

## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background and Problems**

As social being, human needs to interact each other. Language is the principal means of human being to communicate with each other. It is used to express our reaction to certain situations, and to reveal our thoughts, idea, emotions and feelings. Palmer (5:1977) stated that language can be viewed as a communication system that relates something to be communicated with something that communicates a message on the one hand with a set of signs or symbols on the other.

Communication can be built if there is an understanding between speaker and hearer or in this case writer and reader, in other word the source person and the target person. The main aim is to indicate something or some relations or even some ideas, and it can be shown or called as its meaning. In this case meaning is important and significant. If the reader cannot comprehend the meaning to reveal by the writer, the message will not be delivered smoothly.

Meaning can be studied through scientific study of language called Linguistics. The branch of Linguistics which deals with meaning is called Semantics. Palmer (1:1977) proposed that semantics is the technical term used to refer to the study of meaning. Moreover, Leech said that semantics is also at the center of the study of human mind- thought process, cognition, conceptualization all these are intricately bound up with the way in which we classify and convey our experience of the world through language (1:1983). In

semantics meaning is divided into two parts, literal meaning and non-literal meaning. Literal means based on actual words. Non-literal meaning is the other way around. The writer means something different from its literal meaning of the words, he has another intentions which different from the meaning of words he wrote. The reader may find it difficult to understand what the writer wants to convey if the writer write non-literary. There are number of ways in expressing ideas, some of it are through the use of idiom and figurative language.

Metaphor is one part of figurative languages which is the most common and widely used. In literature, metaphor as one of the stylistic elements does not only convey ideas, but can also function as a tool for writers to color their works.

The use of metaphor can also be found in the novel. According to Hornby (2005:1039) novel is a story long enough to fill a complete boo, in which the characters and events are usually imaginary. Moreover, with the presence of stylistic elements including metaphor, writers always try to maximize it to reveal their uniqueness.

For example, "Argument is war" (Lakoff and Johnsen, 3:2003). It is important to see that we do not just talk about arguments in terms of war. We can actually win or lose argument. We see the person we are arguing with as an opponent. Though there is no physical battle, there is verbal battle and the structure of an argument. If the reader cannot understand the meaning of the metaphors and fails to analyze them correctly, then the risk will be a misunderstanding. The use of figures of speech involves a risk misinterpretation.

Based on the phenomenon above, then it is interesting to identify the types of metaphors and their meaning found in the novel *Remember Me*.

### **1.2 Scope of discussion.**

Discussion of the metaphor is quite large while my knowledge is limited; therefore a scope needs to be set to avoid misdirection on further study on this topic. The analysis of this thesis is focused on:

1. What types of metaphors are found in the novel "*Remember Me*"?
2. What are the meanings of each metaphor found in the novel "*Remember Me*"?

### **1.3 Aims**

There are three aims of this study, they are general aim, specific aim and academic aim. The general aim of this study is to apply the knowledge which I have learned at English Department, Faculty of Letters at Warmadewa University.

The specific aims of the study are to find out the types of metaphors and their meanings, found in the novel "*Remember Me*"?

Furthermore, the academics aim is as the final result of the study that has been done and as one of the requirements to complete the study to obtain S1 degree at English Department, Faculty of Letter at, Warmadewa University.

### **1.4 Theoretical Basis**

This study draws on some theoretical frameworks related and figures of speech that have been put forward by various writers. The main theory, which is used in this study, is taken from *Metaphor We Live By* written by Lakoff and Johnsen published in 2003, Lakoff and Johnsen proposed that: Metaphor is

pervasive in everyday live, 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 (8:2003)

Larson stated that:

A single word may have various senses and that these senses are signaled by the context; the **primary sense** which will come to the minds of most speakers of the language when the word is cited in isolation, and the **secondary senses** are those which are dependent upon context for indication of the sense intended (Larson, 1997:94).

Moreover, to support this analysis, other relevant theories from written sources such as textbooks, thesis and dictionaries are consulted.

## 1.5 Research Method

The research method in this study is applied in determining data source, method and technique of collecting data, and also method and technique of analyzing data.

The data of this research is taken from a novel entitled "*Remember Me*" by William Fetter. The reason why I chooses this novel because there are a lot of metaphors which could be found in the novel written by William Fetter.

