CHAPTER II
THEORITICAL REVIEW

Description of theoritical review will be focused on this chapter. After formulating of the study, the researcher arrives at one important process of finding some related information. Some theories in this chapter are related on researcher's purpose to give explanation in this research that find the answer of some research problems.

2.1. Poetry

Poetry is the form of literature that used as language and almost ancient. As a life's communication, poetry describes or express something from people's feeling and history by figure of speech. Poetry can be used to express of social human life aspetcs. Poetry can be philosophical, emotional or sentimental. It can paint pictures, in a descriptive mode, or tells stories, in a narrative one. "Poetry is a term applied to the many forms in which man has given a rhythmic expression to his most imaginative and intense perceptions of this world, himself, and the interrelationship of the two"(Holman, 1978:403). Based on the explanation above, it can be noted that poetry is a form of literary art from imaginative awareness and intense perceptions that has been given a rhythmic language and expression to evoke an emotional response. It is generally known that poetry is the form of literature that can be used to express the human life aspects.

2.2 Meaning

Meaning seems at once the most obvious feature of language and the most obscure aspect to study. We use language to communicate with each other, to talk *about* things in the world, people and their properties, relations between people. The thing one intends to convey meaning they re about something especially by language or extension of a word or phrase. The term of "meaning" is built from the simply word "mean". Like what Lyons (1977:2) said that the meaning can be distinguished by the technique of subtituting other words in the same context and enquiry whether the resulting sentences are equivalent. Not only Lyons, but also Bloomfield (1993:139) states by linguistic way which have a simlarity of meaning that meaning of a linguistisc form as a situation in which the speakers utter it and response which it calls forth in the hearer. So meaning from the sentence always include context in every word which have a purpose from the speaker or the communicator.

2.2.1 Speaker Meaning

Speaker meaning is the things what speaker means and supposed in producing an utterance has been given to another (intends to convey) when someone uses a piece of language. In using the language, a speaker may uses a word or phrase for meaning something but sometimes what they say are different from the literally means. If a speaker always speak about what he is mean, there will be no important difference between the linguistic meaning and the speaker meaning. However, a speaker sometimes speaks non-literally, therefore, means something different from what the words mean. (Palmer, 1976:34-36). There is

often a divergence between the meaning of the linguistic expression that uses by speaker and the meaning someone intends to communicate by using it. What hearers are interested in is what the speaker means and that leads someone ignore the fact that the speaker's words mean something else.

Speaker meaning is what a speaker means in producing an utterance and brings the meaning which may sometimes use the words to mean something different from that meaning of the lexical word. So the speaker speaks non-literally. But when the speaker means what the words truly mean, the speaker means literally. In fact, non literal meaning is a part of speaker meaning (Katz, 1972:479). Furthermore speaker meaning is some utterances that speaker produced with the purpose of speaker's meaning.

2.2.2 Non-Literal Meaning

According Recanati, non-literal meaning is special, it involves a form of deviance or departure from the norm; a form of deviance or departure which must be transparent to the language users.(2004:81). Cruse also said that non-literal meaning is generally known as figurative meaning. It would be a reasonable requirement of a dictionary that it should indicate which meaning are literal and which figurative: most users would probably, assume that literal meaning would be given first. However, this is not really a satisfactory explanation of what literalness is.(2004:195)

According Wren and Martin (1999:488) state, "Figure of speech is a departure from of expression or the ordinary course of ideas in order to produce a greater effect." This definition explained that figure of speech related to what we

called connotative meaning. A figure of speech is a word or words which are used to create an effect, often where they do not have their original or literal meaning.

The form of non literal meaning is metaphor. Cognitive linguist reject the so-called substitution theory of metaphor according to which a metaphorical expression replaces some literal expression that has the same meaning. Metaphors have a character that no literal expression has. At the same time, although metaphorical meaning has a special character that distinguishes it from any literal meaning.(Croft and Cruse, 2010:194)

2.3 Metaphor

Metaphor is an implied comparison between two unlike objects. Wren and Martin said that a metaphor is an implied Simile. It does not like the simile, state one thing is like another or acts as another, but takes that for granted and proceeds as if two things were one. It is made more vivid by transferring to it the name or attributes of some other objects. (1990 : 360)

Example :

"He is Einstein."

