

CHAPTER II

REVIEW OF LITERATURE, CONCEPT, THEORETICAL FRAMEWORK & BIBLIOGRAPHY

2.1 Review of Literatures

A literature review is an account of what has been published on a topic by accredited scholars and researchers. Literature reviews in this research will be divided into two types; they are thesis review and the journal review. There are three related theses that were reviewed in this subchapter. Here, three of them gave some contributions to this study.

2.1.1 Review of Papers and Journal

First paper by Dewi (2006), *The Figurative Meaning of the Poem "The Road Not Taken"*. She tried to find out what exactly the figurative meanings of the poem "The Road Not Taken" and how the poetical devices support such meanings. She found that the use of figurative is both to make a poem more beautiful and to express the poet's imagination and ideas indirectly. By using figurative, a poet can present a wider subject matter, which is based on both the fact and on his own imagination. Through "The Road Not Taken", the poet wants to tell the readers about a condition under which a choice should be decided. Besides that, the poem also gives the reader an insight to and reflects on the theme about the man's choice. Figuratively the poem tells the readers the choice people stand for when traveling the road of life. She also found that through the literary devices such as diction, symbol, etc the poet can be considered successful in making the poem as an effective media to attain both the entertaining and teaching purposes. In comparison with this study, her study and this study have the similarities and differences. The

similarity is Dewi's study and this study has similarity in topic that is about figurative meaning in the poem. Besides, the differences between Dewi's study and this study can be seen from: This paper used different theory with this study, she used the theory that taken from book *Chief Modern Poets of England and America* (1957) while this study used the theory of figurative that proposed by Knickerbocker and Renninger (1963).

The second one is the paper entitled *Figurative Meaning of the Poem "The Rainbow"* by Handayani (2001). In her paper she focuses on the use of figurative and its function to give the meaning to the poem itself by interpreting those words which supported by the poet background. She tried to discover the figurative meaning which is used by the writer to hide what actually the writer wants to convey to us as the reader. The similarities between her study and this study can be seen from: both have similar topic to be discussed which is figurative meaning, the theory she used was theory of figurative taken from *Interpreting Literature by Knickerbocker* (1963), this paper focused on what exactly the figurative meanings on the poem *The Rainbow* by interpreting those words which supported by the poet background,.

Wardani (2007) did the similar study with the paper entitled *The Analysis of the Figurative Meaning of Emily Dickinson's "After Great Pain"*. In this paper she was focusing on kind of poetic devices that found in the analysis of the figurative meaning in the poem *After Great Pain* and what the message of the poem is. She finds out that the elements of the poem include sound, figurative language, imagery, diction and syntax. The sound consists of rhyme, alliteration, assonance, and consonant. Meanwhile, figurative languages found in this poem are simile, personification and paradox. The kinds of imagery found in this poem refer to kinesthetic (sensation of movement) and visual imagery. The similarities between his study and this study

can be seen from: both have similar topic to be discussed which is figurative meaning, the theory he used was theory of figurative taken from *Interpreting Literature by Knickerbocker* (1963). The only difference that I have got in his paper, he was focusing on kind of poetic devices that found in the analysis of the figurative meaning in the poem *After Great Pain* and what the message of the poem is. While this study focused on kind of figurative meaning and how it constructed in the poem.

The other review is journal review, Garner in *Predictability, Creativity and Meanings in the Language of Poetry* in 2003, focuses his attention on his article entitled “Symbolism and Figurative language in “Byzantium” and “The Dead””. In this article he wrote about the different styles of Figurative language in “Byzantium” and “The Dead,” the work of the two most prominent modernist writers of the twentieth century, W. B. Yeats and James Joyce. He found that W. B. Yeats and James Joyce use starkly different styles of figurative in “Byzantium” and “The Dead,” and the differences in style in many ways compliment their difference in vision. Still, the two pieces have interesting parallels in the structure of their figurative in that both open with a dichotomy and close with a homogenous image, and it is perhaps the differences that emerge from these similarities that are the most interesting and indicative of the writers’ figurative styles. The fact that the human complexity Yeats rejects in his final image is exactly what makes Joyce’s finale possible shows a difference in ideological standpoints that is complimented by each writers’ style. She also found that examining the use of Figurative in “Byzantium” and “The Dead” side by side provides an interesting way to view the two modernists, and the observations produced illustrate crucial aspects of both writer’s perspectives and both have left their unique stylistic legacies to English literature. However, what the study

will do is finding kinds of figurative meaning in the Robert Frost and William Wordsworth poems.

