APPROVEMENT

METAPHOR IN J.R.R. TOLKIEN’S
THE LORD OF THE RINGS: THE RETURN OF THE KING

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In Partial Fulfilment of the Requirements for
the Strata 1 (S 1) Degree

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LEGALIZATION

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DECLARATION

I hereby declare this submission is my own work and to the best of my knowledge and belief. It contains no material previously published or written by another neither persons nor material, which to a substantial extent has been accepted for the award of any degree or diploma of other universities or institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, March 2009

Mochammad Indra Perkasa
ABSTRACT


This research discusses metaphor language in J.R.R. Tolkien’s novel entitled “The Lord of the Rings: The Return of the King.” Here the writer studies the novel as the unit of analysis. The theory of metaphor and figurative language that developed by Lakoff and Richards combined by the theory of logic by Tarski are used as the theoretical framework of the research. Moreover, the method of data collection is descriptive qualitative, which tries to explain plainly about metaphor language that captured from the novel. The first step is collected the corpus of metaphors, then, followed by classify them into types or kinds of metaphor. After finishing the process of classification, the writer focuses on analyzing those corpuses. From all the steps, then, the goal that the writer wants to find is to understand the meaning of those languages figuratively. By referring to the discussions, finally, the writer concludes that the novel presents many kinds of metaphorical language. It proclaims that with using logic, metaphor cannot be understood directly and literally, the problem of anomaly and contradiction makes the interpretation of metaphor more complicated. Somehow, it must be understood through unveiling of the metaphor itself.
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In the name of Allah. The most beneficent and the most merciful. All praise is to Allah – the Lord of the Universe.

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Jakarta, March 2009

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CHAPTER I

INTRODUCTION

A. Background of the Research

A story is not merely an image of life, but of life in motion. Specifically, the presentation of individual characters moving through their particular experiences to some end that we may accept as meaningful and enjoyable facts. In addition, the experience that is characteristically presented in a story is that of facing a problem, a conflict.\(^1\)

It is a hard thing to describe what we really feel when a novel engages our emotions without forgetting who we really are. *The Lord of the Rings* earns its promiscuous appeal because it taking us to a miracle lands. We can have anything we want, it proclaims, as long as we found the patience, stubbornness and the faith that the characters build through the story. Moreover, when we try to love it, we begin to feel optimistic, breaking our imagination and a little bit touch of fun drawn here.

Novels are called fiction. Although they are narratives, they differ from narrative essays, which are based on real events and are considered nonfiction. Novels are products of author’s imagination or are imaginative re-

creation of real events. That is what, novel as one kind of story telling create problematic situations of greater or lesser intensity. In addition, as a fiction, too, gives us that heightened awareness of life, with all the fresh, uninhibited opportunity to vent the rich emotional charge, like tears, laughter, tenderness, sympathy, hate, love, and irony, that is stored up in us.

Novel, in one sense is just like a dream. It is, in other words, an imaginative thinking. In it we find, not only the pleasure of recognizing the world we know and of re-living our past, but also the pleasure of entering worlds we do not understand and of experimenting with experiences which we deeply crave but also which the limitations of life, the fear of consequences, or the severity of our principles forbid us.

Based on some opinions above, the writer sums up that a novel can give us this pleasure without any painful consequences, for there is no price tag on the magic world of imaginative enactment. However, fiction does not give us only what we want, more importantly, it gives us things we had not even known we wanted.

Since the writer began to concern with the study of linguistic and literature, it has been recognized that the language is the important thing to

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connect between literature and linguistic study. Metaphor is one of the topics that must be name in both studies. I. A. Richards has stated that

We cannot get through three sentences of ordinary fluid discourse without the use of metaphor….We think increasingly by means of metaphor that we profess not to be relying on. The metaphors we are avoiding steer our thought as much as those we accept.⁵

Koveceses in his book *Metaphor, A Practical Introduction* explain that metaphors range from simple and hackneyed comparisons such as the one discussed above to highly original and creative ones, which perhaps more typical of literary or even poetic discourse⁶.

Metaphors are common not only in poetry or poetic drama but in most text-type, and the writer devote the reminder on this paper to an analysis of metaphors and setting in a literary prose text, J.R.R. Tolkien’s novel *The Lord of the Rings: The Return of the King*.

Of all that emerged from English fictions, the most astonishing success has attended the work of J.R.R. Tolkien (1892-1973). His fairy story *The Hobbits* (1937) proved to be forerunner of a massive mythical epic in three parts, *The Lords of the Rings* (1954-1955)⁷. The hobbits is a little, two legged being, whose encounter with dwarfs takes him from his cozy home to dangerous adventuring in forest and mountains and a perilous introduction to

the dragon, Smaug. This adventure is enriched by hints of a mighty “history” in the background, but scarcely prepares us for the colossal expansion of the fantasy world that follows in the trilogy. The vast work takes us into a world strangely alive with unspoken meanings and unseen presences. The magic ring is the token of corruption, for its possession means power. It has been captured from Sauron, Dark Lord of the evil and desolate land of Mordor, who would recover it and enslave all living beings. A key foe is Aragorn, heir to the rival kingdom of Gondor. Among the inhabitants of the Middle Earth in the Great Year of its Third Age, whose history Tolkien is chronicling, we meet dwarf, elves, wizard and unfamiliar species like the Orcs and the Ents, as well as the Hobbits.\(^8\) Tolkien has not of course elucidated the meaning of the underlying symbolism. That the modern world of technology and mechanization seems to be under judgment is evident, and the awareness of good and evil in conflicts is palpable throughout. Tolkien’s imaginative inventiveness is extraordinary and his fair for name making a great bonus of adornment.\(^9\) His epic is the product of a rich fusion between scholarship in older language and in mythology, and a Christianly orientated imagination.

W.H. Auden wrote in the page of the praise of *The Lord of the Rings*:

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\(^8\) Blamires, *ibid.*, p. 188

\(^9\) *Encyclopedia Britannica*. *ibid.* vol. 11., p. 831
The first thing one asks of an adventure story is that the adventure story is that the adventure should be various and exciting … Tolkien’s invention is unflagging.\textsuperscript{10}

Other critics have praised his novel amazing epic remain the ultimate quest, a masterful story with elements of high adventure, suspense, mystery, poetry and fantasy. The novel has probably been rich of figures of speech and other kind of language style, held in higher esteem than any other adventure novels.

Nevertheless, like most literary works of great richness, The Lord of the Rings: The Return of the King has received sharply language, imaginary interpretations. Like Tolkien’s foreword in the first volume, The Fellowship of the Ring:

Other arrangements could be devised according to the tastes or views of those who like allegory or topical reference. But I cordially dislike allegory in all manifestations and always have done so since I grew old and wary enough to detect its presence. I much prefer history, true or feigned, with its varied applicability to the thought and experience of readers. I think that may confuse “applicability” with “allegory”, but the one resides in the freedom of the author.\textsuperscript{11}

Based on the opinions above, the writer believes that the reason to write down this research is metaphor is part of literature. Reading literature is a highly intellectual activity, but it also involves affect and instinct to a large


degree. The more we exercise the metaphorical language, is better and quicker we understand the logic of a language, sentence, utterance, and proposition. We can understand the different between literal sense and metaphorical sense of a term.

From the background of the research, the writer would like to analyze the metaphors in the novel of J.R.R. Tolkien titled *The Lord of the Ring: The Return of the King* seen from the perspective of Rhetorical Theorist and Logician such as: Kovecses (2002), Bradford (1997), Lakoff and Johnson (1980), Richards (1936), Tarski (1933) and others. Then, the title of this research is “Metaphor in J.R.R. Tolkien’s *The Lord of the Rings: The Return of the King*”.

B. Focus of the Research

This research focuses on:

1. Metaphor in the novel *The Lord of the Ring: The Return of the King* which drawn emotional responses and provoke in reader’s mind.

2. Types of metaphor that relate in the novel according to its theories.

C. Research Questions

The questions in this research are:

1. What types of metaphor are utilized in the novel?

2. What do the utilized metaphors mean?
D. Significance of the Research

1. Understanding and describing the types of metaphorical language in the novel The Lord of the Rings: The Return of the King.
2. Describing the meaning of the utilized metaphor between metaphorical meaning and literal meaning with logic.

E. Methodology of the Research

1. Method and Data Collection

   The research uses the qualitative method, which describes the metaphorical language on J.R.R. Tolkien novel *The Lord of the Rings: The Return of the King* and the meaning of that kinds of language. The data of metaphors are collected from the novel. The data will be classified into their types then described their meaning.

2. Data Analysis

   In this research, the writer uses descriptive analysis technique. Here, the writer will explore about metaphorical language in this novel by close reading, classify them into kinds or types of metaphor language. Then, when the data was complete, the writer will analyze the meaning of those metaphors based on the theory of metaphor itself.

3. Unit of Analysis

   Unit of analysis that is used in this research is a J.R.R. Tolkien’s novel, *The Lord of the Rings: The Return of the King* copyright 1955
renewed 1994 by Christopher R. Tolkien, printed by Houghton Mifflin Company, New York, USA.

4. Instrument of Research

The instrument of this research is the writer himself, as the subject of the research by reading and selecting the metaphors from the novel, and also reading other references that support to analyze this research.

5. Time and Place

The research starts from eighth semesters in 2006-2007 on February 2007 and accomplish in eleventh semesters in 2008-2009 currently at December 2008. All the process of the research was done in the writer’s house in Kavling Kedaung, Ciputat.
CHAPTER II
THEORETICAL FRAMEWORK

A. Introduction

Chapter 2 lays the theoretical framework of this research for the integrated study of metaphor. It starts with the understanding of the novel *The Lord of the Rings: The Return of the King*. Then, followed by common and familiar ideas about the issues of figurative language in a novel or text, the logic of language, especially in a metaphor, the view of metaphor in general and last is the assortment of metaphor. It then refines these ideas by presenting careful definitions, adding needed examples and so that in later parts, Chapter Three, we can get a clear and vivid explanation about metaphor in *The Lord of the Rings: The Return of the King*.

B. Understanding of the Novel

On the background of the research, the writer already gives a little explanation about a novel. Now, there are novels, like journeys, which we never want to end. They act as satire for life and compensate for its shortcomings. The writer believed that novelist writes not only in response to life, but also in reaction to other novelist from a grub of dissatisfaction.

No modern novel on the face of fantasy could be more conventional. *The Lord of the Rings* is stiff with last two centuries godfathers. Among other
influences like *The Chronicles of Narnia* by C. S. Lewis (1950), *Frankenstein* by Maria Shelley (1818), *Alice in Wonderland* by Lewis Caroll (1865), which Tolkien pronounced perfect.

Love, honor, pity, pride, compassion, and sacrifice, *The Lord of the Rings* satisfies each of metaphor’s varieties. It has its roots in the Ancient World, where Gods, men, and other myth legends live together, but is not of it. It is a twentieth century novel written with the sensibilities of today’s world. The other reason why the writer chooses this novel is that it contains moral lesson of life. It is unique creation and one of the most passionate and poetic novel of English literature. The author received a higher education, a professor of literature, and wrote from his experience during World War I. When it had published, it became one of the most popular and greatest novels of art.

Novel consists of words, evenly and democratically spaced; though some may acquire higher social rank by italicization or capitalization. In most novels, this democracy spreads wider; every word is as important as every other word. In better novels, certain words have a higher specific gravity than other words. This is something the better novelist does not draw attention too, but lets the better reader discover.¹²

From the statement above, the writer concludes that the novelists cannot deal directly to the senses but must play on the imagination and then must translate the arbitrary symbol of language that has different values for every reader into emotional and rational reactions, which will create the illusion of sense impressions. Yet he must to be successful evoke a feeling of presence and presentness in the minds of the readers.

C. Meaning of Figurative Language

Language may be need for communication on literal or a figurative level. The descriptive words of figurative language has a meaning in senses other than the literal, even the words convey precise meaning. Figurative language is the creative manipulation of the phonological, syntactic, semantic, pragmatic structures of texts, or associations of normal language use, producing ‘extra’ patterning to arrive at vivid expressions and innovative ideas. One purpose of figurative language is to evoke the qualities of experiences may be indefinite.

Actually, many writers use figurative language, whether they know it or not, and in order to read well, we have to recognize it and be aware of its

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effects. Most figurative language has a simple purpose. If compare something that we are writing about to something outside the piece of writing.

Language has a special one characteristic: it has power to evoke in our minds the vivid recollection of our sensory experience, the picture, smells, tastes, sounds, and touch sensations of our waking life. Language does this when it is concrete, that is, when it is rich in images.\textsuperscript{15}

Moreover, just like the explanation before, figurative language consists in a comparison between two things, let we say that one is “A” and other is “B”. Commonly, say “A”, is the one we are saying something about, and the “A” term (or primary term) denotes the thing to which some other thing is compared. In figurative language, we say something about A by comparing B. The “B” term (secondary term) denotes the thing that is compare to A, which cannot be understood directly, it needs a transfer of meaning. For example in love is blind, ‘love’ is the primary term and ‘blind’ I the secondary term.\textsuperscript{16}

Basically, a figure of speech is the use of word in a transferred sense. It departs from common literal meaning of a word and gives the word another meaning.\textsuperscript{17}

\textsuperscript{17} Corbett, \textit{ibid}
There are many different types of figurative language, ranging from the repetition of sound (alliteration) to a semantic and pragmatic contradiction in co-occurring items (oxymoron).

Based on some opinions above, the writer concludes that in interpreting or understanding figure of speech is the mind makes a transfer of meaning based on comparison. Some comparisons in figurative languages are literally false but they, nevertheless deliver understandable and expressive meaning.

After knowing the definition of figurative language, there are many different types of it. Now, we will discuss about the metaphor meaning.

