# CONCEPTUAL METAPHOR USED BY MAJOR CHARACTER IN "LES MISÉRABLES" MOVIE

**THESIS**

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# CONCEPTUAL METAPHOR USED BY MAJOR CHARACTER IN "LES MISÉRABLES" MOVIE

**THESIS**

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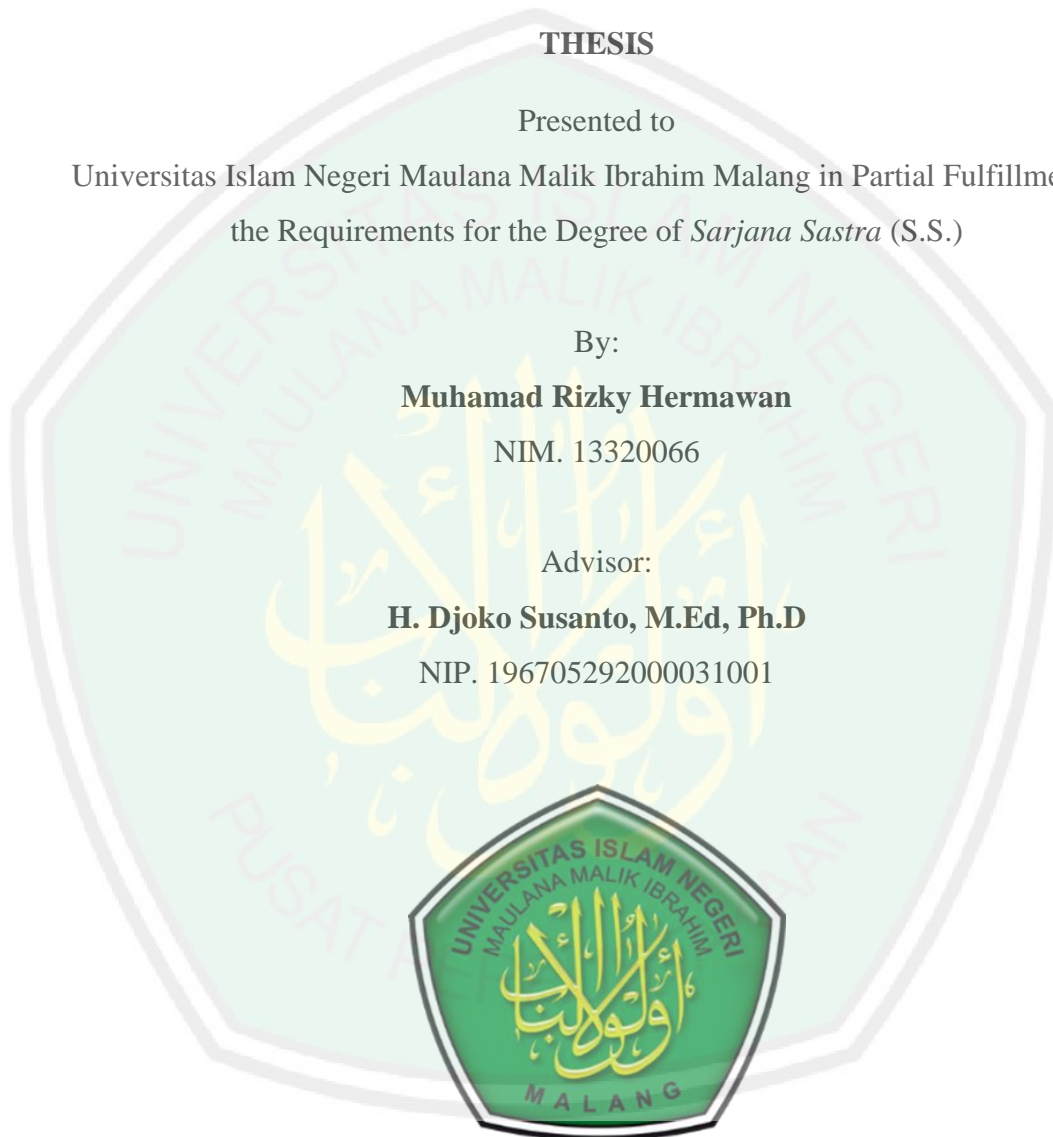
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**2019**

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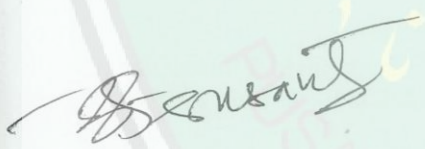
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## APPROVAL SHEET

This is to certify that Muhamad Rizky Hermawan's thesis entitled **"Conceptual Metaphor Used by Major Character in "Les Misérables" Movie"** has been approved for the thesis examination at the Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang as one of the requirements for the degree of *Sarjana Sastra* (S.S).

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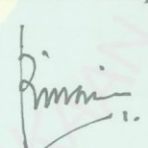NIP. 196609101991032002

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## LEGITIMATION SHEET

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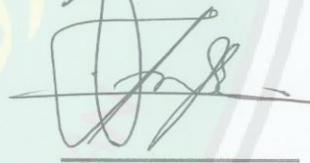
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## DEDICATION

Firstly, I dedicate this thesis to my beloved parents, H. Abdul Mukhid and Hj. Kaeni who always give everything I need. Secondly, my honorable advisor, H. Djoko Susanto, M.Ed., Ph.D. who is always patient and helpful to assist me in completing this thesis. Finally, to all my lecturers who have contributed in finishing my study in the State Islamic University of Maulana Malik Ibrahim Malang.

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Malang, 18 July 2019

The researcher

# ABSTRACT

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*Keywords: Metaphor, Conceptual Metaphor, Major Character*

Metaphor is a figurative language that used to compare two different things. Metaphor are not only found in songs or poems, but metaphor can be found in the movie. The use of metaphor in a movie is very important because movie is a reflection of real life. In this case, metaphor is very interesting to discuss because metaphor is a conceptual system that exist in human thought. This study examines the use of conceptual metaphor by the major character in the movie "Les Misérables". This study aims to discover the types of conceptual metaphors and explain the meaning attached in the utterances by using the theory of conceptual metaphor proposed by Lakoff & Johnson (2003). This study uses descriptive qualitative method. This study finds that the major character used three types of conceptual metaphor: (1) structural metaphor, (2) orientational metaphor, and (3) ontological metaphor. The results of the study show that there are several utterances categorized as a conceptual metaphor: ten structural metaphor, one orientational metaphor, and twenty-one ontological metaphor. Ontological metaphor is the most common type used by Valjean as the major character when he felt miserable. He always blames the things around him even though it is an abstract thing. On the contrary, the major character rarely used orientational metaphor because he only utilized orientational metaphor when he felt regret.

# ملخص البحث

رزقي هرما وان، محمد، 2019، استعارة مفاهيمية تستخدمها الشخصية الرئيسية في فيلم "Les Misérables"، بحث جامعي، قسم اللغة الإنجليزية وأدبها، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج، المشرف : الدكتورالحج جوكو سوسانتو.

**الكلمات الرئيسية : استعارة ، استعارة مفاهيمية**

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تتناول هذه الأطروحة استخدام الاستعارة المفاهيمية للشخصية الرئيسية في فيلم "Les Misérables". تهدف هذه الدراسة إلى اكتشاف أنواع الاستعارات المفاهيمية وشرح المعنى المرتبط بالكلمات باستخدام نظرية الاستعارة المفاهيمية المقترحة من قبل Lakoff & Johnson (2003). تستخدم هذه الدراسة الطريقة النوعية. وجدت هذه الدراسة أن الشخصية الرئيسية استخدمت ثلاثة أنواع من الاستعارة المفاهيمية: (1) استعارة هيكلية ، (2) استعارة شرقية ، و (3) استعارة جغرافية. تظهر نتائج الدراسة أن هناك العديد من الكلمات المنطوقة المصنفة على أنها استعارة مفاهيمية: عشرة استعارة هيكلية ، استعارة شرقية واحدة ، وواحد وعشرون استعارة. الاستعارة الأنطولوجية هي النوع الأكثر شيوعًا الذي يستخدمه Valjean باعتباره الشخصية الرئيسية عندما شعر بائسة. دائمًا ما يلوم الأشياء من حوله على الرغم من أنه شيء مجرد. على العكس من ذلك ، فإن الشخصية الرئيسية نادراً ما تستخدم الاستعارة الاتجاهية لأنه استخدم فقط الاستعارة الاتجاهية عندما شعر بالأسف.

