

## **CHAPTER 4**

### **DATA ANALYSIS**

This chapter presents the research finding and discussion related to the research problems. The analysis of figurative language contributes to a more effective means of saying what the author means than a direct statement. Here, the researcher focuses on figurative language, i.e., simile, metaphor, personification, hyperbole, and irony. The researcher also analyzes the dominant figurative language that shapes the story's emotion and tone. Therefore, the chapter is divided into two sections: the types of figurative language and the dramatization of the plot, the significance figurative language in *Kata*.

#### **4.1 The Types of Figurative Languages**

Figurative language is a conspicuous departure from what competent users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect (Abrams & Harpham, 2012). The figurative language being analyzed in the novel *Kata* are simile, metaphor, personification, hyperbole, and irony.

**Table 4.1**

*The types and dominant figurative language in Kata*

Type of figurative language	Occurrences	Percentages
Personification	29	35,80%
Simile	23	28,40%
Hyperbole	17	21,10%
Metaphor	11	13,60%
Irony	1	1,23%
<b>N</b>	<b>81</b>	<b>100%</b>

Table 4.1 shows occurrences of figurative language by frequency and percentage. In this novel, the researcher found that not all pages in this novel contain figurative language. Therefore, the researcher only focuses on each page that contains the figurative language itself. The table shows that the author uses 35.80 % personification, 28.40 % similes, 21.10 % hyperbole, 13.60 % metaphor, and 1.23 % irony.

Discussion of the Finding this section discusses the analysis of types of figurative language and the contextual meaning of each figurative language. The explanation is described below. There are 81 sentences that used figurative language found in Kata. The researcher only took five sentences for each type of figurative language as the data representative to be described in this section. For the irony, the

researcher only gave one sentence as the data representative. These figurative languages were listed and classified based on Abrams and Harpham's theory about the types of figurative language. In conducting this research the researcher would discuss only five types of figurative language found in the novel. They are: Personification, Simile, Metaphor, Hyperbole, and Irony.

#### 4.1.1 Simile

Comparing one thing with another thing is common in novel conversations between characters and even in daily communication. For example, when someone says "she's just as pretty as a blooming flower", in this condition, that person is comparing a person with a certain thing by using the word "as" as a bridge to compare one thing to another.

Example 1: "*Binta masuk ke rumah sambil memanggil mamanya seperti anak kecil mengajak temannya bermain.*" (P.10)

Translation: "Binta entered the house calling for her mother **like** a child inviting a friend to play."

In this sentence, the author is comparing Binta's mother [*mamanya*] to a little child [*anak kecil*] using the word '*seperti*' (like).

Example 2: "*Jalanan Ibu Kota memang sudah tidak kelihatan seperti jalan pada normalnya, lebih mirip dengan parker gratis.*" (P.13)

Translation: “The streets of the capital city no longer look like normal roads, more **like** free parking.”

In this sentence, the street [*jalanan*] is compared to an abnormal street and free parking by using the word ‘*seperti*’ and ‘*mirip*’ (like).

Example 3: “*Cinta yang ada di bumi tidak seindah cerita putri tidur yang berakhir hidup bahagia.*” (P.24)

Translation: “Love on earth is not as beautiful as the story of a sleeping princess who ends up living happily.”

In this sentence, the author compares love [*cinta*] with the Sleeping beauty story [*cerita putri tidur*] using the prefix ‘*se-*’, similar to in English.

Example 4: “*Seperti tata surya yang berhamburan, seperti itulah kira-kira kondisi Binta sekarang.*” (P.76)

Translation: “**Like** the scattered solar system, that's roughly how Binta's condition is now.”

In this sentence, the author compares Binta's condition to the mess in the solar system [*tata surya yang berhamburan*] using the word ‘*seperti*’

Example 5: “*la jadikan cappuccino itu seperti lautan luas dengan sendok teh kecil yang menjadi kapalnya, dan ia seakan duduk di antaranya.*” (P.132)

Translation: “He made the cappuccino **like** a vast ocean with a small teaspoon as the vessel, and he seemed to sit in between.”

In this sentence, the author also uses the word ‘*seperti*’ to compare cappuccino to a wide ocean.

#### 4.1.2 Metaphor

People’s creativity and imagination can lead them to find equality between two things that are basically not similar. In daily communication, people might say “There’s a butterfly in my head” which means “I feel a headache” and does not literally mean that he has a butterfly in his head. This kind of ‘link’ between two words is called a metaphor. Metaphor resembles simile but without words “like” or “as”.

