

CHAPTER I

INTRODUCTION

1.1 Background

Language is a crucial medium for social connection and exchange among humans. People can not survive without being able to learn from and teach others, build relationships with others, and find ways to avoid isolation. Better living is possible through conversation and contact. The ability to communicate effectively is inextricable from human nature. Communication allows people to convey and receive ideas, emotions, and facts.

According to Kreidler (1998: 19), one definition of language is that it is a set of symbols used for interpersonal communication. One of a society's common activities is language. The culture of a society is made up of all shared behaviors, institutions, and beliefs. Brown (2007: 6) agrees that language is a methodical tool for exchanging information through the use of spoken, written, or acoustic signals. This means that language, whether in spoken or written form, is a medium through which the meaning and intention of a message can be conveyed to the recipient. The study of language is vast and varied. Literature is a sub-genre of it. The literary arts encompass the practice of creating written works. Literary, from whence it is derived, means "art and letters." Literature is a broad term that can refer to anything from creative writing to academic writing. There are three major categories in literature: prose, theater, and poetry (Nuriadi, 2016:32). Writing has two main classifications: fiction and nonfiction.

Fiction encompasses a wide range of literary forms, from novels and short stories to novellas and novelettes. However, works such as essays, biographies, autobiographies, letters, and so on are considered nonfiction. Second, there are four types of drama: comedy, tragedy, tragicomedy, and the ridiculous. Finally, there are other styles of poetry to choose from, including ballads, sonnets, blank verse, free verse, and lyric poems. Lyric of song is a term that has been used historically to refer to certain sentences that serve as musical accompaniment. A song's lyrics are a written work that uses the poetry of language to convey the artist's emotional experience. The songs are creative and unique in their language use. A song is a short piece of music composed by a human called a vocalist, with a set of lyrics. When people listen to music, it is usually because they enjoy the sound or because they admire the performer.

The lyrics and their significance are being overlooked. Being aware of the significance is crucial. In addition to appreciating the artist's skill, fans can also learn something from the song lyrics. Lyrics are more appreciated and incorporated into a song when the audience grasps their meaning. Songs, especially those sung in English, are very popular these days. Almost everyone appreciates music or song, from children to seniors, from romantic to spiritual. The evolution of music coincided with the emergence of new musical topics. And the theme of love is the most written and listened to song, and lately, the theme of romance is still very confusing, especially the romance song from Stephen Sanchez, which is currently trending on Tiktok and YouTube. Talented singer Stephen Sanchez released his two albums "What Was, Not Now, Easy On My Eyes".

Stephen Sanchez is an 18-year-old singer-songwriter from Northern California. His songs have the power to influence listeners by combining unique musical notes, beautiful diction, and lyrics that are literal and non-literal and consist of allegories. For example, in his song "Hold Her While You Can" in the first line, "She Is Flower Among The Weeds". The lyrics are classified as personification because human nature is associated with an object. The lyrical fragment "She's a flower among the weeds" in this instance demonstrates the personification concept that may be found in this stanza. In metaphorical language, the information is categorized as personification. In "Flowers among the weeds," human activities describe someone as more beautiful or very graceful. The sentence is categorized as personification. One may say that this song has a profound significance that has a significant impact on how the listener feels.

It is possible for the lyrics to be explicit or oblique in their meaning. Because of the lyrical structure of some of the songs and the frequent use of metaphor and simile, they are sometimes mistaken for poetry. Oral figurative language is defined by Nuriadi (2016: 162) as language or expressions used to describe or express a speaker's goal, idea, or message. In both spoken and written communication, the use of figurative language serves to enhance the overall message by evoking a more vivid mental image in the minds of the reader or listener. Everyone who puts pen to paper does so in their own unique way. Each piece of research published will reflect the author's individual writing style. Literary works are enhanced, improved, and made of higher quality by the use of figurative language.

Given the foregoing, it should come as no surprise that Stephen Sanchez's music would serve as the focus of this study's research object. This study aims to identify and explain the various metaphorical language devices Stephen Sanchez employs in his songs.

