

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical background

1. Semantics

a Definition of Semantics

Yule (1996) defines that semantics is the scientific study of the meaning of words, phrases and sentences. In semantic analysis, there is always an attempt to focus on what the words conventionally mean, rather than on what a speaker might want the words to mean on a particular occasion. This technical approach to meaning emphasizes the objective and the general. It avoids the subjective and the local. Linguistic semantics deals with the conventional meaning conveyed by the use of words and sentences of a language.

Schmidt (1997) states that semantics as the assignment of meanings to the sentences. Mathematicians use meaning like numbers and functions, programmers favor machine actions, musicians prefer audible tones, and so on.

Griffiths (2006) explains that Semantics is the study of word and sentence meaning, abstracted away from context use is the descriptive object. It is an attempt to describe and understand the nature of the knowledge about meaning in their language that people have from knowing it. It is not

prescriptive enterprise with interest in advising and pressuring speakers and writers into abandoning some meanings and adopting others (through pedants can certainly benefit from studying semantics of the language they want to lay down the rules about, to become clear of what aspects of conventional meaning they dislike and they favor).

Based on Riemer (2010) although the study of meaning is extremely ancient, the name semantics was only coined in the late nineteenth century by the French linguist Michel Bréal. Like many other names of branches of linguistics, the word semantics reflects the origins of the Western tradition of linguistic analysis in the writings of Greek thinkers from the fifth century BC onwards. Semantics comes from the ancient Greek word *semantikos*, an adjective meaning ‘relating to signs’, based on the noun *sēmeion* ‘sign’.

From the above the explanation, semantics is a study of meaning in the words, phrases and sentences.

b Type of Meanings

Vizental (2009) breaks down meaning into several ‘types of meaning.’

Three categories are suggested:

1) Conceptual/logical meaning

Vizental (2009) explains that conceptual meaning is closely related to the dictionary and accounts for the competent language user’s ability to

encode and decode meaning. She also states that conceptual meaning (also called logical or cognitive meaning, denotation or sense) is closely related to the dictionary and accounts for the competent language user's ability to encode and decode meaning.

For the examples, the dictionary definition of word; the descriptive definition of it. A *cougar* in the dictionary is a big cat.

2) Associative meanings

Associative meaning of an expression has to do with individual mental understandings of the speaker. They, in turn, can be broken up into five sub-types: social meaning, connotative meaning, affective meaning, collective meaning, reflected meaning.

a) Social meaning

Based on Vizental (2009) social meaning refers to what 'a piece of language conveys about the social circumstances of its use. For the example, the pronunciation tells us a lot about speakers' social and geographic background: even a beginner learner of the language can distinguish an Englishman from American or from an Australian.

b) Connotative meaning

Connotation is conveyed over and above the conceptual content of the word, being based on the non-criterial characteristics of the referent. For the example, the word *baby* is defined by the dictionary as 'an infant or very young child,' and can be defined conceptually as

[HUMAN] [-ADULT] [\pm MALE]. However, mention of the word *baby* causes positive feelings in young mother, and negative ones in a person who is continuously can be carried visually or additively, too: the picture of a baby, or the sound of its cry, can induce the same reaction in the listener.

c) Affective meaning

Affective meaning, the main function of words is to express the speaker's emotions, his feelings and attitudes towards things or events going on. For the example, many interjections have no (or barely any) conceptual content; speakers react positively or negatively to what is going on, giving voice to their admiration (*Wow!*), delight (*Yippee!*) or disgust (*Yuck!*).

d) Collective meaning

A collocation represents a sequence of lexical items that habitually co-occur, i.e. they appear and function together. Their co-occurrence is based on convention and longstanding usage, not on logic. For the example, on hearing the word *Merry ...*, the word *Christmas* automatically comes to mind.

e) Reflected meaning

Reflected meaning occurs especially in the case of polysemantics words which have different types of uses. For the example, of the great number of metaphorical computer terms: on hearing a word,

such as *mouse*, *virus*, or *worm*, the IT specialist will also think of the computer device, even when the speaker is referring to the real-world item the word designates.

