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“OPTIMAZING OF MULTIPLE INTELLIGENCES
TO EXAGGERATE HUMAN POTENTIAL
TOWARDS VIRTUOUS CHARACTER”



Teacher Education “Madrasah Ibtidaiyah”
Faculty of Tarbiyah and Teacher’s Training
Islamic State University Sunan Kalijaga
Yogyakarta

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Editors:

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METAPHORICAL ITEMS ARE QUITE NECESSARY TO LEARN

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Metaphorical forms of speech happened because the symbols are still very limited, while the objects that are surrounding human beings in the world are unlimited. The most common types of metaphors are live and dead metaphors. It was said by Lakoff (1980) that "A common definition of a metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way".¹ They explain how a metaphor is simply understanding and experiencing one kind of thing in terms of another.

A. Introducing

A metaphor is one of figurative languages that is created by human creative power in applying sense, and through the creativities of the language, one gives new sense to the symbols of the words (referenes) that have already been existed. It must be understood that the metaphorical forms of speech happened because the symbols are still very limited, while the objects that are surrounding human beings are unlimited. One of the most prominent examples of a metaphor in English literature is the All the world's a stage monologue from As You Like It. A common definition of a metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way. Newmark (1988) said: "The purpose of metaphor is basically twofold: its referential purpose is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language"² its pragmatic purpose, which is simultaneous, is to appeal to the senses, to interest, to clarify 'graphically', to please, to delight, to surprise.

B. Metaphors

1. The Conceptual of Metaphor

Metaphor is the concept of understanding one thing in terms of another. Generally, one knows that "a metaphor is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object"³.

There are many explanations of how metaphors work but a common idea is that metaphor is somewhat like simile, in that it involves the identification of resemblances, but that metaphor goes further by causing a transference, where properties are transferred from one concept to another. The two concepts involved in a metaphor are...the described concept...is often called the target

1 Lakoff, George & Johnson, Mark 1980. *Metaphors We Live By*. Chicago & London: The University of Chicago Press. p.7.

2 Newmark. 1988. *A Textbook of Translation*. Singapore: Prentice Hall International (UK) Ltd.p.104

3 <http://en.wikipedia.org/wiki/Metaphor>

domain,...and the comparison concept or the analogy...is called the source domain. Lakoff and Johnson (1980) greatly contributed to establishing the importance of conceptual metaphor as a framework for thinking in language. In recent years many scholars have investigated the original ways in which writers use novel metaphors and question the fundamental frameworks of thinking implicit in conceptual metaphors.

2. Grammatical structure of a metaphor

Each metaphor has always a complex grammatical structure

- a. *The syntactic structure of a metaphor is able to be in the form of a sentence, clause, or phrase.*
- b. *In the basic structure of the metaphor, there are always two terms, namely 'topic' and 'vehicle'.*
- c. *The notional classes of metaphor included four image projections. They are:*
 - * *an abstract with the concrete*
 - * *something that is not animate with the inanimate,*
 - * *something about the human characteristics to nonhuman, and*
 - * *one of the five senses with something else*

2. There are four classes of metaphor, they are:

- 1). *The **Concretive Metaphor**, which attributes concreteness or physical existence to an abstraction: 'a vicious circle', 'room of negotiation'.*
- 2). *The **Animistic Metaphor**, which attributes animate characteristics to the inanimate: 'an angry sky', 'the shoulder of the hill'.*
- 3). *The **Humanizing ('Anthropomorphic') Metaphor**, which attributes characteristics of humanity to what is not human: 'This friendly river', 'laughing valleys'.*
- 4). *The **Synaesthetic Metaphor**, which transfers meaning from one domain of sensory perception to another: 'dull sound', 'loud perfume' (Leech, 1969)⁴.*

In this case, each metaphor must be in one of the classes of metaphor, and other metaphors can be in other classes of it. The class of metaphor depends on relationship of its tenor and vehicle.

3. The Position of Metaphor

Metaphor is in the highest level among the figure of speech (Metaphor, Metonymy, Synecdoche, Irony). Such as it is described by Daniel (2002)⁵. The position of metaphor can be described as the following tables

Table 1: The Four 'Master Tropes'

The Four 'Master Tropes'			
<i>Trope</i>	<i>Basis</i>	<i>Linguistic Examples</i>	<i>Intended Meaning</i>
<i>Metaphor</i>	<i>Similarity despite difference (explicit in the case of simile)</i>	<i>I work at the coal fare</i>	<i>I work at the coal fare</i>

4 Leech, Geoffrey N. 1969. *A Linguistics Guide to English Poetry*. Hong Kong: Longman Group Ltd.p.158.

5 Daniel, Chandler. 2002. *The Basics Semiotics*. London: Routledge.p.136.

<i>Metonymy</i>	<i>Relatedness through direct association</i>	<i>I'm one of the suits</i>	<i>I'm one of the managers</i>
<i>Synecdoche</i>	<i>Relatedness through categorical hierarchy</i>	<i>I hate working here</i>	<i>I deal with customers</i>
<i>Irony</i>	<i>Inexplicit direct oppocite (more explicit in sarcasm)</i>	<i>I love working here</i>	<i>I hate working here</i>

Table 2: Tropes, genres, workviews, and Ideologies.

