

## CHAPTER IV

### FINDINGS AND DISCUSSION

This chapter gives the findings and discussion of the data. The researcher uses the theoretical review in Chapter II and the procedure of data analysis as stated in Chapter III. The focus of the analysis and discussion are primarily metaphor that contained in the poems by Maya Angelou and also to describe the interpretation of the poem.

There are two poems by Maya Angelou that are as the source data. There are some metaphorical expressions that were used by the author and will be explained in detail. Then, the meaning will be analyzed from the verse and clause in each stanza. Moreover in this analysis, the researcher finds some types and kinds of metaphorical expression, meanings and some reasons from the using of metaphorical expression.

In Maya Angelou's poems contain some metaphors. The metaphorical expressions that are established in poems will be revealed in this finding and analysis. The first step, the researcher classifies some verses and clauses in each stanza that contain of metaphor. Second the researcher observes some metaphorical expressions that are used by the author, and interpreted the meaning based on *Oxford Dictionary of English* (2010/2012) literally, *Metaphorical Speaking : A Dictionary* (Renton, Nick E.,1990) for metaphorically, and used Metaphorical Mappings to analyze the concept of metaphor. 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). Third there are some meanings and reasons about the using of metaphorical expressions by the author that are found in her poems based on explication of the poem.

#### 4.1 Finding and Analysis

The data are two poems of Maya Angelou. Here are the metaphors which are found in Maya Angelou's poems. The metaphorical expressions in these following stanzas will be analyzed and make the description about the meaning of metaphor that used by Maya Angelou. The data are taken from the poems that consist of the list show the word, line and type of metaphor

##### 4.1.1 Caged Bird

Stanza 1 : *The free bird leaps  
on the back of the wind  
and floats downstream  
till the current ends  
and dips his wings  
in the orange sunrays  
and dares to claim the sky.*

*The free bird leaps  
on the back of the wind*

The word *bird* is 'a kind of animal' in literal meaning, however based on several phrases from metaphorical dictionary such as *a little bird told me* means 'I heard from an unnamable informant', *birds of a feather flock together* means 'persons of like interests gather in the same place', *the bird has flown* means 'the person sought is no longer about', *the early bird gets the worm* means 'a person who acts ahead of others to get an advantage over them', *to be a rare bird* means 'to be an unusual type of individual'. So the word *bird* in the clause *The free birds*

*leaps*(L1) metaphorically means ‘an illustration of person’, and the author uses the definite article ‘*the*’ is used to give more specific particular noun.

The word *leaps* literally means ‘jump across a long way to great height’ while it is combined with the verse *on the back of the wind*(L2), the word *back* literally means ‘behind or has opposite ways of something’, and based on the phrase *on the back of something* from metaphorical dictionary which has a meaning ‘by virtue of something’, the word *back* metaphorically means ‘virtue or rightness’, while *wind* literally means ‘a movement of air’, in metaphorical meaning based on the phrase *something in the wind* from metaphorical dictionary which has a meaning ‘something which going on secretly’, the word *wind* metaphorically means the situation of something with a certain condition.

*and floats downstream  
till the current ends*

The word *floats* while combined with the word *downstream* literally means ‘a movement on or near the surface of a liquid’. The word *current* is noun, literally means ‘a body of water or air moving in a definite direction’, and based on the phrase of *an undercurrent* from metaphorical dictionary which has a meaning ‘a barely noticeable feeling of dissent in the community which not being vocalized’; the word *current* metaphorically means ‘a feeling of dissent in the community’.

*and dips his wings  
in the orange sunrays  
and dares to claim the sky*

Conceptual metaphor is the simplest type of metaphor which compares one idea to another idea to illustrate an idea which can be expressed in other ways (Beckson & Ganz, 1975:142). The conceptual metaphor has three general kinds,

there are structural, ontological, and orientational (Kovecses, 2010:37). Using the metaphorical mapping (Lakoff, 1992:10), there is a kind of conceptual metaphor in the clause *and dips his wings in the orange sun rays*(L5-6), Structural Metaphor is a kind of conceptual metaphor, where one concept is metaphorically structured in the term of another, target concept which has abstract form is provided by source domain which has rich knowledge structure (Kovecses, 2010:37). This expression shows form of metaphor by using verb *dips* for its object *rays*. The word *dips* literally means ‘put or let something down quickly or briefly in or into something (liquid)’ and officially for the thing such as liquid, but in this case the verb *dips* used to *rays* literally means ‘the light from the sun’ which has different form and particle of thing from liquid. By the metaphorical mapping, the word *rays* as a target domain which have the concept of ‘light’ is conceived in source domain by the verb ‘dips’ which have the concept of ‘liquid’. So the concept of structural metaphor expression that is found by metaphorical mapping is ‘light is liquid’. Therefore, metaphorical expression is used to illustrate a movement of free bird that means the free bird can fly until it disappears like a sank into the sky and the sun rays. In the last verse the word *claim* literally means ‘state or assert that something is the case’, based on the phrase *to stake a claim* from metaphorical dictionary, the word *claim* metaphorically means to ‘indicate one's desire to obtain something’. The word *sky* literally means ‘the region of the atmosphere’, and based on several phrase from metaphorical dictionary such as *a light in the sky* means ‘a sign of great hope’, *blue sky* means ‘supremely optimistic’, *pie in the sky* means ‘a hoped for result unlikely to be achieved’. So, the word *sky* has metaphorical meaning ‘hope’

This stanza shows an illustration and characteristic of the free bird that means an individual from a certain group which has the freedom is able to move or jump in whenever and wherever he was wants, from the verse *The free bird leaps*. Even able to turn around the direction of the truth of something, from the verse *on the back of the wind* and flow into a state of environmental situation or dissent feeling that keep rolling from the clause *and floats downstream till the current ends*. They have a capability and power that use to take and obtain all forms of hope that should be owned by every group of individuals from the verse *and dares to claim the sky*.

