SEMANTIC ANALYSIS ON METAPHOR
IN KAHLIL GIBRAN'S
NYMPHS OF THE VALLEY

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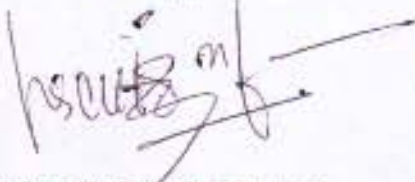in English Studies.

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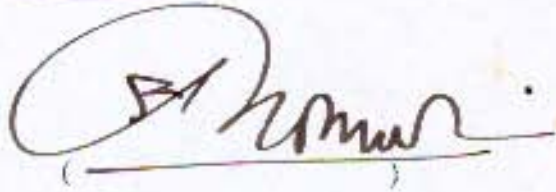
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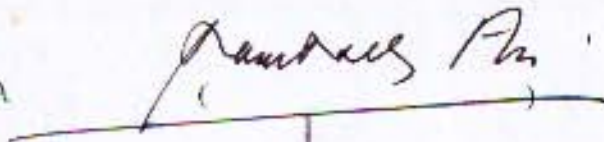(Indah Wahyuningsih, SS)

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MOTTO:
- � *Verily never will God change the condition of people until they change it themselves (with their own soul)*

    (Quran, Ar Raad: 11)
- *Our ordinary conceptual system, in terms of which we both think and act is fundamentally metaphorical in nature*

    (Lakoff and Johnson: 1980)
- *The real meaning of life is that to manage the risks not to lessen them*

    (Walter Wriston)

PAGE OF DEDICATION:

The full dedication of the writer is presented to all having massive contributions on the accomplishment of this thesis as follows:

⌘ *My parents, Sakur and Siswardhani, for their prayers and efforts to live my life;*

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June, 12th, 2002   *Sabta Diana*

CHAPTER I
INTRODUCTION

1.1 The Background of The Study

Language is a signaling system that we use to express our thought and our feeling. Through language people store, acquire and transmit information. Hofmann (1993) states that our languages can communicate apparently anything-locations, emotions, facts, procedures, possibilities, fantasies and many other things. When people communicate they use the similar language to share the same idea they have in their minds.

When we talk about language, we soon refer to words, phrases and sentences. Words and other expressions including phrases and sentences express certain meaning (Hofmann, 1993). As a natural language, English has a wide range of meaning or interpretation. An English word may have more than one meaning. For example: the noun 'foot' has several meanings. It means terminal part of a leg and lowest part of a hill or mountain (Lyons, 1995). Therefore, sentences and utterances also convey several interpretations. Let us now, consider the example below:

(1) John is a tiger

The sentences above means either (a) John is a name of a tiger or (b) John is a human being who is ferocious and aggressive. When the sentence is uttered to describe a person named John, then the interpretation will be (b).

Language is not static. It changes from time to time. Sapir in Ullman (1973:193) points out that meaning is the least resistant to change. One of the most widely recognized processes in meaning change or semantic change is metaphor. It is a figurative language that becomes creative force in language. There can be no doubt about the crucial importance of metaphor in language and literature. Bergman et al (1974) describes metaphor as the most powerful figure of speech and the most essential act of poetic intelligence. Some famous poets such as Walt Whitman in "Song of My Self" wrote that grass seemed to be the

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beautiful uncut hair of graves, or Emily Dickinson with "Hope is the thing with feathers". However, not only does poetry use metaphor, but also everyday speech uses it.

Metaphor, according to Webster Dictionary (1981) comes from Greek metapherein which means to transfer or to change (from Meta: change + pherein: bear). It transfers from a basic, usually concrete meaning to one more abstract. Metaphor is also said as an explicit or implicit comparison of any two things for the purpose of modifying one of them through a selective transfer of qualities from the other (Meritt, 1962:132). Furthermore, Shaw (1972) says that metaphorical expression is applied to a person, idea or object to which it is not literally applicable. Whereas Ullman (1972, 214-217) categorizes metaphor into four major groups: (a) Anthropormorphic Metaphors, includes human body and its part e.g. *Adam's apple, apple of the eye*. (b) From concrete to abstract e.g. metaphor connected with light: *to enlighten, illuminating, beaming*. (c) Animal metaphors includes the source of animal kingdom e.g. *cock of a gun, pig headed* etc, (d) Synaesthetic metaphors, transposition from one sense to another e.g. from sound to sight, from touch to sound: *warm or cold voice*.

Since metaphor transfers a concrete meaning to more abstract one, it occasionally presents some problems, firstly recognizing that an expression is metaphoric. It is sometimes more difficult than one might think. However, we can do the basic test, that is to see whether the attribution literally possible or not. If not, then we proceed on the assumption that it is a metaphor. The second problem is to analyze this literally impossible attribution to see how it works; that is to see the connection between the tenor and vehicle, the aspect it has in common. Tenor is the word or phrase being stood for and vehicle is the word or phrase doing the standing for. When we have identified the three parts of a metaphor (tenor, vehicle and connection) we have explicated it. See for an example: when Wordsworth compared the tenor 'evening' to the vehicle 'nun'

It is a beauteous evening, calm and free,
The holy time is quiet as nun
Breathless with adoration.

He points to a single similarity, namely stillness or hush, attributing to the kind of sanctity or reverence. The evening is 'breathless' in the sense that it is calm, no breeze is blowing and this is like the breathlessness of the nun, as she adores her Savior (Chatman, 1968:45-47).

Analyzing metaphor is somewhat difficult. Eventhough it is said as the most effective way of making meaning, metaphor is a figure which can give rise to polysemy-a source of ambiguity. Since a figurative word can be given one or more figurative senses without loosing its original meaning, therefore, metaphor also has more than one senses and may radiate from the central sense. Consider the following example: The word 'eye' may be applied to a wide range of object; *the eye of a dome, the eye of a needle* etc (Ullman: 1972). As the consequence of the ambiguity caused by metaphor, some approaches are required to give a better interpretation on metaphor.

This thesis focuses on metaphor as a central semantic process that gives rise to semantic theories of metaphor. The theories comprise Interaction and Comparison Theory as proposed by Miller (1979).

Then, especially for the topic that will be discussed in this thesis, such theories are applied to interpret metaphors in the work of Kahlil Gibran's *"Nymphs of the Valley"*. Kahlil Gibran (1883-1931) is a Lebanese-American poet, philosopher and artist. He wrote many books and is well-known for the prose poem 'The Prophet'. Gibran's mysticism, evident here as in all his works, reveals an intense preoccupation with the spiritual and visionary (Hilu: 1974).

Therefore, such theories provide the ways to a better understanding on metaphor, especially to the reader of Kahlil Gibran's *"Nymphs of the Valley"*.

1.2 The Scope of The Study

This thesis specifies the discussion solely on metaphor found in Kahlil Gibran's *Nymphs of The Valley* since it is one of the trope which is mostly found in Gibran's work. The discussion will be based on semantic approach

Some theories will be applied on the analysis of metaphor, which include Comparison and Interaction Theory as proposed by Miller (1979). The Comparison Theory converts metaphors into complex-simile like form to give a

clearer analysis on the interpretation of metaphor. In addition to this theory, Interaction one, deals with the feature analysis of words as proposed by Fodor (1963) and Lyons (1995). Thus, it would give us a feature map to yield a better way to define the meaning of a word and metaphors.