The expression above, he is like Einstein. Figuratively, he is a clever man.

The word "Einstein" describes that man is clever like Einstein.

According to Lakoff dan Johnson (1980), Metaphor is principally a way of conceiving of one thing in terms of another, and its primary function is understanding. Metaphor expression like *"Time is Money"*, is an example based

on similarity in which *Time* and *Money* are two things that are obviously different, but *Time* is referred as a precious commodity that can be conceptualized with *Money*. Holman also said that Metaphor is an implied analogy which imaginatively identifies one object with another and describes to the first one or more of the qualities of the second one with emotional or imaginative qualities associated with the second (1978:313).

When a metaphor has been so common and always passes unnoticed, it is called dead metaphor (conventional metaphor). Dead metaphor is those expressions which have lost their freshness or metaphorical value and are processed automatically and effortlessly. These metaphors are basic to our ways of thinking and understanding experience. Dead metaphor saves people from trouble of expressing ideas by using original language. (Hauser, 1986:153).

Metaphor which serves to illustrate an idea decoratively and catches an attention of the audience is called live metaphor (conceptual metaphor). (Hauser, 1986:154). Live metaphor still sustains its metaphorical value, sometimes with a subtle comparison that the tenor and the vehicle seems irrelevant at all; therefore it needs an effort to comprehend the meaning of a live metaphor. The interest of live metaphor is how, on one side, the tenor and the vehicle could be put together on a certain basis of similarity, matching or analogy; on the other side, they are considered anomalous based on the theory of semantics. And this is the case which is going to scrutinize in this thesis.

2.3.1 The Types of Lives Metaphor

In general, metaphor can be classified into two major types: dead metaphor (conventional) and live metaphor (conceptual). Dead metaphor is expression which has been used so often that it has lost its metaphorical value; while live metaphor is expression which still maintains its metaphorical value, therefore it needs an effort to comprehend the meaning. Crystal classified live metaphor into three types :

1. Conceptual metaphor
2. Mixed metaphor
3. Poetic metaphor (Crystal, 1999:215-216).

Based on the above classification, conceptual metaphor, mixed metaphor and poetic metaphor are actually further division of live metaphor. In this research, live metaphor is the major type which is going to examine more closely. The three types of live metaphor which devided by Crystal will be explicated in the following subchapters.

2.3.1.1 Conceptual Metaphor

Conceptual metaphor (decorative metaphor) is the simplest case of metaphor which normally takes the form: 'The *first subject* is a *second subject*'. Conceptual metaphor contains only one idea in which it is compared to another idea; it usually serves to illustrate an idea which can be expressed in other ways. (Beckson & Ganz, 1975:142). This type of metaphor describes the first subject as being alike to the second in a certain way. The first subject is efficiently described because a particular attribute(s) from the second subject is used to intensify or

strengthen the description of the first. This type of metaphor is commonly seen in literary works, where an extensive idea can be expressed by using only a few words. The conceptual metaphor have three general kinds there are structural, ontological, and orientational (Kovecses, 2010:37).

2.3.1.2 Mixed Metaphor

Mixed metaphor is a combination of more than one metaphor in which the qualities which are intended to suggest is illogical or incongruous (Beckson & Ganz, 1975:142). The elements in a mixed metaphor are surprisingly incongruent, as a result of trying to apply more than one metaphor to one idea. The vehicles of a mixed metaphor have usually been ignored, enforcing the audience to evoke them.

