

CHAPTER I
INTRODUCTION

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1.1 The Background of the Study

Literature is one of human's great creations. It often reflects a high-quality study of life. In good works of literature, one can find a lot of depiction of, for example, human experiences, values, and skills that can broaden his knowledge, sharpen his sensibility and way of thinking or intelligence, and enhance his capabilities.

Being knowledgeable, sensitive, intelligent, and critical in judging the study of life, one may see many aspects of life more clearly. He understands things more easily. He enriches and widens his perception of life. He keeps a positive mental attitude towards life. And primarily, he wises up himself that he will find a better life condition. Such a person is usually wise to himself and, not less importantly, to other people.

In terms of social life, generally speaking, wise people are those who are successful in socialization: interacting and communicating with others, actualizing themselves in their society, participating in social concerns and activities, or understanding, accepting, and appreciating other people's ideas as well as expressing their own feelings and thoughts smoothly, politely, properly, decently, beautifully, effectively and/or forcefully.

In relation to the above condition, to communicate as well as to interact with other people successfully, one needs to have the ability of recognizing individual communication aspects. It often occurs that various kinds of meanings, which involve the interaction between the speaker and hearer, are conveyed in different ways. Language as a tool of social interaction requires its users', speakers and hearers', certain skills: comprehending and describing meanings in communication. In human interaction, according to Wierzbicka (1991:5), "We have to understand 'interactional' meanings expressed in speech; and we have to have suitable analytical tools for identifying and describing such meanings."

In human communication, meanings are expressed either explicitly or implicitly. To illustrate the above statement, here are two sentences referring to the same meaning: 1. "Some of her jokes were rather improper," and 2. "Some of her jokes were a bit *blue*." In sentence 1, the meaning is stated explicitly. In such an explicit way, speaker's point of view is as easily perceived as found in daily literal meaning. Meanwhile, in sentence 2, the meaning is stated implicitly. The word "*blue*" in sentence 2 does not refer to a color, but a certain value in a social norm, that is impropriety or taboo. In an implicit way, to grasp the main idea of the speaker, the hearer needs certain conceptual perception.

Considering several aspects of rhetoric and art, people communicate with others in such an implicit way. For some purpose of the artificial and

figurative application of word eloquence, one intends to express his or her sense of beauty in language use, as mostly applied in figurative or poetic language. Rather than claim his feeling explicitly as in “She has made me happy,” a happy person might express it figuratively by “She has brought some *sunshine* into my life.” “*Sunshine*” in the previous sentence sheds lights on the ways in which one’s spirit of life is arisen.

For the purpose of the artificial and figurative application of word eloquence, one may occupy metaphor to bring up his thoughts and feelings. Saeed (1997:302) states that metaphor has traditionally been viewed as the most important form of figurative language use, and is usually seen as reaching its most sophisticated forms in the literary or poetic language. Compliant with Saeed, Nandy (2000:159) sees the importance of metaphor employment in language use as the most widely used figures of speech: “...when our imagination is free, we naturally think in images, we see resemblances or contracts more readily, pass from one idea to another more easily, and express ourselves more vigorously and emotionally, using what are known as figures of speech: metaphors.” In terms of sense of beauty in language use, metaphor is used in different kinds of literary works such as poetry, poem, drama, short story, novel and idiom (or proverb). In terms of word eloquence, metaphor is used to avoid rudeness, impropriety, or taboo such as found in euphemism and other rhetoric. In terms of the

effectiveness of meaning conveying, metaphor is used to make description more forceful and impressive.