1.3 Problem to Discuss

The problem that would be discussed are:

1. How to interpret metaphor by using semantic theories; comparison and interaction theory.
2. How the semantic theories work in the process of determining the appropriate meaning of metaphors in Kahlil Gibran's *Nymphs of the Valley.*
3. How the perceptual system in human mind and the cultural concept of metaphors contribute basic concepts to get an appropriate interpretation.

1.4 The Significance of The Study

By this study, the writer hopes that this thesis will be able to give contribution to the readers who are interested in learning and understanding or interpreting metaphor. The benefit of knowing the natures of metaphor and the theories used in this thesis is that the reader will comprehend that such theories can be used to give clearer and better understanding on metaphor.

1.5 The Goal of The Study

The discussion in this thesis has two objectives, they are:

a. general objective

It gives general picture on metaphor and helps the language learners to understand and interpret metaphorical expressions.

b. specific objective

It presents the process of interpreting metaphor and gives clear semantics analysis on metaphorical expressions in Kahlil Gibran's *"Nymphs of the Valley".*

CHAPTER II
THEORETICAL FRAMEWORK

The literature review plays an important role in constructing the thesis. In general terms, a literature review is a critical summary and assessments of the range of existing materials dealing with knowledge and understanding in a given field. Blaxter (1997) states that the main function of literature review is to provide conceptual and theoretical context in which the topic for research can be situated. Moreover, Nunan (1992) wrote that a systematic review of literature will be conducted by examining and reviewing current theories in a number of related disciplines with respect to the topic discussed. As described by Koentjoro Ningrat (1981) theories function as a framework to analyze and to classify the facts collected in the research. Therefore, some theories are needed to obtain a comprehensive and broad understanding of the topic discussed in this thesis.

Since the discussion of this thesis deals with semantic analysis on metaphor, certainly the theories are taken from such areas. Before coming to the specific discussion dealing with the semantic analysis on metaphor it is better to know what metaphor is, what the characteristics of metaphor are, and what distinguishes metaphor from other figures of speech. The next discussion, after knowing metaphor and its characteristics, are about semantic approach used in analyzing metaphor. This approach includes several theories from which metaphor is viewed and analyzed. There are two theories that are in the field of semantic. They are interaction and comparison theory of metaphor (Miller: 1979).

2.1 The Concept of Metaphor

Metaphor is known as the most powerful figure of speech. It transfers one thing or idea into another. Some poets use metaphor in their poems. Those metaphors are easily found in literature. Even Bergman (1974) says that metaphor is the most essential act of poetic intelligence. Let us now see the poem below:

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Watermelons
Green Buddha's
On the fruit stand
We eat the smile
And spit out the teeth

(Charles Simic 1938-)

This poem is full of metaphorical expressions. The poet who has seen watermelons displayed in a fruit stand describes them in their round wholeness as Buddha. They rest peacefully on the fruit stand. When he thinks of eating them, the watermelons become smiles. And the seeds as he recalls spitting them out become teeth that he imagines in the red mouth of the smile. The watermelon in short has been transformed to express the poet's delight in all its shapes.

Metaphor does not only exist in poetry but also occurs in everyday language. Therefore, there are a lot of metaphorical expressions used in the language. Consider this following example:

(2) The computer is punishing me by wiping out my buffer

(Lakoff in Hatch et. al: 1995).

The sentence above shows that metaphor works both ways. Here, the machine is a person who punishes and the person is a machine containing a buffer. Some other metaphorical expressions are also used to describe people. Most of us are aware of the description of a man or person as animal or things. The expression below

(3) The stone died   (Levinson: 1999)

might be addressed to a person who possesses the similar nature of a stone. He is possibly a stubborn, determined and strong person and passed away. The expression above seemed to transfer the characteristic of a stone to man.

In order to get a better comprehension on metaphor some concepts about metaphor will be introduced. Therefore, some definitions of metaphor, how to identify it, the structure and its perceptual system, also the sub categorization will be discussed in more details.

2.1.1 The Definition of Metaphor

Metaphor, according to The Dictionary of Literary Terms (1972), is a figure of speech in which a word or a phrase is applied to a person, idea, or object to which it is not literary applicable. It is an implied analogy, which imaginatively

identifies one thing with another. Shaw (1972) defines analogy as a partial similarity of features on which a comparison maybe based, for example: an analogy between the heart and a pump.

Another definition of metaphor comes from Webster Dictionary (1981). It says that metaphor is a figure of speech in which a word or phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them; (as in the *ship plows the sea or a volley of oath*): an implied comparison (as in *a marble brow*) in contrast to the explicit comparison of the simile (as in *brow white as marble*). It is a compare trope, a device by which an author turns, or twists the meaning of a word.

Furthermore, metaphor is not merely a figure of speech or figure of language at all. It is a figure of thought, an explicit or implicit comparison of any two things for the purpose of modifying one of them through a selective transfer of qualities from the other (Merrit, 1969:132). Thus, although the definition of metaphor may vary, most have a certain concept in common; especially understanding and experiencing one kind of thing in terms of another, and directionality a transfer from basic usually concrete meaning to one more abstract (Hopper et al: 1993).

2.1.2 Identifying Metaphor: The Structure and The Perceptual System

To identify metaphor amongst other kinds of figurative languages is definitely important in order to obtain a brief account of the psychological background and to describe some of its characteristic forms. Therefore, it possesses a certain nature which is known as the structure and the perceptual system of metaphor.

2.1.2.1 The Structure of Metaphor

A metaphor is an expression in which a word or phrase and the concept represented stands figuratively for another word or phrase and its concept (Chatman: 1968). Based on this definition, Ullman (1973) states that metaphor has a basic structure. There are always two things present tenor and vehicle. Tenor is the thing we are talking about or the word or phrase being the stood for.

Whereas the thing to which we are comparing or the word or phrase doing the standing for is vehicle. Chatman (1968) also points out that the sense of vehicle used here is as a means of transmission or as a material embodiment or manifestation of something. Whereas the sense of tenor is as purport or drift, as of an argument.

However, metaphor merely works when we see the connection between tenor and vehicle. Ullman (1973) describes this connection as the ground of metaphor. It is the aspect or feature that they have in common. See for an example:

Time = Thief

In this metaphor 'Time' is the tenor, 'Thief' is the vehicle, and the fancied similarity between the two forms the ground or the connection, the common element underlying the transfer. Instead of explicitly stating that a time is like a thief in the form of comparison, the tenor is identified with the vehicle by the similarity of them in the capacity to steal something valuable. Chatman (1968) furthermore, states that metaphor works only to the extent that we exclude all the characteristics of the things, which are not related. The connection maybe more unusual or less.

Ullman (1973) notes that there are two kinds of similarities between tenor and vehicle. They are objective and emotive. It is objective when something resembles another, for instance, when the ridge of a mountain is called a crest because it looks like the crest of animals' heads. Another similarity is of emotive kind. For example, when one talks of bitter disappointment since its effect is similar to that of a bitter taste.

It should be noted that there is an important factor in the effectiveness of a metaphor. It is the distance between tenor and vehicle or 'the angle' of the image. Ullman (1973) explains that if distance is very close to each other, (for example one flower is compared to another) then the metaphor will be appropriate but without any expressive quality. On the contrary, the more remote the distance will be, the greater the tension is created. In short, after knowing the three elements of metaphor. It is easier for us to identify metaphor. Therefore, the

or not. If not, then it is metaphor. The next step is to find out what the tenor is and on what ground the vehicle can in fact stands for the tenor. Therefore, by applying such steps, the interpretation on metaphor will be easily done.

