

## **CHAPTER II**

### **REVIEW OF THE RELATED LITERATURE AND THEORETICAL FRAMEWORK**

#### **2.1 Semantics**

Semantics refers to the study of meaning conveyed by speaker. Riemer (2010) stated that the term “meaning” is quite ambiguous and can relate to many distinct relationships between the speaker, the language, and the reality. It may be claimed that understanding the meaning of those terms is necessary for understanding how people connect through language. Griffiths (2006) stated semantic is the study of meaning in language. He elaborates on semantics as the branch of linguistics that deals with the meaning of words, phrases, sentences, and texts. Additionally, Kreidler (1998) added semantics is the study of how languages organize and express meaning. It is an attempt to describe and understand the nature of the knowledge about meaning in their language that people have from knowing the language.

In order to understand a sentence’s precise intention or ascertain its genuine meaning, semantics must be used. It frequently occurs in all forms of communication when meaning cannot be taken literally as conveyed. A word or statement can have both hidden and obvious significance. Since understanding each word's true meaning is crucial, semantic theory is used to determine the intended meaning. Since semantics is the study of meaning, figurative language can be

examined using this method. The researcher can determine word meanings and determine if a statement uses literal or figurative language by utilizing the notion of semantics. As a result, using semantics theory makes it easier to understand figurative language or meaning.

### **2.1.1 Figurative Language**

Figurative language, often referred to as figures of speech, is frequently encountered in the field of linguistics as well as in various forms of literary expression, including songs, novels, and dramatic works. contends that figurative language encompasses a distinctive manner of expressing ideas. The author further elaborates on the utilization of figures of speech in language, emphasizing that they are not intended to be interpreted in a literal manner (Perrine, 1969). It is also a subset of linguistic semantic information and other associated areas that deal with meaning and thinking, and there is a growing interest in figurative language, which explains or suggests by using words and concepts in ways that differ from actual meaning. Figures of speech are parts of language that use words to mean something other than what they normally mean in order to represent an idea. Moreover, Dancygier and Sweetser (2014) stated the emergence of figurative language was frequently related with the formation of language that did not refer to the true meaning. According to the theory above, the emergence of figurative language had a purpose. Its purpose was to make the reader wonder what the poet's work was about.

There are many different kinds of figurative language, and their basic function is to deviate from literal meaning in order to achieve a specific effect or meaning. Literal expressions denote what words mean in common or dictionary usage, whereas figurative expressions denote that they add layers of meaning. The human mind requires a cognitive framework composed of memories of all possible meanings that could be applied to the specific words in their context in order to convert an utterance into meaning. Figurative language's primary function is to express meaning from the literal to the figurative levels. It can convey the poet's and writer's emotions.

## **2.1.2 Kinds of Figurative Language**

### **2.1.2.1 Simile**

The concept of simile involves the act of comparing two entities by employing specific words or phrases, such as like, as, than, similar to, or resembles (Perrine, 1969). Simile shares the common purpose of establishing a comparison between two items that possess contrasting characteristics. The simile in its extended form is a sentence with up to four elements, which are called the 'pillars' of the simile (Khoshniat, 2020). Additionally, Abrams and Harpham (2012) said the utilization of the terms "like" or "as" in a simile explicitly denotes a comparison between two distinct objects.

"This **is like** a warm, natural and no-streaking color" (Ramadhan, 2022). The example above, the author compares between warm, natural, and no striking to the color. Warm color, as defined by Webopedia, refers to any vivid or bold color.

On the other hand, warm, natural, and no striking color refers to colors that are naturally bold, such as yellow, brown, and red. They are the opposite of cool colors. Thus, the sentence can be interpreted as weather or season when it is warm, and the color is like a fresh tree with yellow leaves. When it represents white snow and ice that resembles blue crystals, it is the polar opposite of cool color. These colors are also used to name makeup shades or colors, such as a lipstick or eyeshadow palette.

