

# INTERNATIONAL PROCEEDING

  
STATE ISLAMIC UNIVERSITY  
SUNAN KALIJAGA  
YOGYAKARTA



**PROCEEDING  
INTERNATIONAL SEMINAR**

**“OPTIMIZING OF MULTIPLE INTELLIGENCES  
TO EXAGGERATE HUMAN POTENTIAL TOWARDS  
VIRTUOUS CHARACTER”**

**Editors:**

**Saedah Siraj**

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Faculty Islamic Education and Teacher Training  
Islamic State University Sunan Kalijaga  
Yogyakarta  
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# **PROCEEDING INTERNATIONAL SEMINAR**

ON THE 1<sup>st</sup> SUMMIT MEETING ON EDUCATION, THE END OF THE YEAR 2013

**“OPTIMIZING OF MULTIPLE INTELLIGENCES TO EXAGGERATE  
HUMAN POTENTIAL TOWARDS VIRTUOUS CHARACTER”**

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STATE ISLAMIC UNIVERSITY  
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YOGYAKARTA

## KATA PENGANTAR

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Kegiatan ini terselenggara atas dasar perlunya perubahan demi perubahan, inovasi-inovasi pembelajaran senantiasa menjadi perhatian kalian akademik dan praktisi pendidikan.

Dalam hal ini prodi PGMI akan berusaha semaksimal mungkin untuk senantiasa mengembangkan kegiatan yang mendukung peningkatan mutu tersebut, baik untuk dosen, mahasiswa, bahkan bagi alumni dari PGMI itu sendiri, serta masyarakat luas pada umumnya sebagai pengguna dari alumni PGMI Fakultas Ilmu Tarbiyah dan Keguruan UIN Sunan Kalijaga. Peningkatan mutu tersebut di antaranya dilakukan dalam bentuk pelaksanaan 'seminar internasional'. Seminar internasional akan menetapkan tema "*Summit Meeting on Education The End of The Year 2013*" dan Penandatanganan MOU dengan University Kebangsaan Malaysia (UKM).

Adapun kegiatan yang diselenggarakan meliputi kegiatan Seminar Internasional dengan tema Optimalisasi kecerdasan majemuk untuk melejitkan potensi menuju manusia berbudi pekerti. Dilanjutkan Fashion show Tarbiyah *Fashion Week 2015* yang bertajuk "Islami, Trendy and Syar'i". Kegiatan berikutnya adalah Seminar Nasional dengan tema Kurikulum 2013 "Realisasi dan Refleksi Kurikulum 2013". Berikutnya Seminar Peringatan hari Ibu dengan "Peran keluarga dalam pendidikan anak (Kolaborasi catur pusat pendidikan)". Dilanjutkan dengan acara Bedah buku yang bertema "Merajut pendidikan di kota Yogyakarta" karya: Bp. Zainal Abidin, M.Pd. Selanjutnya Seminar Edupreneurship dengan tema "Membangun kreatifitas melalui edupreneurship"

Adapun narasumber dari kegiatan ini dari berbagai negara, yaitu: dari negara Malaysia, Australia, Brunei Darussalam, dan Indonesia. Adapun nama-nama narasumber sebagai berikut: Prof. Dr. Lilia Halim (University Kebangsaan Malaysia), Bapak Setiyo Iswoyo, Drs. HD. Iriyanto, M.M., Dr. Slamet Suyanto (Dosen Pendidikan Biologi, UNY), Hj. Dyah Suminar (SE istri mantan walikota Yogyakarta), Prof. Dr. Taufik Ahmad Dardiri, SU (Dosen Fakultas Adab dan Ilmu Budaya, UIN Sunan Kalijaga), M Arief Budiman, S.Sn., Managing Director PT. Petakumpet Yogyakarta. Adapun peserta dari kegiatan ini dari berbagai negara yaitu Turki, Rusia, Thailand, Malaysia.

