptual metaphor in the novel "*Bila Waktu Bicara*" by Gola Gong. His study aims describing in the perspective of George Lakoff's theories of metaphor. He explains metaphorical expressions of the novel.

The second research is "*The Using of Figurative Languages in Twilight Movie*" written by Okta Friantina Rahardianing Tyas (Tyas, 2010:5). She describes the types of figurative language in Twilight Movie. According to her, there are 10 figurative expressions in three categories. There are comparative figurative language (metaphor, simile, personification, and metonymy), imagery figurative language (symbol and synecdoche) and contradictory figurative language (paradox, hyperbole, litotes and irony).

The third research is "*A Descriptive Study of Learning Motivation Taken from Laskar Pelangi Novel*" written by Nur Muthmainnah (Muthmainnah, 2010:5). She describes some motifs that motivate someone learning something taken the novel. The

motivations are pointed out are to enrich knowledge, to reach dream, and to win the competition.

The fourth research is "*A Descriptive on Education Values as Seen in Andrea Hirata's Novel Sang Pemimpi*" written by Yuli Nur Ariyani (Ariyani, 2010:4). She describes education values in the novel. Her objectives of the study are to describe the intrinsic of literary elements, to analyze the cultural background, and to find out the fundamental education values of the novel. She concludes that education values are self reliability, courage, self discipline, and know the limits, peace and love, respectful, sensitive and unselfish, love and affection, kind, and friendly.

The fifth research is "*The Education Values in andrea Hirata's Novel Endensor*" written by Nani Lafifah (Lafifah, 2010:3). She describes education value in this novel. Her research aims at finding the education values, how the educational values presented and find the implication. The education values of he novel are respect, brotherhood, fighting for dream, friendship, love, and optimism.

The last research is "*A Descriptive Study of Code Mixing and Code Switching Used in Andrea Hirata's Novel Entitle Maryamah Karpov*" written by Henny Widhi Astuti (Astuti, 2010:6). Her purpose of the study is describing code mixing and codes switching on Andrea Hirata's Novel entitle *Maryamah Karpov*. The types of the code mixing are inserting of word, phrase, and hybrid. The types of code switching are situational and metaphorical code switching.

G. Writing Outline

The paper consist of five chapters, the writer presents.

Chapter I is introduction. It consist of the background of the study, statement of the problems, the objectives of the study, the benefit of the study, definition of the term, the review of the related literature, and outline of the study.

Chapter II is theoretical review of the novel "*Sang Pemimpi*". It consists of metaphor, conceptual metaphor, literary elements, and message.

Chapter III is research methodology. It consists of type of research, research object, source of data, method of collecting data, and method of analyzing data.

Chapter IV is analysis and research finding. It consists of literary elements of the novel, the messages of the novel, and the analysis of conceptual metaphor.

Chapter V is closure that consist of the conclusion and suggestion.

The last part is appendix and bibliography.

CHAPTER II

THEORETICAL REVIEW OF CONCEPTUAL METAPHOR

In order to define some terms used in this thesis, the researcher has done theoretical review on books, journal, articles, and internet websites. Those terms include conceptual metaphor that was used in this thesis. Besides the definition of conceptual metaphor, the uses of conceptual metaphor will also be discussed.

On the second chapter, theoretical review is to give theoretical foundation. This chapter will attach some definitions, descriptions, and elaboration of conceptual metaphor on the novel "Sang Pemimpi".

A. Metaphor

According to Faizal Risdiyanto (2009:1), in "www.abudira.co.nr: What are Metaphors", metaphor is described as follows:

Metaphor is an ancient Greek term combining the prefix meta (meaning "beyond or over") and the verb pherein (meaning "to carry"). Today we take metaphor, at its simplest, to mean "a comparison made by referring one thing to another" (silva rhetoricae). The word's ancient Greek definition is a metaphor itself (it's self-referential): a metaphor 'carries' the meaning of a word 'beyond or over' its referent; so the idea that a word can physically carry or move meaning is metaphorical in and of itself. A more complex definition of metaphors is that they're figures of speech in which a name, descriptive word, or phrase is grafted onto an object or action different from, but analogous to, the original name, descriptive word, or phrase (Risdiyanto, 2009:1).

The word metaphor was defined as a novel or poetic linguistic expression when one or more words for a concept are used outside of its formal conventional meaning to

express a similar concept (Lakoff, 1992:1). One function of the brief metaphor is to characterize something vividly without impeding the flow of the literary work (Potter, 1967:64). In literary use, metaphor is described as an indirect comparison between two seemingly unrelated subjects that are typically used “to be” to join the first subject.

The essence of metaphor is understanding and experiencing one kind of thing in terms of another. This terms understanding and experiencing is reasoning and acting, thought and action, mind and body. (Lakoff and Johnson, 1980:5)

Metaphor is an essential characteristic of the creativity of language and metaphor as deviant and parasitic upon normal usage, to a more fundamental and pervasive difference of opinion about the relationship between language and the world (Ortony, 1980:2).

According to Ulmann (1972:213) in “Semantic: An Introduction to the Science of Meaning”, metaphor is described is follows:

The basic structure of metaphor is very simple. There are two terms present: the thing we are talking about and that to which we are comparing it. In Richard's terminology, the former is the tenor, the later the vehicle, whereasthe feature of features they have in common from the ground of metaphor (Ulmann, 1972:213).

The distinction is not simple. The metaphor makes a qualitative leap from a reasonable, perhaps prosaic comparison, to an identification or fusion of two objects, to make one new entity partaking of the characteristics of both. (<http://www.britannica.com/EBchecked/topic/377872/metaphor>).

In the simplest case, a metaphor takes the form “the first subject is the second subject”. “The (first thing) is the (second thing). Remember, the “two things” are unlike. A metaphorical expression can be categorized as metaphor if it can give an enjoyment in reading language expression, kicking out monotony and enliven inanimate object, and actualizing something that which actually crippled or paralyzed (Edi Subroto, 1986:45). For example, He is a crocodile.

The example of metaphor above is commonly confused with a simile, which compares two subjects using “like” or “as”. Simile establishes the comparison explicitly with the words like or as, metaphor, on other hand, employs no such explicit verbal clue (Diyanni, 2004:563). The simile more restricted in its comparative suggestion than is the metaphor. On other word, similes are more extensive in the unspecified and unrestricted metaphor. Aristotle believed metaphors to be implicit comparison (Ortony, 1980:2). For example, He is like a crocodile.

Metaphorical figurative language is the most popular figurative language among others. A lot of people find it attractive to use metaphor in their time, because of its idea of comparing thing that naturally unrelated. In other hand, the meaning of a word is not the literal meaning of the word, but the transferred or derived meaning. The derived meaning of the word may differ from one language to another (Wagiman, 2008: 25). Some examples of metaphor in Indonesia are:

No	Indonesia	English	Transferred Meaning
1.	<i>Tikus</i>	Rat	A corruptor
2.	<i>Keledai</i>	Donkey	A very stupid person

3.	<i>Elang</i>	Hawk	A warlike attitude
4.	<i>Serigala</i>	Wolf	A destructive person
5.	<i>Harimau</i>	Tiger	A hard working person

According to Perrine (1978: 54), a metaphor is means of comparing things that are essentially unlike directly without any connective words showing comparison. The comparison is implied in such a way that the figurative term is substituted for or identified with the literal one (Diyanni, 2004:563).

Therefore, the key aspect of a metaphor is a specific transference of a word from one context into another. In this way it can be seen that any theme in literature is a metaphor, using the story to convey information about human perception of the theme.

B. Conceptual Metaphor

In “Metaphors We Live By”, George Lakoff (a linguist) and Mark Johnson (a philosopher) (1980:13) suggest that metaphors not only make our thoughts more vivid and interesting but that they actually structure our perceptions and understanding. “Metaphor We Live By” has led many readers to a new recognition of how profoundly metaphors not only shape our view of live in the present but set up the expectations that determine what life will be for us in the future.

Conceptual metaphor is an underlying association that is systematic in both language and thought. Conceptual metaphor refers to the understanding of one idea.

Conceptual metaphors are seen in language in activity everyday lives. Conceptual metaphor is shape not only communication, but also shape the way of think and act. Conceptual Metaphor Theory depend understanding of the pervasiveness of metaphor in our language and cognitive system, the theory has focused on explaining the underlying conceptual scenarios involved in conventional metaphors (Lakoff, 1992: 06).

Conceptual metaphors are used very often to understand theories and models. A conceptual metaphor uses one idea and links it to another to better understand something. The conceptual metaphor of viewing communication as a conduit is one large theory explained with a metaphor. Our metaphor system is central to our understanding of experience and to the way we act on that understanding (Lakoff, 1992:30).

There are two main roles for the conceptual domains posited in conceptual metaphors, source domain and the target domain. Source domain is the conceptual domain that drawing metaphorical expressions and target domain is the conceptual domain trying to understand. A conceptual metaphor consists of two conceptual domains above, in which one domain is understood in terms of another. Target domain is source domain (Love is a Journey). A conceptual domain is any coherent organization of experience. Thus, for example, we have coherently organized knowledge about journeys that we rely on in understanding life. Communication is not what one does with the machine, but is the machine itself.

The conceptual metaphor is not only a matter of language but also of thought and reason. The language is secondary. The mapping is primary, the use of source domain language and for target domain source. The mapping is a fixed part of our conceptual

system (Lakoff, 1992:4). Metaphor, involves both conceptual mappings and the term metaphor for the mappings.

Metaphor was not a figure speech, but a mode of thought, defined by a systematic mapping from a source domain to a target domain. The used of metaphor to govern reasoning and behavior based on that reasoning (Lakoff, 1992:5)

The Conceptual Mapping Model is designed to operationally define a method to determine the underlying reasons for the source-target domain pairings of a conceptual metaphor. Conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. For instance, metaphor “love is a journey” such as “love” is the more abstract or target concept and “journey” is the more concrete concepts. In another case “argument is war”, “argument” is more abstract or target concept and “war” is the more concept or source concrete. The metaphorical process goes from the more concrete to the more abstract. Abstract concepts are understood in terms of prototype concrete processes. Concrete concepts are more closely related to the developmental, physical neural and interactive body. Abstract concepts like time, states, change, causation, and purpose turn out to be metaphorical (Lakoff, 1992:1).

Metaphors project structures from source domains of experience into abstract target domains. We conceive the abstract idea of life in terms of our experiences of a journey, a year, or a day. The clearer description of the view that most of our conceptual system is metaphorical can be seen in the instance of conceptual metaphor by Lakoff (1992:3) that is given the name of metaphor “Love is a journey”. The conceptual mapping between the concepts is:

No.	Love is a Journey.
1.	Look how far we've come.
2.	The marriage is on the rocks.
3.	We're spinning our wheels.
4.	Our relationship is off the track.
5.	We may have to go our separate ways.
6.	It's been a long, bumpy road.
7.	We can't turn back now.
8.	We're at a crossroad.

