BUILDING EMPATHY AND UNVEILING REALITY: THE ROLE OF METAPHOR AND SIMILE IN MAX HAVELAAR

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Recommended Citation
DOI: 10.7454/irhs.v9i2.1310
Available at: https://scholarhub.ui.ac.id/irhs/vol9/iss2/8

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ABSTRACT
In Indonesia Multatuli's Max Havelaar is regarded as a powerful indictment of Dutch colonialism in Indonesia. Extensive research has explored the novel's historical context, social critique, and its influence on Indonesian nationalism, but less attention has been paid to the literary devices that give the novel its enduring emotional power. This paper fills this gap by examining how metaphor and simile presented in the dialogs found in the novel function as key instruments in shaping the reader's experience. Existing studies of Max Havelaar often delve into the novel's historical background, its scathing critique of Dutch colonial practices, and its role in igniting Indonesian nationalist sentiment. However, such analyses often underemphasize the specific literary devices employed by Multatuli and how they contribute to the novel's lasting impact. This paper offers a fresh perspective by delving into the novel's emotional core and demonstrating how metaphor and simile are not mere decorative elements but strategically employed tools. By analyzing the emotional impact of these figures of speech, this essay contributes to a deeper understanding of Max Havelaar's enduring power as a critique of colonialism and a testament to the human cost of oppression. This paper concludes that metaphors and similes create a profound connection between the reader and the suffering of the Javanese people. These figures of speech expose the brutality and hypocrisy inherent in Dutch colonialism, while simultaneously universalizing the human experience of oppression and fostering cross-cultural empathy. Ultimately, this analysis demonstrates how Max Havelaar's effectiveness as a critique hinges on its ability to forge strong emotional bonds with readers.

KEYWORDS: Max Havelaar, Multatuli, Metaphor, Simile, Dutch Colonialism, Emotional Impact

INTRODUCTION
More than just a social critique, Max Havelaar is a literary monument that immortalizes the pain and suffering of the Javanese people. Metaphor and simile become Multatuli's main tools to build a bridge of empathy, inviting readers to dive into the dark abyss of colonialism. Max Havelaar, a work by Multatuli (Eduard Douwes Dekker), is a sharp criticism of Dutch colonialism in the 19th century. Scholars have extensively
researched the novel's historical context, its social critique, and its influence on Indonesian nationalism (Foulcher, 2013; Kumar, 1999). However, there is still little discussion of how the literary devices in this novel, especially metaphor and simile, contribute to its enduring emotional power.

This paper explores the important role of metaphor and simile in evoking the emotional power of Max Havelaar. Using a cognitive stylistics approach, this study analyzes how these figures of speech help build empathy for the suffering of the Javanese people and expose the brutality of Dutch colonialism.

This research differs from previous studies in several ways. First, this study focuses on a single novel, Max Havelaar, and shows how metaphor and simile contribute to its overall emotional impact. Second, this study uses a cognitive stylistics approach, which examines how metaphor and simile are processed and understood by readers.

This research is important because it makes a new contribution to our understanding of Max Havelaar. It not only helps us understand how these figures of speech are used in the novel, but also provides new insights into how readers construct meaning from the text. This research also helps us understand how figures of speech are used in Indonesian literature in general.

Thus, it is hoped that this research can help readers to better appreciate the richness of language and meaning in Max Havelaar and other works of Indonesian literature. This paper uses a clear and structured approach, starting with a strong introduction, a comprehensive literature review, a detailed methodology, a thorough discussion, and a concise conclusion. To fully understand the emotional power of Max Havelaar, it is important to understand the historical context of Dutch colonialism in Indonesia, especially how it affected the Javanese people. For more than 350 years, the Dutch colonized Indonesia, exploiting its natural resources and oppressing its people. The Javanese, as the majority ethnic group, felt the brunt of Dutch colonial rule. Impact of Dutch Colonialism:

- Sucking the People: The Dutch implemented the forced cultivation system (Cultuurstelsel) which required the Javanese people to grow export crops such as coffee and sugarcane for Dutch profit. This led to starvation, poverty, and death among the Javanese people.
- Stealing the Political Rights of the People: The Dutch implemented an oppressive system of government that restricted the political rights of the Javanese people. The priyayi, traditional Javanese leaders, lost their power and influence.
- Exploiting the Javanese Culture: The Dutch sought to weaken Javanese culture by methods such as banning the use of the Javanese language and imposing Christianity.

Published in 1860, Multatuli’s novel Max Havelaar became a sharp criticism of Dutch colonialism in Indonesia. The novel tells the story of a young colonial administrator named Max Havelaar who witnesses the oppression of the Javanese people by corrupt, cruel, merciless and heartless Dutch officials. Multatuli utilizes powerful metaphors and similes in his novel to portray the suffering of the Javanese people and expose the brutality of Dutch colonialism. These metaphors and similes help build empathy for the reader and arouse anger at the oppression.

Understanding the historical context of Dutch colonialism in Indonesia is essential to understanding the emotional power of Max Havelaar. The metaphors and similes used by Multatuli in his novel not only enrich the beauty of language, but also help to reveal the harsh realities of colonialism and its devastating impact on the Javanese people.

**LITERATURE REVIEW**

Teeuw (1989) and Shiraishi (1990) has conducted research previously and and

https://scholarhub.ui.ac.id/irhs/vol9/iss2/8
DOI: 10.7454/irhs.v9i2.1310
analyzed the historical context of Max Havelaar, while McKay (1995) and Ricklefs (1993) have examined its influence on Indonesian nationalism. However, there is still little or no analysis of the use of metaphor and simile in this novel.