2.2 Concepts

There are some concepts which will support this writing, as follows.

2.2.1 Concepts of Figurative Language

Figurative language is a certain literary device, which is commonly applied by the authors to gain strength and freshness of their literary work's expression (Holman;1986:202).

According to Knickerbockers and Reninger (1963:367), figurative language is sometimes called metaphorical language or simply metaphor because it is Greek ancestor "Metepherein" means to carry meaning beyond its literal meaning (Meta= beyond + pherein to bring *-i.e.*, to bring beyond). They propose some kinds of figures, namely; simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, dead metaphor, allusion, paradox, and symbol.

Halliday (1986:319) introduces figures of speech by saying that among the figures of speech recognized in rhetorical theory, the general term for figures of speech is metaphor. Treating the three as distinct, he describes figures of speech as metaphor, metonymy, and synecdoche.

2.2.2 Concept of Meaning

According to Leech (1974:10), the meanings of words are complex, in which they have such components as an idea, a quality, a relationship, personal feeling, and association. Leech (1974:10) has categorized meanings of words into seven types. They are conceptual meaning,

connotative meaning, stylistic meaning, affective meaning, reflective meaning, collocative meaning, and thematic meaning.

To untangle the meaning of words in the poem cannot be based only on the use of dictionary. Myers (1994:64) claimed that for the first, we might look up the meaning of a wording a dictionary. A dictionary will help us where the same word is used with distinct meanings. Myers also says that we also build up association with words.

2.3 Theoretical Framework

Some experts have proposed some theories concerning with the figurative language in the poem is taken from some books. For this study, the theories use to support the analysis of the figurative language in the poems was taken from some books. One of them is from the book entitled "Interpreting Literature" by Knickerbocker and Reninger. In addition, the theory about figures of speech will be taking from book entitled "Functional Grammar" by M.A.K. Halliday.

According to Knickerbocker and Reninger (1963:367), figurative language is sometimes called metaphorical language or simply metaphor because its Greek ancestor "Metapherein" means to carry meaning beyond its literal meaning. Regardless, then, of the kind of figures, its basic function is always to carry meaning from the literal to the figurative level. Regarding the kinds of figurative language, these experts propose some figures of speech, namely simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, paradox, dead metaphor, and illusion.

Other theory about figures of speech is proposed by Halliday. Halliday (1986:319) introduces figures of speech by saying that among the figures of speech recognized in rhetorical theory, the general term for figures of speech is metaphor. Treating the three as distinct, he

describes figures of speech as metaphor, metonymy, and synecdoche. This theory is only supporting the main theory from Knickerbocker and Reninger. The main theory will use in analysis based on Knickerbocker's theory. Halliday's theory is only supporting the explanation and comprehension of some figurative languages in Knickerbocker's theory in order to make the theory clearer.

Both theories were combined with theory of meaning proposed by G. N. Leech in his book entitled "Semantics" in order to discover the meaning which is represented by figurative meaning in the poem. According to Leech, meaning is categorized into seven types, as conceptual meaning, connotative meaning, stylistic (social) meaning, affective meaning, reflective meaning, collocative meaning, and thematic meaning. The other supporting theory is from William Keeney about analyzing poetry that is taken from his book entitled "How is Analyze Poetry". He states that the diction of a poem deals with the stylistic aspect, evolving through tonal qualities of the words which the poet has chosen to express the idea, feelings or thoughts, hence the poem has been written in special language in terms of literary devices, namely figurative language.

2.3.1 Figurative Language

Figurative Language is an infrastructure which help poet to create an imaginations of his experiences, fantasies, ideas, and give a strong visual image on reader's mind. Figurative language is a certain literary device, which is commonly applied by the authors to gain strength and freshness of their literary work's expression (Holman;1986:202).

According to Knickerbockers and Reninger (1963:367), figurative language is sometimes called metaphorical language or simply metaphor because it is Greek ancestor "Metepherein"

means to carry meaning beyond its literal meaning (Meta= beyond + pherein to bring *-i.e.*, to bring beyond). They propose some kinds of figures, namely; simile, metaphor, personification, synecdoche, metonymy, hyperbole, irony, dead metaphor, allusion, paradox, and symbol.

1. Metaphor

Metaphor is an implied comparison, or an expression that is used in a new sense, on the basis of similarity between its literal sense and the new thing or situation to which it is applied, with 'like' or 'as' omitted (Knickerbocker and Renninger, 1963:367).

Metaphor simply can be defined as a figure of speech in which a comparison is made between two things essentially unlike. Metaphor sets up a relation of similarity between two referents, as if they were the same thing. X is described in terms of Y. (Myers, 1994:125).

