

Lexical Metaphor in Novel and Film *Critical Eleven*

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Abstract- The meaning of a verbal expression (novel) changes along with the change of mode (film). Systemic functional linguistic has held that meaning changes across mode. In this study, it will be analysed by lexical metaphor aimed to understand other meanings in lexically. The objective of this study is to investigate the kinds of lexical metaphor in novel and film *Critical Eleven* which shares the same story. This study will be classified into four concepts (Halliday, 1985; Saragih, 2011) namely; (a) noun-noun; (b) noun-verb; (c) noun-adjective; and (d) noun-verb/adjective and circumstance. In line with this idea, lexical metaphor shows lexical meaning in partly referred to understand another meaning. The data of this study will be collected by applying a documentary technique. The novel entitled *Critical Eleven* has 344 pages and the duration of the film is 135 minutes.

Keywords: *lexical metaphor, novel, film, kinds of lexical metaphor*

I. INTRODUCTION

In social life, consciously or unconsciously people used the metaphor at the time to communicate. Therefore we did not realize also that the metaphor is part of our life. Goatly (2005) emphasizes that metaphor is an essential topic in linguistics to be discussed. He says that the study of metaphor is important for two basic reasons. Because, consciously or not people are employing metaphor all the time. And also because the working of metaphor sheds light on the ways in which operates literal language. Therefore, the metaphor plays an important role in the use of language everyday.

There are many metaphors in literature and poetry, and also in everyday conversations often used figurative language, especially when you want to express emotions. Metaphor is divided into lexical metaphor which has been well known for a long (Lakoff and Johnson: 2003) and grammatical metaphor, which is created by Halliday. In this study, it will be analyzed by the lexical metaphor aimed to understand other meanings in lexically. Halliday (1985) states that lexical metaphor can be classified into four concepts namely; noun-noun, noun-verb, noun adjective, and noun-adjective and circumstances. In addition, lexical metaphor may occur in social context. Lexical

metaphor in Systemic Functional Linguistic (SFL) refers to representing meaning or interpreting meaning from perspectives. Saragih (2001) declares that lexical metaphor shows lexical meaning is partly referred to understand another meaning.

Critical Eleven is one of the novel that contains romantic love story with a modern life. This novel tells the love story of two people because their way to their work in aeroplane. The story line is full of love stories and conflict are packaged using romantic sentences. For instance there are some words and phrases which contain in the novel:

Ingatan-ingatan masa lalu itu menjadi "pelayan" yang membantu kita menjalani hal-hal rutin dalam hidup.

When analyzed *ingatan* 'memory' *pelayan* 'servant', the word *pelayan* 'servant' means a person who performs duties for others especially a person employed in a house on domestic duties or as a personal attendant. The word *ingatan* 'memory' is something remembered from the past. By giving the feature of memory on the servant as usual or congruently it can be interpreted as a person who can do something. The word *pelayan* 'servant' has a meaning semiotic connotation with the word as a media. In this case, the expression from Anya aimed to flash back about life.

Therefore, the researcher wants to conduct a study of lexical metaphor in the novel *Critical Eleven* by Ika Natassa and the film *Critical Eleven* directors Monty Tiwa and Robert Ronny with reference to Systemic Functional Linguistics (SFL). The meaning of a verbal expression changes along with the change of mode. Systemic functional linguistic has held that meaning changes across mode. Thus, the meaning of the (verbal) novel changes once the novel is transformed into a film visual mode. This may involve metaphor. This is to say that the metaphor in verbal mode may change into films or visual form. This study is related to investigate how and why the mode along the meaning. In this case, researcher focus on the analysis of lexical metaphor in novel and film which have the same title in order to the readers and the audiences easier to understand the content of novel and film then the message that contained in the novel and film would be conveyed to the reader with appropriate.

Based on the explanation above, the researcher wants to conduct a research by the title “**Lexical Metaphor in Novel and Film *Critical Eleven***”.

II. THEORETICAL REVIEW

Lexical Metaphor

Metaphor divides into lexical metaphor and grammatical metaphor. Whereas lexical metaphor has been well-known for long (Lakoff and Johnson 1980), grammatical metaphor is relatively new (Halliday, 1985). Along the grammatical metaphor is attached contextual metaphor.