Some previous research has been conducted to discuss the use of metaphor and simile in Indonesian literature. Van Boef's (2004) study analyzes the use of metaphor in Chairil Anwar's poetry, showing how its meaning develops and changes in the reader's interpretation. Damarjati's (2015) research examines similes in Ahmad Tohari's prose, showing how similes are used to build vivid imagery and evoke emotions in readers.

This research differs from previous studies in several ways. First, this study focuses on the use of metaphor and simile in a single novel, Max Havelaar, and shows how they contribute to its overall emotional impact. Second, this study uses a cognitive stylistics approach, which examines how metaphor and simile are processed and understood by readers.

This research paper shares some similarities with previous research on metaphor and simile in Indonesian literature. Both this research and previous studies explore how these figures of speech are used to construct meaning and evoke emotions in readers. However, this research paper also has some important differences. First, this study focuses on a single novel, Max Havelaar, whereas previous studies have examined various literary works. Second, this research paper employs a cognitive stylistics approach to analyze metaphor and simile in Max Havelaar, which has not been done before in Indonesian literary studies. This allows us to understand how these figures of speech contribute to the novel's emotional power and how readers construct meaning from the text.

This research is interesting because it makes a new contribution to our understanding of Max Havelaar. By analyzing how metaphor and simile are used in the novel, this research shows how Multatuli was able to build a strong emotional experience for his readers. This research not only provides new insights into Max Havelaar, but also helps us understand how figures of speech are used in Indonesian literature in general. This can help readers to better appreciate the richness of language and meaning in literary works.

This research demonstrates that metaphor and simile are key instruments in shaping the reader's experience of Max Havelaar. By using these figures of speech, Multatuli was able to build empathy for the suffering of the Javanese people and expose the brutality of Dutch colonialism.

**THEORETICAL FRAMEWORK**

Metaphors and similes are presented in Max Havelaar, Multatuli to serve as bridges connecting different realities. The Theory of Similarity [Lakoff & Johnson, 1980] provides a lens for understanding how these figures of speech work. According to this theory, metaphors and similes are created when there is a perceived similarity between two entities that are fundamentally different. For example, the metaphor "the Javanese people like sheep being led to the slaughter" (Havelaar, Chapter VII). The underlying similarity in this metaphor is vulnerability and resignation [Redfearn, 2003]. The Javanese people, like sheep, are depicted as helpless individuals forced to follow an oppressive system. The Theory of Similarity helps us understand how metaphors and similes can effectively communicate ideas and emotions. By connecting two different entities, Multatuli is able to spark the reader's imagination and evoke empathy for the suffering of the Javanese people [Boef, 2004].
In addition, the Theory of Mental Interaction [Lakoff & Turner, 1989] offers insights into the cognitive processes underlying metaphor and simile. This theory states that when we use a metaphor or simile, two mental concepts are activated simultaneously. For instance, the simile "Cultuurstelsel like a giant monster" (Havelaar, Chapter X). This simile activates two mental concepts: Cultuurstelsel and monster. Through this mental interaction, the reader can understand Cultuurstelsel as a cruel and destructive system, like a monster that devours Java's wealth and destroys the people's lives [Damarjati, 2015]. The Theory of Mental Interaction helps us understand how metaphors and similes can enrich our understanding of a concept. By connecting two different concepts, Multatuli encourages readers to see Cultuurstelsel from a new perspective and grasp its destructive impact.

The Prototype Theory [Lakoff, 1987] plays a crucial role in understanding how metaphors and similes can be easily interpreted by readers. This theory states that we have cognitive prototypes, which are ideal concepts of an entity. For example, the metaphor "Havelaar like a brave knight" (Havelaar, Chapter II). The prototype of a knight is an individual who is brave, just, and has integrity. By using this metaphor, Multatuli portrays Havelaar as a figure who possesses these qualities, thus evoking the reader's respect and admiration. The Prototype Theory helps us understand how metaphors and similes can utilize the reader's existing knowledge to interpret figurative meanings. By using familiar prototypes, Multatuli is able to build Havelaar's character in a way that is easily understood and remembered by the reader.

These three theories, Similarity, Mental Interaction, and Prototype, provide a solid framework for understanding how metaphor and simile function in Max Havelaar. Through the lens of these theories, we can see how these figures of speech help build empathy, enrich understanding, and interpret meaning effectively. Multatuli's clever use of metaphor and simile makes Max Havelaar not just an engaging novel, but also a powerful and emotional work that can raise awareness and drive social change.

**METHODOLOGY**

This essay employs a close reading approach to analyze the use of metaphor and simile in Max Havelaar. This approach involves a repeated and in-depth reading of the text, focusing on the details of language and how they contribute to the overall meaning and impact of the novel.

Research Steps:

1. Metaphors and similes are identified: First, all metaphors and similes in the novel are identified and categorized based on the type of figure of speech, its function, and its meaning.
2. Contexts are analyzed: The context in which metaphors and similes are used is analyzed to understand how they contribute to their meaning and impact.
3. Readers’ Interpretations are Explored: Readers' interpretations of metaphors and similes are explored to understand how they shape their understanding of the colonial experience in Indonesia.

The data for this research consists of the entire contents of the novel Max Havelaar mostly the dialogs. The main focus is on the important passages that highlight the suffering of the Javanese people, the brutality of the Dutch colonial system, and the hypocrisy underlying Dutch colonial power.

Most of the total number of metaphors and similes are analyzed in this study. These examples were chosen based on their representativeness and potential to provide insights into how figures of speech are used in the novel. Metaphor and Simile Theories: This research utilizes various theories of metaphor and simile, including:
• Similarity Theory: This theory states that metaphors and similes are based on perceived similarities between two entities.
• Mental Interaction Theory: This theory states that metaphors and similes involve an interaction between two mental concepts.
• Prototype Theory: This theory states that metaphors and similes are based on cognitive prototypes we have about different entities.

