

Semantic Analysis Of Metaphor In Asma Nadia's Novel Pesantren Impian

Tria Octaviana Sari¹

¹English Education Program, Faculty of Teacher Training and Education, Universitas
Muhammadiyah Sumatera Utara

email: triaocaviani@gmail.com

Abstract

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

Keywords: *semantic, metaphor, ullman, analysis.*

1. INTRODUCTION

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

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

According to (Kovecses, 2010), metaphors can be conceptual and linguistic. Metaphors can be classier in many ways. These are especially relevant to the cognitive linguistic view of metaphor; classification according 4 1 to the conventionally, function, and level of generality of metaphor. Metaphor is one of figurative language which is the most common and widely used. Figurative language is used to create a special effect or feeling. Figurative language insert with a variety of purposes. Such as, give a more complex meaning, telling deeper meaning that cannot deliver with an annual language or just telling the imagination of the speaker.

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

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

In fact, many students and readers do not understand what is semantics especially for metaphor. Because of the lack of semantic explanation in the learning process. In teaching-learning process especially in learning the text, particularly when attempting to clarify the meaning of a statement that contains a literal or figurative meaning, such as a metaphor. When a teacher requested students to read a novel, for example, their comprehension was low due to a lack of semantic understanding. As a result, many students are confused with semantics, particularly metaphor.

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

Novel *Pesantren Impian* is a novel written by Indonesia author Asma Nadia, Depok published in 2014. Novel *Pesantren Impian* tells the story of a teenager who has a history of crime or bad experiences in their past, the teenager is undergoing rehabilitation at an Islamic boarding school called *Pesantren Impian*. An Islamic boarding school that can be a rehabilitation center for troubled young people and get peace by getting closer to the God, besides that *Pesantren Impian* novel also describes the determination of the characters in the story to become a better person during their rehabilitation period. The story in the *Pesantren Impian* novel has figurative language which the researcher will research.

In the novel Asma Nadia, entitled *Pesantren Impian*, the researcher is eager to find the metaphor contained in the novel through stories, events or characterizations in the story. Based on the description above, this research focuses on metaphors. The researcher take Asma Nadia novel entitled *Pesantren Impian* to be researched because the novel has many figurative sentences and using the theory by Stephen Ullmann (2009: 207).

2. METHOD OF RESEARCH

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

The subject of this research used a primary data. The data was taken from the *Pesantren Impian* novel. The data analysis was focused on the narration and dialogues of the novel *Pesantren Impian*. The researcher collected the data on semantics and types of metaphor *Pesantren Impian* novel. In this research, the method of collecting data used the observation. The researcher collected the data through technique of reading the novel and selecting the words which were containing metaphor and classifying the metaphor that found in the novel.

Technique of Data Analyzing

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

1. Data Reduction

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

2. Data Display

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

3. Drawing and verifying conclusion

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

3. RESULT AND FINDINGS

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

Anthropomorphic Metaphor.

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

1.1. Ruangan putih pucat di sekitarnya jelas bukan rumah.

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

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

1.2. Mengunci Rini pada ruang tanpa suara.

'She was locked in a silent room.'

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

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

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

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

1.4. Tak memedulikan gamis yang basah dijilati ombak.

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

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

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

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

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

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

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

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

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

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

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

1.8. Membiarkan ujung-ujung jarinya dicium ombak.

'Let the tips of her fingers kissed by the waves.'

The waves are basically disturbances (termed oscillations) on the surface of the water, which can be formed on all types of water bodies like seas. The waves

are something that is not alive but in this sentence it is as if the waves are alive and can be kissed. Kissed by the waves in this sentence refers to wet feet from the waves

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

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

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

1.10. Aroma getah karet terasa kental menyapa cuping hidung.

'The smell of rubber sap stings the nostrils'

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

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

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

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

1.12. Cuaca tampak muram.

'The weather seems gloomy.'

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

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

'However the loneliness suddenly creates the worst loneliness.'