In human communication, thoughts and feelings in conversations and actions are fundamentally metaphorical in nature. Lakoff and Johnson (1980:3) claim, “If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor.” That statement verifies that metaphor is basic to language and thinking in every day communications. It cannot be separated from human life. Further, Lakoff and Johnson (1980:3) explain, “Our concepts structure what we perceive, how we get around in the world, and how we relate to other people.” In line with Lakoff and Johnson, Goatly (1997:3) emphasizes: “I have argued that the study of metaphor is important for two basic reasons: first, because consciously or not, we are employing metaphors all the time. And also because the working of metaphor sheds light on the ways in which literal language operates.” Stone, as quoted by Casnig (Internet, 1997-2006), argues, “Metaphor... is found throughout languages and is considered by many to be essential to language. Since metaphor allows for the substitution of ideas across differing areas of study, it is considered by some to be an interdisciplinary.” In brief, metaphor has been vastly used in human’s daily life.

To have clear examples that metaphor has been vastly used, the writer proposes the extracts taken from different texts: a presentation introduction, music award, and advertisements. To identify easily, then, all the metaphorical expressions are italicized.

Metaphor in a Presentation Introduction:

Good afternoon and thank you for making the effort to be here with us today. My name's Rachel Rawlins. And I'm responsible for public affairs. What I'd like to do today is talk about our recent corporate campaign. This brief talk will hopefully *act as* a *springboard* for discussion. I'm going to *look at* the corporate campaign from three *points of view*: firstly, the customers; secondly, the financial institutions; and finally, the *shareholders*. If you have any questions, just interrupt me as I *go along*. Your *point of view* may well be different, and we'd like to hear from you (Comfort, 2004: 15).

The above text employs some metaphorical expressions: “*act as*”, “*springboard*”, “*look at*”, “*point(s) of view*”, “*shareholders*”, and “*go along*”. In literal sense, “act as” means to perform a particular role or function and refers to an action of an agent, a living thing. Meanwhile, the subject of the sentence is “brief talk” and it is not an agent. Thus, in the extract above it is metaphorical, since “act as” does not act as the predicate of an agent. Consequently, in literal sense there is no action existing in the statement.

“Springboard” literally means a strong board that one jumps on and is used to help one jump high in diving and gymnastics, for example. Here,

“*springboard*” is metaphorical since the sense it employs refers to a non-literal meaning: something that helps one starts an activity.

“Look at” is in literal sense to turn one’s eyes in a particular direction. But “*look at*” in the above usage means metaphorically: to view or consider something in a particular way.

Factually, “points of view” derives from “point” literally meaning a mark or unit on a scale of measurement and “view” literally meaning an existence that one can see something or someone from a particular place or position. Figuratively, “*point(s) of view*” in the above use refers to the particular attitude or opinion that somebody has about something or a particular way of considering or judging a situation.

“Shareholders” derives from “share” and “holders”. “Share” literally means the part that somebody has in a particular activity that involves several people or an amount of something that is thought to be normal or acceptable for one person. In sense of business, “*share*” is figuratively used as any of the equal units of equal value into which a company is divided and sold to raise money. And “holders” factually derives from “hold” meaning to carry something or have something or someone in one’s hand(s), arm(s), etc. So, literally, “holders” refers to people whose hand(s) is (are) carrying or having something. In the above text, “*holders*”, used figuratively, refer to people who have or own the thing mentioned. And

“*shareholders*”, as a figurative expression, mean owners of share in a company or business.

“Go along” derives from “go” meaning to move or travel from one place to another and preposition “along” meaning from one end to or towards the other end of something. But idiomatically, as also said figuratively or metaphorically, “*go along*” means to continue with an activity.

Metaphor in a Music Award:

British music *triumphed* when *home-grown* bands *swept the board* at the World Pop Awards. The Albert Hall was *treated to a feast* of celebration as many of the world’s *leading* bands received their *accolades*.

There was also a *morsel* of controversy when the Deputy Prime Minister was *half-drowned* by a water jug hurled by *rising star* Jake Thrower (Beard, 2000:20).