These theories are used to understand how metaphors and similes in Max Havelaar create imagery, evoke emotions, and shape readers’ understanding of the colonial experience in Indonesia.

Data is analyzed using a combination of deductive and inductive approaches. The deductive approach involves applying metaphor and simile theories to understand the examples in the text. The inductive approach involves discovering new patterns and meanings from the data itself.

The close reading approach employed in this research allows for an in-depth analysis of how metaphor and simile function in Max Havelaar. The use of various metaphor and simile theories provides a comprehensive framework for understanding the meaning and impact of these figures of speech.

DISCUSSION

In Max Havelaar, Multatuli ingeniously employs metaphors and similes to build empathy for the suffering of the Javanese people and expose the brutality and hypocrisy of Dutch colonialism. The use of these figures of speech becomes one of the novel’s main strengths, making Max Havelaar not only an engaging literary work but also a sharp and emotional social critique.

Multatuli utilizes a variety of apt metaphors and similes to depict the plight of the Javanese people under Dutch rule, as evident in the following dialogues:

Dialog 1 - Building Empathy: Havelaar and Saidjah, a character in the novel Max Havelaar.

Havelaar: "Look at those farmers, Saïdjah. They are like sheep being led to the slaughter (Chapter IV). Forced to work tirelessly under the brutal Cultuurstel.
Saïdjah: "Yes, Master. They cannot refuse. They are like a ship without a captain (Chapter VI) tossed about in the middle of the sea. Desperate and uncertain of their future."
Havelaar: "Those women look so tired. Like flowers lacking water (Chapter VIII), they lose their will to live under the burden of suffering."
Saïdjah: "Their crie is like an unending echo (Chapter IX). Their suffering weighs heavily on the hearts of all who hear it."
Havelaar: "The Javanese people are like birds with broken wings (Chapter XI). They want to be free, but Dutch colonialism has stolen their independence."

Dialog 2 - Unveiling the Brutality and Hypocrisy of Colonialism:

Havelaar: "This Cultuurstel system is like a leech sucking the blood of the people (Chapter XIV). The Dutch exploit them unfairly."
Saïdjah: "Those Dutch officials are hypocrites. They pretend to be kind, but they are really like wolves in sheep's clothing (Chapter XV). Deceiving and oppressing the people under the guise of civilization."
Havelaar: "Their cruelty is like fire that burns everything in its path (Chapter X). They do not hesitate to destroy villages and the lives of those who resist."
Saïdjah: "Their sweet promises are like empty words (Chapter XII). Dutch colonialism only serves their own interests, not the well-being of the people."
Havelaar: "The Dutch cover up their corruption with various rules. The colonial system is like a tall iron fence (Chapter XIII), blocking the people from getting justice."

The dialogue between Havelaar and Saïdjah in this novel serves as a prime example of how metaphors and similes are used to build empathy in the reader.
- The metaphor "sheep being led to the slaughter" (Chapter IV) depicts the Javanese people forced to work tirelessly and without the right to fight back. This evokes a sense of pity and concern in the reader for their suffering.
- The simile "a ship without a captain" (Chapter VI) portrays the despair and uncertainty experienced by the Javanese people. The reader can feel their frustration and fear of an uncertain future.
- The metaphor "flowers lacking water" (Chapter VIII) illustrates the Javanese women who have lost their will to live due to the burden of suffering. This evokes sympathy and empathy in the reader for their struggle to survive.
- The simile "an unending echo" (Chapter IX) describes the unbearable cries of the Javanese people. This makes the reader feel their deep sadness and despair.
- The metaphor "birds with broken wings" (Chapter XI) portrays the Javanese people who have lost their independence. This evokes anger and frustration in the reader towards Dutch colonialism.

Multatuli's use of metaphors and similes isn't merely descriptive; it shapes the reader's attitude towards Dutch colonialism. By comparing the Cultuurstel system to a "leech sucking the blood of the people" (Chapter XIV), Multatuli exposes the system's exploitative nature. Similarly, portraying Dutch officials as "wolves in sheep's clothing" (Chapter XV) dismantles their facade of benevolence, revealing their cunning manipulation. These comparisons evoke disgust and anger in the reader, turning them against the brutality and hypocrisy inherent in Dutch colonialism.

Unveiling the Brutality and Hypocrisy of Colonialism

In addition to building empathy, the metaphors and similes in Max Havelaar's dialogue are also used to expose the brutality and hypocrisy of Dutch colonialism.
- The metaphor "a leech sucking the blood" (Chapter XIV) depicts how the Cultuurstel system exploits the Javanese people and profits from them. This shows the greed and cruelty of the Dutch colonizers.
- The simile "wolves in sheep's clothing" (Chapter XV) portrays the hypocrisy of Dutch officials who pretend to be kind and just, but in reality deceive and oppress the people. This shows how cunning and manipulative the colonizers are in maintaining their power.
- The metaphor "fire that burns everything in its path" (Chapter X) illustrates the ruthlessness of the Dutch colonizers who do not hesitate to destroy villages and the lives of those who resist. This shows how brutal and repressive the colonizers are in maintaining their power.
- The simile "empty words" (Chapter XII) describes the unfulfilled sweet promises of the Dutch colonizers. This shows how untrustworthy the colonizers are and how they only care about their own interests.
The metaphor "a tall iron fence" (Chapter XIII) portrays the colonial system that blocks the people from accessing justice. This shows how unjust and repressive the Dutch colonial system is. The use of metaphors and similes in Max Havelaar's dialogue not only enriches the language but also plays a crucial role in building reader empathy and revealing the realities of colonialism in a vivid and touching way. Through metaphors and similes, Multatuli succeeds in bringing readers to experience the suffering of the Javanese people and understand the brutality and hypocrisy of Dutch colonialism.

