

An Analysis of the Metaphors Used by IAGO
in Shakespeare's Drama *Othello*

CHAPTER I
INTRODUCTION

L1 Background of the Study

If you hear somebody says, "Sally is a block of ice," or "Sam is a pig," you are likely to assume that the speaker does not mean what he says literally but that he is speaking metaphorically. The existence of such an utterance – utterance in which the speaker means metaphorically, which is different from what the sentence means literally is an example of metaphor. In addition, it can be said that in metaphor there exists a gap between speaker meaning and sentence meaning.

Traditionally, metaphor has been viewed as characteristics of language which are opposed to human thought. Metaphor also plays a major role in characterizing the structure of abstract concepts in terms of more concrete concepts (Brigh 418). In line with this statement, Addis also states that metaphors are the tools people use to express abstract thought. He added that the more abstract our thought, conversation, and writing the more we use metaphor (Addis 1).

The problem of explaining how metaphors work is a special case of the general problem of explaining how speaker's meaning and sentence's or word

meaning come apart (Searle 92). It is a special case, that is how it is possible to say one thing and mean something else, even though both the speaker and the hearer know that the meanings of the words uttered by the speaker do not exactly and literally express what the speaker meant.

Strictly speaking, whenever we talk about the meaning of metaphor in a word, expression, or sentence, we are talking about what a speaker might utter it to mean, which departs from what the word, expression, or sentence actually means. We are therefore, talking about the study about possible speaker's intended meaning or pragmatics.

Metaphors and other figures of speech are commonly used in many everyday varieties of language such as rhetorical and literary contexts. In communication such as literary context, metaphor involves the application to one thing of a name belonging to another (Aitchison 148). A word or phrase associated with a particular concept or object is applied to another with which it is not literally associated. Through the lexical extension, metaphor offers new insights and captures the attention of the audience.

This condition is also applied in Shakespeare's drama *Othello*. In this drama, Shakespeare's magic touch appear in the theme, plot, and characterization, but not so obviously as in his vivid language. The language is expertly tuned to the dramatist's purpose, which is to heighten the effect of the tragedy (Hillegas 6). Harry Shaw in his book *Dictionary of Literary Terms* says that writers usually use several basic means to reveal a character: (1) his action, (2) his speech, (3) his thought, (4) his physical appearance and (5) what other characters say or think of

him (Shaw 70). This condition gives inspiration for the writer to analyze the metaphorical speeches of one character in Shakespeare's drama *Othello* named Iago to reveal his character. The character of Iago has already been stated by Hillegas in *Shakespeare Othello Cliff's Notes*, in which he says that Iago is the personification of evil (Hillegas 5).

Inspired by the phenomena above, the writer is interested in doing a study on the analysis of the metaphors used by Iago in Shakespeare's drama *Othello* because of the consideration that Iago's metaphorical speeches can be used to reflect his character.

In this study, the writer would, in one way, put herself in the position of the person who accepts the metaphors (Iago's friends and enemies) and at the same time as the third person who is objectively considering facts and contexts when the conversation is happening to get or grasp the meaning of the metaphors. Through this way, we can know whether the character of Iago is evil or not.

The general aim of this study is to find whether metaphors used by Iago in Shakespeare's drama *Othello* can reflect his character.

L2. Statement of the Problem

Based on the background above, the writer formulates the statement of problem as follows:

How do the metaphors used by Iago in Shakespeare drama *Othello* reflect his character?

I.3. Objective of the Study

Based on the statement of the problem above, the study is intended to explain how the metaphors used by Iago in Shakespeare's drama *Othello* reflect his character.

I.4. Significance of the Study

The writer hopes this study will be useful for the English Department of Airlangga University, especially for students of linguistics program, to have more knowledge about the use of metaphorical interpretation in the literary work such as drama. This study is also expected to be useful for linguists who want to investigate how principles of pragmatics, metaphorical interpretation and analogy are implemented to analyze drama.

I.5. Scope and Limitation

The writer makes limitation in order to get the accurate data in accordance with the purpose of this study. Many linguistic aspects can be studied in analyzing Shakespeare's drama *Othello*, but the writer limits the study on the use of metaphors only.