Example 1: “*Karena buat Binta, mamanya adalah hidupnya.*” (P.3)

Translation: “Because for Binta, **her mother is her life.**”

In this sentence, ‘Binta’s mother’ is likened to Binta’s ‘life’.

Example 2: “*Untung jantung-nya bukanlah sebuah balon yang mudah meledak, karena kalau iya berarti Nug sudah mati sejak kali pertama bertemu Binta.*” (P.198)

Translation: “Fortunately, **his heart** is not a **balloon** that explodes easily, because if he did, it would mean that Nug had died the first time he met Binta.”

In this sentence, the author likens Nugraha’s heart [*jantung*] to a balloon [*balon*] easily blown up.

Example 3: "*Ahahahaha. Aku, kan, Biru, jadi pantai adalah rumahku, lautan adalah duniaku, dan langit.. .. Jani?*" (P.218)

Translation: "Ahahahaha. I am, right, Biru, so **the beach is my home, the ocean is my world, and the sky... Jani?**"

In this sentence, the author uses three metaphors to liken the beach [*pantai*] as Biru's house [*rumahku*], the ocean [*lautan*] as Biru's world, and the sky [*langit*] as Jani (Binta, which is called Senjani when she is with Biru).

Example 4: "*Kamu rumahku, Ta.*" (P.256)

Translation: "**You're my home, Ta.**"

It is a metaphor when the author assigned 'you' / '*kamu*' as 'my house-- Nugraha's house'/. '*rumahku*'. The sentence means that Binta is someone whom Nugraha always wants to live with.

Example 5: "*Aku, kan, cuma minta kamu ke kelasku, bukan masuk ke kandang macan.*" (P.94)

Translation: "I'm just asking you to come to **my class**, not to the **tiger's den.**"

In this sentence, the author equates Nugraha's classroom '*kelasku*' as the tiger cage [*kandang macan*] because Binta was reluctant to come to Nugraha's classroom.

#### 4.1.3 Personification

Personification consists of giving human characteristics to an object. Personification, in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings.

Example 1: “*“Kura-kura itu makhluk paling beruntung yang hidup di muka bumi. Jalan mereka yang lambat, seakan lebih banyak mencuri kenangan ketimbang manusia, mereka bisa merasakan apa pun dengan waktu yang lebih lama. Mereka nggak pernah berlomba jadi juara. Mungkin kura-kura adalah binatang paling bahagia.” (P.19)*

Translation: “Turtles are the luckiest creatures to live on earth. Their slow walking, as if **stealing more memories** than humans, they can feel anything with a longer time. They **never competed to be champions**. Perhaps the tortoise is the happiest animal.” In these sentences, there are three personifications, i.e.: (1) turtles steal more memories [*lebih banyak mencuri kenangan*]; (2) turtles never compete to be the champion [*nggak pernah berlomba jadi juara*], and (3) turtles are the happiest animal [*binatang paling bahagia*]. The word *mencuri*, *berlomba*, and *bahagia* are words to describe human activities and feelings.

Example 2: “*Dunia yang terlalu sibuk untuk aku ajak bicara baik-baik.*” (P.53)

Translation: “The **world is too busy** for me to properly talk to.”

Here, the world is personified as a human that can be ‘busy’ to accomplish a task. The sentence means that Binta (the character uttering this sentence) feels so lonely that even she could not see the beauty of life.



Example 3: “*Bukan melindungi. Aku cuma nggak suka kalau matahari mulai genit sama kamu!*” (P.107)

Translation: “Not protecting. I just don't like it when **the sun starts to flirt with you.**”

In this sentence, the sun ‘matahari’ is personified as having the human character of flirty ‘genit’. The author intends to say that Nugraha does not want anyone falls with Binta, but he does. He wants him as the only one in Binta’s life.

Example 4: “*Tidak tahu apa yang terjadi, tapi ketika mendengar apa yang Cahyo katakan, Binta merasa ini adalah hukuman dari semesta untuknya.*” (P.113)

Translation: “Don't know what happened, but when she heard what Cahyo said, Binta felt this was a **punishment from the universe for her.**”

The sentence belongs to personification because the ‘universe’ is assigned as having a human character of ‘giving punishment’/ ‘*hukuman*’.