Stanza 2 : *But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage  
his wings are clipped and  
his feet are tied  
so he opens his throat to sing.*

*But a bird that stalks  
down his narrow cage  
can seldom see through  
his bars of rage*

In this clause, the author uses indefinite article 'A' for the word bird, different with the word bird in first stanza which uses definite article 'The'. It means there is another bird which has different condition that will be introduced by the author to the reader.

There is a kind of conceptual metaphor expression that is found in this verse *But a bird that stalks down his narrow cage*(L1-2). Conceptual Metaphor is the simplest type of metaphor which compares one idea to another idea (Beckson & Ganz, 1975:142). Orientational metaphor is a kind of conceptual metaphor

which provides even less conceptual structure for target concepts. The verbs of subjects 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, such as up-down, center-periphery, and the like (Kovecses, 2010:35). This orientational metaphor expression is showed by using the word *stalks* literally means ‘harass or persecute by someone or something’ then it is combined with spatial orientation *down* literally means ‘the lower position’, and has a negative evaluation of human feeling and emotion that oriented by people, namely sadness or depression. Then, the concept of orientational metaphor is ‘mistreated is down’, there is ‘mistreated’ as target domain has an abstract domain from persecute effect of *stalk* that orientated by spatial orientation ‘down’ as source domain. Furthermore, this orientational metaphor is used to illustrate an expression of a bird which mistreated by the condition of its cage which narrow.

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). There is a structural metaphor that is found in the verse *his bars of rage* (L4). This expression shows form of metaphor by using noun *bars* for its object *rage*. The word *bars* literally means ‘a band of color or light’ while *rage* literally means ‘anger or aggression associated with conflict rising from particular situation’. The word *bars* is officially used to color or light. But in this form, the noun *bars* is used to *rage* that typically the form of anger feeling or emotion which have different structure from color or light. Based

on the metaphorical mapping, the target domain is '*rage*' which have the concept of 'emotion' is conceived in source domain by the word '*bars*' which have the concept of 'color or light'. So 'emotion is color or light' is the concept of structural metaphor expression because it compares the word *rage* that is a form of feeling to the word *bars* like a color and light. Here, this structural metaphor that is found issued to illustrate the anger feeling expression of a bird in cage.

Then, the verse *can seldom see through his bars of rage* (L3-4) is containing another structural metaphor expression. This expression shows form of metaphor by using verb '*see*' for its object verse '*his bars of rage*' as the structural metaphor that means a symbol of the anger feeling. The word *see* is combined with the word *through* become a phrasal verb in literally, it means 'not be deceived by, detect or finding the true nature of something'. Phrasal verb *see through* is officially used to find or knowing something happened. But in this case, phrasal verb *see through* is used to anger feeling and unknown when that feeling happened. From the metaphorical mapping, the word *see through* which have the concept of 'finding' as the target domain is conceived in source domain 'feeling' from the verse '*his bars of rage*'. So 'finding is feeling' is the concept of structural metaphor is for illustrating that a bird which rarely found or see the clarity of every detail of his anger feeling in the clause.

Mixed metaphor is a combination of more than one kind of metaphor in one clause (Beckson & Ganz, 1975:142). Based on the discussion of structural metaphor above, there are some mixed metaphor expressions that found in the verse *can seldom see through his bars of rage* (L3-4) because there are two structural metaphors in one verse from combination between phrasal verb *see*

*through* and verse *his bars of rage* that intended to give more specific illustration about the anger feeling of a bird in the second stanza.

*his wings are clipped and  
his feet are tied  
so he opens his throat to sing*

According to the phrase from metaphorical dictionary '*to clip someone's wings*' which has meaning 'to reduce another person's freedom to act as he thinks fit'. The verb *clipped* from noun 'clip' literally means 'fastened with a clip', metaphorically means 'reduce' that used to its object *wings* literally means 'a part of birds body and is used for flying' and metaphorically means 'freedom'. So metaphorical meaning of the verse *his wings are clipped* means 'a freedom that was reduced'.

The word *feet* from noun 'foot' literally means 'the lower extremity of the leg below the ankle' and based on the phrase of *to bind someone hand and foot* from metaphorical dictionary which have meaning 'to completely limit a person's freedom to act', the word *feet* metaphorically means 'a freedom'. Then, the word *tied* is a verb from noun 'tie' literally means 'attach or fasten with string or similar cord and based on this sentence context *to tie someone's hands* which have meaning 'to prevent a person from acting as he sees fit', the word *tied* metaphorically means 'prevent'. So metaphorical meaning of the verse *his feet are tied* means 'a freedom that was prevented'.

