2. REVIEW OF RELATED LITERATURE

2.1 Metaphor

Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics. In other words, a resemblance of two contradictory or different objects is made based on a single or some common characteristics. In simple English, when you portray a person, place, thing, or an action as being something else, even though it is not actually that “something else,” you are speaking metaphorically. “He is the black sheep of the family” is a metaphor because he is not a sheep and is not even black. However, we can use this comparison to describe an association of a black sheep with that person. A black sheep is an unusual animal and typically stays away from the herd, and the person you are describing shares similar characteristics. Furthermore, a metaphor develops a comparison which is different from a simile i.e. we do not use “like” or “as” to develop a comparison in a metaphor. It actually makes an implicit or hidden comparison and not an explicit one.

Metaphor is said to express the unfamiliar (the tenor) in terms of the familiar (the vehicle). When Neil Young sings, "Love is a rose," "rose" is the vehicle for "love," the tenor. (In cognitive linguistics, the terms target and source are roughly equivalent to tenor and vehicle.).

Tarigan (1995:121) says that metaphor is a rhetorical figure of speech that compares two subjects without the use of “like” or “as.” Metaphor is often
confused with simile, which compares two subjects by connecting them with “like” or “as” (for example: “She’s fit as a fiddle”). While a simile states that one thing is like another, a metaphor asserts that one thing is the other, or is a substitute for the other thing. Metaphor asserts a correlation or resemblance between two things that are otherwise unrelated. The English word “metaphor” originates from the Greek metaphorá, which means “to transfer” or “to carry over.” Indeed, a metaphor transfers meaning from one subject on to another so that the target subject can be understood in a new way. Rhetoricians have further elaborated on the definition of metaphor by separating and naming the two key elements. There are a few different sets of names for these two parts: they can be called the “tenor” and the “vehicle”, the “ground” and the “figure”, or the “target” and the “source”. Consider this famous example of a metaphor from Shakespeare’s “As You Like It”:

All the world’s a stage,

And all the men and women merely players.

In this example, the world is the primary subject, and it gains attributes from the stage (ie, from theater). Thus, in the binary pairs, the world is the “tenor,” the “ground,” and the “target,” while the stage is the “vehicle,” the “figure,” and the “source.”

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 feel no pain’.

Metaphor 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 gows 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.

Classification of metaphor as in following:

(1) Active metaphor

An active metaphor is one which is relatively new and hence is not necessarily apparent to all listeners, although if the metaphor is well-selected, it will be easy enough to understand. To ensure the active metaphor is understood, further contextual information may be used to hint at its meaning.

Let me compare thee to an artic day, sharp and bright, forever light...

It's been a purple dinosaur of a day.

Active metaphors are often used in poetry and eloquent speech to stimulate the reader or listener. When words do not fit your known patterns of meaning, you are forced to think harder about them, their use and what is intended by the
author. Their use is a sign of a fertile imagination, and this attribute of the originator may well be recognized by the audience. This makes active metaphors a particularly useful method of impressing other people. Done badly, however, active metaphors can be a sign of arrogance or someone who thinks they are more intelligent than perhaps they actually are. The active metaphor is also known as a live metaphor.

(2) Absolut Metaphor

An absolute metaphor is one where there is absolutely no connection between the subject and the metaphor.

*I am the dog end of every day.*

*That is worth less than a dead digeridoo.*

In a non-absolute metaphor, the basic idea and the metaphor have some resemblance, for example using 'box' as a metaphor for 'house' or 'tube' for 'train'. A value of an absolute metaphor is in the way that it can confuse and hence make people think hard about the meaning of something. We seek always to find some meaning and hence some learning may arise. Absolute metaphors are also useful when you are at a loss for words. They can thus communicate frustration, confusion and uncertainty. The absolute metaphor is also known as a paralogical metaphor or antimetaphor.
(3) Dead Metaphor

A dead metaphor occurs where the once-evocative transferred image is no longer effective or even understood, perhaps being lost in the aeons of time.

*Fabulous* was something worthy of fable. Like many other superlatives, it has lost its original edge and now just means 'good'.

*Money* was so called because it was first minted at the temple Juno Moneta.