Example 5: “*Aku cuma membantu hatiku untuk mengatakan sesuatu.*” (P.121)

Translation: “I just help my heart **to say something.**”

It is a personification because the sentence ‘*Aku*’ (Nugraha) says he only helps his heart say something. ‘Heart’ is personified by a human character that can say something.

#### 4.1.4 Hyperbole



Hyperbole is an expression of exaggeration used by a writer to depict as being better or worse or larger or smaller than actually the case. Like the other two figures, Hyperbole is a bold overstatement or the extravagant exaggeration of fact or possibility. It may be used either for severe or ironic or comic effect.

Example 1: *“Ini adalah kesejuta kalinya Cahyo berusaha mencomblangi Binta dengan teman-temannya.” (P.4)*

Translation: **“This is the millionth time** Cahyo has tried to match Binta with his friends.”

This sentence is hyperbole. Trying to match make Binta with his (Cahyo’s) friends for the millionth time is an exaggeration. The author only wants to say that Cahyo had done it many times but not millions of times.

Example 2: *“Namun, percuma kalau Binta memenjarakan hatinya di dasar laut dan lupa di mana menaruh kuncinya.” (P.47)*

Translation: “However, it would be useless if Binta **imprisoned his heart at the bottom of the sea** and forgot where to put the key.”

The sentence is a hyperbolic expression. It is impossible that Binta ‘prisoned her heart at the bottom of the sea and forgot to put the key’. It is an exaggeration of her condition for being reluctant to open herself to any man-woman relationship.

Example 3: *“Nanti akan kuserahkan hatiku seutuhnya, duniaku, untukmu!” (P.87)*

Translation: “Later I will **give** my whole heart, **my world, to you!**”

The exaggeration of ‘giving my world for you’/ ‘*akan kuserahkan hatiku seutuhnya, duniaku, untukmu*’ describes Nugraha’s great feeling for Binta so that he wants to dedicate his life to her. This hyperbole refers to the Nugraha profound love for Binta.

Example 4: “*Aku mau berjuang sampai titik darah penghabisan.*” (P.107)

Translation: “I want to fight to the last **drop of blood.**”

The hyperbole in this sentence is shown in the sentence ‘...*mau berjuang sampai titik darah penghabisan*’ (...will fight to the last drop of my blood). The literal meaning is an exaggeration. The author uses the expressions to describe Nugraha’s strong intention to fight for Binta’s heart. He will try very hard to win Binta.

Example 5: “*Buat ngulang tiap detik yang kuhabiskan sama kamu. Aku mau ngulang sampai seribu kali lagi, sampai mesinnya rusak, sampai aku terjebak di detik itu, terjebak sama kamu.*” (P.116)

Translation: “To repeat every second I spent with you. **I want to repeat it a thousand more times**, until the engine breaks, until I’m stuck in that second, stuck with you.”

The sentence means “I want to repeat it a thousand more times until the engine breaks, until I’m stuck in that second, stuck with you”. The hyperbole in the sentence ‘I want to repeat it a thousand more times’ shows that the author intends to describe Nug’s strong desire to spend time with Binta; he does not want to be apart from her, even for a while, because he loves her so much.

#### 4.1.5 Irony

Irony is a word using that says something other than what we mean actually. Irony is one type of figurative language that declares the opposite meaning and contradiction with the fact. Etymologically, the word 'irony' is derived from the Greek word *eironia* meaning 'deception' or 'trick'.

Example 1: "*Aku memeluk seseorang yang merindukan pelukan yang lain, aku memeluk seseorang yang membutuhkan orang yang bukan aku.*" (P.201)

Translation: "**I hug someone who misses another hug, I hug someone who needs someone who isn't me.**"

There are two ironies in this sentence. Both express the contradictive reality that Nugraha is in love with someone who does not want him.

#### 4.2 The Most Dominant Figurative Language and the Dramatization of the Plot

Personification is the most frequent figurative language used in the novel (35.80 %). It is clear that in this novel, the author mostly uses this type of figurative language to help dramatize the plot of the novel. With this, the reader can imagine what the character looks like; what expressions the characters produce. In so doing, the author provides pieces of evidence wherein personification does help the plot of the novel dramatized. The plot of the novel comes along with the structure of the story that is into five parts as shown below.

##### 4.2.1 Exposition

The following part is the analysis of personification in the exposition stage.