3) Pragmatic meaning

The meaning which results from the speaker's knowledge of the world and from the way he organizes his message. For the example, the utterance, *She dressed in white*. According to conceptual analysis, the verb to *dress in...* collocates with a word denoting clothes; in this case, however, the word 'clothes' is a 'missing link'. Still, the world-wise hearer can retrieve the word from his pragmatic knowledge: he knows that clothes can be *white*, so he understand that the adjectives *white* stands metonymically for 'white clothes.'

2. Connotative Meaning

a. Definition of Connotative Meaning

Kreidler (1998) defines as a personal aspect of meaning, the emotional associations that the word arouses. Connotations vary according to the experience of individuals but, because people do have common experiences, some words have shared connotations.

Connotation is the kind of lexical meaning which is related to the certain item it refers to. According to Patada (2001) "connotation is the

meaning which appears by association of language used by the speaker or listener about the language which they speak or read”.

Vizental (2009) points out that probably the most important type of associative meaning, connotation is conveyed over and above the conceptual content of the word, being based on the non-criterial characteristics of the referent. While denotation is generally stable and invariable, connotation varies from person to person, from social group to social group, as well as from age to age.

b. Types of Connotative meaning

Hook in Widarso (1989) states that connotative meaning can be divided into two kinds, namely positive and negative connotative meaning, there is neutral that is most of them is jargon language.

1) Positive Connotations

Positive connotations are those descriptive words that put the subject in positive light and make them seem that they have a quality about them that is to be desired.

2) Neutral Connotations

Neutral connotations are those descriptive words that don't have positive or negative implication: basically devoid of most emotions or the author or speaker has no strong attachment to those words.

3) Negative Connotation

Negative Connotations are of course the opposites of the positive ones: so they basically ridicule, tease, or put the subject in a negative light and point out a quality that they have that us something generally unwanted.

Here are the examples of positive and negative connotative meaning (Hook in Widarso) (1989):

Positive Connotation	Neutral	Negative Connotation
Lingering illness	Carcinoma	Cancer
Pass away	Die	Kick the bucket
svelte	Slim	Skinny
Marketing	Selling	Peddling

3. Figurative language

a. Definition of Figurative Language

Literal and figurative language is a distinction in traditional systems for analyzing language. Literal language refers to words that do not deviate from their defined meaning found in entry in dictionary. Figurative language may involve analogy to similar concepts or other contexts, and may involve exaggerations. These alterations result in figures of speech.

That above statement is the same as Oliver's (1994) that *Figurative language* is another term for imagery. When talk about figurative language, we mean that in the poem there is a figure—an image—that is, a concrete, nonliteral, informing representation of something. This "something" might be a person, a thing, or an abstraction. One could represent patience, for example, as a figure on a monument—a quality as patient as stone, in other words.

Vizental (2009) states that figures of speech represent an intrinsic (and consistent) component of ordinary communication. Some types of figurative usage are innovative and colorful. Others (e.g. figurative idioms) are so thoroughly lexicalized that the speaker does not even perceive their figurative character.

Gibbs (2012) also provides the understanding of figurative language as language which employs various figures of speech. Some examples are metaphor, simile, antithesis, hyperbole and paradox.

Barbara (2014) illustrates that figurative language used not in usual literal sense but imaginative way. Therefore, figurative language is language that cannot be taken literally. Figurative language refers to words, and groups of words, that exaggerate or alter the usual meanings of the component words.

b. Types of Figurative Speech

Vizental (2009) explains in the following sections we shall survey the main types of figurative speech, grouped according to two basic criteria. The first is the relation between signifier and signified and the second is the semantic relation that arises among lexical items.

1) Relation between signifier and signified

Some figure of speech (e.g. the simile, metaphor or personification) are based on a comparison the speaker establishes between two real-world entities. With others (e.g. vagueness or hyperbole or litotes), the emphasis falls on vagueness or exaggeration.

a) Comparison

To produce figure of speech, we need to compare items which are dissimilar, we merely make a comparison, which is not figurative. To produce a figure of speech, we need to compare item which are similar.

(1) Simile and Metaphor

By comparing two elements which do not belong to the same category, and linking them explicitly with a comparing phrase (e.g. as ... as or like), we produce a simile.

On the next level, the comparison is merely implied. For example, *David is a mountain* is a metaphor because the elements compared

are dissimilar ([± HUMAN]) and there is no explicit term of comparison (the comparative phrase *as ... as* is missing).

