

CHAPTER TWO

LITERATURE REVIEW

This study has been conducted by other researcher such as Syarwani (2017), Jati (2018), Nurhayati (2014), Septiyana (2019), Siska (2013). The following Table 2.1 presentd the previous studies.

2.1 Previous Studies

Table 2.1 Previous Studies

No.	Studies	Objectives	Methods	Results / Findings
1	<i>"An Analysis of Metaphor in Emily Dickinson's Poems"</i> by Habib Syarwani (2017)	To explor metaphors in the poems and characterizing their types and significance.	<ul style="list-style-type: none"> - Qualitative Method. - Genetic Stylistic Approach. - He applied Lakoff and Johnson and Sperber and Wilson theory 	The findings revealed three types of metaphor: There were 17 occurrences of structural metaphor, 15 occurrences of ontological metaphor, and 4 instances of orientational metaphor.
2	<i>"An Analysis of Metaphors Found in Bring Me The Horizon's Selected Song Lyrics"</i> by Jati (2018)	To investigate the metaphorical elements and the specific category of metaphor within the song's lyrics.	<ul style="list-style-type: none"> - Qualitative Method. - Formalist Approach - He applied Lakoff and Johnson's theories. 	The analysis discovered 22 metaphors in the lyrics of the two chosen songs. In the initial song lyrics, there are a total of 10 metaphors, which consist of 4 traditional metaphors, 4 blended

				metaphors, and 2 fresh metaphors. The writer discovered 12 metaphors in the second song lyric, including 7 conventional metaphors, 1 mixed metaphor, and 4 unique metaphors.
3	<i>“Meaning of Metaphor in Sir Walter Raleigh’s Poems”</i> by Nurhayati (2014).	To examine metaphorical data in 12 Sir Walter Raleigh poems. Her research data was gathered through the reading method. Its method for collecting sentences includes metaphor.	- Qualitative Research Method. - Semantic Approach	Her research resulted in 20 metaphor instances, encompassing two instances of anthropomorphic metaphor and seven instances that spanned from the abstract to the concrete. Additionally, there were analogies that did not conform to Ulman's concept.
4	<i>“An Analysis of Conceptual Metaphor Meaning in Owl City Songs”</i> by Septiyana (2019)	To explore the structures of conceptual metaphors and the conceptual importance of metaphor in the songs of Owl City.	- Qualitative Analysis Method - Semantic Approach	She discovered 36 conceptual metaphors. She analyzed forty sentences that are metaphorical expressions based on those conceptual metaphors. She also discovered that forty metaphorical terms had different meanings depending on the

				setting created by songwriter.
5	<i>"An Analysis of Metaphor in William Wordsworth Poem's"</i> by Siska Mento (2013).	To examine the types of metaphors present in William Wordsworth's poems as part of her research. She applied Lakoff's metaphor theory, including the concepts of conceptual metaphor and synesthetic metaphor.	- Qualitative Analysis Method. - Semiotic Approach	This study discovered ten metaphors from William Wordsworth's nine poems.

This study and other related studies share some similarities. The first previous study, titled *"An Analysis of Metaphor in Emily Dickinson's Poems"* by Habib Syarwani (2017), focused on exploring metaphors in the poems and characterizing their types and significance. The author employed the theories of Lakoff and Johnson to classify metaphor types and utilized Sperber and Wilson's framework for analyzing the meaning of metaphors. The results indicated the presence of three metaphor categories: 17 occurrences of structural metaphor, 15 occurrences of ontological metaphor, and 4 occurrences of orientational metaphor.

The second previous study is a thesis entitled *"An Analysis of Metaphors Found in Bring Me The Horizon's Selected Song Lyrics"* by Jati (2018). Furthermore, he investigated the presence of metaphor in the lyrics of the song,

employing the theories of Lakoff and Johnson. The analysis revealed a total of 22 metaphors within the lyrics of the two selected songs. In the first song's lyrics, there were 10 metaphors, comprising 4 conventional metaphors, 4 mixed metaphors, and 2 novel metaphors. The second song's lyrics contained 12 metaphors, which included 7 conventional metaphors, 1 mixed metaphor, and 4 distinct metaphors, as identified by the writer.