The second method is the method and technique of collecting data. The data are collected by qualitative method by reading the novel, and then identifying words, phrase, and sentences which belong to metaphor by underlining them with pen and also copy or type the data to the computer.

The third method is the method and technique of analyzing data. The collected data are analyzed by using types of metaphor proposed by Lakoff and Johnsen which involves *live metaphor* and *dead metaphor*. Furthermore, by using

types of meaning stated by Leech specifically *literal and connotative meaning* the data are analyzed in order to find their meaning.



## **CHAPTER II**

### **RELATED STUDIES**

Language can be defined as a means of communication of human life. People need language to communicate, to interact and to get information from



other people. As human beings, we cannot separate ourselves from involvement of social communication and interaction, which certainly makes ourselves impossible to stay without language. Language is also used to express statement, command, question, exclamation. Someone has to express it to the others, so they can understand the meaning. A meaning is a symbol. Symbol is a toll which makes it possible to organize the machinery of a social life and to master the complexity of our civilization. A symbol can be a word, or a group of words. Furthermore, a group of words is known as 'sentence'. Words and sentences are important because they convey the meaning, which will make the speakers or listener understand the conversation. In this case, the language that we use has a lot of meanings, for examples language has a certain imaginative meaning as figurative language.

## **2.1 Figurative Language**

There are many Figurative Languages that can be analyzed. However, before discussing about Figurative Language, it is better to know what Figurative language is. According to Hornby (572:2005), Figurative Language or Figure of Speech is a word or phrase used in a different way from its usual meaning in order to create a particular mental picture or effect.

Moreover, to understand what figurative language is, it is important to start with a working definition of literal language. Literal language refers to a phrase or sentence that is to be taken at face value to mean exactly what it says. For example, if a sentence reads, "he went outside the box," that means the man was in a box and went outside of that area to another space. Figurative language means

using words to imply another meaning or to evoke an emotion. Going back to the previous example, "he went outside the box," the sentence would have a whole different meaning if taken figuratively. By interpreting, "he went outside the box," figuratively, the sentence means that the person used his imagination and creativity to solve a problem. So, the same sentence can have completely different meanings when taken either literally or figuratively.

This begs the question of how does a person know when to take a sentence to be literal or figurative. The key to understand whether a phrase needs to be taken literally or figuratively is common sense. Connotation refers to how the words and sentences preceding or following the phrase in question help to place the phrase into the correct context. For example, in the example sentence, "he went outside the box," if the preceding sentences explained that a man was trapped inside of a box or perhaps referred to a baseball batter's box, the reader would take that into consideration and know that the sentence should be taken literally to mean that the man actually stepped outside of a box. If however, the sentences and words around the phrase talked about the man trying to solve a problem or using his creativity or imagination to some purpose, the phrase can and should be taken figuratively to mean that he solved a problem with unconventional means and thinking. Using a little common sense gained from life experiences can help the reader to understand the difference between a literal meaning and a figurative one.

## **2.2 Types of Figurative Language**

Moreover, there are several types of Figurative Language, they are metonymy, synecdoche, hyperbole, idiom, metaphor, personification, and simile.

### 2.2.1 Metonymy

Metonymy refers to the use of single characteristic to identify a more complex entity and one of the basic characteristic of cognitive. Cognitive is something real, has characteristics. These characteristics will be used as symbol having relation with something meant or the cognitive. Principally, metonymy is the substitution of one word for another word which is it associated.

According to Larson, she stated that:

“Metonymy is kind of figurative language which uses the words in a figurative language sense involving association” (121:1998)

For examples:

(1) He likes to read *the Marquis De Sade* (Lakoff & Johnsen, 29:2003)

(2) *The kettle* is boiling (Larson, 121:1998)

(3) He has a good *head* (Larson, 121:1998)

All the italic words in those sentences are having close relation with their substitution.

For example (1) the italic word “Marquis De Sade” means that the writing of the *Marquis*. In other word, *Marquis* is a writer of the book. The meaning of figurative sentence is “He likes to read the book written by *Marquis De Sade*”

The next example, example (2) the italic word is *kettle*. *Kettle* is a container with a lid, handle and a spout, used for boiling water (Hornby, 844:2005). In this case, *kettle* refers to the water which is in the *kettle*. Water is associated with *kettle*, and the meaning of this figurative language is “The water is boiling”



In example (3) the italic word is “good head”. *Head* is the part of body on top of the neck containing the eyes, nose, mouth and brain (Hornby, 716:2005). Moreover the meaning of this figurative is “He has a good brain”

From the examples above we can conclude that metonymy is a word or phrase that is used to stand in for another word.