The metaphors in the music-award text above are identified as follows. “*Triumphed*” literally means a victory procession, but in the above context it is used to suggest success. “*Home-grown*” is taken from the idea of gardening, but here it refers to origin, from the same country where the music award was held. “*Swept the board*” is adopted from a game such as chess or drafts, but the meaning here refers to the fact of winning every thing. “*Treated to a feast*” is literally from food and eating, but here it means a large amount (and perhaps high quality). “*Leading*” is from the idea of being at the front of an army, a race, etc, but here it refers to success. “*Accolades*” originally refers to being knighted with a sword. Here

it refers to an award. “*Morsel*” relates back to the feast, this time it means a small part. “*Half-drowned*” is a form of exaggeration, as really he got a bit wet. “*Rising star*” literally means light in the sky and figuratively famous person.

Metaphor in Advertisements:

Here the writer exemplifies three slogans found in advertisements: 1. “The *Key* to English”, 2. “*Ideas* for *life*” and 3. “*Let your fingers do the walking*”. The first slogan to discuss is “The *Key* to English”. This slogan belongs to Kelt, an English institute. The metaphor in the slogan is “*key*”. Literally, “*key*” refers to a specially shaped piece of metal used for locking and opening a locked door. In the above slogan, metaphorical “*key*” may refer to an important thing that makes one able to understand or achieve something. In short, the institute expects to guarantee anyone who wishes to study English that, by studying English with them, one can find an important success in English learning.

Panasonic, a Japanese electrical-equipment manufacturer, has a short but forceful slogan: “*Ideas* for *life*”. The slogan definitely consists of metaphorical expressions: “*ideas*” and “*life*”. In literal sense, “*idea*” means a plan, thought, or suggestion, especially about what to do in a particular situation. In the slogan, “*ideas*” can be connoted to equipment or facilities. “*Life*” literally means the period between somebody’s birth and their death or the period of time when something exists or functions. In the slogan,

“*life*” may refer to the sense of activities and experiences that are typical of a particular way of living. Panasonic, with its slogan, has tried to emphasize anyone who intends to buy any electrical equipment as they are producing to buy their products since they typically provide particular way of living and facilitate one’s activities and experiences.

“*Let your fingers do the walking*” is the slogan of Yellow Pages, an in-telephone-directory advertising company. The contextual meaning of the whole words represents the metaphorical expression in the slogan. The writer interprets that the company, using the slogan, intends to provide anyone with an easy way of telecommunication using the telephone. In other words, just by dialing the telephone number, one can speak with anyone else from afar instantly and easily.

Regarding the importance and vastness of usage of metaphor in daily communications, it is necessary that students learning a language not only enrich their vocabulary with the literal concepts, but also be able to conceptualize the implicit expressions or meanings of what is being stated, either orally or in writing and, in turns, produce metaphorical expressions. Students should begin with understanding of a rich concept of vocabulary.

It is teacher’s turn to encourage students to enrich their vocabulary by providing them with a lot of opportunity of, for example, reading English literatures, magazines, newspapers and so on, listening to English songs, and watching English television programs.

According to Richards (1976:77), a learner who is constantly adding to his vocabulary knowledge is better prepared both for productive and receptive language skills. By enriching their vocabulary concepts, language learners may help themselves understand other people's points of view more easily and clearly and they themselves may become more able to portray their thoughts and feelings either explicitly or implicitly. Corresponding to Richards' statement, Fries (1988:37) emphasizes, "Learning a language practically always means primarily learning the words of that language." Since meanings are expressed either explicitly or implicitly, language learners should have suitable analytical tool for identifying and describing not only the literal meanings but also the hidden meanings.

It is inevitable that language learners should enrich their vocabulary to be able to understand meanings in explicit or implicit expressions, stated orally or in writing, as well as to be able to express their own feelings and thoughts smoothly, politely, properly, decently, clearly or effectively. Also, language learners should need to improve their translation skill. In translation, a language learner is dealt with the opportunity of transferring not only from one language to another, but also from one mind-set to another. Often, learning English as a foreign language, a learner is urged to be able to recognize the meaning of "meaning" intended by the speaker or

writer in a quite-non-literal manner as mostly found in figurative or metaphorical fashion.