The word *opens* is combined with the word *throat* literally means 'part of throat and take the lid off to start produces voices'. The word *opens* metaphorically means 'to start an action' while the word *throat* metaphorically means 'an object of feeling'. Then *sing* literally means 'twittering' because the



subject is bird, based on the several phrase from metaphorical dictionary such as *to sing a particular song* means ‘to state particular views’ and *to sing someone’s praises* means ‘to commend a person exuberantly’, the word *sing* metaphorically means ‘to state or commend’.

The second stanza shows us some illustrations about another bird or the poor condition of others who feel mistreated by the circumstance and rarely found something to express his anger feeling like in the clause *But a bird that stalks down his narrow cage can seldom see through his bars of rage*. He feels sad because his freedom is reduced and prevented like in the verse *his wings are clipped and his feet are tied*. Then, the bird starts to make a statement of freedom by using his feeling like in the verse *so he opens his throat to sing*.

Stanza 3 : *The caged bird sings  
with fearful trill  
of the things unknown  
but longed for still  
and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom*

*The caged bird sings  
with fearful trill  
of the things unknown  
but longed for still*

In this clause, the word *fearful* literally means ‘feeling or showing fear or anxiety’ while combined with the word *trill* means ‘a quavering of vibratory sound’. The word *things* literally means ‘circumstances or matters that are unspecified’ while the word *unknown* means ‘not known or not familiar’.

This clause contains structural metaphor where one concept is conceived and metaphorically structured in the another term, target concept which has

abstract form is provided by source domain which has rich knowledge structure (Kovecses, 2010:37). This expression shows form of structural metaphor by using verb *sings* for its object *things unknown*. The word *sings* officially for the thing of voice such as tone or song, but in this case the word *sing* used to *things unknown* as the process of knowing something. By metaphorical mapping the word *sing* as the target domain 'singing' is conceived in source domain 'knowing' by phrase *things unknown*. So the concept of structural metaphor expression that is found by metaphorical mapping is 'singing is knowing'. Therefore, metaphorical expression is used to illustrate the caged bird knowing. The phrase *longed for* literally means 'strongly wished for or desired' while combined with the word *still* means 'deep silence and quite situation', it means that the caged bird wished the silence situation

*and his tune is heard  
on the distant hill  
for the caged bird  
sings of freedom*

The word *tune* literally means 'a melody, a characteristic of certain piece of music', but based on the phrase from metaphorical dictionary *to change one's tune* means 'to alter one's publicly-expressed views', the word *tune* metaphorically means 'an opinion or view'. The word *distant* literally means 'far away in space or time', based on the phrase from metaphorical dictionary *distant fields look greener* means 'activities of which one has no experience seems much easier than is really the case' while the word *distant* is combined with the word *hill* literally means 'a naturally raised area of land', but based on the phrase from metaphorical dictionary *light on the hill* means 'distant goal acting as an inspiration'.

There is metaphorical expression that is found in the phrase *sings of freedom*. Structural metaphor is a kind of conceptual metaphor, where one concept is conceived and metaphorically structured in the term of another, target concept which has abstract form is provided by source domain which has rich knowledge structure (Kovecses, 2010:37). This expression shows form of metaphor by using verb *sing* for its object *freedom*. The word *sing* officially uses to the thing of voice such as tone or song, but in this form it is used to *freedom* literally means ‘the power or right to act’. The target domain from the word *freedom* which have the concept of ‘power’ is conceived in source domain from the verb *sing* which have the concept of ‘song’. So the concept of the structural metaphor that structured by metaphorical mappings is ‘power is song’. Therefore, this metaphorical expression is used to illustrate what caged bird sing is.

This third stanza shows us an illustration of sadness of the caged bird. The caged bird makes a statement of freedom which expressed by his fear and anxiety feeling of the circumstance or something that he has not known and wish the deep silence and quite situation for his freedom, it reflected in the verse *The caged bird sings with fearful trill of the things unknown but longed for still*. His opinion or his view of freedom is heard so easy and far away until high position like in the clause *and his tune is heard on the distant hill for the caged bird sings of freedom*.

Stanza 4 : *The free bird thinks of another breeze  
and the trade winds soft through the sighing trees  
and the fat worms waiting on a dawn-bright lawn  
and he names the sky his own.*

In the clause *The free bird thinks of another breeze and the trade winds soft through the sighing trees*(L1-2) the word *thinks of* literally means ‘take into

consideration when deciding on a possible action' while *breeze* means 'a gentle wind', or a movement of the 'wind' which have the metaphorical meaning like in the first stanza. The word *trade* literally means 'a stream of the wind', but based on the phrase from metaphorical dictionary *a Jack of all trades* means 'an amateur who can turn his hand to anything', the word *trade* metaphorically means the turn of something. The word *winds* in this stanza not as noun but as verb means bellows the stream which has an adjective *soft* as the typical of a verb with literally means 'of a person weak and lacking courage', but based on the phrase from metaphorical dictionary *to soft-pedal* means 'to restrain oneself'. So the word *soft* metaphorically means 'a weakness or restrain expression'. The word *sighing trees* literally means 'a sound of trees that made by a wind' as the sadness expression. The word *sky* has a metaphorical meaning 'a hope' like it is explained in the first stanza.