According to Halliday (1985:319), Metaphor is used for something resembling that which it usually refers to.

To Frost, metaphor is really what poetry is all about. He is notably a poet of metaphors more than anything else. This is so important, it should heard directly from the poet. Frost said," Poetry begins in trivial metaphors, pretty metaphors, 'grace metaphors,' and goes on to the profoundest thinking that we have. Poetry provides the one permissible way of saying one thing and meaning another.

A figure of speech in which an implicit comparison made between two things usually unlike is does not use connective words such as like or as (http://www.westga.edu/scarter/Figurative_Language1.html)

Example: "Life's but walking shadow"

"That guy is a rat".

In the first example, the similarity is that of 'life' to 'shadow', in which the shadow in this example meant to be the struggle in the life. And in the second example the similarity of the 'guy' to 'rat' is not in terms of physical details but of the feelings that person and the rat has. So the writer has special purposes to employ a certain metaphor in his poem and one of the purposes is to make good sound and also to create a great sense when the reader read the poem.

2. Simile

Simile is stated comparison of two similar things introduced by the words *like or as* (*Knickerbocker and Renninger*).

Myers (1994 : 125) stated that simile does the same thing as a metaphor, but with a like or as if in the wording to show that it is not literal.

Simile is a figure of speech in which a comparison is expressed by the specific use of a word or phrase such as: *like, as, than, seems* or Frost's favorite "*as if,*"

Simile is a figure of speech in which a comparison expressed by the specific use of a word or phrase such as: like, as, than, seems or "as if". (<http://frostfriends.org/figurative.html>).

Example: "My love is like a red rose."

It is called simile because the word 'like' in this sentence has the function to compare 'my love' with 'red rose'. The comparison is explicit and it is a common method to describe the beauty of the girl by comparing with red rose. Red rose usually identical with beautiful things.

3. Symbol

Symbol is a thing (could be an object, person, situation or action) which stands for something else more abstract. For example our flag is the symbol of our country.

The use of symbols in Frost's poetry is less obvious. Frost was not known as a Symbolist. Actually, the Symbolists were a late 19th century movement reacting against realism.

Frost rebelled against this movement and preferred to use metaphors. There are certain signature images that become symbols when looked at Frost's complete work. Flowers, stars, dark woods and spring (the water kind) are consistent symbols in Frost's poetry and should be noted here. As with many other poetic devices, Frost had his own way of keeping the rule and breaking the rule. (Cook Dimensions p197)

Frost said, "If my poetry has to have a name, I'd prefer to call it Emblemism," not "Symbolism," which is all too likely to clog up and kill a poem." (Burnshaw p283)

4. Personification

Personification is a type of metaphor in which a lifeless object, an animal or abstract ideas made to act like a person and thereby gives animation, vividness and nearness those things which are normally thought of as impersonal and aloof from human affairs or giving human characteristics to an object, animal, or an abstract idea (Knickerbocker and Renninger, 1963:367).

A type of metaphor in which distinct human qualities, e.g., honesty, emotion, volition, etc., are attributed to an animal, object or idea. (<http://frostfriends.org/figurative.html>)

Example: "Adam was awaked by the sun hitting his face"

In this example, the sun is given qualities of human able to hit one's face. Certainly, the sun does not hit Adam's face literally but rather the sun emits rays of light and falls on his face. There is a sensation of heat after being hit. Thus, the shines on the face eventually makes the person feel the heat. Thus, it appropriate to state that the sun is hitting the face.

5. Synecdoche

Synecdoche is a figure of speech showing the use of a part for the whole. Synecdoche substitutes some significant detail or aspect of an experience for the experience itself (Knickerbocker and Renninger, 1963:367).

According to Halliday (1985:320), synecdoche is used for some larger whole of which that which it refers to is a part.

Myers (1994:127) stated that in Synecdoche, the name of a part of something is used to refer to the whole thing.

Simply, Synecdoche is a figure of speech which mentions a part of something to suggest the whole. Frost said, "I started calling myself a Synecdochist when other called themselves Imagists or Vorticists."

Example: "*fifty winters passed him by*".

It is called synecdoche because the word 'winter' is a part of one year which in this sentence represents the whole year. So, this sentence means '*fifty years passed him by*'.

Another example: "All hands on deck," meaning all sailors to report for duty. Hands = sailors.

6. Metonymy

Metonymy is a figure of speech describing one thing by using the term for another thing closely associated with it. Metonymy is characterized by the substitution of a term or object closely associated with the word in mind for the word itself (Knickerbocker and Renninger, 1963:367).