**Table 4.2**

*Personification of Exposition*

Sentence	Translation
1. <i>Mendengar itu membuat hatinya hancur, padahal itu bukan... (P.10)</i>	Hearing that <b>broke his heart</b> , but it wasn't...
2. <i>"Tapi bunganya cantik, kan, Ma? Soalnya lagi musim kemarau. Kata tukang tanamannya bunga bugenvil memang lebih cantik waktu musim panas begini." (P.10)</i>	"But <b>the flowers are beautiful</b> , aren't they, Mom? Because it's the dry season. The gardener said <b>the bougainvillea flowers are prettier</b> in summer."

In this sentence, the novel introduces the story's main character, Binta, who lives in a broken home family. Binta's father went somewhere, leaving Binta with his mother. Even worse, Binta's mother has a mental illness, Schizophrenia. Binta's life seems always to be plagued by endless problems. As a result, Binta grows up to be a skeptic. She always feels that his life was always a mess. Binta's activities are only in class; she goes straight home after college. Binta only has one friend, Cahyo. In this sentence, when she come home, his aunt told him that his mother had been angry and call her husband. "Hearing that broke his heart, but it wasn't..." this sentence makes the story more dramatized. Readers can feel the pain that Binta feels every day.

#### 4.2.2 Rising Action

The section below analyses the use of personification in the rising action stage in which the main character goes through events building up to the main problem.

**Table 4.3**

*Personification of Rising Action*

Sentence	Translation
1. <i>"Kura-kura itu makhluk paling beruntung yang hidup di muka bumi. Jalan mereka yang lambat, seakan lebih banyak mencuri kenangan ketimbang manusia, mereka bisa merasakan apa pun dengan waktu yang lebih lama. Mereka nggak pernah berlomba jadi juara. Mungkin kura-kura adalah binatang paling bahagia." (P.19)</i>	"Turtles are the luckiest creatures to live on earth. Their slow walking, as if <b>stealing more memories</b> than humans, they can feel anything with a longer time. They <b>never competed to be champions</b> . Perhaps the tortoise is the happiest animal."
2. <i>"Semesta, jangan buat aku terjebak dengan orang ini. Tolong jangan merumitkan hidupku yang sudah pelik." (P.16)</i>	" <b>Universe</b> , don't get me stuck with this guy. Please <b>don't complicate</b> my already complicated life."
3. <i>"Matahari yang terasa terik sekali berubah menjadi udara sejuk yang menyapa Nug. ... (P.19)</i>	" <b>The sun</b> that was scorching hot turned into cool air that <b>greeted</b> Nug. ...

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4. ..., rasanya semua kekhawatiran yang kurasakan malah mengajakku menari. (P.29)	..., it feels like all the <b>worries</b> I feel are actually inviting <b>me to dance</b> .
5. "Pukul pakai hatimu saja biar rasanya menyenangkan." (P.47)	"Just <b>hit with your heart</b> so it feels good."
6. Dunia yang terlalu sibuk untuk aku ajak bicara baik-baik." (P.53)	The <b>world is too busy</b> for me to properly talk to."
7. "Ayo, Ta, nanti keburu sorenya diambil malam!" (P.75)	"Come on, Ta, it's going to be <b>late in the afternoon!</b> "
8. "Berarti perasaanmu masih hidup" (P.92)	"Means your <b>feelings</b> are still <b>alive</b> "
9. "Aku tahu, Ta, aku juga maunya begitu, tapi hatiku sudah menetap-kan cintanya kepadamu!" (P.105)	"I know, Ta, I want that too, but <b>my heart is already fixed on you!</b> "
10. "Bukan melindungi. Aku cuma nggak suka kalau matahari mulai genit sama kamu!" (P.107)	"Not protecting. I just don't like it when <b>the sun starts to flirt with you</b> "
11. Mungkin semesta lama-lama mengutuknya karena terlalu takut untuk membuka hatinya sedikit. (P.109)	Maybe <b>the universe</b> had <b>cursed</b> him for being too afraid to open his heart a little.
12. Tidak tahu apa yang terjadi, tapi ketika mendengar apa yang Cahyo katakan, Binta	Don't know what happened, but when she heard what Cahyo said, Binta felt this