2.1.2.2 The Perceptual System of Metaphor

Metaphor, as stated by Lakoff and Johnson in Hatch et al. (1995), is common and pervasive not just in English but in all languages. Therefore, it is obviously known that the system behind metaphor does exist. Metaphor, whatever the type, has the same underlying process: the speaker or reader applies some aspects or similarity from the source in order to talk about the target.

Since we talk about many things in a less than literal way, Lakoff and Johnson (1995) report that Clark, the cognitive psychologist, found that many of our ordinary ways of talking about our experience relate to our human perceptual system and our experience with the real world. This system is also quite clearly found in the many visual metaphors in English. See for example: talking about understanding as though it were a visual phenomenon (*"oh I see I see!"*), the use of directional preposition, up and down to talk about feeling ('I'm feeling up' or he's really down).

To explain the up and down metaphor, Clark in Hatch et al. (1995) and also Lakoff and Johnson (1980: 15-17) relate the use of metaphors to the three physical reference phrases and the three associated directions. Before coming to that direction, it is important to know that the normal encounter in conversation is face to face. Our eyes, ears and feet all point to the front. The following are the details on the directions.

a. Ground level

It is the first of the three physical reference planes. This direction points to the place where we are standing. Everything that is above ground and seen is up and positive. On the contrary, things unseen, down, below ground are negative. The up and down is used as positive and negative in value when it is applied to a variety of targets. Here are the examples of this direction:

- when we talk about our conscious or unconscious states (e.g. *'wake up'* vs. *'fall asleep'*). It corresponds with the physical basis that humans and most other mammals sleep lying down and stand up when they are awaken
- up and down is used for being subject to control. (e.g. we are *'held down'* or we *'rise on the occasion'*). It is supported by the physical basis that physical size typically correlates with physical strength, and the victor in a fight is usually on top.
- status too is related whether one is up or down (e.g. *'high on the ladder'* vs. *'fall from office'*) since social and physical basis states that status is correlated with (social) power and (physical) power is up.
- rational and emotional terms are contrasted in terms of up for rational (e.g. *'keep the discussion on a high plane'*) and down for emotion (e.g. *'fall in love'*). This is due to the physical and cultural basis in our life that people view themselves as being control over animals, plants and their physical environment. Humans have a unique ability to reason and it places them above other animals and gives them this control. Control is considered as up and thus provides a basis for man is up and therefore rational is up.
- happy is up and sad is down. It correlates with the physical basis that drooping posture typically describes sadness and depression whereas erect posture with a positive emotional states. Some examples are; *'feeling up'*, *'my spirits rose'*, *'I am in high spirit'* etc.
- health and life are up; sickness and death are down. This statement correlates with the physical basis that the condition of having serious illness forces us to lie down physically and death represents the condition in which we are physically down. For instances; *'he fell ill'*, *'he dropped dead'*, *'he is at peak of health'* etc.
- good is up; bad is down. This concept is based on the physical basis for personal well-being such as happiness, health, life and control that principally characterizes what is good for a person are all up. For examples; *'things are looking up'*, *'he does high quality work'*, *'we hit the peak last year'* etc.

- more is up; less is down. It correlates with the physical basis that the addition of more substances or physical objects to a certain container or pile causes the level goes up. For instances; *'my income rose last year'*, *'the number of error he made is low'*,* 'the books that the publishers printed keeps going up'* etc.

- virtue is up; depravity is down. This concept correlates with the physical and social basis that good is up for a person. Society is also viewed as a person. To be virtue means to act in accordance with the standards set by the society or person to maintain its well-being. Virtue is up since virtuous actions correlate with social well being from the society or the person's point of view. Here are some examples; *'she is an upstanding citizen'*, *'that was a low trick*, *'I would not stoop to that'* etc.

b. The right and left

This is the second physical reference as we look 'out' in standing position. Both directions are positive but are viewed as distracting from what is straight ahead. Therefore, when we talk about *"side issues"*, *"side talks"*, and *"having to take sides"*, all are viewed as distractions to our normal straight-ahead orientations.

c. The front back vertical plane

This third physical reference shows that things in front are positive, while those behind are usually less positive. (E.g. *'look ahead'* us *'don't look back'*). It correlates with the physical basis, as stated by Lakoff and Johnson (1980), that normally our eyes look in the direction in which we typically move (ahead or forward). As an object approaches a person or the person approaches the object), the object appears larger. Since we know that the ground is fixed, the top of the object appears to be moving upward in the person's field of vision. This reference plane is the basis of many of the metaphors we have for life because we use this spatial reference plane to talk about time. Let us see for the examples on how time and space relate to our physical reference planes.

- Viewing time as though we are moving ahead along a highway

- Talking about future time as *"coming events"* (e.g. *"I'm looking forward to your party"*)
- Saying that time comes and goes by us (e.g. *"this week really rushed by"*, *"the week flew by"*)

Such examples show us that metaphors are related to human perceptual system and furthermore, Lakoff and Johnson (1980) states that 'the most fundamental values in a culture will also be coherent with the metaphorical structure of the most fundamental concept in the culture'. It can be seen in the concept of up and down metaphors that is coherent with some cultural values in the culture and the opposites of these concepts will not be. Thus, such cultural values are:

'More is better' is coherent with MORE IS UP and GOOD IS UP. 'Less is better' is not coherent with them.

'Bigger is better' is coherent with MORE IS UP and GOOD IS UP. 'Smaller is better' is not coherent with them.

'The future will be better' is coherent with the FUTURE IS UP and GOOD IS UP. 'The future will be worse' is not.

'There will be more in the future' is coherent with MORE IS UP and THE FUTURE IS UP.

'Your status should be higher in the future' is coherent with HIGH STATUS IS UP and THE FUTURE IS UP.

Adapted from Lakoff and Johnson (1980: 23)

Such values consider all things as being equal. Since things are not usually equal, there are often conflicts among these values. Thus, it also leads to the conflicts among metaphors. To explain such conflicts among value and their metaphors, the different priorities given to these values and metaphors must be found. Lakoff and Johnson (1985) give a clear example of the conflict between MORE IS UP and GOOD IS UP in the metaphorical expression of *'the crime rate is going up'*. In such example it is obviously seen that MORE IS UP value has the priority over GOOD IS UP since it is assumed that the crime rate is bad, thus the sentence means what it does.

Since all humans have the similar perceptual mechanism, it is believed that these similar metaphors occur across languages or in other words, it is

universal. As metaphor is likely based on the human perceptual mechanism, Hatch et al. (1995) gives the illustration of the notion of system in perceptual metaphor. Take an example, the metaphor of emotion. Since emotions are abstract feelings, therefore, naturally, we would use other source fields to talk about the target field of emotion. However, in emotional states, humans have perception of tension of heat or chill, or perhaps agitation. These perceptions are clearly seen in the metaphors of love and anger. Some examples of such metaphor are given below:

1. Anger

There are some metaphors expressing anger which relate to the perceptual system. Consider the following examples adapted from Lakoff in Hatch et al (1995);

   a. Body heat: e.g. hot under the collar, all hot and bothered. This feeling of heat leads us to a fire source as a metaphor of anger (e.g. *'inflammatory remarks, add fuel to the fire'*)

   b. Pressure: e.g. *'burst a blood vessel,' 'have a hemorrhage'*

   c. Redness: e.g. *'scarlet with rage'.' Flushed with anger red with anger'*

   d. Agitation: e.g. *'shaking with anger', 'hopping mad', 'quivering with rage', 'all worked up'.* In our agitation we may take on our opponent and that agitation becomes a source of metaphor for anger for instance: *'struggle', 'battle', 'fight', 'wrestle with', 'overcome, surrender to', 'come to grips with'* etc

   e. Interference with perception

   Some examples of metaphors of these kinds are *'blind with rage', 'seeing red', 'couldn't see straight'.* Such examples give us the metaphors of anger as insanity: e.g. *'drives me out of my mind', 'drives me nuts', 'go crazy'* etc.

