

A CRITICAL METAPHOR ANALYSIS IN LORAX FILM

SKRIPSI

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PRATIWI NURSITA

NPM 1302050051



THE FACULTY OF TEACHERS' TRAINING AND EDUCATION

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ABSTRACT

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This study deals with metaphor analysis in Lorax film. It was aimed at investigating the types of metaphor analysis in Lorax film, and the most dominantly of metaphor analysis in Lorax. This study was conducted by using descriptive qualitative research. The source of data was script of Lorax film. The instrument in this study was document. Data were analyzed using descriptive analysis technique, by describing the types of metaphor analysis in Lorax film, and the dominantly of metaphor in Lorax film. The result showed that there were 4 concepts metaphor found in Lorax film, namely: Concrete to abstract metaphor, Synaesthesia metaphor, Antrophomorphic metaphor, and Animistic metaphor. There were 2 (11.77 %) for concrete to abstract metaphor, 9 (52.94%) for Synaesthesia Metaphor, 2 (11.77%) for Antrophomorphic Metaphor, and 4 (23.52%) for Animistic Metaphor. It concluded that synestasia metaphor dominantly used in Lorax film.

Key Word: Metaphor analysis, Types of metaphor, and Lorax

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NPM 1302050051

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CHAPTER I

INTRODUCTION

A. The Background of Study

Metaphor has been traditionally studied and analyzed within the framework of rhetorics, literary works and literary studies. It has been related to figurative language and has been regarded as "just a kind of artistic embellishment", or something that is "divorced and isolated from everyday language" Knowles & Moon (2006: 1). In addition, as Goatly said, philosophers wanted metaphor be strictly confined to "literature, rhetoric and art" (1997). To sum up, metaphor is regarded as something that belongs to literary forms which are more concerned with novel or interesting uses of words Mostapha (2014).

Metaphor has been defined in a variety of ways. Charteris-Black (2004: 21) shows metaphor as "a linguistic representation that results from the shift in the use of a word or phrase." In this respect, Ross views metaphor as "giving the thing a name that belongs to something else." The etymological origin of the word metaphor is from the Greek *meta* which means with and *phor* which means carry. (Ahmad Abdel: 2014).

Metaphor is present in everyday speech, in every language, and to a certain extent, has become culture specific. More over they argue that metaphors pervade our way of conceiving of the world and are found extensively in many of our languages, thoughts and actions. Charteris-Black adopts the view that metaphor investigation must include linguistic, semantic, cognitive, and pragmatic

criteria because metaphor cannot be explained by means of any of these on its own. In other words, the theory adopted to analyze metaphor must make use of the following four components together: linguistics, semantics, cognitive, and pragmatics. Each component is not separately adequate to account for the different aspects of metaphor. He refers to this integration as Critical Metaphor Analysis.

Charteris- Black has divides domains into "abstract domains" and "basic domains". Basic domains represent our human experience which acts as the source input for more abstract target domains. In other words, the basic domains " are used to reflect in language how we experience more abstract target domains" . The conceptual metaphor is "a formal statement of any idea that is hidden in a figure of speech...that can be inferred from a number of metaphorical expressions". The conceptual key is "inferred from a number of conceptual metaphors". In this way, the conceptual key is a higher level metaphor that explains how "several conceptual metaphors are related.

Many problems faced in understanding metaphor, such as many reader did not know about metaphor, especially metaphor film. Besides, many reader cannot comprehend the meaning in daily life and many audience cannot comprehend the meaning in film. They only watch film to entertain themselves in additions, many student's in university did not know function of metaphor. So, they cannot understand what metaphor is.

There fore in SFG, language is viewed as a resource for making meaning and so it describes language in its actual use in terms of texts and their contexts.

Therefore, this theory attempts to describe how the structures of a text construct meanings and how the meanings of the text can be realized. critical metaphor analysis not only realized in the text but also in the film, such as Lorax film.

The Lorax is a 2012 American computer-animated 3D musical fantasy comedy film produced by Illumination Entertainment and based on Dr. Seuss children's book of the same name. The film was released by Universal Pictures on March 2, 2012, the 108th birthday of Dr. Seuss. A brief overview of lorax movie, what happens when the patterns of human life in the future just based from nature imitation made of plastic ranging from soil, grass, snow, and trees. In the region called Thneedville, where all the inhabitants are living with the environment is made of plastic material. In the area of modern it, not at all found the tree, clean water, soil, and grasses, all replaced by catapult or run by a businessman named great O'Hare.

At one time, a teenager named Ted trying to find something desirable by his favorite girl Audrey, namely in the form of the original tree-Truffula. Passing instructions from the grandmother, Ted tried hard to search for the original tree of the Truffula likely still owned by The Oceler, that his life was filled with remorse for not listening to the speeches of the Forest Rangers was named the Lorax. Basically, the film ' The Lorax has a very simple story that is trying to resurrect the spirit of the young generation to preserve nature for the sake of future lives better. Past actions that have been undertaken by the Oceler and Ted's concern to preserve the tree.

