

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1 Theoretical Framework

2.1.1 Diction

Poetic dictions are words that are selected and arranged in such a way that their meaning either arouses, or is obviously intended to arouse, aesthetic imagination (Barfield, 1928, p. 41). Poetic diction involves the concept of ‘strangeness’ or novelty as part of its effect, and almost any kind of ‘strangeness’ produces an aesthetic effect. However, there is a sole condition regarding this: the ‘strangeness’ must have an interior significance or inner meaning from a deeper level of thought or consciousness, not just for the sake of being weird or random or merely decorative (Barfield, 1928, p. 171)

Therefore, the choice of words must be done carefully so that it can create harmony (sound, rhythm, and musicality) and suggestiveness (emotional or imaginative resonance). The diction in the lyric is not ordinary or casual; it’s refined, artistic, and meant to elevate the expressive quality of the poem (Brewster, 2009, pp. 36-37).

Good dictions in poetry result not only provide pleasure, but also produce what he terms a “felt change of consciousness”. Poetic diction allows readers to experience words in a way that changes their vision of reality by stimulating the imagination and

bringing back hidden or forgotten levels of meaning. This change takes place as a result of poetry's ability to re-establish words' creative and metaphorical roots, providing well-known statements a fresh sense of depth and strangeness (Barfield, 1928, pp. 48–50).

2.1.2 Metaphor

It is by metaphor that language grows, and the history of language is to a great extent the history of metaphor. According to Anatole France, as stated in Barfield (1928), initially, language originates in concrete and perceptual meanings. However, it gradually expands through the use of metaphor, which is why words that appear to carry abstract meanings are, in fact, metaphorical extensions of simple sensory experiences rather than purely logical or abstract concepts. This demonstrates how language abstraction is essentially based on metaphor, which enables words to change from describing concrete things to conveying complicated concepts (Barfield, 1928, pp. 65-66)

Metaphor is one of the most commonly used figures of speech. Taylor states that figures of speech play a crucial role in shaping that style and amplifying the emotional and imaginative power of lyric poetry. In technical discussions of figurative language, the first image or idea (that which arises from the subject matter) is called the tenor, the relationship is the ground, and the second image (that which is brought in for the sake of comparison) is the vehicle. Metaphor is an implied or indirect comparison

where the vehicle replaces the tenor without using “like” or “as”. However, the tenor is often unstated, so the reader has to infer it from context (Taylor, 1981, pp. 187-188).

It is important to note that a metaphor transcends mere linguistic expression; it is not just a stylistic device in poetry or song but a fundamental part of human thought. Our conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system (Lakoff & Johnson, 1980, p. 7)