Dalam hal ini dosen atau pendidik pada umumnya adalah perintis pembangunan di segala bidang kehidupan dalam masyarakat. Seorang dosen atau pendidik yang benar-benar sadar akan tugas dan tanggung jawabnya, tentulah akan selalu mawas diri, mengadakan introspeksi, berusaha selalu ingin berkembang maju, agar bisa menunaikan tugasnya lebih baik, dengan selalu menambah pengetahuan, memperkaya pengalaman, menambah kualitas dirinya melalui membaca buku-buku perpustakaan, mengikuti seminar loka-karya, kursus-kursus penataran, dan sebagainya agar selalu bisa mengikuti gejolak perubahan sosiokultural dalam masyarakat serta kemajuan ilmu dan teknologi modern dewasa ini. Melalui kegiatan *international Summi Meeting* ini diharapkan dosen, guru, dan mahasiswa menjadi lebih profesional, khususnya terkait dengan kompetensi profesional.

Pekerjaan mengajar memang tidak selalu harus diartikan sebagai kegiatan menyajikan materi pelajaran. Meskipun penyajian materi pelajaran memang merupakan bagian dari kegiatan pembelajaran, tetapi bukanlah satu-satunya. Masih banyak cara lain yang dapat dilakukan guru untuk membuat siswa belajar. Peran yang seharusnya dilakukan guru adalah mengusahakan agar setiap siswa dapat berinteraksi secara aktif dengan berbagai sumber belajar yang ada. Guru pun sangat erat kaitannya dengan pendidikan karakter.

Pendidikan karakter yang semakin hangat sering menimbulkan kekhawatiran para guru. Namun sebenarnya hal itu tidak perlu khawatir, masih banyak tugas guru yang lain seperti: memberikan perhatian dan bimbingan secara individual kepada siswa yang selama ini kurang mendapat perhatian. Kondisi ini akan terus terjadi selama guru menganggap dirinya merupakan sumber belajar satu-satunya bagi siswa. Jika guru memanfaatkan berbagai strategi pembelajaran secara baik, guru dapat berbagi peran dengan strategi. Peran guru akan lebih mengarah sebagai manajer pembelajaran dan bertanggung jawab menciptakan kondisi sedemikian rupa agar siswa dapat belajar. Untuk itu guru lebih berfungsi sebagai penasehat, pembimbing, motivator dan fasilitator dalam Kegiatan Belajar Mengajar.

Upaya Pemerintah terhadap tenaga guru sebenarnya telah dilakukan oleh Pemerintah Republik Indonesia, melalui berbagai bentuk kebijakan. Ditetapkannya Undang Undang nomor 14 tahun 2005 tentang guru dan dosen merupakan dasar kebijakan untuk memperkuat eksistensi tenaga kependidikan sebagai tenaga profesional, seperti profesi-profesi yang lainnya. Kualitas profesi tenaga guru selalu diupayakan, baik melalui ketentuan kualifikasi pendidikannya maupun kegiatan in-service training, dengan berbagai bentuknya, seperti: pendidikan dan latihan (diklat), penataran dan pelibatan dalam berbagai seminar untuk memperbarui wawasannya dalam kompetensi pedagogi dan akademik.

Pemerintah mulai menyadari betapa strategisnya peran tenaga guru dalam mengantarkan generasi muda untuk menjadi sumber daya manusia (SDM) yang berkualitas dan kompetitif sehingga mampu mewujudkan suatu kesejahteraan bersama. Sejarah peradaban dan kemajuan bangsa-bangsa di dunia membelajarkan pada kita bahwa bukan sumber daya alam (SDA) melimpah yang dominan mengantarkan bangsa tersebut menuju pada kemakmuran, tetapi ketangguhan daya saing dan keunggulan ilmu pengetahuan dan penguasaan teknologi (ipteks) bangsa tersebutlah yang berperan untuk meraup kesejahteraan. Bahkan SDM yang menguasai ipteks cenderung memanfaatkan teknologinya untuk menguasai SDA bangsa lain. Dalam hal ini pemerintah ingin mengejar ketertinggalan dengan menyempurnakan kurikulum KTSP menjadi Kurikulum 2013.