1.2 Problem of the Study

The following research question was prepared by the author in light of the aforementioned study's context and primary emphasis:

1. What types of figurative language are found in Stephen Sanchez's song lyrics?
2. What are the meanings of the figurative language used in Stephen Sanchez's song lyrics?

1.3 Objectives of the Study

1. To identify the types of figurative language found in Stephen Sanchez's song lyrics.
2. To analyze the meaning of the figurative language used in Stephen Sanchez's song lyrics.

1.4 Limitation of the Study

The lyrical imagery employed by Stephen Sanchez is the subject of this investigation. Arp and Perrine's (1963) notion of 11 types of figurative language (simile, metaphor, metonymy, personification, apostrophe, synecdoche, hyperbole, symbol, allegory, irony, and paradox) is employed in this study. The figurative language of the following songs is analyzed: "*Until I Found You*", "*The Pool*", "*I Want You*", "*Because Of You*", "*Hold Her While You Can*", "*See*

The Light”, “*Hey Girl*”, “*Ledy By The Sea*”, “*Love Life*”, “*Please Don’t Go Home Yet*”, “*Easy On My Eyes*”, “*Mountain Peaks*”, “*Kayla*”, and “*Until We Meet Again*”.

1.5 Significances of the Study

The study's relevance can be separated into two categories, as follows:

1.5.1 Theoretical Significance

The study's results would aid in expanding our understanding of language, and notably metaphorical language. Besides finding the meaning of words in song lyrics, the reader also knows each type of figurative language. This analysis expected the readers to understand figurative language and its meaning. In addition, they can also understand the effect of using figurative language, especially in song lyrics.

1.5.2 Practical Significance

The research provides additional references and information for future researchers who wish to discuss topics related to this research, especially in analyzing figurative language and the meaning of figurative language. This study can also be a source for readers to increase their knowledge about figurative language and at the same time be able to pay attention to how figurative language is used in sentences.

CHAPTER II

REVIEW OF RELATED LITERATURE, CONCEPTS AND THEORIES

This chapter would discuss the review of related literature, concepts and theories which are used in the study.

2.1 Review of Related Literature

The study has several similarities with several other studies that have similar topics. The first review is the thesis written by Setiawati & Maryani (2019) entitled “An Analyses of Figurative Language In *Taylor Swift's Song Lyric*”. The purpose of this study is to identify the many forms of figurative language present in Taylor Swift's song lyrics and to assess the possible meanings of these forms. The author analyzed the meaning of figurative language using the theory proposed by Leech (1981) and used the theory proposed by Arp & Perrine (1963) to determine the various forms of figurative language. The purpose of this qualitative study was to identify the forms of figurative language present in Taylor Swift's lyrics and to interpret their meaning. This analysis of Taylor Swift's lyrics revealed eight different figurative language patterns. A few examples of figurative language are simile, metaphor, personification, apostrophe, metonymy, symbol, paradox, and hyperbole. As evidenced by the numbers, there are 65 songs with lyrical examples of metaphorical language. The writer found simile with a total number of 8, then the total number of metaphor is 10, personification has the total number of 14. The writer found 3 apostrophe. Next, for metonymy the writer found 1, the total numbers of symbol is 12, paradox has the same amount of sentence with apostrophe, which are 3, then the total numbers of hyperbole are 14.

It has become common for Taylor Swift's lyrics to feature personification and hyperbole. The purpose of this research was to examine the lyrical metaphors used by Taylor Swift. This analysis makes use of three different senses. Connotative meaning, emotional meaning, and reflected meaning are its constituent parts. Since much of the songs' figurative language cannot be translated literally, their meanings are primarily connotative. The difference between the two studies is the number of song lyrics to be analyzed. In the above study, 13 songs from the album by Taylor Swift were analyzed. While this study uses 3 albums by Stephen Sanchez and 14 song lyrics are analyzed. These two studies also have the same theories for analyzing figurative language. The theories used are from Arp & Perrine (1963) and Leech (1981).

