

CHAPTER II
REVIEW OF RELATED LITERATURE
AND THEORETICAL FRAMEWORK

This chapter covers some points related to the area of the research; those are semantics, types of metaphor, metaphorical meaning, and metaphorical emotion.

2.1 Semantics

Meaning is the subject of semantics. The word "semantics" is derived from the Greek words "*semantikos*," "to show indicate," and "*sema*," which all imply "important." Semantics is the area of linguistics that focuses on understanding meaning at the syntactic levels of words, phrases, and sentences. Semantics is a branch of linguistics, according to Kreidler (1998:03). The systematic study of meaning is known as semantics, and the organization and expression of meanings in languages is the subject of linguistic semantics. On the other hand, one of the disciplines of linguistics called semantics studies the meaning of language. This is consistent with Yule's (2010) assertion that semantics is the study of word, phrase, and sentence meaning.. Moreover, Griffiths (2006: 15) continuous that semantics attempt to describe and understand the nature of knowledge about meaning in language.

Since meaning is an integral component of language, semantics is now considered to be a branch of linguistics. Depending on their considerations, linguists have categorized meaning in various ways. Verhaar (1983:124) claims that Patedabook (1990:16) divides meaning into two categories: grammatical meaning and lexical meaning. Grammatical meaning, which varies within flectional form, is the meaning of a word that relies on its function in a sentence. Lexical meaning is the expression-related meaning of a content term that is based on linguistic ideas..

In addition, Leech (1974) classified meaning into seven different categories. Denotative meanings, connotative meanings, emotional meanings, reflective meanings, collocative meanings, theme meanings, and social meanings are among them. The literal meaning of a word, known as its denotative or conceptual meaning, relates to the ideas or concepts to which it alludes. Connotative meaning is an expression's communication significance that goes beyond its strictly intellectual substance. Anything that expresses the speaker's mood and attitude through language is said to have an affective meaning. A term acquires reflective meaning when it has numerous mental meanings or more than one conceptual meaning. A word's contextual meaning is the meaning it has developed while being used with other terms. Thematic meaning describes what is conveyed through the arrangement of focus and emphasis in a speaker's or writer's message. The meaning that a piece of language conveys about the social setting in which it is used is known as

social meaning. Our understanding of stylistic conventions is necessary for text decoding.

The study of metaphorical language falls within the semantics category. Figurative language is speech or writing that deviates from literal meaning to produce a certain impact or meaning. It also includes speech or writing that uses figures of speech. When a speaker or writer deviates from the typical connotations of words for the purposes of originality or emphasis, Kennedy (1991:548) claims that a figure of speech has taken place. Figurative language is divided into ten categories by Knickerbocker and Reninger (1963). They are allusion, personification, metonymy, synecdoche, hyperbole, irony, paradox, dead metaphor, and simile. The issue of metaphor will be discussed in greater detail in point Metaphor as it is a topic of this study.

2.2 Metaphor

An implied comparison between two dissimilar objects is known as a metaphor. According to Knickerbocker and Reninger (1963), a metaphor is a figure of speech in which an inferred connection is drawn between two seemingly unrelated entities that in fact share a characteristic. According to Aristoteles, a metaphor is the use of analogy to move a word's essential meaning from its general meaning to its particular meaning, from its specific meaning to its general meaning, or from its special meaning to another specific meaning. Additionally, metaphor is a linguistic style built on

resemblance, according to Lehmann (2000: 79). With simile, metaphor is not the same. Use of the comparison words like, as, and such as is not appropriate in metaphor. For example, success is a sense of *achievement, not illegitimate child*. This sentence compares the word *achievement* with *illegitimate child* without using any comparison word.

2.2.1 Types of Metaphor

In daily life, metaphor is present. Metaphor, according to Lakoff (2003:4), permeates our daily lives in both language and other areas like thought and behavior. A three-part metaphor is described by Lakoff (2003). These metaphors are ontological, orientational, and structural.

When one concept is figuratively incorporated into another, this is known as structural metaphor. According to Michael Reddy in Lakoff (2003: 10), communication is transmitting, language expressions are containers, and ideas are the objects of the "conduit metaphor". It implies that the speaker puts an idea into words and communicates it to the listener, who extracts the idea from the words. According to Kovecses (2010), the cognitive purpose of a structural metaphor is to help the speaker comprehend the target using the structure of the source. War and dispute are an example of a structural metaphor. Argument and conflict have different meanings in this situation. War is depicted as a clash of weapons, while disagreement is depicted as a spoken verbal notion. The reader can infer from the sentence's structural

metaphor that battle here is more like a discussion than a clash of weapons. It would be difficult to fathom what kind of argument it will be without the structural metaphor. According to Kovekses (2010), the majority of structural metaphors give their target concepts structure and understanding.