Kurikulum 2013 yang telah diimplementasikan pada tahun ajaran 2013/2014 menimbulkan pro dan kontra atas kurikulum tersebut masih terus terdengar. Banyak pihak yang mempertanyakan kesiapan implementasinya, pengembangan bahan ajarnya, evaluasinya, dan proses pembelajarannya di kelas. Perwakilan guru di Kota Kupang menilai implementasi kurikulum pendidikan 2013 akan menjadikan guru-guru seperti robot. Alasannya, semua Rencana Pelaksanaan Pembelajaran (RPP) dan Silabus disusun oleh pemerintah pusat. Sedangkan guru hanya siap untuk mengajar dengan RPP yang ada. Pada tahun ajaran 2013/2014, kurikulum baru akan diberlakukan untuk siswa kelas 1 dan 4, sedang siswa kelas 2,3,5, dan 6 masih menggunakan kurikulum lama. Beberapa pendapat pro dan kontra masih terus berlanjut, tapi mau tak mau kurikulum baru akan segera diimplementasikan secara bertahap. Seminar ini memperbincangkan masalah tersebut dari sisi pembuat kebijakan, ahli kurikulum, dan praktisi pendidikan/pengajaran.

Demikian yang dapat kami sampaikan terkait dengan esensi dari penyelenggaraan kegiatan “*Summit Meeting on Education The End of The Year 2013*”. Kami mengucapkan terima kasih banyak atas partisipasi dan dukungan dari berbagai pihak yang tidak dapat kami sebutkan satu per satu. Tanpa bantuan dan partisipasi rekan-rekan semua kegiatan ini tidak dapat terlaksana dengan baik. Semoga kegiatan ini dapat menambah kontribusi pada khasanah keilmuan khususnya pada Pendidikan Dasar dan memberi manfaat kepada para peserta dan pembaca. Amiin

Yogyakarta, 19 Desember 2013

Ketua Panitia

**Dr. Aninditya Sri Nugraheni, M.Pd.**



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## METAPHORICAL ITEMS ARE QUITE NECESSARY TO LEARN

Written by:

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*Metaphorical forms of speech happened because the symbols are still very limited, while the objects that are surrounding human beings in the world are unlimited. The most common types of metaphors are live and dead metaphors. It was said by Lakoff (1980) that "A common definition of a metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way".<sup>1</sup> They explain how a metaphor is simply understanding and experiencing one kind of thing in terms of another.*

### A. Introducing

A metaphor is one of figurative languages that is created by human creative power in applying sense, and through the creativities of the language, one gives new sense to the symbols of the words (referenes) that have already been existed. It mush be understood that the metaphorical forms of speech happened because the symbols are still very limited, while the objects that are surrounding human beings are unlimited. One of the most prominent examples of a metaphor in English literature is the All the world's a stage monologue from As You Like It. A common definition of a metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way. Newmark (1988) said: "The puspose of metaphor is basically twofold: its referensial purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language".<sup>2</sup> its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise.

### B. Metaphors

#### 1. The Conseptual of Metaphor

Metaphor is the concept of understanding one thing in terms of another. Generally, one knows that "a metaphor is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object"<sup>3</sup>.

There are many explanations of how metaphors work but a common idea is that metaphor is somewhat like simile, in that it involves the identification of resemblances, but that metaphor goes further by causing a transference, where properties are transfered from one concept to another. The two concepts involved in a metaphor are...the described concept...is often called the target

1 Lakoff, George & Johnson, Mark 1980. *Metaphors We Live By*. Chicago & London: The University of Chicago Press. p.7.

2 Newmark. 1988. *A Textbook of Translation*. Singapore: Prentice Hall International (UK) Ltd.p.104

3 <http://en.wikipedia.org/wiki/Metaphor>

domain,...and the comparison concept or the analogy...is called the source domain. Lakoff and Johnson (1980) greatly contributed to establishing the importance of conceptual metaphor as a framework for thinking in language. In recent years many scholars have investigated the original ways in which writers use novel metaphors and question the fundamental frameworks of thinking implicit in conceptual metaphors.