Based on the explanation above in this study the researcher purpose to investigate and analysis of Critical Metaphor In Lorax film. So, the writer was conducted this research with the title **A Critical Metaphor Analysis in Lorax Film.**

B. Identification of problem

Based on the background of study, the writer identified of problem as follow:

1. Many readers did not know about metaphor.
2. Many audiences cannot comprehend the meaning in film.
3. Many students in university did not know function of metaphor.

C. The Problem of Study

Based on the background of study, the writer formulated this study as follows:

1. What types of metaphor analysis in lorax film ?
2. What is the most dominantly of types of metaphor in Lorax film?

D. The Objective of Study

Based on the problem of study, the aimed of study described as follows:

1. To find out types of metaphor analysis in lorax film.
2. To investigate the most dominantly of types of metaphor in Lorax film.

E. The Scope of Study

The scope of this study was methapor analysis and was limited on lorax film

F. The Significant of Study

Finding of the study were expected theoretically and practically to give much contribution the film world of the research.

1. Theoretically, this study becomes the basic of the further for researches that also interest investigating the same area with different focus an objective.
2. Practically, the finding of this study becomes some short of guidelines for writer, movie audience and for readers.
 - a. For writer, this study can and rich knowledge in linguistic especially in metaphor analysis and help to comprehend the meaning of in the film specially in lorax film.
 - b. For movie audience, can help them to encourage in understanding the message contain the film.
 - c. For reader, in this study can help to do next research which related this study in linguistic field especially in metaphor analysis.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical framework

1. Metaphor

The Fundamentals of Metaphor in terms of composition, metaphors are traditionally said to be made up of two parts: the ‘tenor’ and the ‘vehicle’. These terms approximate Lakoff and Johnson’s (1980) “target” and “source,” terms that have become more familiar in the recently developed field of cognitive linguistics. The former (the ‘tenor’ or the ‘target’) is the object to which the characteristics are attributed, while the latter (the ‘vehicle’ or the ‘source’) is the object from which some characteristics are borrowed, to be attributed to the object being referred to. These two concepts can be further scrutinized on the basis of similarities and differences. Scholars discuss issues such as ‘tension,’ which pertains to the divergences between the target/tenor and the source/vehicle, while the term ‘ground’ purports to the resemblances between the two. For the sake of convenience, since the present study relies on the cognitive linguistic framework, the terms ‘target’ and ‘source’ used in preference to the traditional literary terms.

What Metaphor is Not

Because of its omnipresence in day to day communication across languages and cultures, the term “metaphor” has been used in many applications beyond its original nature as encapsulated in its very etymology. The word is sometimes used to mean the same thing as ‘similarity’ or ‘analogy.’ This has

provoked some confusion. Since metaphors provide a structure for discourse, in the same fashion as models do, there is also a tendency for the two to be interchanged (Gozzi, 1999). In this instance, the dividing line runs around the fact that models are basically theoretical constructs or visual representation, whereas metaphors are fundamentally made up of words and utterances about abstract ideas. Nonetheless, such delineation is still insufficient to establish a well defined boundary. There is considerable debate on the definition of metaphor. Although the pioneering studies by Lakoff and Johnson were highly respected by many, they are not without critics. Haser (2005), for one, has criticized the arguments laid down by these two language experts. The various views on how metaphor is defined only illustrate the complexity of metaphors. Furthermore, the line demarcating metaphors from other forms of non-literal language is quite hazy.

2. Types of Metaphor

There are different types of metaphors. Ullmann (1978:242) shows that the first type is “concrete to abstract metaphors.” This is the case of metaphorical extension of the usage of images drawn from the abstract sense to the concrete entity. Under this type, metaphor conveys sense impression to describe abstract experiences, for instance, “bitter feelings”, “warm reception.” The second type of metaphor is “synaesthesia metaphor” where words are transferred from one sense to another, from touch to sound and from sound to sight, like, “cold voice” or “piercing sound.” The third type is called “anthropomorphic metaphor” where parts of the human body are used to refer to inanimate objects.

The obvious example for this type is “the neck of the bottle,” “the mouth of a river.” Leech states that the fourth type of metaphor is the “animistic metaphor” which attributes characteristics of animates to the inanimates. This is the case of the metaphorical utterances “an angry sky.” Metaphor is employed in Quran as a cognitive way of memorizing and refreshing readers’ minds about goals of their existence. It is used in Quran for different purposes, one of them is to move from something that is animistic or humanizing to something that is not animistic “inhuman” which is “promised paradise.” That kind of metaphor is used to create new meanings and ideas, and to find a possible way to provide expressible thought.

Generally, that kind of metaphor is employed to facilitate memorizing, and to communicate thoughts through many verses. Leech (1969:158) identifies another type which describes the “humanizing” type that attributes characteristics of human beings. It is important to mention that every metaphor employs two domains. The source domain and target domain. According to Lakoff & Johnson (2001), source domain represents the equivalent figurative meaning. To understand different levels of meaning, we have to understand that it is the mind which is naturally embodied. Lakoff and Johnson’s view is that, the mind gets from and makes uses of bodily experiences such as perception and movement.