The fourth stanza shows us an illustration that describes the action of free bird to the caged bird. The free bird is greedy to have more freedom. It is shown that unsatisfied bird with the stream of wind and not enough to do something about it. Then it tries to decide on a possible action to another situation of something happened with the certain condition like in the clause *The free bird thinks of another breeze* and feels the restrain expression from the sadness of caged bird like in the clause *and the trade winds soft through the sighing trees*. The clause *and the fat worms waiting on a dawn-bright lawn and he names the sky his own* describes how easy things come to the free bird, as there are worms waiting for it at dawn on the lawn and take the hope as his own.

Stanza 5 : *But a caged bird stands on the grave of dreams  
his shadow shouts on a nightmare scream*

*his wings are clipped and his feet are tied  
so he opens his throat to sing*

In the clause *But a caged bird stands on the grave of dreams* (L1) the word *stands on* literally means ‘rely or believe on something’. The Structural metaphor (Kovecses, 2010:37) is found in the phrase *the grave of dreams* and it is showed by using noun *grave* for its object *dreams*. The word *grave* literally means ‘a hole dug in the ground to receive a coffin or corpse, typically marked by a stone or mound’ and officially used as an allusive term for death, but in this form the noun *grave* is used to *dreams* literally means ‘a series thoughts, images and sensations occurring in a person’s mind during sleep’. So the word *dreams* which has the concept of ‘mind’ as the target domain is conceived in source domain from the word *grave* which has the concept of ‘death’. Therefore, the concept of the structural metaphor that structured by metaphorical mappings is ‘mind is death’, and it is used to illustrate the dreams or hopes that have been dead and gone.

In the main clause *his shadow shouts on a nightmare scream* (L2) contains a kind of conceptual metaphor. Ontological metaphors is kind of conceptual metaphor which enable speakers to conceive of their experiences in terms of objects, substances, and containers in general, without specifying further the kind of object, substance, or container. (Kovecses, 2010:37). This expression shows form of metaphor by using verb *shouts* for its object *shadow*. The verb *shout* literally means ‘to utter a loud cry, typically as an expression of a strong emotion’ and officially used to express the emotion, but in this clause is used to *shadow* which has a literally meaning ‘partial or complete darkness’ and it has different

typical form with emotion. The word *shadow* as the target domain which has the concept of 'darkness' is conceived in source domain by the word *shout* as the concept of 'emotion'. So the concept of ontological metaphor in this clause is 'darkness is emotion', it is used to give an illustration that darkness like an emotion which can be expressed.

This stanza shows us an illustration and it describes the caged bird realize that his dream and his hope has been dead or gone like in the clause *But a caged bird stands on the grave of dreams*. Then the caged bird expresses his sadness emotion like the darkness.

Based on the analysis from each stanza, there is structural metaphor. This expression is showed by using for its object *free bird* and *caged bird*. The verbs *leaps, dips, dares and claim* are officially used by people activity, but in this form they are used to 'free bird' and 'caged bird'. So the target domain are 'free bird' and 'caged bird' which have the concept of 'bird' is conceived by the verbs *leaps, dips, dares and claim* which have concept of 'people'. So the concept of structural metaphor that is found in this poem is 'bird is people' that used to give an illustration of the differences action, feeling and expression of certain people. This poem also used the mixed metaphor like in the second stanza.

This poem describes the contrast between the free bird and the caged bird as the human races with their different characteristic and also emphasizing an illustration of caged bird expression. Firstly, the author invites the reader to imagine the strength of free bird and whatever he is doing for the circumstance in the first stanza. After that, in the second stanza there is a caged bird as another typical of people with his poor condition and no hopes, but it still tries to express

the freedom and the expression of caged bird which have a freedom feeling feels very sad in the third stanza. In the fourth stanza, the free bird feels what caged bird feels and try to shows up that all hopes are his own. The fifth stanza describes that the free bird knew it was necessary to have a voice and finally sing for their freedom.

#### 4.1.2 Still I Rise

Stanza 1 : *You may write me down in history  
With your bitter, twisted lies,  
You may tread me in the very dirt  
But still, like dust, I'll rise.*

The word *You* literally means ‘second person singular or plural’ that is used in exclamations to address one or more people by the speaker. The word *me* is used by the speaker to refers herself as the object of the verb or preposition. In the clause *You may write me down in history With your bitter, twisted lies*,(L1-2) containing the conceptual metaphor which is the simplest type of metaphor which compares one idea to another idea to illustrate an idea which can be expressed in other ways (Beckson & Ganz, 1975:142). Structural metaphor is a kind of conceptual metaphor, where one concept is metaphorically structured in the other term, target concept which has abstract form is providedby source domain which has rich knowledge structure (Kovecses, 2010:37). This expression shows form of structural metaphor by using verb *write* for its object *me*. The verb *write* literally means ‘mark on a surface, typically paper, with a pen, pencil, or similar implement’ and it is officially used to letters, words, or other symbols. However, in this form used to the object *me* literally means ‘as a pronoun, first person singular’ and it is used by a speaker to refers to himself or herself as the object of

a verb or preposition. By the metaphorical mapping, the word '*me*' as target domain which have the concept of 'person' is conceived in source domain by the word '*write*' which have the concept of 'word'. So the concept of structural metaphor in this clause is 'person is word' while it is combined with the word *history* literally means 'the whole series of past events connected with a particular person or thing' and it is used to an illustration that the person can be written and marked in past events by someone. This metaphorical expression is used by the author to illustrate that her character can be written in history.