## 2. Grammatical structure of a metaphor

Each metaphor has always a complex grammatical structure

- a. *The syntactic structure of a metaphor is able to be in the form of a sentence, clause, or phrase.*
- b. *In the basic structure of the metaphor, there are always two terms, namely 'topic' and 'vehicle'.*
- c. *The notional classes of metaphor included four image projections. They are:*
  - \* *an abstract with the concrete*
  - \* *something that is not animate with the inanimate,*
  - \* *something about the human characteristics to nonhuman, and*
  - \* *one of the five senses with something else*

2. *There are four classes of metaphor, they are:*

- 1). *The **Concretive Metaphor**, which attributes concreteness or physical existence to an abstraction: 'a vicious circle', 'room of negotiation'.*
- 2). *The **Animistic Metaphor**, which attributes animate characteristics to the inanimate: 'an angry sky', 'the shoulder of the hill'.*
- 3). *The **Humanizing ('Anthropomorphic') Metaphor**, which attributes characteristics of humanity to what is not human: 'This friendly river', 'laughing valleys'.*
- 4). *The **Synaesthetic Metaphor**, which transfers meaning from one domain of sensory perception to another: 'dull sound', 'loud perfume' (Leech, 1969)<sup>4</sup>.*

In this case, each metaphor must be in one of the classes of metaphor, and other metaphors can be in other classes of it. The class of metaphor depends on relationship of its tenor and vehicle.

## 3. The Position of Metaphor

*Metaphor is in the highest level among the figure of speech (Metaphor, Metonymy, Synecdoche, Irony). Such as it is described by Daniel (2002)<sup>5</sup>. The position of metaphor can be described as the following tables*

**Table 1: The Four 'Master Tropes'**

<b>The Four 'Master Tropes'</b>			
<i>Trope</i>	<i>Basis</i>	<i>Linguistic Examples</i>	<i>Intended Meaning</i>
<i>Metaphor</i>	<i>Similarity despite difference (explicit in the case of simile)</i>	<i>I work at the coal fare</i>	<i>I work at the coal fare</i>

4 Leech, Geoffrey N. 1969. *A Linguistics Guide to English Poetry*. Hong Kong:

Longman Group Ltd.p.158.

5 Daniel, Chandler. 2002. *The Basics Semiotics*. London: Routledge.p.136.



<i>Metonymy</i>	<i>Relatedness through direct association</i>	<i>I'm one of the suits</i>	<i>I'm one of the managers</i>
<i>Synecdoche</i>	<i>Relatedness through categorical hierarchy</i>	<i>I hate working here</i>	<i>I deal with customers</i>
<i>Irony</i>	<i>Inexplicit direct oppocite (more explicit in sarcasm)</i>	<i>I love working here</i>	<i>I hate working here</i>

**Table 2: Tropes, genres, workviews, and Ideologies.**

<i>"Tropes, genres, workviews, and ideologies"<sup>1</sup></i>			
<i>Trope</i>	<i>Genre (mode of emplotment)</i>	<i>Worldview (mode of argument)</i>	<i>Ideology (mode of ideological implication)</i>
<i>Metaphor</i>	<i>romance</i>	<i>formism</i>	<i>Anarchism</i>
<i>Metonymy</i>	<i>comedy</i>	<i>organism</i>	<i>Conservatism</i>
<i>Synecdoche</i>	<i>tragedy</i>	<i>mechanism</i>	<i>Radicalism</i>
<i>Irony</i>	<i>satire</i>	<i>contextualism</i>	<i>Liberalism</i>

With the 2 table above, we can see the various systems of classification as structurally homologous with one another about the metaphors.

**Table 3: The Positions of Metaphor and Metonymy**

<p><b><i>Metaphor and Metonymy</i></b></p> <p><i>metaphor !</i>  <i>paradigm !</i>  <i>similarity !</i>  <i>substitution !</i>  <i>selection ! _____</i></p> <p><i>metonymy</i>  <i>syntagm</i>  <i>contiguity</i>  <i>context</i>  <i>combination</i></p>
--

This table 3 is the clearest described than the table 1 and 2 above. The phenomena are seldom as tidy as our system of classification. Systems always leak and it is for the individual reader to asses how interpretatively useful the application.