Myers (1994:127) stated that metonymy involves taking something related (rather than a part, with synecdoche) to stand for the whole thing.

According to Halliday (1985:319) metonymy is used for something related to that which it usually refers to.

A figure of speech that uses a concept closely related to the thing actually meant. The substitution makes the analogy more vivid and meaningful (<http://frostfriends.org/figurative.html>).

Example: “The crown” is used for “The King”.

This sentence shows that the metonymy is represented by ‘crown’ and ‘king’ in the words. Actually those words are having close relationship for the empire, because the empire have a king and crown as a symbol of government.

7. Paradox

Paradox is a statement of which the surface or obvious meaning seems to be illogical, even absurd but making good sense upon closer examination (Knickerbocker and Renninger, 1963:367).

Paradox is a statement or situation containing apparently contradictory or incompatible elements, but on closer inspection may be true.

A Paradox is a statement which contains apparently opposing or incongruous elements which, when read together, turn out to make sense (<http://www.english.emory.edu/classes/Handbook/paradox.html>)

Example: “Lights is the darkest thing in physics.

8. Hyperbole

Hyperbole is a figure of speech which employs an exaggeration that is used for special effect (Knickerbocker and Renninger, 1963:367). An exaggeration statement is used to heighten

the effect. It is not used to mislead the reader, but to emphasize a point (http://www.orangeusd.k12.ca.us/yorba/figurative_language.htm).

Hyperbole is a bold, deliberate overstatement not intended to be taken literally; it is used as a means of emphasizing the truth of a statement. This is relatively rare in Frost. He has a penchant for fact and truth.

Example: “Go and catch the falling star”.

It is called Hyperbole because the sentence ‘Go and catch the falling star’ is impossible because no one can catch a falling star and the star cannot fall. So this sentence is an overstatement.

9. Irony

Irony is a figure of speech which contains a statement in which its real meaning is completely opposed to its professed or surface meaning (Knickerbocker and Renninger, 1963:367).

Irony can be divided into 3 types. There are Verbal Irony, Dramatic Irony and Irony of Situation. Verbal irony is a figure of speech when an expression used is the opposite of the thought in the speaker's mind, thus conveying a meaning that contradicts the literal definition. Dramatic irony is a literary or theatrical device of having a character utter words which the reader or audience understands to have a different meaning, but of which the character himself is unaware. Irony of situation is when a situation occurs which is quite the reverse of what one might have expected. Often, Frost's use of irony convey's one meaning by word and syntax, and another by the tone of voice it indicates. The tone contradicts the words. Frost's irony is usually tricky because it is so subtle.

Irony is figure of speech when an expression used is the opposite of the thought in the speaker's mind, thus conveying a meaning that contradicts the literal definition (<http://www.frostfriends.org/figurative.html>).

Example: "The Czar is the voices of God and shall live forever"

It is irony because the words 'voices of God', 'shall live forever' are very opposed the real meaning. 'The Czar' is just human and 'the voices' came out from the mouth is not different from the human generally and the word 'shall live forever' is opposed to the real meaning because we cannot live forever blessed by the voice of the Czar. So *The Czar is the voices of god and shall live forever* means The Czar is an authoritarian individual and like other human is going to die too.

10. Allusion

Allusion is reference to some well-known place, event or person. Not a comparison in the exact sense, but a figure in the sense that it implies more than its narrow meaning (Knickerbocker and Renninger, 1963:367).

Example: "*No! I am prince Halmet, nor was meant to be*".

This sentence is called allusion because this example gave the reference that no one to be prince and the person who always called Prince Halmet in a honest way acknowledge that himself is not a prince.

11. Dead Metaphor

Dead Metaphor is metaphor which has its figurative meaning but has lost its figurative sense through endless use (Knickerbocker and Renninger, 1963:367).

Example: "*The face of the clock*"

It is called dead metaphor since it gives more stress to the thing which talks about,; it shows the specific part of the clock which becomes the central part of the topic.

2.3.2 Meaning of Word

If we are talking about words, we cannot avoid talking about the study of meaning (semantics). Every word has its form and meaning, and the meaning itself can be ambiguous, denotative, apparent or surface meaning, connotative, and implied or hidden meaning. Figurative language as groups of words is also having meaning which commonly implied or literal meaning. To untangle the meaning of words in a poem cannot be done only using by dictionary. Myers (1994:64) claims that for the first, we might look up the meaning in dictionary, and it will help us where the word is used with two distinct meanings. Dictionary cannot carry all information about the ways in which we build up associations with words.