Dead metaphors are dead in the sense that they no longer act as metaphors -- they just become plain words, with a simple functional meaning. In a sense, this is how language develops. Somebody tries to explain something by making up a word that conjures up an image, and eventually the word becomes a standard in the language, with it's original image being lost or evolved. In the 'dumbing down' of language, the rich meaning of many words becomes lost, and thus many metaphors lose their meaning. To understand the metaphoric quality of many words requires that their origins are studied.

(4) Dormant Metaphor

A dormant metaphor is one where the connection between the vehicle and the subject is not clear.

*I was lost in thought.* [How?]

*She flew at him.* [Why? In anger? Love?]
A dormant metaphor may be formed when a sentence is incomplete in some way or shortened. The value of a dormant metaphor may well be weak, as the insufficient connection loses the power that the metaphor can bring.

(5) Extended Metaphor

An extended metaphor is one where there is a single main subject to which additional subjects and metaphors are applied. The extended metaphor may act as a central theme, for example where it is used as the primary vehicle of a poem and is used repeatedly and in different forms.

*He is the pointing gun, we are the bullets of his desire.*

*All the world's a stage and men and women merely players.*

The power of an extended metaphor is in the hammer blows that it applies, demonstrating the passion and commitment of the author. Done well, an extended metaphor drives the point home. Done badly, it either confuses people, for example through conflicting vehicles, or annoys them, for example through excessive elaboration or too many metaphors for a single subject. An extended metaphor is sometimes called a 'conceit', for example where the metaphoric theme of a poem is called its conceit, perhaps signifying the arrogance of the poet in assuming command of the language to the point of redefinition of terms that may be beyond many readers.
(6) Implicit Metaphor

An implicit metaphor, the full subject is not explained, but is implied from the context of the sentence.

*Roasting today!*

*She had the screaming.*

When a subject is sufficiently well-known, then we do not have to explain it in detail. Most of our communications are like this, with much being left out but the intended meaning still being communicated. Whilst metaphors are one stage removed from concrete description, if the metaphor is sufficiently well-known then a contraction may applied here too, leaving the reader to fill in the missing detail. When the metaphor is less well understood, then implicit metaphors may still be found within colloquial contexts.

(7) Mixed Metaphor

A mixed metaphor is one where the metaphor is internally inconsistent, for example where multiple metaphors are used which do not align with one another. The metaphors used often have some connection, although this is often tenuous or inappropriate.

*He's a loose cannon who always goes off the deep end.*

*He often shot his mouth off in the dark.*
Mixed metaphors are typically a result of trying to be too elaborate in speech and perhaps careless in the selection of metaphor. The result can be quite comic. This gives opportunity to use humor for deliberate effect.

(8) Synechdothic Metaphor

The *synechdothic metaphor* is one where a small part or element of something is used to represent the whole.

*I like your wheels, man!* [wheels = car]

*Nice bit of skirt.* [skirt = woman]

*Try this nib.* [nib = pen]

Our memories work in associative ways, a factor that metaphors use to the full. Thus when you are told about an element of something, then by association you quickly also think about the whole thing, of which it a part. Synechdothic metaphors thus are simple metaphors that are easily accessible by many people.
(9) Submerget Metaphor

A Submerged metaphor is one in which the metaphoric vehicle is indicated by one part of it. Typically, the element selected to be the metaphor has particular significance for the intended meaning.

*Her thoughts were on the wing.* [wing > bird > flight]

*He legged it.* [Leg > human > run]

Our memories work largely by association, such that when we are told about a small part of something, we automatically think of the larger whole. This allows the first step of understanding of this metaphor. We then have to take the second step of linking the metaphor to the subject. This is eased when the vehicle hints at the meaning intended.

(10) Compound Metaphor

A compound metaphor is one where there are multiple elements in the metaphor that are used to snag the listener. These elements may be enhancement words such as adverbs, adjectives, etc. Each element in the compound metaphor may be used to signify an additional item of meaning.

*She danced, a wild and gothic fairy.*

*Thick, primal, blind fog descended before his eyes.*
Compound metaphors are like a multiple punch, hitting the listener repeatedly with metaphoric elements. Whereas the complex metaphor uses stacked layers to enhance the metaphor, the compound metaphor uses sequential words. The compound metaphor is also known as a loose metaphor.