# ABSTRAK

Metafora merupakan bahasa kiasan yang digunakan untuk membandingkan dua hal yang berbeda. Metafora tidak hanya terdapat di dalam lagu ataupun puisi, namun, metafora bisa ditemukan dalam film. Penggunaan metafora di dalam suatu film sangat penting karena film merupakan sebuah cerminan dari kehidupan nyata. Dalam hal ini, metafora sangat menarik untuk didiskusikan karena metafora merupakan system konseptual yang ada di dalam pemikiran manusia. Penelitian ini membahas penggunaan metafora konseptual oleh karakter utama dalam film "Les Misérables". Penelitian ini bertujuan untuk menemukan jenis-jenis metafora konseptual dan menjelaskan makna yang terkandung dalam ujaran dengan menggunakan teori metafora konseptual yang dikemukakan oleh Lakoff & Johnson (2003). Penelitian ini menggunakan metode kualitatif deskripsi. Penelitian ini menemukan bahwa karakter utama menggunakan tiga jenis metafora konseptual: (1) metafora struktural, (2) metafora orientasi, dan (3) metafora ontologis. Hasil penelitian menunjukkan bahwa ada beberapa ucapan yang dikategorikan sebagai metafora konseptual: sepuluh metafora struktural, satu metafora orientasi, dan dua puluh satu metafora ontologis. Metafora ontologis adalah tipe yang paling sering digunakan oleh Valjean sebagai karakter utama ketika ia merasa sengsara. Dia selalu menyalahkan hal-hal di sekitarnya meskipun itu adalah hal yang abstrak. Sebaliknya, karakter utama jarang menggunakan metafora orientasi karena ia hanya menggunakan metafora orientasi ketika ia merasa menyesal.

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## CHAPTER IV: CONCLUSION AND SUGGESTION

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**CHAPTER I**
**INTRODUCTION**

This chapter includes the background of the study, research questions, objectives of the study, significances of the study, scope and limitation, definition of the key terms, previous studies, and research methods.

## 1.1 Background of the study

Metaphor is a figure of speech that describes something with direct and precise comparison on the same or similar basis (Lakoff & Johnson, 1980:03). Lakoff (1980) said, "conceptual metaphor is a metaphor that the object being conceptualized is an abstract thing and being transferred toward the language by conceptualizing with another expression in the same character." For example, "Love is a journey". This example shows that "Love" is an abstract thing, and "journey" is also an abstract thing. Here, "Love" is conceptualized with "journey", because "love" has the same characteristic as "journey". Based on that concept, we can create a new conceptual metaphor, such as: "We are at a crossroad". This example is conceptualized from "Love is a journey", because "love" has a characteristic with "journey", thus, the word "crossroad" can be used to express "love". This is what we called by conceptual metaphor. In addition, conceptual metaphor generally comes from everyday language, because conceptual metaphor focuses on thought, not a language.

Furthermore, Lakoff (1980) stated that conceptual metaphor generally comes from everyday language even though we never realize that it is a kind of metaphor. For example, the expression of "Our relationship is off the track". If we analyze the

expression, we will know that the conception of "love is a journey" might be conceptualized as a basic concept. It is assumed that relationships are generally similar to the idea of journey, because both are related to the obstacles and a set of goals or objectives that need to be achieved. In short, conceptual metaphors are basically not languages, but thoughts those are transferred to languages that are mostly come from the same language. That is because the concept comes from our minds and the language follows and the concept of thinking (Coegrants & Kravanja, 2012: 97).

Unfortunately, the use of metaphor in today's life is being unfamiliar. Because of the fact, there are many people who do not want to maintain a metaphorical expression in their conversation. In fact, most of them have not realized that they have applied metaphors in their daily communication. In addition, the use of metaphors is separate from the pattern, because people use metaphors only to joke that basically undermines the basic functions of metaphor. These problems often occur because of a lack of understanding of conceptual metaphors. Thus, there will be many impacts that occur related to this problem, such as communication will be awkward, there is no variation and lack of imagination.

In connection with this study, movie is a set of performance that describes a kind of real life and relies on communication. Obviously, communication in the movie is important because it affects the audiences' understanding. Besides, movie is also a role model where there are many people who will imitate from the movie scenes, starting from communications, moral values, and actions. Furthermore, the

dialogs in the movie must be more interesting, colorful and interesting by using conceptual metaphors (Setiawan, 2015). Finally, the conceptual metaphor is very important to apply through movie. In addition, movie is also closely related to society. Because it will indirectly affect the community because they imitate it.

In this study, the researcher uses the conceptual metaphor theory by George Lakoff and Johnson (2003). The author decides to use the theory because it is relevant to what problems are being discussed in this study. There are several previous studies that have been done. For example, Chairunnisa (2017) analyzed metaphor used by the main characters in Moana movie. This study attempts to identify kinds of metaphor and analyzes the meaning and the emotion of metaphor in the movie. The researcher uses conceptual metaphor theory (Lakoff & Johnson, 1980) and the metaphor of emotion theory (Kovecses, 2010). Her study showed that there are three types of conceptual metaphor which structural metaphor is the most frequently type that is used. Besides, there are nine types of emotions of metaphor which is happiness is the most frequently emotion that is used.

Raiyasmi (2015) investigated the classification of conceptual metaphor in seven songs from '21' album by Adele and explained the metaphors with analogical model. She used the theory of conceptual metaphor (Lakoff & Johnson, 1980) and the metaphor of emotion (Kovecses, 2010) as the main theories of her study. The results of her study showed that there are types of metaphors: conventional metaphors, metaphors based on cognitive functions, natural metaphors, and metaphors based on generality level.

Setiawan (2015) examined conceptual metaphor of the movie "About Time". This research uses the conceptual metaphor theory by George Lakoff (1980). This study concluded that the conceptual metaphor used in the "About Time" movie is aimed to express the character's emotions.

The difference between present study with some previous studies above is (1) films, (2) the number of characters studied, and (3) present study does not discuss the use of emotional metaphors. The present study explores conceptual metaphor used by the major character named Jean Valjean in the "*Les Misérables*" movie. Furthermore, the theory used in this present study is theory of conceptual metaphor proposed by Lakoff & Johnson (2003).

## 1.2 Research Questions

1. What are the types of conceptual metaphor used by major character in *"Les Misérables"* movie?

2. What are the meanings of conceptual metaphor used by major character in *"Les Misérables"* movie?

## 1.3 Objectives of the study

1. To identify the conceptual metaphors used by major characters in the "*Les Misérables* movie.

2. To describe the meanings of conceptual metaphors used by major character in the *"Les Misérables"* movie.

## 1.4  Significance of the study

The aim of this study is giving theoretical and practical contribution. Theoretically, this study is expected to enrich the study of metaphor and to give a deep understanding of the kinds of conceptual metaphor. according to Lakoff & Johnson (2003), conceptual metaphor divided into three parts. They are structural metaphor, orientational metaphor, and ontological metaphor. Practically, the significance of this study is to give contribution to the readers and society that actually metaphor is not only characterizing one thing with another thing in the real object (source and target domain) but it could be in the abstract object to be a concept then create a new metaphorical expression called conceptual metaphor.

## 1.5  Scope and limitation

The scope of this study is in semantics field because it deals with the word and sentences meaning that used in *Les Misérables* movie. This study is limited on figurative language especially in metaphor in the word and sentences spoken by the major character named Jean Valjean in the "*Les Misérables*" movie. this study attempts to observe the kinds and the meaning of conceptual metaphor that used by major character in that movie using theory of conceptual metaphor proposed by Lakoff & Johnson (2003).

**1.6 Definition of the key terms**

1. Metaphor is a figure of speech in which an implied comparison is made between two unlike things that actually have something in common (Knickerbocker and Reningeer, 1963)

2. Conceptual metaphor operates at the level of thinking and being conceptualized with the pattern. The metaphor operates thinking by imagining with the concrete object. (Lakoff, 1980)

3. Major Character is an important figure at the center of the story's action or theme, sometimes called protagonist whose conflict with an antagonist in the story. (DiYanni, 2000)

**1.7 Previous Studies**

There are several previous studies that have been done. First, Chairunnisa (2017) analyzed metaphor used by the main characters in Moana movie. This study attempts to identify kinds of metaphor and analyzes the meaning and the emotion of metaphor in the movie. She uses conceptual metaphor theory (Lakoff & Johnson, 1980) and the metaphor of emotion theory (Kovecses, 2010). Her study showed that there are three types of conceptual metaphor which structural metaphor is the most frequently type that is used. Besides, there are nine types of emotions of metaphor which is happiness is the most frequently emotion that is used.

