CHAPTER II

REVIEW OF THE RELATED LITERATURE

As we have known in previous chapter that every human cannot be separated from language because human use language as the means of communication with the other. Human also cannot be separated from literature because human use literature to express their thought, feel, and mean. Human express their thought, feel, and mean are not only in daily communication but also in poem and song. Language which is human express in the poem and song make difficult other human to get the real meaning because it uses figure of speech or figurative language. Furthermore, the writer wants to analyze about songs by using figurative theory.

In this chapter, the writer presents detail definition some theories that become basic consideration of the analysis. The given theories are expected to provide more understandings to the readers about this analysis. The theories which are used and will be applied in this analysis are linguistics, literature, style, lyric and song, figurative language, meaning and the detail of them.

2.1 Review of the Related Theory

2.1.1 Linguistics

Damon, *et al* (1966:2) states that language is the systematic use of symbols, vocal and written, for purposes of communication—is probably the most distinctively human activity we engage in. For further, Wardaugh (1977:3) divides language into six parts, as follows:

a) Language as System, It's the most difficult term to discuss. We may observe that a language must be systematic, for otherwise it could not be learned or used consistently.

b) Language as Arbitrary, it does not mean that everything about language is unpredictable, for languages do not vary in every possible way.

c) Language as Vocal, it refers to the fact that the primary medium of language is sound, and it is sound for all languages.

d) Language as Symbol, it refers to the fact that there is no connection or at least in a few cases only a minimal connection, between the sounds that people use and the object to which these sound refer.

e) Language as Human, it refers to the fact that the kind of system that interests us is possessed only by human beings and is very different from the communication system that other forms of life possess.

f) Language as Communication, it means that language allows people to say things to each other and express their communicative needs.

Language also called social phenomenon. It is a means of communication between individual and also brings them into relationship with their environment (Boey, 1975:3). All languages are equally complex. Each language is part of the culture that produces it and is adequate for the needs of the people who use it.

2.1.2   Literature

Literature is the art of written work and can, in some circumstances, refer exclusively to published sources. Literature is commonly classified as having two major forms—fiction and non-fiction—and two major techniques—poetry and prose (Wikimedia, 2013). Literature is used for scientific work refer to related theories. According to Culler (1997:20) works of literature come in all shapes and sizes and most of them seem to have more in common with works that aren't usually called literature than they do with some other works recognized as literature. Such study is literary only in the sense that it is occupied with printed or written matter, necessarily the primary source of most history. Here the criterion is either aesthetic worth alone or aesthetic grounds; other books are picked for their reputation or intellectual eminence together with aesthetic value of a rather narrow kind: styles, composition, general force of presentation are the usual characteristic single out. This is a common way of distinguishing speaking literature (Wellek and Warren, 1949:20-21).

All imaginative literature—whether poetry, prose, or drama—is primarily concerned with human feelings and attitudes. This is why literature is one of the humanities. And nearly all great literature tries to recreate human experiences that involve the reader emotionally and intellectually (Pickering and Hoeper, 1990:621). This is because the literature of a people is the principle elements of its culture. It's contains the record of the people values, their thoughts, their problems and conflicts short, their whole way of life (Little, 1966:1). From definition above literature explains an imaginative that has two major fiction and nonfiction and used as a place for people who express their

thought, experiences problems, and so on. So, literature makes us understand about human thought, character, problems, experience, and etc.

2.1.3 Stylistics

Style has traditionally been defined as the manner of linguistic expression in prose or verse—as how speakers or writers say whatever it is that they say (Abrams, 1999:303). He further states that the style specific to a particular work or writer, or else distinctive of a type of writings, has been analyzed in such terms as the rhetorical situation and aim characteristic diction, or choice of words; type of sentence structure and syntax; and the density and kinds of figurative language. Since 1950s the term stylistics has been applied to critical procedures which undertake to replace what is said to be the subjectivity and impressionism of standard analyses with an "objective" or "scientific" analysis of the style of literally texts (Abrams, 1999:305). We can distinguish two main modes of stylistics, which differ both in conception and in the scope of their application:

- In the narrower mode of formal stylistics, style is identified, in the traditional way, by the distinction between what is said and how it is said, or between the content and the form of a text. The content is now often denoted, however, by terms such as "information," "message," or "propositional meaning," while the style is defined as variations in the presentation of this information that serve to alter its "aesthetic quality" or the reader's emotional response. The concepts of modern *linguistics*

are used to identify the stylistic features, or "formal properties," which are held to be distinctive of a particular work, or else of an author, or a literary tradition, or an era.

