CHAPTER II

REVIEW OF RELATED LITERATURE

This review of related literature is divided into three parts. The first part is the about the meaning of pragmatic. The second part is about the meaning of stylistic. The third part is figurative language and the types of it, there are 12 types taken from book by Perrine *sound and sense*. The fourth part is figurative meaning. The fifth part is about the meaning of poem. And the last part of this review of related literature is the review of previous study.

2.1. Pragmatics

Pragmatics is the study what speakers mean, "the speaker meaning". In many ways, pragmatics is the study of "invisible" meaning, or how we recognize what is meant even when it isn't actually said or written. In order for that to happen, speakers (or writers) must be able to depend on a lot of shared assumptions and expectations when they try to communicate. The investigation of those assumptions and expectations provides us with some insights into how more is always being communicated than is said. (Yule, 2004:128).

Other definition about pragmatic is by Brian Paltridge (2006:53) pragmatics is the study of meaning in relation to the context in which a person speaking or writing. This includes social, situational and textual context. It also includes background knowledge context; that is, what people know about each other and about the world. Pragmatics assumes

that when people communicate with each other they normally follow some kind of co-operative principle; that is, they have a shared understanding of how they should co-operate in their communications. The ways in which people do this, however, varies across culture.

2.1.1. Context

The part of pragmatic to analyze means of something that we do not know the hidden mean of it. Based on Yule (2004:129) statement, we must use the meanings of the words, the context in which they occur, and some pre-existing knowledge of what would be a likely message as we work toward a reasonable interpretation of what the producer of the sign intended it to convey. Our interpretation of the "meaning" of the sign is not based solely on the words, but on what we think the writer intended to communicate.

There are different kinds of context. One kind is described as linguistic context, also known as co-text. The co-text of a word is the set of other words used in the same phrase or sentence. The surrounding co-text has a strong effect on what we think the word probably means. More generally, we know how to interpret words on the basis of physical context. The relevant context is our mental representation of those aspects of what is physically out there that we use in arriving at an interpretation. Our understanding of much of what we read and hear is tied to this processing of aspects of the physical context, particularly the time and place, in which we encounter linguistic expressions.

2.2. Stylistic

Based on Yule (2004:2), Stylistic is a method of textual interpretation in which primacy of place is assigned to language. The reason why language is so important to stylisticians is because the various forms, patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn as a gateway to its interpretation. While linguistic features do not of themselves constitute a text's 'meaning', an account of linguistic features nonetheless serves to ground a stylistic interpretation and to help explain why, for the analyst, certain types of meaning are possible.

Moreover, stylistic is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are procedure in a time, a place, and in a cultural and cognitive context. These 'extra-linguistic' parameters are inextricably tied up with the way a text 'means'. The more complete and context-sensitive the description of language, then the fuller the stylistic analysis that accrues. (Yule:2004,3)

Stylistics, simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing *what* use is made of language. We normally study style because we want to explain something, and in general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function. The motivating questions are not so much *what* as *why* and *how*. From the linguist's angle, it is '*Why* does the author here choose this form of

expression?' From the literary critic's viewpoint, it is 'How is such-and-such an aesthetic effect achieved through language?' (Leech and Short:2007, 11)

2.3. Figurative language

Figurative language – language using figure of speech – is language than cannot be taken literally (or should not be taken literally only). A figure of speech is any way of saying something other than the ordinary way, more narrowly definable as a way of saying one thing and meaning another. (Perrine:1992, 28)

Thinking about figurative language requires first of all that we identify some such entity – that we distinguish figurative language from nonfigurative or literal language. And this is a more complex task than one might think. To begin with, there appears to be a circular reasoning loop involved in many speakers' assessments: on the one hand they feel that figurative language is special or artistic, and on the other hand they feel that the fact of something's being an everyday usage is in itself evidence that the usage is not figurative. (Dancygier and Sweetser:2014, 3)

The question arises as to *how* various kinds of figurative language serve human purposes, whether everyday communicative purposes in some speech setting, or purposes more specific to some genre of communication, or of course artistic and creative purposes in poetry and fiction. As linguists, we are very much aware that language is a multilectal phenomenon; people speak and write differently depending on their social group, audience, setting, and other

contextual factors. Good creative writing draws on and extends the uses familiar from more everyday usages, as well as from past artistic usages. . (Dancygier and Sweetser: 2014, 9)

2.3.1. Kinds of figurative language

There are many theories of the classification of figure of speech, the writer use Perrine's Theory as the basic or main theory. On the order there are:

1. Simile

Simile as a means of comparing things that is essentially unlike, expressed by the use of some word or phrase, such as like, as, than, similar to, resembles, or seems.(Perriene:1992,29) For example: the sun looked like a golden coin in the sky, the sun is being compared to something that looks similar, i.e the golden coin.