D. The View of Metaphor

Metaphor come from the Greek word, *metapherin* which mean a comparison without *like* or *as* (love is a flower in the garden of life). But avoid mixed metaphors (illogical: Love is a flower that bites you and melts your will power).\(^\text{18}\) Metaphor work the same way and stronger than similes. They link the objects they compare more closely because they actually name one object as the other.\(^\text{19}\)

Many writers rely on metaphors frequently in order to give us more original and imaginative expressions than ordinary, overused ones that usually resort in conversation. Just like similes, metaphor does a lot more than just


make the writing more vivid. However, a figure of speech is the use of word another meaning.\textsuperscript{20}

Everyone’s speech or writing contains numerous dead metaphors or submerged metaphors. Figures that have been used so often that we no longer think of them as being used in a transferred sense and instead use them quite literally. e.g.

*The dark world rushing by and the wind sang loudly in his ears.*

Here we cannot say that in real, the world covered with the dark and it is really an expression of the writer (J.R.R. Tolkien), and the wind cannot sing. The reality here is the wind blowing so hard and seems make uneasy sound.

In literally use, a metaphor is defined as an indirect comparison between two or more seemingly unrelated subjects that typically uses *was* to join the first subject, for example:

*Yet the air of the valley was heavy with fear and enmity*

A metaphor is commonly confused with simile, which compares two subjects using *like* or *as*. An example of simile:

*... and the yellow leaves whirled like birds in the air.*

In the simplest case, a metaphor takes the form: *the first subject is a second subject.*\textsuperscript{21} More generally, a metaphor casts a first subject, as being equals a second subject in the same way. Thus, the first subject can

\textsuperscript{20} Ibid.
economically described because implicit attributes from the second subject was use to enhance the description of the first. This device was known for usage in literature, where with few words, emotions and associations from one context are associated with objects and entities in a different context.

The writer’s point in citing the phrase *the first subject is a second subject* is that, even in the absence of a wider context, the phrase suggests the incongruity characteristic of metaphor, but the incongruity supposes that we are implicitly working with a commonly understood meaning of the second subject.

Jakobson analyzed the relation between communicative processes and properties of linguistic structure. The elements in a selection set are normally associated by similarity and those in combination by contiguity. For Jakobson, similarity/contiguity is a fundamental polarity of language, texts, culture, and human thought (cognition) in general. He proposed using it as a way of categorizing types of aphasic disturbances and of defining the poetic function: in poetry, where focus on the massage is dominant, equivalence (similarity) relations help to build the combination.\(^2\)

Within rhetorically theory, metaphor is generally consider a direct equation of terms that is more forceful and assertive than an analogy, although

the two types of tropes are highly similar and often confused. One distinguishing characteristic is that the assertiveness of metaphor calls into question the underlying category structure, whereas in a rhetorical analogy the comparative differences between the categories remain salient and acknowledgement.

The corresponding terms to tenor and vehicle in the nomenclature of George Lakoff are target and source. However, Lakoff view metaphor as a concept that is persuasive in our thoughts, not just in language. Because metaphors are systematic thought structures in conceptual metaphor theory, Lakoff say that metaphor is the interaction of two words. In this nomenclature, conceptual metaphors are named using the convention target domain IS source domain.

The statement that metaphor is different with another figurative language was said by John R. Searle in Teori Semantik by Jos Daniel Parera, which questioning about metaphorical terms. He said that:

'It is essential to emphasize at the very beginning that the problem of metaphor concerns the relation between word and a sentence meaning, on the one hand, and the speaker’s meaning or utterance meaning, on the other. ... To have a brief way of distinguishing what a speaker means by uttering words, sentences, and expressions, on the other hand, and what the

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24 If Richard states that metaphor the two ideas of metaphor as tenor and vehicle, Lakoff & Johnson called them source and target, Max Black has other ideas of metaphor. In Lakoff and Johnson’s, he makes a number of significant contributions and emendations to Richards. A metaphor is not an isolated term, Black claims, but a sentence. He calls the metaphorical sentence the frame and the word or words used metaphorically the focus. [Kittay, 1989: 33]
words, sentences, and expressions mean, on the other, I shall call the former speaker’s utterance meaning, and the latter, word, or sentence meaning. Metaphorical meaning is always speaker’s utterance meaning.25

The writer shall say little about individual speaker’s intentions in making metaphor. Such intentions are neither necessary nor sufficient for determining that an utterance is metaphorical. On the one hand, we may intend but fail to make metaphor. We may not be sufficiently competent in language. On the other hand, we may interpret as metaphorical statements which were so intended.

Lakoff and Johnson have stated that literal metaphors will turn out to be conventional metaphors26. Later, they do posit a distinction that separates literal from metaphorical use of language. Language which is literal speaks of how “we understand our experience directly when we see it as being structured directly from interaction with and in our environment.” In contrast, they stated “we understand experience metaphorically when we use a gestalt from one domain of experience to structure experience in another domain. If we deny the literal in language, we deny the possibility of metaphor as well.”27

26 George Lakoff and Mark Johnson, Metaphors We Live By, (Chicago: University of Chicago Press, 1980), p. 20
27 Kittay, p. 20
In their book, *Metaphor We Live By*, Lakoff and Johnson argued that the metaphors is not, as is sometimes thought, just an extra function of language, but an integral part of how all language works.\(^{28}\) Moreover, in this, they suggest, is because our mental processes, that is, the way in which we reason and think, are metaphorical in character. Later, in Finch *How to study Linguistics*, they define metaphor as “understanding and experiencing one kind of thing in terms of another”, in other words, as representation.\(^{29}\)

The distinction between literal and metaphorical meanings has always been problematic. Lakoff argues that this dichotomy was in fact necessary for the creation of a new rhetorical territory in which metaphor would be banned and literalism could flourish:

\[\ldots\text{the distinction between the literal and the metaphorical was not just an innocent, neutral piece of logical analysis, but a weapon forged to defend a territory, repel boarder, put down rivals.}\]

\(^{30}\)

From all the statements above, then the writer conclude, metaphor is a sentence sets up a relation of identity between the two terms. When the expression of language had become a part of metaphor, the language itself cannot be understood literally anymore. Because, all metaphor were made not to be defining in literal meaning or just like in fact what the words mean, but it must symbolic, figurative or allegory. That’s what metaphor mean.

\(^{28}\) Lakoff and Johnson, p. 21
\(^{30}\) Lakoff and Johnson, p. 23
E. Logic and Anomaly

*Logic* is a word that means many things to different people. Many everyday uses of the words *logic* and *logical* could be replaced by expressions such as *reasonable behavior* and *reasonable*. We shall use the words *logic* and *logical* in a narrower sense, familiar to semanticists. Logic deals with meanings in a language system, not with actual behavior of any sort. Logic deals most centrally with propositions. The terms “logic” and “logical” do not apply directly to utterances.\(^{31}\)

In the late 1920’s, Alfred Tarski embarked on a project to give rigorous definitions for notions useful in scientific methodology. In 1933, he published his analysis of the notion of a true sentence. This long paper undertook two tasks: first to say what should count as a satisfactory definition of *true sentence* for a given formal language, and second to show that there do exist satisfactory definitions of *true sentence* for a range of formal languages.\(^{32}\) He put a formula for truth in language. Here it is:

\[
\text{“S is true if and only if P”}
\]

S is sentence/structure of grammatical words and P is the condition that guarantee the truth of the sentence. A sentence has empirical meaning if and

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only if it is not analytic and follows logically from some finite and logically consistent class of observation sentence.\textsuperscript{33}

A system for describing logical thinking contains a notation for representing propositions unambiguously and rules of inference defining how propositions go together to make valid arguments.\textsuperscript{34}

Contradiction is most centrally a logical term. Anything that is clearly an instance of this basic logical contradiction, e.g. \textit{John is here and John is not here}, can be called a contradiction. In this area, of logic, as indeed everywhere one is dealing with the notion of sense, one has to ignore metaphorical and figurative interpretations of sentences. We are dealing with the strictly literal meanings of predicates.

Anomaly is semantic oddness that can be traced to the meanings of the predicates in the sentence concerned. Just point out this example: \textit{Dr. Jekyll is killing phonemes} is anomalous because the meanings of the predicates \textit{kill} and \textit{phoneme} cannot be combined in this way. Anomaly involves the violation of a selectional restriction.\textsuperscript{35} Semantics has to do meanings of sentences and how these meanings can be computed by the meanings of their component parts (clauses, phrases, words, and morphemes).\textsuperscript{36}

\textsuperscript{33} Ibid, p. 134
\textsuperscript{34} Ibid, p. 139
\textsuperscript{35} Ibid
\textsuperscript{36} “Meaning,” \textit{Encyclopedia of Linguistics}, p. 668
Here, the writer can sum up that the logic is when the expression of language had become a part of metaphors; this language cannot be understood anymore or read as literally, dictionaries meaning. Logic no longer useful because metaphor do not wanted to be understood by using a logical thinking. Because metaphor made to be understood as a symbolic things, a figurative one. If we use a logical thinking to read a metaphor, then we can only find a contradiction.

E. Tenor and vehicle

A metaphor is an expression in which a word or phrase and the concept represented stand figuratively for another word or phrase and its concept. Remember that *figuratively* is the opposite of *literally*.37

The key notion in seeing metaphor as cognitive is the recognition that in metaphor two concepts are operative simultaneously.38 I.A. Richards was the first to baptize the two ideas active together in metaphor. He called them *tenor* and *vehicle*.39 For your consideration, look at this sentence, *a violet is a flower*, and if we fragmented:

---

38 Although there are several passage concerning the trends of metaphorical research in the second chapter of Kovecses book, the description or the explanation is too short to be comprehended. He admitted that had not done any research on the topic. What he does is give possibilities for doing research on metaphorical range of conceptual metaphor in English. From the quotation, it can be assumed that Kovecses had the same ideas from Richard’s book *Principles of Literary Criticism*. [Kovecses, *Ibid*, pp. 36-39]
A violet --- (n) is subject

is --- (v) is linking verb

flower --- (n) is object

The subject is described by the object, by way of the linking verb *is*. In a poetry or prose, the components of the second statement are slightly renamed. Take a look at this sentence, *my love is a violet*:

My love --- (n) is tenor

is --- (v) is copula (or coupling verb)

a violet --- (n) is vehicle

This is the conventional model for the metaphor. We see that a *tenor* or central subject that is described by the *vehicle*. The sense of vehicle used here is that which serves as a means of transmission, or as a material embodiment or manifestation of something. The sense of *tenor* is “purport” or “drift,” as of an argument. The metaphor, then, is neither the vehicle nor the tenor but the two conjoined. The difficulty with these terms becomes evident when we try to make precise the interaction between them. This will lead to some terminological changes in later formulations.

First, the writer need to explain some metaphor nomenclature: In a typical metaphor, something (a) is something (b). Example: Jennifer is a fox (a = Jennifer, b = fox).
Lakoff & Johnson, in their book, *Metaphors We Live By*, use the labels *tenor* for (a), and *vehicle* for (b). Whether they invented the labels or someone else did, is unknown to this author. In order for a metaphor to work, the tenor and the vehicle must have a *common ground*. In this case, in American English, the generally accepted common ground is "beauty".

The metaphor is sometimes further analyzed in terms of the *grounds*. The ground consists of the similarities between the tenor and the vehicle.

When Wordsworth compares the tenor “evening” to the vehicle “nun”,

*It is a beauteous evening, calm and free;*

*The holy time is quiet as a nun*

*Breathless with adoration*

He points to a single similarity, namely stillness or hush, attributing to it a kind of sanctity or reverence. The evening is “breathless” in the sense that it is calm, no breeze is blowing; and this is like the breathlessness of the nun as she adores her Savior.\(^{40}\)

Unfortunately, Richards offered no explicit definition. Nonetheless, we can say that the *vehicle* is the idea conveyed by literal meanings of the words used metaphorically. The *tenor* is the idea conveyed by the vehicle.\(^ {41}\)

Anyhow, as the writer can sum up, in a metaphor, a word that in standard (or literal) usage denotes one kind of thing, quality, or action is applied to another, in the form of a statement of identity instead of

\(^{40}\) Kittay, p.16

\(^{41}\) *Ibid.*
comparison. The examples above can be analyzed into two elements. In a usage now widely adopted, Richards introduced the term tenor for the subject to which the metaphoric word is applied, a principal one, the topic addressed (“my love”), and term vehicle for the metaphoric word itself, the analogue or the subject carried over from another field of reference to that of the subject (“violet rose”).

F. Assortments of Metaphor

Rhetorical theorists and other scholars of language have discussed numerous dimensions of metaphors, though these nomenclatures are by no means universal nor necessarily mutually exclusive.43

1. Extended Metaphor

This one is sets up a principal subject with several subsidiary subjects or comparisons. Shakespeare’s extended metaphor in his play As You like it is a good example:

*All the world’s a stage*
*And all the men and women merely players*
*They have their exits and their entrances*
*and one man in his time plays many parts*
*His acts being seven ages*

---

43 There are many more kinds of metaphor that cannot be mentioned here. The writer chooses seven of them based on the website above, Koveces and Kennedy’s book. There some addition from web source to support the understanding of assortment of metaphor below.
First, the world is construed as a stage, and then men and women are introduced as subsidiary subjects that are further elaborated by the theater metaphor.

An extended metaphor, also called a conceit, is a metaphor that continues into the sentences that follow. An extended metaphor is also a metaphor developed at great length, occurring frequently in or throughout a work. Extended metaphors are especially effective in poems and fiction.\textsuperscript{44}

2. Mixed Metaphor\textsuperscript{45}

It is one that leaps, in the course of a figure, to a second identification inconsistent with the first one. Example:

\textit{Mr. Hyde stepped up to the plate and grabbed the bull by the horns.}

Where two commonly used metaphors are confused to create a nonsensical image. Mixed metaphors come from a conscious but careless effort to “tone up” our writing. A mixed metaphor is what happens when we combine properties from multiple metaphors in ways that do not necessarily go together. The metaphor fails to be consistent in its imagery. Sometimes the mixed metaphor is great, though it is flawed and hard to follow. Another example:

\textsuperscript{44} Available on http://www.answers.com/extended%20metaphor accessed on Tuesday, 9 December 2008 10:15 AM
\textsuperscript{45} Kovecses, p. 46
Sawyer was burned by a sea of frost.