     Kovecses in Hatch et.al (1995) states that there is a system within metaphor of emotion and the basic notion is that we contain our emotion in our body. It is what so-called the body is a container metaphor. He, furthermore, states that the intensity of the emotion relates to how much the container is filled. Some examples are the use of depth as a measure of intensity, the full of the container,

the emotion over flows and the pouring out of the feelings as it overflows. Lakoff in Hatch et.al (1995) again, gives us some example as follows:

a. Body is a container: e.g. *filled with anger, love, despair, loneliness, contains my joy, brimming with happiness.*

b. Emotion is the heat of a fluid container

E.g. *why are you so cold?*

an old flame

you make my blood boil

summer down! keep cool

reach the boiling point

c. Emotion increases, the fluid rises

e.g. *anger welled up, building up inside, in a towering rage*, etc.

d. Emotion produces steam, pressure, explosion

e.g. *explosive all steamed up, fuming, she blew up, erupted (volcano), blew a fuse (electricity), on a short fuse, set me of (bomb)*

e. Part of container goes up in the air

e.g. *blew my stock, flipped her lid, hit the ceiling, went through the roof,* etc.

f. The fluid comes out

e.g. *poured out her love, oozed sweetness,* etc

In conclusion, all these metaphors relate to the human perceptual system, to the way we perceive the world around us and the feeling within us. Such metaphors for emotions are so common that they are considered as dead metaphors. Shaw (1972) defines them as words that began as metaphor but are now accepted in a literal meaning. But above all, metaphor can be found in all of languages and reflects the way we perceive our worlds and thus helps others understand us.

2.1.3. The Categorization of Metaphor

Merrit (1969:132) points out that metaphor is a figure of speech that compares two things explicitly or implicitly for modifying one of them through a selective transfer of quality from the other. He categorizes metaphor into four subcategories:

a. Simile

It is a figure of speech in which two things, essentially different but thought to be alike in one or more respect is compared. Generally, it is expressed by, like, as, or as if. For instance: *the noise is like a waterfall* (Shaw: 1972).

b. Personification

It is a kind of metaphor in which abstractions, animals, ideas and inanimate object are endowed with human form, character, traits or sensibility for instance: *the book tell us*, *the experiment show us* (Ibid: 1972).

c. Synecdoche

This figurative language covers case where we use a part for a whole or the whole to talk about the part. For example: *ten sails* may be used to refer to ten ships in describing a sailboat race in *ten sails can be seen rounding the buoy* or *gray beard* can be used to refer to old man in *we need Grey beards to help us*, etc (Hatch et.al: 1995).

d. Metonymy

It is category where something closely connected (but not a part) is used to refer to the hole. E.g. *the crown* refers to a king, *the bench* for a judge (Hatch et al.: 1995).

Such categories may be slightly different in several ways. Consider about two similar categories, simile and metaphor. Let us now take a look at the example: "The noise is like a waterfall". This sentence is a simile. As stated by Chatman (1968), simile is an explicit metaphor in which the term X and Y exist, Stanford in Chatman (1968), furthermore, explains that the term X is used to refer to an object or concept A, and the term Y is for another object or concept B. Thus, in simile, the reader is asked to consider X is similar to Y. Then, the comparison is made by transferring the characteristics of Y to X. Therefore, the phrase *X is like Y* can be applied to the explication of the example above. In *the noise is like a waterfall*, the *noise* is X and *waterfall* is Y. Here, the characteristic of *waterfall* is transferred to *noise*. However, unlike simile, metaphor does not say that 'something is like a source field, yet it uses the source field to define the target'. For instance: "the fog comes on little cat feet. It sits looking over harbor

and city on silent hounches and then moves on." Here the metaphor is that the fog is a cat, it is not just like a cat (Hatch et al.: 1995).

Personification, as stated by Chatman (1968) is simply a metaphor whose tenor is an abstraction that is represented by the vehicle human being. Personification is peculiar, unlike other metaphors, its tenor is always stated, but not its vehicle.

The other sub categories, metonymy and synecdoche are slightly different from metaphor. In metaphor, 'a whole schematic structure is mapped onto another whole schematic structure'. Whereas metonymy has only one conceptual domain and two things belong to it. It is about part whole relation. It is said that there is no distinction between synecdoche and metonymy (Lakoff and Turner in Hatch et.al, 1995:89).

Such figures of speech may describe divergent categories, yet they share the same process. It is the transferring characteristic from one thing to another.

Another categorization comes from Ullman (1973:214-217). These categories have been introduced earlier in the first chapter. However, some of the explanations will be discussed further. According to Ullman (1973), there are four major groups of metaphor, which recur in the most diverse languages and literary styles.

a. Anthropomorphic metaphors

This type of metaphor transfers human body and its parts, human senses and passions to refer to inanimate objects. See for examples: the metaphors in which an inanimate object is compared to human body. e.g. the brow of a hill, the heart of town, the mouth of a river etc.

b. Animal metaphors

There are a lot of metaphors that come from the world of animal. Such animal world are applied to many objects, such as plant or even human. These metaphors move into two main directions. On the one hand, animal images are transferred into human character in which they create a humorous, an ironical, or a strange connotation. For instance; human being may look or behave in the way those animals do, such as catty, dogged or owlish way.

On the other hand, some of them are applied to plants. There are many plants whose names come from a resemblance, fanciful to an animal, e.g. 'dandelion' is from French word 'dent de lion' which means lion's tooth etc.

c. From concrete to abstract

This metaphor translates abstract experiences into concrete terms. Take for example the metaphor connected with light, e.g. to throw lights on, leading lights, to enlighten, beaming, dazzling, radiant, illuminating etc.

d. Synaesthetic metaphors

This metaphor is based on transposition from one sense to another. For instance: from sound to sight, etc. The transposition happens since we perceive some kinds of similarities between a thing and the quality of a certain thing. Consider the following examples: *'loud color'*, *'warm or cold voice'*, *'sweet voice* and *odorous'* etc.

All these categories help us classify and know the nature of metaphor. Afterwards they give us a prior insight to interpret and understand the metaphor found either in everyday language or literary style.

2.2 The Concept of Semantic

Semantic is defined as the study of meaning (Lyons: 1995). Morris in Levinson (1995) states that it is a branch of semiotics (the study of signs). He defines semantic as the study of 'the relation of signs to the objects to which the sign is applicable'. Whereas Hatch (1995) refers the term semantic to the study of meaning and the systematic ways those meanings are expressed in the language.

There are a number of signs employed in human communication. These signs are grouped into two kinds; non-linguistic symbols (e.g. expressive gesture, signals, road signs, flags, traffic lights and many more) and language itself, spoken as well as written (including symbols, Morse and other codes, Braille etc). Language is 'the most articulate form of symbolic expression'. In other words, it is made up of signs (Ullman, 1973:13-15).

2.2.1 The Concept of Language

Ullman (1973) states that 'the way to define language is by contrasting it with speech'. Saussure gives a fundamental distinction. He opposed *la langue* 'language' to *la parole* 'speech' and saw another aspect, *le langage*. As pointed out by Lyons (1995:9), *'le langage'* is used to refer to the artificial (non-natural) formal language of logicians, mathematicians and computer scientist. It is also used as extralinguistic or paralinguistic communication system such as body language and non-human systems of communication.