The general purpose of metaphor is sometimes, we read metaphors that don’t seem to make sense. Other times, we just think “so what?” I think the source of these problems is that many people don’t know why we have metaphors– they just know that they’re supposed to use them (especially in poetry). 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). Here’s a lot more meaning to the second version of this sentence. There’s imagery, action, description. When people hear the word “tough,” they might think of it in many ways. Tough can refer to: constitution; fighting ability; difficulty; durable mental acuteness. By using a metaphor, I’m being more explicit. The reader knows exactly how I mean he’s “tough.”

This sort of metaphors come from a lack of conviction– the author didn’t know exactly what they wanted to say and the reader can tell (or at least, is very confused). I think this goes back to a previous bit of advice I’ve suggested– writing out what you mean to say in plain English before you write a poem based on that idea. Rushing into a poem without a clear message is like a desert in the ocean on a gorilla– it makes no sense.
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 three types:

Simile is a comparison of two two things, where attributes of one is transferred to the other.

As deep as the ocean.

He look like a fish out of water.

You seem as happy as a duck in a deluge.

When trying to describe something, it is often difficult to convey the idea, so stealing attributes of something else where the idea is clear is a way of communicating your idea. Simile is not the same as a metaphor. Simile takes some attribute of the object and applies it to the subject. A metaphor takes all of the attributes of the object and applies them to the subject. The simile says 'A is like B in some way'. The metaphor equates, says 'A is B in all ways' or 'A = B'. Thus:

Simile: You are like a dog.

Metaphor: You are a dog.

Some similes are quite explicit, such as 'as wet as rain', whilst others are less clear, such as 'as wet as a bereft politician'.
Similes may be shortened, almost to metaphor, such as 'he was like a sword, reaching right to the real problem.' Others are more specific, 'his mind was like a sword, cutting through irrelevant data to find the real problem.' Similes often use stereotypes, where the comparison is known by common assumption, such as 'He's as honest as a politician'. Ironic reversal can be used to imply the opposite, such as 'as wet as the summer Sahara'.

Extreme exaggeration, often with the intent of making a point or stimulating emotions.

*This box weighs a ton!*

*My love is as great as the greatest mountain. It is as deep as the deepest ocean. It reaches around the world and brings you to me.*

The obvious exaggeration of hyperbole clearly tells the listener that something is going on, and that the exaggeration is not to be taken literally. A common meaning is that the speaker has been surprised and that the hyperbole is being used to convey something of the emotion experienced. The exaggeration of hyperbole often is intended to prove more extreme emotions in its targets. Hyperbole may thus be used as a prod to try to get people to feel something where a more accurate description would be less likely to evoke the desired response. This form is often found in gossip and by amazed children. The exaggeration of hyperbole may have positive intent. It may also be used in irony, painting something large when you really mean it is small. Hyperbole may also be used to push things to the limit, and is often used in conflict, such as when a
person accuses another of 'never' doing what is wanted and 'always' doing what is wrong.

Personification is the attribution of human characteristics to inanimate objects, events or abstract ideas.

*The wire tripped me up.*

*This is a happy house.*

*Democracy is taking its revenge upon Communism.*

We all have a need to explain what happens around us, giving meaning and sustaining our sense of control. As we naturally understand the world from a human perspective, with human thought and emotions, we often apply these in our explanations as we describe events and thoughts. One place why personification happens is where we make mistakes, such as bumping into tables or getting wires mixed up. Rather than blame ourselves, we blame the situation or thing where we erred. In order to attribute blame, we have to assume it has consciousness and human fallibility. Of course this is nonsense, but we still very commonly do it. Personification is also called *Prosopopoeia*. The personification of animals is called *Anthropomorphism* or Fictio.

### 2.3 Song

Song is a single (and often standalone) work of music intended to be sung by the human voice with distinct and fixed pitches and patterns using sound and silence and a variety of forms that often include the repetition of sections.
Written words created specifically for music or for which music is specifically created, are called lyrics. If a pre-existing poem is set to composed music in classical music it is an art song. Songs that are sung on repeated pitches without distinct contours and patterns that rise and fall are called chants. Songs in a simple style that are learned informally are often referred to as folk songs. Songs that are composed for professional singers are called popular songs. These songs, which have broad appeal, are often composed by professional songwriters, composers and lyricists. Art songs are composed by trained classical composers for concert performances. Songs are performed live and recorded. Songs may also appear in plays, musical theatre, stage shows of any form, and within operas.

