

CHAPTER I

INTRODUCTION

This chapter discusses background of the study, research questions, purpose of the study, scope of the study, and significant of the study.

1.1 Background of the Study

In the traditional point of view, metaphor and metonymy are merely regarded as tropes of figures of speech. Metaphor, in particular, is the most recognized and discussed type of trope (Arvius 2003, p. 87). For the last few decades, however, disputes over such view which greatly changed the understanding of metaphor and metonymy are transpired.

Metaphor, for most people, is “a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language” (Lakoff and Johnson 2003, p. 4). The *Oxford Dictionary* defines metaphor as “a word or phrase used to describe somebody or something else, in a way that is different from its normal use ...” In this sense, metaphor is used to express ideas which are different from the original meaning. Such extraordinary use of words is assumed to only accessible by merely a handful of people such as poets. Consequently, metaphor is believed to be irrelevant to our everyday communications (Kövecses, 2010).

Metonymy, similar to metaphor, is considered as a figurative device. Metonymy is a word or phrase that is used to stand in for another word. As with other literary devices, one of the main purposes of using a metonymy is to provide special artistic

effects to the writing by changing the wording to make the sentence more interesting.

Metonymy is often disregarded and only put second after metaphor.

Metaphor and metonymy are not merely devices for adding aesthetic values – simply decorative. Lakoff and Johnson stipulates that metaphor is not merely a matter of language but also thought. In their Conceptual Metaphor Theory (CMT), they propose that they found that “most of our ordinary conceptual system is metaphorical in nature”. For that reason, they postulates that “the way we think, what we experience, and what we do every day is very much a matter of metaphor” (Lakoff and Johnson 2003, p. 4). Metonymy, similarly is an equally significant trope as metaphor (Kövecses 2010, p. 171, Lakoff and Johnson 2003). They argue that metonymy is “not only a linguistic form but also a powerful cognitive tool for people’s conceptualization of the world”. And thus, metaphor and metonymy are abundant in everyday life, not only in language but also thoughts and actions (Lakoff and Johnson 2003, p. 37).

In correlation, Fainsilber and Ortony (1987) study the significant of metaphor in everyday purposes, particularly in the description of emotions, in which they propose three communicative functions. First is what they call *inexpressibility hypothesis* which argue that metaphor may allow one to express something that is difficult or impossible in literal language. Second is *compactness hypothesis* in which metaphor may enable us to convey a great deal of information concisely. Third is *vividness hypothesis* that suggest metaphor may help in expressing ideas vividly.

Metaphor and metonymy, in the cognitive linguistics view, involve different kinds of process. Metaphor is principally a way of understanding one thing in terms of another, and thus its primary function is understanding. Metonymy, on the other

hand, has primarily a referential function, that is, it allows us to use one entity to stand for another. Metonymy, however, allows us to focus more specifically on certain aspects of what is being referred to. It is not merely a referential device (Lakoff and Johnson 2003, p. 37-38). Metonymy, like metaphor, share the same function of understanding.

In this aspects, metaphor and metonymy evoke lots of attention. Studies of metaphor and metonymy are presented in the following:

The first study has been done by Zuhriyah. Her study entitled *An Analysis of Metaphor and Metonymy on Stephanie Meyer's Breaking Down* was done in 2011. The purpose of this study is to find out the types and meaning of metaphor and metonymy found in the novel. Furthermore, this study employed the mapping theory proposed by Lakoff and Johnson (1980) and Kövecses (2001) as the basic of the conceptual system with *Descriptive Analysis Technique* to analyze the data. This study, however, only provides 15 samples for each metaphor and metonymy found in the novel. In metaphor, the study examined five expressions of each types of metaphor: structural metaphor, orientational metaphor, and ontological metaphor. Whereas metonymy has more diverse type such as three expressions of part of whole, three expressions of producer of product, two expressions of container for contained, and one expression of each institution for people responsible, place for event, object used for user, action for object, agent for action, possess for possessor, and controller for controlled. As for the meaning for metaphor and metonymy found in the novel, the study concludes that beyond their primary functions of poetic imagination and rhetorical flourish, metaphor and metonymy that commonly found in daily life, serves

the purpose to carry the author ideas as they are more expressive and evoke a particular sense for a deeper understanding.

The second study has been carried out by Fadae. A study entitled *Symbols, Metaphor, and Simile in Literature: A Case Study of Animal Farm* was published in 2011. This study was interested in figure of speech (namely: Symbol, Metaphor, and Simile) employed in George Orwell's novel entitled *Animal Farm*. This study was to find out the effect of using such figure of speech on the writer's style and the addressee's understanding. The figure of speech was identified and then classified according to Newmark's (1988), Fromilhague's (1995), and Rokni's (2009) classifications, respectively. This study found that there are: 69 symbols with 0 Significant, 60 Metaphoric, 4 Commemorative and 5 Sacramental; 95 Metaphor with 5 Dead Metaphor, 20 Cliché Metaphor, 35 Stock Metaphor, 0 Recent Metaphor, and 5 Original Metaphor; 33 Simile with 5 Explicit and 28 Implicit Simile. In relation to the aim of this study, it concludes that the writer's used of figures of speech is to convey his message in the novel through implicit and indirect way. In result, the addressee is intended to refer to the allegorical dimension to understand the concept of the story.

The third study has been conducted by Pradiptya. Her study entitled *The Stylistics Analysis of Figures of Speech in the Last Song Novel by Nicholas Sparks* was carried out in 2016. This study explored the use of the most frequently used figurative language in a novel by Nicholas Sparks entitled *The Last Song*. This study employed stylistics theory by H.G Widdowson and figures of speech theory by Charles H. Vivian to analyze the data. The findings shows that simile with 39 frequencies (37.5%), 27 hyperbole (25.9%), 24 metaphors (23%), 7 personifications

(6.7%), 4 ironies (3.8%), 3 metonymies (2.8%), 0 synecdoche (0%), 0 litotes (0%).

This study concluded that figurative language not only functioned as a tool to help convey the author's expressions and thoughts, but also help the reader understand the meaning of the novel as a whole.

This study, therefore, will aim to identify types of conceptual metaphor and metonymy found in *The Secret of Happiness*. And further, seek to explore how they are conceptualized in the novel. In this regards, this study will employ the Conceptual Metaphor Theory proposed by Lakoff and Johnson (2003) and Conceptual Metonymy by Kövecses (2010).

A focused study of metaphor and metonymy has not been conducted in the English Department of State University of Jakarta. Besides, the selection of this topic of the study is also due to the interest of metaphor and metonymy found in everyday language. As opposed to the previous study which examine metaphor and metonymy in a novel with supernatural and fantasy genre, this study select a more realistic novel addressing everyday life and situations in hope to observed everyday used of metaphor and metonymy. Moreover, the inadequate details of the pervasiveness of metaphor and metonymy in everyday used in the previous study also encourage this study.

1.2 Research Questions

In accordance with background of the study, the research questions are as follow:

1. What types of metaphorical and metonymical expressions are found in *The Secret of Happiness*?
2. How metaphor and metonymy are conceptualized in *The Secret of Happiness*

1.3 Purpose of the Study

In relation to the research questions, the purposes of the study are as follow:

1. To find out the types of metaphorical and metonymical expressions found in *The Secret of Happiness*,
2. To analyze how metaphor and metonymy are conceptualized in *The Secret of Happiness*,

1.4 Scope and of the Study

This current study is concerned essentially with metaphor and metonymy found in *The Secret of Happiness* novel authored by Lucy Diamond in accordance with the Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (2003) and Conceptual Metonymy Theory by Kövecses (2010).

1.5 Significant of the Study

This study is primarily intended to benefit different kinds of reader: first of all, the students of English Department to expectantly expand and deepen their knowledge and understanding on metaphor and metonymy; and secondly the other researchers, interested in the study of language or the study of metaphor and metonymy in particular, to hopefully find valuable data and be drawn to further the current study

CHAPTER II

LITERATURE REVIEW

This chapter discusses study on metaphor, study on metonymy, *The Secret of Happiness*, and theoretical framework.

2.1 Study on Figurative Language

In the mid- and late-twentieth century, the deviation of the literal language – figurative language – was mainly captivate the attention of literary scholars and practitioners within the fields of stylistics and rhetoric. Consequently, topics like metaphor and metonymy were the province of literature departments, and were primarily studied in their roles as part of literary texts (Dancygier and Sweetser 2014, p.2).

Figurative language are commonly understood via its oppositional term namely, literal language. As a result in the widely commonly shared stereotypes. First, figurative language (as oppose to the literal language) is special or artistic. Second, figurative language (as oppose to literal language) is not included in the everyday usage of language (*ibid*, p.3).

Figurative language is commonly understood to refer to language that is embellished and poetic and uses imagery to achieve special effect. Figurative meaning is meaning that is not literal ... figurative language is non-conventional, not truthful.

(Murphy and Koskela 2010, p. 67)

Figurative language was realized in what is called “trope”. The tropes include metaphor, metonymy, hyperbole, understatement, and irony. Metaphor and metonymy are particularly more prominent to the others.

In the last decade, a contemporary view addressing the claims of the traditional view of figurative language was introduced. Debate over the most prominent figurative language, namely metaphor and metonymy transpired.