Judith A. Stanford (1992:53) states about meaning in literature as follows, “It’s important to understand that “meaning” is not fixed in literature. Two people reading the same work may see different themes. One person reading a work at age twenty and the same work at age thirty or forty-five may see different themes. Literary scholars reading the same work frequently see different themes. So, question such as “What am I supposed to get from this?” do not specific, easily defined answer. Although it’s interesting and often helpful to know what others think about work, their ideas should not define what any other reader is “supposed to get” from the work.”

The meaning of figurative language is often complex, having such component as an idea, a quality, a relationship, a personal feeling and associations which related to human situation. It is through our experiences with them in human situation they take on meaning.

There are seven types of meaning proposed by Leech (1974: 9-23), they are: conceptual meaning, connotative meaning, stylistic meaning, affective meaning, reflective meaning, collocative meaning and thematic meaning. In these poems, some of the meanings can be identified as follows:

1. Conceptual Meaning

According to Leech (1974:10), Conceptual meaning (sometimes called ‘denotative’ or ‘cognitive’ meaning is widely assumed to be the central factor in linguistics communication and it can be shown to be integral to the essential functioning of language in a way that other types of meaning are not.

Leech (1974:13) stated that the aim of denotative meaning is to provide, for any given interpretation of a sentence, a configuration of abstract symbols which shows exactly what we need to know if we are to distinguish that the meaning from all other possible sentence meanings in the language.

2. Connotative Meaning

According to Leech (1974:14), connotative meaning is the communicative value an expression has by virtue of what it refers to, over, and above its purely conceptual content.

Talking about connotation is in fact talking about the real world experience one associates with an expression when one uses or hears it. Connotative meaning is indeterminate and open-ended in the same way as our knowledge and belief about the universe are open-ended. Connotations play a major role in the language of literature, of politics, of advertising, and of song lyrics. Certain words or sentences convey a connotative meaning because of the use of figurative language or figure of speech.

3. Stylistic Meaning

Stylistic meaning is that which a piece of language conveys about the circumstances of its use. In part, we decode the social meaning of the text through our recognition of different dimensions and levels of style within the same language. A recent account of English has recognized some main dimensions of stylistic variation, for example:

1. They chucked a stone at the cops, and then did a bunk with the loot.
2. After casting a stone at the police, they absconded with the money.

Sentence (1) could be said by two criminals, talking casually about the crime afterwards. Sentence (2) might be said by the chief inspector in making his official report. Both could describe the same happenings (Leech 1974:15)

4. Affective Meaning

Affective meaning is a sort meaning which can reflect the personal feelings of the speakers, including his attitude to the listener, or his attitude to something he is talking about.

Affective meaning refers to that part of meaning which conveys emotions and attitudes of the language users.

Affective meaning indicates the speaker's attitude towards the person or thing in question. This meaning can be clearly conveyed simply by the choice of the right words as many have emotive content in themselves, e.g. *vicious, villainous, tyrant, love, hate, anger, grief, and pleasure*. Interjections are affective words as they are expressions of emotions such as *oh, dear me, alas, hurrah*.

5. Collocative Meaning

Leech (1974:20) stated that collocative meaning consists of the association of a word acquired on account of the meaning of words, which tends to occur in its environment. For example, the word "handsome" and "pretty" share common ground in the meaning of 'good looking', but may be distinguished by the range of nouns which they are likely to co-occur or collocate: *pretty woman and handsome man*. The range may well match although they suggest a different kind of attractiveness because of the collocative associations of the two adjectives.

6. Reflected Meaning

Leech (1974:19) stated that reflected meaning is the meaning which arises in cases of multiple conceptual meaning, when one sense of word forms part of our response to another sense. It involves an interconnection on the lexical level of language.

Only in poetry which invites a heightened sensitivity to language in all respects, we find reflected meaning operating in less obviously favourable circumstances.

7. Thematic Meaning

Thematic meaning is communicative by the way in which speaker or writer organizes the message, in terms of ordering, focus and emphasis. According to Leech (1974:19), it is often felt for example that an active sentence such as (1) below has a different meaning from its passive equivalent (2) although in conceptual content they seem to be the same.

1. Mrs. Bessie Smith donated the first prize.
2. The first prize was donated by Mrs. Bessie Smith.

The active sentence answers an implicit question “What did Mrs. Bessie Smith donate?” while the passive sentence answers the implicit question “Who donated the first prize?” In other words, sentence (1) in contrast to sentence (2) suggest the we know whom Mrs. Bessie Smith.