### 2.2.2 Synecdoche

Actually, synecdoche is very similar to metonymy. Basically synecdoche is figure of speech in which a part is used for the whole or whole for a part, the special for general and the other way around, and the material for the things made from it.

Furthermore, Lakoff and Johnson defined synecdoche as a special case of metonymy where the part stands for the whole (36:2003). Synecdoche expresses a part which stands for a whole, an individual stands for class, and material stands for a thing.

For examples:

- (1) She said it to my *face* (Larson, 123:1998)
- (2) I’m not going to let him come under my *roof* (Larson, 123:1998)
- (3) There are a lot of good *heads* in the university (Lakoff and Johnsen, 36:2003)

In example (1) the italic word is *face*. *Face* is the front part of the head between forehead and chin (Hornby, 544:2005). The concept of synecdoche is a part is used for the whole, the special for general and vice versa. Therefore,

related to the topic of the sentence above, *face* here refers to a person. The meaning which is conveyed by this synecdoche is “She said it to me”.

The example (2) the italic word is “roof”. *Roof* is part of the house and it can represent the whole of the house. In other word the meaning or the message that implied by the figurative is “I’m not going to let him come to my house”.

The last example (3) the italic word is “heads”. The word *heads* refers to people who are intelligent in the University. The meaning of this figurative is “there are a lot of intelligent in the University”.

From the examples above we can conclude that synecdoche is a word or phrase that is used for a part as a whole, or an item as a substitute for an entire group, or to represent an object by its function.

### **2.2.3 Hyperbole**

The hyperbole is perhaps one of the most widely recognized forms of figurative language and one that permeates everyday life through the advertising and entertainment industries. Hyperbole is the use of exaggeration for extra effect. The author can use hyperbole to add extra drama or comedy to a situation or even for the purpose of propaganda.

According to Beekman and Callow in Larson, hyperbole is a metonymy or synecdoche with more said than the writer intended the reader to understand. The exaggeration is deliberately used for effect, and said it is not to be understood as if it were literal description (127:1998)

For examples:

(1) I’m Frozen to death (Larson, 127:1998)

(2) Making the green one red (Shaw, 138:1978)

(3) I Think someone has put all the sugar in the world in this coffee  
(Larson, 127:1998)

In example (1) the use of phrase “frozen to death” is to cause a special effect to the sentence or to emphasize the intention of the speaker, which is the present weather, is very cold and the speaker is shivering because of it.

In example (2) the sentence shows the contradiction that the *green* is impossible to change into *red*. The sentence meaning which is implied by the metaphor above is “It is impossible to do”.

In example (3) the sentence shows the contradiction that “all of the sugar in the world” could not fit in a cup of coffee. The meaning of the sentence above is “I think someone has put too much sugar in this coffee”.

The examples above show an exaggeration in each of them. Therefore, we can conclude that hyperbole shows the contradiction between the truths, in order to produce a very dramatic effect that could rise up the sense.

#### **2.2.4 Metaphor**

One of the best ways to understand the nature of something is to compare it against something else whose attributes are known. Authors frequently use comparisons in their writing to help to express what they mean in terms with which the reader can relate. That is the point of writing after all; to communicate

ideas clearly between the author and the audience. One of the most used types of literary comparisons is the metaphor.

According to Searle, he states that:

“Metaphor is really literal simile with the “like” or “as” deleted and the respect of the similarity left unspecified” (93:1979).

Moreover, Lakoff and Johnsen proposed:

“The essence of metaphor is under-standing and experiencing one kind of thing in terms of another” (2003)

Like its cousin, the simile, the metaphor is used to provide the reader with information about a person or an object by comparing it to something with which the reader is familiar. Some examples of metaphors can be stated as follow:

1). *Time is money* (Saeed, 16:1997)

2). *He is a rock* (Larson, 271:1998)

Those examples show two ideas; the first idea is the thing as the comparison with the second idea. In example (1) in the sentence “Time is money”, the first idea is *time* and the second idea is *money*. *Time* is compared with *money*. We can see the sentence “time is money” means we have to use time to do something useful, like working hard, make everything in work schedule, so we don’t need to waste the time, and we get the advantage in form of money. *Time* has to use for working and we will get the advantage.