- In the second mode of stylistics, which has been prominent since the mid-1960s, proponents greatly expand the conception and scope of their inquiry by defining stylistics as, in the words of one theorist, "the study of the use of language in literature," involving the entire range of the "general characteristics of language as a medium of literary expression." By this definition, stylistics is expanded so as to incorporate most of the concerns of both traditional literary *criticism* and traditional *rhetoric*; its distinction from these earlier pursuits is that it insists on the need to be objective by focusing sharply on the text itself and by setting out to discover the "rules" governing the process by which linguistic elements and patterns in a text accomplish their meanings and literary effects.

From the explanation above, the writer concludes that stylistic is one way to produce beautiful manner which the speakers or writers say whatever it is that they say. And also is identified in the traditional way by the distinction between what is said and how it is said or between the content and the form of a text.

2.1.4   Lyric and Song

Lyric is a short poem expressing a basic, personal emotion such as grief, happiness, love, or melancholy (Mc Donnel *et al*, 1989:806). For further, Abrams (1999:146) states that a lyric is any fairly short poem, consisting of the utterance by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling. In the original Greek, "lyric" signified a song rendered to the accompaniment of a lyre. In some current usages, lyric still retains the sense of a poem written to be set to music; the hymm, for example, is a lyric on a religious subject that is intended to be sung. The adjectival form "lyrical" is sometimes applied to an expressive, song-like passage in a narrative poem (Abrams, 1999:147).

Not merely "musical" in a generally sense of that term, the song-lyric is specifically intended for singing (Little, 1966:174). Song is a piece of music with words that is sung (Oxford Advanced Learner 1995). In music a song is a composition for voice or voices, performed by singing. A choral or vocal song may be accompanied by musical instruments, or it may be unaccompanied, as in the case of a cappella songs. The lyrics (words) of songs are typically of a poetic, rhyming nature, though they may be religious verses or free prose. Its basic objective is to entertain the listener. In addition, a song is a piece of music for accompanied or unaccompanied voice/voices or, "the act or art of singing," but the term is generally not used for large vocal forms including opera and oratorio. However, the term is, "often found in various figurative and transferred senses (Wikimedia, 2013)

2.1.5   Meaning

According to Adisutrisno (2008:13) meaning is referent of word in a language in the real world. There are several possibilities of referents, such as:

a) The referent can be an entity, like: a thing, a person, or an animal.

b) The referent can be a psychological power.

c) The referent can be an event and a situation or time

d) The referent can be a state, a process, a manner, a location, a process and etc.

For further, there are several sorts of meaning such as: (1). Connotative Meaning; Leech, in Adisutrisno defines that connotative meaning as the communicative value an expression has by virtue of what it refers to, over, and above its purely conceptual content. (2). Social Meaning; the social meaning of a word is the meaning of a word in relation to the social circumstances of its use which is determined by the different social structures in the society. The members of a society are roughly divided into the lower class, the middle class, and the upper class. In this case, the meaning of words is socially influenced by these classes of people in the society. (3). Affective Meaning; Leech, in Adisutrisno defines that affective meaning is the meaning of word which reflects the personal feelings of the speaker, including his attitude to the listener, or his attitude to something he is talking about (Adisutrisno, 2008:28-29). It can be concluded that meaning has function to referent a word in the real world and make the human easy to communicate.