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The difference between present study with some previous studies above is (1) films, (2) the number of characters studied, and (3) present study does not discuss the use of emotional metaphors. The present study explores conceptual metaphor used by the major character named Jean Valjean in the "*Les Misérables*" movie. Furthermore, the theory used in this present study is theory of conceptual metaphor proposed by Lakoff & Johnson (2003).

## 1.8  Research Design

This study employs descriptive qualitative method because it concerns natural setting, human instrument, inductive data analysis, descriptive discussion and focuses more on process more than the result (Eliot & Timulak, 2005). In addition, another reason why the researcher is applying qualitative research is because the result of this

research is designed from the process of finding social phenomena and specific object which occurs naturally. This study uses qualitative method since the collected data are in the form of words, phrases, and sentences used by main character in *Les Misérables* movie. The instrument of qualitative research is the researcher itself. Thus, the result of the discussion depends on the broad understanding of researcher's knowledge.

**1.8.1 Data Sources**

The primary data is the utterances of the main character named Jean Valjean in the *Les Misérables* movie. The data sources are taken from the movie script which downloaded from https://www.imsdb.com/scripts/Les-Miserables.pdf. *Les Miserables* is a drama musical movie released in 2012, this movie is about the ex-convict named Jean Valjean. The movie was written by William Nicholson, Alain Boublil, Claude-Michel Schonberg and Herbert Kretzmer. This movie directed by Tom Hooper. The movie was downloaded from http://thepiratebay3.org/Les_Miserables_(2012).com on 20th December 2018. The research instruments used to support the data are books, journals, and other studies that have similarities with the topics and theories used in this research.

**1.8.2 Data Collection**

In collecting the data, the steps are taken: (1) downloading the movie and the script of "*Les Miserables*" from the website, (2) watching the movie and checking the script of it, and (3) examining the utterances.

### 1.8.3 Data Analysis

In analyzing the data, the following steps are taken: (1) categorizing utterances which are included in the category of conceptual metaphor that proposed by Lakoff & Johnson (2003). (2) Analyzing the meaning based on the theory of conceptual metaphor proposed by Lakoff & Johnson (2003). (3) After analyzing, this study concluded that there are three types of conceptual metaphor found in the *Les Miserables* movie: those are structural metaphor, orientational metaphor, and ontological metaphor.
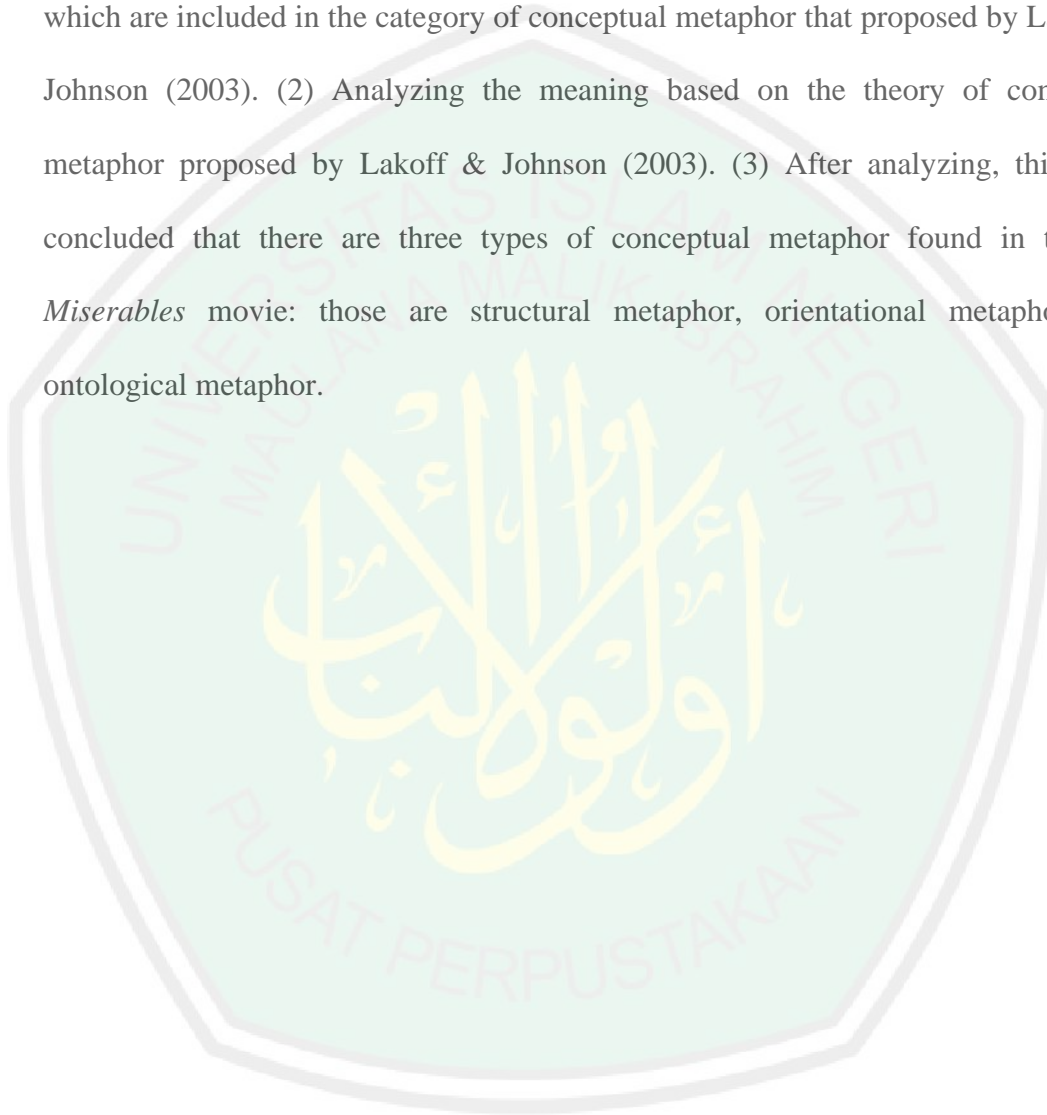
## CHAPTER II

## REVIEW OF RELATED LITERATURE

This chapter includes some points related to the area of the research. Those are semantics, metaphor, conceptual metaphor, metaphor meaning, and movie presentation.

### 2.1 Semantics

The word semantics comes from Greek *Semantikos* which means the branch of science that studies meaning. Many semantic definitions express Semantics as a basis for learning about meaning in language. As a stated by Huford & Heasley (2007: 1): "Semantics is the study of language and meaning". Semantics learn the language and its meaning. According to Kreidler (1998: 18): "Semantics is mainly concerned with speaker's competence to use the language system in producing meaningful utterances and processing (comprehending) utterances produced by others." Semantics focused on the speaker's ability to use language by creating meaningful utterances and processing (understanding) utterances spoken by others. It can be concluded that semantics are part of linguistics that learns about meaning in language, arranged and can be expressed to communicate. Although some experts suggest that semantics vary from year to year, the definition of the semantics itself is still study about meaning.

### 2.2 Metaphor

Metaphor is a figurative language. Metaphors compare things with other things that are the same in terms of characteristics. In contrast to simile that uses signal

word; as, like, as if etc. As a comparison of two things, metaphor does not use these conjunctions. According to Zanotto, Cameron and Cavalcanti (2008: 1) "People use metaphor in ordinary moments of their lives. In family and work situations, they use metaphor to explain their thoughts and ideas to other people, and to express delight, caring, approval, as well as their more negative counterparts". Humans use daily metaphor, in work or family situations, who conveyed something in the form of pleasure, affection, agreement, other positive and negative things. This is in line with what was proposed by Lakoff & Johnson (1980: 8): "the ubiquity of metaphor in ordinary speech and claimed it has a central importance in language structure". Metaphor has an important role in the structure of language.

Metaphors have varying complexity. Keraf (2004: 139) states: "The metaphor is a kind of analogy that compares one thing to another directly, without using words, like, as, and as so that the first thing is relieved directly to the second". This metaphor is often used daily without us realizing the frequency of its use. In addition, Huford, Heasley & Smith (2007: 331) argued: "Metaphor are conceptual (mental) operations of reflected in human language that enables speakers to structure and construct abstract. Knowledge and experience areas in more concrete experiential terms."

According to Kovecses (2010: 4): "In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain". Kovecses (2010: 4) added: "A convenient way of capturing this view of metaphor is the following: conceptual domain *A* is conceptual domain *B*, which is

what is called a conceptual metaphor". In conclusion, metaphors can be easily understood by comparing domain *A* (source) with domain *B* (target).