The lovers are travelers on a journey together, with their common life goals seen as destinations to be reached. The relationship is the vehicle, and it follows them to make those common goals together. The relationship is seen as fulfilling its purpose as long as it allows them to make progress together. The journey isn't easy. There are crossroads where a decision to keep travelling together (Lakoff, 1992:4).

Imagine a love relationship is being conceptualized as a journey. The implication that the relationship is stalled, the lovers cannot keep going the way they have been going, they must turn back etc. Based on the conceptualization of love is a journey, they not only for talking about love but also the reasoning about it as well. The Love is a journey mapping is a set of ontological correspondences that characterize epistemic correspondences by mapping knowledge about journeys into knowledge about love (Lakoff, 1992:4).

The other example conceptual metaphor is argument is a war (theliterarylink.com/metaphors.html_AIR, August 9th 2011). The conceptual mapping between the concepts is:

No.	Argument is war.
1.	Your claims are indefensible.
2.	He attacked every weak point in my argument.
3.	His criticisms were right on target.
4.	I demolished his argument.
5.	He shot down all of my arguments.
6.	You disagree? Okay, shoot!
7.	I've never won an argument with him.
8.	If you use that strategy, he'll wipe you out.

It is important to see that don't just talk about arguments in terms of war, actually win or lose arguments. This metaphor shapes the language in the way, view argument as war or as a battle to be won. It is not uncommon to hear someone say "He won that argument" or "I attacked every weak point in his argument". The very way argument is thought of is shaped by this metaphor of arguments being war and battles that must be won. Argument can be seen in many other ways of a battle, but we use this concept to shape the way think of argument and the way go about arguing. (theliterarylink.com/metaphors.html_AIR, August 9th 2011)

Try to imagine a culture where arguments are not viewed in terms of war, where no one wins or loses, where there is no sense of attacking or defending, gaining or losing ground. Imagine a culture where an argument is viewed as a dance, the participants are seen as performers, and the goal is to perform in a balanced. In such a culture, people would view arguments differently, experience them differently, carry them out differently, and talk about them differently. It would seem strange even to call what they were doing "arguing." In perhaps the most neutral way of describing this difference between their culture and ours would be to say that we have a discourse form structured in terms of battle and they have one structured in terms of battle. (theliterarylink.com/metaphors.html_AIR, August 9th 2011)

It should be understood that the metaphorical conception is not the only one form, but there are hundreds forms, like what had been elaborated by Lakoff in the metaphor of love is a journey, actions are transfer, time passing is motion, career is a journey, time is money, and the others. Therefore, conceptual metaphor refers to the understanding of one idea for understanding. A conceptual metaphor can be any coherent organization of human experience.

C. Literary Elements

A novel is a totally that is artistic. The novel has passage elements, most related to one another in close and mutually dependent. The literary elements are intrinsic and extrinsic elements.

a. Intrinsic Elements

Intrinsic elements are the elements that build the literary work itself. According to Diyanni (2004:43), we must understand something about its character and characterization, setting, plot, language and style, theme, and point of view.

1. Character and Characterization

Characters are the representation of a person in a narrative work of art, such as novel, and drama. It is the imaginary people written on the fiction or drama. As readers, people often come to care, identify, and judge about fictional characters. In literature, characters guide the readers through the story and help to understand plots and themes. In addition, characters in fiction can be conveniently classified as major and minor. (Diyanni, 2004:54).

Characters are basics elements in much imaginative literature, and therefore they merit the considerable attention paid to them (Potter, 1967:1). When the term character is used not to refer to a person in a literary work but to what he is like it, it generally refers to his whole nature-his personality, his attitude toward life, his “spiritual” qualities, his intelligence, even his physical build, as well as his moral attributes (Potter, 1967:3).

Characters are divided into two part, they are major and minor character.

a) Major Character

A major character is an important figure at the center of the story’s action or theme. They are the most character on the story. In addition, the major is sometimes called a protagonist whose conflict with an antagonist may spark the story’s conflict (Diyanni, 2004:54).

b) Minor Character

Supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major character

(Diyanni, 2004:54). In addition, minor characters are often static or unchanged they remain the same from the beginning of a story to the end.

Describe the nature of characters is the concept of characterization. A person nature may be showed by what he or she says and does by the clothes, the house and furnishings, and the friends he or he chooses. As in real life, can see what a fictional character is like form his or her action, his or her speech, his or her physical appearance, and his or her environment. In addition, can see what he or she is like from what others say about him and from how they behave toward him or her (Potter, 1967:4). Characterization is the means by which writers present and reveal character (Diyanni, 2004:55). Characterization is the process of conveying information about characters in fiction.

Characterization has two methods. There are dramatic and analytic methods. In the dramatic, form opinions of the characters from what they do and say, from environment, from what other character think of them. The author comments upon the characters, explaining their motives, their appearance, and their thought it called analytic method.

2. Setting

The place or location of a story's action along with the time in which it occurs is its setting (Diyanni, 2004:60).

According to Potters (1967:27-28) in "Element of Literature", setting is described is follows:

Obviously, the actions of the characters take place at some time, in some place, amid some things; these temporal and spatial surrounding are the setting. The setting be slight, vague, and detail. A setting can create at atmosphere that will help produce the particular quality and effect of the story. The setting can actually influence the course of events in the story by directly affecting the characters and by encouraging certain kinds of events while inhibiting others. Setting is divided into two parts, setting of place and setting of time (Potter, 1967:27-28).

3. Plot

A plot is based on a series of events that are all partly the result of some continuing cause (Potter, 1967:24). In some plots of resolution occurs gradually in a series of crises, each one bringing the victory of one side closer, at the end, the conflict has been resolved through the accumulated effect of the crises (Potter, 1967:33).

According to Diyanni (2004:43-44) in “Literature: Approach to fiction, Poetry, and Drama”, plot is described is follows:

Plot is the arrangement of events that make up the story. Many fictional plots turn on a conflict, or struggle between opposing forces, that is usually resolved by the end of the story. Typically fiction plots begin with an exposition that provides background information needed to make sense of the action, that describes the setting and introduce the major characters. Then, the conflict is reached the climax, a moment of greatest tension that fixes the outcome. Finally, the action falls off as the plot’s complications are sorted out and resolved (the resolution) (Diyanni, 2004:43-44).

4. Theme

Theme is the meaning or concepts that are left with after reading a piece of fiction. In the literature, a theme is a wide idea in the story, or a message expressed by a work. Themes are the fundamental and offer universal ideas explored in a literary work.

According to Diyanni (2004:85) in “Literature: Approach to fiction, Poetry, and Drama”, theme is described as follows:

Theme is related to the other elements of fiction more as a consequence than as a parallel element that can be separately identified. In fact, theme in fiction is rarely presented at all, readers abstract it from the details of character and action that compose the story (Diyanni, 2004:85).

5. Language and Style

Language is a systematic means of communication by the use of sounds or conventional symbols. Style is the verbal identity of a writer, as unmistakable as his or her face or voice (Diyanni, 2004:79).

According to Stanton (1965:30) in “An Introduction to Fiction”, style is described as follows:

Style in literature is the author’s manner of using language. Even if two authors were to use the same plot, character, and setting, the result would be two different stories. Because the language would differ in complexity, rhythm, sentence length, subtitle, humor, concreteness and the number and kinds of images and metaphor. The particular mixture of such qualities in each story would constitute its style (Stanton, 1965:30).

6. Point of View

According to Potters (1967:29) in “Element of Literature”, point of view is described as follows:

Point of view is not the author’s general attitude toward his story, but is a specific concept that must be understood clearly. The many different points of view are all variations or combinations of certain basic types. Almost all stories are written either in third person or the first person. The general effect of these two basic points of view differs. The third person point of view provides a more dispassionate perspective on the characters and events (Potter, 1967:29).

In the first point of view, the narrator is a participant in the story. The narrator is the voice that tells the story, first is a first-person, narrator tells the story

using the word “I” and “me”, as if he/she were actually there. In third point of view, a story told by a narrator who is not one of the story’s participants. The third-person narrator tells the story from the outside and doesn’t use the word “I” and “me” to describe the story’s events, instead, the types of narrator describe the characters as “he/him” or “she/her”, etc.

b. Extrinsic Elements

Extrinsic elements are the elements that beyond the work. Extrinsic elements of the novel must be seen as something important.

1. Biography

According to Hornby (1987:82), biography is person’s life history written by another. It is the history of the life and character of another person. A biography is a life history of an object as a literary of literature. A biography is a detailed description or account of someone’s life. It entails more than basic facts (education, work, relationships, and death), biography also portrays the subject’s experience of those events. Unlike a profile or curriculum vitae (résumé), a biography presents the subject’s life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject’s personality.

2. Synopsis

According to Hornby (1987:877), synopsis is summary or outline of a book, play, etc. synopsis is a brief statement giving a general view of some subject, novel or movie. A synopsis is a brief summary of the major points of a written work, either as prose or as a table; an abridgment or condensation of a work.

3. Cultural Background

Culture is defined as the system of shared beliefs, values, customs, behaviors, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning. Culture helps us understand how things are created, developed, managed and changed. Cultural background is the context of one's life experience as shaped by membership in groups based on ethnicity, race, and socioeconomic status. Cultural background is a person's primary source of how he or she would form their identity. It is a source for defining a person, expression, and the sense of group needed by all humans. ([http:// www.oppapers.com](http://www.oppapers.com))

D. Message

Message is everything that will be presented by the author. The writer assumes that all literature art, here, especially novel has message that will be presented for the audience because the novel one of the effectiveness and influential ways to give acknowledge and guidance. Message is to communicate sent from the author to audiences as a information, advice, tiding, direction, etc. A message in its most general meaning is an object of communication. It is a vessel which provides information.

CHAPTER III

RESEARCH METHODOLOGY

This chapter explains research methods implemented in this research including type of research, method of collecting data, and method of analyzing data.

A. Type of Research

In this research is library research. Library research is a research which is conducted by collecting secondary data from books, regulation, and academic writing (Sumanto, 1995: 16). In other word, this research is a descriptive qualitative since this research is basically purposed to describe a situation or area of interest systematically, factually, and accurately. The qualitative one offers more detail about the subject under consideration. It can support the subject matter. It is conducted in some phases including collecting data, analyzing data, and drawing the conclusion.

B. Research Object

The research is merely focused on metaphor used in novel "*Sang Pemimpi*" written by Andrea Hirata and published by Pustaka Bentang. The sentence in the novel "*Sang Pemimpi*" became the main focused that researcher is going to analyze.