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<i>merasa ini adalah hukuman dari semesta untuknya. (P.113)</i>	was a <b>punishment from the universe for her.</b>
13. <i>Kenapa semesta selalu marah sama Binta? (P.113)</i>	Why is the <b>universe always angry</b> with Binta?
14. <i>Kenapa bumi ini selalu kasih hukuman buat Binta? (P.113)</i>	Why does this <b>earth always give punishment</b> to Binta?
15. <i>Aku cuma membantu hatiku untuk mengatakan sesuatu" (P.121)</i>	Aku cuma membantu <b>hatiku untuk mengatakan sesuatu"</b>
16. <i>Nug kira awan hitam yang bertahun- tahun menyelimuti hatinya itu sudah pergi. (P.130)</i>	Nug thought the <b>black cloud that had enveloped his heart</b> for years had gone.
17. <i>Sebenarnya, perempuan cuek ini memutuskan untuk masuk ke jurusan ilmu komunikasi adalah karena ia ingin belajar bagaimana cara menyampaikan perasaan yang bertahun-tahun terpendam di jurang yang sembunyi di dalam hatinya. (P.133)</i>	This ignorant woman decided to major in communication science because she wanted to learn how to convey the <b>feelings that had been hidden for years in the abyss hidden in her heart.</b>

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Nugraha, familiarly called Nug, is a student majoring in Architecture who holds the title of the most handsome on his campus. As an attractive student, Nug is loved by



many other women. But of the many women who chased him, Nug was attracted to Binta, an unfriendly girl. Binta is still traumatized Biru who treats her kindly but then he leaves her. She is worried that if Nugraha will do the same. There are many personification sentences at this stage, most of which come out of Nugraha's mouth. Like "Not protecting. I just don't like it when the sun starts flirting with you". This makes the storyline in this stage has more romantic tones and helps dramatize the plot.

#### 4.2.3 Climax

The section below shows the findings on the use of color in the climax stage.

**Table 4.4**

*Personification of Climax*

Sentence	Translation
1. Karena senja tenggelam di matanya, bulan bersembunyi di balik senyumannya, ... (P.144)	As the twilight sinks in his eyes, the moon hides behind his smile, ...
2. Jani. Jantungku selalu berdetak cepat tiap kali sedang bersamamu, selalu berlari seakan ingin sekali mengajakmu ke masa depan. (P.152)	My heart always beats fast whenever I'm with you, always running as if wanting to take you to the future.
3. Tiap sudut kota yang dibunuh masa lalu dan dipaksa bungkam walau mereka bisa	Every corner of the city that was killed in the past and forced to remain silent

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<i>bersuara itu, mengajak Binta untuk memejamkan matanya. (P.220)</i>	even though they could speak, invited Binta to close her eyes.
4. <i>Pasti semesta tak akan marah, pohon- pohon itu juga pasti mendukungu"</i> (P.242)	Surely the <b>universe will not be angry</b> , the trees will also support me"
5. <i>Semesta tak pernah melihat ada pasangan yang lebih bahagia dari mereka. (P.242)</i>	<b>The universe has never seen a happier couple than them</b>

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One day, surprisingly, Cahyo gives Binta a gift, a ticket to Banda Neira. Biru planed all of this. He deliberately leaves the ticket for Binta with Cahyo. The two couples drift away in emotion and happiness. Binta's heart melts again. Day after day, they spend time together until it is time for Binta to return to Jakarta. Binta's heart is again frantically crushed. Biru refuses to go with Binta back to Jakarta. Binta came home with a heavy heart, tightness, and tears. When she is in Jakarta, Binta was active as usual until one day, a postman sends a letter. The letter is from Biru, who delivers his farewell letter and says she is better off with Nugraha than Biru. The personification find at this stage, Binta always blames the universe for separating Binta and Biru, and the personification in the flashback, "The universe has never seen a happier couple than them," makes us imagine how happy Binta is when she is together with Biru in the past.

#### 4.2.4 Falling Action

The following section shows the use of figurative language in the falling action which is the event resulting from the main problem of the story.