A spatial orientation that is derived from our physical or cultural experiences with up and down, in and out, high and low, front and back, and other directions is the subject of orientational metaphor (Lakoff, 2003). According to Kovekses (2010), the term "orientational metaphor" comes from the fact that the majority of metaphors used to fulfill this purpose relate to fundamental human spatial orientations such up-down, center-periphery, and the like. His income, for instance, decreased last year. The metaphor "fall" is classified as an orientational metaphor. The term "fall" conveys a downward idea. According to Kovekses (2010), upwards tends to go with a favorable appraisal whereas downwards tends to go with a negative one.

An event, activity, emotion, and concept are all considered to be entities in the context of the ontology metaphor. According to Lakoff (2003), we may refer to, categorize, group, quantify, and reason about our experiences once we can recognize them as entities or substances. Personification is a type of ontological metaphor, according to Kovekses (2010). For instance, I'm not thinking right now. With this phrase, the speaker conceptualizes something in his mind that unquestionably possesses physical characteristics. According to

Kovecses (2010), if we think of the mind as an object, we can readily give it greater structure.

2.2.2 Metaphor Meaning

Conceptual metaphorical mappings, which eventually result from correlations in human experience, provide metaphorical meaning. According to Lakoff and Johnson (2003:247), linguistic metaphor and conceptual metaphor are both inherent components of human thought. Lakoff and Johnson (1980) used the source domain and target domain to study the meaning of metaphors. Source is used to describe something that explains the goal. This source's traits are plain, understandable, and clear. In other words, a source is a word that unmistakably expresses something clearly. According to Lakoff and Johnson (2003:254), the source domain is taken into consideration when reasoning about the target domain. Target designates a topic that has been addressed but is expressed using a different term.. The characteristic of *target* are abstract, unfamiliar, and implicit. It is inversely proportional to the *source* characteristics. The example of *source* and *target* can be seen in sentence *life is journey*. In this case, *life* is categorized as *source* and *journey* as *target*. To make easier in categorizing the difference between *source* and *target* can be seen in table 2.1 follows.

Table 2.1 Characteristic of Source and Target

Source	Target
Clear	Abstract
Familiar	Unfamiliar
Explicit	Implicit

2.2.3 Metaphor of Emotion

For most individuals, the word "emotion" is not odd. Every person, as we all know, has a way to convey their feelings through emotion. Kovekses (2002) distinguished two categories of emotion. They are emotional expression and emotional description. When we convey our emotions, we are said to be expressive. Whenever the speaker says wow! This expression conveys the speaker's enthusiasm or sense of admiration for something. Another illustration is when someone says "crap!" It manifests the speaker's rage. Such feelings are undoubtedly expressed. As a result, it is known as an expressive emotion. Descriptive emotion, on the other hand, may not accurately convey the emotion. For instance, I detest you! Although the speaker does not convey the emotion directly in this statement, it is clear that they are upset. There are numerous different emotions that people experience. Some of these include joy, sorrow, rage, and other emotions. Most of the emotions employed in the theory of emotions by Kovekses (2002) are the

fundamental ones that humans experience, including anger, fear, happiness, sadness, love, lust, pride, and surprise. According to conceptual metaphor used by Lakoff and Kovekses (1987), these emotions are defined as follows:

2.2.3.1 Anger

In a metaphorical sense, rage is comparable to a heated liquid. In metaphors that we live by, rage might be regarded as a heated fluid in the source domain. For instance, her rage is boiling over. In addition, anger may be considered a burden. Anger is a hardship in the source domain, as evidenced. He carries his fury, for instance, with him wherever he goes.

2.2.3.2 Fear

Fear is an unpleasant emotion brought on by the conviction that someone or something is harmful, painful, or a threat. Fear is a concealed enemy, according to Kovekses' (2010) description of the emotion idea. In other words, people can be in danger while they are afraid. Fear, for instance, crept up on him gradually.

2.2.3.3 Happiness

A mood that results from a consciousness of happiness is happiness. Happiness, in the words of Kovekses (2010), is to be in heaven. It implies that

when someone is pleased, they will experience heavenly feelings. That was, for instance, heaven on earth.

