CHAPTER II
REVIEW OF RELATED LITERATURE

This chapter describe some reviews of related literature. It consists of the explanation about semantics, figurative language, metaphor, conceptual metaphor, John Keats poems and some of the previous studies.

2.1 Semantics

"Semantics is the systematic study of meaning, and linguistic semantics is the study of how languages organize and express meanings", Kreidler (1998:3). He also added, the study of meaning can be done in many different ways. Linguistic semantics is an attempt to explain the knowledge of each language speaker that enables them to communicate feelings, facts, intentions, and products of the imagination to speakers of other languages and understand what they are communicating. Language differs from other animal communication systems in that it is stimulus and creative. Early in life, every human acquires the essential basics of language: vocabulary and the pronunciation, usage, and meaning of each item in it. The knowledge of language speakers is largely implicit. Linguists seek to create grammars, explicit descriptions of language, language categories, and rules by which to interact. Semantics is one part of grammar; phonology, syntax, and morphology are the other Parts (1998:13). Semantics can also refer to the branch of study in linguistics that deals with language and how we can understand meaning. Therefore, semantics is a part of linguistics that studies language in terms of meaning, both from the division of meaning, changes in meaning or the formation of meaning.

In addition, according to Partee 1996, semantics has been an area of great interest to scholars as they debate the essence of meaning, the way we construct meaning, the way we share meaning with each other, and the way meaning changes over time. In linguistics, semantics is the subfield that studies meaning. Semantics can address meaning at the level of words, sentences, phrases and larger units of discourse. Semantics means the meaning and interpretation of signs, words and sentence structures. Furthermore, Partee (1996) added

that there are two basic areas of semantics, the first semantics is composition semantics which describes small parts such as combining several words as a sentence. Thus, semantics largely determines our reading comprehension, how we understand others both in terms of the words and meanings conveyed and even what decisions we make as a result of our interpretations.

Additionally, according to Kreidler 1998:56, "the study of semantics encompasses the analysis of how language expresses meanings, including both literal and figurative expressions. Figurative language, such as metaphors, similes, and idioms, plays a significant role in semantic analysis as it involves the non-literal use of language to convey meaning". Therefore, understanding and interpreting figurative language is an important aspect of studying semantics in linguistics.

2.2 Figurative Language

Figurative language is presented to form a word that explains the meaning or deeper meaning of the word so that someone gets the effect of the various language styles found. Figurative language is widely used in literary works such as film, poetry, drama, theater, and song lyrics. Examples of figurative language used in poetry will make the audience's understanding of the effects of the language style sound more beautiful. Figurative language or in Indonesian is more popular with the term majas or figurative language is a language style used by writers or speakers to convey a message imaginatively and figuratively which aims to make readers or listeners get a certain effect from the language style used and so as not to make readers or listeners become bored with monotonous language. So in this case, figurative language sometimes uses figurative language to be more effective, persuasive, and influential.

According to Kreidler 1998, Figurative language is the use of words or phrases that are not necessarily taken literally, but are used to create a certain mental image or emotional effect. Figurative language is often used in literature, such as poetry, and everyday language to express ideas or feelings in a more creative and expressive way. Figurative Language is the use of a word or expression with a meaning in which there is a difference from the literal interpretation. In addition to making the work more interesting, refreshing, more vivid, and

giving rise to vivid imagery, the use of figurative language will appear more effective, richer, and more suggestive to the readers or listeners. Thus, readers or listeners can imagine or fantasize freely by determining their own meaning or intention conveyed by the writer or speaker. In addition to creating additional imagination, figurative language can be enjoyed by readers so that things that are less clear become clearer, as well as the author's feelings in conveying meaning and attitude in increasing the level of intensity of his feelings and also giving freedom to the author to still choose the language, he wants to use but can still be understood by readers. Figurative language also has various types that can perfect the language. Among them are simile, metaphor, hyperbole, personification, onomatopoeia, allusion, and irony. In this research discussion, it is focused on conceptual metaphor which is one type of figurative language that will be discussed in the object of research conceptual metaphor found in John Keats poems.