In respect to the above statements, the writer conducts a study, which is aimed at finding the undergraduate English-Department students' ability to comprehend English metaphorical expressions.

1.2 The Statement of the Problem

To conduct this study, to find the undergraduate English-Department students' ability to comprehend English metaphorical expressions, the writer formulates his intentions through the following questions:

1. To what extent are the undergraduate English-Department students able to differentiate the English metaphorical expressions from the English literal expressions?
2. To what extent are the undergraduate English-Department students able to understand the intended meaning of the English metaphorical expressions?
3. To what extent are the undergraduate English-Department students able to identify the proper replacement of the English metaphorical expressions for the stated literal expressions?

1.3 The Objective of the Study

Closely related to the questions in the statement of the problem, this study aims at finding:

1. The extent to which the undergraduate English-Department students are able to differentiate the English metaphorical expressions from the English literal expressions,
2. The extent to which the undergraduate English-Department students are able to understand the intended meanings of the English metaphorical expressions, and
3. The extent to which the undergraduate English-Department students are able to identify the proper replacement of the English metaphorical expressions for the stated literal expressions.

1.4 The Significance of the Study

Due to the fact that metaphor has been so pervasive in human communications, the writer agrees that it is important to scrutinize the undergraduate English-Department students' ability to comprehend English metaphorical expressions. The findings of the study are expected to function as contributive feedbacks for English teachers in the pertinent teachings such as Vocabulary, Translation, Reading and Literature subjects. It is expected that, in turn, the teachers create syllabuses of the pertinent

classes which in terms of contents of material and approaches of learning and teaching, provide the students with sufficient, proper and stimulating exercises and opportunities to acquire thorough conception of English metaphorical expressions, as well as literal expressions. The teachers of the classes are expected to decide precisely what material content to choose, how many sessions the class will undergo, and what teaching-learning activities to conduct to apply the materials to emphasize the substance and excitement of learning metaphorical expressions, as well as literal ones, gradually, easily, enjoyably and successfully.

Hopefully, the teachers will be more successful in arousing their students' awareness to become more stimulated and active in enriching more and more English vocabulary and in improving their reading and translation skills that, in turn, the students can understand the implicit messages of metaphorical expressions as well as express things in metaphorical manner.

1.5 The Scope and Limitation of the Study

The focus of this study is finding the undergraduate English-Department students' ability to comprehend metaphorical expressions employed in daily communications, which cover three abilities as stated above. The three abilities are to be analyzed and discussed based on five analytical steps postulated by Gerard J. Steen. The five analytical steps are

1. metaphor focus identification, 2. metaphorical idea identification, 3. non-literal comparison identification, 4. non-literal analogy identification, and 5. non-literal mapping identification.

It is complete if this study can also reveal the factors that cause the students to answer the questions successfully or unsuccessfully. Therefore, the writer intends to expose what builds the subjects' understanding and what obstructions have led them into confusion in understanding the metaphorical expressions and their literal meanings.

Since all the three abilities refer to only the discovering of the students' comprehension of metaphor, the students' skill analyzed in this study is the receptive or passive skill. Precisely, the students' ability to employ metaphor, as an application of productive or active skill, is not to be researched.

For the sake of this study, the writer limits that the participants of this study are only those of the undergraduate program of the English Department who have passed Vocabulary, Translation, Reading and Literature subjects. The rationale is that students having passed Vocabulary, Reading and Literature classes must have had, at least, enough vocabulary to comprehend meaning both in oral and written communications and to apply them both in receptive and productive skills. Also, students having taken Literature subject are regarded as to have learned a lot of figurative expressions, poetic language, and idioms as mostly expressed with

metaphor in literary works. Having learned Translation, students are expected to have the experiences in transferring messages from one language to another: for example, from English to Indonesian or Indonesian to English.

1.6 The Assumption

Under some assumptions, it is ideal to conduct this study to the undergraduate English-Department students. First, the subjects have learned English vocabulary from many different English subjects, especially from Vocabulary, Translation, Reading and Literature classes. Second, the teachers are graduates of the English Department of teacher training faculty or of the English Department of faculty of letters.