If the terms tenor, vehicle and ground are applied, what happens in a mixed metaphor if that the tenor (subject of the metaphor) stays the same, but the vehicle and ground change.

Mixed metaphors are different metaphors occurring in the same utterance, especially the same sentence that was used to express the same concept.46

Mixed metaphors often, but not always, result in a conflict of concepts. The following sentences illustrate a mixture of the argument-as-journey and argument-as-container metaphors. The first three sentences are acceptable; the last two are marginally acceptable.

1. At this point, our argument doesn’t have much content.
2. In what we’ve done so far, we have provided the core of our argument.
3. If we keep going the way we’re going, we’ll fit all the facts in...
4. We can now follow the path of the core of the argument.
5. The content of the argument proceeds as follows ...

3. Dead Metaphor47

Dead metaphor, sometimes called cliché, is one in which the sense of a transferred image is not present, that have been used so often that we no longer think of them as being in a transferred sense

46 Available on http://www.answers.com/topic/mixed-metaphor accessed on Tuesday, 9 December 2008, 10:06 AM.
47 Kennedy & Kennedy, p. 540
and instead use them quite literally. Words and phrases like 
skyscraper, leg of the table, bulldozer, eye of the storm, my winged thought, use a physical action as a metaphor for understanding but in none of these cases do most speakers of English actually visualize this physical action. When an image or metaphor has been used so much that it loses its punch, it is essentially dead.

A newly invented metaphor assists thought by evoking a visual image, while on the other hand a dead metaphor has in effect reverted to being an ordinary word and can generally be used a huge dump of worn out metaphors which have lost all evocative power and are merely used because they save people the trouble of inventing phrases for themselves. For example are the hammer and the anvil, now always used with the implication that the anvil gets the worst of it. In real life, it is always the anvil that breaks the hammer, never the other way about.

4. Implied Metaphor

An Implied metaphor is one which mounts one identification on another. An implied metaphor is a metaphor in which concepts are spatially related to each other, as in the following ways:

- Up or down
- In or out
- Front or back
- On or off
- Deep or shallow
Central or peripheral

The following sentences express the happy-as-up and the sad-as-down metaphors:

- I’m feeling up.
- That boosted my spirits.
- Thinking about her always gives me a lift.
- I’m feeling down.
- I fell into a depression.
- The frost is hard-edged
- Huck needle me about the money I borrowed

We know that a connection is being made between frost and a blade. We realize that was not actually using needles of any kind, he was nagging or harassing, and his harassment was needle kind. This type of metaphor can be separated into two kinds. They are:

a. Implicit metaphor, one in which the tenor is not specified but implied. Example: Shut your trap! Here, the mouth of the listener is the unspecified tenor. In an implicit metaphor, the tenor is not stated, but implied by the verbal context, thus, if one says, “that reed was too frail to survive the storm of its sorrows.” The context indicates that ‘reed’ is the vehicle for an unstated tenor, a human being.

b. Submerged metaphor, one in which the vehicle is implied, or indicated by one aspect. Example: My winged thought. Here, the audience must supply the image of the bird. The submerged
metaphor consists of implied comparisons made in one or the two words, usually verbs, nouns or adjectives. To explain the sentences use the terms vehicle, tenor and ground. The submerged metaphor is an explicit metaphor take from X is Y, for instance the sentence; “the vice president of the firm had clawed his way to the top”. The word clawed is metaphorical, not literal. People do not have claws. The verb implies the ruthlessness, cruel and ferocity associated with a wild animal.

5. Complex Metaphor

Complex metaphor is one that catches the mind with several points of similarity. For example:

That throws some light on the question

In this sentence, throwing light is a metaphor and there is no actual light. Complex can also be used to compress logical trains of thought, or syllogism, into small, tight images.

A complex metaphor is 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. Examples:

The following sentences express the activity-as-container metaphor:

1. How did Holmes get out of washing the windows?
2. Outside of washing the windows, what else did you do?
3. How did you get into window-washing as a profession?
4. I put a lot of energy into washing the windows.
6. **Compound or Loose Metaphor**

This metaphor explains that one catches the mind with several points of similarity. For example:

*He has the wild stag’s foot*

This phrase suggests grace and speed as well as daring.

A compound metaphor is a metaphor that is commonly used in everyday language in a culture to give structure to some portion of that culture’s conceptual system. Examples:

The understanding of time as a resource

*Time is running out.*

The understanding of life as a journey

*It’s time to get on with your life.*
CHAPTER III

RESEARCH ANALYSIS

A. Introduction

In this section of the chapter, the writer wants to tabulate about the metaphors, which are collected from the novel of *The Lord of the Rings: The Return of the King* by J.R.R. Tolkien. For information, the novel was divided into two books. The first book is *Book V: The war of the Rings* and the second is *Book VI: The Return of the King*.

In Chapter II, the writer has already explained about the theories of figurative language, metaphors and logic. In addition, there is the assortment of metaphor briefly explained well. To test the theories before, the writer captured the examples of metaphors from the novel.

Below are the analysis of metaphors. The writer will show to the reader how metaphor can be categorized according to its types. Then, learning how to examine these sentences for validity and to find the truth with logical thinking.

The writer will categorize and tabulate the data through the following schemes. The writer will present the corpus of metaphors according to their types. Then, analyze it with related theories of metaphor and logic. It explains what definitions are and how they are used and present some virtues and variety of types of definitions.
B. Data Description

Below are the tables of data of corpus of metaphors that are needed for this research. All those tables of data are needed to find out the types of metaphor that will be analyzed in section C: The Analysis of the Data. Next are those tables of corpus of metaphors that tabulated by the writer:

1. Table of Extended Metaphor

   Extended metaphors are a metaphor developed at great length, occurring frequently in or throughout a work. It uses two unrelated nouns to create a vivid image. So the extended that captured from the novel can be tabulated into the table that follows:

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus (the utilized metaphor)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>From the sunless dawn until evening the heavy shadow had deepened, and all hearts in the City were oppressed. Far above a great cloud streamed slowly westward from the Black Land, devouring light, borne upon a wind of war; but below the air was still and breathless, as if all the Vale of Anduin waited for the onset of a ruinous storm.</em></td>
<td>80</td>
</tr>
<tr>
<td>2</td>
<td><em>A sword-day, a red day, ere the sun rises.</em></td>
<td>112</td>
</tr>
<tr>
<td>3</td>
<td><em>The sullen shriveled leaves of a past year hung on them, grating and rattling in the sad airs, but their maggot-ridden buds were only just opening. Flies, dun grey, or black, marked like Orcs with a red eye-shaped blotch, buzzed and stung; and above the briar-thickets clouds of hungry midges danced and reeled.</em></td>
<td>198</td>
</tr>
<tr>
<td>4</td>
<td><em>The wind had dropped but the sky was grey. The land looked rather sad and forlorn; but it was after all the first of November and the fag-end of Autumn.</em></td>
<td>280</td>
</tr>
</tbody>
</table>
2. **Table of Complex Metaphor**

A complex metaphor is a metaphor in which an abstraction such as emotion, idea is represented as something concrete such as an object or person. Here are the results:

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus (the utilized metaphor)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td><em>The dark world was rushing by and the wind sang loudly in his ears.</em></td>
<td>19</td>
</tr>
<tr>
<td>6</td>
<td><em>Many hopes will wither in this bitter spring.</em></td>
<td>46</td>
</tr>
<tr>
<td>7</td>
<td><em>A weary valley resting after a great storm.</em></td>
<td>50</td>
</tr>
<tr>
<td>8</td>
<td><em>The times are evil enough.</em></td>
<td>59</td>
</tr>
<tr>
<td>9</td>
<td><em>We do not know; and our hearts are heavy.</em></td>
<td>70</td>
</tr>
<tr>
<td>10</td>
<td><em>Doom hung over them, but they faced it silently.</em></td>
<td>76</td>
</tr>
<tr>
<td>11</td>
<td><em>Even in this gloom, hope gleams again.</em></td>
<td>108</td>
</tr>
<tr>
<td>12</td>
<td><em>Drive away bad air and darkness with bright iron!</em></td>
<td>109</td>
</tr>
<tr>
<td>13</td>
<td><em>Pity filled his heart and great wonder, and suddenly the slow-kindled courage of his race awoke.</em></td>
<td>116</td>
</tr>
<tr>
<td>14</td>
<td><em>The wind had died and all the air seemed still.</em></td>
<td>163</td>
</tr>
<tr>
<td>15</td>
<td><em>The fires below awoke in anger, the red light blazed, and all the cavern was filled with a great glare and heat.</em></td>
<td>224</td>
</tr>
<tr>
<td>16</td>
<td><em>And he sang to them, now in the Elven-tongue, now in the speech of the West, until their hearts, wounded with sweet words, overflowed.</em></td>
<td>228</td>
</tr>
<tr>
<td>17</td>
<td><em>But I cannot lie in sloth, idle, caged. I looked for death in battle.</em></td>
<td>237</td>
</tr>
<tr>
<td>18</td>
<td><em>Spring surpassed his wildest hopes, not only was there wonderful sunshine and delicious rain.</em></td>
<td>303</td>
</tr>
</tbody>
</table>

3. **Table of Mixed Metaphor**

A mixed metaphor results from joining, in one and the same unit of speech, two or more comparisons that clash because their imagery is different. Here are the corpuses of mixed metaphor tabulated by the writer:
To his left lay a sea of mist, rising to a bleak shadow in the East; but to his right great mountains reared their heads, ranging from the West to a steep and sudden end, as if in the making of the land the River had burst through a great barrier, carving out a mighty valley to be a land of battle and debate in times to come.

Dust hung in the air, for the wind had died and the evening was heavy. Already the closing hour was drawing nigh, and the red sun had gone behind Mindolluin.

A flying darkness in the shape of a monstrous bird, passed over Edoras that morning, and all men were shaken with fear.

The knowledge which he obtained was, doubtless, often of service to him, yet the vision of the great might of Mordor that was shown to him fed the despair of his heart until it overthrew his mind.

Beyond its stony course they saw a beaten path that wound its way under the feet of the westward cliffs.

But in the City there was labor of many willing hands to rebuild and renew and to remove all the scars of war and the memory of the darkness.

4. Table of Dead Metaphor

The tabulated data below are containing the corpuses of dead metaphor. A dead metaphor is a figures that have been used so often that we no longer think of them as being used in a transferred sense and instead use them quite literally. Here is the corpuses:

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus (the utilized metaphor)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>To his left lay a sea of mist, rising to a bleak shadow in the East; but to his right great mountains reared their heads, ranging from the West to a steep and sudden end, as if in the making of the land the River had burst through a great barrier, carving out a mighty valley to be a land of battle and debate in times to come.</td>
<td>23</td>
</tr>
<tr>
<td>20</td>
<td>Dust hung in the air, for the wind had died and the evening was heavy. Already the closing hour was drawing nigh, and the red sun had gone behind Mindolluin.</td>
<td>44</td>
</tr>
<tr>
<td>21</td>
<td>A flying darkness in the shape of a monstrous bird, passed over Edoras that morning, and all men were shaken with fear.</td>
<td>66</td>
</tr>
<tr>
<td>22</td>
<td>The knowledge which he obtained was, doubtless, often of service to him, yet the vision of the great might of Mordor that was shown to him fed the despair of his heart until it overthrew his mind.</td>
<td>130</td>
</tr>
<tr>
<td>23</td>
<td>Beyond its stony course they saw a beaten path that wound its way under the feet of the westward cliffs.</td>
<td>197</td>
</tr>
<tr>
<td>24</td>
<td>But in the City there was labor of many willing hands to rebuild and renew and to remove all the scars of war and the memory of the darkness.</td>
<td>248</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus (the utilized metaphor)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Then, whether Aragorn had indeed some forgotten power of Westermesse, or whether it was but his words of the Lady Eowyn that wrought on them, as the sweet influence of the herb stole about the chamber it seemed to those who stood by that a keen wind blew through the window, and it bore no scent, but was an air wholly fresh and clean and young, as if</td>
<td>144</td>
</tr>
</tbody>
</table>
it had not before been breathed by any living thing and came new-made from snowy mountains high beneath a dome of stars, or from shores of silver far away washed by seas of foam.