2.1.6 Figure of Speech

McDonnell, *et al* (1989:796) states that Figurative language is the use of words outside their usual or literal meanings. Figurative language can be found in poetry where the writing appeals to the senses. Figurative language can make you look at the world differently; it can heighten your senses. For further Abrams defines figurative language as follows:

> Figurative language is a conspicuous departure from what 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. Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse. Most modern classifications and analysis are based on the treatment of figurative language by Aristotle and later classical rhetoricians; the fullest and most influential treatment is in the Roman Quintilian's *Institutes of Oratory* (first century A.D), Books VIII and IX. Since that time, figurative language has often been divided into two classes: (1). Figures of thought, or tropes (meaning "turns," "conversions"), in which words or phrases are used in a way that effects a conspicuous change in what we take to be their standard meaning. The standard meaning, as opposed to its meaning in the figurative use, is called the literal meaning. (2). Figures of speech, or *rhetorical figures*, or schemes (from the Greek word for "form"), in which the departure from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words (Abrams, 1999:96).

Figurative may often lead to a sharper impression and a more forceful emotive tone than a bald statement will achieve. Figurative language is, of course, the main force of expression in poetry and religion, where concrete images, symbols, parables, and so on, convey so much more than can be conveyed by the corresponding abstract statement (Little, 1966:212). From definition above, it can be concluded that figurative language is the way to express our thought, feeling or

desire by a creative language to enhance a particular effect to the listeners. In addition, the figurative language is the way to express the ideas by specific language that shows the mind and the individual of the write as the user of language. The purpose of using the figurative language is to make the expression more interesting and to give imaginative comfort to the readers and listeners. Figurative language is used to add beauty, increase vitality and impact, suggest associations and comparisons, and develop conciseness. We must be understand what the speakers mean if they use figurative words. We can understand the figurative words by mastering vocabularies.

2.1.7   Types of Figure of Speech

There are some types of figurative expression, which become the ways of speaking none literally and they also used as reference to analyze the songs. Here, they are:

2.1.7.1   Allegory

An allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the "literal", or primary level of signification, and at the same time to signify a second, correlated order of signification (Abrams, 1999:5). Allegory is a narrative strategy which may be employed in any literary form or genre. For further, Nordquist states that Allegory is the rhetorical strategy of extending a metaphor through an entire narrative so that objects, persons, and actions in the text are equated with meanings that lie outside the text (Nordquist, 2013). One of the most famous allegories in English is John Bunyan's *Pilgrim's*

Progress (1678), a tale of Christian salvation. Modern allegories include the films *The Seventh Seal* (1957) and *Avatar* (2009) as well as the novels *Animal Farm* (1945) and *The Lord of the Flies* (1954). From definition above, the writer concludes that allegory is a narrative or descriptive which has second meaning beneath the surface.

2.1.7.2   Alliteration

Alliteration is the repetition of an initial consonant sound. According to Abrams (1999:8) Alliteration is the repetition of a speech sound in a sequence of nearby words. The term is usually applied only to consonants, and only when the recurrent sound begins a word or a stressed syllable within a word. Example: "The daily diary of the American dream" and "The contract is signed and sealed". It can be concluded that the word or sentence which has consonant sound repeated more than one, called alliteration.

2.1.7.3   Allusion

Allusion is a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage (Abrams, 1999:9). Same as Nordquist, he states that allusion is a brief, usually indirect reference to a person, place, or event--real or fictional (Nordquist, 2013). For example: "Life is no 'brief candle' to me. It is a sort of splendid torch which I have got hold of for the moment; and I want to make it burn as brightly as possible before handing it on to future generations." The writer concludes that Allusion is a brief reference without identification to a person, place, and event to make the sentence more colorful.

2.1.7.4   Anaphora

According to Ann (2013) anaphora is repetition of the same word or phrase at the beginning of successive clauses or verses. It is also same as Nordquist theory; he states that anaphora is a rhetorical term for the repetition of a word or phrase at the beginning of successive clauses (Nordquist in about.com, 2013). For example: "I needed a drink, I needed a lot of life insurance, I needed a vacation, and I needed a home in the country." So, it can be concluded that this figure of speech is repetition of same word at the beginning clause and it is used to make clear what the speaker intend to the reader.