The word *bitter* literally means 'full of anger and angrymony' and the word *lies* literally means 'be in or assume a horizontal or resting position on a supporting surface'. Officially, those words are used to a conflict, argument or opponent. However, these words are likened by the author as a tool used by the people to write about herself. So there is another structural metaphor, that is the word *bitter* and *lies* which have the concept of 'emotion' as the target domain is conceived in source domain 'implement' and the concept of structural metaphor is 'emotion is implement', this expression is used to illustrate that emotion have another using.

The other structural metaphor (Kovecses, 2010:37) is found in the phrase *You may tread me in the very dirt*(L3) and it is showed by using verb *tread* for its object *me*. The word *tread* literally means 'press down or crush with the feet' and officially used to thing, but in this form the verb *tread* is used to *me* literally means 'as a pronoun, first person singular' and it is used by a speaker to refers himself or herself as the object of a verb or preposition. So the word *me* which have the concept of 'person' as the target domain is conceived in source domain



from the verb *tread* which give the concept of 'thing'. Therefore the concept of the structural metaphor that structured by metaphorical mapping is 'person is thing', and used to illustrate that speaker can be trodden like a thing. The word *dirt* as modifier literally means 'a state or unclean quality'. That metaphorical expression is used by the author to illustrate that she is trod by the people with bad action like something unclean. In the verse *But still, like dust, I'll rise.*(L4) the word *rise* literally means 'move from a lower position to a higher one, come or go up'. It means that she can move like a dust although she is trod by the people.

This stanza shows us that the author tells about herself that her character is described and marked in the past events or story using the people's emotion the author feeling. She is trod by the people. She like unkindly by the people around her. It is her bad experience like in the verse *You may write me down in history, With your bitter, twisted lies.* She proves that she is better than the people who trod her in ver bad action, but she did not care and keep moving up in the verse *You may tread me in the very dirt But still, like dust, I'll rise.*

Stanza 2 : *Does my sassiness upset you?  
Why are you beset with gloom?  
'Cause I walk like I've got oil wells  
Pumping in my living room.*

In the verse *Does my sassiness upset you?*(L1) the verb *upset* literally means 'make unhappy, dissappointed or worried' it means that her sassiness make the people unhappy. Along the conceptual metaphor theory, in the clause *Why are you beset with gloom?*(L2) contains structural metaphor which is a kind of conceptual metaphor, where one concept is conceived and metaphorically structured in the term of another, target concept which has abstract form it is

provided by source domain which has rich knowledge structure (Kovecses,2010:37). This expression shows form of metaphor by using verb *beset* for its object *gloom*. The verb *beset* literally means ‘trouble persistently’ and officially used to an object of a problem or difficult. However, in this form the verb *beset* is used to the word *gloom* literally means ‘partial or total darkness’. The target domain is the word *gloom* which have the concept of ‘darkness’ is conceived in source domain from the verb *beset* which have the concept of ‘problem’. So the concept of structural metaphor is ‘darkness is problem’ and it is used to illustrate some kind and typical of problems that comes to a person especially to the people who aimed by the author.

In the verse '*Cause I walk like I've got oil wells Pumping in my living room.*(L3-4), the word *walk* literally means ‘move at a regular place with each foot in turn’, and based on the phrase in metaphorical dictionary *to walk all over someone* means ‘to act in a way which completely disregards another person's sensibility’. The word *oil* literally means ‘a viscous liquid’ and metaphorically means ‘smoothly and easily’ like in the phrase *to oil the wheels* means ‘to make things go smoothly’. So the verse above means that the author can act easily in her place or domain.

This stanza shows us that the author's sassiness make unhappy feeling or situation to the people. She illustrates that the problems come to the people like in the verse *Does my sassiness upset you? Why are you beset with gloom?*. She also says that her walk like she has got oil wells. It means that she walks with her high confident. She appoints her chin, bravely, like someone who gets oil wells

pumping in her living room that makes she keep walking like in the verse '*Cause I walk like I've got oil wells Pumping in my living room.*

Stanza 3 : *Just like moons and like suns,  
With the certainty of tides,  
Just like hopes springing high,  
Still I'll rise.*

The word *certainty* literally means 'firm conviction that something is the case'. The word *tides* literally means 'the alternate rising and falling of the sea, due to the attraction of the moon and sun', and based on the phrases from metaphorical dictionary *the tide has turned* means 'conditions have changed', *to swim against the tide* means 'to take up a minority position'. So the word *tides* metaphorical means 'condition and minority position. In the verse *With the certainty of tides*, (L2) it means that the author illustrate her condition .

