

## **CHAPTER II**

### **THEORY AND METHOD**

#### **2.1. Theoretical Framework**

##### **2.1.1. Leech's Seven Types of Meaning**

Geoffrey Leech (1981) scrutinized meaning, which is the object of semantics study, as a linguistic phenomenon rather than an external aspect of language. He divides the wider sense of meaning into seven broad classifications, with conceptual meaning as the vital value and five out of seven types of meaning combined into associative meaning due to shared similarities. The classifications can demonstrate how they contribute to language communication's overall impact.

##### **1. Conceptual Meaning**

The first type is conceptual meaning, which refers to denotative, cognitive, or logical content related to sense. This type of meaning is the most crucial aspect in linguistic communication and is given utmost importance because of its complicated and advanced structure comparable to syntactic and phonological language levels. Two structural principles appear to be at the core of every linguistic patterning, which are the principle of contrastiveness and the principle of structure. In principle of contrastiveness, contrastive features determine the sounds classification in phonology, so a positive label is assigned to a sound by

the features it has and the features a sound lacks is assigned a negative label. As for the principle of structure, it is a principle in which the smaller linguistic units construct the larger units or from reversed perspective, allows the syntactical analysis of a sentence from the initial constituents through the sub-division order to the smallest syntactic elements as the final constituents (Leech, 1981).

The two principles are perceived by Leech (1981) as a reflection on how language is arranged along what have termed by linguists as the paradigmatic (or selectional) and syntagmatic (or combinatory) axis of linguistic structure. In addition, third principle of linguistic organization which is widely accepted exists and it states that each particular piece of language is structured at the same time on multiple levels. The objective of conceptual semantics is to offer an arrangement of abstract symbols for every interpretation of a sentence that serves as its semantic representation, revealing precisely the requirement to differentiate meaning from other possibilities of sentence meanings as well as to correspond the meaning with the appropriate syntactic and phonological expression.

As stated by Leech (1981), conceptual meanings can be explored in terms of contrastive features, such as the meaning of a word ‘woman’ could be specified as +HUMAN, -MALE, +ADULT, as opposed to ‘boy,’ which could be defined as +HUMAN, +MALE, -ADULT. In terms of structure principle, it is frequently depicted in the form of tree diagram or bracketing, such as {(No)(man)} {[is] [(an)(island)]}. An example of conceptual meaning from a research paper

is a finding in Emma Watson's speech. She mentioned, "But also so that their sons have permission to be vulnerable and human too" (Martinius, 2023: 14). The word 'human,' used to mention people, has a conceptual meaning of the most highly populated and common species of primate, distinguished by bipedalism and huge, intricate brains.

## **2. Connotative Meaning**

Leech (1981) defined the second type, connotative or contextual meaning, as the communicative value of a sentence based on a reference beyond mere conceptual content, though to a certain degree, the concept of reference coincides with conceptual meaning. It might encompass the supposed features of the referent, depending on the perspective held by an individual, a group, or a society as a whole. The line between conceptual and connotative meaning coincides with the obscure but critical separation between language and the real world. As opposed to conceptual meaning, connotative meaning is accidental to language; is shared along with other communicative systems, making it not particular to language; is indefinite since it varies greatly based on culture, historical period, and individual experience; and is open-ended similarly to the knowledge and perspectives regarding the universe: any subjective or objective traits of the referent might provide to the connotative meaning of the expression that designates it.

The three conceptual traits of the word "woman" in previous explanation must serve as a criterion for the acceptable usage of the word. When the

contrastive traits are translated into the terms of 'real world,' they become attributes of the referent (what the word refers to). However, there are large additional, non-criterial characteristics that we have come to anticipate to be possessed by a 'woman' referent. Not only including physical characteristics like 'being a biped' and 'having a womb,' but also psychological and social properties, such as 'being gregarious' and 'subject to motherly instinct.' It is possibly broadened to features that are merely common rather than invariable contributing to womanhood, like 'being capable of cooking' and 'wearing a skirt or dress' (Leech, 1981). An instance of connotative meaning from a research paper is the word 'magic' from a book titled *King Arthur* which holds connotative meaning of 'power' and 'luck' (Pardianti et al., 2022).

### **3. Social and Affective Meaning**

The third and fourth type is social or stylistic meaning and affective meaning, which, according to Leech (1981), is the two communication aspects related to the context in which a speech occurs. These two types fall under the grouping of associative meaning because of their similarities to connotative meaning, which has open-endedness, variable traits, and offers itself to assessment in regard to scales and ranges. None are more advanced than a fundamental 'associationist' theory of mental connections based on experience contacts in communication on the level of associative meaning.