In addition, the concepts are embodied in the sense that they are entrenched in the brain’s nervous system. Lakoff and Johnson explain that concepts are neural structures in our brains. These neural systems are responsible for mental activities and for the process of conceptualization and reasoning. Richards mentions two elements that interact with each other during the

metaphorical process; “tenor” and “vehicle.” On the one hand, tenor is the original element that is compared to another object from a different domain. On the other hand, “vehicle” is the borrowed entity in terms of which tenor is presented. In the same track, Black (1962:28) elaborates that metaphor works via a kind of interaction between its two elements. Richards explains that these elements are “tenor” and “vehicle”, while Black calls them “focus” and “frame.” “Focus” is the word used non-literally “metaphorically” and “frame” is the surrounding literal meanings.

However, Black re-defines these elements as principal and subsidiary and explains that metaphor works by applying to the principal subject certain characteristics associated with the subsidiary one. For example, “John is a computer,” is a metaphorical utterance, composed of a principal subject “boy” and a subsidiary subject “computer“. These two subjects interact with each other through applying to the principal subject certain common characteristics of the subsidiary one (i.e., that he is prone to intelligence, good skills, and various talents).

3. Function of Metaphor

According to Winner & Gardner as quoted by Mahmood (2013) states that there are some function of metaphor, such as:

a. Filling Lexical Gaps

There are at least three ways in which metaphor are used to plug lexical gaps. In the first case there is absolutely no suitable term available, forcing us to resort to metaphor; metaphor thus becomes a means of word-formation, e.g. crane,

mouse, etc. In the second case although there is a word available it is only approximately adequate. (e.g. He put his face in the water and half-gulped, half-ate it. Neither *eat* or *gulp* exactly matches the action described so the use is only approximate. Instead of describing the action more exactly and at length Golding offers this gap-filling metaphor as an adequate shorthand. The third subspecies are the Precision metaphor in which a process or quality is made precise by being related, through modification, to a specific first-order entity. (e.g. My cry for help was the cry of the rat when a terrier shakes it. Here “cry” is made more specific by the post modifying phrase “of the rat”; itself made more specific by the post modifying clause “when a terrier shakes it”).

b. Explanation and Modeling

When the grounds of the metaphor become the central issue, metaphor can explain some relatively concept in terms which are more familiar to the hearers. For example, it is common to explain electricity to elementary science students in terms of water flow through pipes: the abstract concept of voltage becomes water pressure; resistance, the width of pipe; and amperage, the rate of flow. The purpose of this metaphor-model is to highlight the similarities between electricity and water flow.

c. Re- conceptualization

With theory-constitutive metaphor, people are talking not so much about explanation but about re-conceptualization. In fact literary metaphor often seem designed to bring about a re-conceptualization of experience. They invite people to view our experience from a different perspective. By using unconventional terms of unfamiliar categories (Kress in Andrew Goatly, 1998). For example the

Anglo-Saxon expression *mere-hengest* ('horse of the sea') is defined as "arrogance and hatred".

d. Argument by analogy

Argument by analogy seems to have purposes as modeling and re-conceptualization. These are primarily ideational, as they are ways of interpreting experience, but models and impositives have an interpersonal stand, are attempts to persuade the hearer to accept them. As Steen points out, "when metaphor are highly appropriate (conceptually) they are also highly persuasive (communicatively) and natural (emotively)" (Steen in Andrew Goatly, 1998). With metaphorical analogies used as arguments to justify an action or recommendation. This emphasis on persuasion is even stronger. Whereas with modeling and re-conceptualizing metaphor people are concerned with describing the world, "arguments" by analogy seem to be embedded in the sphere of human action on the world. They are arguments for doing something.

e. Ideology

The impossibility of non-analogical reasoning brings one face to face with the relation between ideology and metaphor. People can see this function, how metaphor can consciously be used to construct scientific reality. To narrow this epistemological and ontological perspective to an ideological one, we need to concentrate on the ways in which metaphor are used to construct reality as a means of maintaining or challenging power relations in society.

f. Emotion

One of the major functions of metaphor is to express emotion. MacCormac in Andrew Goatly has suggested that the general illocutionary force of metaphor

is producing emotions such as wonder and puzzlement, and the particular emotional effect of the metaphor, its perlocutionary force, will vary across individually and contexts (MacCormac in Andrew Goatly, 1998). Literature, too, has long been associated with the evocation of emotion (Richard in Andrew Goatly, 1998), as in Wordsworth's famous dictum "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility.

g. Decoration, disguise, and hyperbole

Re-conceptualizing, theory-constitutive and impositive metaphor are at the radical extreme of metaphorical used, as it were, to dress up concepts in pretty, attention grabbing, or concealing clothes, rather than to create a new concept by cannibalizing two existing ones, or giving birth to another body. When use for disguise and concealment they often have an emotive function, though one which is diametrically opposite to that involved in swearing-euphemism, e.g. *He fell asleep*, meaning 'he died'.

h. Cultivating intimacy

Because the understanding of metaphor depends on shared Grounds, metaphor can become a means of activating the assumptions shared between only two people, or a small group. It is as though, because the meaning of the metaphorical expression lies in the knowledge of the speaker rather than directly in the expression itself, the hearer has to penetrate into this knowledge, explore the mind of the speaker and activate in his own mind the implicated assumptions he thinks are in the speaker's (Cohen in Andrew Goatly, 1998). This creates a

sense of community. It also excludes those who are unable to penetrate the speaker's mind and access relevant matching information in their own.