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

Synesthetic Metaphor.

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

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

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

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

2.2. Tawa para bocah terdengar meneduhkan hati.

'The laughter of the children sounds heartwarming'

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

Abstract to Concrete Metaphor.

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

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

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

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

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

'The vague view perched on a very familiar face.'

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

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

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

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

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

'Rini couldn't stand crying.'

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

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

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

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

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

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

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

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

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

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

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

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

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

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

'So she doesn't have to look at the man.'

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

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

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

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

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

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

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

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

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

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

3.13. Pertarungan di benak berlanjut.

'The battle in her mind still continues'

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

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

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

The word pikiran Rini masih sibuk mencari refers to Rini is still thinking about and remembering what happened. Tenggelam dalam kekecewaan tak terbatas, the meaning of drowning it self means she who is tired of what she thinks about until she finally reaches the point of feeling disappointed.

3.15. Rini tenggelam dalam arus pikirannya sendiri.

'Rini is drowning in her own thoughts'

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

3.16. Inong bergeming, wajahnya malah tambah cerah.

'Inong doesn't move, her face is even brighter'

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

3.17. Wajah serius Sissy pecah oleh gelak.

'Sissy's serious face broken by her laughter'

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

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

'Even though she is still young, that girl has crossed the world of methamphetamine, putaw, inex and so on'

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

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

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

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

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

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

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

3.21. Anggukan Inong menerbangkan semua keraguan.

'Inong's nod blows away all doubts'

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

3.22. Melepas pandang ke arah lain sisi pulau.

'Take her eyes off to the other side of the island'

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

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

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

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

3.24. Sepanjang perjalanan ia membunuh waktu dengan membaca waktu.

'Along the way she kills time by reading a book'

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

3.25. Bahkan bintang terkenal seperti Sissy..

'Even the star is famous like Sissy'

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

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

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

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

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

'Pulau Lhok Jeumpa island look charming in the orange sun'

The word menawan 'charming' usually used to describe someone's face. In this sentence "charming" refers to the beauty of the island.

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

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

The word panas 'heated' basically refers to the increasingly complicated conflict.

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

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

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

3.30. Kepalanya bergeming, tatapannya menerobos jendela pesawat.

'His head unmoved, his gaze breaks through the airplane window'

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

3.31. Dari ketinggian, Aceh tercinta terlihat begitu hijau.

'From a height, beloved Aceh looks so green'

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

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

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

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

3.33. Dan masa lalunya terlalu kotor untuk diputihkan.

'And his past is too dirty to be bleached'

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

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

'His eyes are still sparkling and full of inquiry like before'

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

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

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

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

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

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

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

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

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

The word boomerang yang membahayakan refers to something that becomes the return of the decisions. Boomerang itself has a meaning which means something that can return to themselves. So the meaning of this sentence is that they are worried about the decisions they have chosen and they are afraid to make the bad things return to them.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3.43. Tulang-tulanganya seperti dilepaskan satu persatu dari tubuh.

'Her bones seem to be released one by one from her body'

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

3.44. Padahal ia dulu sama sekali tidak peduli pada selemba nyawa gadis cantik itu.

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

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

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

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

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

3.46. Ini adalah proyek penebusan dosa.

'This is a penance project'

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

'Basically all bad desires is coming from the whispers of the devil'

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

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

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

The word berhati malaikat refers to the symbolize his kindness that has helped students and even the surrounding community from providing educational facilities even providing materials. 3.54. Hanya anak-anak yang memiliki hati bersih. 'Only children have pure hearts' The word hati bersih refers to the thoughts or behavior that have malicious intent. Basically children are innocent human beings who don't know the world yet.

3.55. Selepas Isya, hati Rini terasa ringan.

'After performing, Rini's heart feels light'

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

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

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

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

3.57. Semua terdiam, memeras otak.

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

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

3.58. Akhir-akhir ini perutnya terasa kian berat.

'Lately, her stomach has been getting heavy'

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

Animal Metaphor.