The second review was taken from a thesis written by Emma (2018) entitled "Figurative Language In Selected *Brian McKnight's track*". The purpose of this analysis was to identify and describe the figurative language in Brian McKnight's songs, as well as to identify the most common figurative language utilized in his songs. The qualitative descriptive approach was adopted in this study. The data was taken from the tracks on Brian McKnight's album. In order to explain these three issues, Emma resorted to the principles developed by Laurence Perrine in 1969. There are a total of 37 records, 11 of which are examples of hyperbole, 9 of which are personification, 7 of which are similes, 6 of which are metaphors, and 4 of which are metonymies. Meanwhile, the author of this thesis applies two theories. The first theory, developed by Knickerbocker and Reninger in 1974 to study figurative language and principles, and the second theory, developed by Leech in 1974 to examine connotative meaning. Emma's thesis has a difference

with this study. Emma employed the figurative language types theory of Knickerbocker & Reninger (1974) in her data analysis. Meanwhile, the study uses the figurative language classification system developed by Arp and Perrine (1963) to Stephen Sanchez's lyrical output.

The third review was taken from a thesis written by Utami (2021) entitled “An Analysis of Figurative Language Used in the Song Lyrics of Lewis Capaldi’s Album entitled *Divinely Uninspired to Hellish Extent*”. The analysis's goal is to help readers comprehend the song's underlying symbolism and meaning, whether it was written by the author again or performed by the singer. Descriptive and formally presented, the data were tabulated. In Lewis Capaldi's album, *Divinely Uninspired to Hellish Extent*, it was found figurative language such as simile, metaphor, hyperbole, personification, irony, paradox, synecdoche, metonymy, dead metaphor, and allusion. Paradox and hyperbole are the most common types of figurative language in Lewis Capaldi's album. The writer analyzed the data using Knickerbocker and Reninger's (1963) theory of figurative language and Geoffrey Leech's (1980) theory of meaning. It was found that 28 out of the analyzed lyrics from the album made use of metaphorical language. Connotative meaning, theme meaning, emotive meaning, reflective meaning, stylistic meaning, and collocational meaning were all identified in this study's analysis of lyrical context. Connotative meaning is more prevalent than other types of context in Lewis Capaldi's record. Both theses have several distinct differences. Using Knickerbocker and Reninger's (1974) theory and Geoffrey Leech's (1980) theory of meaning, Utami analyzed the many forms of figurative language. Meanwhile, the

metaphorical language in Stephen Sanchez's lyrics will be classified according to Arp and Perrine's (1963) theory and Leech's (1981) theory.

Another literature review from Swarniti (2022) entitled “Analysis of Figurative Language In Easy On Me Song Lyric”. The purpose of this study is to categorize and analyze the figurative language employed in the song lyrics of Adele's song “Easy On Me”. Qualitative methods are employed in this study. Lyrics to Adele's song "Easy On Me" served as the basis for this study. Observation was used as the method of data collection for this study. Miller and Greenberg's (1981) theory on metaphorical language was utilized for this study. Each piece of information was examined through the lens of figurative language theory. According to the findings of this study, which are based on data in personification discovered in the field of Comparative Figurative Language (4 data), Contradictory Figurative Language included hyperbole (3 data), litotes (2 data), and paradox (1 datum). Specifically, the following examples of Correlative Figurative Language were discovered: allusion (1 data), ellipsis (2 data), metonymy (2 data), and symbol (8 data). Symbol information was the most abundant in the data set. There were numerous metaphors in this song lyrics. This indicates that the lyricist made an effort to employ imagery to convey the intended meaning. It is safe to say that the writers of this song wanted to evoke a specific mental picture and an appropriate response from the listener. The difference between the two studies can be observed in how they analyze the data. The previous research used the theory from Miller & Greenberg (1981) about figurative language. Meanwhile, this study uses the theory of Arp & Perrine (1963) to identify types of figurative language.