"Tropes, genres, workviews, and ideologies"			
<i>Trope</i>	<i>Genre (mode of emplotment)</i>	<i>Worldview (mode of argument)</i>	<i>Ideology (mode of ideological implication)</i>
<i>Metaphor</i>	<i>romance</i>	<i>formism</i>	<i>Anarchism</i>
<i>Metonymy</i>	<i>comedy</i>	<i>organism</i>	<i>Conservatism</i>
<i>Synecdoche</i>	<i>tragedy</i>	<i>mechanism</i>	<i>Radicalism</i>
<i>Irony</i>	<i>satire</i>	<i>contextualism</i>	<i>Liberalism</i>

With the 2 table above, we can see the various systems of classification as structurally homologous with one another about the metaphors.

Table 3: The Positions of Metaphor and Metonymy

<i>Metaphor and Metonymy</i>
<i>metaphor !</i>
<i>paradigm !</i>
<i>similarity !</i>
<i>substitution !</i>
<i>selection !</i>
<i>metonymy</i>
<i>syntagm</i>
<i>contiguity</i>
<i>context</i>
<i>combination</i>

This table 3 is the clearest described than the table 1 and 2 above. The phenomena are seldom as tidy as our system of classification. Systems always leak and it is for the individual reader to asses how interpretatively useful the application.

4. "Metaphors assert similarities".

The aims of similarities are: physical similarities, characteristic similarities, conceptual similarities or cultural similarities. Stern, Josef, "Metaphor in Context", (Stern, 2000).⁶ For a metaphor is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object.

In simpler terms, a metaphor compares two objects/things without using the words "like" or "as". In order to understand the meaning the metaphor is not so easy, because we should pay attention the four steps carefully. These are the four parts for having the meaning of a metaphor.

5. A metaphor has four parts, they are

- a. *image-the second proposition (figurative), i.e. what is being compared with.*
- b. *topic-the first proposition (nonfigurative), i.e. the thing really being talked about.*
- c. *point of similarity-found in the comments of both of the proposition involved or the comment of an event proposition which has the image as topic.*
- d. *nonfigurative equivalent- when the proposition containing the topic as an event proposition, the comment is the nonfigurative equivalent (Larson, 1984)⁷.*

We can not directly to think to the last step for having the meaning of a metaphor. A metaphor is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object. Metaphor is a type of analogy and is closely related to other rhetorical figures of speech that achieve their effects via association, comparison or resemblance including allegory, hyperbole, and simile.

There are main types of metaphors that are often used in our communication. They are live and dead metaphors. Between the two metaphors, the live metaphor is much more expressive. Follow the explanation below:

6. The Types of Metaphors (Live and Dead Metaphors).

- a. "A live metaphor is one which is understood only after paying special attention to the comparison which is being made" (Larson 1984).⁸ The live metaphors are constructed on the spot by the author or speaker to teach or illustrate. Example, He is **a rock**. It has the tenor of 'He', and the vehicle of '**a rock**' as a metaphorical term. In the relationship among the two terms, there is a point of similarity, such as the character of 'hard'.
- b. Dead Metaphor
 - "Dead metaphors are those which are a part of the idiomatic constructions of the lexicon of the language".⁹ We can pay attention when a dead metaphor is used, the person listening or reading does not think about the primary sense of the words, but only about the idiomatic sense directly. An idiom is a dead metaphor. One can understand the dead metaphor easily, for the dead metaphor is one which is understood directly without paying attention to the comparison. Example: 'the leg of table'.

7. In general, there are five ways that metaphors may be translated

- a. The metaphor may be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by the readers)