## 2.3 Conceptual metaphor

Lakoff & Johnson (2003) in his book entitled "Metaphor We Live by" distinguish three types of conceptual metaphor. They are, structural metaphor, orientational metaphor, and ontological metaphor.

### 2.3.1 Structural Metaphor

Lakoff & Johnson (2003) stated that structural metaphor are concepts structured in terms of another concept. This kind of metaphor is highlighting and masking different aspects of the concept. According to Kovecses (2010: 37): "*The cognitive function of these metaphors is to enable speakers to understand target b by means of the structure of source a*". In addition, Kovecses (2010: 37) added: "For example, the concept of *Time* is structured according to motion and space. Given the time is motion metaphor". For example, we understand the concept of *Time* structured as motion and space. It means that the concept is *Time is a Movement*, for example:

1) *Time passing is motion of object*

2) *The time will **come** when ...*

3) *The time has long since **gone** when ...*

4) *The time for action has **arrived** ...*

5) *In the weeks of **following** next Tuesday ...*

6)      *On the **preceding** day ...*

7)      *I'm looking **ahead** to Christmas ...*

8)      *Thanksgiving is **coming** up on us ...*

9)      *Time is **flying** by*

Based on the example, time is an object, and time moves is the movement of objects; the future moves forward and the past moves backwards.

According to Huford, Heasley, & Smith (2007: 333): "Structural Metaphors are abstract metaphorical systems in which an entire (abstract) complex mental concept is a structured in terms of some other (concrete) concept involving multiple individual linguistic expressions that evoke some aspect of the metaphor". Examples of structural metaphors:

Example: *Ideas are Money*

1)      *Jane put in her **two cents'worth**.*

2)      *John is **rich** in ideas.*

3)      *That book is a **treasure trove** of ideas.*

4)      *Mary has a **wealth** of new ideas.*

From the examples above, it can be concluded that structural metaphors are concreting the abstract thing (target domain) such as ideas and time in the form of concrete objects.

### 2.3.2 Orientational metaphor

Orientational metaphor are grounded in the human physical. The way orientational metaphor function is in relation to our physical environment; most of them are spatial in character, such as up-down, front-back, near-far. Orientational metaphor organizes entire systems of concepts in a systematic way; example, up-down metaphors: HAPPY IS UP – SAD IS DOWN, HEALTH AND LIFE IS UP – SICKNESS AND DEATH ARE DOWN, MORE IS UP – LESS IS DOWN, and many more (Lakoff & Johnson, 2003: 15).

According to Kovecses (2010: 40): "Orientational metaphors provide even less conceptual structure for target concepts than ontological ones. Their cognitive jobs, instead, are set to target concepts coherent in our conceptual system". This cognitive metaphorical work makes a set of target concepts coherent to human conceptual systems.

### 2.3.3 Ontological metaphor

Ontological metaphor deals with an event, activity, emotion, and idea which are considered as entities. Ontological metaphors are grounded in our experience with physical objects and substances (Lakoff & Johnson 2003: 25). Thinking of a non-physical or abstract phenomenon as an object allows us to identify, quantify and refer to it, and provides great explanation. Important ontological metaphors are container metaphors, which structure the world in terms of inside-outside, and metaphors where

an object is specified to be a person (Lakoff & Johnson 2003 p. 33). For example, INFLATION IS AN ADVERSARY, which comes out in expressions such as "if there is much more inflation, we will never survive" or "we need to combat inflation" (Lakoff & Johnson 2003: 26). Kovecses (2010: 39) added: "*In general, ontological metaphors enable us to see more sharply delineated structure where there is very little or none*". It can be concluded that ontological metaphor helps us to understand the abstract concepts and experiences (events, activities, emotions, ideas, etc.) into physical objects and real substances.

## 2.4 Metaphor Meaning

Metaphorical meanings are given by conceptual metaphorical mapping that ultimately arise from correlations in our experience. Lakoff & Johnson (2003: 247) say that conceptual metaphor is a natural part of human thought, and linguistic metaphor is a natural part of human language. To analyze the meaning of metaphor, Lakoff & Johnson (2003) use source domain and target domain. Source domain refers to something that explains the target. The characteristics of the source domain are clear, familiar, and explicit. In other word, source domain is the word that is definitely states the word clearly. Lakoff & Johnson (2003: 254) say that the source domain is used in reasoning about the target domain. Target domain refers to something discussed but expressed with different word. The characteristics of target domain are abstract, unfamiliar, and implicit. It is inversely proportional to the characteristics of source domain. The example of source domain and target domain

can be seen in sentence *life is journey*. In this case, *life* is categorized as source domain and *journey* as target domain. To make easier in categorizing the differences between source and target domain can be seen in the table 2.1 bellows.

Table 2.1 Characteristics of Source Domain and Target Domain

| Source Domain | Target Domain |
|---|---|
| Clear | Abstract |
| Familiar | Unfamiliar |
| Explicit | Implicit |

## 2.5 Movie Presentation

*Les Miserables* was written by William Nicholson, Alain Boubil, Claude, and Herbert Kretzmer on March 13, 2012. This movie is released as a musical drama movie by Universal Pictures on December 25, 2012. It is starred by Hugh Jackman (Valjean), Anne Hathaway (Fantine), Russell Crowe (Javert), Amanda Seyfried (Cosette) and Eddie Redmayne (Marius).

Meanwhile, it was directed by Tom Hooper and produced by Cameron Mackintsoh. The film itself has setting in French at the period of French revolution in 1815. This movie is adapted by the masterpiece novel of Victor Hugo. Victor Hugo is one of the most famous Romantic Writers. This film is widely considered one of the best films of the year. It took eight Academy Awards nominations in 2012 and won three Golden Globe awards as the best picture. This story is 2012 British musical drama produced by Working Title Films and distributed by Universal

Pictures. Les Miserabless is a film about truth, devotion, commitment and the power of faith.

The main character, Jean Valjean (Hugh Jackman), an ex-convict becomes mayor of a town in France. He is a slave in which at the night, he stole silver from the Bishop of Digne. The bishop who welcomes him treats him as an honor guest. Unfortunately, he is caught by the authorities, Javert (Russel Crowe) but the Bishop informs them that the silver was given as a gift. Then Bishop gives him more and securing Valjean's release. The police release Valjean and make him promise to become an honest man. At the time, Valjean swears he would bring the escaped convict to justice. Again, Valjean puts the risk in his own life to help the convict from the oppression.

Eight years later, Valjean has become a factory owner and mayor of Montreuilsur-Mer. One day, he found a convict, Fantine, which is arrested by Javert to be imprisoning. However, she is saved by Valjean. Fantine asks Valejean to make a promise for caring her daughter, Cosette. Fantine dies from the shock. On the other hand, Javert reports Valjean's deed in court because of saving a convict. After escaping from Javert, Valjean finds Cosette and pays the Thénardiers to allow him to take her, and promises to be like a father to her. Thénardiers turns out to be a family who abuse Cosette roughly while ruining their own daughter, Eponine (Samantha Barks). Valjean and Cosette move to Paris.

**CHAPTER III**
**FINDING AND DISCUSSION**

This chapter consist of some points related to the area of the research; those are findings and discussion of this study.

**3.1 Findings**

*Les Miserables* is the movie that tells about the ex-convict named Jean Valjean life. This study found that there are three types of conceptual metaphor which used by major character in *Les Miserables* movie; those are (1) structural metaphor, (2) orientational metaphor, and (3) ontological metaphor.

**3.1.1    Types of Conceptual Metaphor**

There are three types of conceptual metaphor that found in *Les Miserables* movie. They are structural metaphor, orientational metaphor, and ontological metaphor. Since there are many characters involved in the movie, this study only focuses on the main character named Jean Valjean. The types of conceptual metaphor data in the *Les Miserables* movie are presented below.

Table 3.1 Types of Conceptual Metaphor Found in the Movie

| No | Types of Conceptual Metaphor | Occurrence | Percentage (%) |
|---|---|---|---|
| 1 | Structural Metaphor | 10 | 31.25 |
| 2 | Orientational Metaphor | 1 | 3.13 |
| 3 | Ontological Metaphor | 21 | 65.63 |
| | **Total** | 32 | 100 % |

As can be seen from the table above, Jean Valjean used structural and ontological metaphor many times. Ontological metaphor is the most type used by Jean Valjean,

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which is represented by 65.63% (21 data). In contrast, orientational metaphor is the least type used by him (3.13%). Meanwhile, structural metaphor applied by Jean Valjean appear as many as 31.25% which consist of 10 data.

