2. REVIEW OF RELATED LITERATURE

2.1 Metaphor

Metaphor is a kind of figures of speech, or something that is used to describe normal words in order to help others understand or enjoy the message within. Tarigan (1995:121) says that metaphor is a rhetorical trope where a comparison is made between two seemingly unrelated subjects. Typically, a first object is described as being a second object. In this way, the first object can be economically described because implicit and explicit attributes from the second object can be used to fill in the description of the first. More simply, this means using one thing to describe another thing. When you see a word that substitutes the real or normal word one would use, it’s probably a metaphor.

Goatly (1997:8) states that metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process, or concept, or in unconventionally way. More generally, metaphor is a rhetorical trope that describes a first subject as being or equal to a second subject in some way. In addition metaphor is a comparison of two things to show a likeness between them. Metaphors meanwhile do not use the word “like” or “as” to show the comparison.

Metaphor is etymologically derived from Greek, from ‘metapherein’, meaning “to transfer” and from meta + pherein, meaning “to bear”. It is literally denoting one kind of object or idea used in place of another to suggest a likeness or analogy, a more forceful analogy, between them.
All the world is a stage

This indicates that world and stage are analogous and they have likeness or similarity that stage can represent the meaning of world completely with its effect. Stage has entrance and exit thus world has term too that is drawn from birth to entrance and death to exit.

Aristotle (1457:8) states that metaphor as a transfer of a name elsewhere. Elsewhere merely implies that a metaphorical word involves placing a word in a new context, without any ay suggesting that it is out of place there.

In addition, metaphors do not involve similarity, but can actually conjure up images, which puts things before our eyes. This means that metaphors do not just show the similarity in any properties between two things that are slightly different but compare similar ones. That is why a metaphor can give new knowledge that goes against the hearer’s expectations. Metaphors create actually in speaking of inanimate things as animate, for example, ‘rock feels no pain’.

Henle (1981:83) says that a metaphor consist of giving a thing a name that belongs to something else and the thing is not merely to physical objects but also to a more abstract object or to any topic of thought. This is clear that metaphor is used to thought and mental representations or nonphysical entities serving as the objects of thought, in addition to concrete and physical things.

Fogelin (1988:82) states that metaphors involve comparisons between entities which may or may not exist. The existing entities being compared must be the similarity. For example, “the root of evil is greed”, in this sentence there is similarity between the root and evil that they are origin the things to grow. A tree
grows from its root and evil grows from the greed. But meaning of root in the metaphor is no longer the same as the meaning of root in the root of tree. In tree, it is the normal use but not normal in the other.

Stern (2000:35) says that metaphor is an imaginative or figurative and non literal use of word or sentence hose intended meaning and effect is to make us notice likeness between the two objects. When utterance is seen or heard, a thing is imagined and the picture as likeness to the other thing being drawn and signified.

2.1.1 Classification of Metaphor

Goatly (1997:126) says that there are eight classification of metaphor as in following:

(1) Active metaphor

An active metaphor has close relationship between the main subject and modifier. It depends on the interaction of the vehicle and the particular topic, which are being referred to, and their grounds will consequently be variable according to the text.

e.g. you are my sunshine

Here, my sunshine modifies the main subject you. But have close relationship in between.

(2) Inactive metaphor or Dead Metaphor

Inactive metaphor is referred to directly through a conventional and fixed meaning of v-term and vehicle is available, but ill wired in parallel under normal processing, otherwise the topic concept so predictable.
e.g. red substitutes the bravery and strength

Here, the bravery and strength modifies the main subject red. The topic red refers to conventional meaning of the vehicle the bravery and strength.