### 2.1.2.2 Metaphor

According to Perrine (1969) a metaphor is a direct comparison between two unlike things without using “like” or “as,” stating that one thing is another. Furthermore, metaphors help us understand the meaning of one thing expressed through another. Metaphor refers to the implied similarities between two things. Metaphor, a widely recognized type, establishes connections between two seemingly unrelated concepts. In alternative terms, a metaphor is a rhetorical device employed to draw a comparison between two or more disparate entities.

**“Your voice it blooms the flowers on the beach.”** (Grensideng & Agung, 2023). In the lyric *“your voice it blooms the flowers on the beach.”* The writer likens her lovers voice to something that can make flowers bloom. The lyrics above convey connotative meanings. In their statement, the connotative meaning is expressed as *“your voice it blooms the flowers on the beach,”* The writer believes that hearing his lovers voice can provide comfort during times of loneliness.

### 2.1.2.3 Personification

Personification is giving human qualities or characteristics to non-human entities, objects, or abstract concepts (Perrine, 1969). In essence, personification refers to the attribution of human-like qualities or attributes to a concept or inanimate thing. It gives non-human entities the ability to act and experience emotions. Additionally, Abrams and Harpham (2015) personification is a phrase or sentence in which abstract or lifeless elements are given life and may behave like humans. It is also used to convey a variety of emotions or behaviors, as well as to control the listener or reader imagination.

An example would be **“That mirror is clouded by doubt or insecurity”** (Ramadhan, 2022). The slogan is quite different from the previous slogan, which exaggerates or promotes the product by comparing it to other things. In this slogan, Maybelline inspires all women to be themselves and has the confidence to shine. The slogan uses “clouded” to explain all the doubts and insecurities that come into their lives and “cloud” it or make their lives seem dark and closed by it.

### 2.1.2.4 Apostrophe

An apostrophe is a form of figurative language that consist addressing someone who already dead or something an object that cannot respond directly (Perrine, 1969). Addressing an absent or imaginary person or entity or addressing an abstract concept as if it were present and capable of understanding. The speaker in A. E. Housman’s (1859-1936, page 292) **“To an Athlete Dying Young”** (Perrine, 1969). The example above, the speaker addresses to an athlete dying

young. The athlete has already passed away, the hearer or reader of this sentence will undoubtedly be aware that the recipient will not respond to the message.

#### **2.1.2.5 Metonymy**

Metonymy is one of kind figurative language that using a related word or phrase to stand in for the actual object or concept being referred to (Perrine, 1969). In essence, Dancygier and Sweetser (2014) metonymy refers to the phenomenon wherein one entity is referred to by the name of another entity with which it shares a close and frequently seen relationship. The next points out a metonymy, it is a term used literally to describe the application of one item to another that is closely related due to frequent association in shared experience.

**“I can’t do this alone, give me a hand.”** (Al-Faruq & Putra, 2024). The sentence “Give me a hand” on that example means giving for a help. “Hand” in the example has been replaced for the word “help”. Thus, it can be understood that “hand” and “help” have a related meaning. By examples above, in metonymy, an object is designated by the name of something which is generally associated with it.

#### **2.1.2.6 Irony**

Irony involves a contrast between expectations and reality, often characterized by a discrepancy between what is said and what is meant. It can convey sarcasm, humor, or criticism. In other words, irony is the expression of a meaning that is contrary to the literal interpretation of the words uttered. However, it is important to note that the meaning can encompass both the explicit message

conveyed and its antithesis, particularly in more intricate manifestations (Perrine, 1969). For example, saying “**What a lovely day!**” during a thunderstorm to express the opposite sentiment (Dancygier & Sweetser, 2014). These types of figurative languages play significant roles in adding depth, nuance, and impact to language and communication, enabling speakers and writers to convey meaning beyond literal interpretations.

#### **2.1.2.7 Symbol**

Perrine (1969) stated symbol is an entity that signifies beyond its literal meaning. This concept pertains to the utilization a word, phrase, image, or object that represents something beyond its literal meaning, often carrying a deeper or more abstract significance. Dancygier & Sweetser (2014) added a symbol can be broadly defined as an entity that represents or denotes something else. This type of figurative language entices individuals to engage in deeper contemplation.