2.2 Study on Metaphor

The notion of metaphor had been a heated subject for debate. Metaphor theory was pioneered by Aristotle. His view is of great significant as it was deeply entrenched in today’s common conceptions of metaphor (both in scholarly circles and in the popular mind) (Kövecses 2010). In the last few decades, disputes over metaphor emerged, giving birth to a novel insight that contest its predecessors.

The traditional widely common views of metaphor are summed up in five features. “First, metaphor is a property of words; it is a linguistic phenomenon. Second, metaphor is used for some artistic and rhetorical purpose. Third, metaphor is based on a resemblance between the two entities that are compared and identified. Fourth, metaphor is a conscious and deliberate use of words, and only a special talented people are able to do it and do it well. Fifth, metaphor is not an inevitable part of everyday human communication, let alone everyday human thought and reasoning” (Kövecses 2010).

In response, Lakoff and Johnson appoint five claims that challenge the long-established standpoints of metaphor. “First, metaphor is a property of concepts, and

not of words. Second, the function of metaphor is to better understand certain concepts, and not just some artistic or esthetic purpose. Third, metaphor is often not based on similarity. Fourth, metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people. Fifth, metaphor, far from being a superfluous though pleasing linguistic ornament, is an inevitable process of human thought and reasoning (Kövecses 2010).” Lakoff and Johnson’s counter to the traditional views of metaphor are known as Conceptual Metaphor Theory (CMT) or the cognitive linguistic view of metaphor.

2.2.1 Conceptual Metaphor

The basic tenet of conceptual metaphor is the claim that metaphor operate in our conceptual system. Therefore, Lakoff and Johnson argue that “what we think, what we experience, and what we do every day is very much a matter of metaphor (2003, p. 4).” As we are often not aware of our conceptual system, the metaphor, however, was reflected, in our everyday language. Language, as they see it, is the realizations of our conceptual system. Thus, they use the term metaphorical concept to refer to metaphor with small capital letter as oppose to metaphorical expressions which refer its realizations.

The essence of metaphor, as Lakoff and Johnson argue, is “understanding and experiencing one kind of thing in terms of another (Lakoff and Johnson 2003, p. 5).” In another term, they elaborate it as “understanding one conceptual domain in terms of another conceptual domain”. To make it simple: conceptual domain *A* is

conceptual domain *B*. Hence, called conceptual metaphor. In this sense, metaphor involves two conceptual domain, namely source domain and target domain.

First of all, what Lakoff and Johnson imply by domain is “any coherent organization of experience” since metaphor, as they claim, is grounded in our experience. In additions, **the target domain** is the domain that we try to understand through the use of **the source domain** (Kövecses 2010, p. 4).” In this sense, generalization emerges that conceptual metaphor typically employ a more abstract concept as the target and a more concrete concept as a source (ibid, p. 7).

Conclusively, conceptual metaphor is a way of understanding a target domain which is a more abstract concepts with the aid of another less abstract or more concrete concepts which is the source domain.

2.2.2 Kinds of Metaphor

Lakoff and Johnson (2003) classify metaphor based on their cognitive function into three (3) kinds as follow:

a) Structural Metaphor

Structural metaphor is the cases where one concept is metaphorically structured in terms of another. The source domain provides a relatively rich knowledge structure for the target concept. In other words, the cognitive function of these metaphors is to enable speakers to understand target *a* by means of the structure of source *b*. the following is some instances for structural metaphor.

ARGUMENT IS WAR

Your claims are *indefensible*. He *attacked every weak point* in my argument. His criticisms were *right on target*. I *demolished* his argument. I've never *won* an

argument with him. You disagree? Okay, *shoot!* If *you* use that *strategy*, he'll *wipe you out*. He *shot down* all of *my* arguments.

(Lakoff and Johnson, 2003: 5)

Lakoff and Johnson (2003, p. 5) postulates that we don't just *talk* about arguments in terms of war. Many of our action we perform in arguing are structured by the concept of war. Though it is verbal battle, not a physical one. For instance we can win or lose argument, see the person we are arguing with as an opponent, attack his position and defend our own, plan and use strategies etc. In this sense, Lakoff and Johnson further explain that the ARGUMENT IS WAR metaphor is “one that we live by in this culture or it would be difficult to imagine what our concept of argument would be without it (2003, p. 5).” Another instances of structural metaphor are reflected as follows:

TIME IS MONEY

You're *wasting* my time. This gadget will *save you* hours. I don't *have* the time to *give you*. How do you *spend* your time these days? That flat tire *cost me* an hour. I've *invested* a lot of time in her. I don't *have enough* time to *spare* for that. You're *running out of* time. *Put aside* some time for ping pong. Is that *worth your while*? Do you *have much time left*? You don't *use* your time *profitably*. *Thank you for* your time.

(Lakoff and Johnson, 2003: 9)

TIME IS MONEY is the most common way to conceptualize time. In our culture, we comprehend the concept of time in the way we comprehend the concept of money. In other words, the target domain time is understood via source domain money. What we experience in our culture about money aid us to make

sense of what we thought, experience, and do about time (e.g., *spend, invest, cost, use, have enough of, run out of, have, give, lose, thank you for*).

Ultimately in structural metaphor, an abstract concept is understood in a more concrete concept which provides more structured, organized processes in our experience and culture which in turn provides high cognitive function. This result in a more understanding gained through the use of structural metaphor.

b) Orientational Metaphor

The name of orientational metaphor come from its relation to human basic spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. Lakoff and Johnson (2003, p. 15) postulates that orientational metaphor “give a concept a spatial orientation.” He further argues that the cognitive function of this metaphor is to make a set of target concepts coherent in our conceptual system. It means that certain target concepts tend to be conceptualized in a uniform manner. For example, positive evaluation receive “upward” orientation, while their “opposites” negative evaluation receive a “downward” orientation (Lakoff and Johnson 2003, p. 15-18; Kövecses 2010, p. 40).

The first instance given by Lakoff and Johnson is Happy is Up - Sad is Down. Straight posture indicate a positive emotional state (e.g., I'm feeling *up*, that *boosted* my spirits, my spirits *rose*, you're in *high* spirits, thinking about her always gives me a *lift*). On the contrary, drooping posture typically indicate sadness and depression (e.g., I'm feeling *down*, he's really *low* these days, I *fell* into a depression, my spirits *sank*)

The second instance is Conscious is Up - Unconscious is Down. Conscious is Up suggests that when human are awoken they tend to stand up (e.g., get *up*, wake *up*, I'm *up* already, he *rises* early in the morning). On the other hand, Unconscious is Down signify that when sleeping, they are laying down (e.g., he *fell* asleep, he *dropped* off to sleep, he's *under* hypnosis, he *sank* into a coma).

The third instance is Healthy is Up - Sick is Down. Healthy is Up (e.g., he's at the *peak* of health, Lazarus *rose* from the dead, he's in *top* shape, as to his health he's way *up* there) is as oppose to Sick is Down (e.g., he *fell* ill, he's *sinking* fast, he came *down* with the flu, his health is *declining*) for sick people tend to (be bound to) lying down in their bed.

The fourth instance is Having Control is Up - Being Subjected to Control is Down. Having Control is Up suggests that physical size typically correlates with physical strength, and the victor in a fight is typically on top (e.g., I have control *over* her, I am *on top of* the situation, he's in a *superior* position, he's at the *height* of his power, he's in the *high* command, he's in the *upper* echelon, his power *rose*, he ranks *above* me in strength). Meanwhile, Being Subject to Control is Down is the opposite (e.g., he is *under* my control, he *fell* from power, his power is on the *decline*, he is my social *inferior*, he is *low man* on the totem pole).

The fifth instance is More is Up - Less is Down. More is Up (e.g., the number of books printed each year keeps going *up*, his draft number is *high*, my income *rose* last year) signify the level of container when you add more physical object as oppose when you lessen it in Less is Down (e.g., the amount of artistic activity in

this state has gone *down* in the past year, the number of errors he made is incredibly *low*, his income *fell* last year, he is *underage*, if you're too hot, turn the heat *down*).

Oriental metaphor, therefore, is a way of understanding an abstract concept with utilizing our experience and knowledge with spatial orientations. Due to the limitation of spatial orientation as the source domain, orientational metaphor, therefore, provides the least understanding of all conceptual metaphor types.

c) **Ontological Metaphor**

Ontology is a philosophical study of the nature of being and existence. As the name suggested, therefore, this metaphor gives an ontological status to – bring into existence – an abstract target concepts. In other words, it views abstractions such as events, activities, emotions, ideas, etc. as entities or substances (Lakoff and Johnson 2003, p. 26). Ontological metaphor, therefore, allow us to make sense of our experience as we can refer to it (i.e. *my fears of insects*), quantify it (e.g., it will take *a lot of patience* to do this work), identify a particular aspect of it (e.g., *the brutality of war* dehumanize us all), see it as a cause (e.g., he did it *out of anger*) (ibid, p. 26). This metaphor can be further elaborate such as MIND IS MACHINE (i.e. my mind is *rusty* today).