Example:

1) Her wishing as high as mountain

Wishing = mountain

2) Her heart as deep as sea

Heart = sea

i. Humour and games

People can be deliberately tease or puzzle our hearer, make the hearer's contribution to the collaboration, the Processing Effort, disproportionate. Such enigmatic metaphor may contribute to any kind of word puzzle, crosswords etc. But they are particularly well represented in riddles.

j. Problem solving

People have already come across the idea that theory constitutive metaphor can initiate a program of research and that reasoning by analogy can be used to persuade to or against again ('love's philosophy'; the *Euphues* passage, EU94, pp. 152-3). It's worth developing the point that metaphor can lead to, or be exploited to achieve, action of various kinds. They may be used for problem solving.

k. Textual Structuring

Goatly states that metaphor can be used, consciously or subliminally, to structure the development of a text, as the organizing principle which gives the text a lexical cohesion. It means that metaphor is a cross domain mapping from a

source to a target. Then, Lakoff and Turner argue that extension of metaphor at discourse level is usually realized by analogical transfer, which maps metaphorical entailments from the source domain onto the target domain. Each mapping is a set of ontological correspondences across the two conceptual domains and metaphorical mappings preserve the cognitive topology of the source domain, in a way consistent with the inherent structure of the target domain. Cohesive tokens are usually identified as grammatical connectors, logical connectors and lexical connectors. It means that the most prominent cohesive evidence the conceptual metaphor embodies is lexis which, in most cases, contributes to a certain semantic category. Example: Marriage resembles a pair of shears, so joined that they cannot be separated; often moving in opposite directions, yet always punishing anyone who comes between them.

From the sentence, it can be explained that metaphor of sentence is *Marriage is a Pair of Shears*. Actually, the pronoun “they” refers to the source domain “shears” in the preceding clause. Cohesion lies in the continuity of reference. “Shears” is defined as a large cutting instrument shaped like scissors, used for shearing sheep, cutting hedges, etc., while “marriage” is a legal union between a man and a woman as husband and wife. At first glance, it is difficult to bridge “marriage” and “a pair of shears” together. However, the following clause explains the characteristics of “marriage”. In this way, the mapping from “a pair of shears” to “marriage” is realized by their similarities.

1. Fiction

It is possible, of course, to regard a literary narrative as one whole extended metaphor. In such extended Phenomenalistic metaphor as literary works we are

invited to imagine a whole world in which what happens is literally true. This contrast with local metaphor in which people recognize statements as being literally untrue and interpret them by positing Grounds which will connect the statement with the real world as people know it.

Hill (2012) states that metaphor can infuse a moment with clarity or cover it with a veil of uncertainty. It means that metaphor can be seen in a new way or from a different viewpoint, therefore, metaphor is a way to bring something different to story and character, something that differs from straightforward narration. Example: He may be a man who struggles to describe his emotions, his thought, even other people. He may find it easier to compare his wife to an overhead light-easily turned both on and off-than to explain the nuances of her behavior.

From the fiction, it can be described that to understand the fiction, all the story needs explain through imaging of the story which can convey more than two or three sentences of explanation such as:

- 1) He as the actor has strong character who make the reader focus to his behavior
- 2) He has high emotion
- 3) He is also clever man

The fiction contain metaphor which the statement related to the real world as human's character. Enhancing Memorability, Foregrounding and Informativeness. It was pointed out in that metaphorical expressions involving nouns which refer to imaginable things have a particular vitality. Imagistic metaphor either intentionally, or as a by-product, enhance memory, because of

their visual nature, as has been experimentally demonstrated (Honeck and Mayer in Andrew Goatly, 1998).

4. Critical Metaphor Analysis

The theory of Critical Metaphor Analysis (CMA) as outlined by Charteris-Black is used in the analysis of metaphors in the Lorax film. Charteris-Black adopts the view that metaphor investigation must include linguistic, semantic, cognitive, and pragmatic criteria because a metaphor cannot be explained by means of any of these on its own. In other words, the theory adopted to analyze a metaphor must make use of the following components together: linguistics, semantics, cognitive, and pragmatics. Each component is not separately adequate to account for the different aspects of a metaphor. He refers to this integration as Critical Metaphor Analysis.

Charteris-Black has made use of the concept of “domain” as defined by Langacker and Croft as a “semantic unit” or “semantic structure”. Charteris-Black has divided domains into “abstract domains” and “basic domains”. Basic domains represent our human experience which acts as the source input for more abstract target domains. In other words, the basic domain “are used to reflect in language how we experience more abstract target domain” Charteris-Black (2004).

