CHAPTER II

THEORETICAL REVIEW

Metaphor is found in Yeats' poem. Therefore, in this chapter the writer uses theory by Simpson, Johnson, Lakoff, Turner, and Gibbs. It covers the description of stylistics, metaphor, conceptual domain, and kinds of metaphor.

2.1 Stylistics

Stylistics is used to analyze literary work as recall that literary work is a language of the author to communicate to the reader. According to Simpson (2004: 2), *"stylistics is a method of textual interpretation in which primary of place is assigned to language."* In reading a literary work surely needs method that can help the reader to do the interpretation. Like in one of literary works such as poem, there are a lot of metaphors contained in the poem.

Stylistics is appropriate to analyze literary work, because according to Simpson (2004: 3) stylistics enriches the way of thinking about language and increases the understanding of literary text. It is because meaning contained in literary work such as a poem is rich and it is usually built by a new and different perspective of the author. So it is appropriate to be analyzed by method that can enrich the way of thinking, in order to make the reader of literary work can get what the author tries to deliver.

2.2 Metaphor

In daily activity, people may recognize what they say everyday are just words that have certain meaning that they want to deliver to other. They do not recognize that ordinary language in daily conversation is included into metaphor. Even simple words are called metaphor, which is ordinary metaphor. With the using of ordinary language, the ordinary metaphor itself becomes easy to be understood. Eventhough it is clearer than literary metaphor, literary metaphor itself is richer in meaning than ordinary metaphor because it is created by a person with overabundance feeling that can say more about the metaphor itself, in addition to offer a new and different perspective on an aspect of reality. The example can be seen from Gabriel García Márquez's novel *Love in the Time of Cholera*, as analyzed by Ray Gibbs:

> *Once he tasted some chamomile tea and sent it back, saying only, "This stuff tastes of window." Both she and the servants were surprised because they had never heard of anyone who had drunk boiled window, but when they tried the tea in an effort to understand, they understood: it did taste of window*. (1994: 261).

The metaphor concerned above is "this stuff (chamomile tea) tastes of window." It is unconventional metaphor that says tea tastes of window created by the author to offer a new and different perspective on an aspect of reality. Of course it is richer in meaning than ordinary metaphor because when the author says about the taste of tea that is like window, he may have a different perspective about the taste of the tea.

2.2.1 Ordinary Metaphor

Generally, metaphor is known as figurative language found in literary work such as novel and poem. However, this notion is different from Kovecses' idea about metaphor. According to Kovecses (2002: 43), metaphor is not only found in poem or novel, but also in our daily life. It is defined as ordinary metaphor because it is found in daily conversation that usually uses ordinary language, for instance, "the time for action has arrived." The meaning is clear to be understood. That is why it is different from metaphor in literature or literary metaphor, because literary metaphor is not as easy as ordinary metaphor to be understood.

2.2.2 Literary Metaphor

In literary metaphor, the metaphor cannot be defined if the two elements are not identified yet. As stated by Kovecses, *"metaphor is defined as understanding one conceptual domain in terms of another conceptual domain"* (2002: 4). Kovecses also defines that one conceptual domain is used to understand another conceptual domain. What is used to understand the other conceptual domain is source domain and conceptual domain understood by the using of source domain is target domain (2002: 4). A metaphor then is constructed by source domain and target domain in terms of understanding for each conceptual domain.

Talking about one conceptual domain used to understand another conceptual domain, there is also personification that has the same concept, but the difference is

in the object understood by the using of another object. If metaphor only defined as an understanding of one conceptual domain to another conceptual domain, then personification is more specific than that. It is because personification is used to understand human entity with nonhuman entity.

Personification is usually known as a figurative language that compares an inanimate object as if having human quality, as stated by Kovecses (2002: 35) that *"in personification, human qualities are given to nonhuman entities."* It is surely used to make the inanimate object vivid. At a glance personification is different from metaphor. However, Kovecses states (2002: 49) that *"personification is a metaphorical device used commonly in literature."* It is supported by Scholes (1997: 20) adopting Jacobson's idea, that says basically all figuration is metaphor. It shows that personification is also metaphor, because there is found poem that compares an animate object as if having human quality. It can be seen from the example below taken from Rainer Maria Rilke, *Sonnets to Orpheus*, 2:

> TIME IS A DESTROYER
> Does it really exist, Time, the destroyer?
> When will it crush the fortress on the peaceful
> height?
>
> (Rainer Maria Rilke, *Sonnets to Orpheus*, 2)

The example shows how human quality of being destroyer is given to time. The time in here is conceptualized as the destroyer, and it is used to interpret how time can destroy like human. However, the purpose of personification or metaphor is to conceive something.