Halliday (1985:320) declares that the lexical is variation of wordings in which the meanings of words realized different from their congruent meanings. In line with Duranti (1997) says, lexical metaphor indicates that the lexical meaning referred in part to say or understand another meaning. In addition, Saragih (2001: 163) lexical metaphor shows lexical meaning in partly referred to understand another meaning.

Based on some of the opinion above, it can be understood that the lexical meaning of the metaphor is emphasized on partly lexical meaning in referred to other meanings.

Kinds of Lexical Metaphor

Halliday (1985) states that lexical metaphor can be classified into four concepts namely; noun-noun, noun-verb, noun-adjective, and noun-verb/adjective and circumstance.

a. Noun-Noun

This concept is to view a feature of one noun being applied to another noun. This concept is often found in social communication.

For example:

- 1) We don't find the **root** of the **problem**

Source : Plants have roots, which is the main core in the growth of a plant

Target : A problem must have a cause

- 2) He lives at the **foot** of the **mountain**

Source: Foot is the part of human's body, to walk and stand

Target: The lowest part of the mountain or the bottom

- 3) Try to open the **door** of his **heart**

Source: A room has a door, the way to go in or out

Target: A heart could like or reject something

b. Noun-Verb

The concept is to compare the verb that still relates to noun.

- 1) They **sailed** to their **expectation**, their expectation is compared with **sailed**. It appears as if their *expectation* was the sea and they sailed through the sea. Other examples of metaphor with verbs compared with nouns are **open your heart, smiling city, filling one's life, escalating achievement and rocketing prices.**

c. Noun-Adjective

- 1) He has got a **bright future**, the **future** is compared with the **brightness** of the sun. The **future** (being noun) is compared with **bright** (being adjective)

- 2) The **man** is still **green** (being inexperienced), **green revolution, golden age and dark life**

d. Noun-Verb/Adjective-Circumstance

Metaphor potentially occur by comparing or linking the three components, namely nouns, verbs or adjectives, and circumstance. The formation of metaphor in this way is less than the three preceding categories. These are text relevant to the three components.

For the examples:

- 1) PSMS team **carve achievement** with **briliant**
- 2) We are not going **to raise the issue to the surface**

III. METHOD

This study is conducted by using descriptive qualitative research design. This research is intended to describe the lexical metaphor in novel and film *Critical Eleven*. The data of the research are words which contain the lexical metaphor in the novel and the film *Critical Eleven*.

IV. FINDING AND DISCUSSION

Lexical metaphor can be classified into four concepts namely: (1) noun-noun; (2) noun-verb; (3) noun-adjective, and (4) noun-verb/adjective and circumstance, which are seen in detail as follows:

Data 1

Ingatan-ingatan masa lalu itu menjadi “pelayan” yang membantu kita menjalani hal-hal rutin dalam hidup.

When analyzed *ingatan* ‘memory’ *pelayan* ‘servant’, the word *pelayan* ‘servant’ means a person who performs duties for others especially a person employed in a house on domestic duties or as a personal attendant. The word *ingatan* ‘memory’ is something remembered from the past. By giving the feature of memory on the servant as usual or congruently it can be interpreted as a person who can do something. The word *pelayan* ‘servant’ has a meaning semiotic connotation with the word as a media. In this case, the expression from Anya aimed to flash back about life. This concept is to view a feature of one noun being applied to another noun.

Data 3

Ingatan itu sesuatu yang liar, ya?

When analyzed *ingatan* ‘memory’ *liar* ‘wild’, the word *liar* ‘wild’ means living or growing in the natural environment; not domesticated or cultivated. The word *ingatan* ‘memory’ is something remembered from the past. By giving the feature of memory on the wild as usual or congruently it can be interpreted as indicating distraction or strong emotion. The word *liar* ‘wild’ has a meaning semiotic connotation with the word overrun. In this case, the expression from Anya to express her doubt. This concept is to view a feature of one noun being applied to adjective.

Having analyzed the data of the research, the findings are described as there are four concepts of lexical metaphor in novel and film *Critical Eleven* (Halliday 1985), namely Noun-

Noun (11.5%), Noun-Verb (14.5%), Noun-adjective(13.4%), Noun-verb/adjective and circumstance (16%) and the researcher found four other concepts of lexical metaphor namely Verb-verb (0.6%), Verb-Adjective (6.4%), Verb-Noun (23.6%), and Adjective-Noun (14%).

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