In example (2) the sentence “he is a rock”, the first idea is *he*, which means a man or animate, and the second idea is *rock* or inanimate. The proper of that sentence in this figurative can be a person who has hard characteristic, attitude, or motivation, that can be described like a rock.

Like similes, metaphors can be either implicit or explicit in nature. An implicit metaphor is a metaphor in which the characteristic being compared between two objects is not stated and left up to the reader to imply the meaning from the context of the sentence.

Furthermore, there are many kinds of metaphor that can be analyzed based on different theory, but in this paper will be limited into several kind, those are *dead metaphor*, *live metaphor*, *orientational metaphor*, *ontological metaphor*, and *structural metaphor*.

#### **2.2.4.1 Dead Metaphor**

Dead metaphor offers a comparison that is not symbolic in form, but to physical motion instead. A dead metaphor is simply a comparison that goes unnoticed because the metaphor rests on a comparison that has simply become part of the language. It often involves the use of an [idiom](#).

For example:

- (1) The committee will *hold* a meeting (Lakoff and Johnsen, 214:2003).
- (2) The time for action has *arrived* (Lakoff and Johnsen, 214:2003).
- (3) I can't *digest* all those facts (Lakoff and Johnsen, 212:2003).

In example (1) the sentence is a dead metaphor with respect to the word *hold*. *Hold* is to keep somebody or something in a particular position (Hornby, 741:2005). Moreover, the committee can not physically grasp the meeting, but the word is being used to equate a physical action with a conceptual one.

Furthermore in example (2) the italic word is *arrived*. *Arrived* is the past for if *arrive* which means to get to a place, especially at the end of a journey



(Hornby, 18:2005). In this context, time is not a living object that can travel around, but the word is being used to express a physical action with a conceptual one *arrives*.

The last in example (3) the sentence is a dead metaphor with respect to the word *digest*. *Digest* means to change something into substances that our body can use (Hornby, 425:2005). However, we all know the idea is not a food that we could digest. However, because it is commonly used now days to use in terms of comprehending ideas, it became a dead metaphor.

From the examples above, we can conclude that a dead metaphor is a metaphor that has lost the true meaning or the imagery or figurative language that was connected to it at first because it has been used so much and has become popular.

#### **2.2.4.2 Live Metaphor**

Live metaphor, on the contrary, is defined as a metaphor which can be identified by its readers after they give special attention to the primary meaning of the words which are used metaphorically.

For example:

(1) Ina's decision is a *nightmare* for his brother (Saeed, 24:1997)

(2) John *thrashed* Suzy in the last game (Saeed, 24:1997).

In example (1) in order to understand the metaphor above, special attention has to be paid to the primary meaning of *nightmare*. *Nightmare* is a dream that is very frightening and unpleasant (Hornby, 1028:2005). Relating to

the topic, 'Ina's decision', the readers will capture the message of this sentence, that the decision, whatever it is, is something that makes her brother unhappy.

The next in example (2) the primary meaning of *trashed* is to throw away something that you do not want (Hornby, 1634:2005). Therefore, readers will capture the message of this sentence that John played a game with Suzy, and he won.

From the examples above, we can conclude that live metaphor a metaphor which we are conscious of interpreting.

#### **2.2.4.3 Orientational Metaphor**

Orientational metaphor is a metaphor based on spatial relations. Most of them have to do with spatial orientation: up-down, in-out, front- back, on-off, deep-shallow, central-peripheral, etc. Lakoff and Johnsen stated that orientational metaphor is one that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another (Lakoff and Johnsen, 215:2003). These spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment.

For example:

- (1) I'm feeling *up* (Lakoff and Johnsen, 16:2003)
- (2) He is in his *top* shape (Lakoff and Johnsen, 16:2003)
- (3) He is *under* hypnosis (Lakoff and Johnsen, 16:2003)

In example (1) the sentence 'I'm feeling up', here a good feeling is associated with *up*, in part because of the general metaphor that 'happy is up' and

also when we are happy our graphic of emotion goes up, and when we are sad it goes down.