I.6. Theoretical Framework

In doing this study, the writer uses pragmatics theory. Hence, the writer adopts some theories from pragmatics: metaphors and analogy.

I.6.1. Pragmatics

The term pragmatics comes from the field *Semiotics*, or the study of signs. Within semiotics, *syntax* means “the way signs are arranged.” *Semantics* means “what signs mean or signify” and *Pragmatics* means “the relationship between signs and their users” (Fromkin 227).

George Yule in his book *Introduction to Language* states another definition of pragmatics. He defines pragmatics as the study of intended speaker meaning (Yule 97).

I.6.1.1. Pragmatics and Discourse Context.

In the explanation above, Fromkin and Yule have given clear definition that pragmatics is the study of ‘intended speaker meaning’. Therefore, pragmatics is more concerned with the relation between the speaker and his utterance rather than with the potential relationship of a sentence or proposition to another. In this case, we need discourse context (Yule 27). One of discourse approaches to pragmatics is implicatures. The term ‘implicature’ is used by Grice (1975) to account for what a speaker can imply, suggest or mean, as distinct from what the speaker literally says. There is conversational implicature which derives from a general principle of conversation plus a number of maxims which speakers will normally obey. The general principle is called the cooperative principle (Yule 31). Furthermore, Grice also states that it is possible to describe what type of meaning

a speaker can convey by 'flouting' one of the maxims. The flouting of a maxim results in the speaker's conveying, in addition to the literal meaning of his utterance, which is a conversational implicature.

I.6.1.2. Pragmatics Account of Metaphor

Levinson in his book *Pragmatics* states the broad outlines of a pragmatics account of metaphor. First, we need an account of how non-literal use of language is recognized and here Grice's maxim is expected to play a central role. Then, once recognized, we need some principle to interpret the metaphor and Searle with his framework offered suggestion of it. Finally, after recognizing and interpreting, theory of metaphor will involve the impingement of cognitive ability, the capability to reason analogically, on language structure and use (Levinson 161).

I.6.2. Metaphor

Sometimes, the breaking of semantic rules within sentences can be used to convey a particular idea. In some sense, the sentences can also be ambiguous: have literal and non-literal meaning. The non-literal interpretation of sentence are called metaphor (Fromkin 235). Furthermore, the problem of explaining metaphor is how it is possible to say one thing and mean something else even though both the speaker and hearer know that the meaning uttered by the speaker do not literally express what the speaker meant (Searle 92).

I.6.2.1. Literal and Metaphor Utterance

John R. Searle in book *Metaphor and Thought* states some aspects of literal utterance: First, in literal utterance the speaker means what he says: that is,

literal sentence meaning and speaker's utterance meaning are the same; Second, in general the literal meaning of a sentence only determines a set of truth conditions relative to a set of background assumptions. It means in order to understand the utterance, the hearer does not require any extra knowledge beyond his rules of language and awareness of the condition of the the utterance.

When we turn to cases where utterance meaning and sentence meaning are different, then we come to the metaphor utterance. In the metaphor utterance, the hearer requires more than his knowledge of the language, awareness of the conditions of the utterance, and background assumption that he shares with the speaker. He must have some other principles, or some other factual information, or some combination of principles and the information that enables him to figure out what then the speaker says (Searle 99).

L6.2.2. Searle's Principles of Metaphorical Interpretation

John R. Searle in book *Metaphor and Thought* also approaches the problem of metaphorical interpretation from the hearer's point of view. He says that the hearer must go through at least three sets of steps to enable him to form and comprehend utterances which form "S is P" where the speaker means metaphorically that S is R (P does not mean R). (Here, "S" is subject expression, "P" is predicate expression and "R" is either words, meaning, references, denotations or the truth conditions). First, the hearer must have some strategies for determining whether or not he has to seek metaphorical interpretation. Second, when he has decided to look for a metaphorical interpretation, he must have some sets of strategies or principles for computing possible value of R in the situation

when the speaker says metaphorically. Third, he must have a set of strategies or principles for restricting the range of R's- for deciding which R's are likely to be the ones the speaker is asserting of S. The basic principle of this step is that only those possible values of R which determine possible properties of S can be actual values of R (Searle 120).