The third previous study is a thesis entitled "*Meaning of Metaphor in Sir Walter Raleigh's Poems*" by Nurhayati (2014). She examined metaphors in 12 Sir Walter Raleigh poems. Her research data was gathered through the reading method. Its method for collecting sentences includes metaphor. Her research produced 20 instances of metaphor, which comprised two instances of anthropomorphic metaphor and seven instances that spanned from the abstract to the concrete. In addition, there were analogies that did not align with Ulman's concept.

The fourth previous study is a thesis entitled "*An Analysis of Conceptual Metaphor Meaning in Owl City Songs*" by Septiyana (2019). She examined the structures of conceptual metaphors and the conceptual importance of metaphor in the songs of Owl City. She discovered 36 conceptual metaphors. She analysed forty sentences that are metaphorical expressions based on those conceptual metaphors. She also discovered that forty metaphorical terms had different meanings depending on the setting created by Owl City's songwriter.

The last previous study is a thesis entitled “*An Analysis of Metaphor in William Wordsworth Poem’s*” that was written by Siska Mento (2013). She examined metaphors in William Wordsworth's poems. She examined the types of metaphors present in William Wordsworth's poems as part of her research. Aside from that, she examined the significance of each metaphor discovered. The writer collected data in four steps: analysis, identification, categorization, and interpretation. Moreover, her research employs a semiotic approach to examine how symbols are used in comparing two objects in the context of the metaphor concept. Her study is categorized into two groups based on Lakoff's theory of metaphor: conceptual metaphor and synesthetic metaphor. Throughout her investigation, she identified ten metaphors within nine poems by William Wordsworth. Additionally, she applied Lakoff's theory to classify the various types of metaphors.

The writer's thesis shares a common focus with the five prior researchers, which is the examination of metaphors. However, distinctions arise in the specific subjects of their studies. The focus of this researcher's investigation is Mitch Albom's Novel. This study focuses on the metaphor and the different types varieties of metaphor, which separates it from other studies on the subject based on Mitch Albom's novel.

All of the earlier studies mentioned above are related to this research. All of the researchers use the same reference. However, the objective of this study is to analyze the various categories of metaphors used in Mitch Albom's novel. In

addition, this study examine the significance of each metaphor in Mitch Albom's Novel.

2.2 Semantic Approach

Based on Hurford's (2007) explanation, semantics constitutes the examination of linguistic meaning. This terminology is derived from the Greek word "seme," which conveys the notion of a sign. Semantics represents the specialized field that delves into the investigation of meaning, and because meaning is an integral component of language, semantics naturally falls within the domain of linguistics. In essence, semantics is the linguistic discipline devoted to unraveling the meanings inherent in words and sentences.

In Palmer's view, as expressed in 1983, semantics holds a position in linguistics alike to phonetics and grammar, constituting a distinct component within the field. Furthermore, it is worth noting that within the linguistic framework, there is a prevailing trend where semantics is often situated at one 'extreme' while phonetics occupies the opposite 'extreme,' with grammar typically found somewhere in the middle, though it is important to acknowledge that this model may not always encompass just these three levels.

In accordance with Bagha's (2011) perspective, semantics constitutes the linguistic analysis stage that focuses on the examination of meaning. Meaning is intricately connected with the manner in which humans engage in logical thinking and comprehension. Therefore, when we undertake the analysis of meaning, we are essentially scrutinizing our own cognitive processes, exploring how we think logically, and understanding our innate capacity to construct meaning.

Drawing from the provided semantics definition, one can deduce that semantics is essentially the examination of meaning. Meaning involves an analysis of cognitive processes related to thinking and comprehension. Various theories consistently affirm that semantics forms an integral facet within the domain of linguistics.

2.3 Definition of Metaphor

A metaphor is a rhetorical device that implies, suggests, or conceals a comparison between two dissimilar entities sharing certain attributes. It represents an indirect comparison in which a term or expression is attributed to a person, object, notion, or abstraction devoid of a direct or literal signification. Metaphor is derived from the Greek word *metaphora*, which meaning to transmit or carry. The word *meta* is derived from the words *over*, *cross*, and *pherein*, which meaning to carry.