C. Source of The Data

Data source is divided into primary and secondary source.

a. Primary Source

It is a source of original data and a basis of research (Soeharto, 1989: 12). The primary source is taken from the novel "*Sang Pemimpi*".

b. Secondary Source

To support and complete the primary data, the writer gets from books and relevant materials, such as books of literature theories, value, and education. She also takes sources from internet to provide valid and up to date the data information.

D. Method of Collecting Data

In the documentation method, we collect the written data or variable in the form of note, transcript, book, etc. (Arikunto, 1993:18). To collect the data, the writer uses library research and documentation. The writer also looks for other information that is relevant and appropriate with the research problem. In collecting the data, the writer does some following steps are:

1. Choosing and reading the novel "*Sang Pemimpi*".
2. Dividing all sentences of conceptual metaphor in the novel "*Sang Pemimpi*". The data obtained then are read and understood.
3. Codification: rewriting and labeling of the data.

4. Observing the data carefully.
5. Classification the data into several parts.

E. Method of Analyzing Data

In data analysis, the writer tries to analyze the novel to know the content of the novel and the messages that written by author. The technique of data analysis in this study is descriptive and the interpretation of the text is content of analysis. In conducting analysis, the writer uses some follows are:

1. Describing synopsis of the novel "*Sang Pemimpi*".
2. Explaining the intrinsic and certain literary elements of the novel "*Sang Pemimpi*".
3. Describing the messages of the novel "*Sang Pemimpi*".
4. Analyzing conceptual metaphor of the novel "*Sang Pemimpi*" based on the data.
5. Synchronizing between the data and the theories which are used in this research.
6. Drawing conclusion.

CHAPTER IV

ANALYSIS AND RESEARCH FINDING

A. The Literary Elements of Andrea Hirata's Novel "*Sang Pemimpi*"

In this chapter, the writer would like to answer the problem statements that have been presented in chapter I. The writer will explain the literary elements of the novel, describe the messages, and discuss what is conceptual metaphor that be used on Andrea Hirata's novel "*Sang Pemimpi*". The literary elements of the novel are character and characterization, setting, plot, theme, language, dialogue, and point of view. The literary elements of the novel "*Sang Pemimpi*" is as the following:

1. Intrinsic Elements

a. Character and Characterization

1) Major Character

The major characters used on Andrea Hirata's novel "*Sang Pemimpi*" are Ikal, Arai, and Jimbron.

a) Ikal

He is the central figure in this novel. He is a poor villager's child. He is Arai's best friend and distant relative in the same time. He is a very good sprinter in high school as he showed the skill when he was chased by Mr. Mustar.

Pengejaranku juga sial karena aku adalah sprinter SMA Bukan Main. Seliruh siswa berhamburan menuju pagar, riuh menyemangatiku karena mereka membenci Pak Mustar.
(Hirata, 2006:13)

(My quest is also unlucky because I am sprinter in SMA Bukan Main. All the students rushed the fence, encouraging because they hate Mr, Mustar).

b) Arai

He is a second major figure in this novel. Arai is the figure that is so spontaneous and witty, though there is nothing in this world that would make him sad and discouraged.

Arai adalah sebatang pohon kara ditengah padang karena hanya tinggal ia sendiri dari satu garis keturunan keluarganya. Ayah ibunya merupakan anak-anak tunggal dan kakek neneknya dari kedua belah pihak keluarganya telah tiada. (Hirata, 2006:26)

(Arai is a lonely tree in the middle field because he only alone of his family lineage. His father and his mother are single children and grandparents from both sides his family is dead).

c) Jimbron

He is the third figure in this novel. He is an orphan who was raised by a Catholic priest named Geovanny. Horses are his obsession and his stuttering (gagap) is associated with a tragic event that happened when he was in elementary school. Jimbron is the middle person between Arai and Ikal, his innocence and sincerity is the source of sympathy and love within Arai and Ikal to take care and protect him.

Jimbron tak lancar berbicara. Ia gagap, tapi tak selalu gagap. Jika ia panic atau sedang bersemangat maka ia gagap. (Hirata, 2006:60)

(Jimbron does not speak fluently. He stutters, but not always stutters. If he is panic or excited he stutters).

2) Minor Character

The minor characters used on Andrea Hirata's Novel "*Sang Pemimpi*" are Ikal's father, Ikal's mother, Pastor Geovanny, Mr. Mustar M. Djai'din, Mr. Drs. Julian Ichsan Balia, Nurmala Zakiah binti Nurmala Berahim Mantarum, Lakshmi, Co Pho Lamo Nyet, Taikong Hamim, Bang Zaitun, A Kiun, Nurmi, Pi Cek Balsam, Am Siong, Deborah Wong, Mei Mei, and Mak Cik Maryamah.

a) Ikal's father

He is a man who does not speak much but he loves Ikal very much. He is never angry. He gives a big support to Ikal and Arai to get the highest education.

Aku belajar bahwa pria pendiam sesungguhnya memiliki rasa kasih sayang yang jauh berlebih dibanding pria sok ngatur yang merepet saja mulutnya. (Hirata, 2006:87)

(I learn that a man who does not speak much, really have more love rather than a man who speak much).

b) Ikal's mother

She is talk active and kind and always supports Ikal.

Jika berada di rumah dengan ibuku, rumah kami menjadi pentas monolog ibuku, berpenonton satu orang. (Hirata, 2006:87)

(If he is at home with my mother, our home became her stage monologues, an audience).

c) Pastor Geovanny

He is a Catholic. He takes care of Jimbron after his father died. Despite having different religions with Jimbron, he does not impose Jimbron to become a Catholic. In fact, he is never late to send Jimbron go to mosque for reading the Qur'an.

Beliau seorang pastor karena beliau seorang katolik, tapi kami memanggilnya Pendeta Geovany. (Hirata, 2006:60)

(He is a priest because he is a Catholic, but we call him Reverend Geovany).

d) Mr. Mustar M. Djai'din

He is one of the founders of SMA Negeri Bukan Main. He is head deputy of SMA Negeri Bukan Main who is kind, but turned to rule when his son is not be accepted into this high school because of his under the limit line score. Known for his severe rules of discipline and punishment but actually, he is a very good person.

Dialah tokoh antagonis itu. Wakil kepala SMA kami yang frustrasi berat. Ia Westerling berwajah tirus manis. Bibirnya tipis, kulitnya putih. Namun, alisnya lebat menakutkan. (Hirata, 2006:5)

(He is the antagonist. The head deputy of our senior high school is serious frustrating. He is thin-faced Westerling. He is thin lips, white skin. However, his eyebrow is bushy scary).

e) Mr. Drs. Julian Ichsan Balia

He is SMA Negeri Bukan Main's principal. A young man who graduated from IKIP Bandung and strongly believes in idealism. He teaches literary classes.

Seorang laki-laki muda nan putih kulitnya, Drs. Julian Ichsan Balia, sang Kepala Sekolah, yang juga seorang guru kesusastraan bermutu tinggi. (Hirata, 2006:7)

(A young man who has white skin, Drs. Julian Ichsan Balia, the Principal, he is also a high quality literature teacher).

f) Nurmala Zakiah

She is Arai's love at first sight. Nurmala is a smart girl and the smartest in class. She is also a fan of Ray Charles whose the song "I Can't Stop Loving You" and Nat King Cole with the song "When I Fall in Love".

Zakiah sejak pertama kali melihatnya waktu hari pendaftaran di SMA, Arai telah jatuh hati pada Nurmala. Cinta pada pandangan pertama. (Hirata, 2006:187)

(Zakiah from the first day of registration in senior high school, Arai had fallen in love with Nurmala. Love at the first sight).

g) Lakshmi

She is Jimbron's love. Having lost both of her parents, she lives and works in a grass jelly factory (pabrik cincau). Since her parents died, she never smiles though her smile is very sweet. Finally, she smiles when Jimbron come while riding Capo's white horse.

Sejak kematian keluarganya, ia dirundung murung setiap hari. (Hirata, 2006:78)

(Since her family is dead, she sad every day).

h) CoPo Lam Nyet Pho

He is a person who open new job when PN Timah was threatened of collapsing. He opens a horse breeding, seven Australia horses from Tasmania.

Itulah Capo: sederhana, tak banyak cingcong, dan kemampuannya merealisasikan ide menjadi tindakan nyata jauh lebih tinggi dari para intelektual muda Melayu manapun. (Hirata, 2006:165)

(That is Capo: a simple, no speak much, and the ability to realize the idea into action is higher rather than any young intellectual Malay).

i) Taikong Hamim

He is a teacher who teaches how to reading the Qur'an in the village. He is known very strict and often impose physical punishment to children who make mistakes.

Aku dan Arai sering dihukum Taikong Hamim. Aria terlambat sholat subuh dan ia disuruh berlari mengelilingi masjid sambil memikul gulungan kasur. (Hirata, 2006:60)

(Aria and I are punished often by Taikong Hamim. Aria is late morning prayers, and he is asked to run around mosque while carrying rolls of bedding).

j) Bang Zaitun

He is a leader of a small orchestra group. He has 5 wives. Actually, he has a guitar which is used to persuade woman. He

also teaches the techniques to Arai who is falling in love with Nurmala.

Pada setiap tarikan melodi yang menguik Bang Zaitun menaikkan sebelah alisnya sembari mengumbar senyum termanis yang ia miliki dan saat itu pula hati perempuan yang memandangnya patah berkeping-keping. (Hirata, 2006:198)

(At each of the melody bang Zaitun raised an eyebrow while he had sweetest smile and that time woman's heart broken into pieces).

k) A Kiun

She is a Hokkian girl who works to* sell tickets in the theatre.

Kami gagal membujuk A Kiun, gadis Hokian penjual tiket. (Hirata, 2006:101)

(We failed to persuade A Kiun, a girl Hokian ticket seller).

l) Nurmi

She can play violin well. She inherits her talents to play the violin from his grandfather who was a leader of a gambus group (Gambus is a traditional Indonesian music). She is Arai's and Ikal's neighbor has the same age as them. She loves her violin.

Dan sore yang sangat indah itu semakin mempesona karena gesekan syahdu biola Nurmi. (Hirata, 2006:52)

(And a beautiful afternoon is more charming because of the friction serene Nurmi violin).

m) Pak Cik Balsam

He is a man who cut tickets at the theatre.

Kami juga gagal menghasut Pak Cik Balsam, tukang sobek karcis, agar menyelundupkan kami ke dalam bioskop. (Hirata. 2006:101)

(We also failed to incite Pak Cik Balsam, carpenter tear tickets, in order to enter us into the theatre).

n) Deborah Wong

She is A Siong's wife and Mei Mei's mother. She is fat.