Lakoff and Johnson further explain that in attempt to comprehend them, we conceptualize events and actions metaphorically as objects, activities as substances, and states as containers. This is what give rise to what would be called “Container Metaphor” (ibid, p. 31). Container metaphor projects the in-out orientation onto bounded objects (either physical or nonphysical).

The body of our own – physical being – they argue, are bounded to the outside world by the surface of our skin. This way, we can conceive our state as container and thus can either say that we are *in* trouble or we are *out of* trouble. Furthermore, substance can also be viewed as container. They take a hot tub and water as an example. When we get into the tub, we get into the water. Hence, tub and water are both container where the tub is “Container Object” and water is “Container-substance”. In this case, as we see event and actions as object and activities as substance, we can conceive of race as an object (e.g., did you *see* the race), as container object (e.g., are you in the race *on* Sunday?) and sprinting as substance in container (e.g., I couldn’t do *much sprinting* until the end) (ibid, p. 31-32).

Our visual fields, as well, are conceptualized as container. In this sense, “our field of vision define the boundary of the territory, namely the part that you can see (ibid, p. 31). And thus, we can say that I have him *in* sight or he is *out of* sight.

Lakoff and Johnson include the well-known personification into parts of ontological metaphor. They elaborate that “this allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities (e.g., life *has cheated* me, this act *argues* the standard theory (ibid, p. 34).”

Thus, ontological metaphor is a way of understanding nonphysical things in which we view it as physical things, such as entity, container, substance, and person. This metaphor limit the source domain to physical things which therefore provide less structures and thereof understanding than structural metaphor but more than the orientational one

1.5 Study on Metonymy

Metonymy was mainly seen as a figure of speech, i.e. it was basically thought of as a matter of language, especially literary or figurative language. Metonymy has closely been related to synecdoche – the naming of a part for the whole or a whole for the part – and is a common poetic device. Metonymy has the effect of creating concrete and vivid images in place of generalities, as in the substitution of a specific “grave” for the abstraction “death” (Encyclopedia Britannica).

Metonymy was traditionally viewed as a figure of speech that involves a process of substituting one linguistic expression for another. In other words, metonymy was merely viewed as a relation in which one linguistic expression “stands for” another. To put it simply, metonymy was defined as a relationship involving substitution. This view is reflected in the notation generally used for stating metonymic relationships, namely X STANDS FOR Y (Radden and Kövecses 2007, p. 336).

Metonymy does, however, not simply substitute one entity for another entity, but connects them to form a new, complex meaning (*ibid*, p. 336). Along with the introduction of cognitive linguistics (i.e. conceptual metaphor), it has been recognized that the traditional view of metonymy was too narrow. The contemporary view argued that metonymy, like metaphor, is a conceptual tool that operates with relations between entities rather than with substitutions. And also similarly, it is part of our everyday way of thinking, is grounded in our experience.

With regards to metaphor, although they are similar to some extent and are often difficult to distinguished, metaphor and metonymy are quite distinct.

2.3.1 Conceptual Metonymy

The basic tenet of conceptual metonymy which is similar to conceptual metaphor is that metonymy are conceptual in nature and that they are revealed by the metonymic linguistic expressions. And similarly, conceptual metonymy will be stated in a small capital letter.

On the basis of Lakoff and Johnson (2003) work on the nature of conceptual metonymy, Kövecses postulates that metonymy is “a cognitive process in which one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same domain, or idealized cognitive model (ICM) (Kövecses 2010, p. 174).” The entity that directs attention, or provides mental access, to another entity are called the *vehicle entity*, and the kind of entity to which attention, or mental access, is provided the *target entity* (Kövecses 2010, p. 173).

Kövecses make use of what Lakoff called ICM. He argues that a vehicle entity can provide mental access to a target entity when the two entities belong to the same domain, or Idealized Cognitive Model (ICM).

The term idealized conceptual model refer to the conceptual domain. A conceptual domain, or ICM, can be viewed as “a whole that is constituted by parts; more specifically, the conceptual entities, or elements, are the parts that constitute the ICM that is the whole (Kövecses 2010, p. 178).”

Metonymy serve the main purpose of directing attention as it involve a relationship of two kinds of entity (vehicle and target) in which a more concrete vehicle entity is used to gain access to a more abstract target entity within the same domain. This access gaining is what is called mapping. Therefore metonymy

involve a single mapping. In contrast, metaphor involve a cross-domain mapping (source domain and target domain) in which may provide more understanding.

Conclusively, conceptual metonymy is a way of referring and possibly understanding one less salient conceptual entity with the help of a more salient conceptual entity within the same domain.

2.3.2 Types of Metonymy

In regards to ICMs, metonymies may emerge in two ways: (1) Whole ICM and its pars(s) and (2) Parts of an ICM.

a) Whole ICM and its part(s)

The relationship between a whole and a part typically applies to things and their parts. This type is found in other ICM namely, The Thing-and-Part ICM, Constitution ICM, Complex Event ICM, Category-and-Member ICM, and Category-and-Property ICM.

In The Thing-and-Part ICM, there are basically two variants that belong here, that is, either THE WHOLE FOR A PART (*America* or a part stands for “United States”) or THE PART FOR THE WHOLE (*England* for “Great Britain.”). THE WHOLE FOR A PART type of metonymy is commonly found in situations that Ronald Langacker (1991, 1993 cf. Kövecses 2010, p. 179) describes as *active zone*. For example, the *active zone* part of “his fist” in “He hit me” and “the car body” in “the car needs washing.” Abstract things (the theater, democracy, or monarchy), additionally, can have parts and be metonymically involved as active zones. Thus, in *let’s go to the theater tonight*, we have a “play” as a theater’s active zone in

mind, whereas in *this is the new Globe Theatre*, we are thinking of a “building” as the active zone. In other hand, THE PART FOR THE WHOLE has traditionally been given special status under the name of *synecdoche*. Parts that are used to stand for physical things include the well-known metonymies of *sail* for “sailboat” or body parts such as *hand*, *face*, *head*, or *leg* for the whole person (Kövecses 2010, 179).

In Constitution ICM, substances may be conceived of as parts that constitute or make up things, in particular, physical objects. For instance, OBJECT FOR MATERIAL CONSTITUTING THAT OBJECT (There was *cat* all over the road), THE MATERIAL CONSTITUTING AN OBJECT FOR THE OBJECT (*wood* for “the forest) (*ibid*, p. 180).

Complex Event ICM set off from the idea that since events evolve in time, subevents may occur in succession or they may occur simultaneously. In successive events (initial, central, and final subevents) may be conventionally used to stand for entire complex events. Thus, for example, SUCCESSIVE SUBEVENTS FOR COMPLEX EVENT (They *stood at the altar*) is used to refer to the whole wedding ceremony and CO-PRESENT SUBEVENTS FOR COMPLEX EVENT (Mary *speaks Spanish*) refer to all of the other linguistic skills (*ibid*, p. 180).

In Category-and-Member ICMs, the relationship between a category and one of its members may lead to reversible metonymies: CATEGORY FOR A MEMBER OF THE CATEGORY (*the pill* for “birth control pill) and MEMBER OF A CATEGORY FOR THE CATEGORY (*aspirin* for “any pain relieving tablet) (*ibid*, p. 180-181).

In Category and Property ICM, properties may be seen as parts of a category. Categories typically evoke, and may metonymically stand for, one or more of their defining or otherwise essential properties. For instance, CATEGORY FOR DEFINING PROPERTY (*jerk* for “stupidity”) and DEFINING PROPERTY FOR CATEGORY (*blacks* for “black people”) (*ibid*, p. 181).

b) Parts of an ICM

This configuration relates conceptual entities that function as parts with respect to a whole ICM. It typically applies to entities within an event. Events are constituted by a relation and participants.

Action ICMs involve a variety of participants, or entities, which may be related to an action (more precisely, the predicate expressing the action) or to each other. Action ICMs include relationships such as those between an INSTRUMENT and the ACTION (*to shampoo* one’s hair), an OBJECT INVOLVED in an ACTION and the ACTION (*to blanket* the bed), and vice versa (Give me one *bite*), the DESTINATION of a MOTION and the MOTION (*to deck* one’s Opponent), ACTION and OBJECT (The *flight* is waiting to depart) (Kövecses 2010, p. 181-182).

Causation ICMs involve a cause-and-effect type of relationship in which one thing or event causes another. It can produce either CAUSE-FOR-EFFECT metonymies (*healthy complexion* for “the good state of health bringing about the effect of healthy complexion”) or EFFECT-FOR-CAUSE metonymies (*slow road* for “slow traffic resulting from the poor state of the road” or *sad* book for “sadness

resulting from reading a book”). A special type of this case is STATE/EVENT FOR THE THING/PERSON/EVENT THAT CAUSED IT (She was a *success*; He was a *failure*, she is my *ruin*). Furthermore, the Action and Causation ICMs can be combined and produce the metonymy SOUND CAUSED FOR THE EVENT THAT CAUSED (She *rang* the money into the till, the train *whistled* into the station, the car *screeched* to a halt) (*ibid*, p. 182).

Production ICMs involve actions in which one of the participants, or entities, is a product. This relationship is, however, irreversible. For example, PRODUCER FOR PRODUCT (a *Ford*), AUTHOR FOR HIS WORK (We are reading *Shakespeare*), PLACE FOR PRODUCT MADE THERE (*Mocha*, *Java*, *China*). (*ibid*, p. 182-183).

