

The Use of Conceptual Metaphor in Gola Gong's Novel *Bila Waktu Bicara*

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Abstract

This study aims at describing conceptual metaphor in Gola Gong's novel "Bila Waktu Bicara" in the perspective of George Lakoff's theories of metaphor. This research is a (qualitative) bibliographical research. The object of the study is the use of metaphor in Gola Gong's novel "Bila Waktu Bicara" and there are 59 metaphorical expressions. Having analyzed the data, the researcher concludes that there are seven most outstanding conceptual mapping on that novel: time is an individual, the world is the hell or paradise, people is a stream of water, seeing is touching, eye ball is a container, body part is a landscape, ambulance is an individual. Among this seven conceptual mappings, the conceptual pattern of time is an individual is the most frequent use and it shows that there has been an increase of creativity in the creation of socio-religious metaphor of Indonesian young novelist such as Gola Gong.

Keywords: *Source Domain, Conceptual Metaphor, George Lakoff*

Abstrak

Penelitian ini bertujuan untuk mendeskripsikan mengenai metafora konseptual yang ditemukan dalam novel karya Gola Gong yang berjudul "Bila Waktu Bicara" dari perspektif George Lakoff dalam teorinya mengenai metafora. Penelitian ini termasuk penelitian bibliografi (kualitatif). Objek dalam penelitian ini adalah penggunaan majas metafora dalam novel karya Gola Gong tersebut, dan hasil dari penelitian ini ditemukan adanya 59 ekspresi yang mengandung majas metafora. Setelah menganalisis data, penulis dapat menyimpulkan bahwa ada tujuh konsep pemetaan yang paling terkenal dalam novel tersebut; waktu adalah sebuah individu, dunia itu adalah antara surga atau neraka, manusia adalah aliran air, melihat berarti merasakan, bola mata sebagai wadahnya, anggota tubuh adalah

pemandangan, dan ambulans adalah sebuah individu. Di antara ketujuh pembagian konsep-konsep tersebut, pola konsep bahwa waktu itu bersifat pribadi adalah konsep yang paling sering digunakan dalam novel tersebut, dan hal ini menunjukkan bahwa ada peningkatan kreatifitas yang dimiliki oleh para pengarang novel muda Indonesia dalam pembuatan novel yang mengandung metafora sosial keagamaan seperti halnya Gola Gong.

Kata Kunci: *Target Domain, Metafora Konseptual, Goerge Lakoff*

Introduction

One of interesting problems in language study is the use of metaphor. One of its mysteries is the public confusion in encountering metaphorical expression that says something that is different to what it really means. Hawkes says "*Language which doesn't mean what it says*" (1980:1). This fact creates the impression that the user of metaphor looks like a liar or deceiver. When Juliet said to Romeo "*The lights that shines from your eyes*" she did not mean to say that from Romeo's eyeballs radiating or shining on the chamber they stayed. When a poet says, "*A poem is a bird*", s/he did not mean to state that the poem can flap its wings and tail. Those two instances are only part of many examples that create the impression of metaphor as the expression full of "*absurdity*" and "*falsity*" (Max Black in Ortony, 1993:21).

One of the interesting studies of metaphor is the use of metaphor in literary works of art. The outstanding feature of metaphor in this case lies on its uniqueness and specification that are very different to other genre of writing like business, political discourses, science and technology. Such uniqueness refers to the poetic function of literary work to convey the messages or ideas of man of letters towards his or her readers (Culler, 1975:55). Culler says, "*By showing what properties of language were being exploited in particular texts and how they were extended or organized*"

(1975:55).

Besides, using poetic words in his or her literary works of art, the men of letters effectively use their literary works as effective weapons to enlighten and improve his society and humanity in general. Above all, literary works prefer showing to telling its readers about the moral consciousness. It helps them indirectly finding good lessons of life regardless whatever literary works they are. Back to the objective of this writing, in this process language plays a crucial role, for every messages prepared by the men of letters are played beautifully by the use of the language of metaphor.