Social meaning is defined by Leech (1981) as a type of language that reveals the social context in which it is used and a way to decode it is by recognizing

multiple dimensions and degrees of style within the same language. Dialect, time, province, status, modality, and singularity are the dimensions of socio-stylistic variation that require to be recognized for figuring out social meaning. Those demonstrate the extent of stylistic differentiation available within a single language despite not comprehensive. The illocutionary force of utterance, which determines the function of speech performances such as a request, an assertion, an apology, or something else, can be included to social meaning in a more local sense. The function of the speech in this case may only be indirectly connected to its conceptual meaning. Leech uses conceptual synonyms with various style overtones to demonstrate how uncommon it is for a term to have both the same conceptual and stylistic meaning. The status style dimension is especially significant for identifying synonymous statements.

Social meaning presents in the sentence 'I haven't got a knife' because Leech (1981) explained that in the social circumstance of real world, specifically in a setting of restaurant, it could have a request force and turn into 'Please bring me a knife' even though the sentence initially has assertion form and meaning. An example of social meaning from a research paper is in the speech by Kim Nam Jun. He stated, "... so now I urge you to 'speak yourself'" (Sitinjak et al., 2023: 149) in his speech which has a social meaning of showing people that they have a chance to confidently express their opinions.

Affective meaning considers how language reflects the speaker's personal feelings as well as the speaker's attitude toward the receiver or the topic of

conversation while paying attention to politeness and factors like intonation and voice tone. Often expressed using conceptual and connotative words, affective meaning is seen as parasitic, relying on the mediation of others. In addition, it also depends on the stylistic meaning to convey emotional expression. The use of interjections to communicate feelings and behaviors allows affective meaning to be independent without other types of semantic function mediation (Leech, 1981).

The sentence 'I'm terribly sorry to interrupt, but I wonder if you would be so kind as to lower your voices a little' is seen in Leech's (1981) description of affective meaning because it has politeness impression that may be inverted to use a sharp sarcasm tone expressing displeasure. An example of affective meaning from a research paper is in The Jakarta Globe article. The word 'misconceptions' is used to indicate a negative affective meaning. It is viewed negatively because it occurs when communication does not go as intended and the delivered information is perceived in separate ways (Salsabilla & Yusuf, 2023).

#### **4. Reflected and Collocative Meaning**

A lexical level of language linkage is required for two types of meaning considered not so significant, which are reflected meaning, the fifth type, and the sixth type, collocative meaning. Leech (1981) stated that both are also a part of associative meaning since they contradict conceptual meaning by having no demand to the postulation of complex mental mechanisms in particular to

language and to human as well as being quite unstable and varies depending on the experience of individual.

Reflected meaning occurs when a word has numerous conceptual meanings or when one sense of a word is associated with and becomes part of people's responses to another sense of the same expression due to its persuasive force, whether by relative prevalence and acquaintance or the intensity of its connections. It can be found performing under less visible beneficial situations only in poetry, which demanding an intensified attention. The use of taboo connotation terms is the most dramatic example of reflected meaning invading the mere force of emotive suggestion because some terms that are popularized concerning sex physiology become hard to use innocently without evoking the sexual association. It reached a point that a non-taboo word in the past got a replacement and eventually disappeared because of taboo contamination (Leech, 1981).

The lines from a dead soldier poem titled "Futility" by Wilfred Owen, which are, "Are limbs so dear-achieved, are sides / Full-nerved—still warm—too hard to stir?" (Leech, 1981: 16) applied the word 'dear' frankly in an 'expensive' sense, yet from what can be felt in the context, it alludes to the sense of 'beloved' as well. Reflected meaning found from a research paper, for instance, is the word 'fighting' in Emma Watson's speech which has two conceptual meanings: one is a violent conflict that involves the exchange of physical hits or the use of weapons, and the other one is initiating a determined campaign for or against

something, particularly to correct what one views unfair or unjust. The latter meaning is what the speaker meant to the audience (Martinius, 2023).

Leech (1981) described collocative meaning as the association a word obtains because of the meanings of words that tend to appear in its context or other world environments. A word can have a shared meaning yet be differentiated by the range of nouns with which it is likely to collocate, even if the range overlaps. Not all distinctions in prospective co-occurrence must be accounted by collocative meaning; some may be attributed to stylistic differences, whereas others to conceptual differences. An implausible combination can be made by the inconsistency of blending unlike styles. Further, the acceptability of a sentence as opposed to another is a compatibility issue on the level of conceptual semantics (on such selection limitations). Specific collocative meaning categories must emerge only when an explanation in terms of other meaning categories is insufficient. As collocative meaning is just a peculiar property of individual words, unlike other levels, generalizations may not be possible to make.