2. Metaphor

Comparison is implied, without using the words of comparison such as like, as, similar to, and resembles (Perriene:1992, 29), Comparison of two unlike things that suggest a similarity between the two items. (Love is a rose.) Metaphors can create a far more powerful effect than simile, because they are so definite in their comparison. The example: "Her face was a book, he could read her every thought and emotion" the writer tells us that the girl's face is a book, when clearly it is not. He develops the metaphor slightly, by using the word "read". As you would read a book, so the man reads the girl's face.

3. **Personification**

Personification is giving the attributes of a human being to an animal, an object, or an idea (Perriene:1992, 30) The example: "the house sat proudly on the land, its windows were eyes watching over its kingdom.", the house is personified. Clearly, a house does not 'sit', nor does it feel 'proud', whilst a person does. The image is developed further as the windows are described as 'eyes watching'

4. **Metonymy**

Metonymy is the name of a thing is substituted for that of another closely associated with it (Perriene:1992,33). the user must be familiar with the particular details attached to a person or a thing being discussed. For example: the white house decided new regulations. 'white house' in that sentences is associated or closely related to 'the president'

5. Synecdoche

Synecdoche is the use of the part the whole by stating significant detail only to simplify what is being talked about (Perriene:1992,33). (e.g. hands for 'workers'). And the current definition of *synecdoche* on Wikipedia brings up part-for-whole relationships between categories as well as between parts and wholes of objects.

6. Symbol

Symbol portrays something that has meaning beyond what is it (Perriene:1992, 37). It means that a symbol uses a word or s phrase which

is familiar in society and has one meaning. For example: He writes the letter with red ink. Red ink symbolized anger

7. Allegory

Allegory is a narrative or descriptive words or phrases that have a second meaning beneath the surface on (its ulterior meaning). (Perriene:1992, 43) allegory has been defined sometimes as an extended metaphor and sometimes as a series of related symbols. For example: Anna goes with the children. The first meaning of the sentence is Anna goes with her own children, and the second meaning is Anna goes with the children but not her own children. The second meaning is called allegory.

8. Hyperbole / Overstatement

Hyperbole is simply exaggeration but exaggeration in the service of the truth (Perriene:1992, 47) it is used to express something or state of condition in a bigger way than its ordinary one. For example: I have called your name a million times. That sentences contains exaggeration, because the speaker did not really means to what she/he said and it is impossible for a human being to speak a million times.

9. Apostrophe

Apostrophe contains in addressing someone absent or something nonhuman as if it was alive and present and could reply to what is being said (Perriene:1992, 31). This figure of speech seems best adapted to the expression of deep emotion. For example: in James Joyce's poem, the

speaker said, "My love, my love, my love, why have you left me alone?" In that poem, the speaker is apostrophizing his departed sweetheart.

10. Paradox

A paradox is an apparent contradiction that is nevertheless somehow true (Perriene:1992, 46). As a figure of speech, paradox is a statement that seems contradictory, unbelievable, or absurd but that may be true in fact. For example: there is a life after death. This sentence is a contradiction because some people do not believe that there is life after death. This sentence is called Paradox.

11. Understatement

Understatement is saying less than one means (Perriene:1992, 47) it does not exaggerate things and say them in ordinary way (the opposite of overstatement). For example: A king said, "please come to my hut". It is clearly seen that the sentences understatement because the king says less than he means: what he actually means is the palace or kingdom, not a hut.

12. Verbal Irony

Verbal Irony is the opposite of what one means (Perriene:1992, 48). For example: your hand writing is very good that I could not read it. This sentence is an irony because the speaker says the opposite of what she/he means. The speaker means that your hand writing is bad, but the speaker say the opposite of bad is good.

2.4. Figurative Meaning

Figure of speech carries figurative meaning within. It means that figurative meaning contains figure of speech in which figure of speech and figurative meaning are closely related each other. Figure of speech identify the language style while the figurative meaning explain the meanings beyond the words that are used in figure of speech. (Nancy:2007, 13)

First of all, one cannot maintain that there is a clear opposition between the literal meaning of an expression on the one hand and the figurative one on the other. (Dancygier and Sweetser:2014, 159)

2.5. Poem

Poem: a composition characterized by the presence of imagination, emotion, truth(significant meaning), sense impressions, and a dignified and concrete language; expressed rhythmically and with an orderly arrangement of parts and possessing within itself a unity; the whole written with the dominant purpose of giving aesthetic or emotional pleasure. A formal and final definition of poetry is, of course, impossible; it means different things to different people at different times (Hidayat, 2012). The written have characterized or special words to build beautiful imagination.

2.5.1 Kinds of poem

a. Lyric poem

A **lyric poem** is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric

poetry retains some of the elements of song which is said to be its origin: For Greek writers the lyric was a song accompanied by the lyre.

