

**AN ANALYSIS ON FIGURATIVE LANGUAGE
USED IN GOLA GONG'S NOVEL
"BILA WAKTU BICARA"**

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)
In the English Department of Educational Faculty



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DECLARATION

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

Pronounces wholeheartedly that the thesis entitled “AN ANALISYS ON FIGURATIVE LANGUAGE USED IN GOLA GONG’S NOVEL “*BILA WAKTU BICARA*” is originally made by the researcher.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.

The writer is capable to account for this graduating paper if in the future it can be proved of containing others’ ideas or in fact the writer imitates the others’ graduating paper.

Likewise, the declaration is made by the writer and she hopes that this declaration can be understood.

Salatiga, February 18th, 2012

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The Head of State Islamic

Studies Institute of Salatiga

Assalamu'alaikum Wr. Wb.

After reading and correcting Siti Nur Rohmah's graduating paper entitled "AN ANALYSIS ON FIGURATIVE LANGUAGE USED IN GOLA GONG'S NOVEL "BILA WAKTU BICARA", I have decided and would like to propose that if it could be accepted by the education faculty I hope it would be examined as soon as possible.

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STATEMENT OF CERTIFICATION

"AN ANALYSIS ON FIGURATIVE LANGUAGE USED IN GOLA GONG'S
NOVEL "BILA WAKTU BICARA "

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Has been brought to the board of examiners of English Department of Education Faculty State Institute of Islamic Studies (STAIN) on March 2012, and hereby considered to completely fulfillment the requirements of the Degree of *Sarjana Pendidikan Islam* (S.PdI).

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MOTTO

“FEEL THE FEAR AND DO IT ANYWAY“

(Susan Jeffers)

“RASAKAN KETAKUTAN ITU LALU LAKUKAN”

DEDICATION

This graduating paper is dedicated with love and gratitude to:

1. My awesome mom, Marsini, thanks for everything that have given and motivation to us. You always be a lantern in every measure.
2. My beloved father, Sutrisno, S.Pd. You are always on our deep heart. Let you rest in peace on the heavenly paradise.
3. My lovely sister, Siti Nur Janah, thanks for your help and support. I was lucky having you.
4. My old sister Tutik Hestiria SE, my old brother Muis Abdilah, and my little niece, Hasna Azzahra.
5. My Spirit in my live, someone who always there and gives me support... So thank you for your love for being there, for supporting me.
6. State Institute of Islamic Studies (STAIN) Salatiga, you give me everything. My bright future starts from you.
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10. My best friends of TBI E '07, thanks for your support and pray... Keep on friendship and togetherness.

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All praises due to Allah, the Most Gracious and the Most Merciful because of His wonderful blessing and His mercy, the writer can finish this thesis successfully. His incredible blessings make realize that nothing is difficult in His eyes. I realize my gratitude will be endless and blessing in my life.

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 the following people:

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7. All staffs who have helped the writer in completing of this graduating paper.
8. My 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.

Finally, the writer realizes that the study is not the final work, and have great expectation that this 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 18th 2012

The writer

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ABSTRACT

Rohmah, Siti Nur. 2012 : The title of this final project is “AN ANALISYS ON FIGURATIVE LANGUAGE USED IN GOLA GONG’S NOVEL “*BILA WAKTU BICARA*”” Graduating Paper. Tarbiyah Faculty. English Major. State Institute for Islamic Studies (STAIN) Salatiga. Consultant: Hanung Triyoko, SS. M.Hum, M.Ed.

Keywords : figurative language, Gola Gong, novel “*Bila Waktu Bicara*”, and message.

Figurative language is not intended to be interpreted in a literal sense. Appealing to the imagination, figurative language provides new ways of looking at the world. It compares two things that are different in enough ways so that their similarities, when pointed out, are interesting, unique, or surprising. This study aims at analyzing figurative language in Gola Gong’s Novel “*Bila Waktu Bicara*” and reveal the message conveyed in the novel. Qualitative research is a search of which the data. Sentences and paragraphs of Gola Gong’s novel “*Bila Waktu Bicara*” are used as sample for this research. The object of the study is the use of figurative language in novel “*Bila Waktu Bicara*”. There are 147 figurative language expressions. After analyzing the data, the writer concludes that there are 9 figurative languages found in the novel, such as simile, metaphor, hyperbole, oxymoron, personification, metonymy, synecdoche, irony, and litotes.

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CHAPTER 1

INTRODUCTION

A. Background of the Study

Language is connected with everything human and can, therefore, be studied as a clue to isolated or related human characteristic, but such studies are means to an end outside language itself (Dinneen, 1966:329). According to Lado (1964:11) It is intimately tied to men's feeling and activity. It is bound up with nationality religion and the feeling of self. It is used for work, worship, and play by everyone, be he beggar or banker, savage or civilized. In addition, language is purely human and non human instinctive method of communicating ideas, emotions, and desires by means of a system of voluntary produced symbols (Sapir, 1921:8). In communication with someone else, the people need a certain communication with other people who speak the same language, because they will not understand if talk with other people who speak different language. There are many English language varieties which are used as a means of communication, including British English, America, etc.

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).

Language used in literary work has specification based on languages use in other communication. A style in literary language is to express

maximum for grounding utterance. On other hand, every single word has own meaning and containing different message.

Literature is divided into three parts there are fiction or prose, poetry, and drama. The kinds of prose are short story, novella, and novel. Comedy and tragedy are parts of drama. In addition, epics, ballads, and lyrical poetry are genres of poetry. Fiction is an imaginative story and have specific characteristic of the language use such as, denotation, connotation, and symbol.

Figurative language is one with its literally in compatible terms, forces the readers to attend the connotation rather than the denotation, and good figurative language is words used non in literal sense but of what the writer's feel, sense, taste, expression, and purpose. Figurative languages have some elements. They are metaphor, simile, personification, paradox, hyperbole, apostrophe, and metonymy (Kennedy, 1983:481). It is not intended to be interpreted in literal sense. Appealing to the imagination, figurative language provides new ways of looking at the world. It always makes use of a comparison between different things. Figurative language compares two things that are different in enough ways so that their similarities, when pointed out, are interesting, unique, and surprising.

Figurative language is mostly used in novel. 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). Novel is one of interesting book. The story of the novel brings the reader to understand what the writer means. About emotion, the readers also feel what the character feel.

In this study, the writer would like to analysis about the novel of Gola Gong's "*Bila Waktu Bicara*". It is an interesting and inspiring novel. This novel tells us about an arrogant and rich man who thinks that he can do everything he wants by using his power and wealth.

From the descriptive above, the writer interested in analyzing the figurative language used in Gola Gong's novel "*Bila Waktu Bicara*". Here the writer carries out a research entitle: **AN ANALYSIS ON FIGURATIVE LANGUAGE USED IN GOLA GONG'S NOVEL "*BILA WAKTU BICARA*".**

B. Statements of the Problem

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

1. What are the literary elements used in Gola Gong's novel "*Bila Waktu Bicara*"?
2. What are the types of figurative language used in Gola Gong's novel "*Bila Waktu Bicara*"?
3. What are the messages conveyed used in Gola Gong's novel "*Bila Waktu Bicara*"?

C. Objectives of the Study

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

1. To know the literary elements used in Gola Gong's novel "*Bila Watu Bicara*".
2. To discover the types of figurative language used in Gola Gong's novel "*Bila Waktu Bicara*".
3. To reveal the messages conveyed used in Gola Gong's novel "*Bila Waktu Bicara*".

D. Benefit of the Study

Then, the benefits of the study are as presented below:

1. Academic Benefit

The result of the analyze to be a contribution to the world of literature about the figurative language used in Gola Gong's novel "*Bila Waktu Bicara*".

2. Practical Benefit

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

- a. Contribute the development of literary study, particularly among STAIN Salatiga's students who interest in the literary study.
- b. The findings the values of Gola Gong's novel "*Bila Waktu Bicara*".

- c. It can increase the knowledge and experience the reader about figurative language used in Gola Gong's novel "*Bila Waktu Bicara*".

E. Definition of The Terms

This study consists of four main terms that are necessary to be described. To avoid the mistakes of the little consideration, the writer wants to clarify the meaning briefly:

1. Figurative Language

Figurative is expressed by means of metaphor or other figure of speech, figurative language is addicted to or abounding in figures of speech (Webster, 2004:350). Figurative language according Perrine (1978:58) often provides a more effective means of saying what we means than does directly.

2. Gola Gong

Gola Gong is well known as freelance journalist, novelist, screen play writer and poet. Many of his poems had been published in *Suara Muhammadiyah*, *Mitra Desa PR*, *Media Indonesia*, *Harian Banten*, and *Adil*. His poems are collected in the antalogy of *Jejak Tiga* (1988), *Ode Kampung* (1995), *Antalogy Puisi Indonesia* (KSI Angkasa, 1997), dan *Kumpulan 7 Penyair Serang Bebegig* (LiST, 1998). His scene comedy plays script entitled "*Kampung Maling*", was performed on stage by *Forum Kesenian Banten* in Banten Art Building. Now he is working in RCTI Jakarta as scriptwriter.

After he performed of his new cinema electronic of "*Pada-Mu Aku Bersimpuh*", the production house PT. Indika Entertainment produces "*Petualangan Si Roy*". In this "*Cine-tron*" is an adaption of his adventure novel of *Balada Si Roy, Mata Elang, and Aku Seorang Kapiten*.

3. Novel

Novel has certain messages that 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). 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 (Chase, 1965:583).

4. "*Bila Waktu Bicara*"

It is an interesting novel which is written by Gola Gong. This novel was published by Era Publising in 2004. It tells us about an arrogant and rich man who thinks that he can do everything he wants to use his power and wealth.

F. Review of Previous Research

In this research, the writer would like to analyze the figurative language used in Gola Gong's novel "*Bila Waktu Bicara*". To make sure that this research is original, the writer would like to present other researches that have close relation with the study. In this graduating paper, the writer reviews a related research to support this paper.

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 review related to this research, and the title is, "A Descriptive Study on Figurative Language Used in Westlife's Song" researched by Ifonilla Yenianti in 2003. According to her, the figurative languages which used in Westlife's song are metonymy, hyperbole, personification, paradox, metaphor, simile, and apostrophe, and they are have many connotation meaning's based on the data analysis.

The third review related to this research, and the title is, "A Descriptive Study on Figurative Language Used in Christian Bautista's Song" research by Afidatul Barokah in 2007. According to her, the figurative languages which used in Christian Bautista's song are metonymy, hyperbole,

personification, paradox, metaphor, simile, and apostrophe, and they are have many connotation and denotation meaning's based on the data analysis.

The fourth review related to this research, and the title is, "The Using of Figurative Language in Twilight Movie" researched by Okta Friantina Rahardianing Tyas in 2010. According to her, there are 10 figurative expressions in three categories of figurative language; there are comparative figurative language (metaphor, simile, personification, and metonymy), imagery figurative language (symbol and synecdoche) and contradictory figurative language (paradox, hyperbole, litotés and irony).

G. Research Methodology

In analyzing the Gola Gong's novel "*Bila Waktu Bicara*" the writer takes a certain procedures as follows:

1. Research Object

The research is merely focused in figurative language on the novel "*Bila Waktu Bicara*" written by Gola Gong and published by Era Publishing. The sentence in the novel "*Bila Waktu Bicara*" become the main focused that researcher is going to analyze.

2. Data Source

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 "*Bila Waktu Bicara*".

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.

3. Type of Research

This is library research. Library research is a research which is conducted by collecting secondary data from books, regulation, and academic writing (Sumanto, 1995:16).

4. Technique of Collection Data

To collect the data, library research and documentation is used by the writer. The writer also looked for other information that is relevant and appropriate with the research problem. In collecting the data, the writer does some following steps:

- a. Choosing and reading the Gola Gong's novel "*Bila Waktu Bicara*".
- b. Dividing all sentences of figurative language that found in Gola Gong's novel "*Bila Waktu Bicara*". The data obtained then they are read and understood.
- c. Codification: Rewriting and labeling of the data.
- d. Observing the data carefully.
- e. Classification the data into several parts.

5. Data Analysis

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:

- a. Describing synopsis of the Gola Gong's novel "*Bila Waktu Bicara*".
- b. Explaining the intrinsic and literary elements of Gola Gong's novel "*Bila Waktu Bicara*".
- c. Describing the messages of Gola Gong's novel "*Bila Waktu Bicara*".
- d. Analyzing the figurative language used in Gola Gong's novel "*Bila Waktu Bicara*".
- e. Synchronizing between the data and the theories which are used in the research.
- f. Drawing the conclusion.

H. Writing Outline

The paper consists of five chapters, the writer presents.

Chapter I is introduction. It consists of background of the study, the statement of the problems, the objectives of the study, the significant of the study, definition of the term, the review of the related literature, research methodology, and out line of the study.

Chapter II is theoretical review of figurative language. It consists of the definition of figurative language, the use of figurative language, and literary elements.

Chapter III is consists of biography of the author and synopsis of Gola Gong novel "*Bila Waktu Bicara*".

Chapter IV is analysis and research finding. It consists of certain elements of Gola Gong's novel "*Bila Waktu Bicara*", message, and the using figurative language in Gola Gong's novel "*Bila Waktu Bicara*".

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

The last part is bibliography and appendix.

CHAPTER II

THEORETICAL REVIEW OF FIGURATIVE LANGUAGE

In order to define some terms used in this thesis, the researcher has done some literature review on books, journal, articles, and internet websites. Those terms include figurative language that will be used in this thesis and also fact and origin related to the Gola Gong's novel "*Bila Waktu Bicara*".

This literature review is to give theoretical foundation on the paper. The second chapter will attach some definitions, descriptions, and elaborations from the experts as the foundation study.

A. Figurative Language

Figurative language uses "figures of speech" a way of saying something other than the literal meaning of the word. It is a word or phrase that departs from everyday literal language for the sake of comparison, emphasis, clarity, or freshness. It is used not in the ordinary literal sense but in an imaginative way. According to Wren and Martin (1995:297), figure of speech is a departure from the ordinary form of expression, or the ordinary course of ideas in order to produce a grater effect. Figure of speech convey of meaning that cannot be expressed exactly in other ways, they convey the great deal in a shorter time that would otherwise be possible, and they are immediate because they embody the meaning in imagery instead of expressing it abstractly (Potter, 1967:56-57).

