

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Figures of Speech

A figure of speech is a language that cannot be taken literally and deviates from everyday language to create an effect (Perrine, 1992, p. 61). Perrine (1992) elaborates that figures of speech include simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole, understatement, and irony.

2.1.1.1 Simile

Simile functions to compare things unlike (Perrine, 1992, p. 61). A simile compares two distinguished things but has a great similarity. In a simile, the comparison uses specific words or phrases, such as *like*, *than*, *as*, and *similar to*. An example of a simile is the expression, “Life is like a box of chocolates.” The expression compares life and chocolates in the sense that nobody ever knows what they get.

2.1.1.2 Metaphor

Metaphor compares things unlike (Perrine, 1992, p. 61). Metaphor associates those things not because they are the same, but for the purpose of comparison. An example of a metaphor is the expression, “Silas is a couch potato.” The metaphorical description means that Silas spends his time sitting around.

2.1.1.3 Personification

Personification gives characteristics of a human to an object, an animal, or an idea (Perrine, 1992, p. 64). Personification involves figuratively characterizing a thing to create a vivid image in the reader's imagination. For example, Sylvia Plath personifies an object when she grants a mirror the ability to think and talk, a human feature (Perrine, 1992, p. 64).

2.1.1.4 Apostrophe

Apostrophe addresses the absent, or the deceased, or something inhuman as though those were present and alive and could participate in the conversation (Perrine, 1992, p. 65). As an illustration, William Blake addresses an animal, a tiger, in his well-known poetry. The apostrophe gives a sense of living to the absent tiger.

2.1.1.5 Synecdoche

Synecdoche is the use of the part for the whole (Perrine, 1992, p. 65). Synecdoche is the replacement of one object with a detail or aspect of another. For example, Shakespeare states in his ballad that the cuckoo's song is unpleasant to a married ear. The expression is synecdoche for a married man.

2.1.1.6 Metonymy

Metonymy is the substitution of closely associated with the thing mentioned (Perrine, 1992, p. 65). For instance, Shakespeare wrote that the yellow cuckoo-buds painted the meadows with delight. The word *delight* is a metonym for bright colors (Perrine, 1992, p. 66). Shakespeare communicates the color's emotional influence and visual effect by using metonymy.

2.1.1.7 Symbol

A symbol functions to express something that means more than what the thing is (Perrine, 1992, p. 80). For example, Frost expresses concern about a person out for a walk in the woods having to choose between two roads in his poem "The Road Not Taken." Therefore, his choice to go that path needs to be interpreted as a symbol for every choice a person makes.

2.1.1.8 Allegory

An allegory is a story that conceals a deeper meaning (Perrine, 1992, p. 88). Linguists include allegory as a group of associated symbols (Perrine, 1992, p. 88). As an example of allegory, the dream of Pharaoh in which he sees seven thin kine devour seven fat kine means that Egypt will have wealth and fertility for seven years, then seven years of famine.

2.1.1.9 Paradox

According to Perrine (1992, p. 100), a paradox is an apparent contradiction that is yet true in a way. For example, Alexander Pope employed a linguistic paradox when he said that a critic of the day would damn with faint praise (Perrine, 1992, p. 100). The paradox is valid when one knows that the utterance is said figuratively, the Pope may harm the author by making adverse comments.

2.1.1.10 Hyperbole

Simply put, hyperbole exaggerates an utterance to support the truth (Perrine, 1992, p. 101). People use hyperbole in different ways, with impacts including lighthearted

or serious, imaginative or controlled, and convincing or implausible. An example is the expression “You could have knocked me over with a feather!” (Perrine, 1992, p. 101).

2.1.1.11 Understatement

Understatement means saying less than what one says or how one says an utterance (Perrine, 1992, p. 102). For example, Artemus Ward describes feeling an excessive and disagreeable warmth when he holds his hand in a blazing fire for thirty minutes.

2.1.1.12 Irony

Irony is a literary device that can be employed for satire, mockery, or both (Perrine, 1992, p. 104). Irony includes verbal or dramatic irony and the irony of situations. The difference in dramatic irony depends on the speaker's words and the meaning (Perrine, 1992, p. 106). The irony of the situation is when the irony happens between what would appear acceptable under the circumstances and what is actually happening, or between expectations and reality (Perrine, 1992, p. 107).

2.1.2. Functions of Figures of Speech

The functions of figures of speech are related to the effectiveness of the linguistic device in social interactions (Perrine, 1992, p. 66). According to Perrine (1992), figures of speech serve 4 functions. One says a figure of speech to give imaginative pleasure, to bring additional imagery, to add emotional intensity, and to say much in brief compass.

2.1.2.1 Giving Imaginative Pleasure

Figures of speech create pleasure imaginatively (Perrine, 1992, p. 67). People name plants and flowers, like Queen Anne's lace and Jack-in-the-pulpit, after imagined resemblances. In and of themselves, figures of speech are satisfying because they allow people to enjoy using their imaginations.

2.1.2.2 Bringing Additional Imagery

Figures of speech are a means to enhance the sensuality of poetry, bring additional imagery into verse, and give the abstract tangible form (Perrine, 1992, p. 67). For instance, Emily Dickinson also uses a metaphor to objectify imaginative and rhymical traits by comparing poetry to prancing coursers (Perrine, 1992, p. 67).