Furthermore in example (2) the sentence is an orientational metaphor with respect to the word *top*. In this case, a good or best shape of one's body is associated with *top*, because when we are well or in a fit condition we are on our feet, and when we are ill we are more likely to be lying down.

Moreover in example (3) the italic word is *under*. Here our consciousness is associated with *under*. It is because when we are unconscious or somebody hypnotizes us, our mind will go deep down of our consciousness, and when we are in full control of our mind, it will rise up.

From the examples above, we can conclude that an orientational metaphor is a metaphor in which concepts are spatially related to each other.

#### **2.2.4.4 Ontological Metaphor**

An ontological metaphor is a metaphor in which an abstraction, such as an activity, emotion, or idea, is represented as something concrete, such as an object, substance, container, or person. Our experience of physical objects and substances that provides a further basis for understanding; one that goes beyond mere orientation (Lakoff and Johnsen, 26:2003). Furthermore, by viewing them as objects, or substances, it makes them easier to refer to, categorize, and quantify.

Moreover, in general ontological metaphors enable us to see more sharply delineated structure where there is very little or none. We can perceive of personification as a form of ontological metaphor. In personification, human qualities are given to nonhuman entities.

For example:

(1) It will take *a lot of patience* to finish this book (Lakoff and Johnsen, 28:2003)

(2) He went to New York to *seek fame and fortune* (Lakoff and Johnsen, 28:2003)

(3) *My fear of insects* is driving my wife crazy (Lakoff and Johnsen, 28:2003)

In example (1) the italic phrase is 'a lot of patience'. *Patience* is the ability to stay calm and accept a delay or something annoying without complaining (Hornby, 1110:2005). It confirmed that *patience* is not an object or a substance but it is a mere emotion. However, here it is given qualities of a concrete object, which is a quantity *a lot of*.

In example (2) the sentence is an ontological metaphor with the respect to the phrase 'seek fame and fortune'. *Fame* is the state of being known and talked about by many people (Hornby, 552:2005), while *fortune* is a large amount of money (Hornby, 612:2005). Therefore, we can conclude that *Fame* and *fortune* are not a concrete objects but they are only an inanimate object. In this case, they are personified as a real object that we can seek and grasp in our hand or possessed.

In example (3) the italic phrase is 'fear of insect'. *Fear* is the bad feeling that you have when you are in danger, when something bad might happen, or particular thing frightens you (Hornby, 560:2005), thus it is not an object but it is a mere emotion. Here it is given the qualities of human being that can drive or move people's emotion, in this case driving the man's wife crazy.

From the example above, it can be concluded that by personifying nonhumans as humans, we can begin to understand ontological metaphor a little better.

#### 2.2.4.5 Structural Metaphor

A structural metaphor is a choice of words, direct comparison, allusion or analogy that one structure resembles another. In order to strengthen that theory, Lakoff and Johnsen stated that structural metaphors are cases where one concept is metaphorically structured in terms of another (14:2003). Like orientational and ontological metaphors, structural metaphors are grounded in systematic correlations within our experience.

For example:

- (1) Argument is *war* (Lakoff and Johnsen, 62:2003)
- (2) Labor is a *resource* (Lakoff and Johnsen, 68:2003)
- (3) Time is *money* (Lakoff and Johnsen, 68:2003)

In example (1) the source domain is *argument* and the target domain is *war*. The concept is the source domain is transferred to the target domain, because physical conflict is common in human life and therefore quite well-structured and more readily understandable. Relating to the topic, *argument* the readers will capture the message of this sentence the *argument* is a battlefield; competitors are warriors and *argument* are conceptualized in terms of attack and defense.

In example (2) the source domain is *labor* and the target domain is *resource*. Relating to the topic, the readers will capture the message of this



sentence *labor* is a raw material. Moreover, raw materials typically go directly into products. In this case, *labor* can be quantified and given a value.

In example (3) the source domain is *time* and the target domain is *money*. In this case, the readers will capture the message of this sentence the *time* is an object that has value or a valuable commodity.

Moreover, it can be concluded that source domains provide frameworks for target domains; these determine the ways in which we think and talk about the entities and activities to which the target domains refer.

#### **2.2.5 Personification**

Actually, personification is giving human qualities to animals or objects. In other word, it represents abstraction or inanimate objects with human qualities including physical, emotional and spiritual. When using personification, we give characteristic or personal quality of human being into inanimate matters. There are some opinions of personification.