<table>
<thead>
<tr>
<th>No</th>
<th>Text</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>26</td>
<td>One day of light we rode, and then came the day without dawn, and still we rode on, Ciril and Ringlo we crossed and on the third day we came to Linhir above the mouth of the River.</td>
<td>151</td>
</tr>
<tr>
<td>27</td>
<td>Though it may be our part to find a bitter end before the Gate of Mordor.</td>
<td>159</td>
</tr>
<tr>
<td>28</td>
<td>‘A dead end,’ muttered Sam.</td>
<td>184</td>
</tr>
<tr>
<td>29</td>
<td>They had reached the Mountain’s foot on its northern side, and a little to the westward.</td>
<td>218</td>
</tr>
<tr>
<td>30</td>
<td>The sun came out, and in spite of the chilly wind, they were soon putting and sweating.</td>
<td>282</td>
</tr>
</tbody>
</table>

5. Table of Submerged Metaphor

There is a difference between dead and submerged metaphor. A submerged metaphor has been used so often that we are weary of them and would like to see them go away. Here is the utilized metaphor collected from the novel:

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus (the utilized metaphor)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>Pippin knew the shuddering cry that he had heard, it was the same that he had heard long ago in the Marish of the Shire, but now it was grown in power and hatred, piercing the heart with a poisonous despair.</td>
<td>82</td>
</tr>
<tr>
<td>32</td>
<td>Fortune had betrayed him for the moment.</td>
<td>114</td>
</tr>
<tr>
<td>33</td>
<td>Pale swords were drawn; but I know not whether their blades would still bite.</td>
<td>152</td>
</tr>
<tr>
<td>34</td>
<td>The door closed with a dull thud.</td>
<td>185</td>
</tr>
<tr>
<td>35</td>
<td>Then he gave Frodo his mithril-coat and Sting, forgetting that he had already done so, and he gave him also three books of lore that he made at various times, written in his spidery hand, and labeled on their red backs: Translation from the</td>
<td>265</td>
</tr>
</tbody>
</table>
6. Table of Implicit Metaphor

An implied metaphor are break into two types: Submerged and Implicit. Implicit means that the sentence does not state what one of the objects we are comparing is. The data are presented in the table below:

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus (the utilized metaphor)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td><em>There was Sam kneeling before him, his face wrung with pain, as if he had been stabbed in the heart; tears welled from his eyes.</em></td>
<td>188</td>
</tr>
<tr>
<td>39</td>
<td><em>For some time they sat in silence and then Sam looking round at the room and the shadows flickering on the walls.</em></td>
<td>266</td>
</tr>
</tbody>
</table>

7. Table of Compound Metaphor

A compound metaphor is often not so discreet and easily classified. It is one that catches the mind with several point of similarity. Here is the utilized compound metaphor captured from the novel:

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus (the utilized metaphor)</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
<td><em>Then all the Captains of the West cried aloud, for their hearts were filled with a new hope in the midst of darkness.</em></td>
<td>226</td>
</tr>
<tr>
<td>41</td>
<td><em>When they came to the Chetwood already the boughs were almost bare, and a great curtain of rain veiled Bree Hill from their sight.</em></td>
<td>268</td>
</tr>
</tbody>
</table>
C. The Analysis of the Data

In this analysis, the writer describes the types of metaphor taken from the data description above. Therefore, the data analysis can be elaborated as follows:

1. The Analysis of Extended Metaphor

This kind of metaphor is sets up a principal subject with several subsidiary subjects or comparisons. Here is the first data that captured from the story.

(1) From the sunless dawn until evening the heavy shadow had deepened, and all hearts in the City were oppressed. Far above a great cloud streamed slowly westward from the Black Land, devouring light, borne upon a wind of war; but below the air was still and breathless, as if all the Vale of Anduin waited for the onset of a ruinous storm. [pg. 80]

This paragraph tells us about the siege of Gondor. The armies of Mordor, are attacking with angriness and uncontrollable. Deaths are everywhere. An extended metaphor sets up a principal subject with several subsidiary subjects as comparisons. From the sunless dawn until evening the heavy shadow had deepened. The metaphor exists in as such as the expression is taken to mean that the heavy, shadow and depened is extended. Thinking of heavy as being literally deepened does not bring us into the presence of metaphor. The word heavy combined with shadow are seem strange. Yet, in literal meaning we cannot get the meaning of heavy shadow but if we look in metaphorical expression,
heavy shadow means that a symbol of evil and it is really darken the sky. So we thought that a dark sky as a heavy shadow. Look at these examples: heavy shadow, winds of war and ruinous storm. Metaphorical personification here does not refer to the natural world. The image of shadow, wind and storm as a heavy thing, kinds of war, and a ruinous destruction is not to be held up to physical shadow, wind or storm. In reading this metaphor, we are no more bothered by the fact that the shadow, wind, or storm than we are in seeing those things appear in the physical world. The tenor is shadow and vehicle is heavy.

Here is another analysis,

(2) A sword-day, a red day, ere the sun rises. [pg. 112]

We found the word sword day, a red day. Here, the meanings are that the battle cannot run and hide. The riders of Rohan came in the late time of war when the city of Gondor almost ruined. Nevertheless, with the spirit that lighted by Theoden, King of Rohan, and the Riders ride to Gondor and face the monstrous trolls, orcs and Nazgul. These words of Theoden draw metaphor of grieve and honor as a warrior. Two different things that they must choose. They choose the second one. We cannot give the meaning of extended metaphor by using dictionary or in literal sense. A dictionary entry is associated with a set of features for it than in the normal course of semantic interpretation.

Compare with this one,
(3) The sullen shriveled leaves of a past year hung on them, grating and rattling in the sad airs, but their maggot-ridden buds were only just opening. Flies, dun grey, or black, marked like Orcs with a red eye-shaped blotch, buzzed and stung; and above the briar-thickets clouds of hungry midges danced and reeled. [pg. 198]

Sad airs. There is no correlation between sad and air. Both are two different kinds. Sad is only happening in human object and now it combined with airs which is not a human thing. The tenor is airs and the vehicle is sad. The meaning is the air there was not good for breathing. Other example is clouds of hungry midges. Clouds here do not mean something white and grey hanging in the sky. It is a group of midges, which is mass and flying around and making formation like clouds. Clouds compared to midges.

However, there is a distinction between concerning on form and structure of a sentence and concerning on content and subject matter. Here, the writer want to explore the extended metaphor through this differences. This logical thinking assume that extended metaphor is a matter of structure whereas support is a matter of content. The form-content distinction runs throughout treatment of logic. Look up at this examples:

(4) The wind had dropped but the sky was grey. The land looked rather sad and forlorn; but it was after all the first of November and the fag-end of Autumn. [pg. 280]
The land illustrated like human, it can be sad or forlorn. Of course, this is not literally right. It is all because the condition of the Shire after Saruman slave it. Sad and forlorn, is an attribute of Man. Nonetheless, a metaphor is essentially a contradictory predication. It sounds like an Oxymoron.\footnote{Oxymoron is a figure of speech of semantic abbreviation. A paradoxical connection of two opposite terms within a word or within a phrase, e.g. dry humor, terribly nice. [Bussmann, 1996: 344]} Because every metaphor is paradoxical. They are emotionally unified into a new entity, and it becomes impossible to distinguish literal from metaphorical elements.

2. **The Analysis of Complex Metaphor**

Complex metaphor is one that catches the mind with several points of similarity. Complex can also be used to compress logical trains of thought, or syllogism, into small, tight images. A complex metaphor is 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.

Now, we are going to analyze the first data,

\[(5) \text{The dark world was rushing by and the wind sang loudly in his ears.} \ [\text{pg. 19}]\]

The first complex metaphor in this story. If we put logical thinking, it is necessarily false. A complex metaphor is one kind which mounts one identification on another. *The Dark world was rushing by it*
means that the dark world is moving with a great speed and *the wind sang loudly in his ears* if and only if the dark world is really exist in this world and the isolated similarities that the wind can sing are indeed created the complex structure of metaphor, and simply create a partial understanding of one kind experience in terms of another kind of experience. The thing that enchanted me here is about the word *dark* and *world*. Here we cannot say that in real meaning, the world covered with the dark and it is really an expression of the author (Tolkien). The world of Middle Earth was dark and a lot of black clouds and thunder and lighting with its sound that so noisy. The second thing in here is *wind sang loudly in his ears*. Somehow, in the real world or just in fact, no wind can sing. Even the sound of it is just like whisperer. However, the reality here is the wind blowing so hard and seems make uneasy sound. The tenor here is *world* and vehicle is *dark*.

Let us move to another example,

(6) *Many hopes will wither in this bitter spring.* [pg. 46]

In complex metaphor, the writer analyze that the use *bitter* in a different way than it is usually used and thus, established a new relation between *hopes* and *wither*. Hope died. Nothing more we can count on to. *Hopes* here mean everything will *wither* and no one will come to an aid. Aragorn say it because he loses his hope. No news from Frodo and the troops of Rohan cannot defend no more to fight against the armies of
Mordor. The tenor is *hopes*, and vehicle are *wither, bitter spring*. For the ground is losing hope.

Take a look to this one,

(7) *A weary valley resting after a great storm.* [pg. 50]

The formulation of the sentence can we interpret like this. There is a great valley and it is hurt, tired, like someone traveling very far and need to rest for a while after a great storm coming. But we cannot look on that way. A valley does not have a human characteristic, and in here the author (Tolkien) wants to tell us that the valley is ruined. Of course, it is stressed by the word *weary* and *resting*. But nonetheless, it is a feature of many metaphorical expressions that wants to combine between nature and human being. The tenor is *weary valley*, vehicle is *resting*, for the ground is hurt, dying.

Other examples make the complex metaphor more vivid to us,

(8) *The times are evil enough.* [pg. 59]

By looking out this sentence, does not mean that there is a time we spent with an evil thing. What the real meaning here is Lady Eowyn of Rohan tell to her armies to let Aragorn and his companion go to place where no one has return. The armies of Mordor are getting closer to them and they feel anxiety, afraid of death. So she said that the ‘times’ is look like waiting an evil things to come to them. The writer analyze the meaning relation of both words ‘times’ and ‘evil’. The writer supposes
that these words apply a contradictory. ‘Times’ is something that relate to a waiting and working situation. It has no correlation with the word ‘evil’ which has a meaning’something bad, mad, terrible thing’’. When these two words are joined together, it creates a new meaning which is “a dangerous work or waiting”. The tenor is times, vehicle is evil and the ground is feared, horror, frightful.

The writer found another complex metaphor,

(9) We do not know, and our hearts are heavy. [pg. 70]

Hearts and heavy. Yes, we can say that our hearts are a little bit heavy. But in this sentence, the writer can interpret this sentence that the Riders of Rohan are really in doubt, whether they continue to help Gondor and sacrifice their life. On the situation like this, everyman, feeling that. Afraid and afraid death. It seems to me that the word heavy stating that metaphorical expressions have a reference to showing outside the subject matter, hearts. Tenor is hearts, vehicle is heavy and the ground is afraid of dark.

(10) Doom hung over them, but they faced it silently. [pg. 76]

As to the features before, we can say the dooms of men are so close. The word doom just like the end of life but the Riders of Rohan look so calm, quiet just like expressed in the word silently. The author put this metaphorical form for the case, if I can say this way, if the substitutes for literal words have to be found. Just look the literal words
too, will often embody ideas that are hard to express by means of other words. The word *doom* is much “thinner” than the word *death*, if we substitute it. The tenor is *doom* and vehicle is *hung*.

(11) *Even in this gloom, hope gleams again.* [pg. 108]

There is a contrast here. Hope that associated with gloom explains the riders of Rohan come to Gondor to give an aid and even their number is not much to fight the armies of Mordor, they come with a great honor as a warrior and Gondor see it as a hope that already gone but it came again. The tenor is *gloom hope* and for the vehicle is *gleams*.

(12) *Drive away bad air and darkness with bright iron!* [pg. 109]

The meaning that a bright iron can send out the bad air and darkness mean only with sword we can win the war. bright iron is a metaphor of sword, use here to smoothen the word “sword”. The tenor are *bad air, darkness* and the vehicle is *bright iron*.

(13) *Pity filled his heart and great wonder, and suddenly the slow-kindled courage of his race awoke.* [pg. 116]

The literal meaning of *pity* is sadness that fill his heart, afraid of something, and cannot do anything which is somebody had lost the war. This kind of metaphor crosses over between senses: an image based on sight and sound and also touch is applied to senses. This metaphor can
be named as *synesthesia*.\(^{49}\) The tenor is *pity*, and the vehicle are *heart*,
great wonder

\((14)\) *The wind had died and all the air seemed still.* [pg. 163]

A sentence being false is evidence that it should be taken
figuratively only if the sentence is meaningless. In this sentence, a
different meaning from lexical word and metaphorical meaning was
being tested again. *Wind* here formulated with a human characteristic
like *died*, it seem impossible. *Wind* does not have a body or soul but we
can say it was dead. This evidence shows us that not one interpretation
we can get from a sentence. The formulation of lexical meaning and
metaphorical meaning automatically makes a sentence get a double
interpretation and maybe triple.

\((15)\) *The fires below awoke in anger, the red light blazed, and all the cavern was filled with a great glare and heat.*
[pg. 224]

We shall say that the sentence is metaphorical if it must be literally
false. That is the subject cannot possibly have the characteristics
designated by the secondary term. Can it be a fire awakens in anger
situation? *Anger* is an adjective. *Anger* however, connotes the
characteristic of being in high temper. Of course, it had correlated with

\(^{49}\) Synesthesia is the association of stimuli of the senses (smell, sight, hearing, taste, and touch). The stimulation of one of these senses simultaneously triggers the stimulation of one of the other senses, resulting in phenomena such as hearing colors or seeing sounds. In Language, synesthesia is reflected in expression in which one element is used in a metaphorical sense. Thus, a sense can be ‘soft’ (sense of touch), ‘warm’ (sense of heat), or ‘dark’ (sense of sight). [Bussmann, 1996: 470]
the characteristic of fire. Fire can be a dangerous thing, a destroyer and
give suffers

(16) And he sang to them, now in the Elven-tongue, now in
the speech of the West, until their hearts, wounded with
sweet words, overflowed. [pg. 228]

This case just like the number one. Hearts wounded with sweet
words. And it is compared again with water characteristic, overflowed. It
all means that their situation was happy. Until the words that sang by the
Elf seems overflow. So they can swim in it

(17) But I cannot lie in sloth, idle, caged. I looked for death
in battle. [pg. 237]

It does not mean that we can see death in visible image. No. it s
only figures that someone want to go to the battle, a patriot, he will say
that things. There is no actual death but Eowyn, Lady of Rohan with full
of will want to go to fight and death in the battle

(18) Spring surpassed his wildest hopes, not only was there
wonderful sunshine and delicious rain. [pg. 303]

The tenor is spring and vehicle is wildest hopes. Here, we can see
that spring time can thinking like a man. The tenor from imagining
ting, and we do not know its shape but we can feel it that it could
tinking like a man. It is tell that springtime in the Shire. Anomaly in
metaphor, instead, they break apart the structures of language.
3. The Analysis of Mixed Metaphor

A Mixed Metaphor is a metaphor whose elements are either incongruent or contradictory by the use of incompatible identifications.

Here are the analyses of mixed metaphor founded in the novel.