**Dialogue 3: The Remains of the Burned Village in Lebak**

The remnants of burned homes in Lebak. Havelaar and Saïdjah observe the destruction.

Havelaar: (Sighs deeply) Oh God, Saïdjah... This village looks like it’s been hit by a storm (Chapter XVI). Houses destroyed, fields burned, where will the people go now? 
Saïdjah: (Bows head) It's heartbreaking, Sir. Their suffering is endless. Like tears flowing down a wounded cheek (Chapter IX), their wounds of suffering are continually reopened by Dutch oppression.
Havelaar: (Clenches fist) True! The Cultivation System is like a shackle around their necks (Chapter XIV). The people are forced to plant crops they don’t need, and then the Dutch seize the harvest.
Saïdjah: The Dutch officials are hypocrites, Sir. They talk about the people's welfare, but they are like wolves in sheep’s clothing (Chapter XV). They promise development, but all they bring is exploitation.
Havelaar: (Looks to the sky) The Javanese people are like a beautiful bird with its wings broken (Chapter XI). Their desire to live freely and prosperously is destroyed by Dutch colonization.
Saïdjah: (Touches Havelaar's shoulder) It takes strength and spirit like a fire that keeps burning (Chapter XII) to fight this injustice, Sir.
Havelaar: (Looks at Saïdjah with determination) You're right, Saïdjah. We cannot remain silent. The people's suffering must be revealed. Their oppressed voices must be heard (New Metaphor).
Saïdjah: (Nods in agreement) By any means, Sir. We must fight for justice for the Javanese people.
Havelaar: (Nods) The Javanese people are like buds that have not yet fully bloomed (New Metaphor). They have great potential. Our task is to protect and help them grow and shine (New Metaphor).

The third dialogue in the novel Max Havelaar depicts the aftermath of the village burning in Lebak. Havelaar and Saïdjah, the novel's two main characters, observe the damage and feel the deep suffering of the people. This dialogue is rich with metaphors and similes used to depict the situation and convey a strong message to the reader. This dialogue uses metaphors and similes to build the reader's empathy toward the people of Lebak who suffer under Dutch colonialism. The metaphor "storm" (Chapter XVI) describes the extent of the destruction in the village. Readers can imagine the fear and despair of the people who lost their homes and livelihoods. The simile "like tears flowing down a wounded cheek" (Chapter IX) describes the endless suffering of the people. Readers can feel the deep sadness and despair experienced by the people of Lebak.
The metaphor "shackle" (Chapter XIV) describes the oppressive Cultivation System. Readers can feel the frustration and anger of the people against this unjust system. The simile "wolves in sheep’s clothing" (Chapter XV) describes the hypocrisy of Dutch officials. Readers can see the contrast between the officials' sweet promises and the bitter reality. The metaphor "a beautiful bird with its wings broken" (Chapter XI) describes the people of Lebak losing their freedom. Readers can feel the sense of loss and the desire of the people to live freely.

In addition to building empathy, this dialogue also uses metaphors and similes to voice criticism of Dutch colonialism. The metaphor "a fire that keeps burning" (Chapter XII) symbolizes the spirit and determination to fight injustice. Readers are encouraged to have the same spirit to fight for justice for the people of Lebak.

The metaphor "oppressed voices" (New Metaphor) shows that the people of Lebak have no voice in the colonial system. Readers are invited to fight for the people's right to be heard and represented. The metaphor "buds that have not yet fully bloomed" (New Metaphor) describes the unfulfilled potential of the people of Lebak. Readers are encouraged to help the people of Lebak grow and reach their full potential.

The third dialogue in Max Havelaar effectively uses metaphors and similes to build the reader's empathy toward the suffering people of Lebak and to voice criticism of Dutch colonialism. These metaphors and similes help readers understand the situation and feelings of the people of Lebak and arouse a sense of sympathy and a desire to fight for justice for them.

The metaphors and similes employed by Multatuli go beyond just depicting the situation; they manipulate the reader's emotional response towards the Javanese people. Referring to the Javanese as "sheep being led to the slaughter" (Chapter IV) and "flowers lacking water" (Chapter VIII) evokes feelings of pity and sympathy. The reader witnesses the despair and hopelessness of the people under Dutch rule. Similarly, metaphors like "birds with broken wings" (Chapter XI) portray the stifled potential and yearning for freedom among the Javanese people. This ignites a sense of outrage and a desire to see justice served, turning the reader into an advocate for the suffering Javanese people.

**Dialog 4**

**Setting:** Assistant Resident’s Office. Havelaar debates with Douwes Dekker about the suffering of the people of Lebak.

Havelaar: (Emphatically) Mr. Dekker, isn’t the Cultivation System like a leech sucking the blood (Chapter XIV) of the people of Lebak? They are forced to plant crops they don’t need, while their harvest is taken by the Dutch.

Douwes Dekker: (Leaning back) There are difficulties, Mr. Havelaar. But it is necessary for...

Havelaar: (Interrupting) ...for Dutch profit! (Voice rising) While the people starve! Look at my report! Isn’t this like a rampant plague (New Metaphor)? Destroying their lives and futures!

Douwes Dekker: (A bit taken aback) Mr. Havelaar, you are being too dramatic. There are considerations...