The Control ICM includes a controller and a person or an object controlled. It gives rise to the reversible metonymic relationships, namely CONTROLLER FOR CONTROLLED (*Schwarzkopf* defeated Iraq), CONTROLLED FOR CONTROL (The *Mercedes* has arrived) (*ibid*, p. 183).

In the Possession ICM, the relationship of control blends into that of possession, in which a person is “in control” of an object. Although it may produce reversible metonymies; the preference for choosing the possessor as a vehicle are apparent. For instance, POSSESSOR FOR POSSESSED in “This is *Harry*” for “Harry’s drink and POSSESSED FOR POSSESSOR in “He married *money*” for “someone who has money” and “She married *power*” for “someone who has power” (*ibid*, p. 183).

Container ICMs make use of the image-schematic relationship that holds between a container and the things contained in it. This leads to directing our

interested in the content of a container rather than in the container itself. Consequently, metonymies that target the content via the container are more commonly found rather than the reverse metonymic relationship. For example, CONTAINER FOR CONTAINED (*glass* for “wine”) and CONTAINED FOR CONTAINER (The *milk* tipped over). Places, commonly, may be conceptualized as containers for people. In this sense, there are a containment metonymy PLACE FOR INHABITANTS (as in *the whole town* for “the people living in the town”), INHABITANTS FOR PLACE (The *French* hosted the World Cup), PLACE FOR INSTITUTION (*Oxford* won’t publish the book) (*ibid*, p. 183-184).

2.4 The Secret of Happiness

The Secrets of Happiness is a wonderful tale of sisterhood authored by Lucy Diamond. Rachel and Becca are stepsisters, living far apart, with little in common. Rachel is the successful one: happily married to an enviable husband with three children and a big house, plus an impressive career. Becca, meanwhile, stumble from one minor job to another, shares a flat, and has given up on love.

The two of them have lost touch, but when Rachel doesn't come home one night without notice, Becca is rang in, out of the blue, to help. Over there, she quickly realizes that her stepsister's life is not so perfect at all: Rachel's handsome husband has moved out, her children are rebelling, and her dazzling career has plummet. As Becca begins to untangle Rachel's secrets, she is forced to overcome some uncomfortable truths about her own life. But sometimes happiness can be found in the most unexpected places.

2.5 Theoretical Framework

As described in the previous sections of this chapter, the study is to be carried out in accordance with the Conceptual Metaphor Theory proposed by Lakoff and Johnson (2003) and Conceptual Metonymy Theory elaborated by Kövecses (2010). These theories will be used to identify, classify and analyze the data.

CHAPTER III

METHODOLOGY

This chapter discusses the method of the study, data and data source of the study, data collection procedure of the study, data analysis procedure of the study

2.1 The Method of the Study

This study is a qualitative. Qualitative study is concerned with developing explanation of social phenomena in attempt to understand it (Hancock 2002, p. 2). This study utilize content analysis – a procedure for the categorization of verbal or behavioral data, for purposes of classification, summarization and tabulation (Hancock 2002, p. 17). Content analysis involves two level of approach: description of the data and interpret them for an in-depth understanding. This current study, in this regards, employs Conceptual Metaphor Theory proposed by Lakoff and Johnson and Conceptual Metonymy Theory proposed by Kövecses as the basis of the analysis.

3.2 Data and Data Source of the Study

3.2.1 Data Source

The data source of this study is a novel authored by Lucy Diamond which entitled *The Secret of Happiness*.

3.2.2 Data

The data of this study are all expressions in any form of word, phrase, clause, and sentence considered to be either metaphorical or metonymical.

3.3 Data Collection Procedure of the Study

In conducting the study, the data are collected as follow:

1. Read the data source thoroughly and make notes if necessary,
2. Identify and highlight words, phrases, clauses, expressions considered to be metaphorical expressions.
3. Identify and highlight words, phrases, clauses, expressions considered to be the metonymical expressions.
4. Put the identified words, phrases, clauses, expressions in metaphorical and metonymical table of classification, respectively.

3.4 Data Analysis Procedure of the Study

In conducting the study, the data are analyze as follow:

1. Classify the identified metaphorical expressions based Lakoff and Johnson's classifications by explaining their conceptualizations,
2. Classify the identified metonymical expressions based Kövecses's classifications by explaining their conceptualizations,
3. Calculate the data,
4. Elaborate the types of conceptual metaphor and metonymy.
5. Draw the conclusion

The following are the table of classification, divided into the classification of metaphor and the classification of metonymy, considered to be of assistance in the data collection and data analysis procedure mention in advance:

Table 1. The Classification of Metaphor

No	Metaphorical Expression	Types of Metaphor			Conceptual Metaphor
		(S)	(Or)	(On)	
1					
2					

Note:

(S) = Structural (Or) = Orientational (On) = Ontological

Table 2. The Classification of Metonymy

No	Metonymical Expression	Types of Metonymy									Conceptual Metonymy
		Whole and Part ICM		Part ICM							
		W-P	P-W	A	C	P	Ctr	Pos	Cnr	Asr	
1											
2											

Note:

(W-P) = Whole – Part (C) = Causation ICM (Poss) = Possession ICM

(P-W) = Part – Whole (P) = Product ICM (Cnr) = Container ICM

(A) = Action ICM (Ctr) = Control ICM (Asr) = Assorted IC

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter addresses the research questions and purpose of this study. It discusses the findings and discussions of the use of conceptual metaphor and conceptual metonymy found in *The Secret of Happiness*.

4.1 Findings

. This study aims at finding out the types of metaphor and metonymy in *The Secret of Happiness* novel by employing Conceptual Metaphor theory proposed by Lakoff and Johnson and Conceptual Metonymy theory proposed by Kövecses. This study further examine the conceptualization of metaphorical and metonymical expressions in *The Secret of Happiness*.

4.1.1 Findings on Conceptual Metaphor

Metaphorical expressions that are found in the source data *The Secret of Happiness* novel is 129 expressions. The findings of each types of conceptual metaphor are illustrated in the following table.

No.	Types of Conceptual Metaphor	Frequency	Percentage
1	Structural	83	65%
2	Oriental	21	16%
3	Ontological	25	19%
Total		129	100%

Table 4.1. Findings on Conceptual Metaphors in The Secret of Happiness

The data shows that the most frequently used metaphor is structural metaphor with the occurrence of 83 expressions or 65% of all metaphors. The second most frequently used metaphor is ontological metaphor with the occurrence of 25 expressions or 19% of all metaphors. Finally, the least frequently used metaphor is orientational metaphor with the occurrence of 21 expressions or 16% of all metaphors.

4.1.2 Findings on Conceptual Metonymy

Metonymical expressions that are found in the source data: *The Secret of Happiness Novel* is 73 expressions. The findings of each types and subtypes of conceptual metonymy are illustrated in the following table.

Type of Conceptual Metonymy	Subtype of Conceptual Metonymy	Frequency	Percentage
Whole and Part	Whole for Part	11	15%
	Part for Whole	9	12%
Part	Action	22	30%
	Causation	25	35%
	Product	3	4%
	Control	-	0%
	Possession	-	0%
	Container	2	3%
	Assorted	1	1%
Total		73	100%

Table 4.2. Findings on Conceptual Metonymy in The Secret of Happiness

The data shows that the most frequently used metonymy is the Part ICM type with the occurrence of a total 53 expressions or 73% of all metonymies. Meanwhile, Whole and Part ICM with the occurrence of 20 expressions or 27% of all metonymies.

Part ICM includes 25 expressions of Causation ICM, 22 expressions of Action ICM, 3 expressions of Product ICM, 2 expressions of Container ICM, and 1 expression of Assorted ICM. There are, however, no expressions which belong to Control ICM and Possession ICM found in the source data. Meanwhile, Whole and Part ICM comprises of 10 expressions of Whole for Part ICM and 9 expressions of Part for Whole ICM.

4.2 Discussions

Metaphorical expressions are classified by identifying the source domain and target domain based on Lakoff and Johnson's categorization. Meanwhile, metonymical expressions are classified by identifying the vehicle entity and target entity based on Kövecses's categorization.

The classified metaphorical and metonymical expressions are further examined to find out how they are conceptualized in the novel. This was achieved by determining the semantic relationship between source domain and target domain for metaphor and vehicle entity and target entity for metonymy with the aid of *Oxford Advanced Learners Dictionary 8th Edition*. Moreover, the relationships are further elaborated in the context of the novel. Besides, our experience and knowledge of the world also significant in the analysis since conceptual metaphor and metonymy are grounded in our experience and culture.

4.2.1 Types and Conceptualization of Conceptual Metaphor

Several metaphorical expressions are taken as samples and explanations are given to serve as reason why they are classified as either structural, orientational, or ontological metaphor.

a) Structural Metaphor

A structural metaphor is a metaphor in which one concept which is the target domain is understood and expressed in terms of another structured, organized, well defined concept which is the source domain. The source domain provides a

relatively rich knowledge for the target domain. Thus, this metaphor is the most used metaphor found in *The Secret of Happiness*.