(19) To his left lay a sea of mist, rising to a bleak shadow in the East; but to his right great mountains reared their heads, ranging from the West to a steep and sudden end, as if in the making of the land the River had burst through a great barrier, carving out a mighty valley to be a land of battle and debate in times to come. [pg. 23]

This one is kind of a long sentence. To analyze this sentence, I cited one sentence as corpus. *To his left lay a sea of mist, rising to a bleak shadow in the East.* The interpretation of this sentence, at least we must said that, the sea is a land covered with water, and it is big in size. Mist is so dark and we cannot see through it. *Bleak shadow* is the thing that came from the land of Mordor. From the beginning of the story, we can see in Mordor grows a shadow, and it is black. Full of evil spirit. Another thing is *a mighty valley.* We can analyze it as a valley that needs a lot of effort to conquer it. High and Taft land. More blood and bad things will happen there. There are many examples of tenor; they are mist, valley, and shadow. Then, the vehicle is sea, mighty, and bleak.

Another examples that we can compare is:

(20) Dust hung in the air, for the wind had died and the evening was heavy. Already the closing hour was...
Dust hung in the air here means that the land was covered with dust and it is thick. Just like us walking on the desert. Wind had died and evening was heavy. The wind here is narrated as human being. It is used to attribute dead. Dead only happen in the life of human. Evening was heavy means that the night already come and the star pricked. Usually night and dark was correlated with the time of evil. The tenors are dust, wind, evening, closing hour, red sun, and the vehicle are hung, died, heavy, drawing nigh, gone. Then, the ground is time of judgment day for Gondor. Needless to say, the notion of mixed metaphor is based on something incongruent or contradictory identification. This makes the concept of mixed metaphor meaning fully contradiction.

(21) A flying darkness in the shape of a monstrous bird, passed over Edoras that morning, and all men were shaken with fear. [pg. 66]

This sounds implausible enough. Just imagine that all men were shaken with fear. It is just a matter of dualism, because it takes a metaphorical expression to be referring to that literal expression. We can say that fear had shaken all the men of Rohan, or frighten with death and enemies that wants to kill them all. Tenor is all men, vehicle is shaken with fear.
(22) The knowledge which he obtained was, doubtless, often of service to him, yet the vision of the great might of Mordor that was shown to him fed the despair of his heart until it overthrew his mind. [pg. 130]

Denethor has lost his mind. So he cannot think well. After the great years he spent as a commander in chief of Gondor, now he going to watch the city destroy, burning into fire. Also, he lost his beloved son, Boromir, which give an add to the despair of his heart. His despair is overloaded. It is compare to the word mind. The despair is so much until it overthrew his mind.

(23) Beyond its stony course they saw a beaten path that wound its way under the feet of the westward cliffs. [pg. 197]

Frodo and Sam are walking in the land of Mordor. When there is only fume and gas that covered the sky. A beaten path here means the bridge is beat into two pieces. Moreover, the word wound here related to the path, and why wound? Because it make the road are wrecked, bad, so it takes time and energy to conquer it. There is a dead metaphor, the feet of the westward cliffs. It is the same like the mouth of the river, mountain’s foot, leg of the table, because it is often used.

(24) But in the City there was labor of many willing hands to rebuild and renew and to remove all the scars of war and the memory of the darkness. [pg. 248]

Is it war that can give us a scar? If we say it in the context of the war itself, of course it is. We are all wounded and have scars in our face,
or body. However, in here, the subject is not human: a city, Gondor. The city was destructed, ruined and that the scar mean. Also the memory of darkness. At the time of war, the city was covered with shadow and dark sky. Killing field, bloods everywhere can make a memory of something bad last in our mind. That was Gondor feel when they were under attack.

4. The Analysis of Dead Metaphor

A Dead Metaphor is one that has become a conventional usage or phrase and so has lost the live mapping between its domains. Nonetheless, below are the examples of dead metaphor that according to its theories has lose its compositional qualities but in fact they still remain.

(25) Then, whether Aragorn had indeed some forgotten power of Weternesse, or whether it was but his words of the Lady Eowyn that wrought on them, as the sweet influence of the herb stole about the chamber it seemed to those who stood by that a keen wind blew through the window, and it bore no scent, but was an air wholly fresh and clean and young, as if it had not before been breathed by any living thing and came new-made from snowy mountains high beneath a dome of stars, or from shores of silver far away washed by seas of foam. [pg. 144]

A keen wind, It is kind of dead metaphor, which sometimes called cliché. It is usual for Englishman use this phrase if they feel the wind blow so strong and quick. Looking at the understanding of dead metaphor. When an image has been used so much that it loses its punch,
it is usually dead. A dome of stars. It is a dead metaphor too. In fact, the word dome usually correlated with something covered the sky. A dead metaphor like this have been used so often that they have become an indispensable part of the language. Shores of silver. The last dead metaphor that the writer found in this chapter. This metaphor are have been used so often that we are weary of them, so stale that we wish it so inevitable, because they have become a regular and serviceable part of the vocabulary.

Take a look at this sample of dead metaphor,

(26) One day of light we rode, and then came the day without dawn, and still we rode on, Ciril and Ringlo we crossed and on the third day we came to Linhir above the mouth of the River. [pg. 151]

As in the background of the research, the writer see that metaphor is that which reflects best the tensive nature of language and at the same time that which provokes our thinking and imagination. Here is another dead metaphor again. Just like the explanation before, the phrase the mouth of the river is common phrase. Many people use them and many of those kinds of words die because we use them so frequently.

(27) Though it may be our part to find a bitter end before the Gate of Mordor. [pg. 159]

A bitter end is a phrase that reflected the despair situation that we probably face. Although an end, we cannot taste it, like a candy, but in here, it is an exaggeration. Let us consider ‘bitter’ alone. ‘Bitter’ is
clearly metaphorical. The tenor is ‘end’, vehicle is ‘bitter’, and the ground is obviously something that is not good to see or wait. The vehicle is simply hyperbolic.

(28) ‘A dead end,’ muttered Sam. [pg. 184]

Dead metaphor. It was often use in daily conversation. Does not mean we find dead in the end of the road. It is figuratively mean there is nowhere to run and hide.

(29) They had reached the Mountain’s foot on its northern side, and a little to the westward. [pg. 218]

So far, a dead metaphor is one that has because a conventional usage or phrase and so has lost the live mappings between its domains. Here is another dead metaphor example. Mountain’s foot. We do not feel that we are comparing a mountain to the image of a foot. The context and the personification of the mountain related to the foot. However, consider this, when we mean something that was a metaphor but is not any longer. When we assign human qualities or abilities to abstractions or to inanimate object, that make the expression of it may be indefinite.

It is very difficult to draw a line between figurative words, in here personification, and metaphor. The difficulties are enhanced by the fact

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50 Personification often interacts with metaphor in complicated ways. The metaphor is motivated by personification activation of quantity by verticality, through their frequent experiential association. A personification is simply a metaphor whose tenor is an abstraction which is represented by the vehicle “human being”. Personification is peculiar: unlike others metaphors, that tenor is always stated, but their vehicle is not. They usually indicated by capitalization. [Knowles and Moon, p. 79]
that personification itself is symbolic. Metaphor is symbolic. The assumption that the meaning of metaphorical expressions can be reduced to ‘literal’ meaning, their ‘real’ meaning and that metaphor had no serious conceptual import. We can see in the appendices of six facts of metaphor that the metaphor is a connection of between tenor and vehicle.

(30) The sun came out, and in spite of the chilly wind, they were soon putting and sweating. [pg. 282]

Merry facing the Sherrifs of the Shire and now they rode together to the Shire. Chilly wind mean that the wind not blowing so hard so they cannot breathe easily, also because the sunshine is heat. Even there is a correlation between chill and wind; this is one kind of dead metaphor.

Metaphor can differ in the degree to which they are taken for granted and kept out the consciousness, but are rarely so dead as to completely detach themselves from their origin.

5. The Analysis of Submerged Metaphor

Below are the analysis of Submerged Metaphor. Take a look at this first examples:

(31) Pippin knew the shuddering cry that he had heard, it was the same that he had heard long ago in the Marish of the Shire, but now it was grown in power and hatred, piercing the heart with a poisonous despair. [pg. 82]
The image of *poisonous despair that piercing the heart* can be upheld if we let the metaphorical words *poisonous, piercing* refer to their literal meaning. That only despair can be introduced with the addition of those words. So, we can direct the reader’s attention to the real or imagined object within the meaning of metaphorical words. Here mean that the Man of Gondor were despair, losing hope to win the war against the armies of Mordor. The tenor is *poisonous despair* and the vehicle is *piercing*. This sentence is much alike a metonymy sample. The difference between metaphor and metonymy is metaphor is a mapping within the same domain. Poisson, et al., 1990. Poisonous despair and piercing are in two different domains. In metonymy, poisonous despair, as tenor, and piercing are the same domain of ‘something hurtful’

(32) *Fortune had betrayed him for the moment.* [pg. 114]

Riders of Rohan took one step behind. They face their fate with despair. They thought the fortune has betrayed them for a moment because there is a large amount of the riders get killed by the Orcs. Theoden King still throws a light to the battle. He shows that fortune is

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51 Metonymy and metaphor are two closely related concepts. One of the most intriguing of these is the fact that a great many metaphors have a metonymic basis. Metonymy is defined as a mapping with a primarily referential purpose, in which the tenor and the vehicle are conceptual entities in the same domain. [Encyclopedia of Linguistics, p. 680]
still there. He still commands the Riders to keep fight, wielding great powers. The tenor is fortune, and the vehicle is betrayed.

(33) Pale swords were drawn; but I know not whether their blades would still bite. [pg. 152]

Pale swords. The tenor is the sword, and the vehicle is pale. Here, we can see the sense between them (pale and sword) that is sharp. The sword is still sharp even it was add by the word pale. Pale here only something that gives an image of the sword. This sense was not explicit stated on the sentence.

(34) The door closed with a dull thud. [pg. 185]

The door in this sentence is close with a dull thud. It was means, the sound of the door when it closed was so loud. Someone slam the door very hard and make noisy sound. It does not mean a dull thud is a human thing or something like that. No. it is an imagination when someone hit the door. The tenor is the door and the vehicle is a dull thud.

(35) Then he gave Frodo his mithril-coat and Sting, forgetting that he had already done so, and he gave him also three books of lore that he made at various times, written in his spidery hand, and labeled on their red backs: Translation from the Elvish, by B.B. [pg. 265]

One thing that catches the writer’s attention here is the spidery hand. At this point, once again a human object correlated with animate characteristic. Spidery is used to explain the condition of Bilbo’s hand.
He is old by age. So his hands are growing little and had no more smooth. The position of metaphor here is adjective. Spidery is compared to the hand

(36) He looked at them with fear and suspicious. [pg. 269]

Here we compare the eyes with the word fear and suspicious. It means that they are worried about the coming of Gandalf and the four hobbits. So long, they do not get news from them. Then, when they had return to the Shire, they are afraid and worries. In logical thinking, there is no correlation between eye and fear, and how come we can see something with fear. Fear, according to the dictionaries means bad feeling we have when we are in danger but in metaphorical meaning, we can correlate the meaning with fear and the eye. It means afraid and worries. There is anomaly in here. The sentence containing the words, fear and suspicious. This can be understood if the sentence not forces so hard giving a conclusion that the problem of anomaly cannot be breaking up in semantic.

(37) It's an ill wind as blows nobody no good, as I always say. [pg. 302]

The connections between metaphor and logic is so close, tight. Take a look at this sentence above. For a linguist, this is a correct sentence in grammatical. Because there are subjects, predicates, objects and the structure of the words are corrects. But for logician,
this sentence definitely false. It is kind of anomaly, metaphor phenomena. For examples of submerged metaphor, somehow, this sentence does not make sense at all. The Gaffer, an old man who lives in the Bag End, said that after Saruman’s slavery to the hobbits of the Shire. An ill wind here does not mean the wind can get sick or bring many pains for the hobbits. It means that something bad had already gone, as Saruman gone. For information, ill correlated with the word wind, illustrated like a human being. It is sound like a wind has a body and gets sick, pain. To know that the sentence was correct or not, we must know that the condition that defending that the wind is ill. An ill wind is true if and only if the wind is ill. The tenor is wind and vehicle is ill

6. **The Analysis of Implicit Metaphor**

An Implicit Metaphor is one in which the tenor is not specified but implied. For better understanding, the writer analyzed the examples of implicit metaphor. They are:

\[(38) \text{ There was Sam kneeling before him, his face wrung with pain, as if he had been stabbed in the heart; tears welled from his eyes. [pg. 188]}\]

An Implicit Metaphor is one which tenor is not specified but implied. Sam’s face here not covered with pain, but there is something that make his tears welled from his eyes. Yes, Sam was hurt after
fighting for the Orcs, but his face is sad and crying when he saw Frodo lying before him. The tenor is *his face wrung with pain* and the vehicle is as if he had been stab in the heart. It is sound like simile. Nevertheless, the writer can give an argument that the comparative view of metaphor is often expressed by denying that metaphors are implies similes. Although there are important distinction to drawn between metaphor and simile, a point frequently wised is that similes are not mere comparisons anymore than metaphors are. With Implicit Metaphor assertion in ‘his face wrung with pain’, we are prepared to understand what a pain that can we look from Sam’s face. At the end, reality becomes imagery because we changed our way of relating to it.