Considering above explanation, this paper analyzes the use of Lakoffian Conceptual metaphor in Gola Gong's novel *Bila Waktu Bicara*. To define what had been analyzed in this research, it had been formulated the problem of this paper: What's the uniqueness of conceptual metaphor in Gola Gong's novel *Bila Waktu Bicara*?

Research methodology

This research is a qualitative descriptive research. The objects in this study were 59 metaphorical expressions taken from Gola Gong's novel *Bila Waktu Bicara*. Those metaphorical expressions were obtained through frequent reading and analysis.

This study employed the researcher as the instrument to find adequate and profound data and analyze them. The procedures and steps that had been used in this research were (1) the provision of data, (2) classification and data analysis, and (3) presentation of data analysis. The stage of provision of data related to problems of classification. Meanwhile, the phase of data analysis related to the collection of data of metaphoric expression in Gola Gong's *Bila Waktu Bicara*. The last stage was the stage to report the results of the analysis

which had been conducted in this research. In order to get the best results the data which were the object of the research had been selected carefully and systematically.

Discussion

Metaphor

In literary use, metaphor (from the Greek: *metapherin* rhetorical trope) is defined as an indirect comparison between two or more seemingly unrelated subjects that typically uses “is a” to join the first subjects for example: “*Man is a wolf*“. This is an elliptical form compared to Simile sentence *Man is like a wolf*. A metaphor is commonly confused with a simile, which compares two subjects using “like” or “as”. An example of a simile: “He was as sly as a fox.” In the simplest case, a metaphor takes the form: “The *first subject* is a *second subject*.” Edi Subroto (1986:45) said that a metaphorical expression can be categorized as metaphor if it can give a new enjoyment in reading language expression, kicking out monotony and enliven inanimate object, and actualizing something that which actually crippled or paralyzed.

In the development of theories of metaphor there are several domestic and foreign linguists who have tried to describe their complex conception about metaphor. They are: Rachmad Djoko Pradopo (1987), Edi Subroto(1991), Herman Waluyo(1991), Aminuddin (1995),Stephen Ullmann (1972), Andrew Orthony (1993),and Wellek (1993). These conceptions will be elaborated one by one:

Pradopo (1987:66) explains that categorically metaphor consists of two terms, main term or *tenor (principal term)* and the second term or *vehicle (secondary term)*. The main *term* or *tenor* tells about the compared entities whereas the second term or *vehicle* tells about the comparison or the things

compared. Then it is said that metaphor sees things by the medium of other entities. This metaphor explains something with the same result which actually has different meaning.

Edi Subroto (1995:38) explains that metaphor is created particularly based on the similarity of two referents. The first referent is called *tenor* and the second one is called *vehicle*. The similarity of both referents is the basic builder of metaphor creation.

According to Edi Subroto, one important factor in the affectivity of metaphor is the distance between tenor and vehicle. If the distance of both of them is very close in their similarity level, the metaphor is less expressive, less effective. On the contrary, if the similarity level of both elements is not so real, the metaphor has expressive power. The metaphor like “black wolf” to depict “night shadow” like what has Arthur Rimbaud said in his poem is the example of effective and expressive metaphor (Edi Subroto, 1995:39).

According to Herman Waluyo (1991:84), metaphor is an insight or approach towards object through direct or indirect comparison. Aminuddin (1995:304), in his *Stilistika* explained that metaphor is:

One of the forms of figurative language which created and re- created through comparison and the transfer of semantic features via direct or indirect comparison. The Indonesian metaphor of “Aku ini binatang jalang”(I am the untamed animal) for example, is a form of metaphor which used direct comparison but in the metaphor of “Jam mengerdip” something is compared to the blinking as indirect nature. Viewed to its function, the use of metaphor is functioned to enrich the nature of imagery description and the picturing of meaning of an elaboration.

