2. THE REVIEW OF RELATED LITERATURE

2.1 Metaphor

Metaphors are one of the most extensively used literary devices. A metaphor refers to a meaning or identity ascribed to one subject by way of another. In a metaphor, one subject is implied to be another so as to draw a comparison between their similarities and shared traits. The first subject, which is the focus of the sentences is usually compared to the second subject, which is used to convey a degree of meaning that is used to characterize the first. The purpose of using a metaphor is to take an identity or concept that we understand clearly (second subject) and use it to better understand the lesser known element (the first subject).

Muller and Winear (1982: 36) metaphor is a type of figurative in which term from one category is compared briefly and imaginatively with another term while Matthews (1997: 224) defined metaphor as figure of speech in which a word or expression normally used of one kind of object, action, etc, is extended to another.

Eco (1984:89) says that, obvious that when someone creates metaphors, he is literally speaking, lying as everybody knows. But someone who utters metaphors does not speak literally. He pretends to make assertion, and yet wants to assert seriously something that is beyond literal truth. It can be seen clearly that metaphor cannot be interpreted literally. However the speaker sometimes speaks literally, means what the word mean, and sometimes speaks non literally, means something different from what the word supposed to mean.
Metaphor mentioned by Pradopo (1994: 66) is a form of direct comparison of two things, but in the form of a short. Style metaphor was seeing something through another object. Metaphor as a direct comparison does not use words like and others, so that the first subject directly connected with the principal. One of the elements being compared, i.e., the image, has a number of components of meaning and usually only one of the components of meaning that is relevant and is also owned by a second element, namely the topic.

Beekman and Callow (1974) explain that the metaphor consists of three parts, namely (a) the topic, i.e., objects or matters discussed; (b) the image, which is part of the metaphorical figure of speech is used to describe a topic in the framework of the comparison; (c) the point of similarity, namely the part that shows the similarities between the subject and image. Which make up the third part of the metaphor is not always mentioned explicitly. Occasionally, one of the three parts, namely the topic, some of the images, or the point of resemblance implicit.

Keraf (1992:137) says, “Metaphors included in the style of figurative language. This style is first formed based on comparisons or similarities. Compare something to something else, then try to find traits that show similarities between the two”. Comparison actually contains two terms, namely comparisons are included in the style of plain language or directly as while the form of the other one is the comparison that is included in the style of figurative language. Metaphore also frequently encountered in novels, poems and song
lyrics etc. All of them use it to beautify their sentence and give the magnificent words to interest to reader and hearer.

Lakoff and Johnson (1980, 1999) greatly contributed to establishing the importance of conceptual metaphor as a framework for thinking in language. In recent years many scholars have investigated the original ways in which writers use novel metaphors and question the fundamental frameworks of thinking implicit in conceptual metaphors. When considering the role conceptual metaphor plays in the worldview of the community, the problem becomes twofold. From a sociological, cultural, or philosophical perspective, the question becomes, to what extent ideologies maintain and impose conceptual patterns of thought by introducing,

Larson (1998: 271-271), which emphasizes that, like Simile, Metaphor is a figurative expression that is based on the comparison. He explained that the metaphor and simile is a grammatical forms that represent the two propositions in semantic structure. A proposition consists of a topic and the explanation of the topic.

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

Goatly (1997:8) “Metaphor occurs when a unit of discourse is used to rifer unconventionally to an object, process or concept, or colligates in un
unconventional way. And when this unconventional act of reference or colligation is understood on the basis of similarity, matching or analogy involving the conventional referent or colligates of the unit and the actual unconventional referent or colligates”.

2.2 Functions of Metaphor

The benefit of metaphors is that we can express ideas for which there are no words (or for which singular words don’t quite suffice) The function of metaphor in literature is twofold. The first, and more practical, function is to allow the reader greater understanding of the concept, object, or character being described. This is done by comparing it to an item that may be more familiar to the reader. The second function is purely artistic: to create an image that is beautiful or profound or otherwise produces the effect that the writer desires.

For these reasons, writers have used the metaphor since the earliest recorded stories. The term metaphor is used broadly in this sense to describe any instance when something is figuratively compared to something else. This includes the simile, which compares things by using words such as like or as. In contrast, the metaphor in its usual meaning dispenses with such words, describing something by calling it another thing. Other metaphorical figures of speech include metonymy, using a single word to represent a complicated idea; for example, the word Hollywood is often used to describe the film industry. The metaphor in literature serves to make writing more accessible and colorful at the same time.
From the above arguments, explanations and examples, we can easily infer the function of metaphors; both in our daily lives and in a piece of literature. Using appropriate metaphors appeals directly to the senses of listeners or readers, sharpening their imaginations to comprehend what is being communicated to them. Moreover, it gives a life-like quality to our conversations and to the characters of the fiction or poetry. Metaphors are also ways of thinking, offering the listeners and the readers fresh ways of examining ideas and viewing the world.

2.3 Type of Metaphor

Metaphors can be classified in a range of different ways, based on various criteria, from complexity to level of usage.

* Absolute metaphor: Separated subject and vehicle.
* Active metaphor: New and not established.
* Complex metaphor: Multi-layered.
* Compound metaphor: With many parts.
* Dead metaphor: Normal language, no longer recognized as metaphor.
* Dormant metaphor: Weak connection between vehicle and subject.
* Extended metaphor: One subject, many sub-elements.
* Implicit metaphor: Incomplete description.
* Mixed metaphor: Mismatched combination of metaphors.
* Pataphor: Extreme form of metaphor.
* Simple metaphor: Single meaning and linkage.
* Submerged metaphor: Use a part as a metaphor for something else.
* Synechdochic metaphor: Use a part as metaphor for the whole.