### 3.1.1.1 Structural metaphor

In the *Les Miserables* movie, the structural metaphor is in the second level of frequency which reaches 31.25% or consist of 10 data. By using structural metaphors, Valjean compares his life with whatever around him. All data has been analyzed by the researcher. You can see in appendix I (number 1, 2, 5, 6, 7, 9, 12, 13, 17, and 27). However, this study only displays five data because they could represent all data that has been analyzed.

**Data 1**

Valjean:      If there is another way to go
                 I missed it twenty long years ago
                 **My life was a war that could never be won**.
(Appendix number I number 1)

**Data context**

The sentence above is uttered by Valjean. It happens when Valjean singing and kneeling in the church to reveal his gloomy life to God. He takes out his yellow passport and stares at it. He turns towards the altar and the crucifix above it. The sentence "**My life was a war that could never be won"** used structural metaphor because Valjean compared his life with a war which both of them have different concept: the concept of life and war are different. Valjean's life was indicated as a

war because his past was full of sorrow. He thought that his life seems full of struggle to deal with.

**Meaning**

To understand the meaning, as Lakoff & Johnson (2003) stated we need to know the target domain and the source domain.

Target domain: the target domain in Valjean's utterance "**My life was a war that could never be won**" is "life".

Source domain: the source domain in Valjean's utterance "**My life was a war that could never be won**" is "war" because it explains more about "life" concept

War was an expression used to draw another concept which is "Life". The situation of war can be described such as clash of weapons, panic, fear, death, killing each other, hunger, etc. In addition, there is no good in a war. Here, he compares his life like a war. Probably it is the same condition occurred to Valjean. However, here, the word "war" is not a kind of war between countries or the struggle against the colonization. This is the war between Valjean against his own destiny which is hard to defeat.

**Data 2**

Valjean:     what have I done?
             Sweet Jesus, what have I done?
             Become a thief in the night
             **Become a dog on the run!**

> And have I fallen so far
> And is the hour so late that nothing remains but the cry of my hate?
> The cries in the dark that nobody hears
> Here where I stand at the turning of the years

(Appendix number I number 5)

**Data context**

Valjean's utterance "**become a dog on the run!**" was made when Valjean was singing and kneeling in the church to reveal his gloomy life to God. He took out his yellow passport and stared at it. He turned towards the altar and the crucifix above it. He thought that his life seems full of struggle to deal with. The sentence "**become a dog on the run!**" used structural metaphor type because Valjean compared himself to a dog which both of them were different. Valjean compared himself as a dog when stealing some breads. He had to do that because he wanted to save his nephew's life.

**Meaning**

Target domain: the reason for Valjean to say "**become a dog on the run!**" because he considered himself like a dog when he stole a piece of bread

Source: the source domain in Valjean's utterance "become a dog on the run!" is "dog" because it explains more about Valjean's life. The word "dog" is the source domain because it is used to describe Valjean's life which is full of suffering, for example he was poor without a job after he has just come out of prison.

Here, Valjean regrets his past because during his lifetime he was a prisoner for stealing a piece of bread. after 20 years in prison, he was released on the

mandatory reporting requirements. In fact, he did not make the report, so he was sought after by the police. Valjean compares himself like a dog to explain that being a dog is similar to a thief. Comparisons between thieves and dogs can easily attract the attention of the audience.

**Data 3**

Valjean:      Take an eye for an eye!
                   Turn your heart into stone!
                   This is all I have lived for!
                   This is all have known!
                   One word from him and I'd be back
                   Beneath the lash, upon the rack.
                   Instead he offers me my freedom!
                   **I feel my shame inside me like a knife**.
(Appendix number I number 9)

**Data context**

     Valjean's words " **I feel my shame inside me like a knife**" were made when Valjean sang in the church to reveal his gloomy life to God. He took out his yellow passport and stared at it. He thinks that his life is full of struggle that must be faced. The phrase " **I feel my shame inside me like a knife**" uses a type of structural metaphor because Valjean compares "shame" to "knife".

**Meaning**

Target domain: the target domain in Valjean's utterance "**I feel my shame inside me like a knife**" is "shame"

Source domain: the source domain in Valjean's utterance "**I feel my shame inside me like a knife**" is "knife" because it was used to describe the concept of "shame"

In the words "**I feel my shame inside me like a knife**" literally says that shame is a knife. On the other hand, "shame" and "knife" are different things. "Shame" is an abstract object and a "knife" is a concrete object or tool to cut something. Based on the above statement, Valjean explained about his disgrace which made him feel ashamed. The remark tells about Valjean's life in the past that he had stolen a piece of bread for his sister's son. The incident was seen by Javert, a policeman who chased after him for stealing a piece of bread. This condition made him embarrassed to be able to kill him as if he was sticking a knife into his body. Valjean uses the word "knife" to describe the feeling he experienced.

**Data 4**

Valjean:        I am reaching, but I fall
                 And the night is closing in …
                 As **I stare into the void to the whirlpool of my sin**.
(Appendix number I number 12)

**Data context**

That utterance above stated by Valjean when he is starring up to the high sky in the doorway of the altar. He sang the song with a feeling of regret because 20 years of his life were spent being prisoners. at that moment he sang the song in tears, he knelt down and looked up at the ceiling of the church. The sentence "**As I Stare into**

**the void to the whirlpool of my sin**" used structural metaphor because Valjean compared his sin with the flow of water.

**Meaning**

Target domain: target domain in Valjean's utterance "**As I stare into the void to the whirlpool of my sin**" was "sin"

Source domain: source domain in Valjean's utterance "**As I stare into the void to the whirlpool of my sin**" is "whirlpool" because it explains about the "sin"

Here, *the whirlpool of my sin* is an image of his sin which spinning like a flow of water. In the utterance above, Valjean feels sorry to God in which he supposes that God will not forgive his every sin in the past of his life. Thus, he compares his sin that is rolled up in the circle of sin to the whirlpool of water.

**Data 5**

Valjean:     **Love is the garden of the young**
             Let it be
             Let it be!
(Appendix number I number 27)

**Data context**

"**Love is the garden of the young**" was uttered by Valjean when he learned that Marius was willing to endanger himself following the battle for Cosette. In the middle of the battle, Marius was injured by a bomb blast. However, he was saved by Valjean and suddenly Marius told Valjean that he wanted to live for his true love,

Cosette. By hearing the girl's name, Valjean was amazed that the girl was his daughter. Valjean was surprised because he saw the power of love between Cosette and Marius. Valjean realized that in the end his daughter had grown up and had found his true love, a young man named Marius. The phrase "love is the garden of the young" uses structural metaphors because "love" is compared to "garden" which are both different concepts. The word "love" is a strong feeling towards the opposite sex. While "garden" is indicated as a place to relax. The word "garden" can be described as a place where people gather for a vacation, full of happiness, cool and comfortable.

**Meaning**

Target domain: target domain in Jean Valjean's utterances "Love is the garden of the young" is "Love".

Source domain: source domain in Jean Valjean's utterances "Love is the garden of the young" is "Garden" because it used to explain more about "love" concept.

In the Valjean utterance "love is the garden of the young", he equates different things namely "love" and "garden". Here, Valjean compares "love" to "garden" to express his surprise at the power of love between two young people, Cosette and Marius.

### 3.1.1.2 Orientational metaphor

In this kind of metaphor, Kovecses (2010:38) states that "Ontological metaphors provide much less cognitive structuring for target concepts than structural

ones do". The orientational metaphor was taken from the fact that mostly this kind of metaphor is related to the basic orientation of the human to the space such as *up-down, center-periphery*. We will call these orientational metaphors, since most of them have to do with spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. These spatial orientations arise from the fact that we have bodies of the sort we have and that they have function as they do in our physical environment. Orientational metaphors give a concept a spatial orientation; for example, HAPPY IS UP. The fact that the concept HAPPY is oriented UP leads to English expressions like "**I'm feeling up today.**" (Lakoff & Johnson, 2003: 15).

There is only one data (appendix I number 11) of orientational metaphor in this movie as can be seen below.

**Data 6**

Valjean:       **I am reaching, but I fall**
               And the night is closing in …
               As I stare into the void to the whirlpool of my sin.
(Appendix number I number 11)

**Data context**

The words "**I am reaching but I fall**" are sung by Valjean when he kneels in the church. At that time, he himself regretted his past. In addition, he also expressed his feeling of happiness because he had been assisted by the pastor. Valjean feels grateful because there are still others who help him even though it is difficult to face

his destiny. The phrase "**I am reaching but I fall**" uses the orientational metaphor type because the word "fall" is oriented to "down".