Ullmann said that the subjects of metaphor are by telling the things that we compared to. In his *Semantic an Introduction to the science of meaning*, Ullman explained about both things by giving the term of *tenor* and *vehicle*,

whereas the common feature that they have has formed the ground of metaphor. This had been stated in these following sentences:

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

It means that the basic structure of metaphor is very simple. There are two things that we are talking about the things we talk and the things we compared to. The first term of Richard from the early start is *tenor* (direction/objectives) and the latest is *vehicle*. This remains us to the idiosyncrasies of daily lexicon which form the ground of metaphor.

In the view of Andrew Ortony (1993:2), in his book entitled *Metaphor and Thought*:

It seems preferable, however, to attempt to relate two alternative approaches to metaphor - metaphor as an essential characteristic of the creativity of language; and metaphor as deviant and parasitic upon normal usage - to a more fundamental and pervasive difference of opinion about the relationship between language and the world.

It means that, however, it is better to relate two alternatives of approach in metaphor – metaphor as the main character from language creativity; and metaphor as a deviation and parasitic from the normal language toward deep fundamental difference from the opinion of the relationship between language and the world.

Furthermore Rene Wellek (1993:235) explained that metaphor compared two world and conveying theme through one idiom to other idiom as the works of Shakespeare (*raging sea, the wild storm in the meadow, the gloomy lake*).

In general, it can be concluded that what have been said by the above linguistic experts have enrich our knowledge about the theories of metaphor started from the tenor and vehicle explained by I.A Richard (1936). Even though sometimes using different terminology, outstanding linguists like Pradopo, Edi Subroto, Waluyo, Aminnuddin, Wellek and Ullmann give an emphasis to the theory of Richard, whereas Andrew Ortony has added his viewpoints which insisted on the inconsistencies between “the two terms” in metaphor called as tension.

Conceptual metaphor

It is true that all of us speak in metaphors whether we realize it or not. In *Metaphors We Live By*, George Lakoff, a linguist, and Mark Johnson, a philosopher, suggest that metaphors not only make our thoughts more vivid and interesting but that they actually structure our perceptions and understanding. Thinking of marriage as a “contract agreement,” for example, leads to one set of expectations, while thinking of it as “team play,” “a negotiated settlement,” “Russian roulette,” “an indissoluble merger,” or “a religious sacrament” will carry different sets of expectations. When a government thinks of its enemies as “turkeys” or “clowns” it does not take them as serious threats, but if they said that they are “pawns” in the hands of the communists, they will be taken seriously indeed. *Metaphors We Live By* has led many readers to a new recognition of how profoundly metaphors not only shape our view of life in the present but set up the expectations that determine what life will be for us in the future (1980:13).

Metaphor is for most people a device of the poetic imagination and the rhetorical flourish- a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a

matter of words rather than thought or action. For this reason, most people think they can get along perfectly without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.

The concepts that govern our thought are not just matter of the intellect. They also govern our everyday functioning, down to the most common details. Our concepts structure what we perceive, how we get around in the world and how we relate to other people. Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think what we experience, and what we do every day is very much a matter of metaphor.

The conceptual system used by mankind in wherever society strongly influenced our style and style of thinking and doing is metaphorical. The non-metaphorical thinking is only possible if we discuss merely physical realities. The greater the level of abstraction made by people, the greater of the metaphorical layers needed to state the result of human thinking.

Many people ignored these for several reasons. One of them is the reason that few form of metaphor is considered “dead” and has unknown origin. The other reason is that we do not know what happen on our conceptual system in our thinking. (1993:224).The clearer depiction of the view that most of our conceptual system is metaphorical can be seen in the instances of conceptual metaphor by Lakoff and Turner (1989:3-4) that is given then name of the metaphor LIFE IS A JOURNEY. In this metaphor the mental domain) “Journey” as the source domain is compared to mental domain of “Life” as the target domain. The conceptual mapping between the concepts is:

LIFE IS A JOURNEY.