(39) *For some time they sat in silence and then Sam looking round at the room and the shadows flickering on the walls.* [pg. 266]

Sam and Frodo get into Bilbo’s room and accompanied him. The situation is very calm, peace so they can be wondering anything. *Sat in silence* are symbolizing the sorrow that they feel after the great adventures that they had before. Even we do not see Sam and Frodo’s face, whether he is sad, happy, smile, crying. But we can feel that they are sorrow I their hearts. No visual image of silence, complete lack of noise of sound. But in metaphorical sense, it is symbol of sadness, sorrow. Anomaly in metaphor, instead, they break apart the structures of language
7. The Analysis of Compound Metaphor

The distinction between metaphor and literal meaning of submerged metaphor can be drawn from these two examples. They are:

(40) Then all the Captains of the West cried aloud, for their hearts were filled with a new hope in the midst of darkness. [pg. 226]

The situation here is all armies from Gondor, Rohan, Dunedain were summon in the Field of Cormallen for the final battle against the Dark Lord, Sauron. It is said that all the hearts of Men of the West were filled with a new hope. This is not a real image of a heart that can only be filled with blood and air. They now got a new spirit to fight for the last time. It is compared to the word hope. A word that had a meaning desire and expectation that something good will happen. And it fit to us to form it with the word heart.

The last examples of this chapter:

(41) When they came to the Chetwood already the boughs were almost bare, and a great curtain of rain veiled Bree Hill from their sight. [pg. 268]

Sometimes, it is usual for us to say that rain pouring so hard with a curtain of rain. Of course, there is no real curtain, but we usually watching rainfall from the window, and it covered the view of our
window. Just like a curtain that we close to cover it. It is a dead metaphor.

In the corpus above, the truth or falsity of the compound metaphor depends on whether or not the alleged temporal or causal connections exist. A compound metaphor is simply a complex statement built up from statement units. The corpus above were built up by joining one statement unit to another using some expression indicating that they were temporally, causally or truth-functionally related. Since compound metaphor are still statements, each one still has a specific truth-value.
A. Conclusion

The Lord of the Rings trilogy is Tolkien’s famous work that well known in the world. In chapter two and three, the writer has tried to reach some clarification and some conclusions as to the issue of metaphorical language in the novel. The types and the quoted examples that captured that want to prove what the distinction between the literal and figurative language is.

The types of metaphor such as extended metaphor, compound metaphor, mixed metaphor, dead metaphor, implicit metaphor, submerged metaphor, and complex metaphor are becoming the focus on analyzing this novel.

From the tabulated data analysis shows, that the number of analyzed metaphors in this novel is Complex Metaphor with fifteen items followed by Dead and Submerged metaphor with seven items, Mixed metaphor with six items, Extended metaphor with four items. Then the two minorities of metaphors, those presented in the novel are Compound and Implicit metaphor with three and two items.

Based on that analysis the writer concludes the types like complex metaphor is commonly used by the author to catch the reader mind and heart to
read and re-read again the novel. However, even apart from the idea that metaphor is a matter of dualism meaning that is not single meaning.

In answering the question of how the meaning of the utilized metaphor be understood easily, we should pay attention to the fact that all the metaphor words cited so far have figurative meaning. Therefore, they need to be understood and transferred into understandable meaning.

About logical truth from metaphor sentence, there is a difference between logical thinking and figurative thinking. Metaphor are primarily matters of thought and action, only derivatively of language. The position of logic in metaphor will not found in this kind of language. There is no purely literal language in terms of which metaphors may be evaluated and objectively assessed.

Last, the writer may add some concluding remarks that it may be useful to divide the types of metaphor in such a way that the relation between tenor and vehicle become clearer somehow. It may also in a way to help us to get a clear view of the theory of metaphor by Lakoff and Richards.

B. Suggestion

Based on the conclusions above, there are two suggestions given by the writer to the other researchers in order to do a better research in the future, they are:
1. Metaphor is not just a matter of language use but also, and fundamentally, a matter of symbolic thing, so it needs a deep understanding of semiology to reveal the symbols that appear in this novel. As we know, *The Lord of the Rings* provide further manifestation of non-language metaphor. The writer have some captured moments or symbol, for examples: heroism of Frodo, whom setting out on a journey or quest along with his faithful companions, they must endure great perils before overcoming the forces of evil, and white or other lighter colors, realize good. Frodo and his friends have to travel from the Shire, which is symbolic of innocence and stability, to the Land of Mordor and the Dark Lord, Sauron, who represent evil. Overall, the whole sequence of *The Lord of the Rings* can be seeing as a metaphor of good and evil.

2. With having other perception and clarification from different point of views of other figurative language, the researcher can transfer another meaning from the figurative meaning in the novel or text. Of course, it makes the researcher more critical and taking part actively in reading a story. Somehow, the researcher does not have the literal meaning, which given in the story, but he should also get the other meaning from the figurative language to common language.
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**Encyclopedias**


**Web Sites Sources**


http://www.textetc.com/theory/metaphor.html accessed on Thursday, August 30 2007 10:42 AM

http://www.answers.com/topic/mixed-metaphor accessed on Tuesday, 9 December 2008, 10:06 AM

http://www.answers.com/extended%20metaphor accessed on Tuesday, 9 December 2008 10:15 AM
APPENDIX A

FIGURES OF METAPHOR

1. Types of Metaphor

- Compound or Loose Metaphor
- Complex Metaphor
- Extended Metaphor
- Mixed Metaphor
- Implied Metaphor
- Dead Metaphor
- Implicit Metaphor
- Submerged Metaphor

2. Here are terms of metaphors
2. Six fact about Metaphor

- That metaphors are sentences, not isolated words
- That a metaphor consists of two components
- That there is a tension between these two components
- That these components need to be understood as systems
- That the meaning of a metaphor arises from an interplay of these components
- That the meaning of a metaphor is irreducible and cognitive

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3. The Nature of Figurative Language

Language may be used for communication on a literal or on a figurative level. Literal language uses words only for their actual, basic meanings. It may be taken at face value; it means just what it says on the surface. Thus in literal use *fire* means a flame-producing oxidation of combustible material; *naked* means unclothed or without artificial covering; a *cloud* is a visible mass of vapor suspended in the atmosphere; *gold* is a metal of high value; *to throw* means to cause an object to fly through the air; *ears* are anatomical organs for registering sound. What do we mean then we say:

- My heart is on fire with love for you
- I was determined to tell the naked truth
- He left town under a cloud of suspicion
- She had a heart of gold
- He threw himself on the mercy of the court
- When her friends gossiped, she was all ears

Obviously, we do not mean the descriptive words to be taken literally. To see why, try to visualize the concrete, literal meanings of these sentences.

The descriptive words above are used figuratively. Figurative language, then, is language wrenched from its literal meaning—that is. It cannot be true literally. It in effect tells a lie on the surface in order to express a truth beneath the surface. For example, since one’s heart cannot literally be on fire, such a use of the word *fire* is non-literal or figurative.

In interpreting figurative language, the mind makes a transfer of meaning based on comparison: for example, between the feeling of love and the heat of fire; between the startling quality of a surprising truth and the shocking quality of a naked body; between the dimly understood nature of a suspected wrongdoing and the mistiness of a cloud; between the desirable qualities of a good and kind person and the value of gold; between a body tossed into a position of subjection and one’s giving himself up to a court’s decision; between one’s being composed of nothing but ears and his eager interest in hearing all that is being said. Such comparisons in figurative language are literally false but they, nevertheless deliver understandable and expressive meaning.

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3. Setting as Metaphor

- Give a vivid image of what is happening
- Evoke Atmosphere
- Reflecting about inner situation of a character
- Showing the situation of a society, the condition itself
## 4. Table of Comparison

### Kinds of Figurative Speech

<table>
<thead>
<tr>
<th>Trope</th>
<th>Basis</th>
<th>Linguistic example</th>
<th>Intended example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metaphor</td>
<td>Similarity despite difference (explicit in the case of simile)</td>
<td>I work at the coalface</td>
<td>I do the hard work there</td>
</tr>
<tr>
<td>Metonymy</td>
<td>A thing stands for the person, position, or state of affairs that uses it</td>
<td>I’m the one at the suits</td>
<td>I’m one of the managers</td>
</tr>
<tr>
<td>Synecdoche</td>
<td>Relatedness through categorical hierarchy. Kind of Metonymy.</td>
<td>I deal with the general public</td>
<td>I deal with customers</td>
</tr>
<tr>
<td>Irony</td>
<td>Inexplicit direct opposite (more explicit in sarcasm)</td>
<td>I love working here</td>
<td>I hate working here</td>
</tr>
<tr>
<td>Simile</td>
<td>It is a comparison using <em>like</em> or <em>as.</em> Directly states a comparison between two things of different nature that nevertheless have something in common.</td>
<td>His teeth look like deserted cemetery</td>
<td>His teeth are broken</td>
</tr>
<tr>
<td>Hyperbole</td>
<td>Exaggerates for the purpose of emphasis or heightened effect</td>
<td>Her sunny smile would melt ice</td>
<td>She has a beautiful smile</td>
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<tr>
<td>Personification</td>
<td>Assigns human qualities or abilities to abstractions or to inanimate objects</td>
<td>All nature mourned the death of the King</td>
<td>Every man lose their beloved leader by crying and grieve</td>
</tr>
<tr>
<td>Oxymoron</td>
<td>A form of paradox, combines two words that are ordinarily contradictory</td>
<td>A beautiful mess</td>
<td>A disaster that came straight</td>
</tr>
<tr>
<td>Litotes</td>
<td>Understates or downplays for the purpose of emphasis or heightened effect</td>
<td>Alaska is not the ideal place to raise orchids</td>
<td>Something that cannot to be done</td>
</tr>
<tr>
<td>Alliteration</td>
<td>The repetition of the first letter in words close together</td>
<td>Meet Frank, our fat, famous fullback</td>
<td>The brief explanation of Frank</td>
</tr>
<tr>
<td>Periphrasis</td>
<td>Substitutes a descriptive word or phrase for a proper name for a quality associated with</td>
<td>They tried to flight Jim Crow with legislation</td>
<td>Here Jim Crow refers to racial discrimination against blacks</td>
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<tr>
<td>Date</td>
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<tr>
<td>Late 1850's</td>
<td>Arthur Reuel Tolkien is born.</td>
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<tr>
<td>January 1870</td>
<td>Mabel Suffield is born.</td>
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<tr>
<td>January 21, 1889</td>
<td>Edith Bratt is born in Gloucester.</td>
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<tr>
<td>April 16, 1891</td>
<td>Mabel Suffield and Arthur Reuel Tolkien are married in Bloemfontein, South Africa</td>
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<tr>
<td>January 3, 1892</td>
<td>John Ronald Reuel Tolkien is born in Bloemfontein, South Africa</td>
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<tr>
<td>January 31, 1892</td>
<td>John Ronald Reuel Tolkien is christened in the Bloemfontein Cathedral</td>
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<tr>
<td>February 17, 1894</td>
<td>Hilary Arthur Reuel Tolkien, younger brother to JRRT, is born in Bloemfontein, South Africa</td>
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<tr>
<td>April 1895</td>
<td>Mabel Tolkien boards the SS Guelph and returns to Birmingham, England with her two children, John and Hilary. Arthur Tolkien remains in South Africa with plans to join his family when time permits.</td>
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<tr>
<td>February 15, 1896</td>
<td>Arthur Tolkien dies in Bloemfontein, South Africa, as a result of a severe hemorrhage suffered the previous day. He had been sick for many months with rheumatic fever, And never made the trip to Birmingham to see his family.</td>
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<tr>
<td>1896</td>
<td>Mabel Tolkien moves her family from Birmingham to the hamlet of Sarehole.</td>
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<tr>
<td>Autumn 1899</td>
<td>JRRT, at the age of 7, takes the entrance exam for King Edwards School, fails to obtain a place.</td>
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<tr>
<td>but</td>
<td>Mabel Tolkien and her sister May Incledon are received into the Church of Rome, bringing about the wrath and opposition of their strongly Baptist relatives.</td>
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<tr>
<td>June 1900</td>
<td>Tolkien retakes the entrance exam for King Edward's, and is accepted.</td>
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<tr>
<td>September 1900</td>
<td>The Tolkien family move from Sarehole to Moseley to be closer to Birmingham.</td>
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<tr>
<td>1901</td>
<td>The Tolkien family move again, from Moseley to a small villa behind King's Heath Station.</td>
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<tr>
<td>Early 1902</td>
<td>Mabel Tolkien again moves her family, from King's Heath to a house in Edgbaston next door to the Birmingham Oratory and the Grammar School of St. Philip. To save money, Mabel removes the boys from King Edwards and enrolls them in St. Philip's.</td>
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<tr>
<td>Autumn 1903</td>
<td>J.R.R. Tolkien wins a Foundation Scholarship to King Edwards, and returns there to continue his studies.</td>
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<tr>
<td>November 14, 1904</td>
<td>Mabel Tolkien, age 34, dies after six days in a diabetic coma</td>
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<tr>
<td>Nov./Dec. 1904</td>
<td>Ronald &amp; Hilary move in with their Aunt, Beatrice Suffield</td>
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<tr>
<td>Late 1904, Early 1905</td>
<td>After the death of his mother, the guardianship of Tolkien and his brother Hilary is taken over by Father Francis Xavier Morgan, a priest of the Birmingham Oratory</td>
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<tr>
<td>Early 1908</td>
<td>Ronald and Hilary move to 37 Duchess Road, behind the Birmingham Oratory, into a room let by a Mrs. Faulkner.</td>
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<tr>
<td>Early 1908</td>
<td>J.R.R. Tolkien begins his first term at Oxford</td>
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<tr>
<td>December 17, 1910</td>
<td>Tolkien is awarded an Open Classical Exhibition to Exeter College</td>
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<td>1913</td>
<td>Tolkien takes the Honours Moderations exams</td>
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<td>1915</td>
<td>Tolkien is commissioned in the Lancashire Fusiliers</td>
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<tr>
<td>March 22, 1916</td>
<td>J. Ronald Reuel Tolkien marries Edith Bratt</td>
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<tr>
<td>June 1916</td>
<td>Tolkien is assigned to the Lancashire Fusiliers and sent to France where he sees some action in Somme as second Lieutenant. Returns to England suffering from shell shock.</td>
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<td>1917</td>
<td>Birth of J.R.R. Tolkien's first son John</td>
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<td>1919</td>
<td>Tolkien works as an assistant on the Oxford English Dictionary for two years</td>
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<td>1920</td>
<td>Birth of J.R.R. Tolkien's second son Michael</td>
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<tr>
<td>July 21, 1920</td>
<td>Appointment of Tolkien to Readership in English Language, University of Leeds, from October 1, 1920</td>
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<tr>
<td>March 16, 1921</td>
<td>Appointment of Tolkien to membership of Faculty of Arts and the Board of the Faculty of Arts, University of Leeds</td>
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<tr>
<td>October 17, 1923</td>
<td>Tolkien receives an increase in salary from £600 p.a. to £700 p.a</td>
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<tr>
<td>July 16, 1924</td>
<td>Tolkien appointed Professor of English Language at University of Leeds. His Professorship begins October 1, 1924</td>
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<tr>
<td>1924</td>
<td>Birth of third son Christopher</td>
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<tr>
<td>October 21, 1925</td>
<td>Tolkien submits his resignation from Leeds. His employment officially ends December 31, 1925</td>
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<td>1925</td>
<td>Tolkien moves to Oxford, where he serves as Rawlingson Professor of Anglo-Saxon and Fellow of Pembroke College for the next 24 years</td>
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<td>1925</td>
<td>Tolkien and E.V. Gordon publish their translation of <em>Sir Gawain and the Green Knight</em></td>
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<td>1926</td>
<td>Tolkien meets C.S. Lewis and the two enter into a lifelong friendship</td>
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<td>1929</td>
<td>Tolkien's fourth child, Priscilla, is born</td>
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<td>circa 1933</td>
<td>J.R.R.T first begins telling his children of a funny little creature named Bilbo</td>
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<td>circa 1933</td>
<td>Tolkien gives W.P. Ker lecture at Glasgow University</td>
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<tr>
<td>1936</td>
<td>Tolkien completes <em>The Hobbit</em></td>
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<td>1936</td>
<td>Tolkien delivers his address &quot;Beowulf: The Monsters and the Critics&quot;</td>
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<td>1937</td>
<td><em>The Hobbit</em> is published, and Tolkien begins working on the &quot;sequel&quot;</td>
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<tr>
<td>1938 – 1939</td>
<td>Tolkien writes &quot;Leaf by Niggle&quot;</td>
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<td>1939</td>
<td>Tolkien delivers his lecture &quot;On Fairy-Stories&quot;</td>
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<tr>
<td>1945</td>
<td>Tolkien becomes Merton Professor of English Language and Literature at Oxford; a position he holds until his retirement in 1959</td>
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<tr>
<td>1947</td>
<td>&quot;Leaf by Niggle&quot; is published in The Dublin Review, a scholarly Catholic journal</td>
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<tr>
<td>1948</td>
<td>&quot;Leaf by Niggle&quot; is published</td>
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<tr>
<td>1948</td>
<td>The Lord of the Rings is completed</td>
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<tr>
<td>1949</td>
<td><em>Farmer Giles of Ham</em> is published</td>
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<tr>
<td>1954</td>
<td>The Fellowship of the Ring and The Two Towers, the first two portions of The Lord of the Rings, are published</td>
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<tr>
<td>1955</td>
<td>The Return of the King, the final portion of <em>The Lord of the Rings</em>, is published</td>
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<tr>
<td>1957</td>
<td>Tolkien was to travel to the United States to accept honorary degrees from Marquette, Harvard, and several other universities, and to deliver a series of addresses. The trip was cancelled due to the ill health of his wife Edith. Tolkien never made the trip before his death in 1973.</td>
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<tr>
<td>1959</td>
<td>Tolkien retires his professorship at Oxford</td>
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<tr>
<td>1960's</td>
<td>Tolkien was a collaborator in the translation of the Jerusalem Bible from the French (he did Job)</td>
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<tr>
<td>1962</td>
<td>The Adventures of Tom Bombadil is published</td>
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<tr>
<td>1964</td>
<td>&quot;Leaf by Niggle&quot; and &quot;On Fairy Stories&quot; are published together in a single edition called <em>Tree and Leaf</em></td>
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<tr>
<td>1965</td>
<td>Publication of American paperback editions of <em>The Lord of the Rings</em></td>
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<td>1967</td>
<td><em>Smith of Wotton Major</em> and <em>The Road Goes Ever On</em> are published</td>
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<tr>
<td>1968</td>
<td>The Tolkien family moves to Poole near Bournemouth</td>
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<tr>
<td>1971</td>
<td>November 29, 1971 Edith Tolkien dies after a short, but severe, illness attributed to an inflamed gall-bladder</td>
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<tr>
<td>1972</td>
<td>Tolkien returns to Oxford</td>
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<td>1972</td>
<td>Receives CBE from the Queen</td>
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<tr>
<td>1973</td>
<td>September 2, 1973 John Ronald Reuel Tolkien dies at the age of eighty-one in a private hospital in Bournemouth</td>
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<tr>
<td>1977</td>
<td><em>Silmarillion</em> published posthumously (final editing was completed by his son Christopher)</td>
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<tr>
<td>1994</td>
<td>April 12, 1994 Twenty-one years after Tolkien's death, Darryl Friesen begins compiling this list of important events in the life and career of J.R.R. Tolkien</td>
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<tr>
<td>24, 1998</td>
<td>October 8, 1999 New Line Cinema officially announces the cast for the Lord of the Rings trilogy, three days before the film is to begin shooting in Wellington, New Zealand. All three films are simultaneously, a first in major motion picture history, at a cost of $278 million (US).</td>
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<tr>
<td>2001</td>
<td>December 19, 2001 The Fellowship of the Ring opens in theatres world wide, earning $18.2 million (US) its first day, $95.3 million (US) its first week.</td>
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<tr>
<td>2002</td>
<td>December 2002 The Two Towers is scheduled for theatrical release.</td>
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<tr>
<td>2003</td>
<td>December 2003 The Return of the King is scheduled for theatrical release.</td>
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</tbody>
</table>
I. SYNOPSIS