(3) Subjective Metaphor

Subjective metaphor is the description of metaphor because the speaker has the different ideological or physical view of the word from the hearer or some which involve the presentation of another speaker’s thought or representation.

 e.g. you are child to me

Here, child modifies the main subject ‘you’

(4) Mimetic Metaphor

This metaphor extends to non verbal expression straying beyond linguistic text into visual aid plastic art. It demands the reader to imagine a word in which the assertions or descriptions are literally true.

 e.g. the stars had a smile on the sky

Here, a smile modifies the main subject the stars

(5) Phenomenalistic Metaphor

Phenomenalistic metaphor is the use of language to refer to the real language, and in this case referring to an imaginary world. Its construal one must realize does simply apply to the portion of fictional texts that are anomalous in some way local metaphor. If the text is fictional then it will be consistently referring to an imaginary world.

 e.g. Lord of the flies as a reaction to the coral island

Here, lord of the flies modifies the main subject ‘a reaction’
(6) Precision Metaphor

It is the process or quality that is made more precise by being related through modification, to a specific first order identity.

e.g. my cry for help was the cry of the rat when a terrier shakes it

Here, the cry of the rat modifies the main subject, my cry for help

(7) Symbolism Metaphor

It is a particular kind of substitution of the interpretation.

e.g. do not count your chicken before they are hatched

Here, chicken is the substitution to interpret the meaning of the metaphor

(8) Approximate Metaphor

Approximate metaphor is a kind of metaphor that uses the approximate number or expression to describe an action or thing.

e.g. He puts in face in the water and half gulped, half eat it

2.1.2 The Purposes of Metaphor

The general purpose of metaphor is to state relationships between things or categories of object by using our ideas about these items. Metaphor reminds us that practically everything has a relationship, a similarity with everything else, whether vegetable, mechanical, human, mineral, virtual, or whatever. For example: the most famous marble metaphor, “the earth is a big blue marble”.

These are several advantages of using metaphor. First, metaphor enlivens ordinary language. Creative writers have the power to make the ordinary strange to make life more interesting. Second, metaphor is generous to readers or listeners. It encourages interpretate. When readers or listeners encounter a phrase
or word that cannot be interpreted literally, they have to think and they are given
the pleasure of interpretation. Third, metaphor is more efficient and economical
than ordinary language. Fourth, metaphor also creates new meaning. It allows us
to write about feelings, thoughts and things. Fifth, metaphor is one way to make
the abstract thing becomes concrete and also gave us the color and vigor in the
sentences where it forces the readers to open their mind to find speakers needs by
their interpretation.

Besides that, there are three communicative functions that metaphors
might serve. First, they might allow one to express that which is difficult or
impossible to express if one is restricted to literal use of language. Second, they
may constitute a particularly compact means of communication. At last, metaphor
may help capture the vividness of phenomenal experience. If metaphors convey
chunks of information rather discrete units, they can paint a richer more detailed
picture of our subjective experience than might be expressed by literal language.

2.2 Type of Metaphor

Based on the two things being compared and viewed in terms of figurative
language, the writer only divided the metaphor into four types:

2.2.1 Simile

Kennedy (1983:680) says, “Simile is a comparison of two things, indicated
by some connective, usually, like, as, than, or a verb such as resembles”. A simile
expresses a similarity. Still, for a simile to exist, the things compared have to be
dissimilar in kind.
Siregar (1992:13) says, “Simile is a comparison between two objects using like or as”.

For example:

“John swims like a fish”

In that example, it shows the ability of John in swimming is compared with a fish. Fish is an animal that live in the water and uses fins and tail for swimming. It can swim well. So, the expression above means John can swim well like a fish.

2.2.2 Hyperbole

The word hyperbole is derived from Greek language that is hyper means ‘over’ and ballien means ‘to throw’. Kennedy (1983:687) says that hyperbole or overstatement is a statement containing exaggeration to emphasize a point. On the other hand, hyperbole is an expression to make something looks bigger or greater that it really is.

Siswantoro (2005:34) says, “Hyperbole is used by the writer to describe an object, idea, etc, with giving exaggeration emphasize to get effect intently”. It means that, hyperbole uses an exaggerate word to emphasize a point.

For example:

“I was hopping mad”

That statement is not literally true, but people make them to sound impressive or to emphasize something.
2.2.3 Personification

The word personification comes from Latin. That is *persona* means ‘actor, person, doer or a mask which used in a play’ and the word *fic* means ‘to make’. Personification is the arbitrary of human qualities to inanimate object. A figure that endows animal, ideals, abstraction, and inanimate object with human form, the representing of imaginary creatures or things as having human personalities, intelligence and emotions. It is the representation of a thing in the format of person. Kennedy (1983:686) says, “Personification is a figure of speech in which a thing or abstract term (truth, nature) is made human”.