- 1. **The elegy** is a formal lament for the death of a particular person (for example <u>Tennyson</u>'s *In Memoriam A.H.H.*). More broadly defined, the term elegy is also used for solemn meditations, often on questions of death, such as <u>Gray</u>'s *Elegy Written in a Country Churchyard*.
- **2.** An **ode** is a long lyric poem with a serious subject written in an elevated style. Famous examples are Wordsworth's Hymn to Duty or Keats' Ode to a Grecian Urn.
- 3. The **sonnet** was originally a love poem which dealt with the lover's sufferings and hopes. It originated in Italy and became popular in England in the Renaissance, when <u>Thomas Wyatt</u> and the <u>Earl of Surrey</u> translated and imitated the sonnets written by <u>Petrarch</u> (**Petrarchan sonnet**). From the seventeenth century onwards the sonnet was also used for other topics than love, for instance for religious experience (by <u>Donne</u> and <u>Milton</u>), reflections on art (by <u>Keats</u> or <u>Shelley</u>) or even the war experience (by <u>Brooke</u> or <u>Owen</u>). The sonnet uses a single stanza of (usually) fourteen lines and an intricate rhyme pattern (see stanza forms). Many poets wrote a series of sonnets linked by the same theme, so-called **sonnet cycles** (for instance Petrarch, <u>Spenser</u>,

<u>Shakespeare</u>, <u>Drayton</u>, <u>Barret-Browning</u>, <u>Meredith</u>) which depict the various stages of a love relationship.

2.5.2. The characteristic of poem

- a. The 'paragraph' in a poem is called a stanza or a verse. Poetry does not necessarily have to have ordered/regular standards.
- b. Poetry is evocative. It typically evokes in the reader an intense emotion: joy, sorrow, anger, catharsis, love and the like.
- c. Poetry has the ability to surprise the reader with an Ah Ha! Experience — revelation, insight, further understanding of elemental truth and beauty.
- d. Predominant use of imagery which appeals to the senses of sight, hearing, touch, taste and smell. You might be interested in the terminology of the different imagery.
- e. Poems contain figurative language (e.g. simile, metaphor, personification, hyperbole, etc.)
 - f. Poems may include rhythm (the regular recurrence of stressed and unstressed beats)
- g. Poems may contain rhyme.

- h. Poems contain sound devices (e.g. assonance, alliteration, consonance, onomatopoeia, etc.) to support the content of a poem.
- i. The punctuation and format of the poem deal with how it is arranged on the page and how the author intends for you to read it. For example, if a poem has frequent line breaks and short stanzas, it forces you to read it in a different rhythm than if it were arranged in longer stanzas with fewer breaks.

2.6. The Previous Study

2.6.1. The figure of speech in customer dissatisfaction in "Metropolis Watch" 01st March 2007, issues of "Jawa Pos" newspaper.

The writer used the previous study that was done by Nancy, *The figures of speech in customer dissatisfaction expression in "Metropolis Watch" 01st March 2007, issues of "Jawa Pos" newspaper.* In her study, she used the theory of figure of speech by Perrine and Verdonk. Nancy wanted to reveal the types of figure of speech that are used in customer dissatisfaction expression and the types are mostly used. The analysis follows Perrine's and Verdonk's theories. After analyzing the data, the writer found out that there were seven types of figures of speech which were used in customer dissatisfaction expression.

In this research, the researcher only used Perrine's theory and classification of the figure of speech in the poem also figurative meaning. If Nancy takes the data using newspaper in Indonesian language but the research use the poem from Elizabeth Barrett Browning real English works

2.6.2. The figure of speech used by the writer of "Pojok" column in "Kompas" newspaper

The data and the title of Vinna's thesis are almost same with Nancy's. The data taken by one of the Indonesia newspaper using Indonesia language and the theory to answered her statement of problem using Perrine's theory. In her study, she analyzing, list the data and count how many the figure of speech that found in that newspaper.

In this researcher, the researcher have two statement of problem are the types of figure of speech found in the Elizabeth poems, and the figurative meaning of the kinds figure of speech found. Those are different from Vinna's study, she more research about the figure of speech in the newspaper in different date, count, calculate and percentage occurred.

2.6.3. The figure of speech and its figurative meaning used in the language of cosmetics advertisements in Cleo magazine.

The writer found the previous studies in the Petra Christian University only. The last previous studied, by Dessy that took the data

in the Cleo Magazine. In her study, she also used Perrine's Theory to found the classification and list the figure of speech that appeared in the cosmetic advertisements, not only found the figure of speech but also found the figurative meaning to give the clear meaning to the reader to be more understand about the written.

In this research, the researcher found the kinds of figure of speech and the figurative meaning which occurred in the poem. The poem is famous with the style language that used choose words and make the reader curious about what happen when the poet wrote the poem. In Dessy's study she found out the figure of speech that occurred in the magazine. The language is universal and used in many types of writing. There are different purposes in here, the researcher purpose is to show what the figure of speech by Elizabeth that published in Victoria era, and Dessy's purpose to show what the figure of speech and the meaning used in magazine that published in 2006, old and modern eras.