2.1.2.3 Adding Emotional Intensity

Figures of speech are a literary device for expressing attitudes in addition to information and for giving otherwise purely informative remarks more emotional depth (Perrine, 1992, p. 67). For instance, Wilfred Owen creates a mental picture of a man beneath a green sea in addition to the idea of hopelessness and desolation when he makes the analogy of a soldier exposed to gas.

2.1.2.4 Saying Much in Brief Compass

Figures of speech are a means of concentration that says much in brief compass (Perrine, 1992, p. 67). Shakespeare, for example, once said that life is like a candle. Life is compared metaphorically to a candle to allude to specific realities about life that, if expressed literally, will take thousands of words.

2.1.3 Components of Speech

During the analysis, the researcher considers the components of speech to explain the situational context of a figure of speech. The situational context is important as the understanding of social aspects leads to the comprehension of linguistic forms. Figures of speech must be understood as a whole, not merely as isolated utterances. Thus, the researcher explains each figure of speech with the identification of the components of speech for a more complete analysis. The components of speech include setting, participants, ends, act sequences, keys, instrumentalities, norms, and genres.

Setting describes the location and timing of a speaking act as well as the surrounding physical conditions (Hymes, 1974, p. 55). Separate from the setting, the scene denotes a psychological context or the way a culture defines a certain occasion as a specific kind of scene (Hymes, 1974, p. 55). The scene and location are interconnected as parts of the action scenario.

The next component is participants. Participants make reference to things like sender and recipient, addresser and addressee, and speakers and listeners. As a listener, the speaker's role shifts, and vice versa. In the Wishram Chinook, for example, the spirits of the immediate surroundings are the addressees, and the audience or public is a spokesman who repeats the words during a ritual (Hymes, 1974, p. 56).

The following component is ends. Ends are the generally accepted and anticipated results of communication (Hymes, 1974, p. 56). Ends mean the

outcomes or objectives that participants in a communication event will accomplish. The way a speech act interacts determines its quality and whether or not the desired result is achieved.

After the ends, a communication event consists of sequences. Act sequences, which are associated with the structure and subject matter of the speech, are the phases of acting. When a participant takes part in a communication event, the participant delivers a key. The key is the tone, manner, or spirit in which an act is done (Hymes, 1974, p. 57). A key might be signaled nonverbally using gestures, posture, attire, or musical accompaniment. The key can also be signaled using traditional speech units found in everyday language analysis (Hymes, 1974, p. 58).

Other than a key, figures of speech need a medium to happen or a channel. Instrumentalities or channels refer to a communication tool used in communication. The term refers to the choice of speech transmission methods, such as written, oral, telegraphic, semaphore, or other (Hymes, 1974, p. 58).

After instrumentalities, a communication event consists of norms related to society. Norms as a component of speech include norms of interpretation and norms of interaction. Norms of interaction refer to the particular characteristics and behaviors associated with speaking (Hymes, 1974, p. 60). Conversely, norms of interpretation allude to a community's belief structure (Hymes, 1974, p. 61).

Lastly, a participant says utterances in a specific genre. According to Hymes (1974, p. 61), genres include poetry, myths, and stories. A genre may reoccur in several contexts, as in the case of women chanting in the Indian state of Bihar

(Hymes, 1974, p. 62). As a repeated series of speech acts, the event takes place during weddings, family get-togethers, and complaining to one's spouse.

2.2 Methods

2.2.1 Method of Collecting Data

This research is a qualitative descriptive study using explanation words. The method also helps the researcher explain the underlying theories. The researcher uses direct non-participant observation. Using a free streaming website, the researcher watches the series online. The website allows the researcher to play and pause to collect data. While observing the series, the researcher writes the data using a note-taking method to stay organized, keep the focus, and remember key points to solve the research problems. The researcher inputs the data based on the transcript of the series. The method employs cards for organizing the data sampling. The data sampling includes purposive random sampling and population sampling. Population sampling refers to all the conversations of the characters that contain figures of speech. The researcher collects all the data and decide which one is needed in the research using purposive random sampling. The researcher applies a set of criteria. First, the researcher only examines the figure of speech of the main character, Emily Cooper. Secondly, the researcher incorporates Emily's conversations in Paris. After collecting the purposive sampling, the researcher identifies the components of speech in cards to be later analyzed as the result of the research. The researcher elaborates on settings, participants, ends, act sequences, keys, instrumentalities, norms, and genres in these cards.

2.2.2 Method of Analyzing Data

To analyze the data, the researcher applies the theory of Perrine for figures of speech and the theory of Hymes for components of speech. The researcher also uses a content analysis method to identify recorded communication and analyze text, including the data, meaning, and pragmatic relationship in figures of speech. Content analysis consists of five steps. The first step is selecting oral conversation from the characters as the data. The second step is that the researcher defines words and phrases as a unit category to analyze. The third step is developing rules for analyzing data in the form of purposive random sampling. The fourth step is coding the text based on the criteria. The researcher watches the series to identify the figures of speech of Emily that match the criteria. The last step is analyzing the data and drawing conclusions. The researcher classifies and explains figures of speech in context. The researcher describes the function of figures of speech based on the previous identification.