- *The person leading a life is a traveller.*
- *His purposes are destinations.*
- *The means for achieving purposes are routes.*
- *Difficulties in life are impediments to travel*
- *Counsellors are guides.*
- *Progress is the distance travelled.*
- *Counsellors are guides.*
- *Progress is the distance travelled*
- *Things you gauge your progress by are the landmarks.*
- *Material resources and talents are provisions.*

- The conception of the metaphor LIFE IS A JOURNEY can be applied into other examples like what have been said by (in Ortony 1993:206) like the metaphor of LOVE IS A JOURNEY
 - *Our relationship has hit a dead-end street.*
 - *We can't turn back now.*
 - *We're at the crossroads.*

- *The relationship isn't going anywhere.*
- *We're spinning our wheels.*
- *Our relationship is off the track.*

It should be understood that the above metaphorical conception is not the only form, but there are hundreds and thousands form and mental domain mapping which compared on mental domain to other mental domain like what had been elaborate by Lakoff in the metaphor of LIFE IS A JOURNEY, CHANGE IS MOTION, CAUSES ARE FORCES, SEEING IS KNOWING, THINKING AS BODY MOVEMENT, TIME PASSING IS A MOVEMENT OVER A LANDSCAPE etc.

From this, the researcher can defined that according to George Lakoff metaphor is the most important conceptual construction in the development of human thinking history. The conceptual system which used daily in each and every society will influence our ways of thinking and doing which metaphorical in nature.

The synopsis of the novel

It is an interesting and inspiring story about an arrogant man in Yogyakarta, Indonesia named Menggung Broto. He is the richest and powerful man who thinks that he can do everything he wants by using his power and wealth. One of his biggest dreams is having a son who will inherit his business dynasty and imperium.

One day his wife is pregnant and after nine months and ten days his wife give birth in one hospital. At that time there is a Doctor, Bagaskara, his nephew who helps that process. Unintentionally, there are also the poor

Marwoto's wife who will give birth at the same hospital. Unlucky moment occurs when Menggung Broto's baby is dead and Marwoto's baby is alive. Bagaskara is the only person who knew this sad moment. Then secretly bagaskara takes Marwoto's baby and give it to Menggung Broto. Wickedly he says to Marwoto that his baby is dead and Menggung Broto's son is alive.

Then, four years later, the young Doctor, Bagaskara, goes around several countries like Bangkok, Bangladesh and India to escape reality and forget his problem but he could not do it. He could not remove the shadow of Marwoto's sad face and finally he goes home to tell the truth about Marwoto's son.

Biography of Gola Gong

Gola Gong is well-known as free-lance journalist, novelist, screen play writer and poet. Many of his poems had been published in *Suara Muhammadiyah*, *Mitra Desa PR*, *Republika*, *Media Indonesia*, *Harian Banten* and also *Adil*. His poems are collected in the antology of *Jejak Tiga* (1988), *Ode Kampung* (1995), *Antologi Puisi Indonesia* (KSI Angkasa, 1997), and *Kumpulan 7 Penyair Serang Bebegig* (LiST, 1998). His one 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 the performance of his new cinema electronic of "Pada-Mu Aku Bersimpuh", the production house of PT. Indika Entertainment produces "Petualangan Si Roy". This "Cine-tron" is an adaptation of his adventure novel of *Balada Si Roy*, *Mata Elang*, and *Aku Seorang Kapiten*.

The analysis of the use of metaphor in Gola Gong's novel Bila Waktu Bicara

The following paragraphs are the result of analysis toward 59 sentences which contain metaphor in Gola Gong's novel *Bila Waktu Bicara*. These sentences had been analyzed by using George Lakoff's theory of conceptual Metaphor. In this analysis it can be found seven most outstanding conceptual mapping of metaphor:

NO	The Names Of Conceptual	The Available
1	Time is an individual	22 Sentences
2	The world is the hell or paradise	18 Sentences
3	People is a stream of water	6 Sentences
4	Seeing is touching	4 Sentences
5	Eye ball is a container	3 Sentences
6	Body part is a landscape	3 Sentences
7	Ambulance is an individual	2 Sentences

The first pattern: time is an individual

In general, there are 22 metaphorical data in Gola Gong's novel *Bila Waktu Bicara* which showing the pattern of *time is an individual*. Here are three most outstanding samples:

- (1) Dia mencoba mengejar waktu-Nya 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 resikonya, sepahit apapun. (Gola Gong 2004:15)
- (2) 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". (Gola Gong

2004:75).