Chapter 1: Minas Tirith

This chapter tells about the coming of Gandalf and Pippin to Minas Tirith, the capital city of Gondor. They come there to warn Gondor of the attack of Sauron from Mordor. Denethor, the steward of the city, still grieve because the death of Boromir, his son. At there, they met Beregond and Faramir, captains of Gondor. Gandalf try to make sure Denethor that the war is lies upon the Gondor realm. The great armies are marching closer to Gondor everyday, but Denethor still hard-headed. He had foreseen this war, but Gandalf think he do nothing to protect the city.

Chapter 2: The Passing of the Grey Company

Meanwhile, Aragorn and the rest of the fellowship members join with Rohan to help the country from the attack of Saruman, the traitor. Theoden, king of Rohan, prepare his warriors to fight. Here, Merry was left behind by Aragorn, Gimli and Legolas. They separate from the armies to take the path of the death. Aragorn was looking for help from the man of the mountain. They who dwell in the mountain are the cursed men. They are death people that cannot rest in peace before fulfill their oath to Aragorn to help him in this war.

Chapter 3: The Muster of Rohan
Eomer, the General of Rohan had been ordered by Theoden King to summon the armies from all over the plain of Rohan to help Gondor in the Great War. They have stayed one night in the mountain for preparation. Theoden asked Lady Eowyn to stay in Rohan to rule country in his stead. Merry was told by Theoden to help Lady Eowyn but he want to go to war, because he do not want to be left behind while all his friends going to war. Merry feeling unhappily but after that he was taken up to the horse by a soldier name Dernhelm, whom he is Lady Eowyn who wearing a mask to help the Theoden King to the war, also he want to see Lord Aragorn again.

Chapter 4 : The Siege of Gondor
Back to Gondor, Pippin are taken swore to be a Guard of the Citadel of Gondor. Gandalf knew news of Frodo and Sam from Faramir. He said that those two little hobbits are taken the road of Morgul Vale to enter the dark land of Mordor. Denethor sent Faramir to Osgiliath, the last defence of Gondor, which are taken over by the Orcs. But Gandalf disagree with that opinion. He thinks Denethor sent Faramir to his death. The orcs armies’ success beat Faramir and they go nearer to Minas Tirith. Faramir, was helped by Gandalf and seems he was dead but it is not like that. Denethor has lost his mind. He orders his soldier to abandon their post and run away. But, Gandalf retook the control of the city. He makes the entire soldier back to their post and prepare for battle. The Witch King, who become the captain of Mordor in this war are sent his armies to destroy the city and kill every man that they met there. Seems the country go with despair. But at last, they hear the horn blow from the north over the Mindolluin Mountain; it was Rohan with their aid.

Chapter 5 : The Ride of the Rohirrim
Theoden summon his best soldier to the war of the ring. They standing still in the mountain, and watch the siege of Gondor. They see the ashes, ruins, blood, screaming. The orcs, trolls with their captain, Witch King, drive Gondor to their end. Suddenly, the horn blows loudly, when the sun rise in surrounding of darkness. And then all the soldiers of Rohan burst into the war, draw their swords, and start to attack with Theoden lead them in front line.

Chapter 6 : The Battle of the Pelennor Fields
Rohan armies had reached the Gate of Gondor after the breaking the defense of Orcs and Trolls. But they still have not giving up, their captain, Witch King, challenging Theoden into man to man fighting. In addition, look, Theoden fell into the ground after he was stab. Lady Eowyn who wears a mask as Dernhelm, soldier of Rohan, helps him immediately. She is fighting with the Witch king until she wins. Lady Eowyn cannot hide her sadness, because the king death. Eomer and other soldiers was angry at that, and at full spirit and heroic battle, they fight the Orcs. At last Aragorn, Gimli and Legolas came with
their aid. Behind them, the dead soldiers and elves follow. They joined with Eomer and Gondor armies to fighting together. Mordor armies are defeat and victory came to people of Middle Earth. After the hard war that day, sorrowful and grieve came to all people in Gondor and Rohan.

**Chapter 7 : The Pyre of Denethor**

In the gate of Minas Tirith, Gandalf and Gondor armies try to defense the city. With their last spirit that they have, fighting until death. Merry try to wake up Denethor’s mind. He wants to burning Faramir, his son, alive. Therefore, with hurry, Merry came to Gandalf to help him to save Faramir. Not long after the wood and oil were already serve, Denethor lift Faramir body, which is still not dead, into the pyre. At length, Gandalf and Merry came to the steward’s door and try to make Denethor stop his deeds. But he can only saved Faramir, and watch Denethor burning himself. Last, Denethor watch that Faramir is waking up from his long sleeping and he cries aloud, and Gandalf and Merry can only heard the greedy roaring of the fire within.

**Chapter 8 : The Houses of Healing**

The entire soldier who injured in the war are taken to the city. Aragorn and the rest of the fellowship members follow. Pippin found Merry was laid down in the field of Pelennor. Lady Eowyn is taken to the houses of healing. Aragorn try to cure them with his medicine. Because Aragorn are the hidden heir of Gondor, and he probably become a king after Denethor passed. Therefore, Faramir come to Aragorn and praise him as the next king of Gondor. After that, Aragorn, Gandalf, Eomer and other member of the fellowship, is planning to help Frodo and Sam in their journey to Mordor. But, in this last battle, Faramir, Merry and Lady Eowyn must stay in Gondor to protect the city.

**Chapter 9 : The Last Debate**

Here, Aragorn and the people of Middle Earth planned to attack Mordor and destroy Sauron’s kingdom. They also wish to make time for Frodo and Sam to Destroy the Ring. Because both come to the enemies nest without preparation and not knowing what enemies lies in front of them. Aragorn are debating with Eomer and other leader in Gondor. He said that this is a chance for people of Middle Earth to attack Mordor. In fact, they still weak because their defeat in Gondor. Moreover, they all agree with Aragorn. Then they prepare the soldiers and give their best strike at them.

**Chapter 10 : The Black Gate Opens**

The soldiers all over Middle Earth are summoning in Gondor. Men, Elves, Dwarves, Hobbits, Rohan and other are marching together to Mordor. They marching with one destiny, to destroy Mordor, and hope gaining some time for Frodo and Sam to destroy the Ring. At least, they already stand in front of the
Black Gate. They calling Sauron to fight them and drive the darkness away from Middle Earth. Then they see that Frodo’s coat and Sam’s bag throwing by the orcs. Aragorn and the rest are grieve and seems lose their power to strike. But Aragorn burning their spirits once more, the Man of the West are cannot give up just like that. Suddenly the Black Gate open and the Mordor armies with number twice than the people of Middle Earth are running and draw their swords. Then, the last war in Middle Earth are about to begin.

BOOK VI: The Return of the King

Chapter 1: The Tower of Cirith Ungol
After Frodo stung by Shelob poison, the Orcs take him to the tower for being interrogate if he was an enemy or not. Sam that cannot help Frodo, took the Ring off of his neck and hide. Sam tries to find a way to enter the tower. He fighting with the Orcs that guarded the tower gate and climb way up high there. With Sting, Frodo’s sword, he kills the Orcs. At last, weary and feeling finally defeated, he find Frodo lying down on the floor. He was naked and sick. Frodo then rouse up, and find that the Ring that possess to him was gone. He is afraid and after Sam tells that he took the Ring when he was sleeping, he was angry, and finally he feeling sorry to Sam. Moreover, Sam understands that. They go down and find some fine suit for Frodo. There, they once again continue their journey and without Gollum whom betrayed them.

Chapter 2: The Land of Shadow
In Mordor, land of shadow, Frodo and Sam walking and keep walking to get the Mount Doom, the place where the Ring can be destroy. They so thirsty, hunger and tired enough to live on the journey. They rest up a bit, and eating the rest of lembas bread, which Lord Elrond gave them for the journey. In addition, they go into a deep untroubled sleep. Still there is no sign of Orc or enemy in front of them. The dark clouds still go darker and darker. The Mordor land was full of poisonous air and stony pass. They try to make one more crawl to end the journey.