Ullman (1973) shows that as a means of communication, language is a system of signs that exists in our mind. Those signs, then, are realized into a physical sound in the process of speech. Language belongs to the society and has a fixed nature in which the speakers in the society have a small opportunity to make phonetic alteration as well as adjustment in the vocabulary. Furthermore, it is psychological in nature since language comprises of impressions of sounds words and grammatical features in our mind.

Speech, as stated by Ullman (1973), on the other hand, is spoken by individual in a particular occasion. Through speech, the speaker encodes a certain message that will be decoded by the hearer. Speech is the process of 'translating signs into physical sound'. Speech is freely spoken and fully controlled by the speaker. However, it is restricted in time in a way that only short time is needed even though it occurs in a long oration. Speech, unlike language, has two aspects of nature: physical and psychological. It means that speech is a combination between 'sound' and 'meaning'.

Therefore, the essential distinction of language and speech is between a system (comprising a set of grammatical rules and vocabulary) and the products of (the use of) a system (Lyons: 1995). This brings us to a point in which Chomsky's distinction also gives us the definition of language.

Chomsky, as stated by Lyons (1995), distinguishes competence from performance. Competence is the language system, which is stored in the brains of individuals who are said to know the language. This competence may be identified as the Saussure's *'Langue'*. On the contrary Chomsky's performance

cannot be identified with 'parole' since it applies both to the use of the system and to the products of the use of the system. Whereas 'parole' is employed and applied solely to the product of the system.

It is essential to know what the language is. Therefore, such a definition and some accounts of language are expected to help us understand the basic concept of it.

2.2.2 The Concept of Meaning

Analyzing a language can be done by identifying the unit of which it is made up. From the physical nature of speech, it is as a unit of sounds and from the psychological one; it is as a unit of meanings. The smallest meaningful unit is morpheme. But it is beyond the discussion. Another significant unit of speech is word. Lyons (1995:46) points out that word may be considered purely as forms or as composite expressions.

The meaning of words can be defined. For some words, especially nouns such as 'table' or 'shirt' in English can be readily defined by identifying what they stand for. It is what so-called by Ogden and Richards as Referential Theory of meaning. Lyons (1995:79) draws a distinction between reference and denotation. He states that 'denotation of an expression is invariant and utterance-independent'. It refers to the part of the meaning which the expression conveys. Furthermore, the use of denotation does not depend on a particular occasion in which it is uttered. See for example: the word 'dog' always denotes the same class of animals (or alternatively, the defining property of the class). Whereas reference, in contrast, is variable and utterance dependent. For example: the phrases 'the dog' or 'my dog' or 'the dog bit the postman' will refer to different member of the class on different occasions of utterance. The word 'dog' denotes a class of entities in the external world, is also related, in various way to other word and expression of English, including 'animal', 'hound', 'terrier', 'spaniel' etc. Each such relation that holds between 'dog' and other expressions of the some language system is identified as one of its sense-relation.

The sense, as described by Lyons, is defined as the set, or network, of sense-relation that holds between it and other expressions of the same language.

Furthermore, sense and denotation are not only interdependent. They are inversely related to one another in the way that the larger the denotation, the smaller the sense, and conversely. For instance, the denotation of *'animal'* is larger than, and includes, that of *'dog'* (all dogs are animals, but not all animals are *'dog'*. But the sense of *'animal'* is less specific than, and included in, that of *'dog'*.

However, words cannot be defined independently of other words that are (semantically) related to them and delimit their sense. From the semantic point of view, the vocabulary structure of language can be regarded as a network of sense-relations. Therefore, Lyons (1995) states that there is one of some approaches to describe the semantic structure of the vocabularies of languages in a precise and systematic way. It is known as componential analysis. This approach will be discussed later in details.

2.2.3 Componential Analysis

There are many ways of telling what a word means. One of the way is that we just point to the item and say for example, *"it's a shirt"*, *"a chair"* etc. However, another way to define a word might be to give a detail explanation on the word rather than merely pointing it. Therefore, we might say that a shirt is something that covers the upper part of our body, has sleeves and usually bottons down the front and so on, This is what so-called a feature or componential method of defining a word (Hatch and Brown:1995).

So far, there are some linguists that put their concerns to this kind of method. It is said to be economical and systematic way of defining a word. This componential method or semantic features analysis, as stated by Lyons (1995:107), is an analysis of the sense of a word and its component parts. Furthermore, Kempson (1996:18), states that 'it gives an explicit representation of the systematic relation between words'. The component is assumed to be universal across languages. Let us see the example of the synonym *'murder'* and *'kill'*. Both words are said to have similar complex components of causation and death. However, there is a distinct component that distinguishes those two words. It is the 'intention'. Thus, the component of 'intention' belongs to the word

'murder'. Therefore, we can obtain the result of the analysis that *'murder'* has a complex of components: 'intention', 'causation', and 'death'. Whereas *'kill'* has a complex of components only 'causation' and 'death'. Hence, it is obviously seen that this analysis is considered to be economical since the relationship in which a word holds to other word in the system can be stated explicitly in terms of related but distinct component complexes.

Hatch and Brown (1995) says that componential analysis is based on the similarity among sets of words. Let us now take a look at some examples below:

(1) 'man'   = [HUMAN] [MALE] [ADULT]

(2) 'woman' = [HUMAN] [FEMALE] [ADULT]

(3) 'boy'   = [HUMAN] [MALE] [NON-ADULT]

(4) 'girl'   = [HUMAN] [FEMALE] [NON-ADULT]

<div align="right">Adopted from Lyons (1995:108)</div>

The examples above show that the words are analyzed as semantic complexes made up of the features (equally called components or markers). The word *'boy'*, *'girl'*, *'man'* and *'woman'* all denote human being. Therefore, we can extract from the sense of each of them the common feature human. Similarly, we can extract from 'boy' and 'man' the common feature 'male' and from *'girl'* and *'woman'* the common feature female. As for *'man'* and *'woman'*, they can be said to have a feature of adult, in contrast with *'boy'* and *'girl'* contain the feature of 'non-adult'.

Furthermore, as stated by Lyons (1995), the formalization can be developed further. Firstly, we can extract the negative component from 'non-adult' and replace it with the negative value. By distinguishing a positive and a negative value of the two variables, we can obtain a feature: +/− ADULT (plus or minus adult), where the two values are +ADULT and −ADULT. Therefore, we can then rewrite the analysis of *'man'*, *'woman'*, *'boy'* and *'girl'* as:

1a 'man'   = [HUMAN] [MALE] [ADULT]

2a 'woman' = [HUMAN] [−MALE] [ADULT]

3a 'boy'   = [HUMAN] [MALE] [−ADULT]

4a 'girl'   = [HUMAN] [−MALE] [−ADULT]

<div align="right">Adopted from Lyons (1995:110)</div>

Such semantic features are needed to differentiate the match between words and meaning. Although there are a lot of features needed in this analysis, yet a much smaller number of features would be needed in writing the description. Most of languages have arbitrary classification schemes. They classify object in terms of a series of binary opposition. Hatch and Brown (1995:25) gives us some of the most typical noun oppositions as follows:

Singular vs. plural

Count vs. mass

Human vs. non-human

Animate vs. inanimate

Male vs. female

Vertical vs. horizontal

Rigid vs. flexible

Liquid vs. solid

These oppositions are useful ways of determining the feature of a word.