- (3) “Saya sudah melanggar yang pertama. Tentu saya tidak ingin membuat kesalahan lagi. Ibaratnya, saya *digenggam* oleh waktu” (Gola Gong 2004:129).

In the metaphorical expression (1) the source domain is the abstract form of the word “waktu” or “time” whereas the target domain is the concrete form of the word of “bicara” or “speaks”.

This metaphorical expression has a story context when Bagaskara, the main character begin to realize the greatest mistake of his life time. But his enormous life burden make him motionless and trying to escape the reality. He needs more time to ponder about his past mistakes or sins. He has a firm intention someday if his heart is ready to confess all of his mistakes and to make positive steps to improve his past wrong doings.

In this metaphorical expression the author tries to tell the reader about the great blessing and bounty that Allah SWT gives to us. He uses or more exactly personifies the abstract form of time as if it can talk like human being. This way is intended to make easy the audience to understand the importance or values of time.

In the metaphorical expression (2) the source domain is the abstract form of the word “waktu” or “time” whereas the target domain is the concrete form of the word of “yang menarik-nariknya agar pulang” or “drew out or pull him to go home”.

This metaphorical expression has a story line that the main character eventhough understand about the importance or the values of his life time, he does not have the intention of going back to his family in Yogyakarta.

Intentionally he wants to escape reality of his past life problem by travelling abroad. In this metaphorical expression the writer uses the Indonesian phrase of “menarik-nariknya agar pulang” or “drew out him to go back home” as the personification of the abstract form of “sang waktu” or “the time”. The author explains the reader about the importance of trying to do the best of to make use of our life time.

In the metaphorical expression (3) the source domain is the abstract form of the word “waktu” or “time” whereas the target domain is the concrete passive voice form of the verb “digenggam” or “gripped”.

This metaphorical expression has the context where Bagas begin to realize his past mistakes and decides to go back to his home town, Yogyakarta to improve his wrong steps. Once again the author personifies the abstract form of time which can do human activity like “menggenggam “ or “gripped”.

The second pattern: the world is the hell or paradise.

In general, there are 18 metaphorical data in Gola Gong’s novel *Bila Waktu Bicara* which showing the pattern of *the world is the hell or paradise*. Here are three most outstanding samples:

- (4) Pada suasana seperti ini, ternyata *selimut hangat dari malaikat surga melindungi mereka*. (Gola Gong 2004:38)
- (5) Tentu Setan neraka akan tertawa terbahak-bahak karena ummat Muhammad SAW berhasil di adu domba dan saling gontok- gontokan. (Gola Gong 2004:43).
- (6) Kesempatan ini digunakan oleh para iblis untuk mengepung Marwoto, yang sedang gundah gulana. Bisikan-bisikan maut dari kayu bakar neraka itu mencoba menyeretnya untuk membangkang pada ke-Esaan Allah. (Gola

Gong, 2004:110)

In this metaphorical expression of (4) “Pada suasana seperti ini, ternyata selimut hangat dari malaikat surga melindungi mereka” the source domain is the abstract form of the word “Selimut hangat” or “warm blanket” whereas the target domain is the concrete form of the phrase “Malaikat surga yang melindungi mereka” or “the heavenly angel who protect them”.

This metaphorical expression has the contextual background where there is a group of young generation in Malioboro Street of Yogyakarta who hold charity music concert to help the victim of flooded area all over the countries.

This situation is depicted as a time where human seat of emotion is touched by positive drives, which in Islamic teaching is said as the whisper, or the drive of heavenly angels. Such positive drives of angels metaphorically are depicted in the phrase of “selimut hangat” or “warm blanket”. The word “Blanket” means “ thick, woolen covering used on beds, or for keeping human body to stay warm “ whereas the word “Hangat” or “Warm” means “Having a fairly high degree of heat (between cool and hot)”. The word “Warm” is also defined as the non-solar energy that comes up from the burned and boiled things. Figuratively the word “Warm” is used to depict a feeling of joy or pleasure. In this metaphor the author intends to explain that the whispers or positive drives from heavenly angel is “Warm blanket” which cover or influence people to do positive things in every condition.