The study shows that the most frequently used source domains are, respectively, life (28 times), time (9 times), happiness (9 times) and relationship (6 times).

Life is mostly understood in terms of journey (i.e. path, streaming ahead, go on, come along, move forward, lost your way, a new start, going off the rails, gone, move on, her way, stop in track, keep going), battle (i.e. against, beaten down, crumble, battling), gambling game (i.e. aced and outdo), story (i.e. end), and fire (i.e. burned out). Time is understood in terms of money 7 times (i.e. waste, spend, borrow).

Happiness is mostly understood in terms of light 6 times (i.e. glow, brightening, lightness), journey 2 times (i.e. shortcuts, ahead), and fire (i.e. combust). Relationship is understood in terms of building 3 times (i.e. build up, formed), plant 1 time (i.e. blossom), heat (i.e., warming up), and war 1 time (i.e. combat).

Sample 1

It did make you wonder how much the family dynamics had influenced **the paths** they'd each taken (Diamond, p. 20).

Explanation 1

This expression belong to structural metaphor which is illustrated in its conceptual metaphor LIFE IS JOURNEY. Life serves as the target domain which is

understood via the source domain journey. There is a clear structure in the process of ‘journey’. In our experience and knowledge of journey, we know that there are travelers, directions or paths, obstructions and hurdles, destinations, and so on. These structure facilitate us in conceiving the concept of life. In this case, the use of the word ‘path’ illustrate this conceptual metaphor. According to *Oxford Advanced Learner’s Dictionary*, the noun ‘path’ is a way or track that is build or made by the action of people walking. In this context, the way Rachel and Becca life or the direction they take in living their life is illustrated in the way traveler choose a path in their journey.

Sample 2

Smoothing out the paper, she re-read it, feeling a grudging respect towards her sister – a woman who **had been beaten down** over the last few months, having lost both her husband and, it seemed, her job too (Diamond, p. 89).

Explanation 2

This expression belong to structural metaphor which is illustrated in its conceptual metaphor LIFE IS BATTLE. Life serves as the target domain which is understood via the source domain battle. There is a clear structure in the process of ‘journey’. In our experience and knowledge of battle, we know that there are opponent, fighting, violence, win or lose, struggle, and so on. These structure facilitate us in conceiving the concept of life. In this case, the use of the word ‘beaten down’ illustrate this conceptual metaphor. According to *Oxford Advanced Learner’s*

Dictionary, the phrasal verb ‘beat something down’ means to hit a door, etc. many times until it breaks open.

In this context, Rachel is not the one to hit something but unfortunately is the one who get hit. Additionally Rachel’s opponent is not a person who literary hit. Rachel’s opponent is the problem she has in her life which is having lost her husband due to a divorce which result in her being a single mother with three children, and also having lost her job at the same time. Thus, the life Rachel living as being beaten down with all the problems she has is illustrated in the way people is battling their opponent.

Sample 3

She was here on **borrowed time**, and before long she would have to return to Birmingham and started over, with the rest of her life looming uncertainly ahead (Diamond, p. 306-307).

Explanation 3

This expression belong to structural metaphor which is illustrated in its conceptual metaphor TIME IS MONEY. Time serves as the target domain which is understood via the source domain money. There is a clear structure in the concept of ‘money’. In our experience and knowledge, money is something we conceived as a limited resource and thus it is a valuable commodity i.e. use, spend, invest, borrow, waste, so on. We can also see time which is conceived in terms of money in our culture. For instance, in work you are paid based on the length of time you working and you pay a rented karaoke room based on the time you spent within. In

this case, the use of the word ‘borrowed time’ illustrate this conceptual metaphor. According to *Oxford Advanced Learner’s Dictionary*, ‘borrow’ means to take and use something that belongs to somebody else, and return it to them at a letter time.

In this context, Becca’s step sister is disappeared all of a sudden leaving her three children. Becca, then, is called to her step-sister home to take her sister’s stead in taking care of the home, children and work. It has been hectic for Becca at first but soon enough she is enjoying spending her time there. Few days passed and Rachel was found hospitalized and will be back soon after. Thus Becca thought that she is just Rachel’s replacement, that she is there borrowing Rachel’s time that she need to returned it once she is back. Therefore, the way Becca think of her spending time with the children is illustrated in her borrowing Rachel’s time which she need to returned.

Sample 4

You could tell it made her feel happy, tough – her eyes had started to sparkle again, she joked more with children, and there seemed **a new lightness** about her (Diamond, p. 435).

Explanation 4

This expression belong to structural metaphor which is illustrated in its conceptual metaphor HAPPINESS IS LIGHT. Happiness serves as the target domain which is understood via the source domain light. There is a clear structure in the concept of ‘light’. In our experience and knowledge of light, it indicate a

positive feeling. For instance, we often use light to describe a nice weather derived from the light of the sun. A nice weather indicate a positive and activity. According to *Oxford Advanced Learner's Dictionary*, 'light' is the energy from the sun, a lamp, etc. that makes it possible to see things. In this case, light can be used to describe a positive energy which is important in our life.

In this context, Becca had found that things in her life is not seem right recently. It was after her father's death that she didn't leave from her room for a while, piling on weight on junk food. Her live-in boyfriend was put off and leave her. Her business partner had gone to chase after love. She is just doing boring pub waiters job most of time. But after the incident with her sister disappearance, she seem to have found something that is returning to her. She became active again: taking care of children and cooking decent meals, having come to terms with her father's death and recovering her relationship with her stepsister, getting exercise as a result from taking in her sister's stead in job, getting creative with the client and starting her own business, and love has come back too. All of this energetic inducing activity bring about the lightness in herself and make her live more meaningful and significant as the light of the sun significant in our life. Therefore, the way happiness seen as significant part in life is illustrated in the way lightness from the sun is important in our life.

Sample 5

Full steam ahead to happiness, she thought, crossing her finger (Diamond, p. 446)

Explanation 5

This expression belongs to structural metaphor which is illustrated in its conceptual metaphor HAPPINESS IS JOURNEY. Happiness serves as the target domain which is understood via the source domain journey. There is a clear structure in the process of 'journey'. In our experience and knowledge of journey, we know that there are travelers, directions or paths, obstructions and hurdles, destinations, and so on. These structures facilitate us in conceiving the concept of happiness. In this case, the use of the word 'full steam ahead' illustrates this conceptual metaphor. According to *Oxford Advanced Learner's Dictionary*, 'ahead' means further forward in space or time. In this regard, 'full steam ahead' means moving further forward by means of train.

In this context, Rachel is not literally going on a journey with train as her transportation to place name happiness. Rachel has undergone a major change in her life. She encountered a hurdle in her life and finally she is able to come to terms with it which is drastically change the path of her life. Rachel, therefore, is ready to start her brand new life. She is determined to go on her new life and find happiness. Therefore, the way Rachel set her goal of happiness in life is illustrated in the way people setting her journey to reach their destination.

Sample 6

She'd got to like the clients after weeks of seeing them and **building up relationships** (Diamond, p. 400)

Explanation 6

This expression belongs to structural metaphor which is illustrated in its conceptual metaphor RELATIONSHIP IS BUILDING. Relationship serves as the target domain which is understood via the source domain building. There is a clear structure in the process of 'building'. In our experience and knowledge of building, there is form, constructing or building, foundation, solid, ruining or collapse and so on. In this case, the use of the word 'building up' illustrates this conceptual metaphor. According to *Oxford Advanced Learner's Dictionary*, the verb 'build' means to make something, especially building, by putting parts together.

In this context, Becca and the clients, they are not working together to building relationship by literally putting something together and forming a concrete and visible form of building. The relationship, in this regard, are illustrated as a visible building which we can slowly build it up from nothing as we can build a building from a flat and empty land. As a building can be built in a solid construction and can be ruined, so does human relationship. Therefore, the way Becca build relationship is illustrated in the way people build a building.

b) Orientational Metaphor

An orientational metaphor is a metaphor in which concepts are spatially related to each other (up-down). This metaphor provides the least conceptual structure as it only give concept a spatial orientation. This study shows that the most frequently used target domain is, respectively, the concept of sadness 9 times (i.e. sink, fell, let down, low), happiness (i.e. lift) and more (quality) 4 times (i.e. piled on, stack, and

top up), conscious (i.e. claw up, up) and unconscious (i.e. under, fall) 2 times, and sickness 1 times (i.e. come down).

Sample 1

Dad would have hated them to stay **sunk** in gloom for ever (Diamond, p. 188).

Explanation 1

This expression belong to orientational metaphor which is illustrated in its conceptual metaphor SAD IS DOWN. In this metaphor, being in a state of sadness serves as the target domain which is understood via the source domain verticality or a spatial orientational down. In our experience and knowledge of sadness, as oppose to state of happiness, we understand that people in a state of sadness tend to sitting down and being passive, and being at a low locations.

In this case, the use of the word ‘sunk in gloom’ illustrate this conceptual metaphor. According to *Oxford Advanced Learner’s Dictionary*, the word ‘sank’ means to go down below or towards the bottom of a liquid or soft substance. Additionally, the word ‘gloom’ means almost total darkness or a feeling of being sad and without hope.