2.3 Metaphors

One type of figurative language that is widely used in everyday life is metaphor. Metaphors have been associated with the study of poetry and literary language used by writers. The relationship between words is suggestive, without words that show a clear comparison. Metaphors are used to compare two different objects in a language to explain something that has a different meaning from its literal definition with the aim of making the language more colorful, beautiful and dramatic. Lakoff & Johnson (2003) say that a metaphor is a thing that has another meaning and its main function is to understand. In other words, metaphors are a subset of figurative language that compares one thing to another. Lakoff & Johnson (2003) observed that all human languages use metaphorical meanings to communicate at various levels of abstraction from reality. However, although some people think that metaphors are only limited to the beauty of words without affecting their daily activities, but without realizing it, metaphors have taken root in our daily communication. Some definitions of metaphor are; metaphor can be defined as the use of a word or phrase for a meaning different from its literal meaning, (Cruse 2004:198). Metaphors are often found in literary works such as poems, novels, and even song lyrics. According to Lan (2005) Metaphor consists in giving a name which belongs to something else; its transfer from genus to species, or from species to genus, or from species to species, or on the basis of analogy. In

addition, the dictionary defines the meaning of metaphor as a word or phrase used to describe someone or something else, in a way different from its normal use, to show both things have power.

According to Lakoff (2003), metaphors can be used with two main components: the target domain and the source domain. To understand the meaning contained in a metaphor, it is found that the characteristics of the target and source are similar. By comparing the characteristics of both, one can find the basis of a metaphor used. There are some differences between the target and the source. In the target domain; it is more abstract and implicit. On the other hand, in the source domain, it can be found in everyday life, familiar to the reader, and explicit. There are some examples of metaphors such as, in the metaphor "*Time is a thief*", the abstract concept of "*time*" is compared to a thief to convey a deeper understanding of the nature of time and be able to understand that time is something precious and needs to be cherished, as it goes on endlessly and can rob us of precious moments in our lives. Then, there is also an example of a metaphor taken from Sriwahyuni S. MANE (2016:7) "*Life is journey*" life is the destination, while the journey is the source. When a journey is mapped onto life, the two domains are interconnected, making it possible to interpret life as a journey. The two components of journey and life become a meaningful metaphor in which there are many obstacles, goals, difficulties, and so on.

From some of the definitions above, it is explained that metaphor is a language style that expresses something different by moving the similarity of language into a container that is more interesting than conveying meaning. In addition to beautifying the language, this metaphor research is also believed to provide a more understandable and easier-to-understand simile. It can be said that metaphor is the core of the field of linguistic expression.

2.4 Types of Metaphor

Based on the conceptual metaphor theory proposed by Lakoff & Johnson (2003) in the book "*Metaphors We Live By*", they suggest that metaphors are divided into several parts, such as orientational metaphors, ontological metaphors, structural metaphors and conceptual metaphors where conceptual metaphors are included in the structural metaphor section

where the two are interrelated in the conceptual metaphor theory. The definitions and examples are as follows:

1. Orientational Metaphors: These metaphors are based on spatial orientation and our understanding of the world in terms of spatial relationships. For example, the metaphor "*up is good, down is bad*" reflects our understanding of happiness and sadness in terms of vertical spatial orientation and the metaphor, "*Time is Money*" illustrates time by using the concept of money as an analogy, emphasizing the value, limitations and productivity of time in everyday life. This metaphor provides new insights into how we view and utilize time as a valuable resource, similar to how we treat money.
2. Ontological Metaphors: Ontological metaphors involve understanding abstract concepts in terms of concrete entities. For example, the metaphor "*love is a journey*" conceptualizes the abstract concept of love in terms of a concrete journey, with its ups and downs and "*Time is a moving object*", where the concept of time is explained or understood through the concept of a moving object.
3. Structural Metaphors: Structural metaphors involve understanding one concept in terms of another based on shared structural or organizational characteristics. An example is the metaphor *"argument is war,*" where we conceptualize arguments as battles, reflecting the shared structure of conflict and "*The mind is a garden that needs to be well cared fo*r", we can understand the importance of caring for our minds in the same way as caring for a garden. By giving it proper attention and care, our minds can develop properly and produce positive and productive thoughts. They explain how conceptual metaphors form the basis of our everyday thinking and how structural metaphors help us see the relationship between different concepts. Structural metaphor has one part or connection with other metaphors contained in the book "*Metaphor We Live By*", namely conceptual metaphor which will be explained as follows:
    a. Conceptual Metaphors: Conceptual metaphors are based on understanding and expressing one concept with another, which in turn reflects the way we think and reason about abstract concepts in more concrete terms, such as "*Love as Light*", the conceptual metaphor "*love is light*" describes love by using light as an

analogy, relating the abstract concept of love to the concrete concept of light. In this metaphor, love is likened to something that provides warmth, brightness, illumination and clarity in one's life and "*Love as Jealousy"*, describes "*love*" by using "*jealousy"* as an analogy, highlighting aspects such as ownership, insecurity, control, and tension in love relationships. The use of this metaphor expands our understanding of the complexity and ambivalence of the experience of love, and illustrates that love is not always synonymous with happiness and harmony, but also involves emotional conflict and tension.

Thus, types of metaphors demonstrate the diverse ways in which language and thought are intertwined, and how metaphors play a crucial role in our understanding and expression of concepts

2.5 Conceptual Metaphor

Conceptual metaphor in poetry refers to the use of metaphorical language to convey abstract concepts by drawing parallels with more concrete concepts. This technique allows poets to evoke vivid imagery and convey complex ideas in a more accessible and engaging way. According to the theory Lakoff 2003, conceptual metaphor is the way we understand one concept in terms of another concept, and it reflects how those concepts are organized in our minds. Conceptual metaphor is not only a linguistic phenomenon, but also reflects the way we understand the world and our experiences. Lakoff & Johnson, (2003) suggest that conceptual metaphors reflect the underlying conceptual structure of human thought, and that these metaphors play an important role in the way we understand and interact with the world, for example: a conceptual metaphor in poetry is the use of the metaphor "L*ife is a Journey*" where the abstract concept of life or living is expressed and understood in terms of the more concrete concept of a journey, with ups and downs, twists and turns, to describe life as a journey with obstacles, diverse scenery, and an ultimate destination. This metaphor reflects the way we understand an abstract concept (life) in terms of a more concrete concept (journey). The use of these conceptual metaphors adds depth and richness to poetic expression.

According to Lakoff 2003, conceptual metaphor is the way we understand one concept in terms of another concept, and it reflects how those concepts are organized in our minds. Conceptual metaphor is not only a linguistic phenomenon, but also reflects the way we understand the world and our experiences. Lakoff & Johnson (2003) suggest that conceptual metaphors reflect the conceptual structures underlying human thought, and that these metaphors play an important role in how we understand and interact with the world. In his books and articles, he discusses the use of metaphors in language and human thought. One of his famous works is a book entitled "*Metaphor in Culture: Universality and Variation*" which discusses the role of metaphor in various cultures and languages. because of his research in understanding how conceptual metaphors are used in various cultural and linguistic contexts. His contributions have provided valuable insights in understanding the role of metaphors in language and human thought. conceptual that is more specific and focused on how we understand abstract concepts through metaphors. Kövecses emphasizes that conceptual metaphors are an integral part of human language and thought, and we unconsciously use conceptual metaphors constantly in our daily lives.