The last review of Fajrin and Parmawati (2021) in a study entitled “An Analysis of Figurative Language Found in Song of Bruno Mars Entitled Grenade”. The purpose of this study is to analyze the lyrics to the song "Grenade" for figurative language and try to determine its meaning based on that analysis and its context. Lyrics to songs that may be found on the internet serve as the data source, and descriptive qualitative analysis serves as the method of investigation. The analysis concluded that figurative language, including metaphor, hyperbole, and repetition, was used throughout this record. And hyperbole is the most common figure of speech in the songs. To further understand the meaning of each figure of speech, it is helpful to look at the context in which it appears in the lyric. Previous research utilized Kennedy's (1991) theory to investigate figurative language, while the current study does not. This research uses the figurative language classification system developed by Arp and Perrine (1963) to the lyrics of Stephen Sanchez's songs.

2.2 Concepts

In this part, several concepts that are correlated to this study are explained in order to give a clear definition. Based on the background, the study focuses on several concepts.

2.2.1 Figurative Language

According to Arp & Perrine (1963: 28), figurative language (also called figure of speech) is meant to be regarded metaphorically rather than literally. According to Perrine, there are valid justifications for employing metaphor. For starters, use some metaphorical language for the reader's enjoyment of their own

imagination. To expand the visual scope of poetry and amplify its emotional impact, poets often resort to figurative language. The third advantage is the ability to convey attitudes alongside facts and provide emotional depth to otherwise dry statements. The last is the key to communicating well in a condensed format.

2.2.2 Lyric

The words that make up a song's lyrics often include verses and choruses. The term most used lyrically is sonnet which is really short, consisting of phrases by the speaker that communicate a perspective or interaction of understanding, thoughts, and feelings. The lyrics may be the lyrics or the lyricist. According to Hornby (2000: 802), he states that verses communicate one's own tendencies and considerations, associated with singing and the composition for sonnets is a melodic expression. Lyrics can be composed during melodic structure or after travel with music. In the first Greek, "lyrics" implies a song sent to reserve a lute. The lute can be a stringed instrument known for its use in the remains of ancient Greek Style. Its appearance is similar to that of a small harp but with a clear contrast.

According to Firdaus (2013: 1), song lyrics are published so that the songwriter can interact with their audience. A lyric is poetry that expresses the deep thoughts, feelings, or perceptions of a vocalist (either individually or collectively) (band). The lyrics could have verses that act as plot chapters, with recurring phrases called refrains at the end of each. It could be conveying a message meant to motivate or at least stimulate its audience. The lyrics of a song are a window into the author's life.

2.2.3 Song

According to Hornby (2000: 1281), a song is “a short piece of music with words that you sing”. The term “song” can also refer to a wide range of tonal or rhythmic soundscapes. You can sing a song by yourself, with a partner, in a trio, or even with the rollicking (choir). The lyrics are a mix of religious discourse and metrically-shaped lyricism. Different styles of music can be defined by the instrumentation employed.

A nation's song reflects its culture. Culture can use the song to create a tale and highlight features of the target culture, as suggested by Harrison (1972). When music is an integral part of a culture, it not only serves as a unifying force, but also reflects the day-to-day life of the civilization it aids (Salcedo, 2010).

2.3 Theories

In analyzing figurative language, many theories are almost the same, but this research uses the theory of Arp & Perrine (1963) and the theory of meaning by Leech (1981).

2.3.1 Types of Figurative Language

Arp and Perrine's (1963) theory is applied to examine the figurative language utilized in the lyrics of songs by Stephen Sanchez. Arp and Perrine (1963) identified eleven distinct types of metaphorical language. This list includes such devices as simile, metaphor, personification, synecdoche, apostrophe, metonymy, symbol, allegory, paradox, hyperbole, and irony.

2.3.1.1 Simile

According to Arp & Perrine (1963: 28), a simile is an analogy that draws parallels between two dissimilar items through the use of a few key phrases. Words and phrases like "like," "than," "to," and "as" were frequently employed in similes to draw comparisons between two sets of ideas. The example:

“ Her beauty is like a rose ”

This signifies that the aforementioned girls are as stunning as roses. In this case, the rose flower, which is gorgeous and red in hue, stands in for a beautiful person (Kearns, 1984).