**Table 4.5**

*Personification of Falling Action*

Sentence	Translation
1. <i>Bagaimana kalau lautanlah yang membuat ikan paus bersedih?" (P.274)</i>	What if it was the ocean that made the <b>whales sad?</b> "
2. <i>"Maka alam semesta akan mengutuknya. Menghadirkan ombak kencang dan tinggi, menandakan bahwa semesta marah melihat ikan paus kesayangannya terluka." (P.274)</i>	"Then the <b>universe will curse</b> it. Brings forth waves loud and high, indicating that the universe is angry to see his beloved whale injured."
3. <i>Puisi Biru menjadi membisu dan membiru. (P.282)</i>	<b>Biru's Poetry becomes silent and blue.</b>

While Binta feels her sadness, she slowly accepts Nugraha's presence, which has been ignored by Binta. When he could accept Nugraha, suddenly someone from Nugraha's past appeared, that was his ex. The conflict reappears here, and an unpleasant incident occurs in front of Binta's eyes. Binta felt sad again, even though Nugraha is

not yet her boyfriend. Coincidentally, Biru, who came home to explain everything about the letter he had sent, suddenly felt strange because Binta wasn't angry but hugged him tightly. Binta doesn't want Biru to know that another man had hurt her because Biru had previously told Binta to live happily with Nugraha. The personification at this stage, like "what if it was the ocean that made the whales sad" illustrates that ocean is Biru and paus is Binta, meaning the person who makes Binta sad is probably someone close to her.

#### 4.2.5 Resolution

The following section shows the analysis of the use of figurative language in the resolution stage where the character has found her way to solve what she is previously facing.

**Table 4.6**

*Personification of Resolution*

Sentence	Translation
1. <i>Seolah hatinya ikut tersenyum mendengar kalimat dari nelayan itu. (P.315)</i>	It was as <b>if his heart was smiling</b> when he heard the fisherman's words.
2. <i>..., udara Jakarta malam ini selayaknya rindu yang dikirim oleh bintang pada bulan yang lama tersimpan. (P.325)</i>	..., the air of Jakarta tonight is like the longing <b>sent by the stars on the long-stored moon.</b>

Many incidents happen at this stage. Binta doubts her choice. Nugraha, who wants to explain the incident that had made Binta sad, is always rejected. Biru, who doesn't know any better, chooses silence. Finally, when Binta was on campus, she wanted to hear an explanation from Nugraha's ex, Sinta, about what had happened to them. Binta feels guilty and becomes confused about her decision. She decides to accept Biru's invitation to live together in Banda Neira. After the drama that Binta went through, she doesn't join Biru because Biru knows that Binta had changed. Ten years later, Binta and Nugraha live happily, and Biru sends a book containing poems about Binta/Senjani. There are only a few personifications at this stage, and one of the personifications "..., the air of Jakarta tonight is like the longing sent by the stars on the long-stores moon," allows the reader to imagine how much Binta misses Biru when Nugraha makes her sad.

#### **4.3 Discussion**

The author uses personification to explain circumstances, to telling the characters, to express emotion of the characters, and to make their writing more vivid and entertaining. The second dominant clause is simile, the novel also uses hyperbole, metaphor and irony. In the novel, the author mostly used figurative language to describe what the character looks, the character's feeling, the character's actions, and to describe internal conflict that happens to the characters. From the analysis, it can be concluded that figurative language has an essential roles in this novel. That is why the author employed figurative language in the novel. It makes the novel more entertaining

to read, and it also lets readers visualize the story and the character based on the illustrations provided by the author. So that the reader's imagination remains within the context of the story.

Based on the findings, there are five kinds of figurative language: simile, metaphor, personification, hyperbole, and irony. As stated by Akmajian, et al., that meaning is some entity or thing. Meaning is the relationship of language with external language agreed by language users to understand each other (2001, p. 231). Meanwhile, based on the findings, the meaning of figurative language is different based on the context; every sentence or short story that finds figurative language has a different meaning.

The message is a spoken or written communication sent from one person to another. There are three messages, i.e., moral, religious, and social (Nurgiyantoro, 2010). Meanwhile, based on the findings, the researcher found two messages from the novel *kata*: moral and social. A moral message is a message that conveys to a listener or reader, and the content is a good or bad attitude. It relates to the interaction between organisms in society. The moral message in the novel *kata* is that someone must open up to their society to find good values that they never see when alone, without contact with others.

In addition to the moral message, Nurgiyantoro (Nurgiyantoro, 2010) also postulated the social message as a message that is conveyed to readers, and the content is a relationship with other people in the society. In this novel, the author wants to get

that a reasonable person cares for others. Nugraha, in this novel, has the value of caring for others (the orphanages, Binta, and her mother) as the manifestation of social care.