The words 'pretty' and 'handsome' both mean 'good-looking,' but the word 'pretty' is likely to be associated with girl, boy, woman, flower, etc., while 'handsome' is likely to be associated with boy, man, car, vessel, etc. Leech (1981) assumed that the phrases 'handsome woman' and 'pretty woman' are tolerable, but each phrase has a particular kind of charm due to the two adjectives collocative associations. An instance of collocative meaning from a

research paper is in "The Road Not Taken" poem by Robert Frost, which is the phrases 'equally lay' and 'trodden black.' Both phrases may apply in a different way than in the context of the poem, but in the poem, these two phrases express similar meaning by association regarding the roads (Afzal & Zaki, 2023).

## **5. Thematic Meaning**

What is passed on through the sequence, concentration, and emphasis with which a speaker or writer arranges the message is the last or seventh type of meaning, thematic. Although active and passive sentences appear to have the same conceptual substance, it is common to believe that an active sentence has a distinct meaning from its passive counterpart. Thematic meaning is mostly a case of various grammatical construction choices, but sometimes the information in a sentence is highlighted through stress and intonation. So, sentences may have similar meanings but different communicative values, which make them unequal (Leech, 1981).

Leech (1981) displayed two sentences, which are 'Mrs. Bessie Smith donated the first prize' and 'The first prize was donated by Mrs. Bessie Smith.' They have distinct communicative values since their contexts differ as well. The initial active sentence proposes that the reader know the identity of Mrs. Bessie Smith, probably from a prior mention, as it appears to answer an implicit question, 'What did Mrs. Bessie Smith donate?' while the latter sentence seems to answer an implicit question, 'Who donated the first prize?'. Still, each employs the same truth conditions, so it would be hard to tell whether the first sentence was

accurate and the second sentence was inaccurate, or vice versa. An example of thematic meaning from a research paper is in the commencement speech by Hillary Clinton. The phrase 'talked out of' is focused on Hillary as the agent and is constructed in a passive voice (Medina & Saraswati, 2021).

## **2.2. Research Method**

In conducting the study, the author employs the descriptive-qualitative approach and involves data obtained primarily from the text of "The Rhodora," a poem contained in *The Early Poems of Ralph Waldo Emerson* on page 51. The poem collection is in the form of a digital copy provided by the Internet Archive and can be downloaded in various file formats, including PDF, which the author chooses so that the poem text can be further analyzed conveniently. The data is classified into written linguistic data and orthographic data. The data population is all 16 lines of "The Rhodora" and the sample is every word or phrase related to the flower and color elements, selected through the purposive sampling technique. It is an intentional selection of the informant based on the characteristics that the informant possesses (Bernard, 2002), and in this case, the informant is the selected words or phrases with flower and color elements as their characteristics. The methods in data processing include data collection and analysis, which will be explained below.

### **2.2.1. Method of Collecting Data**

The author collects the data for the present study by utilizing content analysis, which is a scientific technique used to build reliable and accurate deductions from various types of text, graphic, symbolic, communication data or other substantial material to their usage contexts. Critical scholarship, the social sciences, and literary theory are the foundations of qualitative approaches to content analysis, which are occasionally referred to as interpretative (Krippendorff, 2018). The data collection is done by scanning 16 lines of "The Rhodora" to find words or phrases with relation to flower and color elements so that they can be processed into a list for the efficiency of the data analysis step.

### **2.2.2. Method of Analyzing Data**

The collected data of the present study then proceeds to be analyzed using a referential approach, which infers language to express or display information about things in the universe that can be gained by reason (Gontier, 2022). Leech's seven types of meaning theory become the fundamental reasoning to implement this approach on words or phrases related to flower and color elements. Aside from the referential approach, the deductive approach, which tests the implications of existing theory with data according to Blackstone (2012), is also used in the analysis. This approach is used in the present study to test the application of Leech's seven types of meaning theory to dig deeper into the meaning held by words or phrases related to particular elements in a poem.

The analysis begins by taking the words and phrases listed before into account, then delves into the lines in which words and phrases are placed in the poem as well as their preceding and subsequent lines. By observing the lines thoroughly, the words and phrases related to the flower and color elements can be distinguished according to Leech's seven types of meaning. The classification is complemented by books and other sources, which assist in producing detailed explanations, and all of them are later arranged into the table. At last, a conclusion can be drawn to answer what is being questioned in the study.