2.3.1.2 Metaphor

Arp & Perrine (1963: 29) define a metaphor or simile as an unrelated comparison. The metaphorical phrase replaces or is synonymous with the literal term; this is the distinction between the two. Unlike simile, without utilizing the words like or as, the metaphorical term is used to explain the literal meaning. The illustration:

His heart is snow. ***“His heart as tenor, The snow as vehicle “***

This signifies that there is no connecting word between "his heart" and "snow."

His inner self is shown as a snowman (Peter, 2002: 12).

2.3.1.3 Personification

According to Arp & Perrine (1963: 30), personification imbues an inanimate object or abstract idea with human characteristics or emotions. Personification is the practice of attributing human characteristics to something other than a human being. The example:

“ The stars danced around the night sky “

Here, the nonhuman stars are given human qualities—dancing—to make the statement more vivid and striking (Kennedy, 1983: 447).

2.3.1.4 Synecdoche

According to Arp & Perrine (1963: 33), the definition of synecdoche uses a component to represent the entire or a symbol for the whole. An example of a synecdoche is when part of something is used to symbolize the entire. The example :

“ Australia lost by two goals “

The term "Australia" is used to refer to the Australian national football team in this context (Kerf, 2009).

2.3.1.5 Apostrophe

Apostrophes are used to refer to absent people and things that are nonhuman or unseen, according to Arp and Perrine (1963: 31). In actuality, it won't get a response if it calls a nonhuman object or an absent person. To address a person who is no longer living or alive, or an inanimate thing, a writer or speaker employs an apostrophe. For example :

A nursery 'The star ' by Janr Taylor ***“ Twinkle, twinkle little star. How I wonder what you are ”***

Based on the provided example, this method of designating a star is essentially a made-up notion (Kennedy and Gioia, 2002).

2.3.1.6 Metonymy

Arp & Perrine (1963: 33) defined metonymy as substituting a near synonym for the original meaning. It is a metaphor in which one thing stands for another that shares a lot of similarities with it. In contrast to synecdoche, where two unrelated things share a name, metonymy involves replacing one attribute name with another. The Example

Referring to the United States of America's state residence as the "White House." Literally, this term refers to a white-colored structure. However, this phrase is used in a figurative sense to denote the US government because it is housed in the same building (Kennedy and Gioia, 2002).

2.3.1.7 Symbol

According to Arp & Perrine (1963: 37), by definition, a symbol is something that represents more than its surface meaning. There are always two possible interpretations of a statement that uses a symbol: the literal one and the one that is suggested by the sign. The example :

“ the national flag is the symbol of the practice feeling”

The implication of this is that a country's flag carries considerable symbolic and literal weight (Kennedy, 1983).

2.3.1.8 Allegory

Arp & Perrine (1963: 43) state that the term "allegory" was coined by the Greeks to describe a story or description with hidden meanings. Short poems are significantly more likely to have allegory than longer works, and allegory is much

less common in contemporary literature than it was in medieval and Renaissance writing. Song lyrics are a form of contemporary literature, but our analysis finds that allegory is uncommon among them. The example :

“ The beauty has her own to love her lover, the beast ”

The best man would be one with the face of an animal, which is the opposite of what the example means for a lady. The pretty girl is in love with her boyfriend, who is actually quite unattractive (Reaske, 1996: 23).

2.3.1.9 Paradox

According to Arp & Perrine (1963: 46), a paradox is a seeming contradiction that is in fact true. It is possible to contradict one word with another in a paradoxical sentence. Normally, these two words are antonyms. It serves as a tool for illustrating the particularity of a certain circumstance. The example :

“ He is rich but also poor ”

This example means he is rich but he lacks good morality (Reaske, 1996: 27).

2.3.1.10 Hyperbole

Arp & Perrine (1963: 47) defined hyperbole as an exaggeration that goes too far for the sake of writing. The term refers to an exaggeration that emphasizes a certain condition by making it seem more extreme than it actually is. It is a fun way to add some originality and wit to your description. Hyperbole, or the use of exaggeration or excessive language, is typically employed to make an impact or convey emotion. The example:

“ Your luggage weighs a ton ”

The example's meaning is that the baggage was quite heavy, even though it is highly unlikely that it actually weighed a ton (Dennis, 1996: 65).