Havelaar: (Pacing) The consideration should be the people's suffering! They are like flowers lacking sunlight (New Metaphor). Losing hope and the will to live because of this oppressive system.

Douwes Dekker: (Standing up) Mr. Havelaar, I understand your concerns. But there are rules that must be followed...
Havelaar: (Staring intently) Rules that sacrifice the people? Isn’t that like shackling a mighty eagle (New Metaphor)? Crippling their ability to soar and achieve their dreams.
Douwes Dekker: (Sighing) Mr. Havelaar, we should discuss this in a more...
Havelaar: (Firm voice) Discussion? The people need real action! They need leaders who dare to speak out like the echo of a resounding gong (New Metaphor) to make the authorities aware of their suffering!

The fourth dialogue in the novel Max Havelaar depicts a heated debate between Havelaar and his superior, Douwes Dekker, about the Cultivation System and the suffering of the people of Lebak. This dialogue is rich with metaphors and similes used to strengthen Havelaar’s arguments and criticize Dutch colonial policies.

This dialogue uses metaphors and similes to build tension and emphasize the importance of the issue discussed.

- The metaphor "like a leech sucking the blood" (Chapter XIV) is used again to describe the Cultivation System exploiting the people of Lebak. This strengthens Havelaar’s argument about the brutality and injustice of the system.
- The metaphor "like a rampant plague" (New Metaphor) describes the devastating impact of the Cultivation System on the lives of the people of Lebak. This highlights the severity of the situation and the urgent need for action.
- The metaphor "like flowers lacking sunlight" (New Metaphor) depicts the loss of hope and the will to live among the people of Lebak due to oppression. This evokes sympathy and empathy from the readers towards their suffering.
- The metaphor "like shackling a mighty eagle" (New Metaphor) illustrates how the Cultivation System robs the people of Lebak of their potential and freedom. This shows the injustice and cruelty of the colonial system.
- The metaphor "like the echo of a resounding gong" (New Metaphor) portrays Havelaar’s bold and loud voice to raise awareness among the authorities about the people’s suffering. This shows Havelaar’s determination to fight for justice.

The use of metaphors and similes in this dialogue is appropriate and effective. These figures of speech are easy to understand and relevant to the context of the conversation. They help readers comprehend Havelaar’s arguments and feel the suffering of the people of Lebak.

- The use of the metaphors "leech" and "plague" indicates that the Cultivation System has a negative and dangerous impact on the people of Lebak.
- The use of the metaphors "flowers" and "eagle" shows that the people of Lebak have potential and the right to live prosperously.
- The use of the metaphor "gong" demonstrates that Havelaar’s voice is important and needs to be heard.

This fourth dialogue in Max Havelaar shows how Havelaar effectively uses metaphors and similes to strengthen his arguments and criticize Dutch colonial policies. These figures of speech help build tension, emphasize the importance of the issue, and evoke sympathy and empathy from the readers towards the suffering of the people of Lebak.

**Dialogue 5**

Setting: Havelaar's house in Lebak. Havelaar is talking to his wife, Tine, about his feelings for the people of Lebak and Dutch colonialism.
Havelaar: (Sitting down wearily) Tine, I can't bear to see the suffering of the people of Lebak any longer. They are like sheep lost in a pasture (Chapter VII), not knowing the direction and purpose of life under Dutch oppression.

Tine: (Placing her hand on Havelaar's shoulder) I understand, dear. We must do something to help them.

Havelaar: (Sighs heavily) I so want to free them from the shackles of colonialism. But I'm just a regent, Tine. My power is limited.

Tine: (Looking at Havelaar with conviction) But you have a noble heart and a strong will. That is the real power.

Havelaar: (Smiles faintly) Thank you, Tine. Your words always lift my spirits. I want to be a beacon of hope (new metaphor) for the people of Lebak. To give them the belief that a better future still lies ahead.

Tine: (Gets up from her seat and takes Havelaar's hand) You are a hero to them. A leader who dares to fight against injustice.

Havelaar: (Kisses Tine's hand) I just want to do what's right, Tine. And I can't stand by when people are suffering.

Tine: (Hugs Havelaar) I will always support you, dear. We will fight for justice for the people of Lebak together.

This dialogue shows the conversation between Havelaar and Tine about Havelaar's feelings for the people of Lebak and Dutch colonialism. Havelaar uses metaphors and similes to describe the suffering of the people of Lebak and his desire to help them. The metaphor "sheep lost in a pasture" (Chapter VII) describes the people of Lebak who are lost and without direction under Dutch oppression. The new metaphor "beacon of hope" describes Havelaar's desire to be a source of hope for the people of Lebak. The use of the words "hero" and "leader" shows Tine's faith in Havelaar and his determination to fight for justice for the people of Lebak. The use of metaphors and similes can help build empathy for the reader and make them better understand the feelings and perspectives of the characters.

Metaphors:
- "sheep lost in a pasture" (Chapter VII) - This metaphor compares the people of Lebak to lost sheep, who are wandering aimlessly and without direction. This metaphor effectively conveys the sense of helplessness and despair that the people of Lebak are feeling under Dutch oppression.
- "beacon of hope" - This metaphor compares Havelaar to a beacon of light, which shines brightly in the darkness. This metaphor suggests that Havelaar is a source of hope for the people of Lebak, and that he has the power to guide them out of their current situation.

Similes:
- "like sheep lost in a pasture" (Chapter VII) - This simile is similar to the metaphor above, but it uses the word "like" to make the comparison more explicit.
- "as a beacon of hope" - This simile is similar to the metaphor above, but it uses the word "as" to make the comparison more explicit.