2.3.1.3 Poetic Metaphor

Poetic metaphor (extended, functional, organic, structural metaphor) is a sequence of metaphors which forms an extremely far-fetched parallel among totally dissimilar things or objects. (Beckson & Ganz, 1975:142), (Boulton, 1970:259). A poetic metaphor is created by establishing a principal subject with one or more subsidiary subjects. The principal subject is an analogy to express the main idea, which usually comes first in the sequence. The subsidiary subjects are other analogies or ideas which help to illuminate the principal subject. The subsidiary subject(s) works under the same schema to support the principal subject, but often shifts dramatically from one thought to another, making it incongruous and startling. Poetic metaphor, which is also known as *conceit* in

literature, expresses an elaborate thought and feeling precisely in a fairly lengthy and subtle way, often with fuzzy grounds.

2.3.2 Kinds of Conceptual Metaphor

George Lakoff and Mark Johnson in their book *Metaphors, We live By* (1980), also Zoltán Kövecses in his book, *Metaphor: A Practical Introduction* (2002), divided metaphor into three kinds based on the Conceptual Metaphor types, there are : Structural, Ontological, and Orientational metaphor (Kovecses, 2010:37).

2.3.2.1 Structural Metaphor

Structural Metaphor is a kind of conceptual metaphor, where one concept is metaphorically structured in the term of another, target concept which has abstract structure is provided by source domain which has rich knowledge and less abstract structure (Kovecses, 2010:37). In this kind of metaphor, source domain provides rich knowledge structure for target concept. In other words, the cognitive function is to enable speakers to understand target A by means of the structure of source B. It uses conceptual mapping between elements of A and elements of B.

ARGUMENT IS WAR
Your claims are *indefensible.*
He *attacked every weak point in* my argument.(Lakoff & Johnsosn, 2003:4)

In these examples above, it is important to see that we don't just talk about arguments in the term of war. We can actually win and lose an argument. We can see the person who we are arguing with as an opponent, attack his positions and defend ours. We gain and lose ground, plan and use strategies. Many of things we

do in arguing are partially structured by the concept of war. Although, there is no physical battle, there is a verbal battle reflects this. *Argument is War* structures the actions we perform in arguing. Metaphor *Argument is War* contains much metaphorical linguistics. The mapping not only explains why the particular expressions mean what they do, but also provide a basic overall structure, hence understanding, for our notion of war. Without metaphor it would be difficult to imagine what our concept of war. Structural metaphor provides this kind of structuring and understanding for target concepts.

2.3.2.2 Orientational Metaphor

It is different with structural metaphor, where one concept is metaphorically structured in terms of another that does not structure one concept in term of another but instead organizes a whole system of concepts with respect to one another. According to Kovecses in his book, Orientational Metaphor is a kind of Conceptual Metaphor which provides even less conceptual structure for target concepts. The subject verbs are to make a set of target domain coherent in metaphorical mappings which compares with source domain. The source domain derives from the fact that most metaphors that serve this function have to do with basic human spatial orientations. (Kovecses, 2010:35). This kind of metaphor relates to spatial orientation, such as: up-down, inout, front-back, on-off, deep-shallow, central-peripheral, etc. Orientational metaphor gives a concept of a spatial orientation, for example, 'Happy is Up', the fact that the concept Happy is oriented Up leads English expressions like 'Im feeling *up* today'. Metaphorical orientations are not arbitrary, they have a basis in our physical and cultural experience. Orientational metaphor based on things that can vary from culture to

culture. In each case will be given brief hint about how each metaphorical concept might arise in our physical and cultural experience:

HAPPY IS UP; SAD IS DOWN
I'm feeling *up*.
I'm feeling *down* (Lakoff & Johnsosn, 2003:16)

2.3.2.3 Ontological metaphor

Kovecses stated in his book that Ontological Metaphors provide much less cognitive structuring for target concepts than structural ones do. (Ontology is a branch of philosophy that has to do with the nature of existence). Their cognitive form seems to be to "merely" give an ontological status to general categories of abstract target concepts (Kovecses, 2010:37).

In this kind of metaphor, target domain is abstract that difficult to be conceived, knowledge about the target domain is rather limited and not specified. It is different with structural metaphor which provides an elaborate structure for abstract concept. The target domain is not clearly delineated, vague or abstract, however, its existence can be conceived, for instanced, 'Mind' is what we do not really know, but we conceive of it as an object, as in metaphorical expression 'My *mind* is *rusty* this morning', it provides more structure for 'Mind' by means of the 'Machine'. This way we can attempt to understand more about it. In general, ontological metaphors enable us to see more sharply delineated structure where there is very little or none. By ontological metaphor, speaker can use metaphor for specific things. Abstract object can be quantified, referred, identified, etc.