Nyonya Tionghoa yang punya nama sangat bagus: Deborah Wong melompat terkejut melihat uang logam membukit seperti tumpeng. (Hirata, 2006:44)

(Miss Chinese who has a very nice name: Deborah Wong surprise looks hill of coin like a cone).

o) Mei Mei

She is Deborah Wong's daughter.

Lalu menghampiri istri A Siong. Nyonya ini sedang mengepang rambut putrinya, Mei-mei. (Hirata, 2006:44)

(Then come to A Siong's wife. She is braiding her daughter hair, Mei-Mei).

p) Mak Cik Maryamah

She is Nurmi mother. She is fat and uses veil. She always cries because she is abandoned by her husband. She is poor.

Saat itulah seorang wanita gemuk berjilbab yang matanya bengkak memasuki pekarangan. Wanita malang setengah baya itu Mak Cik Maryamah, datang bersama putrinya dan seperti ibunya, mata mereka bengkak, semuanya habis menangis. (Hirata, 2006:38)

(When a fat woman who veiled her eyes swollen into the yard. The midlife poor woman is Mak Cik Maryamah, come with her daughter and like her mother, their eyes swollen, from crying all).

q) A Siong

He is the owner of a grocery store.

Di depan toko A Siong ia berhenti. Dia turun dari sepeda dan menghampiriku. (Hirata, 2006:43)

(He stopped in front of A Siong shop. He gets off the bike and comes to me).

In this novel, the author uses the dramatic analysis method. The following example would show by the author in characterizing Ikal has a big dream.

Pada saat itulah aku, Arai, dan Jimbron mengkristalisasikan harapan agung kami dalam satu statement yang sangat ambitious: cita-cita kami adalah kami ingin sekolah ke Perancis! Ingin menginjakkan kaki di altar suci almamater Sorbone, ingin menjelajahi Eropa sampai ke Afrika. (Hirata, 2006:13)

That time, (I, Arai, and Jimbron crystallize our great hopes in a very ambitious statement: our goal is we want to school in France! We want to start on the holy altar of Sorbone University, we want to go Europe until Africa).

b. Setting

1) Setting of Place

a) Belitong Timur

Belitong is an island on east of Sumatra. The island is known for its pepper and tin.

Setelah empat puluh tahun bumi pertiwi merdeka akhirnya Belitong Timur, pulau timah yang kaya raya itu, memiliki sebuah SMA Negeri. (Hirata, 2006:6)

After forty years of independence, finally East Belitong, the reach island of tin, has a senior high school.

b) Tanjung Pandan

Tanjung Pandan is the largest town on the Belitung Island.

Akhirnya, kampung kami memiliki sebuah SMA, SMA Negeri! Bukan Main! Dulu kami harus sekolah SMA ke Tanjung Pandan, 120 kilometer jauhnya. (Hirata, 2006:6)

Finally, our village has a school, senior high school! Bukan Main! First we should to Tanjung Pandan high school, 120 kilometers away.

c) SMA Negeri Bukan Main

SMA Negeri Bukan Main is the first senior high school in the village.

Tak pernah SMA Bukan Main semeriah ini. Teriakkan penonton memekakkan telinga. (Hirata, 2006:123)

Never, Bukan Main high school is lively. The audience is shouted out loudly.

d) Shop's A Siong

It is the one of a shop in the market near with the Ikal's house.

Langkahnya pasti memasuki toko A Siong. Aku was-was mengantisipasi tindakannya. (Hirata, 2006:43)

He enters into the A Siong shop. I am anxious to anticipate his action.

e) Movie Theatre

It is the only one movie theatre. It is the best entertainment in there.

Gedung bioskop itu berada persis di depan los kontrakan kami. (Hirata, 2006:96)

Located of the theatre is right in front of our stalls.

f) Boarding House

Ikal and Arai live in the place, when they come to Bogor.

Esoknya dengan mudah kami menemukan kamar kos di sebuah kampung di belakang IPB. (Hirata, 2006:234)

The next day we easily find a boarding house in a village in back of IPB.

g) Bogor

Bogor is a city on the Java Island in the West Java province of Indonesia.

Kami terdampar di tempat yang tak pernah kami rencanakan sebelumnya. Bogor sama sekali asing bagi kami. (Hirata, 2006:229)

We strand in a place that never we plan ahead. Bogor is outside to us.

h) Terminal Bogor

Ikal and Arai arrive in midnight. First, they will go Terminal Ciputat but miss Terminal Ciputat.

Kami berjalan meninggalkan Terminal Bogor tak tentu arah, terseok-seok menyeret koper yang sangat berat. (Hirata, 2006:229)

We go out of Terminal Bogor aimless, carry a heavy suitcase.

i) Babakan Fakultas

Ikal and Arai live in Babakan Fakultas, in boarding house.

Nama kampung ini sangat istimewa: Babakan Fakultas. Mungkin karena sangat dekat dengan berbagai fakultas di IPB. (Hirata, 2006:234)

The name of the village is very special: Babakan Fakultas. Because it is near with the various faculties in IPB.

j) Photocopy

Waktu itu masih pagi, fotokopi "Kang Emod" tempat kami bekerja, sepi karena mahasiswa sedang libur. (Hirata, 2006:240)

It is early morning, a copy of "Kang Emod" a place which we work, quiet because the students is holiday.

k) Post office

Selama pengalamanku bekerja,, sejak kelas dua SMP, menjadi pegawai Pos adalah puncak karirku. (Hirata, 2006:243)

During my work experience, since the eighth grade, become postal employee is the peak my carier.

l) UI (Indonesia University)

Di UI Depok aku sempat bertemu dengan seorang wanita cantik. (Hirata, 2006:246)

At UI Depok I meet a beautiful woman.

b) Setting of time

Setting of time in this novel is around 1980 – 1990. The writer gets the information from the statement:

Aku mengintip keluar, 15 Agustus 1988 hari ini, musim hujan baru mulai. Mendung menutup separuh langit. Pukul empat sore nanti hujan akan tumpah, tak brhenti smpai jauh malam, demikian kota pelabuhan kecil Magai di Pulau Belitong, sampai Maret tahun depan. (Hirata, 2006:4)

(I peeped out, August 15th 1988 today, the new rainy season started. The cloudy cover half of the sky. At four o'clock this afternoon the rain will spill, do not stop until late at night, so a small harbor town on the Belitong island, Magai, until March next year).

c. Plot

1) Exposition

Typical fictional plots begin with an exposition that provides background information we need to make sense of the action, that describes the setting, and that introduces the major character (Diyanni, 2004:44).

The novel tells about the condition of Indonesian students in Belitong, Ikal, Arai, and Jimbron. They will continue their study but they realize with their condition. Most of people who live in their village are poor. Every child who wants to continue their study should work hard because their parents do not have money to pay the school fee. As the following sentences:

Aku hafal lingkungan ini karena sebenarnya aku, Jimbron, dan Arai tinggal di salah satu los ini. Untuk menyokong keluarga, sudah dua tahun kami menjadi kuli ngambat – tukang pikul ikan – di dermaga. (Hirata, 2006:5)

(I know very well this environment because I, Jimbron, and Arai live in one of these stalls. It is to support the family, two years we become porter ngambat – bearers of fish – in pier).

2) Conflict

Many fictional plot turn on a conflict, or struggle between opposing forces, that is usually resolved by the end of the story (Diyanni, 2004:43). In addition according to Potter (1967:25), it is the result of an opposition between at least two sides.

The conflict begins when Ikal bored with his activities. He becomes pessimist and lazy to study. Because of his laziness, Ikal

cannot get the three best students, he is in 75. He really disappoints and feels guilty to his father. His father will be disappointed when he comes to take Ikal and Arai's school report. When his father comes, he does not say anything, he does not angry to Ikal. But Arai is angry to Ikal, as in the following sentences:

“Puaskah kau sekarang!!??” Arai menumpahkan kemarahannya padaku. Aku membelakanginya. “Itukah maumu? Melukai hatinya??” (Hirata, 2006:153)

• (“Are you happy now!!??” Arai is angry to me. I turned away. “Is that you want? Hurt him?”)

3) Resolution

According to Potter (1967:26), resolution is the end of the conflict in a particular plot. In addition, it is the action falls off as the plot's complication are sorted out and resolved (Diyanni, 2004: 44).

The resolution of the novel “*Sang Pemimpi*” is when Ikal and Arai decided to continue their study in Jakarta, but they get lost till Bogor and should work hard to survive there. Then, Ikal can continue his study in Indonesia University, while Arai go to Borneo and continue his study in Mulawarman University. Finally, they get the scholarship in Universite de Sorbone, Paris. As the following sentences:

Hanya itu kalimat yang dapat menggambarkan bagaimana sempurnanya Tuhan telah mengatur potongan-potongan mozaik hidupku dan Arai, demikian indahnya Tuhan bertahun-tahun telah memeluk mimpi-mimpi kami, telah menyimak harapan-harapan sepi dalam hati kami, karena di

kertas itu tertulis nama universitas yang menerimanya, sama dengan universitas yang menerimaku, di sana jelas tertulis: Universite de Paris, Sorbonne, Perancis. (Hirata, 2006:272)

(Only the sentence that can describe how perfect God has set the mosaic pieces of my life and Arai, so beautifully God embraced our dreams on many years, hopes have been listening to quite our heart, because the paper was written the name of the university that receive Arai, together with the university that accepted me, clearly written: Universite de Paris, Sorbone, France).

d. Theme

This novel has a theme of friendship and struggle through life, the belief in the power of dream or hope and sacrifice in life. As the following sentences:

Setiap pukul dua pagi, berbekal sebatang bambu, kami sempoyongan memikul berbagai jenis makhluk laut. (Hirata, 2006:70)

(Every 2 a.m., with a piece of bamboo, we assume various kinds of sea creatures).

e. Language and Style

Andrea Hirata as the author used Indonesia as a daily activities. This novel is written with metaphor and realist style, delivering a smart story and touching, full of inspiration and imagination. The example, when Andrea Hirata is using metaphor in the novel "Sang Pemimpi".

Lalu lalang kendaraan adalah serpihan-serpihan cahaya yang melesat-lesat menembus fatamorgana aurora. (Hirata, 2006: 21)

(The passing vehicles are the pieces of light that shot, race through the mirage aurora).

f. Point of View

In this novel, the author uses the first point of view because the novel is based on the real story of the author himself. He uses the word “aku” to tell the story. The following sentence will describe the author is using the first point of view:

Aku selalu berlari ke sekolah. Amboi, aku senang sekali berlari. Aku senang berlari menerobos hujan, seperti selendang menembus tirai air berlapis-lapis. Aku tidak pernah kelelahan berlari. (Hirata, 2006:141)

(I always run to school. Amboi, I am glad to run. I am happy to run through the rain, like a shawl through the curtain a water layers. I never tired to run).