**Meaning**

Target domain: the target domain in Valjean's utterance "**I am reaching but I fall!**" was implicit because there was no domain stated in the utterance.

Source domain: the source domain in Valjean's utterance "**I am reaching but I fall!**" was "reach-fall" because it was used to explain about Valjean's condition.

Valjean wants to express deep regret because he spent 20 years in prison. At that moment he felt hopeless because he could not find a way to live his destiny. The words "I am reaching but I fall" explained when Valjean looked at the yellow passport with regret when he would end his sentence as a convict, on the contrary, he got a yellow ticket which he received extra punishment as a dangerous convict. Like someone who rises to the top but falls when he almost reaches the top. Valjean's statement "I am reaching but I fall" is categorized as an orientation metaphor because of the situation expected by Jean Valjean to reach the top (Top) but in fact he falls (Down).

### 3.1.1.3 Ontological metaphor

The experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc., as entities and substances. (Lakoff &

Johnson, 2003: 26). Ontological metaphors only give new ontological status to abstract categories and target abstracts of new entities. In the "*Les Miserables*" movie, ontological metaphors are the highest frequency level that reaches 65.63% or consists of 21 data (see in appendix I number 3, 4, 8, 10, 14, 15, 16, 18, 19, 20, 21, 22, 23, 24, 25, 26, 28, 29, 30, 31, 32). All data has been analyzed but this study only presents four data because they could represent all data that has been analyzed.

**Data 7**

Valjean:        Freedom at last –
                    How strange the taste!
                    Never forget the years – The waste,
                    Nor forgive them for what they've done.
                    They are the guilty – Everyone!
                    The day begins
                    And now let's see
                    **What this new world will do for me!**
(Appendix I number 3)

**Data context**

Jean Valjean walked uphill using an old bag on his back. At that moment the audience could see Valjean's hopeful face for the first time. Valjean's words "what this new world will do for me!" can be categorized as an ontological metaphor because the word "world" shows a place for humans to live.

**Meaning**

Target domain: target domain in Jean Valjean's utterance "what this new world will do for me!" was implicit because there was no domain that stated in the utterance.

Source domain: source domain in Jean Valjean's utterance "what this new world will do for me!" was "new world" because it used by Jean Valjean to describe his condition at that time.

Valjean describes the human characteristics of the "new world" which can do something to him. The words, "new world" are considered as humans who can give something to them. Valjean spoke to himself on the way to the top of the hill. While walking, Valjean prayed to God that he would do his best for all his work in this world. at that time Valjean was not familiar with his new atmosphere, free from prison. He feels happy. he felt confident living his life. Valjean is ready to accept whatever will happen to him in the future.

**Data 8**

Valjean:        Yet why did I allow this man
To touch my soul and teach me love?
He treated me like any other
He gave me his trust
He called me brother.
My life he claims for God above…
Can such things be?
For I had come to hate the world –
**This world that always hated me!**
(Appendix I number 8)

**Data context**

The utterance "**this world that always hated me!**" uttered by Valjean. It happens when Valjean was singing and kneeling in the church to reveal his gloomy

life to God. He took out his yellow passport and stared at it. He turned towards the altar and the crucifix above it. He talked to himself with full of happiness and angry. He felt happy because there was still a good man that helped him and gave him protection. Besides, he felt angry to God because his life was full of sorrow. The sentence "**this world that always hated me!**" was categorized as ontological metaphor because inanimate entity used a human activity.

**Meaning**

Target domain: target domain in utterance "**this world that always hated me!**" was implicit because there was no domain stated in the utterance.

Source domain: source domain in utterance "**this world that always hated me!**" was "world" because it explains more about Valjean's condition

The saying above "**this world that always hated me**" was put forward by Valjean to describe the hateful adjectives possessed by humans. This universe is not a living soul that has feelings of love or hate. the word "world" cannot even breathe and does not have the ability to hate. It is impossible for the world to hate someone because the world does not have feelings. The above statement only describes human attributes in inanimate objects as a personification language style. He thinks that he always gets into trouble in this world. Thus, he concluded that the world always hated it. it was a complaint to God that always gave him obstacles in his life.

**Data 9**

| Valjean: | We meet again… |
|----------|----------------|
| Javert: | You've hungered for this all your life. Take your revenge. |
| | How right you should kill with a knife. |
| Valjean: | You talk too much. **Your life is safe in my hands.** |
| Javert: | Don't understand… |
| Valjean: | Get out of here. |
| Javert: | Valjean, take care! I'm warning you. |

(Appendix I number 25)

**Data context**

The utterance "**your life is safe in my hands**" happened when Valjean helped Javert escape. At that time Javert became a prisoner and he would be executed because he was found out that he was a policeman disguised as a rebel. Javert thought he would be killed by Valjean used a knife but in fact he was saved by Valjean. The sentence "**your life is safe in my hands**" categorized as ontological metaphor because the word "hand" is a new entity from the concept of "protection".

**Meaning**

Target domain: the target domain in utterance "**your life is safe in my hands**" was implicit because there was no domain stated in the sentence.

Source domain: the source domain in utterance "**your life is safe in my hands**" was "hands" because it was a new entity from the concept of "protection". In addition, the utterance above showed that hand is a place

Based on the utterance above, *hands* means protection. Here, *hands* are not literary hand but "hands" here was a new entity from the "protection" concept. In addition, *hands* here have a meaning as a place. Jean Valjean gives a safe place or protection to Javert.

**Data 10**

Valjean: **Alone I wait in the shadows**
I count the hours till I can sleep.
I dreamed a dream Cosette stood by.
It made her weep to know I die…
(Appendix I number 30)

**Data context**

Target domain: the target domain in the utterance "**alone I wait in the shadows**" was implicit because there was no domain stated in the utterance.

Source domain: the source domain in the utterance "**alone I wait in the shadows**" was "shadows" because it describes the place

Valjean's utterance "**alone I wait in the shadows**" was made when Valjean sat on a wheelchair in the church. He waited for someone in the dark where every light was blocked by unspecified things. This part of the story shows that Valjean was completely covered by shadows. He was very weak and he was dying. Therefore, Valjean likened the place to shadow because the place was dark. The phrase "**alone I wait in the shadows**" can be categorized as an ontological metaphor because in that

sentence there is a word "shadow" which literally means the area of darkness, caused by light being blocked by something, but pragmatically means a place.

**Data 11**

Valjean:      Nevermore alone
                Nevermore apart
                **You have warmed my heart like the sun**
(Appendix I number 32)

**Data context**

Target domain: the target domain in the utterance "**You have warmed my heart like the sun**" was "**you**". Implicitly, the word "you" in the utterance above means "Cosette".

Source domain: the source domain in the utterance "**You have warmed my heart like the sun**" was "sun" because it describes the

Valjean's utterance " **You have warmed my heart like the sun** " was made in the cab. He has one arm round Cosette to protect her from the jolting of the cab. He gazes at her as Cosette slips into fitful sleep. He brushes the hair from her face, and satisfies himself that she is comfortable. The speaker tries to state his feeling by comparing the sun with Cosette. "Sun" here means something which could bright Valjean's life. It makes his life more colorful and gives him a love to his heart. Furthermore, the effect of metaphor applied in the utterance above could evoke

audience's feeling. The brief utterance above has been represented the intended meaning of the speaker without explaining much the meaning.

**3.3 Discussion**

This part discusses about the result of data analysis of conceptual metaphor by using theory of conceptual metaphor proposed by Lakoff & Johnson (2003). This part states and clarifies the types of conceptual metaphor and its meaning used by major character in *Les Miserables* movie. After analyzing the movie, this study found that there are three types of conceptual metaphor used by major character in the movie. Those are ten structural metaphor, one orientational metaphor, and twenty-one ontological metaphor.

This study found that ontological metaphor is the most frequently used by major character in *Les Miserables* movie. This type is used by the major character to involves the concrete or abstract object around him in order to express his feeling. Besides, the finding of this study is not supported by Chairunnisa (2017) and Setiawan (2015). They analyzed conceptual metaphor used by the characters in movie. Although they have same topic/subject with this present study, but we have different finding. Chairunnisa (2017) and Setiawan (2015) study found that the type of structural metaphor is the most common used by the characters in the movie.