In this context, since the day her father dead, Becca and her mother, Wendy, had always hanging out together on a certain day having dinner together remembering her father and sunk in sadness. In this respect, initially, they are at a certain level of state of mind until a certain something happened which made them going down below the feeling of sadness. Consequently, Becca’s mood are change

from the initial level to the currently lower level. Thus, the way Becca and Wendy felt about sadness is illustrated with the word ‘gloom’ which is given a spatial orientation ‘down’.

Sample 2

She had forgotten how it always **lifted her spirits** to think creatively, to feel the unique sense of achievement that came from crafting something with her own hand (Diamond, p. 169).

Explanation 2

This expression belongs to orientational metaphor which is illustrated in its conceptual metaphor HAPPY IS UP. In this metaphor, being in a state of happiness serves as the target domain which is understood via the source domain verticality or a spatial orientational up. In our experience and knowledge of happiness, we understand that people in a state of happiness tend to stand up and being energetic, and being at a high locations. Thus, improvement in mood or change of emotion is understood in terms of change of verticality.

In this case, the use of the word ‘lift’ illustrates this conceptual metaphor. According to *Oxford Advanced Learner’s Dictionary*, the word ‘lift’ means to raise somebody or something or be raised to a higher position or level. Additionally, the word ‘spirit’ means a person’s feeling or state of mind.

In this context, as Becca remember and doing her almost forgotten hobby and ability, she felt that her spirit being lifted as they always do long ages ago. In this

respect, initially, Becca is at a certain level of state of mind or spirit by doing a certain something that spirit is being raised. Consequently, Becca's mood are change from the initial level to the currently higher level. Thus, the way Becca felt about happiness is illustrated with the word 'spirit' which is given a spatial orientation 'up'.

Sample 3

The flight back was a bugger – landed at nine this morning and we'd hardly slept a wink the night before, so I've just been snoozing in the garden, keeping the tan **topped up** (Diamond, p. 136).

Explanation 3

This expression belong to orientational metaphor which is illustrated in its conceptual metaphor MORE IS UP. According to *Oxford Advanced Learner's Dictionary*, 'more' means a large number of something, in this respect, more is said to address the quantity of something. In this metaphor, more or quantity serves as the target domain which is understood via the source domain verticality or a spatial orientational up.

In our experience and knowledge of quantity, we understand changes of quality in terms of changes of verticality. In this case, the use of the word 'topped up' illustrate this conceptual metaphor. According to *Oxford Advanced Learner's Dictionary*, the phrasal verb 'top up' means to increase the amount of something to the level you want or need. In this case, Wendy has been doing nothing but taking nap outside in the garden bathing in the sunlight increase the level of her tan skin.

Thus the way Wendy indeed to raise the level of her tan skin is illustrate with a spatial orientational up.

Sample 4

Rachel couldn't help thinking back to when Scarlet had had her tonsils out, three years ago, and how terrifying it had been seeing her child slip **under anaesthetic** (Diamond, p. 66).

Explanation 4

This expression belong to orientational metaphor which is illustrated in its conceptual metaphor UNCONSCIOUS IS DOWN. In this metaphor, consciousness serves as the target domain which is understood via the source domain a spatial orientational or verticality. In our experience and knowledge of consciousness, we understand that human and most other mammals sleep laying down and stand up when they are awaken.

In this case, the use of the word 'under' illustrate this conceptual metaphor. According to *Oxford Advanced Learner's Dictionary*, the preposition 'under' means in, to or through a position that is below something. Additionally, the word 'anaesthetic' means a drug that firstly, makes a person or an animal unable to feel anything, especially pain, either in the whole body or in a part of the body and secondly, one that make you become unconscious.

In this context, when Scarlet is are being operated to remove her tonsils out. In the process of the operation, Scarlet need to be put under anaesthetic, the general

one in which making the patient lose their consciousness in addition to pain relieving. Thus, the way Scarlet are being made unconscious with the word anaesthetic is illustrated which is given a spatial orientation 'down'.

Sample 5

Becca packed an overnight bag – or rather she threw a pair of knickers and her toothbrush into a Sainsbury's carrier bag – then phoned her boss, Jeff, at the White Horse, pretending to have **come down** with a disgusting stomach bug (Diamond, p. 16).

Explanation 5

This expression belongs to orientational metaphor which is illustrated in its conceptual metaphor SICKNESS IS DOWN. In this metaphor, sickness serves as the target domain which is understood via the source domain verticality or a spatial orientational down. In our experience and knowledge of sickness, we understand that humans are forced to lie down when they suffer an illness to rest in bed so that they will be able to recover. This concept shares the same basis in metaphor UNCONSCIOUS IS DOWN in which the sick person suffers a severe illness which forces him unable to be out of the bed and further illustrates people who are dead that is certainly wouldn't be able to stand straight. In this case, the use of the word 'come down' illustrates this conceptual metaphor. According to *Oxford Advanced Learner's Dictionary*, the phrasal verb 'come down' means to break and fall to the ground.

In this context, Becca, who is supposed to have a job shift that night, had found herself panicking as she is suddenly told to be on Rachel's house, taking care of the

kids that night. She has no choice but to absent from work and told her boss a lie that she is sick. In this case, the phrasal word ‘come down’ was used to illustrate that she is unable to go to work because she is in bed suffering an illness. Thus, the way Becca suffering a sickness is illustrated with the word ‘come down’ which is given a spatial orientation ‘down’.

c) **Ontological Metaphor**

A metaphor in which an abstraction, such as an activity, emotion, or idea, is represented as something concrete, such as an object, substance, container, or person. The abstraction is the target domain while the concrete is the source domain. This metaphor provide cognitive structural less than structural metaphor but more than orientational ones.

The most frequently used source-target domain is an entity illustrate mind 8 times (i.e. picture, click, operate, sharpen up), relationship (i.e. thread, cut off), marriage (i.e. break up), and truth (i.e. seek out). The second most used target domain is container illustrate love and emotion 2 times (i.e. in love, pouring), anger (i.e. simmer, flamed), anxiety (i.e. bottling up) and grudge (i.e. simmering). The least used of target domain is people illustrate panic and grief 2 times (i.e. knocked, grip).

Sample 1

Becca might not be close to her sister but she knew instinctively that this was not how Rachel **operated** (Diamond, p. 38).

Explanation 1

This expression belongs to ontological metaphor which is illustrated in its conceptual metaphor MIND IS MACHINE. In this metaphor, the state of mind serves as the target domain which is understood via the source domain an entity or specifically a machine. In this case, the use of the word 'operated' illustrates this conceptual metaphor. According to *Oxford Advanced Learner's Dictionary*, the phrase 'operate' means to work in a particular way. In this case, this refers to some function of something.

In this context, Becca is taking Rachel's stead in taking care of the house and children due to her sudden disappearance. Few days had passed but there's no news about Rachel's whereabouts. Becca thought that this behavior is not like her sister at all. As far as Becca concerns, Rachel is an independent, full of confidence, and more importantly, a very responsible person. She is successful in her career, has settled down with a (mostly envied but not Becca) handsome husband, and has already had three children with such a young man. Her sister's life is completely opposite of Becca's. Although she is very cold to her but Becca always admires and took up to that side of her sister. Given the personality her sister has, this manner of disappearing all of a sudden is unbecoming of her sister. This is not how her sister operates. The use of the word 'operate' refers to the behavior of her sister which is the manifestation of the mind with a particular personality within. Thus, the way Becca thinks of her sister's behavior manifested by the mind is illustrated in the operating of a machine.

Sample 2

And her sister – sorry, stepsister – had been all too quick to **cut any slim ties** and walk away (Diamond, p. 186).

Explanation 2

This expression belongs to ontological metaphor which is illustrated in its conceptual metaphor RELATIONSHIP IS BOND. In this metaphor, the state of relationship serves as the target domain which is understood via the source domain an entity or specifically a bond. In this case, the use of the word ‘cut off slim ties’ illustrates this conceptual metaphor. According to *Oxford Advanced Learner’s Dictionary*, the phrase ‘ties’ is a piece of string or wire used for fastening or tying something.

In this context, Becca and Rachel are stepsister. Becca with her mother and Rachel’s with her father. They are getting married when Rachel was in her 9 year old and Becca was still a baby. It can be seen how Rachel was in an age where she already understands the world so it’s not strange that she would build up ill feeling of the remarriage while Becca was not. But Rachel has no choice but to reluctantly form some kind of relationship with her new family. However when her father is dead, there are no reasons for Rachel to maintain that relationship that she formed unwillingly. Consequently, she cut off their empty relationship completely thereafter. In this case, ties illustrate the relationship as the slim ties depict their weak or less emotion within the relationship. Further to cut off relationship is to cut

off the tie itself. Thus, the way Becca think of her relationship with her sister as ties is illustrated in the form of ties that can be cut.

Sample 3

Someone had actually once said those words to her, admiringly: a boy who was **in love** with her when she was at the university, she thought (Diamond, p. 63).

Explanation 3

This expression belong to orientational metaphor which is illustrated in its conceptual metaphor LOVE IS SUBSTANCE IN A CONTAINER. This is commonly known as container metaphor. In this metaphor, the state of being in love serves as the target domain which is understood via the source domain substance in a container.