In the metaphorical expression of (5) “Tentu Setan neraka akan tertawa terbahak-bahak karena ummat Muhammad SAW berhasil di adu domba dan saling gontok-gontokan. “ the source domain is the clause “Ummat Muhammad SAW berhasil di adu domba dan saling gontok-gontokan “ or “The ummah of Prophet Muhammad PBUH were successfully provoked” whereas the target domain is the clause of “Setan

neraka akan tertawa terbahak-bahak” or “The devil will laugh uproariously”.

This metaphorical expression has a context when the ambulance carrying Menggung Broto’s wife make the passing vehicle and anyone near him aside or away from the ambulance. Why is that so? Since Menggung Broto is the richest and most influential people in Yogyakarta so that when the ambulance carrying his wife will give birth by then all have to step aside. This shows the arrogance of the rich against the poor and the commoners.

To explain this idea the author uses a religious metaphorical expression on the clause of “Tentu Setan neraka akan tertawa terbahak- bahak karena ummat Muhammad SAW berhasil di adu domba dan saling gontok-gontokan. “ or “The ummah of Prophet Muhammad PBUH were successfully provoked”

In the real world indeed, the readers can not see the Satan who laughs uproariously. The concept of “Satanic hell” is a religious concept that is defined as an evil spirit from hell that always persuades people to do evil things. These evil creatures have such bad tempers like making a provocation among human being. In a creative and genius way, the author uses these religious concepts into sentences in the novel so the reader can understand abstract concepts in more tangible context.

In this metaphorical expression (6) “Mereka itu sebetulnya orang- orang yang membuat dusta atas nama Allah. Padahal Allah itu penuh karunia kepada hamba-Nya. Tapi, kebanyakan mereka tidak mau bersyukur pada-Nya! Akibatnya para iblis tertawa terbahak-bahak, sementara itu para malaikat menunduk sedih”. (Gola Gong 2004:93). In this metaphorical expression the source domain are the human’s mistakes or sins while the target domain is the bad implications that would befall towards the sinner in

hereafter.

This metaphorical expression has the context of the story when Bagaskara as the young doctors is very sad because he make fatal mistake when he lies that the born baby of Marwoto's wife died. It was a big lie since actually the baby is not dead but he gives him to Menggung Broto's family. This is Bagaskara's secret so that nobody else knows.

This metaphorical expression shows that there are many people who are willing to lie in order to get compliments from others by making lies in the name of God. According to Islamic principle this will carry heavy and bad implications in this world and also in hereafter. This will make the devils happy and saddened the angels. Although in reality the reader can not see the demons and angels, but this concept is an important concept to be our life principle in living our life.

The third pattern: people is a stream of water

In general, there are 6 metaphorical data in Gola Gong's novel *Bila Waktu Bicara* which showing the pattern of *people is a stream of water*. Here are three most outstanding samples:

- (7) Dia menikmati orang-orang yang mengalir seperti air bah di depan kamarnya. Luber kemana-mana. Calcutta ini jika diibaratkan gelas, sudah terlalu penuh oleh air. Tak tertampung lagi. (Gola Gong 2004:23)
- (8) Mereka luber ke mana-mana. Ibarat ember yang ditadahkan di sebuah kran bocor, begitulah suasana malam itu di jantung kota Yogyakarta: Malioboro. Manusia seperti tidak ada habis- habisnya. Tumpah ruah. (Gola Gong 2004:35)
- (9) Rio sudah terbawa arus. Seorang ibu menggendongnya tadi. Arus itu sangat kuat sekali menuju sebuah gubuk kecil di bibir sungai. (Gola

Gong 2004:170).

In the metaphorical expression (7) the source domain is the the word “orang-orang” or “a group of people” whereas the target domain is the concrete form of the word of “yang mengalir seperti air bah” or “who flow like the water of the flood”.