#### 4. ***“Metaphors assert similarities”.***

*The aims of similarities are: physical similarities, characteristic similarities, conceptual similarities or cultural similarities. Stern, Josef, “Metaphor in Context”, (Stern, 2000).<sup>6</sup> For a metaphor is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object.*

In simpler terms, a metaphor compares two objects/things without using the words “like” or “as”. In order to understand the meaning the metaphor is not so easy, because we should pay attention the four steps carefully. These are the four parts for having the meaning of a metaphor.

#### 5. ***A metaphor has four parts, they are***

- a. *image-the second proposition (figurative), i.e. what is being compared with.*
- b. *topic-the first proposition (nonfigurative), i.e. the thing really being talked about.*
- c. *point of similarity-found in the comments of both of the proposition involved or the comment of an event proposition which has the image as topic.*
- d. *nonfigurative equivalent- when the proposition containing the topic as an event proposition, the comment is the nonfigurative equivalent (Larson, 1984)<sup>7</sup>.*

*We can not directly to think to the last step for having the meaning of a metaphor. A metaphor is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object. Metaphor is a type of analogy and is closely related to other rhetorical figures of speech that achieve their effects via association, comparison or resemblance including allegory, hyperbole, and simile.*

There are main types of metaphors that are often used in our communication. They are live and dead metaphors. Between the two metaphors, the live metaphor is much more expressive. Follow the explanation below:

#### 6. ***The Types of Metaphors (Live and Dead Metaphors).***

- a. *“A live metaphor is one which is understood only after paying special attention to the comparison which is being made” (Larson 1984).<sup>8</sup> The live metaphors are constructed on the spot by the author or speaker to teach or illustrate. Example, **He is a rock**. It has the tenor of ‘He’, and the vehicle of ‘a rock’ as a metaphorical term. In the relationship among the two terms, there is a point of similarity, such as the character of ‘hard’.*

#### b. ***Dead Metaphor***

- *“Dead metaphors are those which are a part of the idiomatic constructions of the lexicon of the language”.<sup>9</sup> We can pay attention when a dead metaphor is used, the person listening or reading does not think about the primary sense of the words, but only about the idiomatic sense directly. An idiom is a dead metaphor. One can understand the dead metaphor easily, for the dead metaphor is one which is understood directly without paying attention to the comparison. Example: ‘the leg of table’.*

#### 7. ***In general, there are five ways that metaphors may be translated***

- a. *The metaphor may be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by the readers)*

6 Stern, Josef. 2000. *Metaphor in Context*. Hongkong: Massachusetts Institute of Technology. p.147.

7 Larson, L. Mildred. 1980. “*Meaning Based Translation*”, (England: University Press of America. p.147.

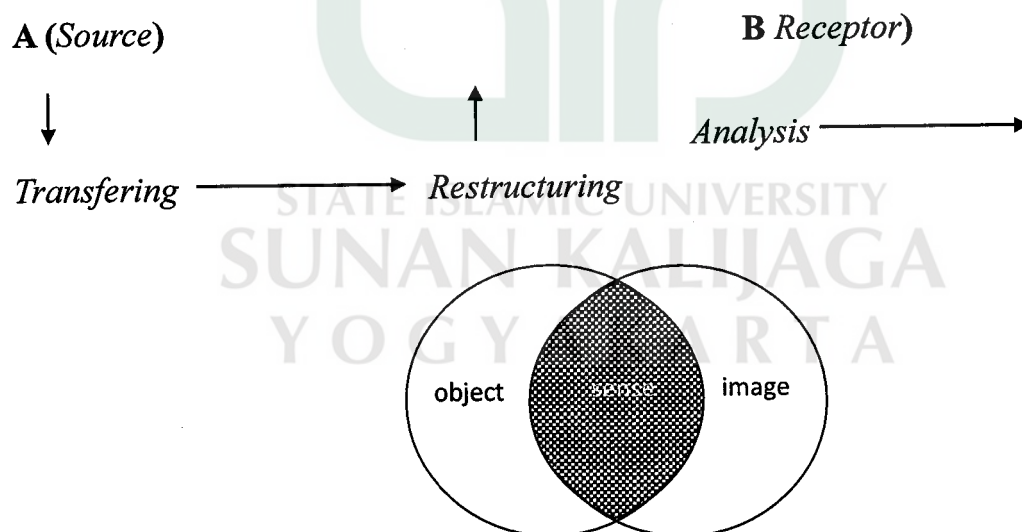
8 Ibid. 249.