To explain the relationship between source and target domains Charteris-Black uses two terms: “the conceptual metaphor” and the “conceptual key”. The conceptual metaphor is “a formal statement of any idea that is hidden in a figure of speech, that can be inferred from a number of metaphorical expressions”. The

conceptual key is “inferred from a number of metaphors”. In this way, the conceptual metaphors are related.

Charteris-Black theory on the analysis of metaphor provides definitions of prominent key words that are mainly used in his CMA s and represent the core of his theory. These key definitions are as follows (2004 : 21):

- a. A metaphor is a linguistic representation that results from the shift in the use of a word or phrase from the context or domain in which it is expected to occur to another context or domain where it is not expected to occur, there by causing semantic tension.
- b. A conceptual metaphor is a statement that resolves the semantic tension of a set of metaphors by showing them to be related.
- c. A conceptual key is a statement that resolves the semantic tension of a set of conceptual metaphors by showing them to be related. A conceptual metaphors by showing them to be related.

These key definitions will be used throughout the analysis conducted in this study for metaphors of natural phenomena in Lorax film.

Charteris-Black, more over, specifies three stages for the analysis of metaphor. These stages can be summarized as follows :

- a. Metaphor identification.
- b. Metaphor interpretation.
- c. Metaphor explanation.

Metaphor identification is concerned with the tension that may exist between a literal source domain and a metaphoric target domain. Metaphor

interpretation is concerned with identifying the type of social relations that are constructed through them.

In the 'social context' and to generalise across meanings in specified social contexts. He proposed an approach to the principled description of such contexts which bears a close resemblance to more recent descriptions which we shall go on to examine: My view was, and still is, that 'context of situation' is best used as a suitable schematic construct to apply to language events. A context of situation for linguistic work brings into relation the following categories:

An approach similarly emphasising the importance of an ethnographic view of communicative events within communities has been developed by Hymes in a series of articles. Hymes views the role of context in interpretation as, on the one hand, limiting the range of possible interpretations and, on the other, as supporting the intended interpretation.

5. Animaton Film

Animation is the process of making the [illusion](#) of [motion](#) and the illusion of change by means of the rapid display of a sequence of images that minimally differ from each other. The illusion as in motion pictures in general is thought to rely on the [phi phenomenon](#). [Animators](#) are artists who specialize in the creation of animation. Animation can be [recorded](#) with either analogue media, a [flip book](#), [motion picture film](#), video tape, [digital media](#), including formats with [animated GIF](#), [Flash animation](#), and digital video. To display animation, a [digital camera](#), computer, or [projector](#) are used along with new technologies that are produced.

Animation creation methods include the [traditional animation](#) creation method and those involving [stop motion](#) animation of two and three-dimensional objects, [paper cutouts](#), [puppets](#) and [clay figures](#). Images are displayed in a rapid succession, usually 24, 25, 30, or 60 [frames](#) per second. [Computer animation](#) processes generating animated images with the general term [computer-generated imagery](#) (CGI). [3D animation](#) uses computer graphics, while [2D animation](#) is used for stylistic, low bandwidth and faster real-time renderings.

Kinds of animation, namely:

- a. Traditional animation: also known as "cell animation", this is one of the oldest animation subgenres. Basically, it is a way of animating a cartoon by drawing and painting pictures by hand. Each drawing or painting is a different frame of animation, and when they are flipped or put in sequence at the right speed, they give the illusion of movement. Examples are *Beauty and the Beast* and *Spirited Away*.
- b. Animated series: created or adapted with a common series title, usually related to one another and can appear as much as up to once a week or daily during a prescribed time slot. Animated cartoon series also approved by outside broadcast television, as was the case for the *Tom and Jerry* short films that appeared in movie theaters from 1961 to 1962. Series can have either a finite number of episodes like a miniseries, a definite end, or be open-ended, without a predetermined number of episodes.
- c. Stop motion: similar to traditional animation; instead of using hand drawn pictures, stop motion films are made with small figurines or other objects that

have their picture taken many times in order to provide the animation frames. Examples are *The Nightmare Before Christmas*, *Coraline*, and *Corpse Bride*.

- d. Computer-generated imagery (CGI): A genre of animation that includes animating a cartoon on a computer modeling program. Models of characters or props are created on the computer, and then programmed to do something specific. Then, when the animation is completely programmed, the computer can play a completely computer generated movie. CGI is often used for the visual effects in Live Action films as well. Examples are *Up* or *Toy Story*.
- e. Puppetry: Although it is technically live action, puppetry is a different way of "animating" a movie and puppets are often used in lieu of live actors. Usually, there are small figurines or figures (similar to stop motion), but these are controlled and filmed in real time. Like CGI, puppetry can be found in live-action films as a method of achieving a special effect. Examples are *The Muppets* and *The Dark Crystal*.

6. Lorax Film

Lorax film is the fourth feature film based on a book by Dr. Seuss, the second fully computer-animated Dr. Seuss adaptation (the first one being *Horton Hears a Who!*), and the first to be released in 3-D. *The Lorax* was also Illumination's first film presented in IMAX 3D (known as "IMAX Tree-D" in publicity for the film).