This metaphorical expression has the context of the story when Bagaskara in a time of his sadness lives in the crowded poor city of Calcutta, India. It is a place where millions of people living in poor condition. It is an over-crowded city which Gola Gong tried to compare to the stream of flood water. Its inhabitants “Spills over” every where.

In the metaphorical expression (8) the source domain is the abstract form of the word “manusia” or “human being” whereas the target domain is the concrete form of the word of “luber kemana-mana” or “overflowing all over the places” or in the phrase “ tumpah ruah” or “spilled everywhere”.

This metaphorical expression has the context of the story when Bagaskara tells the reader about the night life in Malioboro Street, Yogyakarta. The metaphorical expression used by the author is similar to the depiction of the over-populated city of Calcutta, India above.

In the metaphorical expression (9) the source domain is the word “Rio” or “a boy named Rio” whereas the target domain is the concrete form of the word of “sudah terbawa arus (orang banyak)” or “brought by the current of moving people”.

This metaphorical expression has the context of the story where Bagas brings “Rio” the son of Marwoto to bank of the river Code, a place where Marwoto lives in a poor condition, falls sick and at last faces death agony. This Bagas’ righteous intention is supported by many of Marwoto’s neighbors

who happily bring Rio to see Marwoto. Since there are so many people who bring Rio to see Marwoto, it is like the current or stream of water.

The fourth pattern: seeing is touching

In general, there are 4 metaphorical data in Gola Gong's novel *Bila Waktu Bicara* which showing the pattern of *seeing is touching*. Here are three most outstanding samples:

(10)Si dokter itu membalik. Menatap wajah Linda. Tajam. Menyengat. "Saya pernah membunuh seseorang, Linda..." (Gola Gong 2004:31)

(11)Tanpa diduga, saat itu juga Menggung Broto berdiri goyah. Terguncang juga hatinya. Kedua tangannya di turunkan. Dia menatap kedua perawat itu, yang juga sedang menatapnya. Mata mereka beradu. (Gola Gong, 2004:63)

(12)Wajah itu seperti menghakimi dan menyoroti setiap kekejatannya dengan senyum pedih yang tergores di bibir piasnya. (Gola Gong, 2004:78)

In the metaphorical expression (10) the source domain is the word "mata" or "human eyes" whereas the target domain is the concrete form of the word of "tajam" or "sharp" and "menyengat" or "sting".

This metaphorical expression has the context of the story when Bagaskara tries to make Linda understand about the reason why he keeps wandering and escaping reality. By seeing and saying the truth Bagaskara wants to touch Linda's consciousness and understanding. In fact, seeing is not just physical movement but it is an action of touching one's emotion or

psychological states.

In the metaphorical expression (11) the source domain is the word “mata” or “human eyes” whereas the target domain is the concrete form of the word of “beradu” or “collided”.

This metaphorical expression has the context of the story when the boastful Menggung Broto is shaken seeing Marwoto’s pregnant wife who fall to the floor of the hospital. He couldn’t stand seeing such scene. When he see it the nurses also see him. Their eyes collide. The word “collide” here is not only physical contact but also the touch of emotion between the boastful Menggung Broto and the nurses.

In the metaphorical expression (12) the source domain is the word “mata” or “human eyes” whereas the target domain is the concrete form of the word of “menghakimi” or “judge” and “menyoroti” or “irradiate”

This metaphorical expression has the context of the story when Bagaskara is often haunted by the remembrance of his guilt towards Marwoto. His sad face of losing his son makes Bagaskara create the shadows which “judge” and “irradiate” every single step of his walks.

The fifth pattern: eye ball is a container

In general, there are only three metaphorical data in Gola Gong’s novel *Bila Waktu Bicara* which showing the pattern of *eyeball is a container*. The two of them are:

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

(13) Tergambar telaga kesedihan di kedua bola mata itu (Gola Gong 2004:14)

In the metaphorical expression (12) the source domain is the word “bola mata” or “eyeball” whereas the target domain is the abstract form of the word of “tersimpan sederet penyesalan” or “keep the feeling of regret”.