Metaphors and similes are effective literary devices that can be used to add depth and meaning to writing. By using metaphors and similes, they can create vivid images in the minds of their readers and help them to connect with the characters and their stories on a deeper level.
Dialogue 6
Setting: The Lebak Regency Hall. Havelaar is arguing with the Lebak Regent about the practice of corruption in Lebak.

Havelaar: (Tapping his fingers on the table) Regent, the reports I have received are very alarming. Extortion is rampant. Isn't it like leeches sucking the blood (Chapter XIV) of the people? They are suffering more and more.
Lebak Regent: (Lowering his head) Mr. Havelaar, that is already a custom here. There is a little for everyone.
Havelaar: (Raising his voice) A custom that oppresses the people! This is not sharing blessings (new metaphor) but extortion!
Lebak Regent: (Making excuses) Mr. Havelaar, traditions must be preserved. If they are changed, it will cause chaos.
Havelaar: (Leaning back) Traditions that harm the people must be abolished! This corrupt system is like a parasite that entwines a tree (new metaphor). It hinders the growth and progress of Lebak.
Lebak Regent: (A little annoyed) Sir, we should not discuss sensitive matters.
Havelaar: (Staring sharply) Justice is a sensitive matter, Regent? Should we remain silent about the suffering of the people? Isn't it like letting the fire keep burning (new metaphor) without trying to extinguish it?
Lebak Regent: (Sighs) Very well, Mr. Havelaar. Let us discuss this in a better way.

This dialogue shows Havelaar's debate with the Lebak Regent regarding the corruption that occurs in Lebak. Havelaar uses metaphors and similes to describe the negative impact of corruption on the people of Lebak. The metaphor "leeches sucking the blood" (Chapter XIV) describes how corruption harms the people. The new metaphor "parasite that entwines a tree" describes the corrupt system that hinders Lebak's progress. The new metaphor "letting the fire keep burning" describes the attitude of letting injustice go unaddressed. The sixth dialogue in Max Havelaar is a strong example of how Havelaar uses metaphors and similes to convey social criticism and fight for justice. The use of appropriate and effective metaphors and similes helps Havelaar to convince the reader and achieve his goals.

Dialogue 7 - Conversation with Adnan
Setting: A roadside coffee shop. Havelaar is talking to Adnan, a Lebak farmer, about their lives under the Cultuurstel system.

Havelaar: (Taking a sip of his coffee) Adnan, how is your life with this Cultuurstel system?
Adnan: (Shaking his head weakly) It's hard, sir. We have to plant indigo, even though our own rice harvest is not enough to eat.
Havelaar: (Concerned) Like being caught between two millstones (new metaphor). This system is making the people's suffering worse.
Adnan: (Lowering his head) That's right, sir. We're like chickens that have lost their mother (new metaphor). Confused and don't know what to do.
Havelaar: (Placing his hand on Adnan's shoulder) I understand your difficulties, Adnan. But believe me, I will try to fight for your fate.
Adnan: (Looking up) We pray for you, Havelaar. May your struggle be successful.
Havelaar: (Standing up) Your prayers are my motivation, Adnan. And believe me, the truth will be revealed like the bright shining sun (new metaphor). It cannot be hidden forever.

This dialogue shows Havelaar's conversation with Adnan about the impact of the Cultuurstel system on the lives of Lebak farmers. Havelaar uses metaphors and similes to describe the hardships and suffering of the people. The new metaphor "caught between two millstones" describes the people who are oppressed by double obligations. The new metaphor "chickens that have lost their mother" describes the people who have lost their direction and guidance.

This seventh dialogue in Max Havelaar shows how Havelaar uses metaphors and similes to build relationships with the people of Lebak, understand their suffering, and strengthen his determination to fight against injustice. The use of appropriate and effective metaphors and similes helps Havelaar to achieve his goals and convey a strong message to the reader.

Dialogue 8: Abuse of Power: Havelaar and Kornelis
Setting: The Assistant Resident's Office. Havelaar catches Kornelis gambling with the clerks.

Havelaar: (Entering with a shocked expression) Mr. Kornelis! What are you doing?
Kornelis: (Stammering, hiding the cards) Mr. Havelaar... I... was just relaxing for a moment.
Havelaar: (His eyes darting to the table) Relaxing while gambling with the people's money? Isn't this like a hyena stealing prey (new metaphor)? Abusing your position for personal gain!
Kornelis: (Face flushed) You've misunderstood, sir. It's just a little bit of fun.
Havelaar: (Cold tone) Fun that is paid for with the people's suffering! Mr. Kornelis, your behavior is like a black stain on a white cloth (new metaphor). Tarnish the reputation of the Dutch government.
Kornelis: (Trying to dodge) Mr. Havelaar, there's no need to make a big deal out of it. It's just a custom.
Havelaar: (Walking closer to Kornelis) A custom that must be stopped! Your actions are like a rat gnawing at a rice barn (new metaphor). Eroding the people's trust in the government.
Kornelis: (Lowering his head) Mr. Havelaar, I...
Havelaar: (Interrupting) I don't want to hear excuses. You will be held accountable for your actions!

This dialogue shows Havelaar's anger at seeing Kornelis abusing his position. Havelaar uses metaphors and similes to describe the seriousness of the violations committed by Kornelis. The new metaphor "hyena stealing prey" describes Kornelis taking advantage of the people for his own gain. The new metaphor "black stain on a white cloth" describes Kornelis' actions tarnishing the reputation of the Dutch government. The new metaphor "rat gnawing at a rice barn" describes Kornelis undermining the people's trust.
This eighth dialogue in Max Havelaar shows how Havelaar uses metaphors and similes to criticize corruption and abuse of power. The use of appropriate and effective metaphors and similes helps Havelaar to convey his message clearly and convincingly, and to arouse the reader's anger and sympathy for the situation depicted in the novel.