2. Extrinsic Elements

a. The Biography of Andrea Hirata

According to Ksastra in <http://klub-sastra-bentang.blogspot.com/2011/10/bukubaru-sang-pemimpi.html>, the biography of Andrea Hirata is described is follows:

Andrea Hirata was born in Belitong, October 24th 1975. His complete name is Andrea Hirata Seman Said Harun. He usually called Ikal because he has curly hair. His father is Seman Said Harun Hirata, a retired employee of PN Timah. His mother is Masturah as a housewife. He has four older brothers and one younger brother. He spends his childhood in Belitong. He begins his elementary school in SD Muhammadiyah, junior high school in SMP Muhammadiyah, and continues his study in SMA Negeri Bukan Main in

Magai, Belitong. SMA bukan Main is the first senior high school in his village.

After graduating from senior high school, he studies in Indonesia University. The major study is economic faculty in University of Indonesia. He got a scholarship in Europe for master degree of science in Universite de Peris Sorbone, France, and Sheffield Hallam University, United Kingdom. He also got reward from both universities for his thesis in Economic Telecommunication. He graduated by Cumlaude.

Although the major study of Andrea Hirata is Economic, he likes Science, Physics, Chemistry, Biology, Astronomy, and Literature. He is a famous writer from Indonesia He's known as best-seller novelist by his "Laskar Pelangi" tetra logy. Andrea Hirata has not literature background, but he accustomed to listening a history and classic story of Mallay Belitong from the old people in his village.

The success of Andrea Hirata's tetralogy is *Laskar Pelangi*, *Sang Pemimpi*, *Edensor* and *Maryamah Karpov*. "Laskar Pelangi" tetra logy is actually the memoir of his life. Andrea revealed his childhood in "*Laskar Pelangi*"(2005). His adolescence memoir told in the second book titled "*Sang Pemimpi* (2006). Later, he told us about his college life and his backpacking adventures in his third book "*Edensor*" (2007). The last story in the fourth book titled "*Maryamah Karpov - Mimpi-mimpi Lintang*" (2008).

1) *Laskar Pelangi (The Rainbow Troops)*

This is a story about Indonesians struggling for education told from the narration of Ikal - a curly little boy living in Belitong Island. Ikal and his surroundings were a portrait of marginalized society, sunk in poverty and faced discriminations, include in education accessibility. His school, SD Muhammadiyah, was an oldest elementary-school in Belitong, but at that time threatened by closure as a result from lack student's quota. Heavy poverty had gripped its jaws to Belitong people, made them preferred to labor their underage children for supporting family than pursuing education.

Fortunately, SD Muhammadiyah had Harfan and Muslimah, two idealist teachers giving their best to teach their last pupils, 10 poor kids whom later called as Laskar Pelangi. They struggled together for pursuing their dreams among the limitations they faced, and the journey was so ironically beautiful. Ikal was a portrait of poor tin-miner's son, with average intelligence yet high spirit, whom later could pursue his education higher, while Lintang was a fisherman's son who was naturally genius yet his steps stopped by the claws of poverty.

2) *Sang Pemimpi (The Dreamer)*

In this book, Ikal was already a teenager and finished his early education. At this age, his family also welcomed Arai, his cousin whose parents had died with no else family remained making him an orphan, to live with them. Ikal and Arai soon became very close, and making a great

friendship with Jimbron, a chubby orphan raised by pastor. This was a story about our three young bloods faced multi facet challenges in passing through their teenager period and pursuing their education, love, and dreams.

The boys all came from very poor family background. At that time, PN Timah--the monopolist mining company in Belitong--was collapsing, making thousands employers terminated and deepening the poverty level. Both Ikal's parents wanted their youngest son (Ikal) and Arai to keep pursuing higher education, but there was no else higher school in the village, Linggang. So, Ikal and Arai had to go to Magai, 30 kilometres from home, in order to continue their study. In Magai, they met Jimbron, later become their best friends. Besides going to school, Ikal, Arai, and Jimbron also worked as porters in regional market, to pay their living cost. In such a young age, our three heroes had to face many challenges to reach their dreams. But they were lucky enough to have Mr.Bailan as their teacher, the idealist and good looking teacher. The teacher taught his pupils about learning spirit and encouraged them to dare to dream. Bailan's exceptional of teaching not only succeed in making the learning process became fun experiences, but also making Ikal and Arai set their wildest dreams, flying to Europe and attending Sorbonne University. The story is about Ikal, Arai, and Jimbron struggling for their life and dreams.

3) *Edensor*

Continuing the previous story in the 2nd book, now Ikal and Arai were in France. They got scholarship to pursue Master degree in Sorbonne University. In this book, Ikal told us about his and Arai's college years. Meeting various people from around the world, their college reflects their experiences in living life as global citizens. Ikal told a lot of things here, from challenges and culture shocks they often faced while living abroad to their amazing backpacking trip plying Europe and Africa. Ikal and Arai's backpacking trips later revealed as a true journey for their identity-search process, as they were like stringing up the past memories to define their future.

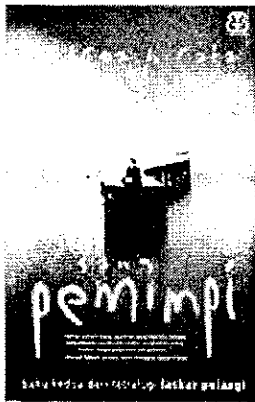
4) *Maryamah Karpov - Mimpi-mimpi Lintang*

In the beginning of the story, Ikal had already got his Mater degree and now come back into his hometown in Linggang, Belitong. Arai was still remained in France because of his study period's delay. Ikal had come home, but he's more than an alumnus of one of ultra elite universities in the world. He was single and jobless and still living in parent's home. He had no idea where his first love, A Ling, and feeling frustrated because of reality bites. Ikal started to fall in love with A Ling since his childhood. A Ling suddenly move to Jakarta when Ikal was on 6th grade, his love never stopped. Ikal continued to trace the woman, which had made him exploring Europe and Africa in his college years. But actually, his love was opposed by his father, because of religion and ethnic differences

between the two lovebirds. Ikal was Moslem and native-Malayan coming from strong religious-based family, while A Ling was Hokkian-Chinese and an adherent Confucianism. Not accepting his father's rejection, Ikal became a rebel. He continued staying in Belitong but kept searching the traces of his lost love. A decision brought him into a tense journey for finding lost love and becoming a real man.

Now, he works in PT Telkom, Bandung. Andrea identified himself as academic student and backpacker. His great ambition is he wants to stay in Kye Gompa, the highest village in the world in Himalaya.

b. Synopsis of the Novel "Sang Pemimpi"



Author : Andrea Hirata

Country : Indonesia

Language : Indonesian

Genre : Novel

Publisher : Yogyakarta, Bentang Pustaka

Editor : Imam Risdiyanto

Publisher Date : July 2006

Page : x, 292 pages

ISBN : ISBN979-3062-92-4

The Dreamer (Sang Pemimpi) is the second novel in the tetra logy *Laskar Pelangi* by Andrea Hirata published by Bentang Pusaka in July 2006. In this novel, Hirata explores the relationship of friendship and brotherhood between Ikal and Arai. In *The Dreamer*, it is about life in the days of high school. The three main characters are Ikal, Arai and Jimbron. Ikal is the alter-ego of Andrea Hirata while Arai is a distant relative of an orphan called "Simpai Keramat" as he is the last family member who is still alive and eventually became the foster brother of Ikal. Jimbron is an orphan who is obsessed with horses and stutter when he's enthusiastic about something or when he is nervous.

All three are established in the story of friendship from childhood until they leave their village for the port city of Manggar in order to continue their education school in SMA Negeri Bukan Main. The school's name basically means The State High School of Manggar, the first high school in the eastern Belitung. Attended school in the mornings and worked as a worker in the early morning fishing port. Under the supervision of a young and spirit teacher named Mr. Balia, Ikal, Arai, and Jimbron become inspired by his ideas to per sue big dreams. They make a promise to stick together to

reach their ambitious dream, studying in Paris and travelling the world. Independently living separate from their parents with the background of poor economic conditions but with a big goal that if viewed from the background of their lives, is simply a dream.

Ikal's father gives the big support to him to get the highest education. He does not speak much, but love Ikal very much. It is proved when he takes Ikal and Arai's school report. When the appointed day arrived, Ikal's father has to get up early to prepare himself. He wears his favorite clothes, safari clothes with four pockets a neatly ironed, and it is special day on his life. Ikal's father is very happy because Ikal get third rank and Arai get fifth rank.

As a young man who is growing up, Ikal, Arai, and Jimbron also have an experience in falling in love. Ikal still misses his first love A Ling. Arai is falling in love with Zakiah Nurmala, his classmate, but unreturned love. Jimbron is falling in love with Laksmi, an orphan girl who works in a Grass jelly factory.

After graduating from senior high school, Arai and Ikal migrate to Java. Jimbron can not go, he choose to stay in Magai because he has worked in a farm Capo Lam Nyet Pho to take care of horses. The place that they want to visit is Jakarta. Ikal and Arai want to go to Ciputat, but they lost in Bogor. Finally, they arrived in IPB (Bogor Agricultural Institute) and lived in boarding house. They started looking for jobs to survive in Jakarta starting from be the Teflon sales, working a rope factory, at the photocopy shop, and

Ikal be a letter sorter in post office. Aria goes to Borneo without telling to Ikal. Finally, Ikal accepted in UI (University of Indonesia) in Economic Department. While Arai study in the Mulawarman University in major Biology. After graduating from the bachelor degree, Ikal and Arai register in the European Union through scholarships and they continue their study in Universite de Sorbonne, Paris.

c. Cultural Background of Novel “*Sang Pemimpi*”

The author tells about the culture of Malay who still saves the rice in Peregasan to memorize Japan Colonial Period

Para orang tua Melayu tahu persis bahwa padi dalam peregasan sudah tidak bisa dimakan, namun, bagi mereka peregasan metaphor, budaya, dan perlambangan yang mewakili periode gelap selama tiga setengah tahun Jepang menindas mreka. (Hirata, 2006:36)

The Malay parents know that the rice in Peregasan is not edible. However, for those Peregasan is a metaphor, culture and symbols that represent the dark period during the three and a half years the Japanese oppress them.

Most of Malay are Muslim that extremely upholding the religious. The children have been taught Qur'an.

Setelah pulang sekolah, jangan harap kami bisa berkeliaran. Mengaji dan mengaji Al-Qur'an sampai khatam berkali-kali. (Hirata, 2006:59)

After school, do not expect we could roam. Recite and recite Qur'an to seal several times.