Allow the conceptual metaphor theory, there is ontological metaphor in this clause *Just like hopes springing high*, (L3). According Kovecses(2010:37), Ontological metaphors is kind of conceptual metaphor which enable speakers to conceive of their experiences in terms of objects, substances, and containers in general, without specifying further the kind of object, substance, or container. This expression shows form of metaphor by using verb *springing* for its object *hopes*. Officially *springing* is used to the physical object contains plant, but in this form is used to hope. The word *hope* literally means 'a feeling of expectation and desire for a particular thing to happen'. The word *hope* which has the concept of 'feeling' is conceived in source domain from the verb *springing* as the concept of 'plant'. So by conceptual mapping 'feeling is plant' is the concept of ontological metaphor which gives an illustration that feeling can be grown like plant and can

identified as a physical object. In the sentences above, the author, as we know moon always shine in the night and sun always shine in the day.

This stanza shows us some illustration that the author equate her strength like moon and sun. It means that she always shines in all day and night like moon and sun. She is very confident with her condition like in the verse *Just like moons and like suns, With the certainty of tides*. She also always has the strength or ability to grow and keep her feeling or expectation of her trust and it will be happen like a plant that she will show to the people like in the verse *Just like hopes springing high, Still I'll rise*.

Stanza 4 : *Did you want to see me broken?  
Bowed head and lowered eyes?  
Shoulders falling down like teardrops.  
Weakened by my soulful cries.*

The word *broken* literally means 'having given up all hope or despairing'. The word *bowed head* as the verb literally means 'bend the head or upper part of the body as a sign of respect, greeting, or shame'. The word *lowered* literally means 'make or become less in amount, intensity, or degree' is combined with the word *eyes* literally means 'look at closely or with interest' so the word lowered eyes become the verb means less intensity of looking closely.

The word *shoulders* as the verb literally means 'to take on a responsibility'. The word 'weaken' literally means 'make or become weaker in power, resolve or physical strength'. The *soulful* literally means 'expressing or appearing to express deep and often sorrowful feeling, while it is combined with *cries* as a noun, literally means 'a loud inarticulate shout or scream expressing a

powerful feeling or emotion'. So the word *soulful cries* literally means 'the deep of expressing feeling'.

This stanza shows us an illustration of the people who are indicated by the author that they want to see her given up all hope or despairing with respect, greeting, or shame to the people and less intensity of looking closely to her circumstance like in the verse *Did you want to see me broken? Bowed head and lowered eyes?* The author takes on her responsibility with her power and condition that is weakened by the deep feeling or emotion like in the verse *Shoulders falling down like teardrops. Weakened by my soulful cries.*

Stanza 5 : *Does my haughtiness offend you?  
Don't you take it awful hard  
'Cause I laugh like I've got gold mines  
Diggin' in my own back yard.*

The word haughtiness literally means 'the appearance or quality of being arrogantly superior and disdainful' while *offend* means 'cause to feel upset, annoyed, or resentful'. The word awful literally means 'very unwell or troubled'. The word *gold mines* literally means 'a source of wealth, valuable information, or resources' while *backyard* means 'the area close or domain to where one lives'.

In the verse *'Cause I laugh like I've got gold mines Diggin' in my own back yard.*(3-4). The word *laugh* literally means 'make the spontaneous sounds' and based metaphorical dictionary *to laugh one's head off* means 'to greatly enjoy something' and the word *gold mines* literally means 'a source of wealth'. The word *yard* literally means 'the area close to where one lives' and in the phrase *in one's own backyard* metaphorically means 'in one's own domain'. So the verse

above is illustrated by the author that she can enjoy with any source that she had in her place or domain.

This stanza shows us how the appearance or quality of the author's causing the feeling upset, annoyed the people and feels unwell by the trouble like in the verse *Does my haughtiness offend you? Don't you take it awful hard*. Then the she still greatly enjoy and shows to the people like she has got a source of wealth that it is found in her own domain or circumstance. *'Cause I laugh like I've got gold mines, Diggin' in my own back yard*.

Stanza 6 : *You may shoot me with your words,  
You may cut me with your eyes,  
You may kill me with your hatefulnes,  
But still, like air, I'll rise.*

There is Ontological Metaphors in this stanza. Ontological metaphors is kind of conceptual metaphor which enable speakers to conceive of their experiences in terms of objects, substances, and containers in general, without specifying further the kind of object, substance, or container. (Kovecses, 2010:37). This expression is showed by using verb *shoot* by the word *words* in the clause *You may shoot me with your words*,(L1). The verb *shoot* literally means 'fire a bullet from a gun' and it is officially used by physical object like bullet or arrow, but in this form it is used by noun *words* literally means 'something spoken or written, a remark or statement'. The target domain 'words' is conceived in source domain 'bullet' which from verb *shoot*. So the conceptual mapping 'word is bullet' is given ontological status for noun *word* and it is identified as an object.

The other expression of ontological metaphor is showed by using verb *cut* by the word *eyes* in the clause *You may cut me with your eyes*,(L2). The verb *cut*

literally means ‘make an opening, incision, or wound in something with a sharp tool’ and is officially used by physical object like sharp implement or knife, but in this form it is used by the noun *eyes* literally means ‘a part of human body’. The target domain ‘eyes’ is conceived in source domain ‘tool’ which from verb *cut*. So the conceptual mapping ‘eyes is tool’ is given ontological status for noun *eyes* and it is identified as an object.