Larson stated that:

“Personification is intelligence or life is attributed to inanimate objects or abstract ideas. Here the component of ANIMATENESS is being added to the meaning of objects, resulting in figurative usage” (13391998).

For examples:

- (1) *Inflation* has *pinned* us to the wall. (Lakoff and Johnsen, 29:2003)
- (2) His *religion* *tells* him that he cannot drink fine French wines. (Lakoff and Johnsen, 29:2003)
- (3) This *fact* *argues* with the standard theory. (Lakoff and Johnsen, 29:2003)

In example (1) the sentence above is a personification with respect to the word *inflation*. *Inflation* is a general price of services and goods in a particular country (Hornby, 795:2005). Therefore we can conclude that *inflation* is an abstract idea or inanimate, however it is personified by giving the characteristic of human being *pinned*. Furthermore, the meaning of the personification above is the *inflation* has gone so high, that it struck our economy very hard.

In example (2) the personification lies to the word *religion*. *Religion* is the belief in the existence of God or Gods, and the activities that are connected with the worship of them (Hornby, 1279:2005). It means that *religion* is an abstract substance, and it is personified by giving human characteristic *tells*. It is impossible that an inanimate object tells us to do something, however here the meaning of this figurative is that, it is forbidden to drink alcoholic drink for example wine, in his religion.

Furthermore, in example (3) the word *fact*, which means a thing that, is known to be true, especially when it can be proved (Hornby, 546:2005). Moreover, it is automatically confirmed that *fact* is not a concrete object, but an idea. In this case, it is personified with human characteristic *argues*, and the message implied by the sentence is the fact is in contradiction with the present theory.

When using personification, a writer should keep a few things in mind in order to convey the message that they want without confusing the reader. First of all, an author needs to think about what kind of emotions and meanings they want

to convey when using personification and whether or not those thoughts are appropriate to the description of the object.

#### **2.2.6 Simile**

One of the best ways to make someone understands a concept or has a better idea about the nature of something is to use a comparison. Comparisons are helpful because they can relate meanings by framing certain aspects of the objects being compared in terms with which the reader is familiar. One of the most common figures of speech used to compare objects is the simile.

A simile is a word or phrase that compares something to something else, using word *like* or *as* (Hornby, 1422:2005). The purpose of the simile is to give information about one object that is unknown by the reader by comparing it to something with which the reader is familiar.

Simile was close to Metaphor. Simile and Metaphor are comparing the unlike things. A simile uses connecting terms as *like* or *as* to show the comparison, while a metaphor equates different things without using connecting terms. Generally, simile is figure of explication in which two things that share at least one attribute are explicitly associated with each other, or an overt comparison between two things which is though similar. Simile is also called direct comparison because simile explains directly the likeness of something with another.

For example:

(1) John is *as* tall *as* a bean pole (Larson, 272:1998)

(2) That child is *like* a greedy little pig (Larson, 272:1998)

(3) His hair was white *as* snow (Larson, 272:1998)

In example (1) the two objects directly compared are *John* and *a bean pole*. *Bean pole* is a climbing plant and eaten as vegetable (Hornby, 119:2005). Here John's height is compared with a bean pole. *John* is not *a bean pole* but they are compared because of their personal features that are they are tall.

In example (2) the two objects which directly compared are *child* and *little pig*. *Child* is compared with *little pig* because they have some qualities or characters. Pig is usually described as a greedy animal. The *child's* character who likes eating much and this character are compared with a greedy pig.

In example (3) the first object is *white hair* which compared with the second object *snow*. *White* is having the color of fresh snow or milk (Hornby, 1741:2005), and *snow* is having *white* color. Therefore, because of this similarity, white hair is described as the color of snow.

### 2.2.7 Idiom

Idioms are group of words whose meaning is different from the ordinary meaning of the words. People use idioms to make their language richer and more colorful, and also to convey subtle shades of meaning or intentions.

Beekman and Callow in Larson stated that:

“Idioms are expressions of at least two words which cannot be understood literally and which function as a unit semantically”. (1998:125)

Moreover, an idiom is an expression, word or phrase whose sense means something different from what words literally imply. When a speaker uses an idiom, the listener might missed the actual meaning, if they have not heard this kind of figure of speech before. Idioms usually do not translate well. In some

cases, when an idiom is translated into another language, either its meaning is changed or meaningless.