2.1.7.5   Antithesis

Antithesis is the juxtaposition of contrasting ideas in balanced phrases (Ann, 2013). Also same as Nordquist's theory, he states that Antithesis is a rhetorical term for the juxtaposition of contrasting ideas in balanced phrases or clauses (Nordquist in about.com, 2013). For example: "Love is an ideal thing, marriage a real thing," "Everybody doesn't like something, but nobody doesn't like Sara Lee." The writer concludes that Antithesis is a rhetorical term which gives contracting ideas in balanced phrase or clauses then make juxtaposition it to make the sentence more beautiful.

2.1.7.6   Apostrophe

Apostrophe is the breaking off discourse to address some absent person or thing, some abstract quality, an inanimate object, or a nonexistent character (Ann). For further Nordquist states that Apostrophe is a figure of speech in which some absent or nonexistent person or thing is addressed as if present and capable

of understanding (Nordquist, 2013). For example: "Blue Moon, you saw me standing alone without a dream in my heart without a love of my own," "Oh! Stars and clouds and winds, ye are all about to mock me; if ye really pity me, crush sensation and memory; let me become as nought; but if not, depart, departing, and leave me in darkness." The writer concludes that it is addressed to an absent person or thing and also addressed as if they are present.

2.1.7.7   Assonance

Assonance is the repetition of similar or identical vowel sounds followed by different consonant sounds in stressed words or syllables (Mc Donnel *et al,* 1989:790). Assonance can contribute to the meaning of a work, to its musical quality, and to its unity. For further, Ann (2013) also states that Assonance is identity or similarity in sound between internal vowels in neighboring words. For example: "I must confess that in my quest I felt depressed and restless," and "Come live with me and be my love, and we will all the pleasures prove." The writer concludes that the repetition of identical or similar vowel sounds in neighboring words called Assonance.

2.1.7.8   Asyndeton

According to Nordquist in about.com (2013) asyndeton is a rhetorical term for a writing style that omits conjunctions between words, phrases, or clauses and it is the opposite of *polysyndeton*. For example: "Joona walks through the Christmas market in Bollnäs Square. Fires are burning, horses are snorting, chestnuts are roasting. Children race through a stone maze, others drink hot chocolate," "She was young, she was pure, she was new, she was nice,

She was fair, she was sweet seventeen." The writer concludes that everybody can describe several something happen without inserting conjunction, by using Asyndeton.

2.1.7.9   Ellipsis

According to Nordquist (2013) in about.com he states that Ellipsis is figure of speech in grammar and rhetoric, the omission of one or more words, which must be supplied by the listener or reader. For example: "The streets were deserted; the doors, bolted," and "Prosperity is a great teacher; adversity, a greater". In the two examples, the words "were" in first example and the word "is" in example two are omitted at the comma. So, when the speaker says something simply and the meaning can be understood by listener, the speaker can use ellipsis.

2.1.7.10   Epiphora

Epiphora is a rhetorical term for the repetition of a word or phrase at the end of successive clauses. It is also known as epistrophe and contrast with anaphora (Nordquist, 2013). For example: "I'm a Pepper, he is a Pepper, she is a Pepper, and we are a Pepper. Wouldn't you like to be a Pepper, too? Dr. Pepper." It can be concluded that it is done by all people to make strong effect and more beautiful.

2.1.7.11   Eponym

Nordquist in about.com (2013), states that Eponym is a word that is derived from the proper name of a real or mythical person or place. Over time, the

name of a well-known person (such as Machiavelli, 16th century author of *The Prince*) may come to stand for an attribute associated with that person (in Machiavelli's case, cunning and duplicity). For example: "We are well-armed for battle in a *Machiavellian* world of reputation manipulation, and one of our most important weapons is the delusion that we are noncombatants," "Alton Brown can fill an entire episode on popcorn, teaching you how to *MacGyver* a nifty, cheap popper (hint: a stainless-steel bowl and some perforated foil)." It can be concluded that everybody can use the proper name of a real or mythical person or place to their word or sentence, in order to make high, simple, and beautiful effect, by using Eponym.