Ted Wiggins is an idealistic boy, who lives in "Thneedville", a walled city that, aside from the human citizens, is completely artificial; everything is made of plastic, metal, or synthetics with no living plants. Ted has a crush on local

environmentalist Audrey, who wants to see a "real tree" more than anything in the world, and decides to find one in order to impress her. His energetic Grammy Norma secretly tells Ted the legend of the Once-ler, who will tell anyone about trees if they brought him fifteen cents, a nail, and a shell of a great-great-great grandfather snail. When Ted leaves Thneedville in search of the Once-ler, he discovers that the outside world is a contaminated, empty wasteland. Once the boy finds him, the Once-ler agrees to tell Ted about the trees on the condition that he listens to the story over multiple visits. Ted agrees, but on his way home, he encounters the mayor of Thneedville, Mr. Aloysius O'Hare, who is also the proprietor of a company that sells bottled oxygen to Thneedville residents. O'Hare explains to Ted that because trees produce oxygen free of charge, he considers it a threat to his business whenever he hears people talking about them. After revealing that he has "security camera eyes" all over the city, O'Hare pressures Ted to stay in town. However, Ted continues to sneak out of O'Hare's sight (with his grandmother's encouragement) and learns more of the trees' history.

Over Ted's various visits, the Once-ler recounts the story that when he was a young man, he departed his family to find good material for his Thneed invention and make a business. After stumbling upon a lush Truffula Tree forest valley, the Once-ler meets the guardian of the forest, the Lorax, after cutting down a Truffula Tree. The Lorax urges the Once-ler to leave the forest, but the Once-ler refuses. Eventually, the Once-ler promises not to chop another tree down, and the two seem to begin a friendship of sorts. Then, the young businessman's Thneed invention becomes a major success and the Once-ler's family arrives to participate in the business. At first keeping his promise, the Once-ler continues Thneed

production by harvesting the Truffula Tree tufts in a slow, but sustainable manner. However, his greedy and lazy relatives soon convince him to resume chopping down the trees. Over time, the Once-ler's deforestation spirals into a mass overproduction. Flushed with wealth, the Once-ler rationalizes his short-sighted needs into arrogant self-righteousness, and the Lorax's helpless protests do not stop him. The Once-ler pollutes the sky, river, and landscape, until the very last Truffula Tree falls. With no further chance of business, he is left broken and abandoned by his family, with his mother disowning him, and with the region uninhabitable because of his business's pollution, the Lorax sends the animals off to find a new place to live before he departs into the sky, leaving only a stone-cut word: "Unless". Distraught and ruined, the Once-ler became a recluse.

After he finishes telling his story, the Once-ler finally understands the meaning behind the Lorax's last message, and gives Ted the last Truffula seed in hopes that he can plant it and make others care about real trees once more. Ted's desire to impress Audrey also becomes a personal mission to remind his town of the importance of nature. O'Hare, still determined not to have trees undermine his business, takes heavy-handed steps such as covering Audrey's nature paintings, closing off the door that Ted uses to see the Once-ler, and forcibly searching Ted's room for the seed. Ted enlists his family and Audrey to help plant the seed, which has begun to germinate after water was accidentally spilled on it. O'Hare and his employees pursue the dissidents until they manage to elude him and reach the town center. When Ted finally attempts to plant the seed, he is interrupted by O'Hare, who rallies the population to stop them by telling the people that trees are dangerous and filthy. To convince them otherwise, Ted takes an earthmover and

rams down a section of the city wall to reveal the environmental destruction outside, thereby showing them what O'Hare is encouraging. Horrified at the sight and inspired by Ted's conviction (as though a part of the Lorax was within him), the crowd turns against O'Hare when they discover his true nature, his own henchmen expelling him from the town (by his own jet pack-like helmet), and the seed is finally planted. Time passes and the land starts to recover; new trees sprout, the animals begin to return, and the redeemed, now-mustached Once-ler is happily reunited with the Lorax.

B. Previous Relevant Studies

There were some previous studies related to this research, namely:

Lakoff, G., & Turner, M. (1989). *More Than Cool Reason: A Field Guide to Poetic Metaphor*. The present paper has tackled the metaphor in the Qur'an within the theoretical framework put forward by Lakoff and Turner (1989), known as the Cognitive Theory of Metaphor, where it has shown how the Qur'an is structured around the idea of the variety of meaning of lexical items, and how every correspondence between the two domains of "literal" and "non literal" can fit there. The use of such a metaphor makes the reader clarify and define the relationship between object and image. Meanwhile, this process serves two purposes: first, it forces the reader to participate actively in the Qur'an i.e. Consider its message and follow its teachings. Second, it gives him knowledge about something he did not know or only partly knew by making it analogous to something he can imagine. This is a fairly common resource in literary language as Lakoff and Turner admits that. Though these can be combined and elaborated

in novel ways and expressed poetically in various ways, such variety starts from the small set of basic metaphors.