2.3.1.11 Irony

According to Arp & Perrine (1963: 48), in an ironic statement, the words are employed in a way that contradicts their intended meaning. It is the gap between what we see and what actually exists. When utilized ironically, literature, music, art, and film can be both critical and hilarious (or a lesson). There are two types of irony: verbal irony, the exact opposite of what they mean to say, and situational irony, which happens when the exact opposite of what is anticipated really happens. The example :

“ How quick you did job, till I wait for a long time ”

The lesson to be drawn from this anecdote is that if one takes too long to do a task, he will make his companion wait too long. But what the statement really means is that the speaker is discontent with their current situation (Partington, 2007: 1548).

2.3.2 Theory of Meaning

According to Leech (1981), the smallest meaningful unit of spoken language is the word; it is the written representation of one or more sounds that can be uttered to represent an idea, object, or action. A term needs to mean something for it to be comprehended by the general public. Leech (1981)

identified seven distinct kinds of meaning: denotative (conceptual), connotative, stylistic, emotive, reflected, collocative, and thematic.

2.3.2.1 Conceptual Meaning

According to Leech (1981: 9), meaning in the mind, or the cognitive or denotative sense, is what we mean when we talk about concepts. The concept is indicated by the dictionary definition. It is commonly believed to play a pivotal role in all human communication. Whenever a word is employed on its own, it conveys what is known as its denotative meaning. It is what comes to mind when most people hear a word out of context. In most cases, this is the literal interpretation that one acquires at a young age.

It appears that the conceptual meaning of language is organized primarily in terms of contrastive qualities; for instance, the word "woman" may be defined as "human," "not male," "an adult," and "different from boy." It is difficult, if not impossible, to define language without making some reference to conceptual meaning (Leech, 1981: 10).

2.3.2.2 Connotative meaning

Leech (1981: 12) states that connotative meaning is the added communicative value of a word or phrase beyond its literal meaning that arises from the things to which it refers. Something beyond the dictionary definition that includes speculative features of reference based on individual, group, or community perspective. It is the meanings we put on words and the connotations we attach to them. To the same extent as our understanding of the cosmos and the beliefs we have about it are open-ended, so too are the connotative meanings we

assign to words. Literature, politics, advertising, and greeting cards rely heavily on connotations.

The meaning of a word or phrase can change significantly from one person to the next, from one generation to the next, and from one culture to the next. This is especially true when we consider connotative meaning, which is tied to how the word or phrase is actually used or heard in conversation. Unlike conceptual meaning, it is less concrete and more amorphous. Woman, for instance, is synonymous with "human" and "adult" in the abstract sense. In connotative meaning, it reflects 'experiences in cookery', 'skirt-or-dress wearing', 'emotional', 'motherly', 'kind-hearted', and 'friendly' (Leech, 1981: 12).

2.3.2.3 Social Meaning

According to Leech (1981: 14), significance in social contexts or stylistic meaning. The details it conveys about the environment in which it is employed are what constitute language's social meaning. What we say and how we say it has a significant impact on how others interpret our messages. One of these factors is the status of the people involved in the conversation. Recognizing the varying dimensions and levels of style within a given language helps us to "decode" the social meaning of a text. For example, we have a scale of 'status' usage, with formal and literary English at one end and colloquial, familiar, and eventually slang English at the other. It is common knowledge that some words or pronunciations are dialectal, meaning they reveal something about the speaker's social or geographic background. Here, the distinction in status is preserved throughout the entire phrase and is represented in both the syntax and the lexicon:

1 The Chucked a stone at the cops, and then did a bunk with the loot.

2 After casting a stone at the police, they absconded with the money.

The first line may be spoken by two criminals discussing the heist informally after the fact, while the second could be spoken by the chief inspector in his official report. The difficulty anyone would have in accepting the reality of one statement while contesting the truth of the other shows their shared conceptual meaning and the possibility that both could be describing the same event.