However, that analysis apparently is not sufficient to determine the meaning of a word. Consider the example for the word '*kill*' in the binary feature below:

5. 'kill' = [+CAUSE] [+DIE]   (Kempson: 1996)

This is unsatisfactory because there is no representation of what the features are predicated of. In a certain case of antonym such as '*give*' and '*take*', where there is a converse relationship, there is no means of distinguishing their semantic representation. Therefore, a simple binary feature notation would yield a representation for both verbs:

6. 'give' and 'take' = [+CAUSE] [+CHANGE POSSESSION]

To avoid this indeterminacy, we can apply the notation in the following by specifying for every predicate the number of required argument. For instance, F*a* is a representation of F (predicate) is predicated by some individual *a* (argument). Therefore, F*a* represents subject and object in reverse order. For further development, F*ab* is considered as a representation of a proposition in which F

holds relation between two individual a and b (Fab = verb, subject, object). Consider the following representation:

7. 'kill' = [CAUSE] x ([DIE] y)

8. 'take' = [CAUSE]x ([HAVE]xy)

   = [CAUSE] x (−[HAVE] zy)

9. 'give' = [CAUSE]x ([HAVE]yz)

   = [CAUSE] x ([−HAVE] xz)

This formulation is suitable for the word *'take'* that the agent x causes a change of possession such that he has the object and the person who had the object before, does not have it anymore. Conversely, to give something to someone is to effect a change of possession in the other direction. It means that from the word *'give'* we can see the analysis that x causes y to have z or x causes himself loose z. In other words, x does not have z anymore. Anything in the round brackets in the analysis above is the representation of a proposition, which consists of a predicate followed by at least one argument (Kempson, 1996: 89-91).

Kempson (1996), furthermore, states that the semantic specification of the lexical item can be stated most economically by using redundancy rules to state the general relations that hold between components. These rules present an explicit statement of relations of hyponymy and antonymy. For example,

[HUMAN] x → [ANIMATE] x

[ADULT] x → [ANIMATE] x

[ANIMATE] x → [CONCRETE] x

[CONCRETE] x → [−ABSRACT] x

[MOTION] x → [ACTIVITY] x

[MARRIED] x → [ADULT] x

Adopted from Kempson (1996)

Thus, we can shorten the specification for the 'wife' as

11a 'wife' = [MARRIED] x [ADULT] x [−MALE] x [HUMAN] x

[ANIMATE] x [CONCRETE] x [−ABSTRACT] x

become merely as

b 'wife' = [MARRIED] x [–MALE]x

So far, the use of componential analysis in defining a word in semantic point of view has been introduced and discussed in detail. This analysis will be applied to define the meaning of metaphor, which is to be the concern of this thesis. Therefore, now let us turn to metaphor as semantic process.

2.2.4 Metaphor as A Semantic Process

Language is changing and it shows that it is alive. Every word, every grammatical form, every locution, every sound and accent slowly changes. Meaning is one of the aspects of a language that is easily changing. There are some associations in the meaning change. Ullman (1973) wrote that metaphor is a kind of semantic change which is based on the association among the similarities of the senses.

Hopper and Traugott (1993) also states that metaphorical process motivates semantic change that leads to the development of meaning. Furthermore, they explain that it is 'a process of inference across conceptual boundaries and is a typically referred to in terms of mapping or associate leaps from one domain to another'. The meaning is not random, but motivated by analogy and iconic relationship. These relationships tend to be observable and interpreted cross-linguistically.

Cruse (1995), moreover, points out that the metaphorical strategy of interpretation is most likely to be triggered off as a perception of incongruity or inappropriateness in a sentence when interpreted literally. Consider the following example:

12. Sally is a block of ice

(Searle in Hopper and Traugott: 1993)

When such sentence is interpreted literally, the meaning will be inappropriate. Since Sally is human being and not a thing or a block of ice, therefore, Sally might be compared to a block of ice that possesses a nature of coldness. Such interpretation requires an approach to yield an adequate meaning.

Metaphor is viewed as a semantic process. In order to comprehend it Miller in Levinson (1993:149) proposed two Semantic Theory of metaphor: Comparison and Interaction Theory. The central tenets of such theories are laid out in the next discussion.

2.2.4.1 The Comparison Theory

Let us turn now to the so-called Comparison Theory of metaphor. The essential claim is that 'metaphors are similes with suppressed or deleted predications of similarity' or in other words, metaphors are derived from explicit similes. Therefore, the sentence (12) is equivalent to (13).

(12) Iago is an eel

(13) Iago is like an eel

Adopted from Levinson (1995:148)

Furthermore, Miller in Levinson (1995) views the Comparison Theory as psychological theory of how metaphors are comprehended. He states that in order to comprehend metaphors, they must be converted into a complex simile-like form. It is complex because there are always a number of extra implicit predicates or variables that have to be reconstructed by listeners. Therefore, some rules are proposed to convert metaphors into their complex simile-like form for understanding. The rules classify metaphors into three kinds: nominal, predicative and sentential metaphors.

1. Nominal Metaphor

   Metaphors like (12) have the form BE (x, y). To understand them we must construct a corresponding simile in line with the following rule:

   (the sign $+ >$ should be understood as 'interpreted as')

   > BE (x, y) $+>\exists F \exists G$ (SIMILAR $(F (x), G (y))$)
   > i.e. metaphor of the x is a y kind is interpreted as 'there are two properties F and G such that x having property F is like y having property G'.

   The claim then is that a metaphor of the x is y variety is not actually a comparison between two proposition (x being F, y being G). The job for the listener is to infer what these two similar properties are. Therefore, (12) might

be decoded as '*Iago's ability to get out of difficult situation is like an eel's ability to wriggle off hooks'*.

2. Predicative metaphors

Let us take a look at the following example:

(14) Mrs. Gandhi steamed ahead

Metaphors like (14) have the conceptual form G (x) or G (x, y). To understand them we must construct a corresponding complex simile in accordance with the following rule:

> G (x) +> $\exists$F $\exists y$ (SIMILAR (F (x), G (y)))
> i.e. metaphors of the x *Gs* kind (i.e. with metaphorical predicates) are interpreted as 'There is a property F and entity y such that x F*ing* is like y G*ing*'.

The interpreter here has to reconstruct another predicate and another entity so that once again two propositions may be found to be compared. Thus, for (14) the rule will produce a simile-like form (15) and more specifically like (16)

(15) Mrs. Gandhi is doing something that is like something steaming ahead

(16) Mrs. Gandhi's progress in the election is like a ship

   steaming ahead

3. Sentential metaphor

Some metaphors, like B remark in (17), are not categorically false (in the way in which Iago cannot really be an eel, or Mrs. Gandhi cannot really steam ahead); rather they are identified by being irrelevant to the surrounding discourse when literally construed:

(17) A: What kind of mood did you find the boss in?

   B: The lion roared.

Here a sentence of the conceptual from G (y) is interpreted using the following rule:

> G (y) +>$\exists$ F $\exists x$ (SIMILAR (F (x), G (y)))
> i.e. given an irrelevant proposition yGs interpreted as: 'There is another property F and another entity x such that the proposition 'xFs 'is similar to yGs '(and 'xFs' is relevant to the discourse)'

Therefore, from (17) B we have the interpretation (18), and thus more specifically in the context, (19):

(18) The lion's roaring is like something doing something

(19) The lion's roaring is like the boss displaying anger.

Generally, there are three rules for converting metaphors into simile form. Since those rules apply some symbols, therefore, each symbol represents a certain meaning. The relation **BE** is presumably predicative rather than an identity relation. It should be noted here that **F** and **G** are predicate variables (Levinson, 1995: 151-153).