This metaphorical expression has the context of the story when Bagaskara always keeps the feeling of guilt and regrets towards Marwoto. Bagaskara’s eyeballs are not only for seeing object but also reflected his feeling of guilt and sadness.

In the metaphorical expression (13) the source domain is the word “bola mata” or “eyeball” whereas the target domain is the concrete form of the phrase of “telaga kesedihan” or “sea of sadness”. Similarly like the metaphorical expression (12) , Bagaskara’s eyeballs were the container of his feeling of guilt and sadness towards the poor Marwoto.

The sixth pattern: body part is a landscape

In general, there are only three metaphorical data in Gola Gong’s novel *Bila Waktu Bicara* which showing the pattern of *body part is a landscape*. They are:

(14) Butir-butir keringat bertebaran di dadanya (Gola Gong 2004:15)

(15) Marwoto melepas isterinya dengan hati lapang. (Gola Gong, 2004:63).

In the metaphorical expression (14) the source domain is the concrete form of the word “butir-butir keringat” or “grains of sweat” whereas the target domain is the concrete form of the word of “bertebaran” or “scattered”.

This metaphorical expression has the context of the story when Bagaskara stays in the cheap guest house in Sudder Street of Calcutta city. The air is very hot so that his grains of sweats are scattered all over his chest. The chest of human beings in this case is treated like a landscape.

In the metaphorical expression (16) the source domain is the abstract form of the word “hati” or “human’s heart” whereas the target domain is the concrete form of the word of “lapang” or “spacious or “roomy”.

This metaphorical expression has the context of the story when Marwoto sincerely take down the process of his wife’s child birth to the gynecologist doctor and his God. In this case, Gola Gong creatively narrated the human heart compared to spacious field or roomy space. As if the human body part is a landscape.

The seventh pattern: ambulance is an individual

In general, there are only two metaphorical data in Gola Gong’s novel *body part is a landscape* which showing the pattern of *ambulance is an individual*. They are:

(17) Ambulans memekikkan sirinenya (Gola Gong, 2004:43) (18) Sirene ambulans terus meraung-raung. (Gola Gong 2004:47)

In the metaphorical expression (17) the source domain is the concrete form of the word “ambulans” or “ambulance” whereas the target domain is the concrete form of the word of “memekikkan sirinenya” or “shouted its siren”. In this case the ambulance is treated like individual or human being who can yell, scream or shout to everyone.

This metaphorical expression has the context of the story when the ambulance which brings the pregnant Menggung Broto’s wife went to the

hospital. The author tried to elaborate about the arrogance of Menggung Broto's family reflected by the loud shout of the ambulance siren. It is not only physical entity but a reflection of socio-cultural condition where there is a wide gap between the rich and the poor.

In the metaphorical expression (18) the source domain is the concrete form of the word "sirine ambulans" or "ambulance sirens" whereas the target domain is the concrete form of the word of "terus meraung-raung" or "keeps on moaning". In this case the ambulance is treated like individual or human being who can groan and moan to everyone. This metaphorical expression has the similar context as the above scene when the ambulance which brought the pregnant Menggung Broto's wife went to the hospital.

Conclusion

Having analyzed the data, the researcher can draw the conclusion that Gola Gong in his novel *Bila Waktu Bicara* has effectively and creatively used metaphorical expressions in telling the reader about the importance or the value of our time. Metaphorically "time" as abstract object treated as concrete object the same as individual who can do many things like human being. This most frequent pattern of conceptual metaphor *time is an individual* is Gola Gong's best vehicle to convey the moral and religious message. The metaphorical expressions are also a strong socio-cultural criticism towards Indonesian daily life problems.

Finally, the researcher suggest that there are many opportunities and facets to make a lingual research about this study particularly a research on the metaphorical expression of Indonesian novels. This work requires deeper and broader observation, interpretation and analysis. The study towards this most outstanding figurative language offers deeper interpretation about the

linguistic unique feature of formal speech. This suggestion is aimed to all language researcher and the students of English department , particularly the program of English linguistics.

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