For example:

“My heart was asleep”

The word ‘asleep’ as used to express human’s personal qualities. In this sentence, means a condition that someone has not feeling.

2.2.4 Synecdoche

Synecdoche is derived from Greek word *synekdechesthal*, where *syn* means ‘with’; the word *ex* means ‘to get out’; and the word *decheisthai* means ‘to take’ or ‘to receive’. Particular names have become attached to certain rules of transference. The traditional figure of synecdoche is identified with a rule which applies the term for the part to the whole.

Kennedy (1983:688) says, “Synecdoche is the use of a part of a thing to stand for whole of it or vise versa”. Means that, it is a synecdoche if A is a component of B or vice versa.
For example:

“My father has two roofs in Jakarta”

‘two roofs’ refer to two houses, and we know that roof is a part of houses. So, that sentence does not mean has roof only but shows all part of house.

2.3 Song

Song is a short piece of music with words that you sing. Further, unidentified linguist gives definition of song as a relatively short musical composition for human voice, which features words (lyrics). Song is the most common thing in people daily life because song can give various impacts to the hearer. A song may be for a solo singer, a duet, trio, or larger ensemble involving more voices. Song with more than one voice to a part is considered choral works. It is common method of classification are purpose, by style (dance, ballad, lied), or by time origin (renaissances, contemporary).

A song is a piece of music for accompanied or unaccompanied voice or voices, where the performance of song is called a singer or vocalist, the act or art is called singing. Winkler (1990:17) says that song is a relatively short metrical composition designed for singing, often divided into stanzas, whose meaning is conveyed by the combined force of words and melody. The song, therefore, belong equally to poetry and music.

In a song, we can find lyrics. The free online dictionary says that lyric is an artistic form of auditory communication incorporating instrumental or vocal tones in a structured and continuous manner. From that meaning it can be concluded that lyrics is one of literary works, which complete and beautify the
song and makes the hearer more interested in hearing it. The lyrics of songs are typically of poetic, rhyming nature, though they may be religious verses or free prose.

Part of song can be divided into three forms of song. They are folk song, art song and popular song. Folk songs generally are sung with simple accompaniment (guitar) or a cappella and usually are learned by ear. They are written down only infrequently, so through generations of oral transmission they are susceptible to changes in words and melodies. Composers of most folk songs are unknown. Art songs, on the other hand, are intended for performance by professional or at least carefully taught singers, generally accompanied by piano or instrumental ensemble. The words and notes are written down and therefore resist incidental or casual changes. Popular songs stand midway between folk and art songs with regard to technical difficulty, sophistication, and resistance to change.

Folk songs often accompany activities such as religious ceremonies, dancing, labor or courtship, or are intended to tell exciting or sentimental stories. They have relatively simple melodies, usually with only one or a few notes per syllable. The language tends to follow certain conventions and often is repetitive. Music and words are easily understandable.

Art songs in the European tradition are rarely connected with other activities. Texts and melodies tend to be subtle, sophisticated, highly organized, wide-ranging and complex, demanding repeated hearings for full comprehension and appreciation. Art song like classical music, is essentially an urban
phenomenon, in some ways a lingering product of an aristocratic society with origins in the medieval courts, colleges, cities and churches. An art song might be defined as a poem set to music, usually for trained voice and piano accompaniment with duration of about three minutes. An art song strives to be the perfect combination of music and literature, based on four elements: poet, composer, singer and accompanist. The composer uses the full resources of the art form to embellish the poet’s text, sometimes even realizing potential interpretations that were not explicit in the poet's words.

Modern popular songs are typically distributed as recordings, and are played on the radio, though all other mass media that have audio capabilities are involved. Their relative popularity is inferred from commercially significant sales of recordings, ratings of stations and networks that play them, and ticket sales for concerts by the recording artists. A popular song can become a modern folk song when members of the public who learn to sing it from the recorded version teach their version to others.

Popular songs may be called “pop song” for short, although pop song or pop music may instead be considered a more commercially popular genre of popular music as a whole. Many people consider songs in popular music to have in general simpler structures than art songs, however, musicologists who are both contemptuous and condescending of popular music are looking for types of production, musical form, and listening which they associate with a different kind of music ‘classical music’ and they generally find popular music lacking.