Halliday, M.A.K. 1994 *An Introduction to Functional Grammar*. This article is the result of a descriptive qualitative research which examine to what extent the theory of Interpersonal Metaphor of mood postulated by Halliday (1994) is relevant to be applied to the verses of the Holy al-Qur'an. The Interpersonal Metaphor applied in this survey covers the three kinds of mood which constitute indicative mood, interrogative mood and imperative mood. This work, however, does not cover the Interpersonal Metaphor of modality. The result shows that some verses of the Holy al-Qur'an use the transference of mood in conveying messages: some indicative moods are expressed in the interrogative and imperative, some imperative moods in the indicative and interrogative, and some interrogative moods in the indicative and imperative. The writer maintains that Halliday's theory of Interpersonal Metaphor can be justified as an adequate linguistic theory.

Charteris-Black, J. (2005) *Politicians & Rhetoric*. The present study investigates the metaphors of natural phenomena in the Holy Quran. These metaphors fall into five major classifications: 1- metaphors of rain, 2- metaphors of mountain, 3- metaphors of wind, 4- metaphors of light, and darkness. The analysis in this study is conducted within the framework of Charteris-Black's theory of Critical Metaphor Analysis (CMA) (2005). Based on this theory, the study assigns a conceptual metaphor for each classification of metaphors. The study ends up with a key metaphor that relates all the conceptual metaphors resulted from the analysis of different classifications of these metaphors.

C. Conceptual Framework

Metaphor has been defined in a variety of ways. According to Merriam Webster's Dictionary (1999), metaphor is "a figure of speech in which a word or phrase denoting one kind of object, or idea and is used in place of another to suggest likeness or analogy between them, like drowning in money. Charteris-Black (2004: 21) shows metaphor as "a linguistic representation that results from the shift in the use of a word or phrase." In this respect, Ross views metaphor as "giving the thing a name that belongs to something else." The etymological origin of the word metaphor is from the Greek *meta* which means with and *phor* which means carry. (Ahmad Abdel: 2014).

The Lorax is a 2012 American computer-animated 3D musical fantasy comedy film produced by Illumination Entertainment and based on Dr. Seuss children's book of the same name. The film was released by Universal Pictures on March 2, 2012, the 108th birthday of Dr. Seuss. A brief overview of lorax movie, what happens when the patterns of human life in the future just based from nature imitation made of plastic ranging from soil, grass, snow, and trees. In the region called Thneedville, where all the inhabitants are living with the environment is made of plastic material. In the area of modern it, not at all found the tree, clean water, soil, and grasses, all replaced by catapult or run by a businessman named great O'Hare.

CHAPTER III

RESEARCH OF METODOLOGY

A. Research Design

This research was conducted by applying qualitative descriptive research. It focused on understanding the context and attempts to explain the intentionality of behaviors. Qualitative research is in the form of words or pictures rather than numbers and statistics. It means that designed to answer different question, have different assumptions, and have different realities. It focuses on understanding the attempts to explain the intentionality of behaviors.

In this study, the researcher used content analysis in a text of Lorax film. The types of this research was content analysis. Content or document analysis applied to written or visual materials for the purpose of identifying specified characteristics of the material.

B. The Source of the Data

In this study, the researcher used secondary sources. The source of the data was Lorax film. The data were taken from script in Lorax film to analysis types of metaphor.

C. Instrument of Collecting Data

In this study, the researcher used document as instrument of collecting data. In qualitative, the human investigator is the primary instrument for the gathering and analyzing of data. The document was taken from lorax film.

D. The Technique of Collecting Data

In collecting the data the researcher used documentary technique to collect the data. The procedure in collecting the data as follows :

1. Watching the Lorax film.
2. Downloading script of Lorax film from internet.
3. Selecting text which content of critical metaphor analysis.
4. Categorizing types of critical metaphor analysis in Lorax film.
5. Showing the data into table.
6. Drawing conclusion about critical metaphor analysis in Lorax film.

E. The technique of analyzing data

1. Data Condensation

Data condensation refers to the process of selecting, focusing, simplifying, abstracting, and/or transforming the data that appear in the full corpus (body) of written-up field notes, interview transcripts, documents, and other empirical materials. By condensing, we're making data *stronger*. (We stay away from *data reduction* as a term because that implies we're weakening or losing something in the process.)

Data condensation occurs continuously throughout the life of any qualitatively oriented project. Even before the data are actually collected, anticipatory data condensation is occurring as the researcher decides (often without full awareness) which conceptual framework, which cases, which research questions, and which data collection approaches to choose. As data collection proceeds, further episodes of data condensation occur: writing

summaries, coding, developing themes, generating categories, and writing analytic memos. The data condensing/transforming process continues after the fieldwork is over, until a final report is completed.

2. Data Display

The second major flow of analysis activity is data display. Generically, a *display* is an organized, compressed assembly of information that allows conclusion drawing and action. In daily life, displays vary from gasoline gauges to newspapers to Facebook status updates. Looking at displays helps us understand what is happening and to do something either analyze further or take action based on that understanding.