As Holman (1980) explained, metaphor is an implicit analogy between one item and another. Objects, physical objects, concepts, qualities, and actions can all be displayed. Metaphor serves as a means to convey one's creative thoughts on a subject, extending its influence beyond mere language and encompassing daily existence, influencing not just speech but also thoughts and behaviors. Essentially, metaphor can also encompass the deliberate manipulation of language, a skill that demands a certain level of proficiency. It is used for effects that are uncommon in human communication. The writer then applies George Lakoff and Mark Johnson's 2003 idea. They endorse the theory referred to as the 'cognitive linguistic viewpoint

on metaphor,' which posits that metaphor is an innate concept, serving a purpose beyond mere aesthetics and not limited to the realm of exceptionally creative individuals. Instead, it aids in the comprehension of commonly used concepts by ordinary individuals. Furthermore, they contend that metaphors extend beyond merely describing reality; they represent a cognitive framework through which individuals understand one another. In the following, the author will add examples observable in Figure 2.2 within the metaphor framework from Lakoff and Johnson (2003) :

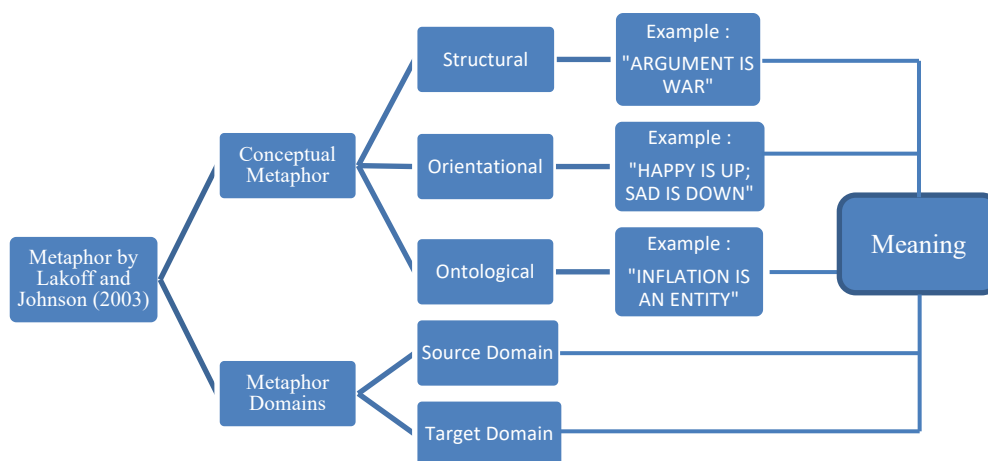


Figure 2.2 The Metaphor Framework (Adapt from Hutasuhut, 2008)

2.3.1 Types of Metaphor

Lakoff and Johnson (2003) categorize conceptual metaphor into three distinct forms: orientational metaphor, ontological metaphor, and structural metaphor. The following subchapter explain the three sorts characteristics of metaphors.

2.3.1.1 Structural Metaphor

Using another idea called a structural metaphor, a concept is creatively formed, drawing upon the logical connection between personal experiences and everyday life. This structural metaphor is an integral part of a more intricate mental concept, which evolves within the context of various other notions (Hurford, 2007). The structural metaphor comprises two key elements: the source domain and the destination domain. The source domain serves as a representation of how a metaphorical expression is generated, while the destination domain explains how the meaning of that expression is applied. For example, in the metaphor "ARGUMENT IS WAR," the source domain is WAR, and the destination domain is ARGUMENT (Knowless & Moon, 2004).

2.3.1.2 Orientational Metaphor

This study refers to a set of spatial concepts derived from people's direct experiences with spatial orientation. Example of such metaphors include up-down, in-out, front-back, on-off, deep-shallow, central-peripheral, among others. An illustration of this concept is provided below :

(1) HAPPY IS UP; SAD IS DOWN

The physical basis of this area consists of a slumped stance, which is associated with feelings of melancholy and depression, and an upright posture, which corresponds to a positive emotional state. This is exemplified in phrases such as “you’re in good spirits,” “my spirits increased,” “I’m unhappy,” and “I’ve fallen into a depression.”