The other expression of ontological metaphor is showed by using verb *kill* by the word *hatefulness* in the clause *You may kill me with your hatefulnes*,(L2). The verb *kill* literally means ‘cause the death’ and is officially used by a physical object like human, animal or other living thing, but in this form it is used by the noun *hatefulness* literally means ‘arousing, deserving of, or filled with hatred’. The target domain ‘emotion’ which as the concept of noun *hatefulness* is conceived in source domain ‘living object’ which from verb *cut*. So the conceptual mapping ‘emotion is living object’ is given ontological status for noun *hatefulness* and it is identified as an object.

This stanza shows us an illustration that the statement from the people which for the author is move suddenly and rapidly in a particular direction to her and the words can hurt the speaker’s heart like in the verse *You may shoot me with your words*. The people refuse to recognize her with the power of vision and in descriptions of the direction of the author’s gaze like in the verse *You may cut me with your eyes*. She is also illustrate that the people may could be overwhelm her with an emotion but she is still find her strength and her ability to keep moving like air like in the verse *You may kill me with your hatefulnes*, *But still, like air, I’ll rise*.

Stanza 7 : *Does my sexiness upset you?  
Does it come as a surprise  
That I dance like I've got diamonds  
At the meeting of my thighs?*

The word *sexiness* literally means 'sexually attractive or exciting'. The verb *upset* literally means 'make unhappy, dissatisfied or worried'. The word *surprise* literally means 'an unexpected or astonishing event or fact'. In this verse *Does my sexiness upset you? Does it come as a surprise*(L1-2) the author illustrates her sexually attractive make the people unhappy and come unexpected.

In the *That I dance like I've got diamonds At the meeting of my thighs?*(L3-4). The word *dance* literally means 'move in a quick and lively way' and based on the verse *to make a song and dance about something* metaphorically means 'to create a fuss'. The word *diamonds* literally means 'an excellent or very special person or thing'. So in the verse above, the author illustrates that she moves and lively way like she got a special thing.

This stanza shows us that the author is so confident about herself and gives an unexpected event or fact about her to the people like in the verse *Does my sexiness upset you? Does it come as a surprise*. Then she feels very happy to know that and dance like she got diamonds, in this clause the word diamond as the symbol of wealth, so she gives an illustration that she is proud to herself like in the verse *That I dance like I've got diamonds At the meeting of my thighs?*

Stanza 8 : *Out of the huts of history's shame  
I rise  
Up from a past that's rooted in pain  
I rise  
I'm a black ocean, leaping and wide,  
Welling and swelling I bear in the tide.  
Leaving behind nights of terror and fear*



*I rise  
 Into a daybreak that's wondrously clear  
 I rise  
 Bringing the gifts that my ancestors gave,  
 I am the dream and the hope of the slave.*

There is a kind of conceptual metaphor, where one concept is metaphorically structured in the term of another by a target concept which has abstract form is provided by source domain which has rich knowledge structure, it is namely structural metaphor (Kovecses,2010:37). There is structural metaphor in the clause *Out of the huts of history's shame*(L1). This expression shows form of metaphor by using the word *huts* literally means 'a small, simple, single-storey house or shelter' and it is officially used as a building, but in this form the noun *hut* is used to *history* literally means 'the whole series of past events connected with a particular person or thing' while is combined with *shame* means 'a painful feeling of humiliation or distress caused by the consciousness of wrong or foolish behaviour'. So the word *history's shame* which have the concept of 'events' as the target domain is conceived in source domain from the word *hut* which has the concept of 'building'. Therefore the concept of the structural metaphor that structured by metaphorical mapping is 'events is building', it is used to illustrate the events just like as like the building that we can get in or out.

The word *up* literally means 'towards a higher place or position'. There is other structural metaphor (Kovecses, 2010:37) in the clause *Up from a past that's rooted in pain*(L3). This expression shows form of metaphor by using the word *rooted* literally means 'the part of a plant which attaches it to the ground or a to support' and is officially used to plants, but in this form the word *rooted* is used to *past* literally means 'the time before the moment of speaking or writing'. So the

word *past* which have the concept of ‘time’ as the target domain is conceived in source domain from the word *rooted* which have the concept of ‘plants’. Therefore the concept of the structural metaphor that structured by metaphorical mapping is ‘time is plants’, it is used to illustrate that the time is like a plant which have the source to support.

There is a structural metaphor (Kovecses,2010:37) where one concept is structured by target domain which is conceived by source domain. In the clause *I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide*(L4-5). This expression is showed by using the word *black ocean* which comparing with the word *I* literally means ‘first person singular’ and it is used by the speaker to refer to herself, but in this form it is used to *black ocean* literally means ‘a very large expanse of sea’. So the word *I* which have the concept of ‘person’ as the target domain is conceived in source domain from the word *black ocean* which have the concept of ‘sea’. Thus the concept of the structural metaphor that structured by metaphorical mapping is ‘person is sea’, it is used to illustrate that the speaker is like a sea.