2.1.7.12 Exclamation

Exclamation is a sudden, forceful expression or cry and frequently used for artistic effect (Nordquist, 2013). For example: "Hey, nice marmot!" "*Hate me! Where fore? O me!* What news, my love." From the definition above, the writer concludes that Exclamation is used to strengthen expression to produce praise and amazed meaning effect.

2.1.7.13 Hyperbole

Mc Donnel *et al* (1989:801) states that hyperbole is a figure of speech using great exaggeration to emphasize strong feeling and to create a satiric, comic, or sentimental effect. The figure of speech, or trope, called hyperbole (Greek for "overshooting") is bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect (Abrams, 1999:120). For example: "I'm so hungry, I could eat a horse". From the definition

above, it can be concluded that hyperbole is used to exaggerate terms for the purpose of emphasis or heightened effect.

2.1.7.14   Inversion

In grammar, Inversion is a reversal of normal word order, especially the placement of a verb ahead of the subject (*subject-verb inversion*). In general a phrase or sentence is (subject-verb-object) but in this figure a phrase or sentence changes to (verb-subject-object). For example: "There lived a hobbit in a hole in the ground" to "In a hole in the ground there lived a hobbit," and "No one remember next day what they talked of all evening long" to "What they talked of all evening long, no one remembered next day (Nordquist in about.com, 2013). The writer understands that Inversion is the normal word order which is reversed and it makes the sentence or the meaning more beautiful.

2.1.7.15   Irony

According to Abrams (1999:134) the word irony comes from Greek was eiron which its meaning was comedy the character. It was a dissembler, who characteristically spoke in understatement and deliberately pretended to be less intelligent than he was. For further Abrams states that:

> Verbal irony (which was traditionally classified as one of the *tropes*) is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed. The ironic statement usually involves the explicit expression of one attitude or evaluation, but with indications in the overall speech-situation that the speaker intends a very different, and often opposite, attitude or evaluation (Abrams 1999:135).

Mc Donnel *et al* also states that irony is a contrast between what is said and what is actually meant is called verbal irony (Mc Donnel et al, 1989:805). In additional, Donnel states that irony of situation occurs when things turn out contrary to what is expected. Dramatic irony occurs when the reader or viewer is aware of something about which the character involved knows nothing. Irony is a common device in satire. For example: "I'm aware of the irony of appearing on TV in order to decry it". The writer concludes that irony is the use of words to convey the opposite of their literal meaning.

2.1.7.16   Litotes

Litotes is a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite (Ann, 2013). Litotes is also a special form of understatement (Greek for "plain" or "simple"), the assertion of an affirmative by negating its contrary: "He is not the brightest man in the world" meaning "He is stupid". The figure is frequent in Anglo-Saxon poetry, where the effect is usually one of grim irony. In Beowulf, after Hrothgar has described the ghastly mere where the monster Grendel dwells, he comments, "That is not a pleasant place" (Abrams, 1999:120). For example: "The grave is a fine private place, but none, I think, do there embrace". It can be concluded that we can use litotes for saying something humbly.

2.1.7.17   Metaphor

Metaphor is an implied comparison between two unlike things that actually have something important in common (Ann, 2013). Almost similarly, Mc Donnel, et al (1989:808), defines metaphor as a figure of speech that implies

comparison between two fundamentally different things. An extended metaphor is a metaphor continued throughout a stanza, paragraph, or entire work. For example: "The streets were a furnace, the sun an executioner" and "The curtain of night, "all the world's a stage". It can be concluded that metaphor is a figure of speech in which an implicit comparison is made between two different things that actually have something in common.

2.1.7.18   Metonymy

Metonymy is a figure of speech in which one word or phrase is substituted for another with which it is closely associated. It's also the rhetorical strategy of describing something indirectly by referring to things around it, such as describing someone's clothing to characterize (Ann, 2013). In metonymy (Greek for "a change of name") the literal term for one thing is applied to another with which it has become closely associated because of a recurrent relationship in common experience. Thus "the crown" or "the scepter can be used to stand for a king (Abrams, 1999:98). For example: "Detroit is still hard at work on an SUV that runs on rain forest trees and panda blood," and "The B.L.T left without paying." The writer concludes that the figure is a substitution of word or phrase closely associated or changed by a trademark, and it can give more beautiful sentence and meaning.