9 Ibid. 250.

- b. A metaphor may be translated (as a simile, adding 'like', or 'as') by shifting
- c. A metaphor of the receptor language which has the same meaning may be substituted;
- d. The metaphor may be kept and the meaning explained (that is, the topic and/or point of similarity may be added); and
- e. The meaning of the metaphor may be translated without keeping the metaphorical imagery.

Some theorists have suggested that metaphors are not merely stylistic, but that they are cognitively important as well. In *Metaphors We Live By* George Lakoff and Mark Johnson argue that metaphors are pervasive in everyday life, not just in language, but also in thought and action. A common definition of a metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way. They explain how a metaphor is simply understanding and experiencing one kind of thing in terms of another. The authors call this concept a "conduit metaphor". By this they meant that a speaker can put ideas or objects into words or containers, and then send them along a channel, or conduit, to a listener who takes that idea or object out of the container and makes meaning of it. In other words, communication is something that ideas go into. The container is separate from the ideas themselves. Lakoff and Johnson (1980) give several examples of daily metaphors we use, such as "argument is war" and "time is money".<sup>10</sup> Metaphors are widely used in context to describe personal meaning. The authors also suggest that communication can be viewed as a machine: "Communication is not what one does with the machine, but is the machine itself." (Johnson, Lakoff, 1980).<sup>11</sup>

Concerning to translation, Brislin (1976) said: "Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target)".<sup>11</sup> Nida & Taber (1969: 33) described the three stages process of translation in as the following picture 4.



**Picture 1: The Process of Translation by Nida & Taber (1969).<sup>12</sup>**

1. Analysis, in which the surface structure (the message as given in source language is analyzed in

10 Lakoff, George & Johnson, Mark. 1980. *Metaphors We Live By*. Chicago & London: The University of Chicago Press. p. 18.

11 Brislin, Richard W. (ed). 1976. *Translation Applications and Research*. New York: Gardener Press, Inc. P.1.

12 Nida, Eugene and Charles, R. Taber. 1969. *The Theory and Practice of Translation*. Leiden: Published for the United Bible Societies. p.33.

terms of (a) the grammatical relationship and (b) the meanings of the words and combinations of words,

2. *Transfer*, in which the analyzed material is transferred in the mind of the translator from source language to receptor language, and
3. *restructuring*, in which the translated material is restructured in order to make the final message fully acceptable in the receptor language.

The process of translation, then can be used to translate a metaphor with the special treatment of translation of metaphor. as described below:

Stern, Josef. 2000. *Metaphor in Context*. Hongkong: Massachusetts Institute of Technology. p.147.

. Larson, L. Mildred. 1980. "Meaning Based Translation", (England: University Press of America. p.147.

The translation of metaphor

Object what is described or qualified by the metaphor

Sense : the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image, usually this consists of more than one sense component – otherwise literal language would do

Image : the picture conjured up by the metaphor, which may be universal,  
(Newmark:1980).<sup>13</sup>

### C. CONCLUSION:

*It is necessary for linguists to understand well about metaphors. A metaphor is the imaginative use of a word or phrase to describe somebody or something as an other object in order to show that they have the same qualities and to make the description more forceful. It is clear enough that metaphor is the concept of understanding one thing in terms of another. A metaphor has grammatical structures, classes and types of metaphor. Each has tenor and vehicle, it has non-literal meaning.*

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