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

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

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

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

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

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

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

'For this time you will not escape, little dove'

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

4.4. Kenapa dia seperti kerbau dicocok hidung.

'Why she is like a buffalo which nose is pierced.'

The word Kerbau 'buffalo' was an animal that compared to "she" as a human. It means stupid people who easily follow what other people say. Like a buffalo that always follows its owner wherever it is pulled.

The Findings

After analyzing all the data obtained in the novel of Asma Nadia namely Pesantren Impian, the findings were reported as follows:

1. There were four types of metaphors found in the novel of Asma Nadia. They were Anthropomorphic, Synesthetic, Abstract to Concrete, and Animal Metaphor and also their meanings were connected to each type.

2. The metaphorical processes in those types were most frequently applying the type of From Abstract to Concrete Metaphor. It was showed that there were 116 sentences out of 135 sentences from the story selected. The use of From Abstract to Concrete Metaphor was dominating the novel of Asma Nadia, and it had been as the characteristics of the novel in the metaphorical process.

4. DISCUSSION

Based on the preceding research, it was discovered that linguistic units contained metaphor. The four categories of metaphors were identified, as well as the meaning of metaphorical terms. The following table depicts the look of those types:

From the data above, it can be observed that the story of Asma Nadia's novel was dominated by Abstract to Concrete Metaphor. The total was 116 sentences. Some sentences were such as: *Beling pecahan botol berserakan, berbaur dengan percikan darah yang melebar menodai karpet* (The shards of broken bottle were scattered and blend with the spread blood and stains on the carpet) (Paragraph 1, Line 4), *Pandangan yang masih samar kemudian hinggap pada raut wajah yang teramat akrab* (The vague view perched on a very familiar face) (Paragraph 8, Line 1). *Dengan langkah gesit wanita paruh baya itu menghambur ke luar kamar* (The middle-aged woman rushed out of the room nimbly) (Paragraph 9, Line 2), *Rini tidak bisa mencegah butiran bening yang begitu saja menetes* (Rini couldn't stand cry) (Paragraph 10, Line 1).

Secondly it was Anthropomorphic Metaphor was 13 sentences. Some sentences were such as: *Ruangan putih pucat di sekitarnya jelas bukan rumah* (The pale white room around her was definitely not a house) (Paragraph 7, Line 3), *Mengunci Rini pada ruang tanpa suara* (She was locked in a silent room) (Paragraph 34, Line 2), *Banyak hutan dan daerah rimbun yang seolah terus memanggilnya untuk kembali* (Lots of forest and rimming areas as they kept calling him back) (Paragraph 36, Line 4), *Tak memedulikan gamis yang basah dijilati ombak* (Doesn't care the wet robe which was licked by the wave) (Paragraph 44, Line 3).

Thirdly, it was Animal Metaphor was 4 sentences. Some sentences were such as: *Dari jauh, sepasang mata elang Teungku Budiman yang baru saja tiba, diam-diam mengamati* (From a far, the pair of eagle eyes of Teungku Budiman who just arrived, is quietly observing) (Paragraph 48, Line 1), *Ah Mas Bagus benarkah lelaki yang dihormati, dikagumi dan dipuji habis, ternyata serigala jahat yang menodainya?* (Ah Mas Bagus... is it true that man she respected, admired, and praised completely, turned out to be an evil wolf and tarnished her?) (Paragraph 53, Line 5), *Kali ini kamu tidak akan lolos, merpati kecil* (This time you will not escape, little dove) (Paragraph 48, Line 1), *Kenapa dia seperti kerbau dicocok hidung* (Why she is like a buffalo which nose is pierced) (Paragraph 24, Line 2).

Fourthly it was Synesthetic Metaphor was 2 sentences. The sentences were such as: *Sissy tertawa, dua lesung pipit tampil manis di pipinya* (Sissy laughs, two dimples appear on her cheeks sweetly) (Paragraph 40, Line 1), *Tawa para bocah terdengar meneduhkan hati* (The laughter of the children sounds heartwarming) (Paragraph 46, Line 2).