B. Message

From the novel “*Sang Pemimpi*”, the writer can takes the lesson of friendship between Ikal, Arai, and Jimbron. Friendship is a form

of interpersonal relationship generally considered to be closer than association, although there is a range of degrees of intimacy in both friendships and associations. Friendship and association are often thought of as spanning across the same continuum and are sometimes viewed as weaknesses.

In this novel, Ikal, Arai, and Jimbron accustomed to work hard. They realize with their condition. Most of people who live in their village are poor. Every child who wants to continue their study should work hard because their parents do not have money to pay the school fee. Being a discipline person will be a good person. As the following sentences:

Sebelum menjadi kuli ngambat, kami pernah memiliki pekerjaan lain yang juga memungkinkan untuk tetap sekolah, yaitu sebagai penyelam di padang golf. (Hirata, 2006:68-69)

(Before become a porter ngambat, we ever have a job that also can to continue education, as a diver in golf field).

C. Conceptual Metaphor

This chapter the writer would like to discuss about the conceptual metaphor in Andrea Hirata's novel "*Sang Pemimpi*". Most of metaphorical expressions can be understood as soon as the reader read the novel.

The following are the result of analysis which contained 30 sentences in Andrea Hirata's novel "*Sang Pemimpi*". These sentences will analyze by using George Lakoff's theory of conceptual metaphor. In this analysis it can be found 5 conceptual mapping of metaphor. The table below is the conceptual mapping and the available data.

No.	Conceptual Mapping	The Available Data
1.	Inanimate object treated as an individual.	10 Sentences
2.	Seeing is doing	3 Sentences
3.	Concrete entity stating abstract entity.	8 Sentences
4.	Abstract entity treated as a concrete entity.	5 Sentences
5.	God creating as if human being.	4 Sentences

The sentence above will analyze by using George Lakoff's theory of conceptual metaphor. In this analysis it can be found five conceptual mappings of metaphor. The following is the explanation of the example above.

1. The first conceptual mapping: Inanimate object treated as an individual

In general, there are 10 metaphorical data in Andrea Hirata's novel "Sang Pemimpi" showing the pattern of inanimate object treated as an individual. Here are two most outstanding samples:

- a. *Sedangkan di bagian lain, semburat ultraviolet menari-nari di atas permukaan laut yang bisu berlapis minyak, jingga serupa kaca-kaca gereja, mengelilingi dermaga yang menjulur ke laut seperti ferign of fire, lingkaran api.* (Hirata, 2006:1)

(While in other parts, the flush ultraviolet danced above the silent sea of oil-coated, like orange glass church, around the pier that extends into the sea like foreign of fire, circle of fire).

b. *Membayangkan apa yang dialami ayahku di dalam aula, kurasaan seakan langit mengutukku dan bangunan sekolah rubuh menimpaku.*
(Hirata, 2006:152

(Imagine what happened to my father in the hall, I felt seemed the sky cursing and school buildings cursed and hit me).

The contextual background of metaphorical expression (a) is the author tries explaining to the reader about the introduction of Andrea Hirata's novel "*Sang Pemimpi*" about Belitong, a city that rich in tin (stannum or timah putih). The source domain is "*semburat ultraviolet*" or "brush of ultraviolet", whereas the target domain is "*menari-nari*" or "dance". Ultraviolet light is electromagnetic radiation with a wavelength shorter than visible light, make vitamin in all organisms. Ultraviolet light is dancing, in ordinarily inanimate objects be described as dances.

The contextual background of metaphorical expression (b) is when Ikal's father takes the report and Ikal gets from 3 to 75 ranks. The source domain is "*langit*" or "sky", whereas the target domain is "*mengutukku*" or "curse". The sky refers to everything that lies a certain distance above the surface of Earth. During the day, the sun can be seen in the sky, especially clouds. In the night sky, the moon and stars are visible in the sky. The sky's curse is an expressed attached some other entity.

2. The second conceptual mapping: Seeing is doing

In general, there are 3 metaphorical data in Andrea Hirata's novel "*Sang Pemimpi*" showing the pattern of seeing is doing. Here are two most outstanding samples:

a. *Tatapanku berkilat mengancam* Arai. (Hirata, 2006:18)

(My gaze flashed threatening Arai).

b. *Ia tak mengucapkan sepatah katapun dan pada detik itu aku langsung terperangkap dalam undangan ganjil dari sorot matanya.* (Hirata, 2006:41)

(He never said a word and the second that I was immediately caught in a strange invitation from his eyes).

The contextual background of metaphorical expression (a) is when Ikal, Arai, and Jimbron hide on icebox, Arai asks Ikal to enter the first and Ikal is angry. The source domain is "*tatapanku berkilat*" or "gaze flashed", whereas the target domain is "*mengancam*" or "threaten". Gaze flashed to describe the anxious object that comes with the awareness be viewed. The gaze is a relationship between offering and demanding a gaze. The gaze's threaten of Ikal to Arai, when they are pursued of Mr. Mustar because they come late to school. Then they run and hide on icebox.

The contextual background of metaphorical expression (b) is when Ikal and Arai open their savings and will help Mak Cik Maryamah to be cake seller. The source domain is "*sorot mata*" or "eyes", whereas the target domain is "*undangan ganjil*" or "strange invitation". Eyes are

organs that detect light and covert impulses in neurons, distinguish shapes and color. Eyes are complex optimal system which collects light from the environment to form an image. Strange invitation of Arai's eyes and Ikal do not able to fight the Simpai Keramat.

3. The third conceptual mapping: Concrete entity stating abstract entity

In general, there are 8 metaphorical data in Andrea Hirata's novel "Sang Pemimpi" showing the pattern of concrete entity stating abstract entity. Here are three most outstanding samples:

a. *Aku telah melukai hati Jimbron. Hatinya yang lunak dan putih.*

(Hirata, 2006:134)

(I have hurt Jimbron. His heart is so ft and white).

b. *Sinarnya yang menyilaukan menusuk mata, membiaskan pengetahuan botani, fisiologi tumbuhan, genetika, statistika, matematika di muka kami.* (Hirata, 2006:238)

(Piercing eye of blind light, refract knowledge of botany, plant physiology, genetics, statistics, mathematic in our face).

The contextual background of metaphorical expression (a) is when Ikal, Arai and Jimbron have a punishment from Mr. Mustar because they see an adult movie on the theater. At the moment, Jimbron tells to Ikal about kind of horse. Then Ikal bored about the story and he is angry to Jimbron. The source domain is "melukai" or "hurt", whereas the target domain is "hati" or "liver". "Hurt" decrease efficiency of a liver. Liver is an organ vital and has a wide range of function, including detoxification,

protein system, and production of biochemical. Ikal had been hurt Jimbron's liver.

The contextual background of metaphorical expression (b) is when Ikal and Aria work in photocopy. The source domain is “*menusuk*” or “puncture”, whereas the target domain is “*mata*” or “eye”. A puncture wound is caused by an object piercing the skin and creating a small hole. Some punctures are just on the surface. Others can be very deep, depending on the source and cause. Eyes are organs that detect light and covert impulses in neurons, distinguish shapes and color. Eyes are complex optimal system which collects light from the environment to form an image. Puncture the eyes like dazzle the eyes, see stars, and spicy eyes.

4. The fourth conceptual mapping: Abstract entity treated as a concrete entity

In general, there are 5 metaphorical data in Andrea Hirata's novel “Sang Pemimpi” showing the pattern of abstract entity treated as a concrete entity. Here are three most outstanding samples:

- a. *Sungguh hebat Ray Charles bernyanyi. Pria buta itu seakan menumpahkan seluruh jeritan jiwanya melalui suaranya yang berat terseret-seret, penuh derita sekaligus harapan karena tak kuasa berhenti mencintai seseorang.* (Hirata, 2006:211)

(Ray Charles is sing really great. The blind man seemed to spill all his soul, full of suffering and hopes because he did not to stop loving someone).

b. *Aku masih seekor pungguk buta dan mimpi-mimpi itu masih rembulan, namun sebenderang rembulan dini hari ini, mimpi-mimpi itu masih bercahaya dalam dadaku.* (Hirata, 2006:268)

(I am still a blind owl and the dreams are still the moon, but the moonlight this morning, the dreams still glow in my chest).

The contextual background of metaphorical expression (a) is when Arai sing in behind of Zakiah Nurmala room. Arai loves her, but she does not accept. The source domain is "*suaranya yang berat*" or "deep voice", whereas the target domain is "*terseret-seret*" or "shuffling". The human voice consists of sound made by a human being using the vocal folds for talking, singing, laughing, crying, etc. the tone of voice to suggest emotions such as angry, surprise, or happiness.

The contextual background of metaphorical expression (b) is Ikal has a dream to continue his study to France, go to Europe until Africa. The source domain is "*mimpi-mimpi itu*" or "the dreams", whereas the target domain is "*masih rembulan*" or "still a moon". Dreams are successions of images, emotion, and sensation, when brain activity is high and resembles that of being awake. Dreams can make a creative thought occur to the person or give a sense of inspiration. Dreams interpretation can be a result of subjective ideas and experiences. Moon is the only natural satellite of the earth, the brightest object in the sky after the sun. The dreams still a moon has a context the ideals always shine as bright as the moon.

5. The fifth conceptual mapping: God creating as if human being

In general, there are 4 metaphorical data in Andrea Hirata's novel "Sang Pemimpi" showing the pattern of God creating as if human being.

Here are two most outstanding samples:

- a. *Semuanya tertata rapi dalam protocol jagat raya yang **diatur tangan Allah**.* (Hirata, 2006:272.

(Everything is neatly packed in a protocol that governed the universe God's hands).

- b. *Hanya itu kalimat yang dapat menggambarkan bagaimana sempurnanya **Tuhan telah mengatur potongan-potongan mozaik hidupku dan Arai**, demikian indahnya Tuhan bertahun-tahun telah memeluk mimpi-mimpi kami, telah menyimak harapan-harapan sepi dalam hati kami, karena di kertas itu tertulis nama universitas yang menerimanya, sama dengan universitas yang menerimaku, di sana jelas tertulis: *Universite de Paris, Sorbonne, Perancis*. (Hirata, 2006:272)*

(Only the sentence that can describe how perfect God has set the mosaic pieces of my life and Arai, so beautifully God embraced our dreams on many years, hopes have been listening to quite our heart, because the paper was written the name of the university that receive Arai, together with the university that accepted me, clearly written: Universite de Paris, Sorbone, France).

The contextual background of metaphorical expression (a) and (b) has same context, on the one paragraph, when Ikal and Arai get a scholarship from the Universite de Paris, Sorbone, Franch. The source domain is "Allah", whereas the target domain is "*diatur*" or "is set". Allah or God is most often conceived of as the supernatural creator and overseer of the universe. The most common of God conception are infinite knowledge, present everywhere, perfect goodness, divine simplicity, and necessary existence. All people come into personal relationship with Allah, when' faith enters a person's hearth; it causes certain mental states which result in certain actions. Allah sets everything, about human life, also in Ikal and Arai. They achieve their aspiration, continue their study in Universite de Paris, Sorbone, France, and will explore to Europe until Africa.