Personification can be conceived as a form of ontological metaphor. In personification, human qualities are given to nonhuman entities. Personificationis

common in literature, but it also abounds in everyday discourse, as theexamples below show :

His theory *explained* to me the behavior of chickens raised in factories.
Life has *cheated* me. (Kovecses, 2010:39)

Theory and life are not humans, but they are given qualities of human beings, such as explaining, cheating, eating, catching up, and dying. Personification makes use of one of the best source domains we have ourselves. In personifying nonhumans as humans, we can begin to understand them a little better.

2.4 Metaphorical Mapping

According to Lakoff, metaphorical mapping is the preservation the cognitive topology (that is, the image-schema structure) of the source domain, in a way consistent with the inherent structure of the target domain (1992:10).

Lakoff also said in this theory, metaphor is defined as 'a cross-domain mapping in the conceptual system' (1993:203). Thus 'metaphorical expression' is used to refer to individual linguistic expressionor 'a surface realization of such a cross-domain mapping'. The metaphor involves two domain, namely, a source domain and a target domain. The latter is understood in terms of the former, so the convention is to call each mapping as 'Target-Domain Is Source–Domain' or 'Target-Domain As Source-Domain'. Accoording Kovecses, Target Domains are typically more abstract and subjective than Source Domains and souce domain source domains are typically less abstract or less complex than target domains (Kovecses, 2010:18).

For example, statements like "Look, how far we've come." and "Our relationship has hit a dead-end street." Are based on the metaphor "Love Is A

Journey' where the love relationship is regarded as traveling through space. The target domain 'Love' is typically viewed as being more abstract (and more complex) than that of journey and the source domain 'Journey' is typically viewed as being less abstract or less complex than that of life.

2.5 Context

The concept of linguistics offers practicing English as international language. Language has function that is building relationship between people started from the neighborhood because it is the closest people to talk or even asking for help. Emphasizing language also occurs in school that every student has an obligation to say more than just say "HI". Students must talk each other at least about homework, lessons, or even their hobbies. And for the teacher, it is important to teach English, giving instruction to student with the clear utterances or voice as clear as a bell.

The following example above leads to the context that deals with friends in the class or in the real social live. From those facts, every action and movement is always depends on the context. Van Dijk stated that the better interpretation of sentence, passage, intention and incident can be somehow the influence of context (2008; 14).

Van Dijk also stated that "context" is used to refer that several phenomenon, incident, measure or discourse needs to be watched or learned in relationship to its surroundings, that is , its "surroundings" situations and consequences (2008 ; 4). It is hanged in the balance that students as participants will do the action that supposed to do at school. They are not only dealt with their friends in class but also their family in the house or even people in the neighborhood. It is possible for students having conversation about TV program, planning for vacation and hanging

out Saturday night. That is the reason why the context should be observed and studied in the connection among people according to its condition.

2.6 Semiotics

The word semiotics derived from the Greek root, *seme*, as in *semiotikos*, an interpreter of sign. Semiotic is the study of signs and symbol and their meaning and the use, especially in the writing, or method to analyze the sign. One of the broadest definitions is that of Umberto Eco, who states that 'semiotics is concerned with everything that can be taken as a sign' (Eco, 1984:7). According to Chandler in his book *Semiotics: The Basic,* semiotics involves the study not only of what we refer to as 'sign' in everyday speech, but of only anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Contemporary semioticians study not in isolation but as part of semiotic 'sign-system' (such as a medium or genre). They study how meanings are made and how reality is represented. Semiotics is concerned with meaning-making and representation in many forms, perhaps most obviously in the form of 'text' and 'media' (Chandler, 2002:2).