#### **2.1.2.8 Allegory**

According to Perrine (1969), allegory adds depth to literature by using symbols to convey complex ideas in a compelling way. In addition, allegory is a narrative or poem in which characters, events, and settings symbolize abstract qualities and ideas. Allegories are often used to convey moral, philosophical, or political messages through symbolic figures and actions. For the example, George Orwell’s “**Animal Farm**” is an allegory where farm animals’ revolt against their human farmer, symbolizing the Russian Revolution and subsequent rise of

Stalinism. Each animal character represents a figure or group from Soviet history, and the farm's transformation mirrors political upheavals.

#### **2.1.2.9 Paradox**

The definition of paradox is a circumstance or a proposition that may initially seem contradictory, yet possesses an underlying truth (Perrine, 1969). A statement or situation that appears contradictory or absurd but may reveal a deeper truth. Paradoxes often challenge conventional thinking and provoke thought by highlighting inherent contradictions or unexpected connections. Furthermore, Dancygier and Sweetser (2014) a paradox refers to a statement that presents a logical contradiction or looks to be absurd, yet can be interpreted in a manner that is meaningful. The paradox arises because figurative language is intended to be in conflict with itself. On the other hand, a reasonable interpretation is possible.

**“Exact science is not an exact science.”** (Al-Faruq and Putra, 2024) From the sentence above, Tesla uses paradoxical language, stating that “Exact science is not an exact science.” This sentence does not make sense at first glance because it contradicts itself. Tesla believed that when using science to create something, unexpected results can arise. In the story, Tesla invented a cloning device while developing a teleportation device.

#### **2.1.2.10 Overstatement/Hyperbole**

According to Perrine (1969), overstatement or hyperbole as a deliberate exaggeration for the purpose of conveying the truth emphasis or effect. Hyperbole



can be used to convey strong feelings, enhance descriptions, or add humor to a poem. Additionally, Dancygier and Sweetser (2014) added that hyperbole serves to amplify emotional intensity and highlight the speaker's attitude or perspective. By exaggerating certain aspects, hyperbole can make abstract or complex ideas more relatable and understandable. **"I need to lose you to find me"** (Dewi et al., 2020). According to the sentence implies an exaggeration idea due to the emphasis. In "I need to lose you to find me" means the songwriter needs to forget her ex-lover, who has made her crazy and become a slave to love. Thus, she can return to love herself or find herself.

#### **2.1.2.11 Understatement**

According to Perrine (1969), understatement refers to deliberately minimizing or downplaying the significance of something, often for ironic or humorous effect. Dancygier and Sweetser (2014) stated understatement is a rhetorical device that presents something as being significantly smaller or less significant than it truly is, contrary to common perception. One notable example often referenced in discussions of understatement is from Alexander Pope's poem *The Rape of the Lock*. In this poem, Pope describes the cutting of Belinda's lock of hair in a satirical and understated manner: **"But Umbriel, hateful gnome! forbears not so; He breaks the Vial whence the Sorrows flow."** Here, the act of cutting a lock of hair, which is a significant and emotionally charged event for Belinda, is described with understatement as merely breaking a vial from which sorrows flow.

This understatement serves Pope's satirical purpose by minimizing the seriousness of the action while simultaneously highlighting its impact on Belinda.

#### **2.1.2.12 Synecdoche**

According to Perrine (1969), synecdoche is a kind of figurative language where a part of something is used to represent the whole, or the whole is used to represent a part. It can also involve using a specific class to represent a larger concept or vice versa. Synecdoche powerful literary device used in poetry to enhance imagery, evoke emotions, and succinctly convey deeper meanings. It plays a significant role in enriching the poetic language and engaging readers through its creative use of parts and wholes. For instance, Perrine illustrates how poets use synecdoche to create vivid imagery and convey complex ideas concisely. **“All hands-on deck”** to indicate everyone participation on a ship uses synecdoche to represent the whole crew by mentioning just their hands.

#### **2.1.3 Reasons of Figurative Language Effectiveness**

Figurative language emphasizes its essential role in enhancing the reader interpretive experience and fostering a deeper comprehension of literary works. Perrine (1969) identifies four reasons for the effectiveness of figurative language. It provides imaginative pleasure, emotional intensity, concentrates meaning, and offers fresh perspectives.