2.3.2.4 Affective Meaning

According to Leech (1981: 15), Affective meaning is a shortened form of meaning that can influence the speaker's or writer's emotional response to the subject matter or the situation at hand. What we might loosely refer to as "affective meaning" is typically transmitted explicitly through the conceptual or connotative content of the words used. Any given word will have a unique emotional significance for each and every one of its users. When someone is told, "You're a nasty dictator and villainous reprobate, and I loathe you for it!" they have little doubt as to how the speaker feels about them. However, there are more subtle ways of revealing our feelings; for instance, we could adjust the volume of our voice based on how polite we want to appear in order to encourage people to halt their conversation:

1) I'm terribly sorry to interrupt, but I wonder if you would be so kind to lower your voices a little.

2) Will you belt up.

Other aspects of one's voice, such as intonation and timbre (what we commonly refer to as "tone of voice"), are also significant. Sentence (2) can be a humorous comment between close friends if said with the intonation of a light request, whereas sentence (1) can be made to sound less polite if delivered with a tone of cutting sarcasm.

To a considerable extent, affective meaning is a practice category, in that we use other categories of meaning (such as conceptual, connotative, and stylistic) as intermediaries when expressing our feelings. Examples of emotional expression through styles include using an unfriendly tone to convey discontent (as in (2) above) or a casual tone to convey friendship. However, there are parts of speech (chiefly interjections like Aha! and yippee!) whose primary role is to convey enthusiasm or surprise. Using them, we bypass the need for a separate semantic function in order to convey our emotions and attitudes to one another (Leech 1981: 16)

2.3.2.5 Reflected Meaning

According to Leech (1981: 16), An innovative relationship at the lexical level is introduced by reflected meaning. When our response to one sense of a word influences how we see another, a third meaning emerges as a result of multiple conceptual meaning. There is some uncertainty because of the simultaneous appearance of terms with multiple meanings. Upon hearing the interchangeable phrases "The Comforter" and "The Holy Ghost" during a religious ceremony. Both phrases refer to the Holy Spirit, the third person of the Trinity. While the Holy Spirit has a mighty and impressive ring to it, the comforter has a pleasant and 'comforting' ring to it that belies its religious

context. This seems to happen only when one meaning of a term has a particularly strong suggestive power, whether that be due to its frequency and familiarity (as in the instance of The Holy Ghost) or the strength of the associations people make when they hear that meaning of the phrase.

2.3.2.6 Collocative Meaning

According to Leech (1981: 17), The collocative meaning of a word is the set of connotations it picks up from the meanings of other words that are frequently used in the same context. In other words, it's the portion of a word's meaning that is hinted at by the words that follow before and after it. For instance, the adjectives "beautiful" and "handsome" both refer to attractive people, but they differ in the set of nouns with which they collocate:

(1) Pretty: girl, boy, woman, flower, garden, color, village, etc.

(2) Handsome boy, man, car, vessel, overcoat, airline, typewriter, etc.

Of fact, the two sets may overlap; phrases like "handsome woman" and "beautiful woman" are both appropriate, but they refer to a separate family of attractiveness.

2.3.2.7 Thematic Meaning

According to Leech (1981: 19), Thematic meaning is the meaning sent by the speaker's or writer's choice of wording, sentence structure, and other stylistic elements to convey the message. The issue it raises is certainly debatable. Despite appearing to have the same conceptual meat, many people, for instance, believe that an active sentence like has a distinct meaning from its passive equipment:

(1) Mrs. Bessie Smith donated the first prize.

(2) The first prize was donated by Mrs. Bessie Smith.

The first line seems to answer the question "what did Mrs. Bessie Smith donate?" whereas the second sentence seems to answer the question "who was the first prize donated by?" or "who contributed the first award." Both sentences have value as communication tools, but for different reasons. As such, (1) implies familiarity with Mrs. Bessie Smith, whereas (2) does not (perhaps through a previous mention). However, the same conditions for truth apply to both: it is impossible to find a situation in which (1) is a true report but (2) is not.