The rationale is that, having passed Vocabulary and Reading classes, students must have had, at least, enough vocabulary to comprehend meaning both in oral and written communications and to apply them both in receptive and productive skills. Having learned Translation, students are expected to have the experiences in transferring messages from one language to another: for example, from English to Indonesian or Indonesian to English. Not only have they learned literal expressions, but also, having taken Literature subject, the students are regarded as to have learned a lot of figurative expressions, poetic language, and idioms as mostly expressed with metaphor in literary works.

The teachers who teach Vocabulary, Translation, Reading and Literature subjects at the tested classes are academically well-educated-and-trained and, therefore, competent in English language teaching and learning. What is meant by academically well-educated-and-trained is that they have passed certain subjects given in the related teacher training faculty or college. The allied subjects are to provide them with the principles of teaching or teaching pedagogy, teaching methods, practices of syllabus making, and material development. For that reason, the teachers must be those of graduates of English Department of teacher training faculty or of English Department of faculty of letters.

1.7 The Theoretical Framework

Metaphor is from the Greek word “metaphora” meaning “transfer”. Metaphors are active in understanding and therefore, the very basis of language. Metaphors are not simply literary devices, but something active in understanding. Metaphors organize human’s experience, uniquely express that experience, and create convincing realities.

Holcombe (Internet: 2007) points out, “We use metaphors to group areas of experience, to orientate ourselves, to convey expression through the senses, to describe learning, etc. Even ideas are commonly pictured as objects, as containers or as things to be transferred.” Appropriate to

Holcombe, Stone (Internet: Casnig, 1997-2006) argues that metaphor often used as a teaching tool, or to convey difficult concepts.

According to Searle (1975:92-3), the problem of explaining how metaphors work is a special case of the general problem of explaining how speaker meaning and sentence or word meaning come apart ... our task in constructing a theory of metaphor is to try to state the principles which relate literal sentence meaning to metaphorical (speaker's) utterance meaning.

With reference to the above view, Cooper (1986:73) points out that "If metaphorical meaning is simply speaker-meaning, then it is determined by and confined to the speaker's intentions ... even a quite definite speaker-intention does not finally determine the meaning of metaphor." Moran (1997:264) adds the previous view "the interpretation of the light (the metaphor) sheds on its subject may outrun anything the speaker is thought explicitly to have had in mind."

In line with the approaches to metaphor, Goatly (1997:3) argues that the study of metaphor is important for two basic reasons: first, because consciously or not, we are employing metaphors all the time. And also because the working of metaphor sheds light on the ways in which literal language operates. In fact, if literal language is simply conventional metaphor, then, far from being an anomaly, metaphor becomes basic.

According to Lakoff and Johnson (1980:3), “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.” Further they add, “If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do everyday is very much a matter of metaphor.”

What a metaphor does is the understanding of seeing something in a new light. Hence, metaphor is the dream-work of language (Blakemore, 1992). This means that an account of metaphor hinges on something which the speaker thinks or feels, an account of the working of the imagination. The speaker of a metaphorical expression must mean something other than its literal meaning.

In semantics, there are two traditional positions on the role of metaphor in language: the classical view and the Romantic view. The classical view refers to Aristotle’s writings on metaphor. Aristotle, as quoted by Leezenberg (2001:33), claimed, “What was transferred was the meaning of one expression to another expression.” For him, a metaphorical meaning was always the literal meaning of another expression. Aristotle generically defines “metaphora” as a ‘transfer of a name belonging elsewhere. What Aristotle means by the definition does not clearly show the process of a transfer of a word and the word transferred. This ambiguity

does not describe firmly whether his view belongs to semantic theory (involving words and their meanings) or pragmatic theory (involving the use of language).