2.1.7.19   Onomatopoeia

The formation or use of words that imitate the sounds associated with the objects or actions they refer to (Ann, 2013). For further, Abrams (1999:199) states that onomatopoeia which is sometimes called echoism, is used both in a

narrow and in a broad sense. In the narrow and most common use, onomatopoeia designates a word, or a combination of words, whose sound seems to resemble closely the sound it denotes: "hiss," "buzz," "rattle," "bang." There is no exact duplication, however, of nonverbal by verbal sounds; the perceived similarity is due as much to the meaning, and to the feel of articulating the words, as to their song. In the broad sense, "onomatopoeia" is applied to words or passages which seem to correspond to, or to strongly suggest, what they denote in any way whatever-in size, movement, tactile feel, or force, as well as sound.

2.1.7.20   Oxymoron

If the paradoxical utterance conjoins two terms that in ordinary usage are contraries, it is called an Oxymoron; an example is Alfred, Lord Tennyson's "O Death in life, the days that are no more" (Abrams, 1999:202). He further states that the oxymoron was a familiar type of *petrarchan conceit* in Elizabethan love poetry, in phrases like "pleasing pains," I burn and freeze," "loving hate." It is also a frequent figure in devotional prose and religious poetry as a way of expressing the Christian mysteries, which transcend human sense and logic. Ann (2013) also states that Oxymoron is a figure of speech in which incongruous or contradictory terms appear side by side. So, it can be concluded that a figure of speech which contradictory term appear together in a sentence called Oxymoron.

2.1.7.21   Paradox

Mc Donnel *et al* (1989:811) state that paradox is a seemingly self-contradictory statement that still is true. The term is also used for a person or situation that seems to incorporate two opposite elements. Same as Mc Donnel's

theory, Ann (2013) states that paradox is a statement that appears to contradict itself. For example: "War is peace," "Freedom is slavery," "Ignorance is strength." The writer concludes that paradox is contradictory two opposite elements which are joined in a sentence. It makes rather strange and more beautiful effect.

2.1.7.22   Personification

A figure of speech in which an inanimate object or abstraction is endowed with human qualities or abilities (Ann, 2013). Abrams (1999:99) also states that another figure related to metaphor is personification, or in the Greek term, prosopopeia, 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. For example: "Fear knocked on the door. Faith answered. There was no one there". The writer concludes that personification is a figure of speech which attributes human characteristic to non human or inanimate object in order to make beautiful effect.

2.1.7.23   Polysyndeton

Polysyndeton is a rhetorical term for a sentence style that employs many coordinating conjunctions and it is the opposite of *asyndeton* (Nordquist in about.com, 2013). For example: "It is respectable to have no illusions--and safe--and profitable--and dull," "Most motor-cars are conglomerations (this is a long word for bundles) of steel and wire and rubber and plastic, and electricity and oil and petrol and water, and the toffee papers you pushed down the crack in the back seat last Sunday." It can be concluded that polysyndeton is a rhetorical term which

employs many conjunction to a sentence in order to the sentence more beautiful, neat, and clear.

2.1.7.24   Pun

Pun is a play on words, sometimes on different senses of the same word and sometimes on the similar sense or sound of different words (Ann, 2013). According to Abrams (1999:253) pun is a play words that are either identical in sound (homonyms) or very similar in sound, but are sharply diverse in meaning; an example is the last word in the title of Oscar Wilde's comedy, *The Importance of Being Earnest* (1985). Puns have often had serious literary uses. A special type of pun, known as the equivoque, is the use of a single word or phrase which has two disparate meanings, in a context which makes both meanings equally relevant. An example is the couplet in a song from Shakespeare's Cymbeline: "Golden lads and girls all must, / as chimney sweepers, come to dust." Another example: "When it pours, it reigns," "Grave men, near death, who see with blinding sight." It can be concluded that pun is the words which have same word but different sound and same sound but different word to make beautiful and interesting effect.

