

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter discusses the review of related literature which contains the nature of literature, the genres of literature, song as poem, and figures of speech of songs.

#### **2.1 Literature**

The literature is as the media for the writer to realize his/her ideas. By literature, the writer can communicate everything that exists in his/her mind. All of human activities that had been summarized become a history of life that colored the literature of the writer. It describes that literature comes from society, which is described by the writer in his/her work. Literature is as the reflection of life that exists, which is created by the writer with all of his/her imagination. So, beside the existence of social reality, a writer in creating his/her work is also influenced by his/her imagination. This imagination is being influenced by the experience of the writer's life, and the existence of life reality.

A song lyric is form of literary works same as poetry or rhymes. A song lyric has the similarity with the poem in intrinsic aspects such as, diction, figurative language, imagery, and theme. The song writer often uses poetic language writing in order to create a deep interpretation. In Abrams' view 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 (1999: 146). In another definition, Reaske state, "lyrical referred originally to lyric poetry, that is, to poetry written to be sung to a lyre" (1966: 35).

#### **2.2 The Genres of Literature**

The Genres of Literature according to Culler's view, many theorists of genre have historically followed the Greeks. The Greeks divided works into three broad classes according to who speaks: poetic or lyric, where the narrator speaks in the first person, epic or narrative, where the narrator speaks in his own voice but allows characters to speak in theirs, and drama, where the characters do all the talking (Culler, 1997: 72-73). Poetry is one of the best forms to express and manifest the spontaneous emotions of a poet. When emotions find the right words to express themselves a poem is born. A poem takes its origin from the emotions that are recollected in tranquility and expressed in words. Poetry can be written in different styles. The birth of poetry can be traced back to prehistoric times, when people passed down their history in the form of narrative poems and songs. With its rich and glorious history, there are many kinds of poem, they are narrative, dramatic, and lyric poem.

### **2.3 Song as a Poem**

Song is short piece of music with words that you sing, song in general music for singing (Oxford Learner's Pocket Dictionary, 1983: 412 ). In Abrams' view 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 (1999: 146). Meanwhile Reaske asserts that "lyric, referred to originally to lyric poetry that is written to be sung to a lyre" (1966: 35).

Almost similarly, Lyric poetry, according to a well-known saying by John Stuart Mill, is utterance overheard (Culler, 1997: 74). According to Collins English Dictionary, lyric is "a short poem of song like quality" (2005: 973). Based on several definitions quoted above, the writer combines the above definitions to make a more general one. Hence, lyric is defined as any fairly short poem which consists of expression of mind, thought, and feeling that can be sung to a lyre and as utterance overheard. Song lyrics often convey a significant message as well as structural elements such as: diction, imagery, theme, and figurative language.

Lyric poetry consists of a poem, such as a sonnet or ode, that expresses the thought and feeling of the poet. The term lyric is now commonly referred to as the words to a song. Song consists of some lyrics poem with a number of repeating stanza that written to be set to music. A song lyric is form of literary works same as poem. Although lyrical poems are no longer necessarily sung, they frequently retain their musical quality. Song lyric or lyric becomes very popular in the society as the development of music. A song lyric is group of words that form a group of lines called stanza. Song lyric basically similar to poem, but it has particular rhythm. So, the way to reveal the content of song lyric is the same with the poem.

#### **2.4 Figures of Speech in Songs**

There are many definitions of the term figurative language or figures of speech. Reaske (1966: 33), for example, define figures of speech as language which employs various figures of speech. In defining figurative language, he states that it is kind of language which departs from the language employed in the traditional, literal ways of describing persons or objects. Almost similarly, Abrams (1999: 96), define figure of speech as 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 of speech, however as Reaske suggests, using figurative language its making imaginatively descriptions in fresh ways. Reaske further state that it is usually immediately obvious whether a writer is using figurative or literal language (1966: 33).

Figurative language or figures of speech is defined as the use of a piece of linguistic construction—a word, words, or phrases, or even sentences—which is different from its literal form to add some variety as well as strength, freshness, or special intended effect in a speech (Asmaradhani, 2011: 3). Figures of speech often provide emphasis, freshness of

expression, or clarity. However, clarity may also suffer from their use, as any figure of speech introduces an ambiguity between literal and figurative interpretation. A figure of speech is sometimes called a rhetorical figure or a locution. Based on several definitions quoted above, the writer combines the above definitions to make a more general one. So figures of speech is a word, words, phrases, or even sentences employs various figures of speech in order to add some variety as well as strength, freshness, and to achieve some special meaning or effect by using words in distinctive ways.

Songs are poems that are sung. The lyric of a song is in the form poem. Since the song lyrics are in the form of poem, there are many figures of speech in songs. Reaske state, lyrical referred originally to lyric poetry, that is, to poetry written to be sung to a lyre (Reaske, 1966: 35). So, song consists of some lyrics that can be sung.

## **2.4.1 The Various Figures of Speech**

### **2.4.1.1 Allegory**

Allegory is a literary statement presenting its meaning in a veiled way; the literal meaning is a metaphor for the “real” meaning (Reaske, 1966: 25). Allegory, in short, is simply one thing consistently being presented in the guise of something else. In allegory there is usually a series of actions which are in fact symbolic of other actions. Allegory is a universal element of fictional narration.