6 Stern, Josef. 2000. *Metaphor in Context*. Hongkong: Massachusetts Institute of Technology.p.147.

7 Larson, L. Mildred. 1980. "Meaning Based Translation", (England: University Press of America.p.147.

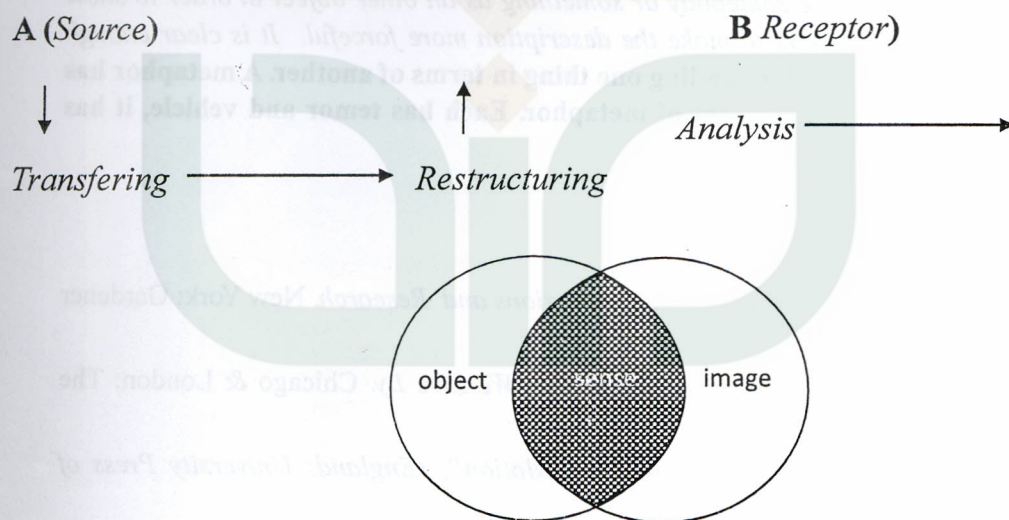
8 Ibid. 249.

9 Ibid. 250.

- b. A metaphor may be translated (as a simile, adding 'like', or 'as') by shifting
- c. A metaphor of the receptor language which has the same meaning may be substituted;
- d. The metaphor may be kept and the meaning explained (that is, the topic and/or point of similarity may be added); and
- e. The meaning of the metaphor may be translated without keeping the metaphorical imagery.

Some theorists have suggested that metaphors are not merely stylistic, but that they are cognitively important as well. In *Metaphors We Live By* George Lakoff and Mark Johnson argue that metaphors are pervasive in everyday life, not just in language, but also in thought and action. A common definition of a metaphor can be described as a comparison that shows how two things that are not alike in most ways are similar in another important way. They explain how a metaphor is simply understanding and experiencing one kind of thing in terms of another. The authors call this concept a "conduit metaphor". By this they meant that a speaker can put ideas or objects into words or containers, and then send them along a channel, or conduit, to a listener who takes that idea or object out of the container and makes meaning of it. In other words, communication is something that ideas go into. The container is separate from the ideas themselves. Lakoff and Johnson (1980) give several examples of daily metaphors we use, such as "argument is war" and "time is money".¹⁰ Metaphors are widely used in context to describe personal meaning. The authors also suggest that communication can be viewed as a machine: "Communication is not what one does with the machine, but is the machine itself." (Johnson, Lakoff, 1980).¹¹

Concerning to translation, Brislin (1976) said: "Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target)".¹¹ Nida & Taber (1969: 33) described the three stages process of translation in as the following picture 4.



Picture 1: The Process of Translation by Nida & Taber (1969).¹²

1. *Analysis, in which the surface structure (the message as given in source language is analyzed in*

¹⁰ Lakoff, George & Johnson, Mark. 1980. *Metaphors We Live By*. Chicago & London: The University of Chicago Press. p. 18.

¹¹ Brislin, Richard W. (ed). 1976. *Translation Applications and Research*. New York: Gardener Press, Inc. P.1.

¹² Nida, Eugene and Charles, R. Taber. 1969. *The Theory and Practice of Translation*. Leiden: Published for the United Bible Societies. p.33.

terms of (a) the grammatical relationship and (b) the meanings of the words and combinations of words,

2. *Transfer*, in which the analyzed material is transferred in the mind of the translator from source language to receptor language, and
3. *restructuring*, in which the translated material is restructured in order to make the final message fully acceptable in the receptor language.

The process of translation, then can be used to translate a metaphor with the special treatment of translation of metaphor. as described below:

Stern, Josef. 2000. *Metaphor in Context*. Hongkong: Massachusetts Institute of Technology. p.147.

. Larson, L. Mildred. 1980. "Meaning Based Translation", (England: University Press of America. p.147.

The translation of metaphor

Object what is described or qualified by the metaphor

Sense : the literal meaning of the metaphor; the resemblance or the semantic area overlapping object and image, usually this consists of more than one sense component – otherwise literal language would do

Image : the picture conjured up by the metaphor, which may be universal,

(Newmark:1980).¹³

C. CONCLUSION:

It is necessary for linguists to understand well about metaphors. A metaphor is the imaginative use of a word or phrase to describe somebody or something as an other object in order to show that they have the same qualities and to make the description more forceful. It is clear enough that metaphor is the concept of understanding one thing in terms of another. A metaphor has grammatical structures, classes and types of metaphor. Each has tenor and vehicle, it has non-literal meaning.

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13 . Newmark, Peter1988. *A Textbook of Translation*. Singapore: Prentice Hall International (UK) Ltd. 34.

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<http://en.wikipedia.org/wiki/Metaphor>



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