Chapter 3: Mount Doom
Finally, they see the Mount Doom. It is not so far away ahead. However, they look so tired and hunger enough. Therefore, they cannot barely stand and walk again. At that time, Frodo and Sam was thinking about the Shire. They were lying down in the ground for a moment. Nevertheless, Frodo that cannot walk anymore was carry by Sam on his back. Now at last they turned their faces to the Mountain and set out thinking no more of concealment, bending their weariness and failing wills only to the one task of going on. There they meet Gollum, which want to take the Ring for himself. Sam was fighting with him and Frodo continue the journey. In the deep place of the Mountain, Frodo was
seized by the power of the Ring and do not want to destroy it because it was too precious. Gollum finally appear there, and fighting with Frodo to having the Ring for their alone. Lately, Gollum bit one of the finger of Frodo which wearing the Ring. Gollum was too happy and lose his mind, and slip into the fiery chasm of Mount Doom. That was the end of the Ring and Sauron.

Chapter 4 : The Field of Cormallen

The soldier of the West lead by Aragorn and Gandalf, fighting with the Orc army in the field of Cormallen. Then, they see the eagles of the North are coming to help them. The battle was going to ill, and seems the man of the West cannot hold on anymore. But suddenly, they saw that the Eye Tower and Mount Doom was ruined and explode. They see the Orcs running away from the battle. They singing and screaming for the winning moment. But they realize that Frodo and Sam were still trapped in the Mountain and cannot escape. Gandalf with the help of the Eagles of the North flew there and searching both. He saw two bodies lying on the sloe of the mountain. It was Frodo and Sam. Gandalf take them to the Minas Tirith and cured. Lately, they rouse and find their friends again, and Aragorn was ready to be crown.

Chapter 5 : The Steward and the King

Lady Eowyn was sleeping in the land of Gondor for sometime and wakes up again. There she met Faramir, which now become the steward replacing his father seat, and walk on together in Ithilien and watch the shadow in Mordor. They waiting and waiting for the news from Aragorn and friends. Suddenly, the Eagles of the North came to Minas Tirith and give news that Sauron realm has ended. There will be no more shadow lie in Middle Earth. Everybody was singing and screaming for this win. Aragorn was come back to the city and crowned as the King of Gondor. Lord Elrond came there and brings Lady Arwen. Aragorn wed Arwen in the summer of the year.

Chapter 6 : Many Partings

Frodo was fine again. He wants to go back to the Shire after the long journey he has. They rode together with all member of the fellowship. They said farewell to Treebeard from Fangorn Forest. At last, they separated in the middle. Gimli and Legolas back to Mirkwood and fine some new adventures there. Aragorn and Arwen back to the Minas Tirith and rule the Kingdom of Gondor. Eomer back to Rohan and become the next king. Lady Eowyn and Faramir are wed and dwell in the land of Ithilien. Gandalf, Frodo and the three hobbits rode to Rivendell with the Elf to see Bilbo and celebrate his birthday. They see Bilbo was sitting in the chair. He looks old and his book was nearly to finish. He gave his book to Frodo and wants him to write down their story into Mordor. Before Frodo leaving Rivendell, Lord Elrond offers him a seat in the ship to go into the Havens, but Frodo said nothing about it.
Chapter 7  :  Homeward Bound

Gandalf and the Hobbits rode back to the Shire. At last they came to The Prancing Pony and at least looked outwardly unchanged. They met Butterbur and rest for a while. They were talking about how the Shire after one year they left behind. Butterbur said that no news from Shire for all this time. They seem want to be alone from everyone. He said that there is a stranger one time during they journey. They do not know who he is. So they want to clear up the mess by going back soon to the Shire.

Chapter 8  :  The Scouring of the Shire

By the nightfall, they came to the gate of the Shire. They are not recognized by the people there. They know that Frodo and friends are dead by dark knights. They also said that there is a stranger that come and rule the whole Shire. It was Saruman and Wormtongue. They enslave the country and try to ruin them down. But the brave hobbits strikes back and kill Saruman. Wormtongue was lose his mind and run out from the Shire. They try to make the Shire back as it was. They made it.

Chapter 9  :  Grey Havens

To make the Shire back as it was need a lot of work. Frodo and his friends try so hard for building the houses, and other. With the help from Lady Galadriel, Sam spread the seeds of plants. Miracle! There are many trees, flower and plants grow lots in the spring season. Now the shadow was gone forever from there. Sam married Rosie Cotton and born Elanor, a lovely daughter. At one evening, Sam watched Frodo was finishing his book. He put a title on it: There and Back Again, the Downfall of the Lord of the Ring and the Return of the King.

At one evening, Frodo and Sam were riding on the ponies together to the Grey Havens. At there, they met Bilbo, Lord Elrond, Lady Galadriel, Gandalf and the rest of the Elf. They are waiting for Bilbo and Frodo to sail with them into the Havens. They separated with proud and tears. At last, Pippin and Merry also there. The three of them watch the big white ship sailing. Then, they back to the Shire and close with Sam short words “Well, I’m back”.

II.  CHARACTERS

Aragorn  Ranger of Eriador, King of Gondor, leader of the Man of the West in the War of the Ring
Arwen  Daughter of Elrond, later he married to Aragorn
Beregond  Guard of Minas Tirith
Bilbo Baggins  Frodo’s uncle, who found the One Ring from its hidden in Gollum’s cave
Boromir  Denethor’s son, Captain of Gondor, he was killed by the Orcs in the Falls of Rauros after he try to steal the Ring from Frodo
Butterbur  The owner of the inn of Prancing Pony
Denethor  Steward of Gondor, father of Boromir and Faramir
Elrond  the leader of the Elves, live in Rivendell, have a power to foresight the future
Eomer  Captain of Rohan, makes an alliance with Aragorn in the War of the Ring
Eowyn  Eomer’s sister, Shield maiden of Rohan, she like Aragorn but after she knew that he love another woman, she married with Faramir.
Faramir  Boromir’s brother, Prince of Ithilien, fight with the Orcs in Osgiliath and deeply hurts, married Eowyn, lady of Rohan
Frodo Baggins  the ring bearer, the main character, he was stabbed by the Witch King, stung by Shelob, a spider who guard the tower of Cirith Ungol, and mighty hobbit than the other; Later he goes to the Haven to heal his hurts.
Galadriel  the beautiful Elf woman, dwell in Lorien forest
Gandalf  the white wizard, help Frodo and friends to destroy Sauron and the Ring
Gimli  the dwarf of Lonely Mountain, using axe in his battle
Gollum  A curse creature who desires to have the One Ring, in final moment, he tries to have the Ring from Frodo and slip into the Fire of the Mountain.
Legolas  A young Elf prince from Mirkwood forest, using Bow and Arrow to fight the enemy.
Merry Brandybuck  Frodo’s cousin, becoming a guard of Theoden in the war
Peregrin Took  A hobbit, Frodo’s cousin, and aid Gondor in the War
Samwise Gamgee: Frodo’s servant who accompanied him to destroy the Ring
Saruman  An evil wizard, who make an alliance with Sauron, later after the War, he enslave the Shire before the hobbits and Gandalf beat him.
Sauron  the King of Mordor, the Dark Lord, the Owner of the Great Ring
Theoden  the King of Rohan, lead the Rohirrim in the War of the Ring
Tom Bombadil  Bilbo and Gandalf’s old friend
Treebeard  the tree that can speak, live in Fangorn forest, together with Merry and Pippin destroy the Isengard, and lock Saruman in his tower.

Witch-king  the Captain who lead Mordor armies in the War of the Ring

Wormtongue  Saruman’s servant, who becomes a spy in Rohan, giving a spell to Theoden and becoming the King decision maker.

APPENDIX D

LIST OF PERSONS COMMONLY APPEARED IN THIS PAPER:

Auden, Wystan Hugh. (1907-1973) Born in York, the youngest son of doctor. He was educated at Gresham’s school in Norfolk and Christ church, Oxford. He came to notice as a poet while still at Oxford, where he become friendly with Christopher Isherwood, both of whom at that time adhered strongly to radically left-wing view. Auden had become involved in theatre and his play, The Dance of Death, was produced in 1933. The following play, The Ascent of F6, The play is written in racy and polished blank verse interspersed with rhymes popular song, etc.

Black, Max. (1909-1988) was a distinguished British-American philosopher, who was a leading influence in analytic philosophy in the first half of the twentieth century. He made contributions to the philosophy of language, the philosophy of mathematics and science, and the philosophy of art, also publishing studies of the work of philosophers such as Frege. His translation (with Peter Geach) of Frege’s published philosophical writing is a classic text.

Bradford, Richard. (b.?) He is Professor of English at the University of Ulster. He has written books on Kingsley Amis, Roman Jakobson, Milton, eighteenth-century criticism, visual poetry and linguistics.

Hurford, James R. (b. 1941) He was trained as an articulatory phonetician, and has written a textbook on semantics, and articles and book chapters on phonetics, syntax, phonology, language acquisition and pragmatics. He has a broad interest in reconciling various traditions in Linguistics which have tended to conflict. His work is interdisciplinary, based in linguistics, but reaching out to, and taking insights and data from, anthropology, psychology, neuroscience, genetics, artificial intelligence and philosophy. His work brings together the work of formal linguists who study words and sentences out of their communicative context, psycholinguists and neuroscientists who study the brain
processes underlying language use, and anthropologists and sociolinguists who emphasize how language is embedded in social groups. These frameworks emphasize the interaction of evolution, learning and communication. Early work focused on the properties of numeral systems, and this broadened out to the topic of the evolution of language, in all senses of that phrase. He produced some of the earliest computer simulations of aspects of the evolution of language.

Jakobson, Roman. (1896-1982) He was educated at Moscow University, in the Slavic section. He was President of the Linguistic Society of America in 1956, and received the International Prize for Philology and Linguistics in 1980 and the Hegel Prize in 1982. Many scholars such as Noam Chomsky and Joseph Greenberg, agree with him that typology is important for the study of language change, areal linguistics, and historical reconstruction.

Kovecses, Zoltan. (b.?) He received his M.A. from Eötvös Loránd University, Budapest, in 1972 and his Ph.D. and D.Sc. from the Hungarian Academy of Sciences in 1988 and 1996, respectively. He is Professor of Linguistics in the Department of American Studies at Eötvös Loránd University, Budapest. In 2003, he was on a Fulbright in the Department of Linguistics at UC Berkeley, where he continued his research on metaphor with George Lakoff. His main research interests include the conceptualization of emotions, the study of metaphor and idiomaticity, the relationship between language, mind and culture, and American slang and American English. He is also working as a lexicographer, and is the author of several Hungarian-English, English-Hungarian dictionaries. He is currently working on the language and conceptualization of emotions, cross-cultural variation in metaphor, and the issue of the relationship between language, mind, and culture from a cognitive linguistic perspective.

Lakoff, George. (b.1941) He was graduated from MIT in 1962 in English Literature and Mathematics, and studied Linguistic with Roman Jakobson, Morris Halle, and Noam Chomsky. Together with other linguist such as James D. McCawley, Paul Postal and John Robert Ross, he developed the theory called Generative Semantics. Its main hypothesis is that there is no principal difference between syntactic and semantic process. [Encyclopedia of Linguistic vol I, 2005: 593]

Richards, Ivor Armstrong. (1893-1979) One of the most influential literary critics of the twentieth century. He taught at the University of Cambridge from 1922 before moving to Harvard University, where, from 1944, he was Professor of English Literature. He was an influential English literary critic and rhetorician.
His books, especially *The Meaning of Meaning*, *Principles of Literary Criticism*, *Practical Criticism*, and *The Philosophy of Rhetoric*, proved to be founding influences for the *New Criticism*. The concept of 'practical criticism' led in time to the practices of *close reading*, what is often thought of as the beginning of modern literary criticism. Richards is regularly considered one of the founders of the contemporary study of literature in English.

**Searle, John R.** (b.1932) He was Mills Professor of the Philosophy of Mind and Language at the University of California at Berkeley since 1959. At 19, as a Rhodes Scholar, he went to England and studied under P.F. Strawson and J.L. Austin at Oxford University where he took his B.A. First Class Honors (1955) M.A. (1959) and D. Phil (1959). In 1969, he published *Speech Acts: An Essay in the philosophy of language*.

**Tarski, Alfred.** (1901–1983) He was *Polish logician* and *mathematician*. Educated in the *Warsaw School of Mathematics* and philosophy, he emigrated to the USA in 1939, and taught and did research in mathematics at the *University of California, Berkeley*, from 1942 until his death. He is regarded as one of the four greatest logicians of all time, perhaps matched only by *Aristotle*, *Kurt Gödel*, and *Gottlob Frege*. His biographers Anita and *Solomon Feferman* state that, "Along with his contemporary, Kurt Gödel, he changed the face of logic in the twentieth century, especially through his work on the concept of truth and the theory of models."
Appendix E

Map of Middle Earth

The Lord of the Rings: The Return of the King

This picture was taken from http://en.wikipedia.org/wiki/The_Lord_of_the_Rings accessed on Tuesday 9 December 2008 11:15 AM
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13 Februari

Kepada, Yth.
Dekan Fakultas Adab dan Humaniora
di
Jakarta

Assalamu'alaikum Wr. Wb

Dengan hormat, saya yang bertanda tangan dibawah ini:

Nama : Mochammad Indra Perkasa
NIM : 130 026 027 659
Jurusan : Bahasa dan Sastra Inggris
Semester : XII (dua belas)

Dengan ini saya mengajukan untuk melaksanakan sidang skripsi dengan judul

Demikian surat ini saya buat dengan harapan dikabulkan. Atas perhatiannya
dan kesediannya, saya ucapkan terima kasih.

Wassalamu'alaikum Wr.Wb.

Pengaju

Mochammad Indra Perkasa
NIM. 103 026 027 659

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All the synopsis and characters are described by the writer’s own perspectives and summaries.