So, based on the foregoing study, it's seen that the From Abstract to Concrete Metaphor was employed most frequently in Asma Nadia's novel *Pesantren Impian*. In this types the sentences mostly had an expression that allude to anything abstract or imprecise (for example, a feeling or something that humans can experience) are handled as alive so that they can perform tangible or animate action.

The metaphor employed in Asma Nadia's novel was abstract to concrete metaphor because it is a type of language that is frequently used in everyday life, both orally and in writing. A metaphor is a language statement with an oblique meaning that compares one object to another with similar features without the use of conjunction. This research's finding can be applied to the language subject of English.

5. CONCLUSION

This study came to the following conclusions based on the results of the data analysis in Asma Nadia's novel in chapter four:

1. Based on Ullman's (2009), four types of metaphors were detected in Asma Nadia's novel *Pesantren Impian*. Anthropomorphic Metaphor, Synesthetic Metaphor, Abstract to Concrete Metaphor, and Animal Metaphor were the four categories of metaphor. From Abstract to Concrete Metaphor was the most prevalent sort of metaphor in Asma Nadia's novel, with a total 116 sentences. Second, there were 13 sentences in Anthropomorphic Metaphor. Animal Metaphor came in third, with a total 4 sentences. The final Synesthetic Metaphor has a total of 2 sentences.

2. The most dominant type of metaphors found in the novel *Pesantren Impian* written by Asma Nadia was Abstract to Concrete Metaphor. It was proven that there were 116 sentences as Abstract to Concrete Metaphor. In this types the sentences mostly had an expression that allude to anything abstract or imprecise (for example, a feeling or something that humans can experience) are handled as alive so that they can perform tangible or animate action.

REFERENCE

- Abrams, M. H. (2003). *A Glossary of Literary Terms* (Sevent Edition). USA: Earl McPeck
- Alesyanti, A., Erwinsyahbana, T., & Siregar, F. S. (2018). RANCANGAN NASKAH MATERI AJAR PENDIDIKAN SEKS PADA ANAK SEKOLAH DASAR SEBAGAI ANTISIPASI DINI MEREBAKNYA PRILAKU PEDOFELIA DI KOTA MEDAN. *Kumpulan Penelitian dan Pengabdian Dosen*, 1(1).
- Arda, M., & Manurung, Y. H. (2021, January). THE EFFECT OF CONSUMER MOTIVATION ON HALAL FOOD PURCHASE DECISIONS ON STREET TRADERS OF KESAWAN MEDAN AREA IN THE PANDEMIC PERIOD OF COVID 19. In *Proceeding International Seminar of Islamic Studies* (Vol. 2, No. 1, pp. 62-68).
- Barcroft, J. (2004). Second language vocabulary acquisition: A lexical input processing approach. *Foreign Language Annals*, 37(2), 200-208. <https://doi.org/10.1111/j.1944-9720.2004.tb02193.x>
- Cruse. (2004). *Cognitive Linguistics*. Cambridge: Cambridge University Press.
- Dobrovolskij, Dmitrij.
- Emelia, T. W. (2018). Pengrajin Tikar Pandan di Desa Alue O Idi Rayeuk. *Jurnal Pengabdian Kepada Masyarakat*, 24(1), 551-555.
- Folse, K. S. (2004). *Vocabulary myths: Applying second language research to classroom teaching*. Ann Arbor: University of Michigan Press. <https://doi.org/10.3998/mpub.23925>