It is often associated with literature and with poetry in particular. However the fact is, whether the people are conscious of it or not, the people use figure of speech every day in their writing and conversations. Using original figures of speech in writing is a way to convey meaning in fresh, unexpected ways. Figures can help the reader understand and stay interested in what they have to say. For example, common expressions such as “*falling in love*” “*racking our brain*”, “*hitting a sales target*”, and “*climbing the leader of success*” are all metaphor, the people rely on simile when making explicit comparison (“*light as a feather*”) and hyperbole to emphasis a point (*I’m starving*).

Figurative language is not intended to be interpreted in a literal sense. Appealing to the imagination, figurative language provides new ways of looking at the world. It always makes use of a comparison between different things. Figurative language compares two things there are different in enough ways so that their similarities, when pointed out, are interesting, unique and or surprising

Figure of speech change ordinary language through repetition, substitution, sound and wordplay. They mess around with words, skipping them, swapping them, and making them sound different (<http://grammar.about.com/od/fh/g/figuresterms.html>).

Authors of figurative language make comparisons between one thing and another. Oftentimes, the comparisons are made between an inanimate object and life by pointing out similarities between the two. This type of language

gives the reader a new way to look at things in the world that are difficult to describe. Figurative language is language that is not to be taken literally. It includes, to name a few, simile, metaphor, hyperbole, oxymoron, personification and metonymy (http://www.ehow.com/about_5448557_kinds-figurative-language.html).

The general term that will use for the figure of speech that make up figurative language is metaphor, much as the term imagery, which narrowly refers to visual phenomena, is nevertheless used to cover other sense-impressions as well (Potter, 1967:53). The basic process of metaphor is the comparison of things that are largely dissimilar, but have at least some one characteristic in common. The metaphor process is that something is being compared, explicitly or implicitly to something else. Metaphor is inherent not only in imaginative literature but in all speech and writing because of its precision, economy, and immediacy as well (Potter, 1967:56).

Figurative language is expressed by means of metaphor or other figure of speech. Figurative language is addicted to or abounding in figures of speech (Webster, 1994:350). Figure of speech is unusual, essentially metaphorical mode of expression, used for effect in speech and writing and to clarify or deepen meaning by suggesting similitude's which provoke thought (Webster, 1994:351).

In this chapter will discuss the types of figurative language, the meaning and uses it on the novel. There are kinds of figurative language expression, such as simile, metaphor, hyperbole, oxymoron, personification, metonymy, symbolism, synecdoche, irony, and litotes.

1. Simile

This comparison is usually made between two things that are essentially unlike. It's using the word "like" or "as". According to Perrine (1978:54), simile is a means of comparing things that are essentially unlike directly by using connection words, e.g. similar to, like, same as, etc. In addition, simile is establishes the comparison explicitly with the words like or as (Diyanni 2004:563). It is a figure of speech in which one thing is likened to another in one respect by the use of 'like', 'as', etc (Webster, 1994:927). In addition, simile is a comparison between two objects of different kinds which have however at least one point in common (Wren & Malik, 1995:297). For example:

- a. *Mary is as beautiful as a rising sun.*
- b. *Those flowers are as delicate as a spider web.*
- c. *As still as a brooding dove.*
- d. *Can make a man like me?*
- e. *He is as brave as a lion.*

2. Metaphor

A metaphor is an implied simile. It compares two things that are not alike, similar with simile, but the metaphor does not use the words “like” or “as”. It’s an implied comparison between two unlike things that actually have something in common. According to Parrine (1978:54), a metaphor is a means of comparing things that are essentially alike directed without any connective word showing comparison, e.g. like, as, etc. In addition, metaphor is an intuitive perception of the similarity in dissimilarity (Diyanni, 2002:563). It is a figure of speech in which a name or quality is attributed to something to which it is not literally applicable (Webster, 2004:628). Hornby (2000:533) affirms that a metaphor is the use of words to indicate something different from the literal meaning. For example:

- a. *Life is a hard road.*
- b. *Man is a crocodile.*
- c. *You are the flowers in a dessert.*

3. Hyperbole

In hyperbole a statement is made emphatic by overstatement (Wren & Malik, 1995:299). Seems to have a different perception on hyperbole, it is simply an exaggeration, but exaggeration in the service of truth, not just to dramatize or emphasis an idea. This type of figurative language is used by poets and writers for special effect. According to Diyanni (2004:563),

hyperbole is exaggeration; understatement. In addition, hyperbole is a figure of speech which greatly exaggerated the truth (Webster, 1994:476). Hornby (2000:418) affirms that hyperbole is use of exaggerated statement made for effect and not intended to be taken literally. For example:

- a. *I'll die if I miss that game.*
- b. *I tried a thousand times.*
- c. *I'd give my right arm for a piece of pizza.*

4. Oxymoron

Oxymoron is a special form of antithesis, whereby two contradictory qualities are predicted at once of the same thing (Wren & Malik, 1995:299). A figure of speech that brings together ideas or terms that are opposite is an oxymoron. They are usually created with just two or three opposing words (http://www.ehow.com/about_5448557_kinds-figurative-language.html). In addition, this figure of speech uses incongruous or contradictory terms appear side by side. According to Webster (2004:718) oxymoron is a figure of speech in which apparently contradictory terms are combined to produce an epigrammatic effect. For example:

- a. *And faith unfaithful kept him falsely true.*
- b. *She is just a poor little rich girl.*
- c. *Cruel only to be kind.*

5. Personification

It is a figure of speech in which an inanimate object or abstraction is endowed with human qualities or abilities. According to Diyanni (2004:563), personification is endowing inanimate objects or abstracts concept with animate characteristics or qualities. In addition, personification consists in giving the attributer of human being to an animal, an object, or a concept (Parrine, 1978:55). Webster (1994:749) affirms that personification is the treating of an abstract quality or things as if it had qualities, an instance of this, a person regarded as the embodiment of a quality. In personification inanimate objects on abstract notions are spoken of as having life and intelligence (Wren & Malik, 1995:298). For example:

- a. *The sharp teeth of the cold wind bit through my overcoat.*
- b. *The lettuce was lonely without tomatoes and cucumbers for company.*
- c. *My car was happy to be washed.*

6. Metonymy

Metonymy is a figure of speech in which one thing is used to stand for itself. It uses one word or phrase substituted for another which is closely associated. The rhetorical strategy of describing something in this

figurative language is indirectly by referring to things around it. According to Parrine (1978:57), metonymy is the use of something closely related for the thing actually meant. In addition, metonymy is substituting an attribute of a thing for the thing itself (Diyanni, 2002:563). Metonymy is a figure of speech characterized by the use of the name of or a thing in place of the name of something that it symbolizes (Webster, 1994:629). In metonymy (literally, a change of name) an object is designated by the name of something which is generally associated with it (Wern & Malik, 1994:300). For example:

a. *The pen is mightier than the sword.*

b. *We await word from the crown.*

7. Symbolism

A symbol can be defined simply as any object or action that means more than itself; it represents something beyond its literal self (Diyanni, 2002:923). It is as sounds, symbolize abstract ideas in the form of images. The symbolic associations, however, are not necessary or automatic, since the meaning of any symbol is controlled by its context and function in a particular dramatic scene, and is rather open-ended, too. Symbols can transfer the ideas embodied in the image without stating them. In addition, symbolism is representation of ideas by the use of literary and artistic movement that used artistic invention to express sensually ideas,

emotions, abstractions in place of realism (Homby, 2000:876). For example:

- a. *Like the American flag is a symbol of our freedom.*
- b. *Lion symbolize royalty.*

8. Synecdoche

This type of figurative language uses a part of something to refer to the whole. According to Diyanni, 2002:563), it is using a part to signify the whole. In addition, it is the rhetorical device by which the part is taken for the whole ('so much a head' instead of 'so much per person') the whole for the part, the genus for the species, the species for the genus, the matter for the thing made of it, etc (Webster, 1994:1003). Synecdoche is the style of figurative language that use something to all (pars pro toto), and use to explain part of something to all (totum pro toto). For example:

- a. *All hand on deck.*
- b. *Image is everything.*
- c. *All you hear is the same old sound.*
- d. *All the clues you have been leading you round and round.*

9. Irony

Irony almost arises from a contrast or discrepancy between what is said and what is meant, or between what happens and what has been expected to happen (Diyanni, 2002:933). According to Wern & Malik

(1995:300), irony is a mode of speech in which the real meaning is exactly the opposite of that which is literally conveyed. Irony as saying the opposite of what one means. In addition, it is the use words to convey the opposite of their literal meaning, a statement or situation where the meaning is contradicted by the appearance or presentation of the idea. It is often confused with sarcasm and satire. For example:

a. *That was a brilliant remark.*

b. *A fine thing indeed.*

10. Litotes

According Hornby (2000:451), litotes is expression of one's meaning by saying something is the direct opposite of one's thought, it to make someone's remarks forceful. In litotes an affirmative conveyed by negation of the opposite, the effect being to suggest a strong expression by means of a weaker (Wern & Malik, 1995:301). It is a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite. In addition, it is understatement in which in affirmation is expressed by the negative of its contrary, often used for emphasis or ironically (Webster, 1994:878). For example:

a. *It was no easy matter.*

b. *I shan't be sorry when it's over.*

B. Use of Figurative Language

Figurative language is the use of language for a stylistic effect rather than plain, normal, straightforward language. It adds color and imagination to a person's writing. It helps the reader picture exactly the image the writer wants to project (<http://www.schools.pinellas.k12.fl.us/educators/tec/pravda3/figlang.html>).

Using figurative language is describes something by comparing it with something else. Any language that goes beyond that literal meaning of words is in order to furnish new effects or fresh insight into an idea or a subject.

The use of figurative language according to Parrine are, first is to visualize the literal term in concrete object, second is to gain vividness and meaning by using metaphor rather than literal language, the last is to give the reader imaginative pleasure, and to satisfy them by providing a source of pleasure in the exercise of the imagination

The function of the extended figure of speech are, first to characterize something vividness without impeding the flow of the literary work, second it is sometimes that of drawing attention to itself (Potter, 1967:64-65).

The importance or figurative languages are:

1. Thought the differing in special character or effect, they all have one thing in common, and that is, they contribute beyond anything else to have embellishment of style.

2. They contribute to perspicuity, by the power which many of them have throwing fresh light upon a subject by presenting it in a new and unexpected form.
3. They add to the persuasiveness of style.
4. In the whole world of literature, both ancient and modern, figures of speech occupy a foremost place.
(grammar.about.com/od/fh/g/figuresterms.html).

C. Literary Elements

Various types of literature such as story, novel, and drama delight the readers/audiences through the elements of literature. There are two kind of literary elements of literature, intrinsic and extrinsic elements.

1. Intrinsic Elements

Intrinsic element of literature is element contained in the literature, which is used by analysis studying and understanding the literature. There are several intrinsic element of literature, such as, character/characterization, theme, setting, plot, point of view, language, and style.

a. Character/characterization

Characters are the representation of a person in a narrative work of art, such as novel, and drama. It is the imaginary people that written on the fiction or drama. As reader, the people often come to care about fictional characters, sometimes identifying with

them, sometimes judging them. In literature, characters guide the readers through the story and helping them to understand plots and ponder themes. In addition, characters in fiction can be conveniently classified as major and minor, static and dynamic (Diyanny, 2004:54).

Characters are main element in much imaginative literature, and they are participants in the story who were made real by the author. The characters are generally perform his whole nature-his personality, his attitude toward life, his “spiritual” qualities, his intelligence, even his physical build, as well as his moral attributes of the story.

Types of characters are protagonist and antagonist. The protagonist is the main character in the novel. It is likeable but not perfect. The protagonist is always the focal point of a story. The antagonist is the character who is in direct conflict with the protagonist. It is usually competition with protagonist for a specific goal, such as power or a love interest. The antagonist is the main person or thing or force that opposes the protagonist.

Characterization is the means by which writers present and reveal character (Diyanny, 2004:55). Describe the nature of characters is the concept of characterization. A person nature may be showed by what he says and does and by the clothes, the house

and furnishings, and the friends he choose. As in real life, we can see what a fictional character is like from his action, his speech, his physical appearance, and his environment; in addition, we can see what he is like from what others say about him and from how they behave toward him.

b. Theme

Theme is conceptual distillation of the story, is often listed as one of the fundamental elements of fiction. It is related to the other elements of fiction more as a consequence than as a parallel element that can be separately identified (Diyanni, 2004:85). A story's theme is its idea or point (formulated as a generalization). 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).

c. Setting

Setting is where and when the story was taken. An atmosphere which created by the setting will help produce the particular quality and effect of the story. This place or location of the story's action along with the time in which it occurs is its setting (Diyanny, 2004:60). It is can create atmosphere for the fiction, help the reader imagine the scenes, convey information about a character, and provide plot opportunities. In addition, setting is the

action of the character takes place at some time, in some place, aims some thing. Finally the setting can actually influence the course of events in the story.

d. Plot

Plot is what happens in a work of fiction, and the order that it happens in. it is a description about relationship of event to another. The series of events from the beginning until the end are a certain pattern of plot. According to Diyanni (2004:43), plot is the arrangement of events that make up a story.

e. Point of view

Narrative point of views is the perspective from which the author tells a work of fiction. The narrator is the voice that's 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, the narrator is participate in the action are presented on the story. In addition, the second point of view is a third-person narrator tells the story from the outside and doesn't use the word "I" and "me" to describe the story's events because he or she isn't a participant. Instead, the types of narrator describe the characters as "he/him" or "she/her", etc.

In a story with an objective point of view, the writer shows what happen without directly stating more than readers can infer

from its action and dialogue. Whether a writer uses a first- or a third-person narrator, he or she must also decide how much to let the narrator know about the character (Diyanni, 2004:71-72).

f. Language and style

Writers' styles convey their distinctive ways of seeing the world. Style is the verbal identity of a writer, as unmistakable as his or her face or voice (Diyanni, 2004:79).