2.2.4.2 The Interaction Theory

The theory views metaphor as special uses of linguistic expression where "one *'metaphorical'* expression (or focus) is embedded in another *'literal'* expression (or frame), such that the meaning of the focus interacts with and changes the meaning of the frame, and vice versa" (Levinson: 1995).

The theory can be formalized using the frame work of semantic feature as proposed by, for example Katz and Fodor (1963) or componential analysis (Lyons: 1995). Let us now consider the following example:

(20) The stone died

The noun *'stone'* might have the following set of semantic features associated with it, which jointly define its sense:

Stone = physical object
natural
non-living
mineral
concreted

or

Stone = [+ PHYSICAL] [+ NATURAL] [– LIVING]

[+ MINERAL] [+ CONCRETE]

and the verb *'die'* might be represented as a set of features related in particular way, as indicated.

Die = process with result, namely, that some living entity x ceased to be living or die

Or

Die = [PROCESS] [– LIVING] X

In such cases, it is said to be contradictory. However, this theory proposes that the features of a word are mapped on to another. Therefore, when the features analysis is applied to the sentence above, we can obtain the reading:

(21) the stone ceased to be

where the features non-living is added to the verb's specification for a living subject and the specification *'living' is* simply dropped from *'ceased to be living'*, to yield *'cease to be '*. In short, the verb's meaning has changed to become neutral to living and non-living subjects or alternatively the reading

(22) The living natural mineral concreted thing died.

can be obtained by replacing the feature ' *non-living'* in the specification for *'stone'* with the feature living transferred from the verb, so that *'stone'* might here refer to solid human individual (Levinson, 1993:148-149).

Furthermore, Levinson (1993) states that such theory attempts to describe that the semantic process of interpreting metaphor is not always distinct from ordinary process of language understanding. Thus, such interaction between the senses of words replaces the standard process of semantic interpretation.

So far, the two semantic theories have been discussed in a great detail. Such theories would be expected to help the readers to comprehend and interpret metaphors found either in literary or everyday languages.

2.3. The Hypotheses

The hypotheses of this thesis can be drawn as follows:

1. Metaphor can be interpreted and comprehended by using Comparison Theory and Interaction Theory.
2. The perceptual system and the cultural concept of metaphor can be used to get an appropriate interpretation of metaphor.
3. Semantic feature analysis can be used to define the meaning of a certain word in the interpretation of metaphorical expressions

CHAPTER III
METHODOLOGY OF RESEARCH

Methodology is the knowledge of method. The understanding is regarded as a system to conduct a certain activity. The clarity of research and its scientific outcome can be seen from its methodology (Fatimah, 1993:1). Meanwhile, Best (1987) states that the purpose of research is to impose a product or a process, testing a theoretical concept in actual problem situations. Therefore, in this chapter the discussion deals with some research methods used in this thesis. They are type of the data, method of data collection and method of analysis.

The method used in this thesis is descriptive method. Nunan (1992) explains that descriptive research establishes the existence of phenomena by explicitly describing them. Moreover, Best (1987:24) states that this method involves the process of describing, recording, analyzing and interpreting conditions that exist. In short, it explains and interprets the existing data.

The following is the process of how the research is conducted. First of all, the problems are identified. Collection and organization, and analysis of the data are the second step. The third one is that the data would be analyzed and interpreted. Finally, the final procedure is formulating conclusion.

3.1 Type of the Data

All researches involve the collection analysis of data. The data used in this thesis are qualitative data. Best (1981:56) states that qualitative data are not in ordinary expressed in quantitative term. In accordance with this, Blaxter et al. (1996:60) point out that this kind of data is in the form of non-numeric data as many as possible. Therefore, all of the data in this study are in the form of description. The sentences are all metaphorical expressions that are taken from the work of Kahlil Gibran, *"Nymphs of the Valley"*.

3.2 Method of Data Collection.

In this thesis, the data are taken from the work of Kahlil Gibran (1883-1931) entitled *"Nymphs of the Valley"*. Gibran's work is chosen since he is

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known for the beauty of the language he wrote. His works also express a passionate belief in the power of universal love, nature and the essential goodness of man (Hanna: 1994). Metaphors are mostly found in his works. There are a number of metaphors expressing the beauty of Gibran's language.

To obtain the required data for this study, the documentation method is used. Such method is applied since all of the data collected are written material in the form of metaphorical expressions found in *"Nymphs of the valley"* which was published in 1948. It is originally written in Arabic by Gibran and translated into English by Nahmad. The book comprises three short stories; *'Martha', 'Dust of the Ages and the Eternal Fire'* and *'Yuhanna the Mad'*.

From those three short stories, there are 51 metaphorical expressions., 20 metaphorical expresions from *'Martha'*, 19 metaphorical expressions from *'Dust of the Ages and The Eternal Fire'*. Finally, from *'Yuhanna the Mad'*, it can be collected 12 metaphorical expressions.

After collecting 51 metaphorical expressions, they are then selected and grouped into three kinds of metaphors, sentential, predicative and nominal metaphors. There are 20 metaphorical expressions for two kinds of groups; nominal and predicative. Each of them comprises 10 metaphorical expressions that are going to be analyzed using Comparison Theory. Whereas for sentential metaphor, there are 6 data to be analyzed. Another theory that will be used to analyze the data is the Interaction Theory and there are 6 data that are going to be analyzed using it. Those expressions are selected for the reason that they are characterized as metaphors and they can be interpreted by using semantic analysis of metaphors.

3.3 Method of Data Analysis

To analyze the data, the descriptive method is used. It is a method to describe the facts with adequate interpretation of the available data in printed form (Whitney: 1960).

In this thesis, the data that have been grouped will be analyzed by using the semantic analysis. Therefore, the data, which are metaphorical expressions,

are analyzed by applying the semantic theories of metaphor using Interaction and Comparison Theory.

The Comparison Theory is used to get the interpretation of the metaphorical expressions. The theory works by converting metaphors into complex simile-like form of sentences. Then, hopefully, the most appropriate interpretation of the meaning will be yielded from this analysis.

Secondly, the Interaction Theory will be used to define the meaning of metaphorical expressions or words. This theory analyzes metaphors by using componential analysis, which will be applied to define the meaning of an expression.

Since this study is in the field of semantic, therefore, the meanings of the words are analyzed based on the lexical meaning. It means that the analysis also relies on the dictionary. To obtain a comprehensive description, some dictionaries are used, namely, *Advanced Oxford Learner's Dictionary* (Hornby: 1974) and *Webster Dictionary* (1974) as well as *The Dictionary of Literary Terms* (Shaw: 1972).

This analysis is used to give the descriptions and appropriate interpretations of metaphorical expression found in *"Nymphs of the Valley"*. It is expected that it would give the readers a better understanding of the story in the book.

CHAPTER V
CONCLUSION

After the sequence of the works consisting of collecting, analyzing and interpreting the data, the last work is to construct the conclusion from the result of analyzing the previous data through the interpretation of the meanings by using the Semantic Theory.

The semantic analysis uses the Interaction and Comparison theory to interpret the data. They provide ways and describe the process of interpreting metaphorical expressions in Kahlil Gibran's *Nymphs of the Valley*. The comparison theory works by converting metaphorical expressions into simile-like forms. Therefore, the data were converted into simile-like sentences and then were interpreted by using the rules. There are three rules for three different kinds of metaphor; nominal, predicative and sentential metaphor. As the name of the theory implies, it attempts to interpret the metaphorical expressions and compares them with suitable analogies based on the rules. Firstly, the theory compares things to another by transferring the characteristics of one certain thing into another in the nominal metaphor and thus the similarities between them can be found to get the interpretations of the metaphors. Secondly the theory applies the comparison to predicative metaphors, in which a suitable analogy needs to be determined. The analogy should be appropriate and match with the actions or the predicates in the metaphorical expressions. Thirdly, the rule of the theory applies the comparison to sentential metaphors. The interpretations were based on the surrounding discourse obtained from the preceding or the following sentences.