Although there are differences in the definitions and views of the above opinions, scholars agree that conceptual metaphor in poetry is a way of understanding and organizing abstract concepts in a more concrete and imaginative way in the mind. By using conceptual metaphors, poets can convey complex ideas in a way that is more interesting and easily understood by readers. Conceptual metaphors in poetry enrich the expression of poetry and allow the writer or speaker to convey deeper meaning through the use of metaphorical language.

2.6 John Keats' and His Poems

John Keats was born October 31, 1795, he was an English poet of the second generation Romantic poets, along with Lord Byron and Percy Bysshe Shelley. John Keats' was the son of a manager and Keats' received little formal education. His father died in 1804 and later his mother remarried. Throughout his life, Keats' was emotionally close to his sister Fanny and his two brothers George and Tom. Keats' poems had been published for less than four years when he died on February 23, 1821 from tuberculosis at the age of 25. Keats' first book "*Poems*", was published in March 1817 and was largely written under the

influence of "Huntian". The most interesting poem in this first volume is "*Sleep and Poetry"*, which contains a prophetic view of Keats' own poetic progress. Then, Keat's second volume "*Endymion*" which was begun in 1817 when Keats left London for a trip to the Isle of Wight. "*Endymion"* is his first long poem about a mortal shepherd but Keats emphasizes Endymion's love for the Goddess. Keats transformed the story to express the romantic theme of trying to find ideal love in a reality of only imaginative longing.

The third volume of poems is considered to be John Keats' greatest work, describing his miserable life, his dream fantasies, and even the beauty of his experiences about his lover, Fanny Brawne, the woman he loved so much. The author believes that this book brings some clear conceptual metaphors to them and is the reason for making this research further explored. In addition, to illustrate the use of conceptual metaphors in John Keats' poetry, the following is an example of a poem entitled *"Ode to a Nightingale"* that uses conceptual metaphors. In this poem, Keats explores the subject of immortality, drawing comparisons between human mortality and the nightingale's eternal song. This third volume is Keats' poetry that made him a famous poet in England. This third volume of poetry, contains 16 poems, "*Lamia, Isabella, Eve St. Agnes*", and other poems, with a publication year of 1820. In addition, this volume contains some of Keats' most famous works, including "*Ode on a Nightingale," "Ode on a Grecian Urn," and "To Autumn*." These poems are characterized by sensual and conflicted imagery, as well as impressive consonant and vocal rhythms. In addition, Keats' third volume has themes of beauty, sadness, and fantasy. This collection of poems covers a wide range of themes, from the beauty of nature to stories involving feelings of sadness and fantasy worlds. The feelings of love expressed in the poem "*Ode*" are those of John Keats himself towards Fanny Brawne during their journey of love. The conflict of Keats' feelings and emotions, which resulted from his childhood, affected his perception of love. Upon first meeting Fanny, he refrains from falling in love, due to his fear of betrayal and his insecurities. Keats later trusts his feelings and realizes that he loves Fanny, because when he is with her, he finds hope and happiness. Keats perseveres and devotes himself to making Fanny his own. In expressing the sincerity of his love.

However, during his lifetime the poems were received with indifference but with time the event flourished after his death. By the end of the century, Keats was placed in the canon

of English literature, greatly influencing many writers of the Pre-Raphaelite Brotherhood; the 1888 Encyclopedia Britannica called one of his poetic works, the ode, "*one of the last masterpieces*". Jorge Luis Borges called the first time he read Keats' work the experience of his entire life. Keats had a style filled with sensuality that devoted his short life to perfection characterized by vivid imagery, great sensual appeal and an attempt to express philosophy through classical legends, especially in the series of odes. Keats accentuated extreme emotions through natural imagery in each of his works. Today his poems and letters remain among the most popular and described in English literature.