### 2.1.3.1 Imaginative Pleasure

Imaginative pleasure engages the reader imagination, making the reading experience more enjoyable. It adds aesthetic value and enhances the reader's enjoyment of the literary work. Imagination can be described as the creative pleasure experienced when the recipient of an utterance, whether through hearing or reading, is afforded the opportunity to engage in imagination processes while comprehending the intended meaning. For example, in Robert Burns poem A Red, Red Rose "**O my Luve is like a red, red rose. That's newly sprung in June.**" Here, Burns compares his love to a fresh red rose, invoking a vivid and pleasant image. The metaphor appeals to the senses and imagination, making the expression of love more.

### 2.1.3.2 Bringing Additional Imagery

Bringing additional imagery enriches descriptions by adding layers of sensory details and visual imagery. It makes the text more vivid and engaging, drawing readers deeper into the narrative. It allows readers to visualize scenes and concepts in more dynamic and colorful ways, making the reading experience more immersive and memorable. This enhanced imagery also helps to convey complex emotional states and abstract ideas more effectively, as it taps into shared sensory experiences and cultural associations.

Perrine often illustrates this with examples from poetry. Consider the use of metaphor in William Shakespeare's Sonnet 18: "**Shall I compare thee to a summer's day? Thou art more lovely and more temperate.**" In this example,

Shakespeare's metaphor comparing the beloved to a summer's day creates a rich and beautiful image that captures the essence of the beloved's beauty and temperance. This comparison invokes the warmth, brightness, and pleasantness of a perfect summer day, thus enriching the reader perception of the beloved.

### 2.1.3.3 Emotional Intensity

The use of figurative language to enhance emotional intensity helps to create a deeper connection between the reader and the text. Emotional intensity evokes and intensifies emotions by providing vivid descriptions and comparisons. It helps to convey complex feelings and experiences more powerfully than literal language. By presenting emotions through vivid and relatable images, writers can make readers feel the emotions being described as if they were experiencing them firsthand. This emotional resonance is crucial in poetry and other forms of literature, as it engages readers on a personal level, making the literary experience more profound and memorable. For instance, consider the use of personification in Emily Dickinson's poem *Because I could not stop for Death*: **“Because I could not stop for Death – He kindly stopped for me –”**. In this example, Dickinson personifies Death as a kind and courteous suitor who stops to take the speaker on a journey. This personification not only makes the abstract concept of death more tangible but also imbues it with an unexpected gentleness and familiarity. This evokes a complex emotional response in the reader, combining curiosity, comfort, and contemplation of mortality.

#### 2.1.3.4 Saying Brief Compass

Figurative language allows complex ideas or emotions to be expressed concisely and effectively. It condenses meaning into memorable phrases or images, enhancing clarity and impact. The ability to say much in brief compass makes figurative language especially valuable in poetry and other forms of condensed literary expression. This allows poets to convey profound insights and evoke strong emotional responses without extensive explanation. It also encourages readers to engage actively with the text, as they interpret and uncover the deeper meanings embedded in the figurative language. For instance, Perrine might illustrate this with William Blake's poem *The Sick Rose*:

**“O Rose, thou art sick! The invisible worm”**. In these few lines, Blake uses the metaphor of a sick rose to convey a wealth of ideas about corruption, hidden dangers, and the destructive power of secrets. The "invisible worm" represents something insidious that attacks the rose (a symbol of beauty and love) from within. This brief compass of language encapsulates themes of innocence corrupted, hidden malevolence, and the fragility of beauty, all within just eight lines.

#### 2.2 Previous Research

Santika and Syafryadin (2023). This study points to find the figurative language and its meaning within the song verses utilized within the “Midnights” collection by Taylor Swift. This consider utilized a descriptive qualitative method as well as a substance examination plan to depict sorts of figurative language and

its meaning in tune verses. the creators utilized Leech's theory to distinguished of figurative language. The discovered eight sorts of metaphorical dialect were utilized within the "Midnights" album's tune verses: embodiment, likeness, allegory, overstatement, incongruity, litotes, metonymy, and oxymoron.