This is because the movie discussed in this study with movie that have been studied by Chairunnisa and Setiawan have different genres. The movie analyzed in

this present study is a musical drama genre in which the characters in the movie more often sing or dance to tell stories (Kenrick, 2008). Therefore, the main character in the "Les Miserables" movie more often sings and makes parables by using real or abstract objects around him to convey messages to the audience rather than dialogue with other characters in the movie. On the contrary, the movie examined by Chairunnisa is an adventure film, which shows a lot of dialogue between characters, spills, danger and suspense. (Brownrigg, 2003). Then, the movie analyzed by Setiawan is a romantic movie. As what was said by Brownrigg (2003) "The bottom line will be that they all deal centrally with affairs of the heart or the hearth". Thus, it can be concluded that the movies studied by Chairunnisa and Setiawan has a lot of dialogue between characters.

Overall, the main difference between this study and previous studies is on the finding of the study which show that the ontological metaphor is a type of metaphor that is most common used by the major character in the movie. this is because the major character in the movie is always involves objects around him even it is an abstracts object. Furthermore, the major character in *Les Miserables* movie often asks for help on abstract objects around him. This is in line with what Lakoff & Johnson (2003) said "bounded objects, whether human beings, rocks, or land areas, have sizes, this allows them to be quantified in terms of the amount of substance they contain, could be categorized as ontological metaphor".

**CHAPTER IV**
**CONCLUSION**

This chapter presents conclusion and suggestion of the research. Conclusion is drawn based on the result of analysis of research question. Suggestion is intended to give information for the next researcher who wants to do research in the same field.

**4.1 Conclusion**

In this movie, the main character (Valjean) used some conceptual metaphor in his utterances. This study found that there were three types of conceptual metaphor; ten structural metaphors, one orientational metaphors, and twenty-one ontological metaphors. The most common type of conceptual metaphor used by the main character in the "*Les Miserables*" is ontological metaphor with twenty-one data because he wanted to convince the audience that his life was very full of suffering. Valjean often uses ontological metaphors because when he feels miserable he always blames the things around him even though it is an abstract thing, then he hopes that the abstract thing could help him. On the contrary, Valjean as the main character rarely uses orientational metaphor because he only uses orientational metaphor when he feels regret.

**4.2 Suggestion**

The result of the study will be helpful for the next researcher as an initial reference if their focus of the study is relevant, such as speech or advertisement. The next researcher may analyze metaphor not only in term of verbal but also visual context.

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# Appendix 1

| No | Sentence | Types of Conceptual Metaphor | | | Domain | | Explanation |
|---|---|---|---|---|---|---|---|
| | | Str | Ori | Ont | Source | Target | |
| 1 | I know the meaning of those nineteen years | √ | | | Nineteen years | Implicit | **Nineteen years** are the meaning of a punishment where he has to go through along in the prison. The readers get the idea of nineteen years itself through imagining how nineteen years itself are. The sense of sight of the readers has a role to define the form of nineteen years. It is useful to help the readers experience in. |
| 2 | A slave of the law | √ | | | Slave | Implicit | **A slave of the law** indicates a slave as an inferior that always loses at the court because of a superiority of the high society class that usually takes over a slave's right. **A slave of the law** is another expression of the slave. Although, it has the same meaning but the speaker utters differently. Thus, it can give imaginative pleasure to the readers. In addition, sense of the sight of the readers, here, has a role to capture what kind of **A slave of the law** is. Then, the readers get the image of how **A slave of the law** itself is |
| 3 | And now let's see what this new world will do for me. | | | √ | World | Implicit | Jean Valjean assumes that the new world will do for him. He compares the world to human being as if the world could perform |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | | | | | | | something for him.<br><br>what this new world will do for me is not a common expression in daily conversation. It gives a new atmosphere in readers' ears. In addition, the readers can imagine freely how such expression is. Because imagination of every single person is unique. Thus, the readers get the imaginative pleasure both of imagination and hearing. The expression makes the readers imagine how the expression performs. Then, the readers get the mental picture of that expression.<br><br>The expression contains a message that someday this world will do for him. It makes the readers sympathizing the speaker as if they wish that the world will give something to him. It can influence the readers' feeling. |
| 4 | That is where the law sends me. | | | √ | Law | send | Literally, law has no power to send a human. It is impossible for the Law to send a human because law is not a living thing. **Law**, here, means a thing that makes Valjean go to the jail.<br><br>the expression sounds rare in daily utterance. Thus, it can make readers satisfied by hearing such expression. In addition, the expression simply gives a visualization to the readers in which it can be obtained through the imagination of the readers |

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| | | | | | | | about how figure the law is. The readers will imagine the law that can send him. Then, the readers will get a set of images about the law. |
| 5 | Become a dog on the run. | √ | | | Dog | | Valjean compares dog to himself as a thief. He is chased by chief because he steals a loaf of bread. Those comparisons between thief and dog could simply attract readers' attention. There is wordplay in that expression in which is occurred two repetitive words namely become a thief and become a dog. Then, it can provide pleasure for the readers' hearing. By those comparisons, the readers will imagine how a thief and a dog are is compared to the speaker. Then, the readers will get a set of imagery of those comparisons. Furthermore, those comparisons simply explain that becoming a thief is similar to a dog. The writer is not required to explain more about the worst thing of becoming a thief. The illustration simply defines how bad of being a thief is |
| 6 | And is the hour so late | √ | | | hour | late | It is not literally an hour, two hours, or even eight hours. It implies a couple of hours which represents a time. That utterance simply denotes that the time has been late as stated in the statement |
| 7 | My life was a war that could | √ | | | war | life | Valjean compares his life to a war which is full of |

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| | never be won | | | | | | | struggle to be dealt with. Therefore, it gives implied comparison that it is hard to fight against life.<br><br>the comparison in that utterance could attract readers' attention because that expression is not usual found in daily conversation. It delights readers' mind. In addition, it is also pleased readers' hearing. Thus, it can be categorized to give imaginative pleasure.<br><br>Sense of sight of the readers, here, has a role in picturing of how life is. Then, the readers will get a set of images about the life experienced by Jean Valjean. the statement could affect readers' feeling in which they will imagine as if they got the same experienced.<br><br>Jean Valjean tries to say that the life is simply like a war. Through that comparison, the readers are expected to understand the life that he got without explaining the horrible condition of it. |
| 8 | This world that always hated me! | | | | √ | world | hate | **World** does not have a feeling. The speaker personifies that the world can hate people in order to convince the viewers about world's hatred. The speaker assumes that the world is like a human that has a feeling thus it can hate him.<br><br>the readers will capture an imagination of their mind when they get a view of the world that could hate a person. Imagery can be obtained through their |

| No | Statement | | | | | | Explanation |
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| | | | | | | | imagination. that statement seems to express an emotion of the speaker. Then, it also could affect the speakers who read it |
| 9 | I feel my shame inside me like a knife. | √ | | | knife | shame | Valjean uses an analogy that his shame is like a knife. Someday, it could be a weapon to kill him. the comparison is used by the speaker containing a delightful meaning that is rarely found in daily talk. Thus, it can give a pleasure for the readers by hearing it. the statement affords the readers to imagine how the shame looks like a knife. Then, they get an idea about how the shame comes. Unconsciously, the statement brings readers' emotion to feel the pain as the speaker's experienced |
| 10 | What spirit comes to move my life | | | √ | spirit | | The speaker thought that **spirit** is an animate object which can move like a human. The readers are expected to get a depiction of what such a spirit comes to life. It affords readers' imagination to get catch the imagery |
| 11 | I am reaching, but I fall | | √ | | Reaching-fall | | It is an irony in which he has afforded to reach the top but then he falls on the ground. there is a play on words in that statement which shows a contradiction. Indeed, it gives effect of amusement to the readers. the tone contained in the statement is ironical. Therefore, it can affect readers' emotion at the time. the meaning implied in the statement is clearly understood by the readers without forced the speaker tells what his meaning is |

| 12 | I stare into the void to the whirlpool of my sin. | √ | | | | whirlpool | sin | The meaning of **whirlpool** itself is a current of water which can pull object into the center. The speaker, Valjean, compares his sin to roll of whirlpool that is getting bigger day by day. the statement the whirlpool of my sin stirs an imagination for readers about how the imagination of the whirlpool of the sin.<br><br>the readers will get imagery through the imagination that they build in their mind about how the whirlpool of sin looks like.<br><br>that statement indirectly brings an emotional intensity for the readers who read. It is because of the depiction of sin which is portrayed that make the speaker feels guilty. The readers can imagine how their feeling stirs in the story |
| 13 | Pretend I'm not the man I was before. | √ | | | | man | | It gives an implicit meaning that the speaker has changed by comparing him to his present time. negation of statement in the utterance sounds delightful in the readers' ears. Readers rarely find that expression in daily talk. Therefore, it can give pleasure to the readers. the illustration about the man is visualized in readers' mind. Therefore, they can get imagery through that utterance. the meaning of analogy of metaphor in the utterance is clearly seen through the statement. Actually, the speaker wants to say that he |