In the discussion of the language and style of fiction, we will concentrate on diction, the kind of word choices a writer makes; syntax, the order those words assume in sentence; and the presence or absence of figurative language, especially figures of comparison (simile, and metaphor) (Diyanni, 2004:80).

2. Extrinsic element

Extrinsic elements of literature are supporting elements of literature that come outside the work of its creation. Some extrinsic elements are like, author biography, synopsis, cultural background.

a. Author biography

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. In addition, 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.

b. Synopsis

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. In addition, 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;

c. Cultural background

A collective expression for all behavior patterns acquired and socially transmitted through symbols. Culture includes customs, traditions, and languages. ([http:// dictionary.sensagent.com/cult... - Amerika Serikat](http://dictionary.sensagent.com/cult...-Amerika_Serikat)). 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

The author tries to convey is the entire meaning and reason behind writing the book its call message. It is the important thing that would presented by the author to the audience. the author's aim of the message is the reader get the

acknowledge and guidance, because novel is the effective and influential literature.



CHAPTER III

ABOUT GOLA GONG AND THE SYNOPSIS OF “*BILA WAKTU BICARA*”

A. The biography of Gola Gong

The real name of Gola Gong's is Heri Hendrayana Harris. He was born in Purwakarta the fifteenth of August 1963; his parent is Atisah and Harris Simantapura. He was well known by his novel entitled *Balada Si Roy* (Roy's Ballad). He has been writing more than 25 books. Since 2001, he founded the art community *Rumah Dunia* (World House) in Serang, Banten.

Gola Gong was the second of five children. Dian, Goozal, Eva, and Evi are his family. In 1965, he and his family leaved his hometown, Purwakarta and went to Serang, Banten. There, his father was a gym teacher and his mother was an art teacher in girl school.

When he was 11 years old, he lost his left hand. It happened when he and his friends playing in the square near Serang. At that time, there were soldiers parachuting exercise. He challenged with his friends to flight like a paratrooper. Testing was done by the guts to jump from a tree at the edge of the square. Who would dare the highest jump, he was entitled to be a leader among them. The accident caused his left hand was amputated, but it didn't made him sad. His father confirmed to him, “You must read and you would become someone”.

Heri married with Asih Purwaningtyas Hasanah (Tias Tanaka), a girl from Solo, when he was 33 years old. From this marriage, they have 4 children. They are Bela, Abi, Jordi, and Kaka.

Gola Gong has written over 25 novels and more than hundred of movie scenarios. Not only written shorts stories, he also founded in various anthologies. Several of his novels are *Balada Si Roy* (Roy's Ballad), *Kupu-Kupu Pelangi* (Rainbow butterfly), *KepadaMu Aku Bersimpuh* (To Thee I Kneel), *Biarkan Aku Jadi MilikMu* (Let Me Be Yours), *Lewat Tengah Malam* (After Midnight), the movie adaptation in 2007 of the same title with Ibn Adam Aviciena, and others.

He has a dream when he was a teenager. The dream was to have an establishment youth centre of the art community *Rumah Dunia* (World House). The community is located on a land behind his home in Komplek Hegar Alam, Ciloang Serang, Banten. That community is dream with his friends, Toto ST Radik, and (Alm) Rys Revolta.

After the publication of *Petualangan Si Roy* in 1989, he became a journalist in *Warta Pramuka* tabloid (1990-1995) and *Karina* tabloid (1994-1995). He also became a freelance in some mass media. Then he plunged into the world of television became a screenwriter, including sitcom *Keluarga Van Danoe* (Van Danoe's Family Sitcom) in RCTI (1993), and *Pondok Indah II* in Anteve. In 1995, he joined in Indosiar and involved in the production *Terserah Anda* (Up To You) quiz and patron of youth 5. In 1996 he resigned to working

on soap operas *Dua Sisi Mata Uang* (Two Sides of Coin) in RCTI (August 2000), sitcom *Ikhlas* (Sincere) (Ramadhan 1997), *Papa* (Dad) (Lebaran 2000), a superhero comedy *Sang Prabu* (The Prabu) (1999), a cinema electronic *Tauke Tembakau* (2001), *Maharani* mystery drama, Pe-De dot com, and special program Indonesia. Several of his novels are being show by PT.Indika Entertiment, *Petualangan Si Roy* (The Advantures of Roy), *Mata Elang* (Eagle Eye), and *Seorang Kapiten* (A Captain). *PadaMu Aku Bersimpuh* (To Thee I Kneel), the Islamic trilogy novel, would be aired during Ramadhan 2001 in RCTI, as well as *Al Bahri Aku Datang Dari Lautan* (Al Bahri I Come From The Ocean) in TV7. Besides he has written novels, his poems have appeared in *HAI*, *Republika*, *Suara Muhammadiyah*, *Hikmah tabloid*, *Mitra Desa Bandung*, and *Harian Banten*. Anthology poetry with Toto ST Radik were collected in *Jejak Tiga*, *Ode Kampung*, and *Bebegig*, and incorporated in 1997 on *Antalogi Puisi Indonesia* (Indonesian Poetry Anthology of Literature) in Indonesia Community version.

Although disabled, Gola Gong has a lot of awards from sports especially badminton. He was a winner of Asia Pacific Badminton in Fespic Games in Kobe, Japan (1990), Asia Pacific Badminton in Fespic Games in Solo (1989), Indonesian Disable People Badminton in Surabaya (1989), and Indonesian Disable People Badminton in Solo (1985). On the other hand, he has appreciation from *Anugrah Literasi World Book Day* (2008), *Tokoh Perbukuan*

Islamic Book Fair (2008), and *Nugra Jasadarma Pustaloka from Perpustakaan Nasional* (2007).

Gola Gong's email is gm_cakrawala@yahoo.com, gola gong is his name's facebook, and his blog is www.golagong.com.

On the other hand, at this time, Gola gong was lying sick in The Hospital Holistic Purwakarta. He has been attacked osteoarthritis (calcification of the joints) on his neck bone about 4 years. He needs a lot of money to pay the hospital bill and a get well prayer.

B. Synopsis of The Novel "*Bila Waktu Bicara*"



Title : Bila Waktu Bicara

Writer : Gola Gong

Editor : Rachmi N. Hamidawati

Publisher : Era Publishing

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www.eraintermedia.com

ISBN : 9793527013
9789793527017

Thick : 195 pages

It is an interesting and inspiring story about an arrogant man in Yogyakarta, Indonesia named R. Tumenggung Subroto Purwodiningrat. He was the richest and powerful in Yogyakarta, who thought that he can do and got everything he wants by using his power and wealth. One of his biggest dreamed is having a son who will inherit his business dynasty and imperium of Jogja.

One day his wife, Jeng Laksmi, got pregnant and after nine months and ten days, gave birth in one hospital. At that time there was Doctor Bagaskara, his nephew who helped that process baby birth. Unintentionally, there were also the poor Marwoto's wife who will gave birth at the same hospital. Unlucky moment occurred when Menggung Broto's baby was dead and Marwoto's baby was alive. Bagaskara is the only person who knew this sad moment. Then secretly Bagaskara took Marwoto's baby and gave it to Menggung Broto. Wickedly he said to Marwoto that his baby was dead and Menggung Broto's son was alive.

Menggung Broto held celebration party on his son birth, Raden Mas Subandrio Hadisaputro (Rio). In the previous, Menggung Broto has two children. They were Roro Andini Ambar Sayekti (Andin) and Roro Anindya Diah Palupi (Anin). In growth development, Rio was blacks and he hasn't

patrician eyes and royal blood. Thus fact made suspicious of Menggung Broto. In addition, he didn't convince that Rio was his son.

Then, for years the young Doctor Bagaskara went around several countries like Bangkok, Bangladesh and India to escaped reality and forgot his problem but he could not do it. He could not remove the shadow of Marwoto's sad face. In Calcuta, he met Linda, visual arts student, a girl from Europe which her ancestot from Indonesia. Doctor Bagaskara promised to help Linda searched her ancestor in Semarang. In addition, Linda in turn became Bagaskara's wife.

Doctor Bagaskara went home to toll the truth about Marwoto's son. Before discharged to Jogja, he went to Mecca to performed al hajj. When doctor Bagas met Menggung Broto and Jeng Laksmi, actually they are had been knew the secret, that Rio wasn't their child. Then doctor Bagas brought Rio to his father, Marwoto. Jeng Lakmi leaved her home and went to Kaliurang to got closer to God, because Menggung Broto went and brought their children, Anin and Andin.

Finally, doctor Bagaskara asked Rio to Marwoto's home in the edge of Code's river. There, Marwoto was sick. When Rio Came and knew that he was his son, Marwoto was very happy. Before Marwoto died, he gave a box to Rio. The box contain of Marwoto's book of wedlock, certificate of Marwoto's land in Klaten, and two photos when Rio's mother was pregnant. In the end of the story was doctor Bagaskara and Linda went to Mecca. There, Linda would say

two sentences creed, converted to Islam, and they would be married. After that, doctor Bagaskara would escorted Linda to looked for traces of her mother, Tumirah, in Semarang. In addition, Rio became doctor Bagaskara's and Linda's son.

CHAPTER IV

ANALYSIS AND RESEARCH FINDING

A. **Certain Elements of Gola Gong's Novel "*Bila Waktu Bicara*"**

In this analysis, the writer is answers the problem statements that have been presented in chapter I. The writer will explore what figurative language used on Gola Gong's novel "*Bila Waktu Bicara*", and discusses the intrinsic elements of the novel. The intrinsic elements of the novel are character and characterization, setting, plot, theme, language, dialogue, and message. The intrinsic elements of Gola Gong's novel "*Bila Waktu Bicara*" are described as follows:

1. Intrinsic Elements

a. Character/Characterization

Characters are the representation of a person in a narrative work of art, such as novel, and drama. It is the imaginary people that written on the fiction or drama. As reader, the people often come to care about fictional characters, sometimes identifying with them, sometimes judging them. In literature, characters guide the readers through the story and helping them to understand plots and ponder themes. In addition, characters in fiction can be conveniently classified as major and minor, static and dynamic (Diyanny, 2004:54).

Characterization is the means by which writers present and reveal character (Diyanny, 2004:55). Describe the nature of characters is the concept of characterization. A person nature may be showed by what he says and does and by the clothes, the house and furnishings, and the friends he choose. As in real life, we can see what a fictional character is like form his action, his speech, his physical appearance, an his environment; in addition, we can see what he is like from what others say about him and from how they behave toward him.

Characterization has two methods. There are dramatic and analytic methods. In the dramatic, we form our 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.

In this novel, the author uses the dramatic analysis method. The following example will show the author in characterization Menggung Broto as an arrogant and richest man in Yogyakarta.

“Guoblok! Aku Raden Tumenggung Subroto Purwodiningrat! Pemilik rumah sakit bersalin ini! Ngerti kowe?!” (Gong, 2004: 56)

(“Stupid! I am Raden Tumenggung Subroto Purwodiningrat! The own of this maternity hospital! Did you know?!”)

Character is divided into two parts, they are major and minor

character.

1) Major Character

A major character is an important figure at the center of the story's action or theme (Diyanni, 2004:54). It is the most popular character on the story. In addition, according to Diyanny (2004:54) the major is sometimes called a protagonist whose conflict with an antagonist may spark the story's conflict. The major characters that used on Gola Gong's novel "Bila Waktu Bicara" are doctor Bagaskara, Menggung Broto, and Marwoto.

a) Doctor Raden Bagaskara Wijayakusuma

He is actually a good doctor, but one day he can not save lives, a mother and her baby and he has not reason to explain the truth. Eventually he leaves everything, include career and go abroad. Because haunted by guilt and lie, finally he goes home and told the truth.

Dokter Bagaskara menatap Marwoto. Dia memberanikan hatinya untuk mengatakan hal yang sesungguhnya. "Istri dan anak bapak tidak tertolong Maafkan saya, Pak...", selesai mengucapkan kalimat pahit itu tubuhnya limbung. Dia menyenderkan tubuhnya pada dinding agar tidak terjerembap. (Gong, 2004:99)

....
(Doctor Bagaskara looked at Marwoto. He encourage said the truth. "Your wife and son are died.... Forgive me, Sir..." After said the unpleasantness sentence, he almost falled. He leaned on wall.

b) R. Tumenggung Subroto Purwodiningrat

He is an arrogant man, although, he is the richest and powerful in Yogyakarta. Menggung Broto thinks that he can do and gets everything he wants by using his power and

wealth. One biggest dream is having a son who will inherit his business and imperium dynasty of Jogja.

“Guoblok! Aku Raden Tumenggung Subroto Purwodiningrat! Pemilik rumah sakit bersalin ini! Ngerti kowe?!” (Gong, 2004: 56)

(“Stupid! I am Raden Tumenggung Subroto Purwodiningrat! The own of this maternity hospital! Did you know?!”)

c) Marwoto

He is a poor man who lives in the edge of Kali Code. Nevertheless, he is a person who is always close to God, and receiving all the trial of life with sincere and gracefully, including when he should accept the fact that his wife and child died.

Lelaki miskin itu menatapnya dengan perasaan sabar dan ikhlas. Dia yakin Allah akan menolongnya. Lalu dia merogoh saku celananya. Hanya ada beberapa lembar sepuluh ribuan saja. (Gong, 2004:51-52)

Di mushala Marwoto bersujud kepada-Nya.

Marwoto mencoba memahami kehendak Allah atas dirinya

Memahami kenapa cobaan ini ditimpakan kepadanya.

Ini adalah rahasia Allah atas aku, hamba-Nya. (Gong, 2004:109-110)

(The poor man looked at him with patience and sincerity sense. He believes that God would help him. Then he reached his pocket. There are only a few of ten thousand. In mushala (a small of mosque), Marwoto acknowledges God’s authority.

Marwoto tried to understand of God’s will for him.

Understand why the ordeal upon him.

It is the secret of God who happened upon me, His servant.)

d) RM. Subandrio Hadisaputro

He is Marwoto’s son. Initially, doctor Bagaskara could not say the truth when he saw the joy expression of Menggung

Broto. Finally, because was haunted by the guilt, he told the truth.