2.1.7.25   Repetition

Repetition is an instance of using a word, phrase, or clause more than once in a short passage—dwelling on a point. For example: "every breath you take, every move you make, every bond you break (Nordquist in about.com, 2013). From definition above, the writer concludes that if use word or phrase in sentence in order to create strong effect, you can use repetition.

2.1.7.26   Simile

Simile is a stated comparison (usually formed with "like" or "as") between two fundamentally dissimilar things that have certain qualities in common (Ann, 2013). According to Abrams (1999:97) in a simile, a comparison between two distinctly different things is explicitly indicated by the word "like" or "as". A simple example is Robert Burns, "O my love's like a red, red rose." The following simile from Samuel Taylor Coleridge's "the Rime of the Ancient Mariner" also specifies the feature ("green") in which icebergs are similar to emerald. For example: "And ice, mast-high, came floating by, as green as emerald." The writer concludes that simile is comparison between dissimilar things by using like or as.

2.1.7.27   Symbolism

Symbolism, which is a coherent system, composed of a number of symbolic elements—both in his lyric poems and his long prophetic or epic poems (Abrams, 1999:314). For example: "She was our queen, our rose, our star; and then she danced—O heaven, her dancing" (Abrams, 1999:311). So, symbolism is a number of symbolic which represent something else and it can be flower, animal, and other things.

2.1.7.28   Synecdoche

In synecdoche (Greek for "taking together"), a part of something is used to signify the whole, or (more rarely) the whole is used to signify a part (Abrams, 1999:98-99). He further states that we use the term "*ten hands*" for ten workmen, or "*a hundred sails*" for ships and, in current slang, "wheels" to stand for an

automobile. In a bold use of the figure, Milton describes the corrupt and greedy clergy in "Lycidas" as "blind mouths." For example: If I have a wheel (meaning "car"), I will go with you in anywhere places. The writer concludes that if we want to use sentence with another word but still same meaning, we can use Synecdoche.

2.1.7.29   Understatement

Understatement is a figure of speech in which a writer or a speaker deliberately makes a situation seem less important or serious than it is (Ann, 2013). It is same as Abrams theory, he states that understatement (the Greek term is meiosis, "lessening"), which deliberately represents something as very much less in magnitude or importance than it really is, or is ordinarily considered to be (Abrams, 1999:120). The effect is usually ironic—savagely ironic in Jonathan Swift's *A tale of a Tub*, "Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse," and comically ironic in Mark Twain's comment that "The reports of my death are greatly exaggerated." Some critics extend "meiosis" to the use in literature of a simple, unemphatic statement to enhance the effect of a deeply pathetic or tragic event; an example is the line at the close of the narrative in Wordsworth's *Michael* (1800): "And never lifted up a single stone." It can be concluded that to present of a thing with very much less of emphasis, we can use figure of speech of understatement.

2.1.7.30   Vision

Vision is treating the absent as if present, or the distant as near (Andrew Smithberger in Listya, 1999:19). For example: "I see the glittering from a far—

and then thou art a pretty star. The writer concludes that vision is used to describe something that represent the author's feel and make higher and beautiful effect.

Not all of figures of speech above are used in the song or in analyzing the data on chapter 4.

2.1.8   Why Using Figures of Speech

Figures of speech cannot be separated from lyrical poetry or song. It is because they have contribution to the lyric or song. According to Little (1966:164-166) figure of speech consist of three categories: figure of speech based on comparison (Personification, Hyperbole, Understatement etc), association (Metonymy, Synecdoche, Symbolism etc), and other (Alliteration, Assonance, Irony etc). Each figure has contribution such as giving exaggeration, strengthening, refinement, explicit, comparison and other effect. They are used to add beauty, increase vitality and impact, deeply meaning, suggest associations and comparisons, and develop conciseness (Little, 1966:212).

2.2   Review of the Related Research

This research has ever been analyzed by Afu Yamin. His analysis entitled Analysis Figurative Language on Three of Louis Amstrong's Songs. He only analyzes types of figures of speech and meaning. There are some similarities and differences between my thesis and his thesis.

Similarities: Title usage, Method, and The material study.

Differences: Number of analysis, Object analysis, Theory usage, and Analysis.