For example: in a beast fable, a fox on the ground flatters a crow up in a tree with food in his mouth. The fox tells the crow that it has a lovely voice, that he would like to hear the crow sing; the crow believes the fox’s praise and begins to sing; in so doing, the crow drops the cheese which the fox then eats. This fable is not simply a story about a fox and a

crow, but it is allegorical enactment of man succumbing to temptation and suffering the consequences.

#### **2.4.1.2 Euphemism**

According to Abrams, Euphemism is an inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing (1999: 83). Euphemism are used frequently with reference to such subjects as religion. For example: “Gosh darn” for “God damn”, death (“pass away” instead of ‘die’), bodily functions (“comfort station” instead of “toilet”), etc.

#### **2.4.1.3 Imagery**

Imagery is images, pictures, or sensory content, which we find in a poem (Reaske, 1966: 35). Words that call upon our sense are referred to as images. Imagery is employed to give the reader the sense that he or she can feel, hear, see, smell, or otherwise experience what is being described.

For example we can take an example of using imagery in Emily Dickinson’s poem “*I hear a Fly buzz*” below:

*“I hear a Fly buzz-when I died  
The stillness in the Room  
Was like the Stillness in the Air-  
Between the Heaves of Storm.”*

The sound imagery of the solitary buzzing in otherwise completes stillness to contribute the poem’s theme of death.

#### **2.4.1.4 Metaphor**

In Reaske's view metaphor is the figure of speech which compares one thing to another directly (1966: 36). For instance, if we say, "life is a hungry animal," hungry animal has become a metaphor for life. If a poet writes, "my love is a bird, flying in all direction," the bird has become a metaphor for the poet's love. When the poet uses metaphor, he transfers the qualities and associations of one object to another in order to make the latter more vivid in our mind. In Abrams's view, metaphor is a word or expression that in literal usage denote one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison (1999: 97). Meanwhile in Lakoff 's view, metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act is fundamentally metaphorical in nature (1980: 4).

#### **2.4.1.5 Parallelism**

In Reaske's view, parallelism is a principle advocating that ideas of equal importance or significance should be treated at equal length within a poem (1966: 38). For example: *Each morning we sing, each morning we dance, and each morning we pray, The birds are in their nest and in their nests, they sing, and Sam drives quickly and aggressively, etc.*

#### **2.4.1.6 Personification**

Personification is the process of assigning human character to nonhuman objects, abstractions or ideas (Reaske, 1966: 39). In Hoepfer and Pickering's view personification is the portrayal of an idea, object, or animal as having human traits (1990: 70). Attributing personal form to such nonhuman objects and ideas is a standard rhetorical device in poetry.

Notice how Edward FitzGerald's personification of an earthen wine bowl enlivens the following lines and make his message about enjoying life clearer and more forceful:

*Then to this earthen Bowl that I adjourn  
My Lip the secret Well of Life to learn:  
And Lip to Lip it murmur'd- "While you live  
Drink! For once dead you never shall return."*

#### **2.4.1.7 Refrain**

In Abrams' view, refrain is a line, or part of lines, or group of lines, which is repeated in the course of a poem, sometimes with slight changes, and usually at the end of each stanza (1999: 263). The refrain occurs in many ballads and poems, where it may be merely nonverbal carrier of the melodic line, as in Shakespeare's "It Was a Lover and His Lass": "With a hey, and a ho, and a hey nonino." If the stanza-refrain occurs in a song, as a section to be sung by all auditors, it is called the chorus. We also can find refrain in Robert Frost's poem: *Stopping by Woods on a Snowy Evening*. In the last lyric, Frost repeat "*And miles to go before I sleep*".

#### **2.4.1.8 Simile**

Simile is a comparison between two distinctly different things is explicitly indicated by the word "like" or "as" (Abrams, 1999: 97). Meanwhile, Reaske state, "simile is direct comparison between things which are not particularly similar in their essence" (1966: 41). A poet introduces a simile through a connecting word which signal that a comparison is being made. The most frequently used connectives are "like" and "as," but "than" is also used.

A simple example is Robert Burns, "O my love's like a red, red rose." We also can see simile in poem below:

*"He watches from his mountain walls,  
And like a thunderbolt he falls."*

Tennyson

#### **2.4.1.9 Symbol**

Symbol is an image that has an overt literal function in a poem, but it also evokes a range of additional meaning (Hoepfer and Pickering, 1990: 75). Like the physical universe, a symbol is finite but unbounded: finite in the sense that the symbol itself is specific and imagistic, but unbounded in the sense that the limits on the possible interpretations of the symbol are often difficult to define.

For example, in Robert Frost's well known poem, "The Road Not taken," the road itself is vividly described. Clearly, the poem has started out as a description of a simple incident, but somewhere along the way that incident has become a symbol of the more significant decisions in life that all of us are inevitably called upon to make. All we can say with certainty is that the poem is about the choice between two roads in a yellow wood, but that it is also about other choice in life that may be taken casually and seem unimportant at the time, while ultimately making all the difference.

#### **2.4.1.10 Synecdoche**

Synecdoche is particular form of which is the technique of synecdoche uses a part in order to signify the whole (Reaske, 1966: 41). Just as a caricaturist draws people in abbreviated terms, presenting a few characteristic and important parts, so does the poet sometimes chooses to present only a small detail, but an important one, rather than a full



description of something in its entirety. It is important to remember that only the most essential part be used to represent the whole. For example, “galloping hooves” represents “galloping horses.”