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| | | | | | | | has changed with his past time. However, by saying that brief statement, it has been expressed what he wants to say. |
| 14 | My race is not yet run. | | | √ | race | | **Race**, here, is not literally a competition but it is the journey of life. Functions: 2: the depiction of **race** itself is portrayed in the mental picture of the readers. Through the utterance, the readers will get a set of images of the race itself. 4: the meaning of **race** itself is required a deep explanation. However, the speaker does not necessary to say much to explain his intended meaning. The brief compass statement is already represented the meaning. |
| 15 | And I will raise her to the light | | | √ | The light | | Light, here, means a journey to better life and victory. the illustration of light brings the readers to imagine how such figure is. Then, they will get imagery through illustration in their mind. the meaning of **the light** is portrayed through the characteristic of light itself. The speaker does not necessary to explain more about the light itself. |
| 16 | I found her trembling in the shadows. | | | √ | shadows | | The utterance shows how deep of being trembling in the night is. Cosette feels the cold night that makes her trembling. Then, the speaker, Valjean, overstates the condition of her. atmosphere depicted in the utterance is sorrow and lonely in solitary moment. It appears readers' empathy as if they were participated in the story |

| 17 | Now, **your mother is with God.** | √ | | | God | | The speaker, Valjean, states that Cosette has passed away. Then it is depicted through statement that means she is in heaven with God. the al language that is used in the utterance could satisfy a new nuance in readers' mind. the depiction of how **your mother with God** is portrayed in readers' mind. They get a mental image of how illustration looks like. the feeling of empathy emerges in readers' feeling when they hear that her mother has passed away. that statement is simply defined that her mother was gone. |
| 18 | Your feelings do your credit, sir | | | √ | feelings | | The **feelings**, which are inanimate object, are depicted like human that they can do something. the saying that is used in the utterance is beautiful. It is rarely found in daily talk. Therefore, the readers will get a pleasure through the imagination and the language applied in the utterance. the readers will get a set of images of how the feeling can do the credit. feeling of enjoyment in reading that sentence comes to readers' mind. the meaning implied in the utterance is required much explanation to say. However, the speaker just says that brief statement to express his intended meaning |
| 19 | Suddenly the world seems a different place. Somehow full of grace | | | √ | world | | The speaker tries to utter exaggeratedly that the world where he lived in has changed and somehow granted him a kindness. |

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| | | | | | | | the world seems a different place. Somehow full of grace applied in the utterance sounds beautiful. The analogy that is used provides imagination to the readers about how the world that full of grace is.<br>the depiction of how **the world that full of grace** is portrayed in readers' mind. Thus, through the utterance, they get imagery of the illustration.<br>feeling of empathy evokes when readers read that sentences. It is because, the feeling sad of the speakers are like stirring in their heart. Thus, it can add emotional intensity for the readers |
| 20 | Something fresh and young something still unsung fills the night. | | | √ | something | | **Something** here is abstract thing. It is an inanimate object that portrays as if they could fill up the night.<br>the statement provides imaginations for the readers in which they can imagine something fresh and young that fills the night. Thus, it can give them a pleasure through imaginations that fill in their mind.<br>the utterance shapes imagery in readers' mind through imagination of something that is fresh and young. Then, they will get a mental picture of such illustration |
| 21 | And love so | | | √ | love | deny | **Love**, here, is inanimate object that cannot do or even |

| No | Utterance | | | √ | | | Analysis |
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| | long denied me | | | | | | deny something. It portrays as if they were humans being that can deny a person's feeling.<br>the readers will get a satisfaction through imagination occurred in the utterance.<br>the utterance sounds soft and the meaning is deep in readers' ears. Thus, it can influence readers' feeling |
| 22 | I heard the shout of angry voices in the street. | | | √ | voice | | There is exaggerated statement when speaker just want only to show that he heard the scream in the street.<br>the expression of shout of angry voices sounds different in readers' ears. It is because this sort of expression is rarely found in daily talk. So, it gives a new nuance in readers' mind.<br>the depiction of how situation occurred, it clearly depicts in readers 'mind. Then, they will get imagery of such illustration |
| 23 | These are shadows of the past**.** | | | √ | shadow | | **Shadow of the past** means a memory that remains in the past which haunted him. He compares the nature of the shadow itself which is always behind him and black colored to his past time.<br>how **shadow of the past** occurred affords readers' imagination. This the way how the get a pleasure through imagination.<br>the depiction of **shadow of the past** could shape imagery in readers' mind |
| 24 | Dearest Cosette, you have entered my soul. | | | √ | Cosette | | If it is seen in a literal meaning, it is impossible for Cosette to enter his soul.<br>the utterance is full of al language. The diction existed in the utterance makes it giving a pleasure. |

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| | | | | | | | the depiction of how she entered his soul gives imagery in readers' mind. the utterance brings readers' feeling as if they felt the atmosphere in the story |
| 25 | Your life is safe in my hands. | | | √ | Hands | | **Hands** here, mean an analogy of Valjean protection. Hands are not literally hand, but he affords to protect Javert using his hand. the diction appeared in the utterance could bring readers into imagination. It can satisfy them. the utterance brings imagery in readers mind about how life in my hand looks like. the meaning applied in the utterance is deep. However, the speaker does not necessary mentioning the meaning in details. By stating that brief statement has already represented the speakers' purpose |
| 26 | He's standing in his grave | | | √ | grave | | **Standing in his grave** is a symbol of his pain. The speaker bears them all the time during his life. **standing in his grave** brings imagination in readers' mind. the depiction of how standing in the grave sets a mental picture in readers' mind. Thus, it creates imagery through the utterance. the deep meaning implied in the utterance is represented in that brief and compass statement |
| 27 | Love is the garden of the young | √ | | | Garden | love | Valjean portraying love is like a garden which is filled by fresh flower. Thus, it will delight for those to stay. |

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| | | | | | | | diction applied in the utterance is beautiful to hear. In addition, it provides imagination in readers 'mind. As a result, it gives imaginative pleasure to them.<br>the illustration depicted in the utterance could bring imagery in the readers' mind.<br>beautiful expression applied in the utterance could evoke readers' feeling.<br>the brief utterance is embedded a hidden message. |
| 28 | A heart full of love. | | | √ | love | | The speaker overstates that he has a love for her.<br>A heart full of love gives the readers pleasure in terms of imagination embedded in the utterance.<br>the readers will feel flattered hearing the statement |
| 29 | Tell her my heart was too full for farewells | | | √ | Farewell | | Farewell is the symbol of parting. It means that he is ready to leave his lovely daughter.<br>the utterance satisfies the readers through the al language used and the imagination embedded in the utterance.<br>the readers imagine such heart that full for farewells. Then, they will get imagery into their imagination.<br>the utterance affects readers' feeling through beautiful expression applied.<br>the brief statement of **full for farewells** has a deep meaning |
| 30 | Alone, I wait in the shadows | | | √ | Shadows | | When the speaker utters the sentence, he is in a darkness place. This part of the story shows that the speaker, Valjean, is completely covered by shadow. He waits someone in the darkness |

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| | | | | | | | where any light is blocked. Therefore, he compares the place to a shadow that has darkness because the light is blocked by unspecified thing.<br>the atmosphere implying of being alone is also felt by the readers. Thus, it can influence readers' feeling.<br>the brief statement of in the shadow has a deep meaning to say. |
| 31 | For nineteen winters served his time. | | | √ | Nineteen winters | | **Nineteen winters,** here, refer to years as there is one winter in one year.<br>the terms used in the utterance sounds good to hear. Thus, it can give the readers a pleasure.<br>the readers will illustrate in their mind about the nineteen winters. |
| 32 | You have warmed my heart like the sun | | | √ | sun | You (Cosette) | The speaker tries to state his feeling by comparing the sun to the heart that has warmed his heart. Sun, here, means something which could bright his life. It makes his life more colorful and gives him a love to his heart.<br>the analogy that is used in the utterance sounds beautiful. The speaker used comparison of sun and heart. When the readers hear it, they will satisfy to hear that.<br>the depiction of sun and heart brings imagery to set a mental picture for the readers.<br>the effect of metaphor applied in the utterance could evoke readers' feeling. They will flatter when somebody gives a compliment to them.<br>the brief utterance has been represented the intended meaning of the speaker |

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