Bagas menurunkan Rio.

“Jadi, ini anakku, Den Dokter...,” mata marwoto berkaca-kaca.

“Iya Pak, ini anak bapak,” Bagas tersenyum. Wajahnya berseri karena merasa terhempas dari impitan batu gunung. (Gong, 2004:175)

(Bagas dropped Rio.

“He was my son, Den doctor...,” Marwoto’s eyes filled of tears.

“Yes Sir, he is your son,” Bagas was smile. His face was radiant because he felt relieved).

2) Minor Character

Supporting the major character are one or more secondary or minor characters whose function is partly to illuminate the major characters (Diyanny, 2004:54). In addition, minor characters are often static or unchanged they remain the same from the beginning of a story to the end. The minor characters that use on Gola Gong’s Novel “Bila Waktu Bicara” are Linda, Laksmi, Anin, Andin, Marwoto’s wife, Bimo, nurses, Kendil, Menggung Broto’s colleagues, Ashok, Asraf, and Sanju.

a) Linda Pupakitri Hurst

She is an art student in London. However, Linda’s ancestors were from Semarang Indonesia. In addition, she wants to looks for her family. She met with Bagas in Calcutta. She is a non-Muslim. Eventually, Linda converted to Islam and married with Bagas.

Lahirilah aku. Linda Puapakitri Hurst, mahasiswa seni rupa di London.

"Puspakitri...," dia mengangguk-angguk. "Nama tengah kamu..., khas Indonesia. Tumirah tidak sembarangan memberikan nama tengah itu pada putrinya. Pasti ada maknanya...." (Gong, 2004:28)

Kini Linda ikut dengannya ke Makkah. Di sana Linda akan mengucapkan dua kalimat syahadad. Di sana mereka akan menikah. (Gong, 2004:195)

(I was born. Linda Puspakitri Hurst, an art student in London.

"Puspakitri...," he nodded. "Your middle name..., is typical of Indonesian. Tumirah did not carelessly give it into her daughter's middle name. There must be some meaning...."

Now, Linda and Bagas went to Makkah. There, Linda would say two sentences syahadad. They would get married, there).

b) Laksmi

She is Menggung Broto's wife. Laksmi is good wife, always dutiful to her husband, although it is not accordance with her conscience.

Kadang kala perlakuan Menggung Broto yang over protected membuat istrinya tersiksa.

Ibarat burung yang dikurung dalam sangkar emas, begitulah nasib istri Menggung Broto. (Gong, 2004:45)

....

Jeng Laksmi masih menyisakan tawanya ketika menyusui anaknya. Bayi itu dengan lahap meminum air susu yang tak ada bandingnya di muka bumi ini. Dia menimang-nimang si bayi dengan perasaan penuh sayang.

(Menggung Broto is over protected to his wife, it makes her miserable.

Like a caged bird in a gilded cage, it is the fate of Menggung Broto's wife

....

Jeng Laksmi was smile when she gave suck. The boy suckled on the breast ravenously. She lulled her child with love).

c) Anin and Andin

They are daughter of Menggung Broto-Laksmi.

"Aku sudah punya Roro Andini Ambar Sayekti dan Roro Anindya Diah Palupi...." (Gong, 2004:98)

(I have got Roro Andini Ambar Sayekti and Roro Anindya Diah Palupi....")

d) Marwoto's wife

She was a kind wife. Although she was poor, she was always closer to God.

Si wanita miskin itu sedang hamil tua. Wajahnya pucat dan tubuhnya kurus sekali. Si wanita miskin hampir saja terjatuh. Untung suaminya berhasil meraih tubuhnya. (Gong, 2004:49)

"Walaupun kita miskin, kita harus tetap bersyukur pada Allah Karena masih punya hati nurani," (Gong, 2004:50)

(The poor woman was heavily pregnant. Her face was pale, and thin. She was to fall. Fortunately, her husband has been managed her body.

"Even though we are poor, we must keep grateful to God. Because, we are still have a conscience").

e) Bimo

He is a brother of Bagas and Laksmi. He is a GM in Menggung Broto's hotel. He didn't want to gets the position as a fortune, but because he really deserves to get it. In addition, he has ability trough a fit and proper test.

Saat ditawarkan posisi GM hotel, Bimo memberikan perlawanan pada ayahnya, bahwa dia tidak mau mendapatkan durian runtuh. Tapi itu dia tempuh dengan fit and proper test yang ketat. (Gong, 2004:41)

(When offered a GM position hotel, Bimo provides resistance to his father; he did not want to get a fortune. He was wanted the position by fit and proper test").

f) Kendil

He is Menggung Broto's fat servant.

Dalam hitungan detik, Kendil yang tambun tergopoh-gopoh muncul. Di mulutnya masih menggantung serpihan kambing guling. Keringat mengalir deras dari keningnya, "Inggih, Ndoro Menggung!" (Gong, 2004:119).

(A few second, Kendil who has fat body is hurry up. In his mouth there are rolled goat. The sweat poured from his forehead, "Yes, Ndoro Menggung").

g) Menggung Broto's colleagues

They are guest ofMenggung Broto in Rio's aqiqah party.

Para tamu mengangguk-angguk sambil memuji-muji kedermawanan Menggung Broto. Puji-puji itu bisa saja diartikan sebagai ketulusan hati mereka atau bisa saja mengharapkan timbal balik dari si Menggung. Tidak heran dan harap maklum. Dalam hubungan relasi bisnis, tetap berlaku, "saya memberi, anda juga harus memberi." (Gong, 2004:117)

(Menggung Broto's guests are nodded; they are praised of his generosity. The praises are could be interpreted as the sincerity or may expect of Menggung's reciprocity. No wonder, and please be advised. In the business connection, is remain, "I gave, you also to gave).

h) Ashok

He is a Moslem child in Varanasi, who shows a path to go the mosque in India.

Bagas memilih duduk-duduk saja di puncak ghat, sambil menumpahkan segala macam kegundahan hatinya di atas halaman-halaman buku hariannya. Sedangkan Linda bergabung dengan Ashok, Asraf, dan Sanju. Mereka bermain cricket. (Gong, 2004:81)

Masjid ini terletak di sebuah gang sempit. Di pagarnya banyak bergantung jemuran. Bahkan tak jauh dari sana hanya dalam hitungan beberapa langkah saja, ada kuil Hindu. Patung Shiva berwarna kuning keemasan. Leher patung itu dikalungi bunga-bunga.

Bagas merasa takjub. Dia masuk masjid. Berjalan ke samping kanannya, mengikuti Ashok. (Gong, 2004:83)

(Bagas sat on the top of ghat, he wrote all of his feeling on his diary. While Linda joins Ashok, Asraf, and Sanju. They played cricket.

The mosque is located in a narrow alley. On the fences was full of hanging laundry. Near for there, just a few steps, there were Hindu's temples. The Shiva statue is golden brown. Neck of the statue was put a necklace of flowers.

Bagas was amazed. He entered to the mosque. Walk to the right side, follow Ashok).

i) Asraf

He is an Indian child who plays cricket with Linda.

Bagas memilih duduk-duduk saja di puncak ghat, sambil menumpahkan segala macam kegundahan hatinya di atas halaman-halaman buku hariannya. Sedangkan Linda bergabung dengan Ashok, Asraf, dan Sanju. Mereka bermain cricket. (Gong, 2004:81)

(Bagas sat on the top of ghat, he wrote all of his feeling on his diary. While Linda joins Ashok, Asraf, and Sanju. They played cricket).

j) Sanju

He is an Indian child who plays cricket with Linda.

Bagas memilih duduk-duduk saja di puncak ghat, sambil menumpahkan segala macam kegundahan hatinya di atas halaman-halaman buku hariannya. Sedangkan Linda bergabung dengan Ashok, Asraf, dan Sanju. Mereka bermain cricket. (Gong, 2004:81)

(Bagas sat on the top of ghat, he wrote all of his feeling on his diary. While Linda joins Ashok, Asraf, and Sanju. They played cricket).

k) R. M. Warsito Jayadiningrat

He is Laksmi's father, Menggung Broto's man in law.

"Mana Bagas, Jeng?" Menggung Broto mencari-cari diantara kerumunan. Di sana hanya ada mertuanya, R.M. Warsito Jayadiningrat dan istrinya, Rr. Kaeksi Nawangsari. (Gong, 2004:121)

("Where are Bagas, Jeng?"Menggung Broto searched him among the crowd. There were only his in law, R.M. Warsito Jayadiningrat and his wife, Rr. Kaeksi Nawangsari).

1) Rr. Kaeksi Nawangsari

She is Laksmi's mother.

"Mana Bagas, Jeng?" Menggung Broto mencari-cari diantara kerumunan. Di sana hanya ada mertuanya, R.M. Warsito Jayadiningrat dan istrinya, Rr. Kaeksi Nawangsari. (Gong, 2004:121)

("Where are Bagas, Jeng?"Menggung Broto searched him among the crowd. There were only his in law, R.M. Warsito Jayadiningrat and his wife, Rr. Kaeksi Nawangsari).

m) R. M. Tumenggung Sumantri Mulyodiningrat

He is Menggung Broto's father.

Raden Mas Tumenggung Sumantri Mulyodiningrat, pemilik pabrik batik terbesar di Yogya, yang tidak lain adalah ayah Menggung Broto, datang berkunjung pada ayahnya. Memang mereka bersahabat sejak dulu. (Gong, 2004:106)

(Raden Mas Tumenggung Sumantri Mulyodiningrat, was the owner of the largest batik factories in Yogya, which is Menggung Broto's father).

n) R. A. Pranawangrum

She is Menggung Broto's mother.

Raden Mas Tumenggung Sumantri Mulyodiningrat dan Raden Ayu Pranawengrum tampak bahagia. Mereka tidak sia-sia banting tulang dan peras keringat untuk membesarkan Menggung Broto, si anak lelaki semata wayang. (Gong, 2004:123)

(Raden Mas Tumenggung Sumantri Mulyodiningrat and Raden Ayu Pranawengrum seemed happy. They were not vain in the struggle to raise Menggung Broto, their mere puppet boy).

b. Theme

Theme is conceptual distillation of the story, is often listed as one of the fundamental elements of fiction. It is related to the other elements of fiction more as a consequence than as a parallel element that can be separately identified (Diyanni, 2004:85). A story's theme is its idea or point (formulated as a generalization). 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).

The theme of this novel is about the truth. Someday, somehow the truth is always revealed. Although, we cover up a secret lies, it is never make us calm.

c. Setting

Setting is where and when the story was taken. An atmosphere which created by the setting will help produce the particular quality and effect of the story. This place or location of the story's action along with the time in which it occurs is its setting (Diyanny, 2004:60). It is can create atmosphere for the fiction, help the reader imagine the scenes, convey information about a character, and provide plot opportunities. In addition, setting is the action of the character takes place at some time, in some place, aims some thing. Finally the setting can actually influence the course of events in the story.

1) Setting of Places

a) A guest house in Calcutta

Di guest house murah di kawasan turis, Sudder Street. Membuatnya senewen. Tak ber-AC. Udara siang yang panas di Calcutta. (Gong, 2004:15)

(In the cheap guest house in tourist areas, Sudder Street. It made him nervous. Did not AC there. Hot afternoon in Calcutta).

b) Malioboro

Yogyakarta dua tahun lalu....

Hujan gerimis mengguyur pusat kota. Tapi itu tidak mengusik keturunan Bani Adam; dari mulai pengendara mobil, motor, dan pejalan kaki, yang rela menghabiskan waktu hanya untuk bisa jadi peragawan-peragawati di cat walk seruas jalan bernama Malioboro. (Gong, 2004:35)

(Yogyakarta two years ago....,

The rain flushed on the city. But, do not disturb the descendants of Bani Adam; from rider cars, motorcycles, and pedestrians, who are willing to spend their time on the Malioboro Street).

c) A luxury hotel in Yogyakarta

Pada suasana seperti ini, ternyata selimut hangat dari malaikat surge melindungi mereka.

Aroma wewangian tercium sampai kemana-mana.

Juga membumbung sampai ke hotel-hotel berbintang yang bertebaran di sekitarnya. (Gong, 2004:38)

(At this atmosphere, a warm blanket from angles of heaven was protects them. Fragrances wafted up everywhere. It soared up to the luxury hotels that located on the areas).

d) A maternity hospital in Yogyakarta

Sirine ambulans terus meraung-raung.

Suara itu baru berhenti setelah memasuki halaman rumah sakit swasta yang khusus menangani persalinan. (Gong, 2004:47)

(The ambulance sirens are roared. The voice is stop when it entering a maternity hospital).

e) River Ganges

Sungai Gangga saat ini.

Bagas berjalan menjaga jarak. Linda satu langkah di depannya. Setiap Linda berhenti, Bagas juga berhenti. Jika Linda menoleh, Bagas hanya tersenyum saja. Orang-orang India yang meluberi jalan-jalan kecil menuju Sungai Gangga memperhatikan mereka dengan heran. (Gong, 2004:71)

(Now, on the river Ganges. Bagas walked on the distance. Linda was one step a head of him. If Linda turned, Bagas just smile. The Indians who walked on a tiny street toward the Ganges looked them with wonder).

f) Varanasi

Bagas melanjutkan pelariannya ke Varanasi, kota kecil di India karena ada Sungai Gangga. Sungai yang dipercaya sebagai air mata Dewa Shiva. (Gong, 2004:75)

(Bagas continue his flight to Varanasi, a small town in India. There is located of river Ganges. The river is believed as the tears of Lord Shiva).

g) A mosque in Varanasi

Bagas mengikuti Ashok yang berlari.

Mereka meliuk-liuk di gang-gang kota Varanasi yang mirip labirin.

....

Tak lama waktu menghantarkan mereka.

"Here we are!" Ashok menunjuk sebuah sebuah masjid kecil yang terhimpit diantara rumah-rumah. (Gong, 2004:82-83)

(Bagas follows Ashok.

They are walked on the alleys like the maze on Varanasi.

....

Not long time to deliver them.

"Here we are!" Ashok pointed to a small mosque which is sandwiched among the house).

h) Menggung Broto's house

"Kamu tahu kan ini rumah siapa?"