Metaphor uses conventional conceptual metaphor to conventionalize unconventional thing in life that is hard to conceive. It is because thing in life is abstract and to conceive them, people need something more concrete. According to Kovecses:

> *"An important generalization that emerges from these conceptual metaphors is that conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source. Argument, love, idea, social organization are all more abstract concepts than war, journey, food, and plant. This generalization makes intuitive sense. If we want to better understand a concept, we are better off using another concept that is more concrete, physical, or tangible than the former for this purpose. Our experiences with the physical world serve as a natural and logical foundation for the comprehension of more abstract domains."* (2002: 6).

Kovecses defines how concrete concept, which is source domain, plays role in understanding another concept that is more abstract, which is target domain. Surely, people more understand with concrete thing than abstract, because people's experiences in life bring their thought to understand something they know the more. Hence, it is needed the mapping of conceptual domain, so that understanding from the source domain to target domain can be accomplished.

Sometimes, it is not easy to understand what the mapping of metaphor is like. For instance, there is a poem "we're just spinning our wheels." Then there may be questioned how the mapping works. Therefore, Lakoff and Johnson in Ortony (1993: 207) use a mnemonic strategy in order to make the mapping easier. In this case, from the example above, the conceptual domain is "love is a journey."

The mnemonic strategy in mapping is clarified below:

The Mapping	
The love (target domain)	**The Journey (source domain)**
The lovers	The travelers
The love relationship	The vehicle
The lovers' common goals	The common destinations on the journey
Difficulties in relationship	Impediments to travel

Table 2.2.1 Mapping of Conceptual Metaphor

From the conceptual metaphor "love is a journey," there are four elements to clarify the process of mapping. In this mapping, the lovers are conceptualized as the travelers. Lakoff in Ortony (1993: 206-108) explains that there are occasions in travelling that can be applied as the representation of undergoing a relationship.

The travelers must have destination in their trip whether it is near or far, as the lovers who always have goal in their relationship whether it is just to have fun or to plan for the future with a partner. In order to arrive in their destination, the travelers take vehicle. As if the lovers who undergo their relationship, everything can happen. The travelers may have impediment to travel whether it is predictable or not. As if the lovers, there must be difficulty in having the relationship, and decision they make is what decides of how far their relationship goes. If they get difficulty in their relationship and they do nothing, then their relationship will not long last. Same as the journey, if the travelers do nothing significantly to face impediment in travelling then they will not reach their destination.

From the mapping of source domain to understand target domain, the reader can conceive how relationship being undertaken and it is mapped by how journey is started, what the goal of the journey is, what vehicle is used, how the journey is passed, what way is passed through, what impediment is faced, and how the journey ends. The reader may clearly understand what will be faced in a relationship through this mapping from the journey. Since the concept of love may be more difficult to conceive for the reader than concept of journey.

2.3 Kinds of Literary Metaphor

Metaphor found in a poem is specified into some kinds of metaphor in order to know which metaphor used in each poem. Lakoff, Turner, and Ribbs (2002: 47) pointed out that metaphor is classified into four kinds based on devices used in unconventional language to create images from conventional materials. They are:

2.3.1 Extending

In extending, metaphor used is marked by the using of a new conceptual element introduced in the source domain with . According to Kovecses, *"in extending, a conventional conceptual metaphor associated with certain conventionalized linguistic expressions is expressed by new linguistic means that is based on introducing a new conceptual element in the source domain."* Linguistic expression itself is a form of expression that conceptual metaphor is included in it.

To identify whether it is extending or not, it can be seen from the using of words in source domain, with purpose to extend the meaning. Conceptual metaphor here is created by unconventional element that builds conventional metaphor.

For instance, Kovecses takes Dante's poem:

In the middle of life's road
I found myself in a dark wood.

Kovecses (2002: 47) conceives that this poem has unconventional metaphor "life is a journey." In this poem, Dante extends the metaphor by adding the unconventional aspect to the poem that refers to "life's road may pass through a dark wood," with unconventional element, which is life's road. With this life's road, then the meaning of this poem becomes extensive. It's different if the word "life" is not added and becomes *In the middle of road, I found myself in a dark wood,* then the meaning is not as extensive as it is added.