I. 6. 3. Principle of Analogy

A theory of metaphor will crucially involve the impingement of a very general cognitive ability, the capacity to reason analogically on language structure and use (Levinson 161). Lakoff added that the cognitive view of metaphor as a 'figurative of thought' emphasizes that it is knowledge rather than meaning that is responsible for the construal of similarity which lies at the basis of the process of understanding one thing in terms of another (Lakoff 1986 as quoted by Steen 10). Most cognitive scientists nowadays take 'understanding one thing in terms of another' to be guided by principle of analogy (Steen 11). The principle of analogy according to Brown will also provide a reasonably secure framework for interpretation for the hearer and for the analyst most of time (Yule 64).

I.7. Method of the Study

The method of this study is descriptive qualitative research. A major characteristic of qualitative research is that the data are not in the form of numbers (Punch 59). In this study, the writer describes and analyzes the metaphors used by collecting data from the book entitled *Tragedies* by William Shakespeare especially in the drama entitled *Othello*. The writer would analyze metaphorical

utterances used by Iago by using pragmatics, principle of metaphorical interpretation and analogy.

L7.1. Technique of Data Collection

The data are collected from documents of Shakespeare's book entitled *Tragedies* especially in drama *Othello*. Punch in his book *Introduction to Social Research* says that documents, both historical and contemporary are a rich source of data for social research (Punch 90). The range of documents which is used in this study includes text of Shakespeare's drama *Othello* and its biographies. The writer looks for metaphorical utterances used by Iago and keeps them as data. Briefly, the steps of data collection are:

1. Reading the whole drama.
2. Identifying utterances used by Iago.
3. Selecting metaphorical utterances used by Iago and keeping them as data.

L7.2. Technique of Data Analysis

The obtained data from act 1 up to 3 of Shakespeare's drama *Othello* will be analyzed by using Grice's maxim, Searle's principles of metaphorical interpretation and principle of analogy. In analyzing the metaphors, the writer will be positioning herself both as third person (not involved in the conversation) and at the same time as second person (involved in the conversation as person who accepts the metaphorical utterances). The steps are as follows:

1. Presenting the data by rewriting the conversation of Shakespeare's drama *Othello*.
2. Identifying and underlining metaphors used by Iago found in act 1 up to 3 of the drama.
3. Analyzing the metaphors in act 1 up to 3 by using Grice's maxim, Searle's principle of metaphorical interpretation and principle of analogy.

In addition, the data analysis will be divided into:

A Act I Scene i

B Act I Scene iii

C Act II scene i

D Act II Scene iii

E Act III Scene iii

4. Giving further descriptions and explanations on each metaphorical utterances found in the drama.
5. Making conclusion.

L8. Definition of Key Terms

In describing and analyzing the metaphors used by Iago in Shakespeare's drama *Othello*, there are some terms used and need to be clarified in term of there meaning as follow:

- ◆ Pragmatics = The general study of how context influences the way we interpret sentence.

- ◆ Semantics = The study of linguistic meaning.
- ◆ Metaphor = The non-literal interpretation of a sentence.
- ◆ Literal Utterance = Utterance in which has same meaning both in sentence's meaning and speaker's utterance meaning.
- ◆ Metaphorical Utterance = Utterance in which speaker's meaning and sentence's meaning are different.
- ◆ Interpretation = Effort toward trying to understand something.
- ◆ Paraphrase = Express the meaning of a piece of writing and statement in different words to make it easier to understand.
- ◆ Flouting = Disobeying openly a convention.
- ◆ Evil = Morally bad; wicked, very unpleasant or harmful.
- ◆ Existentialist = A belief which says that man is a unique and isolated individual in a meaningless or hostile world, responsible for his own actions and free to choose his destiny.

L9. Organization of the Paper

The writer presents this study into four chapters. Each chapter is described as follows:

1. **Introduction.** It is divided into eight subchapters: background of the study, statement of the problem, objective of the study, significance of the study, theoretical framework, scope and limitation, method of the study and organization of the paper itself.

2. **Literature Review.** The writer reviews in more details the theories used in this study, the writer also reviews the related study in this chapter.
3. **Presentation and Analysis of the Data.** Here, the writer presents the findings of the collected data and then analyzes them.
4. **Conclusion.** The writer concludes the result of this study in this chapter.

CHAPTER II

LITERATURE REVIEW