For examples:

(1) Let *the cat out of the bag* (Hornby, 770:2005)

(2) His *ear is rotten* (Larson, 125:1998)

(3) I'll *Pull your eyelid* (Larson, 125:1998)

Those three expressions are called idioms. In example (1) the sentence *the cat out of the bag*, if it is translated word per word; it will have a different meaning. In this case, the meaning of the sentence above is "Tell a secret by mistake".

In example (2) the idiom is *ear is rotten*. The sentence cannot translate by the word only, because it will reduce or even make it meaningless. The meaning of the sentence on the second example is "He is spoiled".

Moreover, in example (3) the idiom is *pull your eyelid*. In this case, it doesn't mean that "someone literally pull someone's eyelid", but the actual meaning is "I'll ask a favor of you".

Furthermore, from several types of Figurative Language above, this paper will be limited to discuss the *metaphor* only.

### 2.3 Definition of Meaning

If we are talking about Figurative, it cannot be separated with the meaning of it. Meaning has a wide definition. It could be found in a word, phrase, or



sentence. Studying meaning is studying how to produce the sentence which can be understood. The term ‘meaning’ in language can be expressed in written or spoken communication. Written communication conveys the meaning by using such media, like in mass media, magazine, letter, novel, song, lyrics, etc. In other words, someone express his idea or feeling by writing it. Spoken communication conveys idea or feeling directly by the communicators. The purpose of these kinds of communication is to convey the meaning of what is mean by the speakers or writers. The meaning must be related to the conceptions which the participants in communicative event have or come to share, and which they associate with a particular unit. Every communicator must be able to define the meaning in accordance with the context of the sentence.

A single word may have a number of quite different senses. The term ‘foot’ may occur in several kinds of context in which it contributes quite diverse meaning.

For examples:

1. We came on *foot* (Hornby, 602:2005)
2. They make camp at *foot* of the mountain (Saeed, 8:1997)
3. I ate the *foot* long hot dog (Saeed, 8:1997)

Each sentence has different meaning and we can reflect this by identifying three lexemes in those sentences above. We have three sense of the word *foot*, and we will represent this by numbering the sense.

Example (1) the word *foot* in the sentence has the meaning of part leg bellow the ankle. Meanwhile example (2) the word *foot* conveys a meaning base

or bottom of something. Last example (3) *foot* here has the meaning of unit length, one third of yard.

## **2.4 Types of Meaning**

Geoffrey Leech (1983) breaks down meaning into seven types or ingredients giving primacy to conceptual meaning.

The Seven types of meaning according to Leech are as follows.

### **2.4.1 Conceptual or Denotative Meaning:**

Conceptual meaning is sometimes called denotative meaning or cognitive meaning, it is widely assumed to be the central factor in linguistic communication (Leech, 1983:9). Denotative meaning is also called as primary meaning, that is the meaning suggested by the word when it used alone. It is the first meaning or usage which a word will suggest to most people when the word is said in isolation.

Conceptual meaning is the literal meaning of the word indicating the idea or concept to which it's refers. The organization of conceptual meaning is based on two structural principles contrastiveness and the principle of structure. The conceptual meanings can be studied typically in terms of contrastive features.

For example the word *woman* (Leech, 1983) could be specified as *human, female, adult* as distinct from *men* who could be defined *human, male, adult*.

By the principle structure, larger units of language are built up out smaller units or, smaller units are built out larger ones.

The aim of conceptual meaning is to provide an appropriate semantic representation to a sentence or statement. A sentence is made of abstract symbols.

Conceptual meaning helps us to distinguish one meaning from the meaning of other sentences. The conceptual meaning is the base for all the other types of meaning.

#### **2.4.2 Connotative Meaning.**

As we experience, words are human situations, they do not only take on certain denotation, but also often acquire individual flavors. They have come to have emotive tone, the associations, and suggestiveness of the situation in which they have been a part. For example let us examine the words *brink*. This denotes on *edge*. However in the phrase “The brink of the cliff” or “the brink of disaster” (Leech, 1983:13), this word suggests danger and its emotive tone is that of fear.