CHAPTER V

CLOSURE

A. Conclusion

After analyzing the novel "*Sang Pemimpi*", in this chapter the writer would like to draw the conclusion as follows:

1. The literary elements in the novel "*Sang Pemimpi*" are:
 - a. Intrinsic Elements:
 - 1) The characters are:
 - a) The main characters are Ikal, Arai, and Jimbron.
 - b) The minor characters are Ikal's father, Ikal's mother, Pastor Geovanny, Mr. Mustar M. Djai'din, Mr. Drs. Julian Ichsan Balia, Nurmala Zakiah binti Nurmala Berahim Mantarum, Lakshmi, Co Pho Lamo Nyet, Taikong Hamim, Bang Zaitun, A Kiun, Nurmi, Pi Cek Balsam, Am Siong, Deborah Wong, Mei Mei, and Mak Cik Maryamah.
 - 2) Setting
 - a) Setting of places are Belitong Timur, Tanjong Pandan, SMA Negeri Bukan Main, shop's A Siong, movie theatre, boarding house, Bogor, terminal Bogor, Babakan Fakultas, photocopy, post office, and UI.
 - b) Setting of time is around 1980-1990.

- c) Plot that used on the novel are exposition, conflict, and resolution.
- d) This novel has a theme of friendship and struggle through life, the belief in the power of dream or hope and sacrifice in life.
- e) Language and style on this novel is written with metaphor and realist style, delivering a smart story and touching, full of inspiration and imagination.
- f) In this novel, the author uses the first point of view because the novel is based on the real story of the author himself. He uses the word “aku” to tell the story.

b. Extrinsic Elements

- 1) Biography of Andrea Hirata.
 - 2) Synopsis of the novel “*Sang Pemimpi*”.
 - 3) Cultural background of “*Sang Pemimpi*”.
2. The message in the novel “*Sang Pemimpi*” is friendship between Ikal, Arai, and Jimbron. Friendship is a form of interpersonal relationship generally considered to be closer than association, although there is a range of degrees of intimacy in both friendships and associations.
3. The conceptual metaphor in the novel “*Sang Pemimpi*” are:
- a. The First Conceptual Mapping: Inanimate object treated as an individual
- Example:

Sedangkan di bagian lain, semburat ultraviolet menari-nari di atas permukaan laut yang bisu berlapis minyak, jingga serupa kaca-kaca gereja, mengelilingi dermaga yang menjulur ke laut seperti ferign of fire, lingkaran api. (Hirata, 2006:1)

(While in other parts, the flush ultraviolet danced above the silent sea of oil-coated, like orange glass church, around the pier that extends into the sea like foreign of fire, circle of fire).

b. The Second Conceptual Mapping: Seeing is doing

Example:

Ia tak mengucapkan sepatah katapun dan pada detik itu aku langsung terperangkap dalam undangan ganjil dari sorot matanya. (Hirata, 2006:41)

(He never said a word and the second that I was immediately caught in a strange invitation fro his eyes).

c. The Third Conceptual Mapping: Concrete entity stating abstract entity

Example:

Sinarnya yang menyilaukan menusuk mata, membiaskan pengetahuan botani, fisiologi tumbuhan, genetika, statistika, matematika di muka kami. (Hirata, 2006:238)

(Piercing eye of blind light, refract knowledge of botany, plant physiology, genetics and statistics, mathematic in our face).

d. The Fourth Conceptual Mapping: Abstract entity treated as a concrete entity

Example:

Lamunanku terhempas di atas meja batu pualam putih yang panjang.

(Hirata, 2006:21)

(My reverie slammed on the table that long white marble).

- e. The Fifth Conceptual Mapping: God creating as if human being

Example:

Hanya itu kalimat yang dapat menggambarkan bagaimana sempurnanya Tuhan telah mengatur potongan-potongan mozaik hidupku dan Arai, demikian indahnya Tuhan bertahun-tahun telah memeluk mimpi-mimpi kami, telah menyimak harapan-harapan sepi dalam hati kami, karena di kertas itu tertulis nama universitas yang menerimanya, sama dengan universitas yang menerimaku, di sana jelas tertulis: Universite de Paris, Sorbonne, Perancis. (Hirata, 2006:272)

(Only the sentence that can describe how perfect God has set the mosaic pieces of my life and Arai, so beautifully God embraced our dreams on many years, hopes have been listening to quite our heart, because the paper was written the name of the university that receive Arai, together with the university that accepted me, clearly written: Universite de Paris, Sorbone, France).

B. Suggestion

1. For the Readers

The writer assumes that all people in the world like a book, especially a novel. Reading novel is not only for spending our leisure but also get much information, because the author wants to transfer message from the literary. The writer hopes that the readers can take the positive side and imply in their real life.

2. For the Language Listeners

Novel can really be a means to study figurative language as a part of literature. The figurative language will develop faster through novel rather than poetry. Metaphorical figurative language is the most popular figurative language among others.

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- (<http://www.oppapers.com>)

APPENDIX

1. The First Conceptual Mapping: Inanimate object treated as an individual

a. *Sedangkan di bagian lain, semburat ultraviolet menari-nari di atas permukaan laut yang bisu berlapis minyak, jingga serupa kaca-kaca gereja, mengelilingi dermaga yang menjulur ke laut seperti ferign of fire, lingkaran api.* (Hirata, 2006:1)

(While in other parts, the flush ultraviolet danced above the silent sea of oil-coated, like orange glass church, around the pier that extends into the sea like foreign of fire, circle of fire).

b. *Pancaran matahari menikam lubang-lubang dinding papan seperti batangan baja stainless, menciptakan pedang cahaya, putih berkilauan, tak terbendung melesat-lesat menerobos sudut-sudut gelap yang pengap.* (Hirata, 200:4)

(The radiation of the sun pierced the wall of the board holes as stainless steel bars, creating a light saber, sparkling white, unstoppable shot, raced through the dark concerns of musty).

c. *Lalu lalang kendaraan adalah serpihan-serpihan cahaya yang melesat-lesat menembus fatamorgana aurora.* (Hirata, 2006:21)

(The passing vehicles are the pieces of light that shot, race through the mirage aurora).

d. *Sungai itu pun patuh. Riak-riak kecilnya membiaskan cahaya seumpama jutaan bola-bola kaca tertuang dari langit.* (Hirata, 2006:73)

(The river was obedient. The ripples refract the light like millions of tiny balls of glass pored from the sky).

e. *Setiap memandangi anak-anak Sungai Manggar yang berkejaran menuju muara aku terus teringat dengan gambar Sungai Seine dari Pak Balia dulu. (Hirata, 2006:77)*

(When looked at the kids who chased into estuary of Manggar River, I kept remembering the image of Seine from Mr. Balia first).

f. *Membayangkan apa yang dialami ayahku di dalam aula, kurasakan seakan langit mengutukku dan bangunan sekolah rubuh menimpaku. (Hirata, 2006:152)*

(Imagine what happened to my father in the hall, I felt seemed the sky cursing and school buildings cursed and hit me).

g. *Matahari sore yang hangat bercampur dengan angin yang dingin, membelai-belai kami melalui jembatan kayu. (Hirata, 2006:155)*

(The warm afternoon, sun mixes with the cold wind, caressing us through the wooden bridge).

h. *Matahari merah turun di belakang jajaran pohon bakau ketika kamu keluar dari Semenanjung Ayah, terlepas bebas dari teluk yang sempit dan berliuk-liuk. (Hirata, 2006:220)*

(Red sun drooped behind the line of mangrove trees when you come out of the Semenanjung Ayah, free regardless of the narrow and contortion bay).

i. *Bintang Laut Selatan telah dipeluk samudra. (Hirata, 2006:220)*

(Bintang Laut Selatan has embraced the ocean).

j. *Cendawan gelap berbentuk seperti lembu menghalangi bulan, tapi tak lama, lalu sinar rembulan terjun ke teluk-tehik sempit yang dialiri anak-anak sungai Manggar,*

berebutan menjangkau-jangkau muara, menggabungkan diri dengan lengkung putih perak Semenanjung Ayah. (Hirata, 2006:267)

(The dark mushroom like the ox blocking the moon, but not long, then moonlight plunge into the bay that fed creeks Manggar River, scrambling to reach the estuaries, join with silver white curved Semenanjung Ayah).

2. The Second Conceptual Mapping: Seeing is doing

a. *Tatapanku berkilat mengancam Arai.* (Hirata, 2006:18)

(My gaze flashed threatening Arai).

b. *Ia tak mengucapkan sepatah katapun dan pada detik itu aku langsung terperangkap dalam undangan ganjil dari sorot matanya.* (Hirata, 2006:41)

(He never said a word and the second that I was immediately caught in a strange invitation from his eyes).

c. *Pada setiap tarikan melodi yang menguik Bang Zaitun menaikkan sebelah alisnya sembari mengumbar senyum termanis yang ia miliki dan saat itu pula hati perempuan yang memandangnya patah berkeping-keping.* (Hirata, 2006:198)

(At each of the melody bang Zaitun raised an eyebrow while he had sweetest smile and that time woman's heart broken into pieces).

3. The Third Conceptual Mapping: Concrete entity stating abstract entity

a. *Tatapanku menghujam bola matanya, menyusupi lensa, selaput jala dan iris pupilnya, lalu tembus ke lubuk hatinya, ingin ku lihat dunia dari dalam jiwanya.* (Hirata, 2006:21)

(My gaze pierced through his eyes, infiltrated the lens, retina, iris, and pupil, and then penetrating into the depth of his heart, I want to see the world from inside of his soul).

- b. *Pelukkan kata-kata yang menerangi gelap gulita rongga dadaku, kata-kata yang memberimu inspirasi.* (Hirata, 2006:74)
(The holding words that illumination the darkness on my chest cavity, the words that give you inspiration).
- c. *Aku telah melukai hati Jimbron. Hatinya yang lunak dan putih.* (Hirata, 2006:134)
(I have hurt Jimbron. His heart is soft and white).
- d. *Ia menatapku geram. Marah tak habis mengerti dan ada kilatan kecewa, kilatan yang sakit jauh-jauh di dalam hatinya.* (Hirata, 2006:148)
(He looked at me grimly. Angry and there was a flash of disappointment, pain in his heart).
- e. *Ayahku tak kunjung tiba. Aria menatapku benci. Hatiku benci.* (Hirata, 2006:151)
(My father never arrived. Aria looked hate. My heart hates).
- f. *Orang yang ketika duduk atau berbaring tak merasakan apapun saat tubuhnya dipeluk gelap karena tubuh itu telah remuk redam keletihan membanting tulang.* (Hirata, 2006:184)
(People when sitting or lying down did not feel anything embraced the dark because the body has been despondent exhaustion to work hard).
- g. *Sinarnya yang menyilaukan menusuk mata, membiaskan pengetahuan botani, fisiologi tumbuhan, genetika, statistika, matematika di muka kami.* (Hirata, 2006:238)
(Piercing eye of blind light, refract knowledge of botany, plant physiology, genetics, statistics, mathematic in our face).
- h. *Lipatan aksara ilmu pada kertas-kertas yang tajam mengiris jemari kami, menyayat hati kami yang bercita-cita besar ingin melanjutkan sekolah.* (Hirata, 2006:238)

(Crease science literary in the sharp papers cut our fingers, render our heart that big aspiration to continue their school).