(2) Zoosemy, antonomasia, personification

Zoosemy is special type of nominal metaphor that draws on the animal world: it consists of using animal nouns for characterizing human beings. For example, a cunning person is called *s fox*; a silly young woman is *a chicken* (or *a chick*, in colloquial speech), etc.

Antonomasia i.e. the use of the name of a person/character noted for a particular trait to designate a person/class having the same characteristic is also a type of nominal metaphor. For example, a rich person may be called a *Croesus/a Rockefeller*.

Personification is representation of a thing or abstraction in the form of a person is a rhetorical device frequently employed by writers and often used in ordinary communication.

b) Vagueness and exaggeration

A number of other rhetorical devices rely on pragmatic synonymy and belongs to the metaphoric family, in the sense that ‘something is compared to something else.’ But in these cases, more important than the comparison is the vagueness or exaggeration of the expression.

(1) Euphemism and circumlocution

The euphemism, or ‘well speaking’ (Gk<*euphemos* = of good sound or omen; *euphemismos*= to use a good or auspicious word for an evil or inauspicious one), is ‘the practice of referring to something offensive or indelicate in terms that make it sound more pleasant or becoming than it really is’.

Euphemistic ideas are often expressed by paraphrase (i.e. the same idea expressed in other words) or circumlocution (i.e. a roundabout/indirect way of speaking, using more words that are necessary to express an idea).

For the example to avoid the word death. The sentence *to meet one's Maker* is change the word death.

(2) Ellipsis and substitution

Ellipsis is based on elision of certain linguistic items whose meaning can be retraced from some previous text. This why it suggests that something is so well known that repetition is unnecessary. E.g., *the butcher's* (shop); *St. Paul's* (Cathedral), etc.

Substitution of a lexical item accomplishes co-reference, i.g. various ways to ‘refer’ to the same real-world referent. In most case, the substitution is pronominal: personal (*you, he, they*), possessive (*my, his, theirs*), demonstrative (*this, that*), or it can be accomplished by using deictic words (*here, now, there, then, then*),

comparatives (*same, such, other, better, less, the same,*) etc. For the example is from an advertisement of Boreal (sport shoes). Before you put life in your hand, put your feet in ours. The pronouns ours substitutes the noun hand, so that its function is avoid to repetition.

(3) Hyperbole and litotes, irony and banter

The hyperbole, which relies on an intentional and obvious exaggeration for the sake of emphasis (not deception), holds a very important place in ordinary communication, exaggeration is a characteristic feature of human nature. Therefore hyperbolic phrases, such as *I'm starving, it's freezing, It nearly killed me, or I nearly died,* are common in ordinary speech. Diachronically,

Litotes is the opposite, in the sense that it diminished the designated object or its qualities for reason of modesty, negative exaggeration and euphemistic circumlocution. Negative litotes is often used to express: modest understatement, irony and banter.

In the most cases, the different between irony and banter resides not much in the word used, as in the speaker paralanguage (tone of voice, simile, etc).

2) The semantics relations that arise among lexical items.

Figurative speech often exploits conceptual sense relations – synonymy, hyponymy, opposition of meaning – to accumulate weight. By enlarging and developing his ideas, the speaker enhances the effectiveness of his message.

a) Synonymy

It is shown in section simile and metaphor that the metaphor relies on an imagined/supposed similitude between the object named and the object referred to (*fox* for a cunning person).

(1) Tautology

By the juxtaposition of two synonyms within the same sentence, the tautology is conceptually uninformative. However on pragmatic/figurative level, the very repetition of an item carries additional meaning.

(2) Repetition, accumulation, gradation

Is which build up tension and enhance the impact of the message – are of several types: incremental repetition, chain repetition, refrain, quantitative hendiadys, balanced sentence or syntactic parallelism, enumeration and climax.

b) Hyponymy: the metonymy

With metonymy (Gk. *Meta* = change + *onoma* = name), ‘the name of an object is replaced by one of its significant attributes, by some function that it discharges, etc. While in metaphor relies on similitude between the signifier and the signified, with the metonymy the relationship is factual: the term used designates a real-world aspect, attribute or instrument of the referent.

c) Opposition of meaning

Others figures of speech exploit lexical, grammatical or pragmatic opposition of meaning.