"Rumah Ndro Tumenggung Subroto Purwodiningrat...."
(Gong, 2004:120)

("Did you know the owner of this house?"

Ndro Tumenggung Subroto Purwodiningrat's house....").

i) New Dehli

New Dehli, saat ini...

"I am leaving now." Bagas berkejaran dengan waktu. Dia berdiri dua langkah jaraknya di depan Linda. "With or without you," katanya. (Gong, 2004:127)

(New Dehli, now....

"I am leaving now." Bagas is race against of time. He was standing two steps front of Linda. "With or without you," he said).

j) A Pakistan's clothing store

Pakaian gamis kini melekat di tubuh Bagas. Kopiah di kepalanya. Linda kemarin mengantar Bagas membeli pakaian itu, di toko warga Pakistan. (Gong, 2004:127)

(Now, the Abayas clothes are embedded in Bagas's body. Fez is on his head. Yesterday, Linda drove Bagas to Pakistan clothing store.").

k) New Dehli airport

Pesawat take off.

Suaranya menderu-deru seperti badai puting beliung.

Lapangan terbang New Dehli ditinggalkannya. (Gong, 2004:135)

(The plane is takes off.

The voice reared like a tornado storm.
It is leaves the New Dehli airport).

l) On the plane

Burung besi terus membumbung tinggi menembus awan menuju langit barat, Makkah. Bagas sedang mengejar sang waktu yang sudah ditinggalkannya dengan sia-sia. Roda-roda pesawat mulai dilipat. Sabuk pengaman bisa dilepas. (Gong, 2004:135)

(The iron bird continued through the clouds towards the western sky, Makkah. Bagas is persuing the time that has been left with nothing. The wheels of the aircraft began to be folded. The seat belt can be removed).

m) Kakbah, Makkah

Bagas bersimpuh didepan Kakbah, memanjatkan puji syukur kepada-Nya. Seluruh jiwa raganya bergetar. (Gong, 2004:138).

(Bagas knelt in front of the Kakbah, prais thanksgiving to Him. The whole of his soul is shaking).

n) Masjidil Haram

Dan itu benar-benar dirasakan oleh Bagas saat dia menjejakkan kakinya di tanah suci, Makkah. Dengan perasaan campur aduk, sedih, terharu, takut, serta tidak percaya, dia melangkahkan kaki ke kawasan suci di Masjidil Haram. Dia mengambil pintu Babussalam yang selalu dilewati Nabi Muhammad SAW. (Gong, 2004:137).

(It was felt by Bagas when he arrived in the holy land, Mecca. His feelings are mixed, sadness, emotion, fears, and distrust, he walked into Masjidil Haram. He took Babussalam, the door that always passed by Prophet Muhammad).

o) Kali Code, Yogyakarta

Kali Code....

Bagas menyusuri gang-gang yang menurun. Dia menggendong Rio. Semua berkejaran dengan waktu. Rio gelisah dan tidak pernah mau diam. Bayi tiga tahun itu seolah mengerti, bahwa dia akan bertemu dengan ayah kandungnya. (Gong, 2004:167)

(Kali Code....

Bagas walked on the aisles down. He picked Rio. All race against time. Rio is restless and never calm. 3 years boy seemed to understand, that he would meet with his biological father).

p) Marwoto's house

Beberapa tetangga merubung di depan tempat tidurnya. Bahkan luber sampai ke pintu. Rumah berdinding bamboo itu berukuran 3 X 4 meter. Ada juga tetangga yang berebutan untuk bisa melihat peristiwa luar biasa ini lewat jendela kecil tak bergorden. Tak ada perabotan lain, kecuali dipan dan satu meja kecil dengan kursi reot. Tapi Marwoto merasa bahagia. (Gong, 2004:177)

(Some neighbours swarmed around in front his bed. They are even brimming up to the door. The house with bamboo walled those measures 3 X 4 meters. The neighbors are scrambling to saw the incredible even through a small window without curtain. There was no other furniture expect a cot and a small table with rickety chairs. But Marwoto was happy).

q) Public cemetery near Kali Code on the suburbs of Yogya

Angin siang berkesiur dingin. Awan gelap menyerbu. Pemakaman umum di pinggiran Yogya itu sangat sepi (Gong, 2004:188)

(The cold wind was blows. Dark could were burst. Public cemetery on the suburbs Yogya was very quite).

r) Soekarno Hatta airport

Beberapa hari kemudian... Pesawat take off. Suaranya menderu-deru seperti badai puting beliung. Lapangan terbang Bandara Sukarno Hatta ditinggalkannya. (Gong, 2004:193)

(The plane was takes off. The voice roared like a tornado storm. Sukarno Hatta airport was left).

s) Doctor Bagaskara's house

Linda beberapa hari yang lalu mengejutkannya. Dia datang tanpa berkirim kabar. Saat itu, Bagas sedang bermain-main dengan Rio di halaman depan rumahnya. (Gong, 2004:194)

(A few days ago, Linda surprised him. She came without exchanging news. That time, Bagas was playing around with Rio in front yard of his house).

2) Setting of Times

a) One afternoon in Calcutta

Suatu siang di Calcutta....

Suara Brian "Queen" May terdengar sangat keras dari guest house sebelah. (Gong, 2004:13)

(One afternoon in Calcutta....

Brian "Queen" May's sound was very loud from the other guest room).

b) One night in a luxury hotel in Yogyakarta

Ibarat ember yang ditadahkan di sebuah kran bocor, begitulah suasana malam itu di jantung kota Yogya, Malioboro. (Gong, 2004:37)

....

Pada suasana seperti ini, ternyata selimut hangat dari malaikat surge melindungi mereka.

Aroma wewangian tercium sampai kemana-mana.

Juga membumbung sampai ke hotel-hotel berbintang yang bertebaran di sekitarnya. (Gong, 2004:38)

(Like a bucket that was located in a leaky faucet, it was the night at the heart of Yogya, Malioboro.

At this atmosphere, a warm blanket from angles of heaven was protects them. Fragrances wafted up everywhere. It soared up to the luxury hotels that located on the areas).

c) One night in a maternity hospital in Yogyakarta

Seperti malam ini.

....

Lobi rumah sakit bersalin masih hening. (Gong, 2004:61)

(Like tonight.

....

The maternity hospital lobby was quiet).

d) One afternoon in river Ganges

Kini Biagas dan Linda berada di sungai Gangga.

....

"Mister mau shalat Ashar, ya!" Ashok dengan bahasa Inggris pasar, meninggalkan permainan.

Ashok melihat ke langit, mengira-ira apakah waktu shalat Ashar sudah tiba atau belum. (Gong, 2004:82)

(Now, Bagas and Linda are in the river Ganges.

....

"Did you want to Ashar prayer, Sir!" said Ashok with English market language, he was leaving the game.

Ashok look at the sky, he was estimates whether the Ashar player has the time).

e) One afternoon in Yogyakarta

Jogya siang cukup gerah.

Jendela dan pintu dibiarkan terbuka oleh penghuninya.

Angin dengan bebas berkeliaran.

Gorden jendela melambai-lambai. (Gong, 2004:143)

(The afternoon in Jogya was hot enough.

The windows and doors were opened by the occupants.

The wind was roam freely.

The window curtains were flapping).

f) One day in public cemetery near Kali Code

Tanah merah itu kini menggunung, bagai bukit kecil,

Orang-orang dari pinggir kali Code sudah pulang. Tinggal

Bagas dan Rio yang masih berdiri di sana. (Gong, 2004:187)

....

Angin siang berkesiur dingin. Awan gelap menyerbu.

Pemakaman umum di pinggiran Yogya itu sangat sepi (Gong, 2004:188)

(Now, the red soil is mounting, like a small hill.

The people from the edge of Kali Code are returned to their house. Bagas and Rio were still stand there.....

The cold wind was blows. Dark could were burst. Public cemetery on the suburbs Yogya was very quite).

d. Plot

Plot is what happens in a work of fiction, and the order that it

happens in. it is a description about relationship of event to another.

The series of events from the beginning until the end are a certain

pattern of plot. According to Diyanni (2004:43), plot is the arrangement of events that make up a story. The typical fictional plots will share as follows:

a. 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).

At the beginning the novel tells about an atmosphere of a warm night in Malioboro, Yogyakarta.

b. 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).

The conflict begins when a baby boy who wanted by Menggung Broto was died. At the same maternity hospital, baby boy Marwoto's was born and alive. Dr. Bagas -Menggung Broto's brother in law- who handles the labor is confused to explain the fact when Menggung Broto holding the baby who thought his son, but in fact the son is Marwoto's baby. Finally, dr. Bagas lies, he said that Menggung Broto's baby was alive and Marwoto baby's was died.

c. Climax

It is turning point, a moment of greatest tension that fixes the outcome (Diyanni, 2004:44).

The climax of this novel tells about. Because won't to know the growth of the baby, doctor Bagas goes abroad to some county include India as volunteer doctor. In Calcutta, he met with Linda, she is an visual art student from London. She is non-Muslim, Linda's ancestor are from Semarang. In addition she wants to lokking for of them. In Yogyakarta, however, he save the great secrecy, one day will definitely unfold. Menggung Broto was suspicious. The boy whom named Rio is not similar to him and his other daughters, Anin, and Andin. Rio was dark skinned; he hasn't patrician eyes, and royal blood. Eventually, Menggung Broto didn't convince that Rio was his son.

d. Resolution

The end of the conflict in a particular plot is a resolution. 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 interesting novel is it. Dr. Bagas goes home and tells all the truth about the son, Rio wasn't their son. In addition, Menggung Broto leaves home and takes his children, Anin, and Andin, and Jeng Laksmi went to Kaliurang to get closer to God. Then, Dr. Bagas takes Rio visit to his father's house, Marwoto. After met to Rio, Marwoto was died. In the end of story,

dr.Bagas and Linda went to Mecca. There, Linda will say two sentences creed, to converted to Islam, and they would be married. After that, doctor Bagas would be escorted Linda to looked for the traces of her mother, Tumirah, in Semarang. In addition, Rio became doctor Bagaskara's and Linda's son.

e. Point of View

Narrative point of views is the perspective from which the author tells a work of fiction. The narrator is the voice that's 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, the narrator is participate in the action are presented on the story. In addition, the second point of view is a third-person narrator tells the story from the outside and doesn't use the word "I" and "me" to describe the story's events because he or she isn't a participant. Instead, the types of narrator describe the characters as "he/him" or "she/her", etc.

In a story with an objective point of view, the writer shows what happen without directly stating more than readers can infer from its action and dialogue. Whether a writer uses a first- or a third-person narrator, he or she must also decide how much to let the narrator know about the character (Diyanni, 2004:71-72).

In this novel, the author uses the third point of view because the novel is based on a person who is described by the author, and the author doesn't fall directly in the story. He is uses the word "dia, -nya" to tell the story. The following sentence will describe the author is using the third point of view:

Sesosok tubuh tergolek di kasur bersprei putih acak-acakan. Tubuh yang hanya dibalut celana panjang itu menggeliat. Sakit kedua kupingnya. Diapun menutup telinganya. (Gong, 2004:13)
 (A man that lying on a bed of white ragged sheet. The body who wear trousers is stretched. All his ears are pain. He closed his ear).

f. Language and Style

Writers' styles convey their distinctive ways of seeing the world. Style is the verbal identity of a writer, as unmistakable as his or her face or voice (Diyanni, 2004:79).

In the discussion of the language and style of fiction, we will concentrate on diction, the kind of word choices a writer makes; syntax, the order those words assume in sentence; and the presence or absence of figurative language, especially figures of comparison (simile, and metaphor) (Diyanni, 2004:80).

Gola Gong as the author used Indonesian language on his daily activities. This story on novel is very interesting, tells about the Javanese culture that often occur around us. Beside that, to create the readers emotions and imaginations, he used figurative language on the novel. The example when Gola Gong is using metaphor and simile in novel "*Bila Waktu Bicara*", as follow:

Lagu tadi mengganggu tidurnya. Seolah menyindirnya. Kena! Pas di hatinya! Seperti anak panah! ZEEEP! Menancap telak di dadanya! (Gong, 2004:13).

(The song was disturbing his sleep. It was as insinuating. Hit! Fitting in his heart! Like an arrow! ZEEEP! Landslide lodged in his chest!)

B. Message

The author tries to convey is the entire meaning and reason behind writing the book its call message. It is the important thing that would presented by the author to the audience. the author's aim of the message is

the reader get the acknowledge and guidance, because novel is the effectiveness and influential literature.

From Gola Gong's novel we can take the lessons. First, if someone has wealth, he/she should not be arrogant. Second, all of creatures are created by God (Allah), and would be back to Him.

....Tapi dia teringat petuah ibunya, naliko lagi seneng ojo dumeh, yen lagi susah kudu eling lan tawakal. Kalau sedang diatas jangan sombongmdan kalau sedang di bawah harus sabar serta tawakal

"Inilah ajaran Islam, cah bagus. Tansah eling dhumateng Gusti Pangeran. Selalu ingat, bahwa semua berasal dariNya dan akan kembali padaNya. Perbanyaklah hari-hari kita dengan bersyukur kepadaNya!" begitu ibunya member nasihat. (Gong. 2004:194)

(...He rembered of his mother's advice, if you have a wealth sould not be arrogant.

"It is holy of Islam, dear. We must remember to our God. Remember, all creatures are created by God and would be back to Him. Encourage our time to thank God!" it is his mother's advice.

C. The Using Figurative Language In Gola Gong's Novel "*Bila Waktu Bicara*"

In this subchapter, the writer would like to discuss about figurative language of Gola Gong's novel "*Bila Waktu Bicara*". Figurative language is figure of speech. The authors of figurative language make comparison between one thing and other. The comparisons are made between inanimate object and life by pointing out similarities between the two. The type of language gives the reader a new way to look at things in the world that are difficult to describe. Figurative language gives new taste on the literature.