4. The Fourth Conceptual Mapping: Abstract entity treated as a concrete entity

a. *Lamunanku terhempas di atas meja batu pualam putih yang panjang.* (Hirata, 2006:21)

(My reverie slammed on the table that long white marble).

b. *Aria panik tapi tetap melolong, sekarang suaranya bergulung-gulung.* (Hirata, 2006:204)

(Arai is panic but still singing, now his voice is vibrated).

c. *Sungguh hebat Ray Charles bernyanyi. Pria buta itu seakan menumpahkan seluruh jeritan jiwanya melalui suaranya yang berat terseret-seret, penuh derita sekaligus harapan karena tak kuasa berhenti mencintai seseorang.* (Hirata, 2006:211)

(Ray Charles is sing really great. The blind man seemed to spill all his soul, full of suffering and hopes because he did not to stop loving someone).

d. *Kebiasaan adalah racun, rutinitas adalah seorang pembunuh berdarah dingin.* (Hirata, 2006:215)

(Habit is poisons; routine is a cold blooded killer).

e. *Aku masih seekor pungguk buta dan mimpi-mimpi itu masih rembulan, namun sebenderang rembulan dini hari ini, mimpi-mimpi itu masih bercahaya dalam dadaku.* (Hirata. 2006:268)

(I am still a blind owl and the dreams are still the moon, but the moonlight this morning, the dreams still glow in my chest).

5. The Fifth Conceptual Mapping: God creating as if human being

a. *Dulu, jauh sebelum kita lahir, Tuhan telah mencatat dalam buku-Nya bahwa kita memang akan ditimpa buah nangka.* (Hirata. 2006:127)

(A long time ago, before we were born. God has recorded in his book that we do will be overwritten jackfruit).

b. *Ia adalah benda seni yang memukau, setiap lekuk tubuhnya seakan diukir seorang maestro dengan mengkombinasikan kemegahan seni patung monumental dan karisma kejantanan seekor binatang perang yang gagah berani.* (Hirata. 2006:172)

(He is a stunning piece of art, every curve of her body as if carved out of a maestro by combining the luxurious of monumental sculpture art and charisma of an animal virility heroic war).

c. *Semuanya tertata rapi dalam protocol jagat raya yang diatur tangan Allah.* (Hirata, 2006:272)

(Everything is neatly packed in a protocol that governed the universe God's hands).

d. *Hanya itu kalimat yang dapat menggambarkan bagaimana sempurna Tuhan telah mengatur potongan-potongan mozaik hidupku dan Arai, demikian indahny Tuhan bertahun-tahun telah memeluk mimpi-mimpi kami, telah menyimak harapan-harapan sepi dalam hati kami, karena di kertas itu tertulis nama universitas yang menerimanya, sama dengan universitas yang menerimaku, di sana jelas tertulis: Universite de Paris, Sorbonne, Perancis.* (Hirata, 2006:272)

(Only the sentence that can describe how perfect God has set the mosaic pieces of my life and Arai, so beautifully God embraced our dreams on many years, hopes have been listening to quite our heart, because the paper was written the name of the

university that receive Arai, together with the university that accepted me, clearly written: Universite de Paris, Sorbone, France).



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22 Oktober 2011

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Assalamualaikum w.w.

Dalam rangka penulisan Skripsi Mahasiswa Program Sarjana (S.1). Saudara ditunjuk sebagai Dosen Pembimbing / Asisten Pembimbing Skripsi mahasiswa :

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Judul Skripsi :

A DESCRIPTIVE STUDY ON CONCEPTUAL METAPHOR REFLECTED IN
ANDREA HIRATA'S NOVEL "SANG PEMIMPI"

Apabila dipandang perlu Saudara diminta mengoreksi tema Skripsi di atas.

Demikian untuk diketahui dan dilaksanakan.











Wassalamualaikum w.w.

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NO	TANGGAL	ISI KONSULTASI	CATATAN PEMBIMBING	PARAF
1.	November, 30 th 2011	Proposal accepted	Continue to chapter I by revising some grammatical error.	
2.	December, 1 st 2011	Chapter I	Revise statement of the problem.	
3.	December, 14 th 2011	Chapter I	ACC	
4.	December, 23 rd 2011	Chapter II	Revise grammar.	
5.	January, 2 nd 2012	Chapter II & III	Revise example and grammar mistakes.	
6.	January, 18 th 2012	Chapter II & III	ACC	
7.	January, 28 th 2012	Chapter IV	Revise grammar.	
8.	February, 5 nd 2012	Chapter IV & V	Give all examples.	
9.	February, 11 th 2012	Chapter I, II, III, IV, & V	Revise grammar and give all examples.	
10.	February, 14 th 2012	Chapter I, II, III, IV, & V	ACC	

CATATAN:

SETIAP KONSULTASI LEMBAR INI HARUS DIBAWA

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: ABDUL AZIZ MM.NP

NO	JENIS KEGIATAN	PENYELENGGARA KEGIATAN	WAKTU KEGIATAN	KETERANGAN	NILAI
1.	Orientasi Program Studi dan Pengenalan Kampus(OPSPEK)	STAIN Salatiga	31 Agustus 2007	Peserta	3
2.	Pelatihan Dakwah Mahasiswa (PDM)	LDK Darul Amal	8 September 2007	Peserta	3
3.	Bedah Buku "Arkeologi Sejarah-Pemikiran Arab-Islam"	BEM	5 Desember 2007	Peserta	2
4.	Darul Arqam Dasar (DAD) "Melangkitkan Ruh Intelektual, Membumikan Jiwa Sosial"	iMM Kota Salatiga	14-15 Desember 2007	Peserta	3
5.	Seminar Nasional "Pendidikan gratis; supaya mewujudkan pendidikan berbasis kerakyatan"	HMJ Tarbiyah	11 Januari 2008	Peserta	6
6.	Bedah Buku "Buktikan Cintamu"	LDK Darul Amal	22 Maret 2008	Peserta	2
7.	Seminar "Method of English Teaching"	CEC	31 Mei 2008	Peserta	3
8.	Bedah Buku "Rekonstruksi system pendidikan berbasis kebangsaan"	HMJ Tarbiyah	28 Juni 2008	Peserta	2
9.	Masa Ta'aruf Masta (MASTA)	IMM Kota Salatiga	11 September 2008	Peserta	3
10.	Seminar dan Silaturahmi Nasional Forum Mahasiswa Syariah Se-Indonesia	HMJ Tarbiyah	16 Desember 2008	Peserta	6
11.	Seminar Nasional "Kajian Gender dalam Perspektif Islam, Demokrasi, dan Budaya"	PMII	24 Januari 2009	Peserta	6
12.	Kuliah Umum Dan Dialog"Perkembangan	STAIN Salatiga	10 Februari 2009	Peserta	3

NO	JENIS KEGIATAN	PENYELENGGARA KEGIATAN	WAKTU KEGIATAN	KETERANGAN	NILAI
	Kerjasama ASEAN Bersama Direktorat Jenderal Kerjasama ASEAN Departemen LUar Negeri Republik Indonesia				
13.	Kursus Pembina Pramuka Mahir Tingkat Dasar "KMD" Kwartir Cabang Kota Salatiga	STAIN Salatiga	14 Februari 2009	Peserta	5
14.	Bedah Film "Laskar Pelangi" dan Penggalangan Dana untuk Korban Situ Gantung	DEMA	4 April 2009	Peserta	2
15.	Seminar Nasional "Demokrasi, Kepemimpinan Nasional dan Masa Depan Indonesia"	DEMA	22 April 2009	Peserta	6
16.	MAPABA	PMII	12 Mei 2009	Peserta	3
17.	Diskusi "Peran Wanita dalam Ranah NU"	IPPNU	30 Juni 2009	Peserta	3
18.	Seminar Regional "Modernisasi Pendidikan Islam Berbasis IPTEK"	HMJ Tarbiyah	3 Desember 2009	Peserta	4
19.	Seminar Regional "Peran Pendidikan Islam dalam Membentuk Jati Diri Mahasiswa"	HMJ Tarbiyah	17 Mei 2010	Peserta	4
20.	Sertifikat TOEFL	STAIN Salatiga	22 Februari 2011	Peserta	3
21.	Sertifikat ILAiK	STAIN Salatiga	28 Februari 2011	Peserta	3
22.	Latihan Istruktur Dasar (LID) "Mewujudkan Instruktur yang Berintelektual Humanis dan Religius"	IMM Kota Salatiga	13 Maret 2011	Panitia	3
23.	Workshop Mempersiapkan Karir dan Kematangan Menikah	Boro Konsultasi Psikologi Tazkia	1 Oktober 2011	Peserta	3
24.	Tafsir Tematik Q.S Al-A'raf 96-100 dan Ar-Rum	JQH	29 Nopember 2010	Peserta	3


NO	JENIS KEGIATAN	PENYELENGGARA KEGIATAN	WAKTU KEGIATAN	KETERANGAN	NILAI
	42-42 dengan Tema "Indonesia Menangis Darah"				
25.	Darul Arqam Dasar (DAD) "Membentuk Kader IMM yang Berjiwa Sang pencerah"	IMM Kota Salatiga	6 Desember 2010	Panitia	3
26.	Seminar Regional "Meningkatkan Nasionalisme Di Tengah Goncangan Disintegrasi dan Pengikisan Ideologi Nasional"	Resimen Mahasiswa Mahadipa	26 Oktober 2011	Peserta	4
27.	Penerimaan Anggota Baru (PAB) "Membangun Pribadi Islam dengan Nilai Qur'ani"	JQH	2 Desember 2011	Panitia	3
28.	Darul Arqam Dasar (DAD) "Membentuk Kader IMM yang Religius, Humanitas dan Intelektualitas"	IMM Kota Salatiga	4 Desember 2001	Panitia	3
JUMLAH					96

Salatiga, 10 Pebruari 2012

Mengetahui,

Pembantu Ketua

Bidang Kemahasiswaan


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