(2) CONSCIOUS IS UP; UNCONSCIOUS IS DOWN

This region's physical base is the general anatomy of humans and most other mammals, when asleep and awake. As the term goes, "wake up." I've already woken up. He quickly dozed off. He went into a coma.

(3) MORE IS UP; LESS IS DOWN

The primary reason behind this concept is that the speed at which something fills up or accumulates in a container of pile intensifies as more material or tangible objects are added. This is evident in phrases like “his draft number is high,” “my income rose last year,” and “his income decreased last year.”

We can decide that fundamental human perceptions are constructed using one or more spatially oriented metaphors, and each

orientational metaphor possesses an inherent structure. Moreover, these orientational metaphors are deeply influenced by both physical and cultural experiences (Lakoff & Johnson, 2003).

2.3.1.3 Ontological Metaphor

This study view events, emotions, and ideas as concrete entities or substances, treating abstract nouns as if they were tangible objects. Instead of merely comparing two concepts, ontological metaphors transfer the essence of the source domain to the destination domain. The foundation of this metaphor lies in human comprehension of abstract concepts and their interactions with real-world objects and substances (Hurford, 2007). By drawing on specific aspects of human experiences, this metaphor aids in understanding our encounters by associating them with tangible things or substances (Lakoff & Johnson, 2003).

Provided individuals can identify their experiences as distinct objects or entities, they can refer to, categorize, integrate, and quantify them. This is to illustrate this point:

(1) INFLATION IS AN ENTITY

The expressions “inflation devoured up his gains” and “inflation has targeted the foundation of our economy” imply that

inflation possesses the capability to carry out actions typically performed by humans. These examples demonstrate ontological analogies, showcasing how inflation is attributed with human-like qualities of abilities trump personification. When nonhuman entities are personified, they can perform human-like acts (Lakoff & Johnson, 2003).

2.4 Metaphor Meaning

Conceptual metaphor mappings, rooted in our life experiences, are the origins of metaphorical interpretations. Lakoff and Johnson (2003) assert that conceptual metaphor is an inherent element of human thinking, and linguistic metaphor is a fundamental aspect of human language. The concepts of source domain and target domain in their examination of metaphorical meaning, where the source domain serves as an explanatory element for the target. The features of this *source* are clear, familiar, and explicit. In simpler terms, the source is the term that unquestionably conveys the concept clearly. According to Lakoff and Johnson (2003), the source domain is employed in reasoning about the target domain. The target denotes something under discussion but articulated using different terminology. The qualities of the target are abstract, unfamiliar, and implicit. These target are inversely related to those of the source. An illustration of the *source* and *target* can be observed in the phrase "*LIFE IS A JOURNEY*." In this instance, *LIFE* is designated as the *source*, and *JOURNEY* is considered the *target*.

2.5 Metaphor in a Novel

According to Nursito (2000), novels are a popular genre of literary work because, in addition to delivering a compelling plot, they also serve as a medium for writers to convey their emotions. The novel, positioned as a mid-length literary creation, as opposed to shorter tales or romances, provides an ideal platform for taking pivotal moments in human life to a critical juncture. Numerous challenges and conflicts arise as a consequence, necessitating resolution. Novels are fictional compositions comprising a variety of essential components, constructed primarily through both inherent and external elements. Plot, themes, characterization, background, and the writer point of view are examples of intrinsic elements. The novel's production history, the conditions under which it was formed, and the author's biography comprise the novel's extrinsic element. The author purposely incorporates these elements and makes them comparable to the real world, complete with happenings, so that it appears real and occurs.

An effective novel also relies on the manipulation of language. Language serves as the vehicle through which an author conveys their ideas and thoughts within a work like a novel. Metaphors are often employed by authors novel to convey meaning by drawing direct and precise parallels rooted in the inherent characteristics of an object. Additionally, metaphorical expressions involve straightforward statements, utilizing analogical comparisons in which words or phrases are used to illustrate the similarities or resemblances between two items. For instance, consider the phrase 'you are my baby,' where the term 'baby' signifies an affectionate reference to a person, rather than a literal child.