Another one is a poem namely Bridal Ballad that was analysed by Makatita (2022). She uses Perrine's as a theory to explain the figurative language in the poem. The aim of this research is to elaborate figurative languages in one of Poe's poetry Bridal Ballad. The result shows that Bridal Ballad is about a woman who tries over and over to convince herself that she is happy. In this poem, the researcher found three alliterations, two anaphora, one irony, one metaphor, and one simile. Finally, figurative language in Poe's poetry is used to express his ideas and emphasize the meaning in works.

Moreover, is a journal that analysed a couple of poems entitled "My Sea of Timor", "I am at War", and "Oh! Freedom!" of Kay Rala Xanana Gusmão was subject by Aparicio et al., (2022). These poems using Hull and Geoffrey's theory to analyse the figurative language in the poems. This study aims to identify types of figurative language used in three poems by Kay Rala Xanana Gusmão entitled "My Sea of Timor", "I am at War", and "Oh! Freedom!" by analysing meaning, interpreting values pedagogically, and providing vision in terms of community contributions to nation building. It was discovered that the poems depict the poet's past hardships in the struggle for freedom with his people, and that they are an appeal for continued fighting for the enhancement of social and cultural values, as well as their sustainability through education.

Ferawati et al., (2022) that had done their research about the figured figurative language in the poem entitled “Milk and Honey”, and “The Hurting”. This study focused on the many types of speech that were discovered and then investigated their meaning by using theory of Perrine’s theory. This study discovered that Rupi Kaur's poetry contained elements of both literal and figurative language. The examination of poetry led to the discovery of eight distinct types of metaphorical language. The following are examples of figurative languages: simile, metaphor, personification, epithet, synecdoche (both *totem pro-parte* and *pars-prototo*), metonymy, apophasis, and alliteration.

The next research was from Hasanah et al., (2021) that had done the analysis of a poem entitled Annabelle Lee. The aim of the study is to emphasize the use of figurative language in poetry is intended to emphasize the meaning that the author attempted to express. The authors used qualitative descriptive method to analyse the data. And the theory that they used to explained is Perrine’s theory. The researchers discover seven types of figurative languages in the poem Annabel Lee after carefully analysing each stanza. Five ending rhymes, two internal rhymes, six repetitions, three hyperboles, two metaphors, one alliteration, and one anaphora are identified by the researcher.

The next research conducted by Fajrin & Parmawati (2021). This research aims to investigate the figurative languages found in the lyrics of the song “Grenade” by Bruno Mars by analysing their context and attempting to decipher their meaning. The researchers used Perrine’s theory and descriptive qualitative was used in this research. The results revealed that this album employs figurative

language such as metaphor, hyperbole, and repetition. Furthermore, the most figurative words used in the lyrics is hyperbole.

Khoshniat (2020) that had done the research entitled “Figurative Language Methods as Strategies of Sociopolitical Criticism in Jan Švankmajer’s Films.” This study was aimed at establishing the parallels between various modes of figurative language and the films of Švankmajer, which can both be used to indirectly criticize contemporary sociopolitical issues. The research method of this study was based on finding the equivalents of various figurative language modes in filmmaking techniques used by Švankmajer. Thus, figurative language modes were identified using a literature review.