2.7 Previous Studies

There are several similar previous studies used in this study. The first previous study was entitled "*Conceptual Metaphor of Love in John Keats' Poetry: A Cognitive Stylistic Study*" by Ass. Lect. Israa Ali Abdulhusian (2024). She analyzed the data using Lakoff & Johnson's conceptual metaphor theory (1980). In addition, this study also applied cognitive stylistic and emotional stylistic approaches to analyze the concept of love metaphor in John Keats' poems. The purpose of this previous study was to explore various conceptual metaphors of love in Keats' poems and show the relationship between language, cognition, emotion and style in understanding the metaphorical concept of love. It uses a qualitative descriptive research method to analyze various metaphorical concepts of love. A multi-model approach was used to apply two concept theories (cognitive stylistics and emotion stylistics) as tools to apply Lakoff & Johnson's (1980) theory of metaphorical concepts in her analysis. The data results in this study do not specifically mention the amount of data used in the study. However, the results of the data found include the analysis of various metaphorical concepts of love in John Kets' poems. This research shows how the conceptual metaphors of love are influenced by their cognitive processes, functions, and emotional effects in Keats' poems. In addition, this study also reveals the relationship between language, cognition, emotion and style in understanding the metaphorical concept of love in literary works.

The second previous study was entitled "*Metaphorical expressions in Emily Dickinson's poems*" by Cenita & Erly, Nurmaily (2020). She analyzed the data using the theory of metaphor proposed by (Lakoff & Johnson 1980:003) which includes structural

metaphor, ontological metaphor, and orientational metaphor. The researcher also used the theory of meaning proposed by (I. A. Richard 1969). The purpose in this previous study was to analyze the types of metaphors used in selected poems by Emily Dickinson and to find the implied meanings represented in the theme of death used by Dickinson in her poems. The method used in this research is descriptive qualitative method with stylistic approach. Then the author describes the function of metaphorical meaning and its implication to understand the overall meaning contextually. There are 17 metaphorical expressions divided into five types of metaphors found in Emily Dickinson's poems, namely entity metaphor, structural metaphor, orientation metaphor, container metaphor, and personification. This research also resulted in a deeper understanding of how the use of metaphorical expressions can enhance the understanding of both readers and listeners.

The third previous study was entitled "*John Keats' Odes: A Balm to a Tired Some Soul: With Reference to Ode to Psyche, Ode on a Grecian Urn, Ode on Melancholy, and Ode to Autumn*" by Mukherjee, Hari Sankar (2021). In this previous research article, the researcher did not implicitly mention the theory used. However, the theory used to analyze this data is based on various literary theories, such as beauty theory, Romantic literary theory, and philosophical theory relevant to the work of John Keats. This previous study aims to provide an in-depth analysis of the main themes in John Keats' works, especially in the context of truth, beauty, eternity and transience. It also aims to show how Keats's works can provide comfort and insight for weary souls and to help readers to better understand Keats's works and appreciate their beauty and meaning. In this previous study, no specific research method was described but this previous study is more of a literary analysis and interpretation of literary works using an approach to explore the themes in John Keats' works to reveal the meaning and implicit messages contained therein. This previous research provides a deeper understanding of John Keats' works and how they can affect readers and listeners emotionally or intellectually.

And the four previous research entitled "*Metaphorical expression used in poems on poetry and gahwa's Instagram*" by Afdilla, Moulidya (2023). He analyzed the data using Parera's metaphor theory (2004) and Foucault's discourse analysis theory (2017). The objectives in this previous study were to describe the types of metaphors found in poetry,

examine the realization of metaphors in poetry on Poetry and gahwa's Instagram account, and investigate resistance through discourse formation in Foucault's archaeological method. He used a descriptive qualitative research method, in which the researcher selected ten poems from the Poetry and gahwa Instagram account, by reading the selected poems, then comparing the metaphorical phrases used in the poems with those proposed by Parera (2004), recording the information, and dividing the data into sections based on the types of metaphors offered by Parera (2004). This researcher found four types of metaphorical expressions used, with anthropomorphic metaphors being the most frequently used. In addition, the study also found that there is a lot of body language conveyed by the writers in the poems, which could be related to the fact that the experiences used in writing the poems would be more easily absorbed and understood by the readers.