The figure of speech that found on Gola Gong's novel "Bila Waktu Bicara" as follow:

1. Simile

It is a figure of speech which involved a direct comparison between two unlike things, usually with the word like, seem, or as. It is an explicit comparison between two things.

a. *Si lelaki memungutinya dan mencoba menyatukannya seperti puzzle.*

Darah mengucur dari punggung tangannya. (Gong, 2004:18)

1) The translation: The man takes and tries to incorporate them **like** a puzzle. The blood pouring from the back of his hand.

2) The reason: It is simile, because this figurative language using word "seperti (like)" directly.

3) The meaning: The glass is broken. He was picking up the broken glass.

b. *You're like a doctor. (Gong, 2004:19)*

1) The reason: It is simile, because this figurative language using word "like" directly.

2) The meaning: He is very professional on treating the wound.

c. *Linda pun melekat di hatinya seperti coklat. Menempel ketat di jiwanya seperti perangko dan amplop. (Gong, 2004:26)*

1) The translation: Linda was inherent in his heart like chocolate.

Sticking strictly on his soul like stamps and envelopes.

- 2) The reason: It is simile, because this figurative language using word "*seperti* (like)" directly.
 - 3) The meaning: They love each other.
- d. *Ibarat burung yang dikurung di sangkar emas, begitulah nasib istri Menggung Broto. (Gong, 2004:45)*
- 1) The translation: Like a caged bird in gilded cage, so the fate of Menggung Broto's wife.
 - 2) The reason: It is simile, because this figurative language using word "*ibarat* (like)" directly.
 - 3) The meaning: she didn't feel comfortable even affluent.
- e. *Dia seolah sudah menggenggam dunia dan seisinya. (Gong, 2004:97)*
- 1) The translation: He seemed to have grasped the world and everything in.
 - 2) The reason: It is simile, because this figurative language using word "*seolah* (seemed)" directly.
 - 3) The meaning: he is very happy.

2. Metaphor

It is a figure of language which involves an implicit comparison between two relatively unlike things using a form of to be, but metaphor doesn't use the words like or as.

- a. *Dalam bola mata hitamnya yang selalu bergerak-gerak penuh kegelisahan itu, tersimpan sederet penyesalan yang berkepanjangan. (Gong, 2004:14)*

- 1) The translation: **In his black eyes** that full of trouble are moving,
save a prolonged series or remorse.
- 2) The reason: It is metaphor, because it is a comparison that show how two things that are not alike is most ways are similar in one important way.
- 3) The meaning: In his eyes reflected the regret in the past.

b. *Ambulans memekikkan sirenenya.* (Gong, 2004:43)

- 1) The translation: **The ambulance's siren is screams.**
- 2) The reason: It is metaphor, because it is a comparison that show how two things that are not alike is most ways are similar in one important way.
- 3) The meaning: The ambulance siren is very loud.

3. Hyperbole

It is an exaggerated statement used to heighten effect. It is not use mislead the reader, but to emphasize a point. This type of figurative language is used by the writers for special effect.

a. *Tergambar telaga kesedihan di kedua mata itu.* (Gong, 2004:14)

- 1) The translation: **The sadness lakes reflected** in both of his eyes.
- 2) The reason: It is hyperbole, because the sentence using “*telaga kesedihan* (sadness lake)” to declaratory the sorrow. It is an exaggerated or excessive statement.
- 3) The meaning: He was sad, and the sadness was visible on his eyes.

b. *Ambulans memekikkan sirenenya.* (Gong, 2004:43)

- 1) The translation: The ambulance's **siren is screams.**
- 2) The reason: It is hyperbole, because the sentence using “*memekikkan sirenenya* (siren is screams)” to declaratory a loud voice. It is an exaggerated or excessive statement.
- 3) The meaning: The ambulance's sirens rang loud.

c. *Dia hanya bisa diam menggigit bibirnya. Tapi kedua matanya berkaca-kaca. **Bendungan itu jebol.** Air mata pun jatuh! Dia berlari meninggalkan airport. (Gong, 2004:134)*

- 1) The translation: She could bite his lips silently. But her eyes filled with tears. **The dam was breached.** The tears began fall! She ran from the airport.
- 2) The reason: It is hyperbole, because the sentence using “*bendungan itu jebol* (the dam was breached)” to declaratory the crying. It is an exaggerated or excessive statement.
- 3) The meaning: She is crying.

d. *Marwoto berusaha bangun. Tapi saat **batuknya menggelegar** lagi, tubuh itu roboh. (Gong, 2004:171)*

- 1) The translation: Marwoto tried to get up. But when the **cough is booming** again, the body was collapsed.
- 2) The reason: It is hyperbole, because the sentence using “*batuknya menggelegar* (cough is booming)” to declaratory the severe pain. It is an exaggerated or excessive statement
- 3) The meaning: Marwoto’s cough and pain had suffered severe.

4. Oxymoron

It is a figure of speech that brings together ideas or term that are opposite. Oxymoron is usually created with just two or three opposing words.

- a. *Terhadap **orang miskin**, kita semua bersikap welas asih, terhadap **orang kaya**, kami tetap menjaga martabat.* (Gong, 2004:67)
- 1) The translation: Against **the poor**, we are compassionate, toward **the rich**, we still maintain dignity.
 - 2) The reason: It is oxymoron, because this sentence using two words that are opposite. There are “*orang miskin* (the poor)” and “*orang kaya* (the rich).”
 - 3) The meaning: We must respect with others either the poor or the rich.
- b. *Masing-masing tenggelam dengan perasaannya sendiri. Dokter muda itu dengan **kesedihannya**, sedangkan Menggung Broto dengan **luapan kegembiraannya**.* (Gong, 2004:93)
- 1) The translation: Each sinks with their own feelings. The young doctor with **his grief**, while Menggung Broto with **his excitement**.
 - 2) The reason: It is oxymoron, because this sentence using two words that are opposite. There are “*kesedihannya* (his grief)” and “*luapan kegembiraannya* (his excitement).”
 - 3) The meaning: Doctor Bagaskara feels sad, because he didn’t know what will be explain to Menggung Broto about infant mortality, but Menggung Broto feels happy, because he got a baby who was dreamed.
- c. *Lihatlah **malam,siang**, matahari, dan bulan. Itu pertanda kekuasaan Allah.* (Gong, 2004:130)

- 1) The translation: Look at the **night, day**, sun, and moon. That's a sign of God's power.
 - 2) The reason: It is oxymoron, because this sentence using two words that are opposite. There are "*malam* (night)" and "*siang* (day)".
 - 3) The meaning: The God's power will never be unmatched by anything.
- d. *Ya, aku ingin total! Aku ingin sholatku, **hidup, dan matiku** hanya untuk Allah. Tuhan semesta alam. (Gong, 2004:140)*
- 1) The translation: Yes, I want total! I want my prayer, **life, and deaths** are for God. Lord of the world.
 - 2) The reason: It is oxymoron, because this sentence using two words that are opposite. There are "*hidup* (life)" and "*mati* (death)".
 - 3) The meaning: Everything is submitted to God, either life or death.

5. Personification

It is a figure of speech which gives the qualities of a person to an animal, or an object. It is a comparison with the author uses, to show something in an entirely new light to communicate a certain feeling or attitude towards it and to control the way a reader perceives it.

- a. *Ternyata **sang waktu** masih belum bisa menguburnya. (Gong, 2004:14)*
- 1) The translation: Apparently, **the time is still not able to bury it.**

- 2) The reason: It is personification, because inanimate objects were given the qualities of person or animate objects. The state word is “*sang waktu masih belum bisa menguburnya* (the time is still not able to bury it)”.
 - 3) The meaning: The memories are not forgotten.
- b. *Tak mungkin aku mengejar lagi. Kecuali **saya membiarkan waktu yang berbicara.*** (Gong, 2004:21)
- 1) The translation: I could not catch up again. Unless **I let time do the talking.**
 - 2) The reason: It is personification, because inanimate objects were given the qualities of person or animate objects. The state word is “*saya membiarkan waktu yang berbicara* (I let the time do the talking)”.
 - 3) The meaning: He was unable to explain the truth and hope that time passes can answer the fact.
- c. *Mas Slamet membat lagi pohon teh-tehan. **Daun-daunnya berhamburan.*** (Gong, 2004:162)
- 1) The translation: Mas Slamet thrashed tea tree again. **Scattered leaves.**
 - 2) The reason: It is personification, because inanimate objects were given the qualities of person or animate objects. The state word is “*daun-daunnya berhamburan* (scattered leaves)”.
 - 3) The meaning: The leaves are fall to the ground.

6. Metonymy

It is a figure of speech in which one thing is used to stand for itself, brand, cause and effect.

a. ***Calcutta adalah Negara yang miskin. Kota yang korup.*** (Gong, 2004:24)

- 1) The translation: **Calcutta is a poor country. The town is corrupt.**
- 2) The reason: It is metonymy, because using one word to stand or give an explanation to the word. That word is “*Calcutta adalah Negara yang miskin. Kota yang korup* (Calcutta is a poor country. The town is corrupt)
- 3) The meaning: Calcutta is a poor and corrupt town.

b. ***Di Varanasi, dimana Gangga sangatlah romantic, Bagas lebih sering menghabiskan waktu di masjid bersama Ashok.*** (Gong, 2004:133)

- 1) The translation: **In Varanasi, where Gangga is very romantic, Bagas spend more time in mosque with Ashok.**
- 2) The reason: It is metonymy, because using one word to stand or give an explanation to the word. That word is “*di Varanasi dimana Gangga sangatlah romantic* (in Varanasi, where Gangga was very romantic)”.
- 3) The meaning: Varanasi is Gangga’s river located, there is romantic place.

- c. *Dia hanya memakai **diaper** berlapiskan celana pendek.* (Gong, 2004:143)
- 1) The translation: He is wearing **diapers** encrusted his shorts.
 - 2) The reason: It is metonymy, because using one word to stand or give an explanation to the brand. That word is “*diapers* (diapers)”.
 - 3) The meaning: He wearing diapers or underpants branded diapers.
- d. *Dia berhenti di depan televisi **plasma** yang berlayar datar.* (Gong, 2004:145)
- 1) The translation: He stopped in front of a flat screen **plasma** television.
 - 2) The reason: It is metonymy, because using one word to stand or give an explanation to the brand. That word is “*plasma* (plasma)”.
 - 3) The meaning: He stopped in front of television branded plasma.
- e. ***Crayon** pun menyulap dunianya siang ini jadi berwarna.* (Gong, 2004:146)
- 1) The translation: **The crayon** conjures up this afternoon so colored his world.
 - 2) The reason: It is metonymy, because using one word to stand or give an explanation to the brand. That word is “*crayon* (crayon).”.
 - 3) The meaning: He is draw using colored pencils branded crayon.

7. Synecdoche

It is a figure of speech in which explain part of something is used to refer to the whole thing (*pars pro toto*) and a thing (a whole) is used to refer to part of it (*totum pro parte*).

a. ***Kelopak matanya terbuka, dia mengitari pandang.*** (Gong, 2004:14)

- 1) The translation: **His eyelids** are open. He **rounded view**.
- 2) The reason: It is synecdoche (*pars pro toto*), because the word is partly of something to explain the whole thing. The word is “*kelopak matanya mengitari pandang* (his eyelids rounded view)”.
- 3) The meaning: He rounded view not only with his eyelids but also with his body.

b. ***Kaki kanannya menendang beberapa botol bir yang kosong.*** (Gong, 2004:16)

- 1) The translation: **His right leg kicked** a few empty beer bottles.
- 2) The reason: It is synecdoche (*pars pro toto*), because the word is partly of something to explain the whole thing. The word is “*kaki kanannya menendang* (his right leg kicked)”.
- 3) The meaning: When he is kicked the empty bottle not only his right leg moving but also all his body.

c. ***Sementara itu di Jakarta, Linda Puspakitri Hurst menginjakkan kakinya di Negara ibunya.*** (Gong, 2004:188)

- 1) The translation: Meanwhile in Jakarta, **Linda Puspakitri Hurst foot** in his mother country.

- 2) The reason: It is synecdoche (pars pro toto), because the word is partly of something to explain the whole of thing. The word is "*Linda Puspakitri Hurst menginjakkan kakinya* (Linda Puspakitri Hurst foot in).
 - 3) The meaning: Linda Puspakitri Hurst comes to Jakarta with all her body.
- d. *Anak-anak India kadang meminta para turis mancanegara ikut bermain, jika kekurangan orang. (Gong, 2004:73)*
- 1) The translation: Sometimes, **Indian children** ask the **foreign tourist** come to play, if the lack of people.
 - 2) The reason: It is synecdoche (totum pro parte), because the word is whole of thing to explain the part. The word is "*anak-anak India* (Indian children) and *turis mancanegara* (foreign tourist)".
 - 3) The meaning: Some of Indian children ask some of foreign tourist come to play with them.
- e. *Di ghat, di sepanjang sisi timur sungai Gangga banyak dijumpai bocah-bocah India bermain cricket yang memang populer. Olahraga ini bagi masyarakat India dianggap cukup bergengsi. Kadang mereka bertanding dengan Pakistan yang sering menggondol juara dunia. (Gong, 2004:73)*
- 1) The translation: At the ghat, along the east side of the Gangga found many Indian boys who playing cricket is indeed popular. The sport is prestigious for **Indian people**. Sometimes they compete

with Pakistan which is often carried off the champion of the world.

- 2) The reason: It is synecdoche (totum pro parte), because the word is whole of thing to explain the part. The word is "*masyarakat India* (Indian people) and *Pakistan* (Pakistan).
- 3) The meaning: One cricket team from India is competes with one of cricket team from Pakistan.

f. ***Jogja siang cukup gerah.*** (*Gong, 2004:143*)

- 1) The translation: **Yogyakarta is quite sultry afternoon.**
- 2) The reason: It is synecdoche (totum pro parte), because the word is whole of thing to explain the part. The word is "*Jogja siang cukup gerah* (Yogyakarta is quite sultry afternoon)".
- 3) The meaning: Only a few place of Yogya is quite sultry afternoon.

g. ***Tawa dan senyumnya mengembang, membuat seisi dunia bahagia.***
(*Gong, 2004:144*)

- 1) The translation: His laughter and smile expand, making the **whole of the world is happy.**
- 2) The reason: It is synecdoche (totem pro parte), because the word is whole of thing to explain the part. The word is "*seisi dunia bahagia* (whole the world is happy)".
- 3) The meaning: Only those who love him who feel happy.