According to Leech (12-13:1983) connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. It will be clear if we are talking about connotation, we are in fact talking about the “real word experience”. Someone associates with an expression when someone uses and hears it. The fact that if we compared connotative meaning with denotative meaning is that connotations are relatively unstable; that is they vary considerably we have seen, according to culture, historical period, and the experience of the individual. Although all the speaker of particular language speaks the language exactly the same conceptual framework, actually each of them has individual perception of words. Connotative meaning is indeterminate and open in the same way as our knowledge and belief about the universe are opened-ended. Connotations play a major role in the language of literature, of politics, of advertising, and a greeting card.

### **2.4.3 Social Meaning.**

Social meaning is that which a piece of language conveys about the circumstances of its use. The decoding of a text is dependent on our knowledge of stylistic and other variations of language. Social meaning is related to the situation in which an utterance is used.

It is concerned with the social circumstances of the use of a linguistic expression. For example some dialectic words inform us about the regional and social background of the speaker. In the same way, some stylistic usages let us know something of the social relationship between the speaker and listener.

Furthermore, a recent account of English has recognized some main dimensions of stylistic variation. For instance:

1. They chucked a stone at the cops, and then did a bunk with the loot (Leech, 15:1983).
2. After casting a stone at the police, they absconded with the money (Leech, 1983:15).

In example (1) could be said by the two criminals, talking casually about the crime afterwards.

Moreover, in example (2) might be said by the chief of the police in making the official report; both could describe the same happening.

### **2.4.4 Affective Meaning.**

Affective meaning is a sort of meaning which an effect the personal feeling of speakers, including his/her attitude to the listener, or his/her attitude to something he/she talking about. In order to get people attention to be quiet, we

might say either (1) "I'm terribly sorry to interrupt, but I wonder if you would be so kind as to lower your voice a little" (Leech, 1983:15) or (2) "Will you belt up". Factors such as intonation and voice timbre are also important here. The impression of politeness in the sentence (1) can be reserved by tone of biting sarcasm; sentence (2) can be turned into a playful remark between intimates if delivered with the intonation of a mild request.

#### **2.4.5 Reflected Meaning.**

Reflected meaning involves an interconnection on the lexical level of language; it is the meaning which arises in case of multiple conceptual meaning, when one sense of word forms part of our response to another sense. For instance, on hearing the Church service, the synonymous expressions *The Comforter* and *The Holy Ghost* both refer to the *Third Trinity*, but the *Comforter* sounds warm and comforting, while *the Holy Ghost* sounds awesome.

#### **2.4.6 Collocative Meaning.**

Collocative meaning is the meaning which a word acquires in the company of certain words. Furthermore, collocative meaning refers to associations of a word because of its usual or habitual co-occurrence with certain types of words. *Pretty* and *handsome* indicate *good looking*.

However, they slightly differ from each other because of collocation or co-occurrence. *Pretty* collocates with girls, woman, village, gardens, flower, etc.



On the other hand, the word *handsome* collocates with boys, men, etc so ‘pretty woman’ and ‘handsome man’. While different kinds of attractiveness, hence ‘handsome woman’ may mean attractive but in mannish way.

Moreover, the verbs *wander* and *stroll* are quite synonymous that they may have almost the same meaning. However, while cows *wonder* into another farm, they don’t *stroll* because *stroll* collocates with human subject only.

Collocative meanings need to be invoked only when other categories of meaning don’t apply. Generalization can be made in case of other meanings while collocative meaning is simply idiosyncratic property of individual words.

#### **2.4.7 Thematic Meaning.**

This is the final category of meaning, thematic meaning is the meaning that is communicated by the way in which the speaker or writer organizes the message, in terms of ordering, focus, and emphasis. It is often felt an active sentence such as (1) below has a different meaning from its passive equivalent (2) although in conceptual content they seem to be the same (Leech, 19:1983).

For example:

1. Mrs. Bessie Smith donated the first prize (Leech, 19:1983).
2. The first prize was donated by Mrs. Bessie Smith (Leech, 19:1983).

We can assume that the active sentence answers an implicit question “what did Mrs. Bessie Smith donate?”, while the passive sentence answer the implicit question “who donates the first prize?”, that in other words (1) in contrast to sentence (2) suggest that we know who Mrs. Bessie Smith.

Moreover, the types of meaning which will be used to dissect the implicit meaning of the metaphor found in the script of the movie are the denotative and connotative meaning.