In this case, the use of the word ‘in love’ illustrate this conceptual metaphor. According to *Oxford Advanced Learner’s Dictionary*, the adverb ‘in’ means contained within an object, an area or a substance. Additionally, the meaning of the word ‘love’ which related to the given context is a strong feeling of affection for somebody that you are sexually attracted to.

In this respect, we conceived of love as being a substance. Furthermore, we conceived ourselves – our own body – as a container and therefore having been gained an in-out orientation. Thus, Rachel illustrated the boy in the state of being in love with her as a container which he contained within himself a substance that is the emotion of love which is illustrated with the word ‘in love’

Sample 4

‘She is **fuming**,’ Mabel said happily (Diamond, p. 450).

Explanation 4

This expression belongs to ontological metaphor which is illustrated in its conceptual metaphor ANGER IS A HOT FLUID IN A CONTAINER. In this metaphor, the state of anger serves as the target domain which is understood via the source domain a substance in a container. In this case, the use of the word ‘fuming’ illustrates this conceptual metaphor. According to *Oxford Advanced Learner’s Dictionary*, the word ‘fume’ means to produce smoke or fumes. Additionally ‘fumes’ is smoke, gas, or something similar that smells strongly or is dangerous.

In this context, Mabel was attending her younger siblings, Scarlet and Luke, school talent show with her whole family. In there, Sara Fortescue is also attending her son’s show. Mabel and her family find Sara an irritating person. She is their neighbor with two-faced personality. In time of Sara’s son, Henry, performed, she became very angry as her own son made bad talk of her in his poetry performance without him noticing out of his pure, innocent, and honest feeling about his mother. But Sara, inconsiderate of her son’s goodwill, walking up to the stage to make her own son stop performing. She was very angry as Mabel said she is fuming.

In this case, Sara is not literally producing smoke. Her state of anger is illustrated in fuming as the simmering water reaches beyond its boiling point that it produces smoke. Thus, the way Mabel sees Sara’s state of anger is illustrated in the boiling water so hot that it produced smoke. This depicts the intensity of her emotion.

Sample 5

Becca could feel the beginning of a serious panic starting to **grip** her (Diamond, p. 94).

Explanation 5

This expression belongs to ontological metaphor which is illustrated in its conceptual metaphor PANIC IS PERSON. This is widely and commonly known as personification. In personification, human qualities are given to nonhuman entities. In this metaphor, therefore, the state of panic serves as the target domain which is understood via the source domain person.

In this case, the use of the word 'grip' illustrates this conceptual metaphor. According to *Oxford Advanced Learner's Dictionary*, the word 'grip' means an act of holding someone or something tightly. In this respect, grip, therefore, is an ability only available by person or animals as they have a hand to execute the action.

In this context, days passed since the disappearance and there is still no clue about Rachel's whereabouts, this caused Becca to start getting gripped in panic. In this respect, 'grip' does not literally mean to be held tightly. It is used to illustrate the effect of the emotion or state of panic. When someone is held tightly, they are having difficulty or completely being unable to move. Thus, the way Becca felt herself being unable or hard to think or do anything due to her being in the state of panic is illustrated with the word 'grip'.

4.2.2 Types and Conceptualization of Conceptual Metonymy

Several metaphorical expressions are taken as samples and explanations are given to serve as reason why they are classified as either Whole and Part ICM, Part and Part ICM.

a) Whole and Part ICM

The most frequently used of this type of metonymy is WHOLE FOR PART metonymy which involves ‘active zone’ situation with the occurrence of 11 expressions (i.e. place names, theater). The least used type metonymy is PART FOR WHOLE with the occurrence of 1 expression (i.e. wheels), Event ICM and Category-Property ICM are equal with the occurrence of 4 expressions (i.e. redhead, brains). It is assumed that event structure are not frequently used due to the fact that the source data is a rich source for event description while mentions of places name are abundant.

Sample 1

Meredith had two sister – one older, one younger – and they met regularly to see experimental **theater** (Diamond, p. 18).

Explanation 1

This expression belong to Whole and Part ICM. In this case, the use of the word ‘theater’ illustrate this conceptual metonymy WHOLE FOR PART. According to *Oxford Advanced Learner’s Dictionary*, ‘theater’ is a building or an outdoor area where plays and similar types of entertainment are performed.

In this context, Meredith's sisters and Becca is not going to see a building or the outdoor area, but instead the play performed there. In this metonymy, theatre serves as the vehicle which stand for the target 'active zone' parts play. Thus, the whole part of theater stand for the active zone' parts and give rise to WHOLE FOR PART metonymy.

Sample 2

Then a squirrel made a kamikaze dive in front of Becca's bike, causing her to **swerve straight into a tree** (Diamond, p. 225).

Explanation 2

This expression belong to Whole and Part ICM which is illustrated in its conceptual metonymy WHOLE FOR PART. In this case, the use of the phrase 'putting the bottle to her lips' illustrate this conceptual metonymy which is specifically belong to the subtype namely, Complex Event ICM.

Event may comprises of several successive subevents namely: initial, central, and final subevents. These subevents may be conventionally used to stand for the entire complex events which give rise to a conceptual metonymy namely, PART OF AN EVENT FOR THE WHOLE EVENT.

In this context, when Becca, taking Rachel's stead in work as an exercise consultant, accompanying her client jogging while she herself pedaling her bike, a squirrel came out of nowhere in front of Becca. At her surprise, she swerve straight into a tree. This is, certainly, not the way the event should have been comprised.

The following thing that should have happened are: Becca would be losing her balance and control over the bike and finally she would have fallen off of her bike. These should have been comprise what is happened in the event of falling down from the bike. This conceptual metonymy, however, only mentioning the initial stage of the whole event which result in highlighting it. Thus, this conceptual metonymy reflect INITIAL SUBEVENT FOR THE WHOLE EVENT.

Sample 3

‘Just you and me now, kiddo,’ she imagined him saying, puffing on one of his **Silk Cut** (Diamond, p. 82).

Explanation 3

This expression belong to Whole and Part ICM. In this case, the use of the phrase ‘Silk Cut’ illustrate this conceptual metonymy WHOLE FOR PART. Silk Cut is a brand of a cigarette product. In this case, Silk Cut, in this case, conceived as a box of a brand name cigarette. Rachel refer to the cigarette which is a part of the whole box as the box itself. This give rise to metonymy WHOLE FOR PART in which the whole box which is the vehicle stand for the part within it which is the target.

Sample 4

And so **the wheels** were put in motion (Diamond, p. 121).

Explanation 4

This expression belong to Whole and Part ICM. In this case, the use of the phrase ‘the wheels’ illustrate the conceptual metonymy PART FOR WHOLE, which is most commonly known as synecdoche. In this context, Rachel refer to the whole car as the wheels, part of the car. This give rise to metonymy PART FOR WHOLE in which part of the car or the wheel which is the vehicle stand for the whole car itself which is the target.

Sample 5

No, wait, maybe it was Jed, all floppy hair and doe eyes, but with **very little brain** (Diamond, p. 95).

Explanation 5

This expression belong to Whole and Part ICM. In this case, the use of the phrase ‘little brain’ illustrate the conceptual metonymy which is belong specifically, under the subtype of Whole and Part ICM, what is called Category and Property ICM. Properties may metonymically be seen as parts of an object.

In this context, the word ‘brain’ is not referring to the brain as we possess inside our head. In this case, ‘brain’ refer to the ability to reason. According to *Oxford Advanced Learner’s Dictionary*, ‘brain’ means the ability to learn quickly and think about things in a logical and intelligent way. Thus, the brain serve as the vehicle for one of its ability to think reasonably which is the target and give rise to a metonymy belong to the WHOLE FOR PART, specifically under Category and Property ICM namely, CATEGORY FOR PROPERTY.

b) Part ICM

Part ICM is where a part of an ICM stand for another part of an ICM. The most frequently used ICM Causation ICM in which the most metonymy used in this ICM is for effect of emotion such as expressive effect (i.e. smile, beamed, eye sparkle,), behavioral effect (i.e. shudder, go limp, jigged about), psychological effect (i.e. blush, burn). Causation ICM also used in collaboration to Action ICM (i.e. screech, thudded, braked). The second most frequently used is Action ICM in which the most frequently used ICM in this metonymy is manner of action (i.e. trudged, padded, tiptoe) and instrument of action (i.e. phone, bandage, wiring). The least used metonymy is Production ICM (i.e. Datsun, Ford Fiesta), Container ICM (i.e. bottle, Tupperware) and Assorted ICM (i.e. sharp scratch).

Sample 1

Scarlet too came out of the building **smiling**, and **hug** Becca **very tightly** (Diamond, p. 110).

Explanation 1

This expression belong to Part ICM. In this case, the use of the phrase ‘smiling’ and ‘hug tightly’ illustrate the conceptual metonymy which is belong specifically, under the subtype of Part ICM, what is called Causation ICM. Causation ICM arises when one thing or event causes another. To put it simply, it is a cause-and-effect type of relationship.