But the writer only write metaphor into three types:

i)  Personification

Personification is a figure of speech in which a thing, an idea or an animal is given human attributes. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings. For example, when we say, “The sky weeps” we are giving the sky the ability to cry, which is a human quality. Thus, we can say that the sky has been personified in the given sentence. Kennedy (1983:686) says, “Personification is a figure of speech in which a thing or abstract term (truth, nature) is made human

For example: *Jeju island calls my name.*

Jeju island likened to a human. in this sentence, means is a great desire to go to the island of Jeju, and could mean a desire to visit the island of Jeju. Another example of personification, “The dish runs away with the spoon”. Here, the dish and the spoon as the inanimate object are depicted as human. Literally, it implies that the dish and the spoon are run away or doing human activity. Figuratively, the sentence is an idiom means that the supper or eating activity runs well and all the menus are eaten.

ii) Simile

Steinbeck (1937) says that a simile is a figure of speech that directly compares two things through the explicit use of connecting words (such as like, as, so, than, or various verbs such as resemble). Although similes and metaphors are sometimes considered as interchangeable, similes acknowledge the
imperfections and limitations of the comparative relationship to a greater extent than metaphors. Metaphors are subtler and therefore rhetorically stronger in that metaphors equate two things rather than simply compare them. Similes also hedge/protect the author against outrageous, incomplete, or unfair comparison.

Generally, metaphor is the stronger and more encompassing of the two forms of rhetorical analogies. Similes are mainly used in forms of poetry that are comparing an inanimate and a living object. There are also terms that have a similes and personification in them, which is often used for humorous purposes and for comparing.

For example: “cute as a kitten,”

Comparing the way someone looks to the way a kitten looks. kitten is cute thing for some people. So, the expression when people look the cute girls, it means they like look a kitten.

Another example he runs like a leopard. ‘runs like a leopard’ is our focus. As we know, when a leopard runs, it is very fast. Therefore, it is well-known as the fastest animal in the world in running. So the speaker means that he runs so fast.

iii) Hyperbole

Kennedy (1983:687) Says, That hyperbole or overstetment is a stetment containing exaggeretion to emphasize a point. On the other hand, hyperpole is an expression to make something looks bigger or greater that it really is. Hyperbole, derived from a Greek word meaning “over-casting” is a figure of speech, which involves an exaggeration of ideas for the sake of emphasis. It is a device that we employ in our day-to-day speech. For instance, when you meet a friend after a
long time, you say, “Ages have passed since I last saw you”. You may not have met him for three or four hours or a day, but the use of the word “ages” exaggerates this statement to add emphasis to your wait. Therefore, a hyperbole is an unreal exaggeration to emphasize the real situation.

For example: *Tono ran as fast as lightning.*

In terms of running speed depiction Tono were compared with the flash, use-the hyperbolic figure of speech. Run as fast as any human being, certainly cannot be equated with lightning speed. Here, too, the size of the displayed time is much less than the time actually used. In addition to hyperbole, here looked a comparison or parable.

Another example of hyperbole, “I have not seen him for centuries.” Literally, the sentence means that the person has a long life until his age 100 years old. The sentence exaggerates the feeling of a person toward his friends. Figuratively, it means that the person really lose his friend for a long time.

### 2.4 Song

Song is an artistic form of expression based on sound, generally considered a single (and often standalone) work of music with distinct and fixed pitches, pattern, and form. It can be wordless or with words. Written words created specifically for music or for which music is specifically created, are called lyrics.

**Types of Song**

1) Art songs
Art songs are songs created for performance in their own right, usually with piano accompaniment, although they can also have other types of accompaniment such as an orchestra or string quartet, and are always notated. Generally they have an identified author and composer and require voice training for acceptable performances. German-speaking communities use the term art song Kunstlied to distinguish so-called "serious" compositions from folk song Volkslied. The lyrics are often written by a poet or lyricist and the music separately by a composer. Art songs may be more formally complicated than popular or folk songs, though many early Lieder by the likes of Franz Schubert are in simple strophic form. They are often important to national identity.

Art songs feature in many European cultures, including but not limited to: Russian, German, Italian, French, Scandinavian, Portuguese, Spanish. There are also highly regarded British and American art songs in the English language. Cultures outside of Europe that have a classical music tradition, such as India, may or may not feature art songs. The accompaniment of European art songs is considered as an important part of the composition.

The art song of the period in which they originally flowered is often a duet in which the vocalist and accompanist share in interpretive importance. The pieces were most often written to be performed in a home or salon setting, although today the works enjoy popularity as concert pieces. The emergence of poetry during this era was much of what inspired the creation of these pieces by Brahms, Schumann, Schubert and other composers.
2) Folk songs

Folk songs are songs of often anonymous origin (or are public domain) that are transmitted orally. They are frequently a major aspect of national or cultural identity. Art songs often approach the status of folk songs when people forget who the author was. Folk songs are also frequently transmitted non-ormally (that is, as sheet music), especially in the modern era. Folk songs exist in almost every, if not all, culture. For more on folk songs, see Folk music. A folk song originates with an individual, perhaps on the spur of the moment. It is taken up by others, a detail is changed, a stanza added, another version created, and in the course of its wonderings it becomes the collective expression of a group.

3) Popular songs

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 songs for short, although pop songs 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 thus they generally find popular music lacking.

The main characteristics of an art song are:

1) It is a short piece for solo voice

2) The verses are well written and may either be through composed (each stanza of the poem is sung to new music) or strophic (all stanzas of the poem are sung to the same music).

3) Often accompanied by the piano using virtuoso techniques.

4) High artistic and literary quality.

5) Ends with a postlude (concluding section played by piano).