Saeed (1997:303) states that the classical view sees metaphor as a kind of decorative addition to an ordinary plain language; a rhetorical device to be used at certain times to gain certain effects. Further, he adds that this view portrays metaphor as something outside normal language and which requires special forms of interpretation from listeners or readers. The classical view sees metaphor as a departure from literal language, detected as an anomalous by the hearer since the hearer has to build some strategies to conceptualize the speaker's intended meaning.

The second traditional approach, the Romantic view, takes a very different view of metaphor. This view sees that in language, metaphor cannot be separated from human's experiencing the world that influences his way of thinking and communicating. To this view, in other words, metaphor is integral to language and thought. This view claims that metaphor plays an important role of imagination in conceptualizing and reasoning. Cognitivists of semantics convolute this view.

In cognitive semantics approach, cognitivists argue that metaphor occurs everywhere in human ordinary language. Speaking non-metaphorically all the time is unavoidable. Cognitivists argue that if a

speaker thinks metaphorically, then the metaphors wield influence over a wide range of linguistic behaviors.

For second language learners, learning a language is not apart from learning translation. In the mean time, in translation, second language learners are often faced with the translating of metaphor. The translation of metaphor is a critical problem. In metaphor, there are some figurative expressions such as the transferred sense of a physical word; the personification of an abstraction and the application of a word to what it does not literally denote. In line with metaphor translation, Newmark suggests (1988) six types of metaphor: dead, cliché, stock, adapted, recent and original to be translated.

It is essential to bridge between linguistic and conceptual metaphor. Metaphor causes transference where properties are transferred from one concept to another. This transference involves two concepts referred to in various ways in the literature. The two concepts are the starting point or described concept, often called target domain, and the comparison concept or analogy, called the source domain (Saeed, 1997:303). It is essential to bridge between linguistic and conceptual metaphor, from the source domain to target domain, here is a series of five analytical steps, proposed by Gerard J. Steen, as edited by Gibbs and Steen (1999). The five analytical steps are 1. metaphor focus identification, 2. metaphorical idea identification, 3. non-literal comparison identification, 4. non-literal

analogy identification, and 5. non-literal mapping identification. Steen argues that together the five analytical steps may form the beginning of a procedure for conceptual metaphor identification in discourse.

With reference to the above stances, the writer conducted his study within the framework of metaphorical expressions and their meanings, compared to literal expressions, as employed in human's daily communication.

1.8 The Definition of the Key Terms

To have clear understanding and to get the same orientation of discussion, it is important to define several key terms used in this study.

Ability: power, skill or expertness to do something physical or mental

Communication: the activity or process of expressing ideas and feelings or of giving people information

Comprehend: to understand or to grasp mentally

Criss-crossed area: the space to allocate the sense (the literal meaning of the metaphor) between the object (what is described or qualified by the metaphor) and image (the picture conjured up by the metaphor which may be universal, cultural or individual) Newmark (1988:105)

Figurative: used in a way that is different from the usual meaning,
in order to create a particular image

Identify: to recognize something or somebody and able to say what
or who they are

Implicit: suggested without being directly expressed

Interdomain Relations: the conceptual structure of the two sides of
the non-literal analogy, the source and target domains
Gibb and Steen (1999:72)

Source domain: a comparison concept or an analogy
involved in transference of a metaphorical concept
(Saeed, 1997:303)

Target Domain: the starting point or described concept
involved in transference of a metaphorical concept
(Saeed, 1997:303)

Metaphor: the imaginative use of a word or phrase to describe
somebody or something as another object in order to
show that they have the same qualities and to make the
description more forceful

Proposition: a linguistic representation of a state of affairs with a
truth-value

Speaker-meaning: what a speaker means in uttering a sentence or
expression

1.9 The Organization of the Study

This study consists of five chapters. Chapter I is the introduction of the study. Chapter II is the discussion of the related literature to this study. Chapter III explains the method of the study. Chapter IV is concerned about the analysis of the study. And finally, chapter V concludes the whole discussions and states some pertinent suggestions.