- Khairil, K., Siregar, F. S., & Suprayetno, E. (2020). Budaya Literasi Anak Melalui Cerita Rakyat Sumatera Utara Di Kampung Nelayan Seberang. *JURNAL PRODIKMAS Hasil Pengabdian Kepada Masyarakat*, 5(1), 52-60.
- Kovecses, Z. (2002). *Metaphor: A Practical Introduction*. New York: Oxford University Press, Inc.
- Lubis, H. Z., Syahputri, D., Adelia, N. D., & Maherza, W. (2019, October). Tingkatkan Kesadaran Siswa Melalui Budaya Menabung Sejak Dini di Desa Sidourip Kecamatan Beringin Kabupaten Deli Serdang. In *Prosiding Seminar Nasional Kewirausahaan* (Vol. 1, No. 1, pp. 194-199).
- Manurung, Y. H., & Izar, S. L. (2020, February). Developing Speed Reading Skills In Young Learners. In *Proceeding International Seminar of Islamic Studies* (Vol. 1, No. 1, pp. 653-657).
- Manurung, Y. H., & Artha, D. J. (2018). PENERAPAN ECLICTIC METHOD UNTUK MENINGKATKAN KETRAMPILAN BERBICARA MAHASISWA SEMESTER II PRODI PENDIDIKAN BAHASA INGGRIS FKIP UNIVERSITAS MUHAMMADIYAH Manurung, Y. H., & Arda, M. (2021, February). THE CHALLENGES FACED BY THE TEACHERS IN PANDEMIC COVID 19 AT SMP MUHAMMADIYAH 61 MEDAN. In *Proceeding International Seminar of Islamic Studies* (Vol. 2, No. 1, pp. 786-793).
- Manurung, Y. H., Larasati, M., Anggraini, W., & Khoiriza, S. (2019, October). English Motipreneur Sebagai Upaya Meningkatkan Keterampilan Bahasa Inggris Anak Sekolah. In *Prosiding Seminar Nasional Kewirausahaan* (Vol. 1, No. 1, pp. 113-121).
- Moeleong, Lexy. (2002). *Metode Penelitian Kualitatif*. Bandung: Remaja Rosda karya.
- Rifki Maulana, M. L. (2017). A Semantic Analysis of Metaphor Found in Selected Lyrics of "The Script", "Katy Perry", and "Michael Buble". University of Muhammadiyah Bengkulu.
- Saragih, M., & Nasution, H. S. (2021). Peningkatan Kualitas Pembelajaran Dan Penilaian Berbasis Hots. *JURNAL PRODIKMAS Hasil Pengabdian Kepada Masyarakat*, 4(1), 40-47.
- Siregar, F. S., & Erlindawaty, E. (2020). Penguatan Karakter Berbasis Kearifan Lokal Sumatera Utara Pada Anak Panti Asuhan Al Munawwaroh. *JURNAL PRODIKMAS Hasil Pengabdian Kepada Masyarakat*, 5(1), 26-31.
- Siregar, F. S., & Aztry, A. (2018). STUDI KOMPARASI BAHASA MELAYU DELI DENGAN BAHASA INGGRIS PADA TINDAK TUTUR ILOKUTIF KOMUNIKASI UJARAN BERBASA-BASI. *Kumpulan Penelitian dan Pengabdian Dosen*, 1(1).
- Syahputra, B. P. (2018). TEKNIK REFORMULASI PENERJEMAHAN LISAN OLEH PEMANDU WISATA DI OBJEK WISATA MAKAM KUNO RAJA SIDABUTAR PULAU SAMOSIR SUMATERA UTARA. *Kumpulan Penelitian dan Pengabdian Dosen*, 1(1).
- Syahputri, D., & Masita, S. (2018). Ananalysis Of The Students' Error In Writing Descriptive Text. *EduTech: Jurnal Ilmu Pendidikan dan Ilmu Sosial*, 4(1).
- Syahputri, D. (2020). The Ellipsis on the Main Character's Utterances in the Trolls Movie. *English Teaching and Linguistics Journal*, 1(2), 60-67.
- Verharr. (2004). *Asas-asas Linguistik Umum*. Yogyakarta: Gajah Mada University Press.
- Yule, George. (2006). *The Study of Language*. New York: Cambridge University Press.
- SUMATERA UTARA. *Kumpulan Penelitian dan Pengabdian Dosen*, 1(1).