(1) Antithesis

Antithesis is larger than anatomy in that involves a pragmatic opposition of ideas.

(2) False Homology: Ambiguity and paradox

Ambiguity, which under the appearance of similarity conceals an actual difference. Paradox, which relies on the actual similarity of two apparently opposite notions or object.

d) Semantic anomaly: Zeugma and bathos

This shows that semantic anomaly is often exploited by gifted communicators, or professional creators, to achieve humorous effects while conveying additional meaning. With the Zeugma and the bathos,

the utterances are even more dissonant; and yet, their message is clear, intelligent, and immensely funny.

4. Novel

a. Definition of Novel

Drabble (2000) writes that the word 'novellae' was employed in the 16th cent, to describe the short tales of the **Decameron* and the **Heptameron*, and others like them. Used in a recognizably modern sense, the word 'novel' appears in England in the mid-17th cent., when it was chiefly associated with romances of illicit love. For this reason the word 'history' was more often favored to describe the long prose fictions of the 18th cent, which were the precursors of the modern novel. The novel form developed slowly, through the memoir novel and the epistolary novel of the 16th and 17th cents to the novel of the omniscient third-person narrator, which has dominated from the late 18th cent, to the present time. The chief novelists of the 18th cent. (**Defoe*, **Richardson*, **Fielding*, **Smollett*, and **Sterne*) so greatly and rapidly developed the form that by the early 19th cent. J. **Austen* could write (albeit with a hint of irony) in **Northanger Abbey*, that in the novel 'the greatest powers of the mind are displayed'. Form, style, and subject matter varied considerably, but by 1824 Sir W. **Scott* could confidently define the novel as 'a fictitious narrative . . . accommodated to the ordinary train of human events', a definition which may be allowed to stand today.

Dancygier states (2016) explains that obviously one of the necessary abilities for reading novel is the ability to interpret figurative language. Every use of figurative language involves a risk of misinterpretation, though the risk is well worth taking. For the reason who can translate the figure, the dividends are immense. Fortunately all people have imagination to some degree, and imagination can be cultivated by practicing one's ability to interpret figure of speech can be increased.

b. The Characteristic of The Novel

There are a few key elements that most theorist seem to agree must be presented in order for a piece of writing to qualify as a true novel. These elements are tools that novelists use to fulfill their dual imperatives, and it is from these fundamentals that science media could create the building block for a new model.

(a) Prose

The first of these elements is prose. Novels are not written with a lyrical language but with the everyday language of prose. This is done to reflect the language that we use in our daily lives, and it has the effect of making characters sound 'normal.' "It is hard to overestimate the importance of this quality of commonness to the nature of the novel; it enables a reader to relax with a novel as with another person, and also to feel as though the novelist might have something to say of relevance to the reader's own common life" Smiley (2006)

Scientists tend to present their work using the formal language of their scientific disciplines. Not only can this type of language create distance between scientists and the general public, science media that uses it might lose audience who simply do not speak or understand it. Science media that communicates mainly via prose would portray science as approachable, understandable, and ‘normal’ rather than something sacred or privileged.

(b) Complex Characters Who are Transformed By Their Experiences

Smiley (2006) insists that if characters are not emotionally and morally complex, they possess no agency and are merely symbolic. Kundera () compares the heroes of epics, who “stand as examples of virtue of future generations” with the characters of noels, who “do not need to be admired for their virtues. They need to be understood (...).” Gilman (1989) on the other hand disagrees with anti-hero description of novel characters; instead, he claims that people in novels are more than heroes. “They are immensely more sensitive and sentient than any self-conscious and bemedaled hero would permit himself to be. “Gilman (1989) goes on to say that characters in novels always have an inherent means of self-propulsion – it could be an obsession or even the noblest of vocations, but they always have something that incites them to continue moving forward on whatever path they have chosen.

(c) First-hand Experience

Unlike other types of fiction, novels do not simply relay details about events, nor do they merely provide information regarding what characters

think about various events and their personal transformations. Rather, a novel allows the readers to experience the events and the transformations first hand Gilman (1989) – there is no barrier between the experience and the reader. This is a key point and one that relates back to Gilman’s anti definition of the nove, whereby what is important is how a novel makes the reader feel.