2.2.3.4 Sadness

Sadness is a type of emotional distress that is linked to or defined by emotions like disappointment, despair, grief, helplessness, and sorrow. People can occasionally lose their love for accomplishing something when they are upset. According to Kovekses (2010), people are less sad. He depressed me, for instance, with his comments.

2.2.3.5 Love

Love encompasses a wide spectrum of emotions, attitudes, and behaviors, from pleasure to kinship. It can be used to describe feelings of intense desire and emotional attachment. According to Kovekses (2010), love is a nutrition. For instance, I am desperate for love.

2.2.3.6 Lust

Lust is a potent mood or emotion. In addition to sex, lust can also take the form of excess and power. According to Kovekses (2010), lust is a cruel animal. For instance, you make me feel like a beast.

2.2.3.7 Pride

Pride is the sentiment that you value yourself and merit respect from others. According to Kovekses (2010), arrogance is superior. For instance, she was unable to because of her self-esteem.

2.2.3.8 Shame

Shame is a negative emotion that arises when we feel we have fallen short of achieving a certain standard. Shame, according to Kovekses (2010), is running from the world. For instance, I wished the ground would simply swallow me up and wanted to hide my head in the sand.

2.2.3.9 Surprise

Surprise is tthe feeling when something unexpected occurs, whether good or unpleasant, we experience surprise. According to Kovekses (2010), surprise is a physical force. For instance, the report stunned me.

2.3 Previous Studies

Other researchers have also studied metaphor, such as Ojha (2013), who covers the topic in his article titled An Experimental Study on Visual Metaphor. He investigates how the visual process affects metaphor understanding in his work. In addition, he compares and contrasts verbal and visual metaphor. He performed an fMRI research to compare the differences

between verbal and visual metaphor comprehension in terms of brain activity patterns. As a consequence, he discovered that stimulating some perceptual qualities helps people understand metaphors more effectively than other perceptual features, especially those of the original notion. The perceptual processing of the text and the picture may differ due to this facilitation.

The other researcher, Fitria (2010), talks about metaphor in her article, "An Analysis of Metaphor in the Lyrics of a Song by Chradel of Filth." He examines the many kinds and purposes of metaphor in his research. In order to analyze the kinds and meaning, he applies the theory of Lakoff and Johnson (2003). The three categories of metaphors in Lakof and Johnson's theory are as follows. They are the ontological metaphor, the structural metaphor, and the metaphor of orientation. As a consequence of his research, he discovered that personification is frequently used. Additionally, he discovered that the song's lyrics include orientational and structural metaphors.

The most recent prior research, by Andam (2014), examines metaphor in Anthony Capella's novel "the varied flavors of coffee" under the heading "an examination of metaphor translation." The goal of this study is to identify different forms of metaphor and translation techniques. Andam employs Larson's (1984) theory to examine the data in his research. According to the study's findings, live metaphors are used more frequently. Additionally, he discovered that the novel must meet six criteria for translation:

grammaticality, accuracy, terminology, consistency, cultural identity, and overall impression.

The focus of this study's goals differs from those of other studies. The first previous study focused on the analysis of visual metaphor, the second on the types of metaphor and their meaning, and the third on the types of metaphor and strategies for translating metaphor, whereas the researcher's goal in the current study is to focus on the analysis of metaphor meaning and emotion. As a result, the theory employed in this study differs from theories utilized in other studies.

2.4 Theoretical Framework

Giving a theoretical and practical contribution is the goal of this study. The study of metaphor is anticipated to benefit theoretically from this research. Lakoff and Johnson (1980) split metaphor into three categories. These are the ontological metaphor, the structure metaphor, and the orientation metaphor. According to Kovecses (1993), a number of academics have paid attention to conceptual metaphor, particularly in the idea of emotions. The concept of emotion was broken into nine categories by Kovecses in 2000. These are surprise, pride, embarrassment, lust, rage, fear, happiness, sadness, love, and fury. Also, theoretically, I anticipated that this study could be a fantastic resource for the following researcher to discover a

novel metaphor. Also, I employ movies as an object in this study to expand on the previously discovered new possibility.

The next researcher who wishes to pursue research in the same topic may use this research as a precedent. In addition, I anticipate that this study will aid anyone studying linguistics, particularly in the metaphor sector, in understanding the significance and emotion of metaphors in greater detail. The outcome of this study is anticipated to provide students with in-depth understanding of metaphor as well as one example study of a metaphor for the instructor. The pupils also comprehend the use of metaphor in movies, particularly in the Moana film.