Meanwhile, based on Crystal theory that he divides in lives metaphor in three types there are conceptual, mixed and poetic (Crystal, 1999:215-216) this stanza shows the poetic metaphor (extended, functional, organic, structural metaphor), it 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). Here, it can be seen that the writer makes use of metaphors like ‘leaping and wide’, ‘welling and swelling’, ‘tide’ those words has the typical

of '*black ocean*' that is compared with the word *I'm* refer to the author and is used to describes that she is like black ocean.

Other structural metaphor (Kovecses,2010:37) where one concept is structured by target domain which is conceived by source domain. In the clause *Leaving behind nights of terror and fear*(L6). This expression is showed by using the word *nights* for its object *terror and fear*. The word *nights* is officially used to refer darkness, but in this form it is used to *terror and fear* literally means 'exteme fear'. So the word *terror and fear* which have the concept of 'fear' as the target domain is conceived in source domain from the word *nights* which have the concept of 'darkness'. Therefore the concept of the structural metaphor that structured by metaphorical mapping is 'fear is darkness', it is used to illustrate that the fear of the speaker like a night which typically dark.

*Into a daybreak that's wondrously clear  
I rise  
Bringing the gifts that my ancestors gave,  
I am the dream and the hope of the slave.*

The word *daybreak* literally means 'the time in the morning when daylight first appears' while *wondrously clear* means 'wonderfully transparent or unclouded'. Structural metaphor is a kind of conceptual metaphor, where one concept is conceived and metaphorically structured in the term of another, target concept which has abstract form is provided by source domain which has rich knowledge structure (Kovecses,2010:37). In the clause *I am the dream and the hope of the slave*(L12). This expression is showed by using the word *the dream and the hope* which comparing with the word *I* literally means 'first person singular' and it is used by the speaker to refer to herself, but in this form it is used to *the dream and the hope* literally means 'a series thoughts, images and sensations

occurring in a person's mind during sleep' and 'a feeling of expectation and desire for a particular thing to happen'. So the word *I* which have the concept of 'person' as the target domain is conceived in source domain from the word *black ocean* which have the concept of 'sea'. Thus the concept of the structural metaphor that structured by metaphorical mapping is 'person is mind', it is used to illustrate that the author is the mind of slave.

This stanza shows us if the author wants to illustrate that she wants out of a sadness history and circumstance and she wants to rise from a painful past like in the verse *Out of the huts of history's shame. Up from a past that's rooted in pain.* She shows her identity as black woman to the people. She is never shy and afraid with her identity. She is proud with her identity. She believes that with her difference she will give a change in her life because she is leaving her bad and fearful experience like in the verse *I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide. Leaving behind nights of terror and fear.* She illustrate that she had a beautiful time without any distrupction at all like in the verse *Into a daybreak that's wondrously clear.* She brings a message from her ancestors that will be shows and stated to the people. She becomes the mind of the slave, she will defend her identity and her race like in the verse *Into a daybreak that's wondrously clear Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave* and always have the strength or ability like in the word *I Rise.*

## 4.2 Discussion

*Caged Bird* poem describes the contrast between the free bird and the caged bird as the human races with their different characteristic and also emphasizing an illustration of caged bird expression. Firstly the author invites the reader to imagine the strength of free bird and whatever he is doing for the circumstance in the first stanza. After that, in the second stanza there is a caged bird as another typical of people with his poor condition and no hopes, but still try to express the freedom and the expression of caged bird which have a freedom feeling feels very sad in the third stanza. In the fourth stanza, the free bird feels what the caged bird feels and tries to show up that all hopes are his own. The fifth stanza describes that the free bird knew it was necessary to have a voice and finally sing for their freedom.

*Still I Rise* poem describes the figure of the author as the black women who lives in the white race circumstance and tells about her experience. She compares herself by using the word 'I' and 'Me' with the people who gives her bad experience using the word 'You'. Firstly the author invites the reader to imagine the author feeling about the white race treatment that refer to her. In the second stanza the author tells that she try to challenge the white race with her brave and her wealth that she had. Third, she illustrates that she always confident with her strength and her faith. Fourth, she illustrates what the people want from her and try to make her given up and despairing. Fifth, she tells about the quality of herself and her brave gives some feeling to the people and show that she has a wealth in her own circumstance. Sixth, she tells about the people statement, the refusal to her and overwhelm with an emotion. Seventh, the author is tried to give

some unexpected feeling to the people that she is still has a wealth of her domain. Then, in the last stanza the author tells that she already to shows her identity. She will challenge the white races because she is already rised from her painfulness experience and bring a message of her black races.

Based on the analysis of each stanza and throughout history both of these poems describe the differences of human race between black races and white races. The author tells about her experience as the the African American people who lives in America because the white races are majority in America and they consider that the blacks are minority. She uses the word 'free bird' in *Caged Bird* poem and the word 'you' in *Still I Rise* poem means that the people of white races while the author is a person of the black races. In the *Caged Bird* poem, she uses the word 'caged bird' to illustrate herself and describe about her sadness feeling during she lives in the white race circumstance. In the *Still I Rise*, the author explains her high confident, her strength to survive and gives high motivation to African American people in her era. She believes that with her motivation, she can change her life and African American life. She makes the black races are not afraid of being different.