(d) Multiple Perspectives

Bakhtin (1992) argues that heteroglossia is an inherent aspect of every novels, and that the themes of a novel flow through this multiplicity of voices – what Kundera calls a “carnival of separate truths” – providing alternatives to a single and absolute language of authority.

(e) Summary

If we used the four components of novels listed above – prose, complex characters who are changed by their experiences, first-hand experiences, and multiple perspectives – in our science media, we might be able to successfully engage and entertain our audiences, while simultaneously destabilizing science’s unquestioned authority and creating opportunities to learn something about ourselves.

B. Review of Related Researches

Some researchers have engaged with connotative meaning before. Fatkurrohman (2014) in his paper *An Analysis on Denotative and Connotative Meaning of Creed song’s songs lyrics*. He was the student of *English Educational*

Department State Institute for Islamic Studies (STAIN) Salatiga in School Year 2014. The primary data that in this analysis are Creed song's lyrics which consists of 5 lyrics from different albums such as *My Sacrifice*, *Don't Stop Dancing*, *One Last Breath*, *My Own Prison*. Those documents will be taken from internet in the form of lyrics of songs. The researcher gets the lyrics from *www.getlyrics.com*. The descriptive qualitative method is used to conduct this research because the aim of this research is to describe the denotative and connotative meaning of lyrics of Creed's songs. There are some conclusions in lyrics of Creed's songs, there are many words, phrases, and sentences refer to the Christian theological concept. Besides that, by understanding Creed's song, we as Moslem can be motivated to always increase our believed to Allah. Because in the creed's song lyrics tells about believing to the God and motivation of life.

The second analysis is from Prayitna (2015) in her paper entitled *An Analysis on Connotative Meaning and Message in Likin Park's Song in a Thousands Suns Album*. She was student of Study Program of English Department of Language and Literatures Faculty of Cultural Studies Universities Brawijaya in The School Year 2015. This research used qualitative approach because the data are in the form of song lyrics. Documentary analysis was applied to find out the connotative meaning contained in the song lyrics, the messages, and the contribution of the connotations to the messages of the songs. The researcher collected the data by downloading the songs and the lyrics, reading the song lyrics, and making a list of the expressions that contain connotative meaning. Then the

researcher analyzed the data by identifying the connotative meanings, figuring out the messages, and correlating the contribution of the connotations to the messages.

The result of the research shows that there are 46 utterances containing connotative meanings in the song lyrics. The connotative meaning found is carried within words, phrases, and also sentences. The messages conveyed in the songs are mostly motivating and persuasive. The connotations used in the song lyrics are to portray images and build certain atmospheres. The connotations found in the song lyrics play an important role in creating particular senses and delivering the messages.

C. Conceptual Frameworks

This research attempts to analyze the connotative meaning on figurative language in James Dahner's novel "The Death Cure". There are many figurative language that author uses on it. As many people read the novel just to entertain themselves only without grasping any figurative language in it. Figurative language is word or sentence which it is meaning beyond from the dictionary. Every use of figurative language involves a risk of misinterpretation, though the risk is well worth taking. For the reason who can translate the figure, the dividends are immense. Fortunately all people have imagination to some degree, and imagination can be cultivated by practicing one's ability to interpret figure of speech can be increased Many readers do not know kind of figurative speech and the meaning in every word or sentence that contain of it.

There are many kind of figurative language but not all of that kind is used by the authors in his novel. The familiar of figurative language that they use is metaphor, personification and simile. It is important for the reader to know about kind of figurative language because the kind of figurative language not only all of what I have said before

In these cases, all of figurative speech is connotation. If the readers do not know about connotation meaning, they will not know what exactly the story in the novel. Connotation meaning is kind of meaning in semantics. It is conveyed over and above the conceptual content of the word, being based on the non-criteria characteristics of the referent. So the meaning of utterance or sentence is different from usual. It is become a benefit for the reader in interpret the utterance or sentence that use figurative language in the novel.

The reason of authors give figurative language in the novel is to make the reader could felt the truly emotion, places, and situation on the story. If the reader lack ability of connotation meaning, it must be hard thing to catch what the truly authors story of the novel. So, the researcher thinks that to master in connotation meaning is very important thing that the readers must do when they read the novel. Then, reading the novel will be more interesting.