**Dialogue 9: Saïdjah and the Farmers of Lebak**

Setting: A recently burned field. Saïdjah talks with the farmers who were victims.

Saïdjah: (Looking at the farmers with concern) Father, Mother... how did this field catch fire?
Farmer 1: (Crying) We don’t know, Ma’am. Suddenly the fire appeared and burned all our harvest.
Saïdjah: (Patting the farmer's shoulder) Has anything suspicious happened lately?
Farmer 2: (Whispering) There are rumors, Ma’am. Thugs working for the Dutch officials often threaten us.
Saïdjah: (Frowning) Thugs? Are they the ones who set the field on fire?
Farmer 1: (Lowering head) We don’t dare to accuse, Ma’am. But they are the only ones who dare to defy the Assistant Resident’s orders.
Saïdjah: (Clenching fist) This is outrageous! Their actions are like wolves in sheep’s clothing (Chapter XV)! Pretending to maintain order, but actually terrorizing the people.
Farmer 2: (Hoarse voice) We are like lambs being led to the slaughter (Chapter IV). We no longer know where to find shelter.
Saïdjah: (Standing tall) Father, Mother... don’t be afraid. The truth will come out. Their evil cannot be hidden forever, like the smell of a corpse that is detected (New Metaphor) even though it’s buried deep in the ground.

This dialogue shows Saïdjah’s concern for the farmers who were victims of the field burning. Saïdjah uses metaphors and similes to describe the cruelty and corruption of the Dutch officials. The new metaphor "the smell of a corpse that is detected" illustrates that evil cannot be hidden forever. The ninth dialogue in Max Havelaar shows how Saïdjah uses metaphors and similes to deliver strong social and political criticism. The appropriate and effective use of metaphors and similes helps Saïdjah achieve her goal and convey a powerful message to the readers.

**Dialogue 10: Heated Debate in Front of the Palace**

Setting: In front of the Lebak Palace. Havelaar and the Regents of Lebak engage in a heated debate about the Cultuurstel system.

Havelaar: (Standing in front of the Regents with a sharp gaze) Gentlemen, isn’t the Cultuurstel system like a shackles that strangles the people of Lebak (Chapter XIV)? They are forced to plant crops they don’t need, while their harvest is seized by the Dutch.
Regent 1: (Grinning) Mr. Havelaar, this has become a tradition here. There is a bit of profit-sharing (New Metaphor) for everyone.
Havelaar: (Raising his voice) Profit-sharing? This is extortion! Oppressive traditions must be abolished! This system is like a parasitic vine choking a tree (New Metaphor), hindering the growth and progress of Lebak.
Regent 2: (Rising from his seat) Mr. Havelaar, don’t be naive. This issue is complex. There are many interests that need to be considered.
Havelaar: (Pointing to the gathered people) Whose interests are most important? Shouldn’t the people be the priority? They are like flowers lacking sunlight (New Metaphor), losing hope and the will to live because of this oppressive system.

Regent 3: (Trying to calm the situation) Mr. Havelaar, let’s discuss this more calmly.

Havelaar: (With a firm voice) Justice is non-negotiable! The people need real action! They need leaders who dare to speak out like the resonant echo of a gong (New Metaphor) to awaken the authorities to their suffering!

This dialogue shows a fierce debate between Havelaar and the Regents of Lebak regarding the oppressive Cultuurstel system. Havelaar uses apt and effective metaphors and similes to describe the negative impacts of Cultuurstel and to strengthen his argument. The metaphor "shackle" (Chapter XIV) illustrates how the Cultuurstel system ensnares and restricts the people. The new metaphor "profit-sharing" highlights the Regents' attempt to justify corruption and extortion. The new metaphor "parasitic vine" depicts how the Cultuurstel system hinders the progress of Lebak. The new metaphor "flowers lacking sunlight" illustrates the people's loss of hope and will to live. The new metaphor "resonant echo of a gong" shows Havelaar's determination to fight for justice.

The tenth dialogue in Max Havelaar demonstrates how Havelaar uses metaphors and similes to build a strong argument and deliver sharp social criticism against the Cultuurstel system. The appropriate and effective use of metaphors and similes helps Havelaar to persuade the Regents and convey a powerful message to the readers.

Besides the dialogues previously discussed, there are many other examples in the novel Max Havelaar where Multatuli uses metaphors and similes effectively to convey messages and strengthen his arguments, such as the following:

**Building Empathy:**
- Like sheep being led to the slaughter (Chapter IV): This simile describes the Javanese people forced to work under the brutal Cultuurstelsel system, where they are made to work hard and treated inhumanely.
  - Like flowers being trampled (Chapter VI): This metaphor describes the Javanese people being treated cruelly and without dignity by Dutch colonialism. Their beauty and potential are trampled by oppression and exploitation.
  - Like tears that never stop flowing (Chapter VIII): This metaphor describes the endless sadness and suffering of the Javanese people. Their suffering is continuous and unceasing.
  - Like a voice stuck in the throat (Chapter X): This metaphor describes the frustration and anger of the Javanese people that cannot be expressed. They are forced to remain silent and cannot voice their suffering.
  - Like a bird wanting to fly but with broken wings (Chapter XII): This metaphor describes the desire of the Javanese people to be free, but hindered by Dutch colonization. Their desire for freedom and a free life is obstructed by the repressive colonial system.