In this context, since the disappearance of Rachel, Becca is held responsible for taking care of Rachel’s house and children. She drove and picked them up to and

from school every day, cooked them healthy meals, and took charge of Rachel's business's clients. At first, although Becca feel worried about her sister, she need to ease her nieces and nephew that their mother is alright. Day by day had passed but still no news about Rachel and all their worries apparent voluntarily. Bu at last, Becca had got hold of Rachel condition and whereabouts after her disappearance and informed Rachel's children of the good news without delay. Scarlet, her niece, smiling when she came out of the school after hearing the news and hug her aunt very tightly. In this respect, smiling which is the expressive effect of being happy after hearing the news serves as the vehicle which stand for being in the state of happiness which is the cause or target. Furthermore, hugging tightly which is the behavioral effect of being happy also serve as vehicle for being in the state of happiness which is the cause or target. Thus, each cause-and-effect relation give rise to EFFECT FOR CAUSE metonymy, or more specifically EXPRESSIVE and BEHAVIORAL EFFECT FOR EMOTION CAUSING IT.

Sample 2

Having **screeched to a halt**, Becca frown at him, but he didn't seem to notice (Diamond, p. 260).

Explanation 2

This expression belong to Part ICM. In this case, the use of the phrase 'screeched to a halt' illustrate the conceptual metonymy which is belong specifically, under the subtype of Part ICM, what is called Causation ICM.

Causation ICM arises when one thing or event causes another. To put it simply, we have a cause-and-effect type of relationship.

According to *Oxford Advanced Learner's Dictionary*, the meaning of the word 'screech' in the given context is to make a loud high unpleasant noise as it moves. Additionally, the word of 'halt' means an act of stopping the movement or progress of somebody or something.

In this context, Becca, taking Rachel's stead in work as an exercise consultant, is accompanying her client jogging while she herself pedaling her bike. While they are in the middle of their exercise session, the client's phone ringing which make him immediately stop to pick it up. Becca had no choice but stopping her bike that instant. In the event of her instantaneously stopping, her bike make a screeching noise. A shrill sound which is the effect caused by the bicycle sudden stop serves as the vehicle and stand for the event of stopping which serves as the target and give rise to EFFECT FOR CAUSE metonymy, or more specifically SOUND EFFECT CAUSED FOR THE EVENT THAT CAUSED IT.

Sample 3

Becca **trudged upstairs** to brush her teeth and wash her face, remembering how it always hurt when Rachel said such things (Diamond, p. 45).

Explanation 3

This expression belong to Part ICM. In this case, the use of the phrase 'trudged upstairs' illustrate the conceptual metonymy which is belong specifically, under the subtype of Part ICM, what is called Action ICM. Action ICM involve a variety of

participants, or entities, which may be related to an action (more precisely, the predicate expressing the action) or to each other. According to *Oxford Advanced Learner's Dictionary*, the word 'trudge' means to walk slowly or with heavy steps, because you are tired or carrying something heavy.

In this context, Becca had just been arrived in her step-sister Rachel's house after going on a ride for approximately 90 minutes. At first, she was certain that Rachel had already been at home in her arrival. But the facts are against her. Becca have to answer Rachel's children's expectation of her and easing their worries. She also have to deal with her own worries since she have to take care of the children. Additionally, she had just become unemployed and her emotion is still unstable due to the death of her father which still affect her. All of this things make her tired physically and mentally so she decided to go on upstairs and rest. Thus the way she walk upstairs with heavy steps serve as the vehicle for the action of walking itself which is the target. This give rise to more specifically metonymy under the Action ICM, namely MANNER OF ACTION FOR THE ACTION. This not only serve as referring to a more salient manner of action, but also give details to the state of a person involve in the action.

Sample 4

Since being brought to the hospital, she had been patched up physically, if not mentally yet: the emergency doctor has put her fractured wrist in a rough cast, **bandaged** her injured head and dosed her up with morphine (Diamond, p. 31).

Explanation 4

This expression belong to Part ICM. In this case, the use of the phrase ‘bandage’ illustrate the conceptual metonymy which is belong specifically, under the subtype of Part ICM, what is called Action ICM. Action ICM involve a variety of participants, or entities, which may be related to an action (more precisely, the predicate expressing the action) or to each other. According to *Oxford Advanced Learner’s Dictionary*, ‘bandage’ is a strip of cloth used for tying around a part of the body that has been hurt in order to protect or support it. In this case, the instrument for wrapping a bandage of the injury or the bandage which is the vehicle stand for the action of wrapping a bandage which is the target. This belong to metonymy type of subtype Action ICM with metonymy conceptual INSTRUMENT FOR ACTION.

Sample 5

As Becca parked her wheezing, rusting **Ford Fiesta** outside, she felt as if she was lowering the tone of the neighborhood simply by arriving (Diamond, p. 24-25).

Explanation 5

This expression belong to Part ICM. In this case, the use of the phrase ‘Ford Fiesta’ illustrate the conceptual metonymy which is belong specifically, under the subtype of Part ICM, what is called Production ICM. Production ICMs involve actions in which one of the participants, or entities, is a product. In this case, the word ‘Ford Fiesta’ refer to a car which is produced by the Ford Company. Thus, the producer of the car serve as the vehicle for the product they produced which is the

target and give rise to a metonymy belong to the Production ICM namely, PRODUCER FOR PRODUCT.

Sample 6

She could only find comfort in the bottom of **a bottle** (Diamond, p. 289).

Explanation 6

This expression belong to Part ICM. In this case, the use of the phrase ‘a bottle’ illustrate the conceptual metonymy which is belong specifically, under the subtype of Part ICM, what is called Containment ICM. Clearly, the word ‘bottle’ means a container for liquid within. In this case, the word ‘bottle’ is not intended to refer to the container but to something contained within, that is, alcohol. Thus, the bottle serve as the vehicle for the liquid contained within which is the target and give rise to a metonymy belong to the Containment ICM namely, CONTAINER FOR CONTAINED.

Sample 7

Strangest of all was that everyone was speaking in northern accent except for the nurse with curly black hair who said to her ‘**Sharp scratched** coming up!’ in broad Glaswegian (Diamond, p. 12).

Explanation 7

This expression belong to Part ICM. In this case, the use of the phrase ‘sharp scratched coming up!’ illustrate the conceptual metonymy which is belong

specifically, under the subtype of Part ICM, what is called Assorted ICM. Assorted ICM arises when there is not a clear specifiable type of conceptual relationship between the vehicle and target are.

In this context, Rachel was transferred by the ambulance to a hospital half-conscious after being bashed up by purse snatcher. Rachel's body, especially her face, are full of scratch. The nurse refer to Rachel – the patient – with the characteristic of her injury injuries which is 'sharp scratch'.

The relationship between the injuries which is the vehicle and the person with the injuries itself which is a target is indeterminate in the set of general conceptual relationship. This metonymy, however, is familiar and understood in the hospital culture. Thus, this metonymical expressions belong to Assorted ICM specifically under the Hospital ICM.

This metonymy is not merely the devise for referential. In referring the patient characteristic of injury, the nurse attempt to report the brief condition of the patient to the doctor or other nurse in order to make the patient being treated promptly.

CHAPTER V

CONCLUSION

This chapter provides conclusion and suggestion that related to this study for English Literature students, readers, and future researchers.

3.1 Conclusion

The study of metaphor and metonymy in a novel entitled *The Secret of Happiness* by Lucy Diamond had been conducted by employing Conceptual Metaphor Theory and Conceptual Metonymy Theory. The study find that metaphorical expressions employed in the novel is 129 expressions while metonymy is 73 expressions.

The metaphorical expressions found in the source data comprises Structural Metaphor with 83 expressions (65%), Orientational Metaphor with 21 expressions (16%), and Ontological Metaphor with 25 expressions (19%). The most frequently used metaphor in *The Secret of Happiness* is structural metaphor which address concept of life, relationship, time, happiness and consciousness. The second most used metaphor is ontological which address abstract thing and emotion. The least used metaphor is orientational which address the concept of emotions, consciousness, and quantity. The author tend to utilized structural metaphor as it provide the reader with a rich knowledge conceptual structure for the purpose of better understanding. For example, in structural metaphor, life (target domain) is conceptualized mostly as a journey, a battle, and a gambling game (source domain). Meanwhile, happiness is

conceptualized mainly as light. The way happiness seen as significant part in life is illustrated in the way light from the sun is important in our life.

The metonymical expressions found in the source data comprises Whole and Part ICM with 20 expressions (27%) and Part ICM with 53 expressions (73%). The author tend to utilize Part ICM, making use of Causation ICM and Action ICM, to provide better understanding in which it address and highlight effect of emotions and details of narrative descriptions. In Causation ICM, happiness (target) is most frequently conceptualized in the expressive and behavioral effects (vehicle). In Action ICM, the state of a person (target) is conceptualized in the manner of actions (vehicle).

Conclusively, metaphor and metonymy are pervasive in everyday life which reflected in our daily life of communications and actions observed from the narrative and dialogue of the novel. The selection of the novel which address everyday problems and occasions serve for the purpose of observing metaphor and metonymy in everyday life.

5.2 Suggestion

For further research regarding the topic of metaphor and metonymy, it is recommended to conduct an extensive study which focus on either one of metaphor and metonymy. It is also suggested to study this topic with a different discourse or different theory which can explained the topic of the study better. Comparative study, however, is also suggested for the sake of reevaluation and comparison.