8. Irony

It is the figure of speech that use of words to convey a meaning that the opposite of its literal meaning.

a. *Huh! Pintar bicara juga si Dunggu ini! Menggung Broto menatapnya dengan sebelah mata dan sinis. (Gong, 2004:58)*

- 1) The translation: Huh! **The idiot also articulates this!** Menggung Broto looked at him with one eye and cynical.
- 2) The reason: It is irony, because the word is state satire or sarcasm. The world is “*pintar bicara juga si dunggu ini!* (the idiot also articulate this)”.
- 3) The meaning: Menggung Broto assumes some one who a less smart is an idiot.

b. *Tidak bisakah kau duduk menemaniku di sini? Menyaksikan kegembiraanku yang akan mendapat anak lelaki? Bibir Menggung Broto membentuk lukisan tak menyenangkan. (Gong, 2004:87)*

- 1) The translation: Can not you sit with me here? Watching the joy that I will get a boy? **Menggung Broto lips forming an unpleasant picture.**
- 2) The reason: It is irony, because the word is state satire or sarcasm. The world is “*bibir Menggung Broto membentuk lukisan tak menyenangkan* (Menggung Broto’ lips forming an unpleasant picture)”.
- 3) The meaning: Menggung Broto says with sarcasm.

9. Litotes

It is understatement, for intensification, by denying the contrary of the thing being affirmed.

a. *Saya yang hina ini, jadi penyebabnya. Saya mohon kebijaksanaan Ndoro Menggung untuk memberikan pengampunan pada saya. (Gong, 2004:58)*

- 1) The translation: **I am humble, be the cause.** I beg the wisdom of Ndoro Menggung to pardon me.
- 2) The reason: It is litotes, because it's a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite.
- 3) The meaning: In fact, he is not a humble person, but to be more refined the language.

b. *Ya Allah..., ampunilah hambamu yang hina ini. (Gong, 2004:111)*

- 1) The translation: Allah..., **forgives this humble servant.**
- 2) The reason: It is litotes, because it's a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite.
- 3) The meaning: Actually, because he felt that his sins are very much so he said to his God that he is a humble person.

c. *Silahkan, silahkan menikmati hidangan makan siang ala kadarnya ini! (Gong, 2004:117)*

- 1) The translation: Please, **please enjoy this perfunctory lunch!**

- 2) The reason: It is litotes, because it's a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite.
- 3) The meaning: Actually, many foods are served. This language is usually used entertaining the guests.

d. *Ndak pantes orang seperti Den Mas ini datang ke gubuk Marwoto.*

(Gong, 2004:169)

- 1) The translation: **Not deserve someone like Den Mas come to the Marwoto's hut.**
- 2) The reason: It is litotes, because it's a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite.
- 3) The meaning: Actually, the Marwoto's house is too small esteemed guest.

CHAPTER V

CLOSURE

A. Conclusion

After analyzing the Gola Gong's novel "*Bila Waktu Bicara*", in this chapter the writer would like to draw the conclusion as follows:

1. The literary elements in the Gola Gong's novel "*Bila Waktu Bicara*" are intrinsic and extrinsic elements.

- a. Intrinsic element

It consists of character (major and minor characters), setting, and plot.

- 1) The characters are:

- a) The major characters are doctor Raden Bagaskara Wijayakusuma, Raden Tumenggung Subroto Purwodiningrat, Marwoto, R.M. Subandrio Hadisaputro.

- b) The minor characters are Linda Puspakitri Hurst, Laksmi, Anin, Andin, Marwoto's wife (Parti), Bimo, Kendil, Menggung Broto's colleagues, Ashok, Asraf, Sanju, R.M. Warsito Jayadiningrat, Rr. Kaeksi Nawangsari, R.M. Tumenggung Sumantri Mulyodiningrat, and R.A. Pranawangrum.

- 2) Setting

- a) Setting of places are a guest house in Calcutta, Malioboro, a luxurious hotel in Yogyakarta, a maternity hospital in

Yogyakarta, river Ganges, Varanasi, a mosque in Varanasi, Menggung Broto's house, New Dehli, a Pakistan's clothing store, New Dehli airport, on the plane, Kakbah Makkah, Masjidil Haram, Kali Code Yogyakarta, Marwoto's house, public cemetery near Kali Code on the suburbs of Yogyakarta, Sokamo Hatta airport, and doctor Bagas house.

b) Setting of times are one afternoon in Calcutta, one night in a luxury hotel in Yogyakarta, one night in a maternity hospital in Yogyakarta, one afternoon in river Ganges, one afternoon in Yogyakarta, and one day in public cemetery near Kali Code.

3) Plot that used on the novel are exposition, conflict, climax, and resolution.

In this novel, the author uses the third point of view because the novel is based on a person who is described by the author, and the author doesn't fall directly in the story.

b. Extrinsic elements

It consists of biography of Gola Gong, synopsis of Gola Gong's novel "*Bila Waktu Bicara*", and culture background of the novel.

2. The messages in the Gola Gong's novel "*Bila Waktu Bicara*" are:

- a. First, if someone has wealth, he/she should not be arrogant.
- b. Second, all creatures are created by God, and would be back to Him.

3. The figurative languages that are founded in the Gola Gong's novel "*Bila Waktu Bicara*" are simile, metaphor, hyperbole, oxymoron, personification, metonymy, synecdoche, litotes, and irony.

a. Simile

The example is as follows:

*You're **like** a doctor.* (p.19)

b. Metaphor

The example is as follows:

Dalam bola mata hitamnya yang selalu bergerak-gerak penuh kegelisahan itu, tersimpan sederet penyesalan yang berkepanjangan.

(p.14)

(**In his black eyes** that full of trouble are moving, **save a prolonged series or remorse**).

c. Hyperbole

The example is as follows:

Ambulans memekikkan sirenenya. (p.43)

(The ambulance's **siren is screams**).

d. Oxymoron

The example is as follows:

Terhadap orang miskin, kita semua bersikap welas asih, terhadap orang kaya, kami tetap menjaga martabat. (p.67)

(Against **the poor**, we are compassionate, toward **the rich**, we still maintain dignity).

e. Personification

The example is as follows:

*Ternyata **sang waktu masih belum bisa menguburnya.*** (p.14)

(Apparently, **the time is still not able to bury it**).

f. Metonymy

The example is as follows:

*Dia berhenti di depan televisi **plasma** yang berlayar datar.* (p.145)

(He stopped in front of a flat screen **plasma** television).

g. Synecdoche

The example is as follows:

*Jogja siang cukup **gerah.*** (p.143)

(**Yogyakarta is quite sultry afternoon**).

h. Irony

The example is as follows:

*Huh! **Pintar bicara juga si Dunggu ini!** Menggung Broto menatapnya dengan sebelah mata dan sinis.* (p.58)

(Huh! **The idiot also articulates this!** Menggung Broto look at him with one eye and cynical).

i. Litotes

The example is as follows:

*Silahkan, **silahkan menikmati hidangan makan siang ala kadarnya ini!*** (p.117)

(Please, **please enjoy this perfunctory lunch!**)

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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APPENDIX

The other of figurative language that found on Gola Gong's novel "Bila Waktu Bicara" as follows:

A. Simile

1. *Lagu tadi mengganggu tidurnya. **Seolah** menyindirnya. Kena! Pas di hatinya! **Seperti** anak panah! ZEEEEP! Menancap telak di dadanya! (p.13).*

⇒ The translation: The song was disturbing his sleep. **As** insinuating. Textable! Fitting in his heart! **Like** an arrow! ZEEP! Landslide lodged in his chest!

2. ***Seolah** nyala lilin yang meredup. (p.13)*

⇒ The translation: **As** if flame is dimmed.

3. *Saat mengeringkan wajahnya dengan handuk, betapa tercengangnya dia melihat wajahnya di cermin. Dia melihat sepasang mata itu merah menyala, mulut yang menjulurkan lidah **bagai** jilatan api, kuping lebar **seperti** gajah, dan ada dua tanduk menyembul di kepalanya. (p.17)*

⇒ The translation: When he dries her face with a towel, he amazed with his face on the mirror. He saw a glowing red eyes, mouth, tongue stuck out **like** a blazing fire, his wide ears **like** elephant, and there are two horns sticking out of his head.

4. *Ini bukan wajahku! Itu iblis yang sengaja **menyerupaiku**. (p.17)*

⇒ The translation: This is not my face. It is the devil who **likes** me deliberately.

5. *Calcutta jika **diibaratkan** sebuah gelas, sudah terlalu penuh dengan air. (p.23)*

⇒ The translation: Calcutta is **likened** to a glass. It was too full of water.

6. *Dia menikmati orang-orang yang mengalir seperti air bah di depan kamarnya. Luber kemana-mana. (p.23)*

⇒ The translation: He enjoys the people that flow **like** a flood in front of his room. Overflowing everywhere.

7. *Mebiarkan saya seperti orang tolol di sana. (p.31)*

⇒ The translation: Let me **like** a fool there.

8. *Ibarat ember yang ditadahkan di sebuah kran bocor, begitulah suasana malam di jantung kota Yogya, Malioboro. (p.35)*

⇒ The translation: **Like** a bucket that is accommodated on leaky faucet, that's for a night in main city of Yogyakarta, Malioboro.

9. *Manusia seperti tidak ada habis-habisnya. Tumpah ruah. (p.35)*

⇒ The translation: Humans **like** no end. Cornucopia.

10. *Seperti malam ini. (p.36).*

⇒ **Like** this night.

11. *Saat ditawarkan posisi GM hotel, Bimo memberikan perlawanan pada ayahnya, bahwa dia tidak mau mendapatkannya seperti mendapatkan durian runtuh. Tapi itu ditempuh dengan fit and proper test yang ketat.*

⇒ When offered a GM hotel, Bimo provides resistance to his father, that he would not **likely** get such a windfall. But it was taken with the fit and proper strict test.

12. *Kehamilannya yang ketiga ini, baginya seperti siksaan tak berperi. (p.46).*

⇒ The third pregnancy, **like** mindless torture for her.

13. *Lelaki miskin itu hanya diam seperti patung. (p.65)*

⇒ The translation: A poor man was silent **as** a statue.

14. *Sinar matahari yang membayang di permukaan sungai, beriak-riak menimbulkan warna kegelapan, seperti di lantai dansa, tak memancing bagas untuk mengarunginya dengan perahu. (p.74)*

⇒ The translation: The sunlight shimmer on the surface of the river, causing rippling dark color, **like** on the dance floor, can't invite Bagas to sail by the boat.

15. *Wajah itu seperti menghakimi dan menyoroti setiap kekejatannya dengan senyum pedih yang tergores di bibir piasnya. (p.78)*

⇒ The translation: **The face** was likes a **judge and highlight any wrongdoing** with a poignant smile on his lips.

16. *Manusia mengalir bagai air bah. Deras dan padat. (p.82)*

⇒ The translation: The humans flowed **like** a flood. Heavy and solid/

17. *Waktu seolah menghampirinya. (p. 84)*

⇒ The translation: Time **seemed** to him.

18. *Waktu seolah menjajahnya. (p.89)*

⇒ The translation: Time **seemed** to colonize him.

19. *Bagas seolah tercekat ketika ia sadar dan mendengar ujung kata-katanya sendiri. Dia merasa sangat lelah, tapi kini seolah ada beban baru yang harus dihadapinya. (p.91).*

⇒ The translation: Bagas **as tight as** he knew and heard the end of his own words. He felt very tired, but now a new burden must be faced.

20. *Kedua tangannya mengembang **bagai** sayap. Dia **seolah** sudah menggenggam dunia beserta segenap isinya. (p.97)*

⇒ The translation: Expands his hand **like** wings. He **seemed** to have grasped to world and all contents.

21. *Marwoto seperti **patung** rapuh. (p.109)*

⇒ The translation: Marwoto **as** fragile sculptures.

22. *Pesawat take off. Suaranya **menderu-deru seperti badai puting beliung**. (p.135, 193)*

⇒ The translation: The airplane is takes off. The voice **roared like a tornado storm**.

23. *Kepalanya terasa **seperti membesar**. (p.138)*

⇒ The translation: He felt that his head **like** enlarged.

24. *Orang pun **bagai** air bah mengikuti. (p.170)*

⇒ The translation: The people are to follow **like** a flood.

25. *Seisi ruangan seolah **dihentak gempa**. (p.179)*

⇒ The translation: The whole room seemed to **earthquake rocked**.

26. *Lelaki tua yang malang itu **tampak** sedang tertidur pulas. (p.186)*

⇒ The translation: The poor old man **seemed** to be asleep.

27. *Tanah merah itu kini menggunung, **bagai** bukit kecil. (p.187)*

⇒ The translation: The red soil is mounting now, **like** a small hill.

B. Metaphor

1. *Tergambar telaga kesedihan di kedua bola mata itu. (p.14)*

⇒ The translation: **The lake sadness reflected in the eyeball.**

2. *Butir-butir keringat bertebaran di dadanya. (p.15)*

⇒ The translation: **The beads of sweat dotted on his chest.**

3. *Dia mencoba mengejar waktunya yang berdetak cepat. Dia tahu, waktu yang terlewat tak mungkin dipegang lagi. Dia mesti mengejarnya, agar tak tertinggal! Atau dia menyerahkannya saja: biarlah waktu yang berbicara! Dia akan pasrah menerima resiko, sepahit apapun. (p.15)*

⇒ The translation: He tries to chase the ticking of fast time. He knows, the elapsed time can't held again. He had to chase, didn't left behind! Or he just handed it: **let time to talk**. He will be resigned to accept the risk, as bitter as any.

4. *Dia menikmati orang-orang yang mengalir seperti air bah di depan kamarnya. Luber kemana-mana. Calcutta jika diibaratkan gelas, sudah terlalu penuh oleh air. Tak tertampung lagi. (p.23)*

⇒ The translation: He enjoys the **people who flow like a flood** in front of his room. Overflowing everywhere. Calcutta likened to a glass, it was too full of water. Not accommodated.