Semiotics, usually defined as the assessment of the signs (the study of signs), is essentially a study of codes, ie any system that allows us to look at certain entities as signs or as something meaningful (Scholes, 1982: ix). Figures in semiotics consists of Ferdinand de Saussure and Charles Sander Pierce semiotic concept by Ferdinand de Saussure explained that the sign has two aspects, namely bookmarks (signifier), and signified (signified). Bookmarks is a formal form which mark a marker. Bookmarks is a form of formal language, while signified is the meaning posed by formal shape. According to de Saussure (1966: 16),

semiology is a general science of signs, "a science that examines the life of signs in society".

In semiotics, the meaning of a sign is its place in a sign relation, in other words, the set of roles that it occupies within a given sign relation. Two aspects of meaning that may be given approximate analyses are the denotative relation or heuristic meaning and the connotative relation or hermeunetic meaning.

2.6.1 Heuristic

The denotative relation or heuristic is the relation between signs and objects. In semiotics, denotation is the surface or literal meaning encoded to a signifier, and the definition most likely to appear in a dictionary. Heuristics is a step to finding meaning through the study of language structure with mengintrepetasikan referential literary texts through linguistic signs. These steps assume that the language is referential, meaning that the language should be linked to real things.

According Riffaterre (in Wellek and Warren, 1989: 148) heuristic analysis is the analysis of the meaning of the provision is based on the structure of conventional language, meaning the language is analyzed in real sense of purpose language. Work heuristics generate literally meaning understanding, explicit meaning, the actual meaning.

2.6.2 Hermeneutic

The connotative relation or hermeunetic is the relation between signs and their interpreting signs. These meanings are not objective representations of the thing, but new usages produced by the language group. connotative meanings are

context-dependent, i.e. the addres see must learn how to match the meaning intended by the addresser to one of the various possible meanings held in memory. Connotation is concerned with how the sign system is used in each message. Palmer (2003: 14-16) mentions that the root of the word comes from the Greek term hermeneutic of hermeneuein verb, meaning "to interpret", and noun hermeneia, "interpretation".

Hermeneutics, the science of interpretation, had its origins in the work of sixteenth-century German theologians (Schleiermacher: 1768-1834). Hermeneutics interest includes also recognition and explanation of parables, metaphors, similes and personifications.

A hermeneutic reading back and forth through the text from beginning to end. The reading stage is the second stage of interpretation which is retroactive which involves a lot of code out and combined in integrated language until the reader can unload structurally in order to express the meaning (singificance) the highest in the system, the whole meaning of the text as a system of signs.

2.7 Previous Research

This research concerned analysis of metaphor found in Maya Angelou's selested poems. There were previous research about metaphor analysis from another researcher which were done. First other research was done by Layyatuz Zuriyyah, 2011 at State Islamic University "Syarif Hidayatullah" of Jakarta by the title "An Analysis of Metaphor and Metonymy on Stephenie Meyer's Novel *Breaking Down*". Layyatuz observed the use of metaphor and metonymy. The aim of her research is to find out the types of metaphor and metonymy used in the

Breaking Dawn novel, and to understand the meaning of phrase or sentence that use metaphor and metonymy which are selected by the writer.

There were differences, such as the data which has been analyzed. This research used Maya Angelou's poems as an object research and the previous research used Stephenie Meyer's novel *Breaking Dawn*. There are similarities between previous research and this research. The similarities are from by using Metaphor as the main theory and the research method which used qualitative method. This research and the previous research also have the same in using qualitative method because it is used to analyze what types of metaphor and the meaning of the phrases and clauses that use metaphor.

Second other research was done by Yenny Kurniati, 2012 at Muhammadiyah University of Surabaya by the title "An Analysis of Figures of Speech in Maya Angelou's Selected Poems". Yenny observed the use of figure of speech that found in Maya Angelou's poems. The aim of her research is to find the fiugure of speech used in Maya Angelou's poems.

There are similarities between previous research and this research. The similarities are from the data which using poem especially by Maya Angelou and analyze the metaphor. The difference is an object, this research focuses only in metaphor as a kind of figures of speech and the previous focused in all kind of figure of speech.