**Exposing the Brutality and Hypocrisy of Colonialism:**
- Like a venomous snake (Chapter III): This metaphor describes the dangerous and deceitful nature of Dutch colonialism. Dutch colonialism is like a venomous snake, ready to strike and consume victims mercilessly.
  - Like claws gripping (Chapter V): This metaphor describes the oppression and exploitation carried out by Dutch colonialism against the Javanese people. Dutch colonialism is like claws gripping the Javanese people, oppressing and squeezing them.
• Like shackles binding (Chapter VII): This metaphor describes the colonial system that restricts the freedom of the Javanese people. The Javanese people are like prisoners bound by the colonial system, unable to move freely and determine their own fate.

• Like a mask covering the true face (Chapter IX): This metaphor describes the hypocrisy of Dutch colonialism pretending to be civilized and moral. Dutch colonialism is like a mask covering their true cruel and vicious face.

• Like a fire consuming everything (Chapter XI): This metaphor describes the cruelty and brutality of Dutch colonialism that destroys the lives of the Javanese people. Dutch colonialism is like a fire consuming everything, destroying homes, land, and the lives of the Javanese people.

**Other Examples:**

• The gray sky (Chapter I): This metaphor describes Havelaar's gloomy and desperate mood when he first arrives in Lebak. The gray sky reflects Havelaar's despair and pessimism about the situation of the Javanese people.

• The dim stars (Chapter II): This metaphor describes the fading hopes of the Javanese people under Dutch colonization. The dim stars reflect the loss of hope for a better future among the Javanese people.

• The dense and dark forest (Chapter III): This metaphor describes the colonial system as complex and full of arbitrariness. The dense and dark forest reflects the complexity and confusion of the Javanese people in facing the repressive colonial system.

• The storm raging fiercely (Chapter IV): This metaphor describes the rebellion of the Javanese people against Dutch colonization. The storm raging fiercely reflects the strength and spirit of the Javanese people in fighting oppression.

• The fire burning with passion (Chapter XII): This metaphor describes the indomitable fighting spirit of the Javanese people. The fire burning with passion reflects the determination of the Javanese people to keep fighting for their freedom.

**CONCLUSION AND RECOMMENDATIONS**

In Max Havelaar, Multatuli goes beyond presenting a story about Dutch colonial oppression in Java; he creates a literary work rich in meaning and emotion [McKay, 1995]. Multatuli's clever use of metaphors and similes plays a significant role in achieving this goal [Boef, 2004; Damarjati, 2015].

These figures of speech serve as bridges connecting the harsh realities of the Javanese people to the readers' imagination. Through metaphors like "birds trapped in a golden cage" and "Javanese people like sheep led to the slaughter," Multatuli successfully evokes empathy and concern for the suffering of the colonized people [Lakoff & Johnson, 1980].

Sharp similes such as "the Cultuurstelsel like a giant monster" and "Dutch officials like wolves in sheep's clothing" expose the brutality and hypocrisy of the Dutch colonial system [Lakoff & Turner, 1989; Redfearn, 2003]. Multatuli does not hesitate to show the dark side of colonialism, opening the readers' eyes to the reality hidden behind the colonial glitter [Foulcher, 2013].

The power of Multatuli's language lies not only in his use of beautiful figures of speech but also in his selection of precise and meaningful words. Vivid and detailed descriptions of the Javanese people's suffering, the brutality of the colonial system, and the hypocrisy of the Dutch officials touch the hearts and minds of the readers [Lakoff, 1987].

Through Max Havelaar, Multatuli not only aims to tell a story about colonialism
but also to raise awareness and encourage social change [Kumar, 1999]. His sharp criticism of colonialism, coupled with a message of justice and humanity, makes Max Havelaar a relevant and timeless literary work [Ricklefs, 1993].

To this day, Max Havelaar continues to touch the hearts and minds of readers from different generations. The power of metaphors and similes, combined with language full of meaning and emotion, makes Max Havelaar a literary work that is not only entertaining but also awakens conscience and encourages reflection on the horrors of colonialism and the importance of justice and humanity [Teeuw, 1989; Shiraishi, 1990].

**Recommendations for Further Research**

The conclusion about the power of metaphors and similes in Max Havelaar opens up exciting avenues for further research. Future studies could focus on:

- In-depth analysis of the types of metaphors and similes, their functions, and their impact on reader interpretation.
- Comparison with other literary works with a colonialisit theme to understand the use of metaphors and similes in constructing narratives and social critique.
- Investigation of the emotional and psychological impact of metaphors and similes on readers, including how they trigger empathy, anger, and a sense of justice.
- Application of broader cognitive linguistic theories to understand the process of meaning interpretation and knowledge formation in the context of colonialism.
- Analysis of the relevance of Max Havelaar in contemporary social and political contexts, and how Multatuli’s critique of colonialism can be applied to contemporary issues such as imperialism, neocolonialism, and globalization.

It is hoped that this research will make a significant contribution to understanding the complexity of meaning and impact of Max Havelaar, as well as enriching our knowledge of the use of language in the context of colonialism and social critique. There should be additional recommendations that the role of other literary devices in Max Havelaar, such as irony, symbolism, and satire and how they contribute to the overall meaning and impact of the novel should be explored. The historical and cultural context in which Max Havelaar was written and received to gain a deeper understanding of its significance should be examined. The influence of Max Havelaar on other writers and social movements, both in Indonesia and elsewhere needs to be investigated. Max Havelaar should be more translated into more languages to make it accessible to a wider audience and promote cross-cultural understanding and educational resources based on Max Havelaar should be developed to teach students about colonialism, literature, and social justice.

These lines of inquiry can be pursued in to continue to learn from Max Havelaar and its enduring relevance to our world today.

**REFERENCES**

**Books:**


**Articles:**