2.3.2 Elaboration

Sometimes elaboration is quite hard to be distinguished with extending, because both of them seem like adding a new element in the source domain. However, elaboration does not add but explain an existing element accurately with a new one. As Kovecses (2002: 47) defines:

> *"Elaboration is different from extension, in that it elaborates on an existing element of the source in an unusual way. Instead of adding a new element to the source domain, it captures an already existing one in a new, unconventional way."*

To explain clearer, he gives example from Rich's poem:

Fantasies of murder: not enough:
to kill is to cut off from pain.
but the killer goes on hurting

Not enough. When I dream of meeting
the enemy, this is my dream:
white acetylene
ripples from my body
effortlessly released
perfectly trained
on the true enemy

raking his body down to the thread
of existence
burning away his lie
leaving him in a new
world; a changed
man.

According to Kovecses, this poem employs existing element by the using of ordinary metaphor. The poem brings atmosphere of anger in it by the using of words "murder," '"kill," and "enemy." The most conventional conceptual metaphor for anger is "anger is a hot fluid in a container." It is represented by the ordinary metaphor such as "*boiling* with anger," "*making one's blood boil*," "*simmer down*," and "*blowing your stack*." In second stanza, it is seen clearly how Rich elaborates thing like hot fluid into "acetylene" and event of explosion by targeting the hot fluid to the target of anger, in this case is "the true enemy."

This elaboration can be identified by the using of unconventional element like acetylene. According to Oxford Dictionary, *"acetylene is a gas that burns with a very hot bright flame, used for cutting or joining metal."* It can describe more detail than

just hot fluid, since hot fluid can be distinguished into some types. Hot fluid is elaborated to acetylene, so that reader can know what function it has.

2.3.3 Questioning

Compared to extending and elaboration, questioning is not hard to be distinguished with others because it has a particular characteristic. It is seen from the using of words that go hand in hand like example Kovecses gives below.

Questioning is conceptual metaphor that the appropriateness of target domain from the word used in source domain, is questioned because it is only appropriate partially. Like what Kovecses defines about questioning that *"In the poetic device of questioning, poets can call into question the very appropriateness of our common everyday metaphors."* (2002: 48). To clarify his statement, consider the example below from Catullus:

> *Suns can set and return again,*
> *but when our brief light goes out,*
> *there's one perpetual night to be slept through.*
>
> (Catullus 5)

Words "light" and "night" are words that can be said as keywords from the mapping that Kovecses takes to be comparison with life and death, since both of them are elements that go hand in hand. If there is light then there is night, so do life and death. If there is life then there is death. Then Kovecses defines about his idea in mapping life and death:

> *Here Catullus points out that at death some of our most common metaphors for life and death, a lifetime is a day and death is night, cease to be appropriate. They become inappropriate because death is "one perpetual night to be slept through" which means that metaphorical death-as-night does not turn into day again: once we die, we do not live again.* (2002: 48).

The mapping of death and life into night and light is because the death is identical with the darkness in the night and the life is identical with the brightness in the day. However, this mapping becomes inappropriate in this case because in real life people can die, but the dead people cannot turn into alive once again. It is different with the night that turns into day and day turns into night along with the time. That is why the appropriateness of target domain in here is questioned. Kovecses says that *"Catullus observes that the metaphors are only partially appropriate."* For this reason, the target domain in some cases is inappropriate with the source domain.

2.3.4 Combining

Like questioning, combining has its own characteristic that makes it is not hard to be distinguished with others. Combining is identified if there is found five everyday conceptual metaphors such as example that Kovecses gives. Kovecses defines (2002: 49) that combining is conceptual metaphor that combines at least five everyday conceptual metaphors. He gives example from one of Shakespeare's sonnets:

In me thou seest the twilight of such day
As after sunset fadeth in the west;
Which by and by black night doth take away,
Death's second self that seals up all in rest.

In this sonnet found five everyday conceptual metaphor, which are "light is a substance," "events are actions," "life is a precious possession," "a lifetime is a day," and "life is light." If there is found 5 everyday conceptual metaphors like the example above, then they can be combined.

Not only in sonnet, five everyday conceptual metaphor that can be combined also found in a clause. Kovecses gives one more example which is "black night doth take away [the twilight]." From the clause, conceptual metaphors combined are:

Black: lifetime is a day, life is light, death is night
Night: death is night, life is light
Take away: life is a precious possession, events are actions.

These combining metaphors are identified if there is more than one conceptual metaphor in a sentence in poem. In this case, there are seven conceptual metaphors in a sentence, and from the sentence found three keywords. From the three words, are found conceptual metaphor that can be combined. Those words are "black," "night," and "take away."