A song may be for a solo singer, a lead singer supported by background singers, a duet, trio, or larger ensemble involving more voices singing in harmony, although the term is generally not used for large classical music vocal forms including opera and oratorio, which use terms such as aria and recitative instead. Songs with more than one voice to a part singing in polyphony or harmony are considered choral works. Songs can be broadly divided into many different forms, depending on the criteria used.

Songs may be written for one or more singers to sing without instrumental accompaniment or they may be written for performance with instrumental accompaniment. The accompaniment used for a song depends on the genre of music and, in classical styles, the instructions of the composer as set out in the musical score. Songs may be accompanied by a single accompanist
playing piano or guitar, by a small ensemble (e.g., a jazz quartet, a basso continuo group, a rock or pop band or a rhythm section) or even a big band (for a jazz song) or orchestra (for a classical aria). One division is between "art songs", "pop songs" and traditional music which includes "folk songs" and early blues songs. Other common methods of classification are by purpose (sacred vs secular), by style (dance, ballad, Lied, etc.), or by time of origin (Renaissance, Contemporary, etc.). Songs may be learned and passed on "by ear" (as in traditional folk songs); from a recording or lead sheet (in jazz and pop) or from detailed music notation (in classical music). While the term "song" usually refers to a sung melody, the term is also used in some instrumental music in which the composer wishes the performer to play in a singing style (e.g., Mendelssohn's Songs Without Words for solo piano.)

Art songs are songs created for performance by classical artists, usually with piano accompaniment, although they can be sung solo. Art songs require strong vocal technique, understanding of language, diction and poetry for interpretation. Though such singers may also perform popular or folk songs on their programs, these characteristics and the use of poetry are what distinguish art songs from popular songs. Art songs are a tradition from most European countries, and now other countries with classical music traditions. 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. The accompaniment of European art songs is considered as an important part of the composition. Some art songs are so revered that they take on characteristics of national identification.

Art songs emerge from the tradition of singing romantic love songs, often to an ideal or imaginary person and from religious songs. The troubadours and bards of Europe began the documented tradition of romantic songs, continued by the Elizabethan lutenists. Some of the earliest art songs are found in the music of Henry Purcell. The tradition of the romance, a love song with a flowing accompaniment, often in triple meter, entered opera in the 19th century, and spread from there throughout Europe. It spread into popular music and became one of the underpinnings of popular songs. While a romance generally has a simple accompaniment, art songs tend to have complicated, sophisticated accompaniments that underpin, embellish, illustrate or provide contrast to the voice. Sometimes the accompaniment performer has the melody, while the voice sings a more dramatic part.

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-orally (that is, as sheet music), especially in the modern era. Folk songs exist in almost every culture. Popular songs may eventually become folk songs by the same process of detachment from its source. Folk songs are more-or-less in the public
domain by definition, though there are many folk song entertainers who publish and record copyrighted original material. This tradition led also to the singer-songwriter style of performing, where an artist has written confessional poetry or personal statements and sings them set to music, most often with guitar accompaniment.

The term popular songs belongs to a number of musical genres "having wide appeal" and typically distributed to large audiences through the music industry. These forms and styles can be enjoyed and performed by people with little or no musical training. It stands in contrast to both art music and traditional music. Art music was historically disseminated through the performances of written music, although since the beginning of the recording industry, it is also disseminated through recordings. Traditional music forms such as early blues songs or hymns were passed orally, or to smaller, local audiences. The original application of the term is to music of the 1880s Tin Pan Alley period in the United States. Although popular music sometimes is known as "pop music", the two terms are not interchangeable. Popular music is a generic term for music of all ages that appeals to popular tastes, whereas pop music usually refers to a specific musical genre within popular music. The song structure of popular music commonly involves the verse, chorus or refrain, and bridge as the different sections within a piece. With digital access to music, some popular music forms have become global, while others have wide appeal within the culture of origin. Through hybridity, or mixture across musical genres, new popular music forms are able to be manufactured to reflect the ideals of a global culture. The examples
of Africa, Indonesia, and the Middle East explain how hybridity can develop into new forms of popular songs.