5. *Si dokter itu membalik. Menatap wajah Linda. Tajam menyengat. (p.31)*

⇒ The translation: The doctor turned. **Look Linda's face. Sharp stings.**

6. *Mereka luber kemana-mana ibarat ember yang ditadahkan di sebuah krankran bocor, begitulah suasana malam itu di jantung kota Yogyakarta: Malioboro. Manusia seperti tidak ada habis-habisnya. Tumpah ruah. (p.35)*

⇒ The translation: They are overflowing everywhere like in an bucked of leaked kran, it's the night of the heart of Jogjakarta: Malioboro. **Such as the human family are endless. Cornucopia.**

7. *Pada suasana seperti ini, ternyata selimut hangat dari malaikat surga melindungi mereka. (p.38)*

⇒ The translation: In this atmosphere, the warm blankets from the angles of heaven are protected them.

8. *Tentu setan neraka akan tertawa terbahak-bahak karena umat Muhammad SAW berhasil diadu domba dan saling gontok-gontokan. (p.43).*

⇒ The translation: The demons of the hell will laugh out because Mohammad SAW's people successfully played off each other.

9. *Tanpa diduga, saat itu juga Menggung Broto berdiri goyah. Terguncang juga hatinya. Kedua tangannya itu diturunkan. Dia menatap kedua perawat itu, yang juga menatapnya. Mata mereka beradu. (p.63)*

⇒ The translation: Unexpectedly, Menggung Broto stood unsteadily. Also shock his heart. His hand was down. He looks at the nurse, who also looks at them. **Their eyes are clashing.**

10. *Marwoto melepas istrinya dengan hati lapang. (p63)*

⇒ The translation: **Marwoto release his wife with gracefully.**

11. *Dia tidak menuruti kata hatinya untuk pulang ke Yogyakarta, menengok ayah ibunya, mas dan mbakyunya, serta kerabat-kerabatnya. Dia sengaja berlari meninggalkan sang waktu yang menarik-nariknya agar pulang. (p.75)*

⇒ The translation: He did not obey his conscience to go to Yogyakarta, visit his parents, brothers and sisters, and his family. **He ran to leave the time that pulled him to go home.**

12. *Kesempatan ini digunakan oleh para iblis untuk mengepug Marwoto, yang sedang gundah gulana. Bisikan-bisikan maut dari kayu bakar neraka itu mencoba menyeretnya untuk membangkang pada ke-Esaan Allah. (p.110)*

⇒ The translation: This opportunity is used by the devil to surround Marwoto, who was down in the mouth. **Promptings death of firewood of hell is trying to drag him to rebel in the Oneness of Allah.**

13. *Saya sudah melanggar yang pertama. Tentu saya tidak ingin membuat kesalahan lagi. Ibaratnya, saya digenggam oleh sang waktu. (p.129)*

⇒ The translation: I had the first break. I certainly do not want to make that mistake again. It was like, **I was gripped by the time.**

14. *Rio sudah terbawa arus. Seorang ibu mengendongnya tadi. Arus itu sangat deras sekali menuju sebuah gubuk kecil di bibir sungai. (p.170)*

⇒ The translation: **Rio has been swept away.** A mother holding him last. The stream is heavy goes to a small hut on the edge of the river.

C. Hyperbole

1. *Darah mengucur dari punggung tangannya. (p.18)*

⇒ The translation: **The blood spurted** from the back of his hand.

2. *Sirene ambulans terus meraung-raung. (p.47)*

⇒ The translation: The ambulance **siren is roars**.

3. *Ada ombak menggelegar, menghantam karang di rongga jantungnya. (p.138)*

⇒ The translation: There was **thunderous waves**, hit the reef in the heart cavity.

4. *Jeng Laksmi runtuh. Makin jebol dinding bendungan air matanya.*

⇒ The translation: Jeng Laksmi collapse. Breached the **dam** of his tears.

D. Oxymoron

1. *Aroma kemacetan kota khas Negara miskin! Terasa gurih di hidungnya. (p.20)*

⇒ The translation: **The smell of traffic jams** on the city of a poor country!
Was tasty on the nose.

2. *Udara panas di hatinya berangsur-angsur redup. Jadi sejuk. (p.31)*

⇒ The translation: Hot air in his heart gradually dimmed. So cool.

3. *Gerimis rapat itu malah menambah suasana malam Minggu makin panas dan berwarna merah membara. (p.36)*

⇒ The translation: **The drizzle** actually adds to the atmosphere of Saturday night **getting hot and fiery red**.

4. *Dia sengaja berlari meninggalkan sang waktu yang menarik-nariknya agar pulang. (p.75)*

⇒ The translation: He **ran** an exciting to leave the time which **pulled** him to go home.

5. *Dokter Bagaskara menitikkan air mata, entah sedih atau bahagia. (p.92)*

⇒ The translation: Dr. Bagaskara is **shed the tears**, whether **sad or happy**.

6. *Kedua bola matanya yang redup dalam sekejap bersinar, melebihi nyala lilin.*
(p.182)

⇒ The translation: His eyes are **dim** in an instant **glow**, over a candle flame.

E. Personification

1. *Dia biarkan udara kering Calcutta di siang hari menyerbu masuk kamarnya.*
(p.14)

⇒ The translation: He let the dry air in Calcutta stormed into his room.

2. *Si dokter berjalan lagi ke jendela. Membiarkan angin siang menghantam-hantam jiwanya.* (p.31)

⇒ The translation: The doctor walked to the window again. Let **the wind hit of his soul.**

3. *Hujan gerimis mengguyur pusat kota.* (p. 20)

⇒ The translation: The rain flushed the city.

4. *Brankar terus menggelinding melewati mereka.* (p.49)

⇒ The translation: **The gurney rolls** through of them.

5. *Bagas sengaja berlari meninggalkan sang waktu yang menarik-nariknya untuk pulang. Dia tak ingi melihat perkembangan anak ketiga Menggung Broto. Dia masih belum sanggup karena nanti dia berkejaran dengan waktu untuk mengatakan hal yang sesungguhnya.* (p.75)

⇒ The translation: Bagas **ran an exciting time to leave which pulled him** to go home. He was intending to see the growth of a third child Menggung Broto. He has not be able because he'll face against time to tell the truth.

6. *Biarlah waktu yang berbicara. (p.76)*

⇒ The translation: **Let the time do the talking.**

7. *Cacing-cacing akan menertawakanmu. (p.76)*

⇒ The translation: **The worms will laugh at you.**

8. *Gunting pun bergerak pelan. (124)*

⇒ The translation: **The scissor was moving slowly.**

9. *Marwoto mencoba bangkit lagi. Tapi lagi-lagi batuk merobohkannya. (p.175)*

⇒ The translation: Marwoto tried to get up again. But, his **cough knocked again.**

10. *Angin siang berkesiur dingin. Awan gelap menyerbu. (p.188)*

⇒ The translation: **The cold wind is blows. The dark clouds are burst.**

11. *Bagas sedang mengejar sang waktu yang sudah ditinggalkannya dengan sia-sia. (p.193)*

⇒ The translation: Bagas is **pursuing the time that has been left nothing.**

12. *Semuanya hanya diberikan kepada waktu untuk berbicara. (p.195).*

⇒ The translation: Everything is given to **the time to talk.**

F. Metonymy

1. *Gelap yang pekat. Kusam yang gelisah. (p.14)*

⇒ The translation: **Concentrated dark. Dull is restless.**

2. *Semuanya sangat cepat dan bergegas. (p.65)*

⇒ The translation: It's very **quick and rushed.**

3. *Pesawat take off. Suaranya menderu-deru bagai angin putting beliung. Lapangan Terbang New Dehli ditinggalkannya. Burung besi itu terus membumbung tinggi menembus awan menuju langit barat. Makkah. (p.53)*

⇒ The translation: **The plane** takes off. The voice roared like the wind putting a pickaxe. New Dehli abandoned airfield. **The iron bird** uterus it soar through the clouds toward the Western sky. Makkah.



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27 Oktober 2011

Lamp. : Proposal Skripsi

Hal : Pembimbing dan Asisten
Pembimbing Skripsi

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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 STUDY ANALYSIS ON CONCEPTUAL PERSONIFICATION USED IN GOLONG'S NOVEL "BILA WAKTU BICARA"

Apabila dipandang perlu Saudara diminta mengoreksi tema Skripsi di atas.

Demikian untuk diketahui dan dilaksanakan.

Wassalamualaikum w.w.

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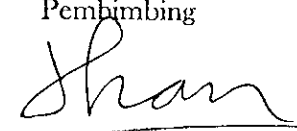
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NOVEL "GILA WAKTU BICARA"

NO.	TANGGAL	ISI KONSULTASI	CATATAN PEMBIMBING	PARAF
1	17 Dec 2011	proposal accepted		SR
2	17 Dec 2011	Chapter I	→ limit into chapter I by revising some grammatical error ACC	SR
3	30 Dec 2011	Chapter II	→ write all examples in italic	SR
4	18 Jan 2012	Chapter III	→ revise some translations and grammar mistakes	SR
5	13 Jan 2012	Chapter III	→ change the title and correct grammatical errors	SR
6	28 Jan 2012	Chapter II & III	ACC	SR
7	10 Feb 2012	Chapter IV	→ use more recent references → give evidences from the novel → rewrite all examples in italic	SR SR SR
8	17 Feb 2012	Chapter IV	ACC	SR
9	18 Feb 2012	Chapter V	Revise the conclusion	SR SR
10	18 Feb 2012	Chapter VI	ACC	SR

TATAN:
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Orientasi Program Studi dan Pengenalan Kampus(OPSPEK)	STAIN Salatiga	31 Agustus 2007	Peserta	3
Pelatihan Dakwah Mahasiswa (PDM)	LDK Darul Amal	8 September 2007	Peserta	3
Bedah Buku "Arkeologi Sejarah-Pemikiran Arab-Islam"	BEM	5 Desember 2007	Peserta	2
Darul Arqam Dasar (DAD) "Melangkitkan Ruh Intelektual, Membumikan Jiwa Sosial"	IMM Kota Salatiga	14-15 Desember 2007	Peserta	3
Seminar Nasional Pendidikan gratis; upaya mewujudkan pendidikan berbasis masyarakat"	IIMJ Tarbiyah	11 Januari 2008	Peserta	6
Bedah Buku "Buktikan Jintamu"	LDK Darul Amal	22 Maret 2008	Peserta	2
Seminar "Method of English Teaching"	CEC	31 Mei 2008	Peserta	2
Bedah Buku "Rekonstruksi system pendidikan berbasis kebangsaan"	HMJ Tarbiyah	28 Juni 2008	Peserta	2
Tasawuf Ta'aruf Masta (MASTA)	IMM Kota Salatiga	11 September 2008	Peserta	3
Seminar dan Silaturahmi Nasional Forum Mahasiswa Syariah Se-Indonesia	HMJ Tarbiyah	16 Desember 2008	Peserta	6
Seminar Nasional Kajian Gender dalam Perspektif Islam, Demokrasi, dan Budaya"	PMII	24 Januari 2009	Peserta	6

JENIS KEGIATAN	PENYELENGGARA KEGIATAN	WAKTU KEGIATAN	KETERANGAN	NILAI
Konferensi Umum Dan Dialog "Perkembangan Kerjasama ASEAN Bersama Direktorat Jenderal Kerjasama ASEAN Departemen Luar Negeri Republik Indonesia	STAIN Salatiga	10 Februari 2009	Peserta	2
Kursus Pembina Pramuka Mahir Tingkat Dasar "KMD" Kwartir Cabang Kota Salatiga	STAIN Salatiga	14 Februari 2009	Peserta	2
Bedah Film "Laskar Pelangi" dan Penggalangan Dana untuk Korban Situasi Darurat	DEMA	4 April 2009	Peserta	2
Seminar Nasional Demokrasi, Kepemimpinan Nasional dan Masa Depan Indonesia	DEMA	22 April 2009	Peserta	6
Workshop APABA	PMII	12 Mei 2009	Peserta	3
Workshop "Peran Wanita dalam Ranah NU"	IPPNU	30 Juni 2009	Peserta	2
Seminar Regional "Modernisasi Pendidikan Islam berbasis IPTEK"	HMJ Tarbiyah	3 Desember 2009	Peserta	4
Seminar Regional Peran Pendidikan dalam Membentuk Jati Diri Mahasiswa	HMJ Tarbiyah	17 Mei 2010	Peserta	4
Sertifikat TOEFL	STAIN Salatiga	22 Februari 2011	Peserta	3
Sertifikat II AiK	STAIN Salatiga	28 Februari 2011	Peserta	3
Latihan Istruktur Dasar (LID) "Mewujudkan Istruktur yang Berintelektual Humanis dan Religius"	IMM Kota Salatiga	13 Maret 2011	Panitia	3

JENIS KEGIATAN	PENYELENGGARA KEGIATAN	WAKTU KEGIATAN	KETERANGAN	NILAI
Workshop mempersiapkan Karir an Kematangan menikah	Boro Konsultasi Psikologi Tazkia	1 Oktober 2011	Peserta	3
tafsir Tematik Q.S Al-A'raf 96-100 dan Ar-Rum 42-42 dengan Tema "Indonesia Menangis Darah"	JQH	29 Nopember 2010	Peserta	2
Darul Arqam Dasar (DAD) "Membentuk Kader IMM yang Berjiwa Sang pencerah"	IMM Kota Salatiga	6 Desember 2010	Panitia	3
Seminar Regional "Meningkatkan Nasionalisme Di Tengah Goncangan Disintegrasi dan Pengikisan Ideologi Nasional"	Resimen Mahasiswa Mahadipa	26 Oktober 2011	Peserta	4
Penerimaan Anggota Baru (PAB) Membangun Pribadi slam dengan Nilai Qur'ani"	JQH	2 Desember 2011	Panitia	3
Darul Arqam Dasar (DAD) "Membntuk Kader IMM yang Religius, Humanitas dan Intelektualitas"	IMM Kota Salatiga	4 Desember 2001	Panitia	3
JUMLAH				90

Salatiga, 15 Pebruari 2012

Mengetahui,

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