The interpretation of the meaning in the data were based on the lexical meaning in the dictionaries used in this analysis such as *The Dictionary of Advanced Learner's Dictionary of Current English* (Hornby: 1974) and *Webster Dictionary* (Webster: 1974). However, this meaning was not sufficient to get the interpretation. Therefore, the perceptual system of metaphor provides a clearer way to get the appropriate meaning of the data. This system and the reference

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directions as well as the cultural concept of metaphor give basic meanings underlying the interpretation.

Briefly, the findings of the study are as follows. In general, the study proves that semantic analysis can contribute to make a comprehensive analysis on metaphorical expressions in literary works. This analysis, using the Semantic Theory and the perceptual system as well as the cultural concept of metaphors shows how the process of the interpretation occurs in our mind. This finding is very useful for those who are interested in studying semantics to determine the appropriate interpretation of metaphors existing literary as well as in everyday language.

In particular, the result of the study shows several points. Firstly metaphors in **Kahlil Gibran's** *Nymphs of the Valley* can be interpreted using the Semantic Theory and the perceptual system and also the cultural concept of metaphor. The theory shows that metaphor is universal across languages. Therefore, it can be proved that the usage of the perceptual system and the cultural concepts existing around us plays an important role to contribute the appropriate interpretation. Secondly, converting metaphor into simile-like form by applying the rules of the Comparison theory provide the readers an easier way to interpret and comprehend them. Thirdly, the semantic feature analysis used in the interaction theory also gives a lot of contribution to define the meaning of metaphorical expressions and gives more obvious meaning in the mapping process of the their characteristics.

The semantic analysis also reveals that Gibran's work uses metaphors to show the beauty of the language. His metaphors are not only considered as those of literary but also those of everyday language. Furthermore, although it was originally written in Arabic and then was translated into English, the metaphors are still able to be comprehended since metaphors have the basic perceptual system and the cultural concept that are commonly exist in the mind and the society.

In conclusion, this study shows that the semantic analysis can be used as an alternative way to understand and to interpret the meaning of the metaphorical

expressions in literary works as well as in everyday language. Meanwhile, this study is expected to be able to contribute to Semantic and to the study of metaphors.

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Appendix: The List of Data

From Martha

1. She slept and sighed, wishing that life were one long deep sleep undisturbed by dreams or awakening (p.4)

2. We drink the cup of life, a liquid clouded with bitterness, despair, fear, weariness (p.6)

3. Her soul was a polished mirror reflecting all the loveliness of the field, and her heart was like the white valleys which threw back voices in echo (p.6)

4. One autumn day when nature seemed filled with sadness she sat by a spring (p.6)

5. She gazed on the flowers and saw that they were withered and their hearts dried up and broken into little pieces (p.6)

6. Youth is a beautiful dream, but its sweetness is enslaved by the dullness of books and its awakening is a harsh one (p.10)

7. Shall there come a day when man's teacher is nature and humanity is his book and life is his school (p.11)

8. Behind his wistful looks was curtained off the act of the tragedy... (p.12)

9. An act seldom seen because it is a tragedy (p.12)

10. ...... the air was leavened by the breath of death. (p.14)

11. A lamp whose feeble light cut the gloom with its yellow rays and a coach spoke of dire poverty and destitution and want (p.15)

12. I have naught for save a few gasps of breath, and those will death soon buy with the piece of the grave (p.15)

13. I am a leper dwelling amidst grave (p.17)

14. The dross of the flesh cannot reach out its hand to the pure spirit, and the masses of snow cannot kill the living seeds (p.19)

15. The soul is a link in the divine chain (p.19)

16. The fiery heat may twist and distort this link and destroy the beauty of its roundness but it cannot transmute its gold to another metal, rather will it become even more glittering (p. 19-20)

17. Ay, Martha, you are a flower crushed beneath the feet of the animal that is concealed in a human being (p.20)

18. Heavy-shod feet have trodden you down, but they have not destroyed that fragrance which goes up with the widow's lament and the orphan's cry and the poor man's sigh toward Heaven, ... (p.20)

19. I am a flower trodden underfoot (p.21)

20. Then I went out into this darkness from between the embers of pain and the bitterness of weeping (p.22)

From Dust of the Ages and The Eternal Fire

1. All Life slept in the City of the Sun (p.27)

2. The rising moon spilled its rays over the whiteness of the tall marble columns (p.27)

3. She is a flower that has not lived to enjoy the summer of its life; a bird whose joyful song greeting the dawn is cut off (p.29)

4. Then, he continued: "Alas, sacred Astarte, my dreams are shattered and the breath of my life is fast ebbing; my heart is dying within me and my eyes are burnt with tears (p.30)

5. But the twin cups of love and youth are still full in our hands and the ways of sweet life lie before us (p.31)

6. Midnight came and heavens cast the seeds of the morrow into its dark depth (p.34)

7. He supported himself on his arm while sleep crept upon him and covered his wakefulness lightly with the folds of its veil as the fine mist touches the surface of a calm lake (p.35)

8. His feeling overflowed within him like the flowing of blood from an open wound (p.38)

9. He felt an aloneness that wounded and a distance that annihilated (p.38)

10. he felt the light fluttering of wings in his burning bones, and around the relaxed cells of his brain a strong and mighty love taking possession of his heart and soul (p.38)

11. A love that we hear speaking when the tongue of life are silent (p.39)

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12. That love that god had fallen in this hour upon the spirit of Ali Al-Hussaini and awakened in it feelings bitter and sweet as the sun brings forth the flower side by side with thorns (p.39)

13. What is this wine which courses through the veins of one whom maidens' glances left unmoved? What are these heavenly melodies that rise and fall upon the ears of a Bedouin who heard not yet the sweet songs of women? (p.39)

14. The down broke and the silence trembled at the passing of the breeze (p.43)

15. He sighed, and with his sigh was a flame stripped from his burning heart (p.44)

16. She yielded as the fragrance of the jasmine give its self up to the currents of air (p.45)

17. …. That love should be a soul in a body of words (p.46)

18. She felt bewitched fingertips caressing her tongue and lips, and her will was a prisoner (p.46-47)

19. His face lighted up and his spirit was refreshed,….. (p.47)

From Yuhanna The Mad

1. ….and the trees denuded of their leaves (p.52)

2. On the mountaintops some snow still remained until it in turn melted and ran down the mountain sides…. (p.53)

3. …. To him life itself was one long fast-day (p.54)

4. His angry face grew hard as he spoke (p.57)

5. From his eyes shone a light and his features expanded with joy (p.59)

6. The ewe may fall as prey to the wolves in the darkness of the night,….. (p.62)

7. The monks fell upon Yuhanna as the lion falls upon his prey;….. (p.63)

8. On the one side, power in its velvets and satins; on the other, misery in its rags and tatters (p.68)

9. Is tyranny a strong tree that grows not except on low ground? (p.69)

10. For verily our life is naught but a darkness whose inhabitants are evil spirits …. (p.73)

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11. "At the sound of his voice I felt within me an awful trembling that shook my very heart for he spoke with a strange power" (p.74)

12. As the cries from all sides and swelled into a roar like the sea .... (p.74)