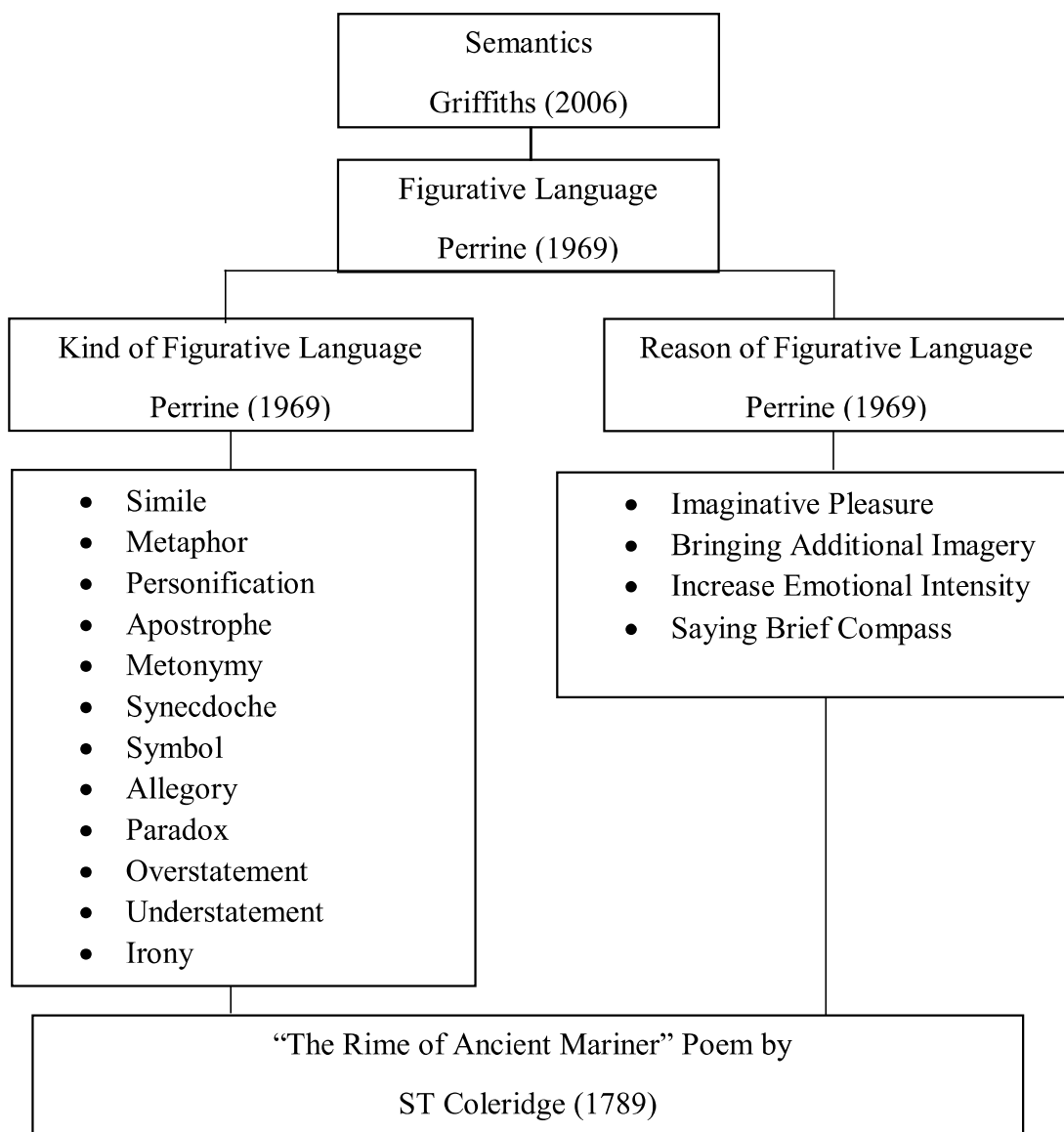
Thus, all the previous studies that help this research to figure out and analyse the figurative language in selected poem by ST Coleridge. The similarities between two previous studies and the present are applied by Perrine’s theory and qualitative method to analysed the kind of figurative language. Meanwhile, the difference is the data source which is The Rime of Ancient Mariner and the previous only analysed the kind of figurative language but in this research was investigate the kind and the reason of figurative language.

### **2.3 Theoretical Framework**

The semantics approach by Griffiths served as the foundation for this research. Perrine developed the theory for figurative language in semantics. Perrine categorizes figurative language into twelve parts such as, Simile, Metaphor, Personification, Apostrophe, Metonymy, Symbol, Allegory, Paradox,



Overstatement/Hyperbole, Understatement, Irony, and Synecdoche. Perrine also explained four reasons for effectiveness, including providing us with imaginative pleasure, bringing additional imagery, emotional intensity, and saying a brief compass. The above theory was used to analyze the figurative language in ST Coleridge’s poem The Rime of the Ancient Mariner. To make things clearer, the theoretical framework will be illustrated below.



**Figure 2.1 Theoretical Framework**