The most frequent form of display for qualitative data in the past has been *extended text*. As we will note later, text (in the form of, say, 1,000 pages of field notes) is terribly cumbersome. It is dispersed, sequential rather than simultaneous, poorly structured, and extremely bulky. Using only extended text, a researcher may find it easy to jump to hasty, partial, and unfounded conclusions. Humans are not very powerful as processors of large amounts of information. Extended text overloads our information-processing capabilities and preys on our tendencies to find simplifying patterns. Or we drastically overweight vivid information, such as the exciting event that jumps out of page 124 of the field notes after a long, “boring” passage. Pages 89 through 123 may be ignored, and the criteria for weighting and selecting may never be questioned.

3. Drawing and Verifying Conclusions

The third stream of analysis activity is conclusion drawing and verification. From the start of data collection, the qualitative analyst interprets

what things mean by noting patterns, explanations, causal flows, and propositions. The competent researcher holds these conclusions lightly, maintaining openness and skepticism, but the conclusions are still there, vague at first, then increasingly explicit and grounded. “Final” conclusions may not appear until data collection is over, depending on the size of the corpus of field notes; the coding, storage, and retrieval methods used; the sophistication of the researcher; and any necessary deadlines to be met conclusion drawing, in our view, is only half of a Gemini configuration. Conclusions are also *verified* as the analyst proceeds. Verification may be as brief as a fleeting second thought crossing the analyst’s mind during writing, with a short excursion back to the field notes; or it may be thorough and elaborate, with lengthy argumentation and review among colleagues to develop “inter subjective consensus” or with extensive efforts to replicate a finding in another data set. The meanings emerging from the data have to be tested for their plausibility, their sturdiness, their conformability that is their validity. Otherwise, we are left with interesting stories about what happened but of unknown truth and utility.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data

The data of this study were taken from utterances in Lorax film there were 15 data of metaphor analysis in Lorax film. The data of this study were utterances of Lorax film. The step the collecting the data in this research began with selecting and categorizing of utterance in Lorax movie.

Table 4.1

No	Data	Types of Metaphor
1	The wind smells slow and sour	Synaesthesia Metaphor
2	No bird ever sing expecting old crows	Animistic Metaphor
3	Cold under the roof	Synaesthesia Metaphor
4	Song of the swomee-swans rang out in space one morning.	Animistic Metaphor
5	A voice that was sharpish ad bossy	Synaesthesia Metaphor
6	He said with a sawdusty sneeze	Synaesthesia Metaphor
7	For the trees have no tongues	Antrophomorphic Metaphor
8	Sharp right at south stich	Concrete to abstract
9	We were all knitting theneeds just as busy as bees.	Animistic Metaphor
10	Grow crummies in tummies	Antrophomorphic Metaphor
11	No one can sing who has smog in his throat	Synaesthesia Metaphor

12	from Outside in the fields came a sickening smack af an axe on a tree	Synaesthesia Metaphor
13	Now all that was left neath the bad smelling sky.	Animistic Metaphor
14	to the sound of chopping truffula trees	Synaesthesia Metaphor
15	I felt a great leaping of joy in my heart	Concrete to abstract
16	The touch of their tufts was much softer than silk	Synaesthesia Metaphor
17	They had the sweey smell of fresh butterfly milk	Synaesthesia Metaphor

B. Data Analysis

In analyzing the data, the data analysis was done in line with Miles, Huberman, and Saldana (2014) who stated that there were three steps, namely: data condensation, data display and drawing conclusion and verification.

In data condensation, the first step was data selection. The data were selected from all utterances were taken from scrip film because not all of the utterances showed metaphor. That's why, the researcher tried to select whether the metaphor or not to get only metaphor. After that, focused on analysis metaphor from the data that have been selected in order to make sure that it was really suitable as the data. In this process, the italic-typed was used as the sign of metaphor in Lorax film which showed by Oce-ler in Thneed related to the theory. Next, simplified the kinds of metaphor and the function of metaphor which were showed by Oce ler in Lorax were given some codes in order to make them easier

to be classified in each category. The researcher placed them into table that by categorizing metaphor into kinds of metaphor analysis. Then, data analysis was abstracted by describing in tabulation and together with research findings in this research. This step became the formation or unification of important ideas from the research in answering two research problems (kinds of metaphor and function of metaphor). The last transformed the data have been displayed in tables.

In data display, the data were organized. The organization was explored and described in detail description in order to be easier to draw the conclusion and also to let reader know why something in the way it. It is also aimed to sort the data into group or category. In this study, the researcher made the organization by showing the data in the table to put the categorization of metaphor in Lorax film. Then, concept made the data display into tables, some of the data were display and analyzed the detail description of the data that will be representative of each categories.

In drawing conclusion, the data were interpreted and drawn a meaning from the data display. Data display and drawing conclusion step would be discussed deeply to answer the research problem. In this section, the first answer for the research problem about kinds of metaphor in Lorax film and the second answer for the research problem about function of metaphor in Lorax film.

In analyzing the data, the researcher showed types of metaphor in table 4.2 below:

Table 4.2
Types of Metaphor

N O	DATA	TYPES OF METAPHOR			
		Synaesthesia Metaphor	Animistic Metaphor	Concrete to abstract	Anthropomorphic Metaphor
1	The wind smells slow and sour	√			
2	No bird ever sing expecting old crows		√		
3	Cold under the roof	√			
4	Song of the swomee-swans rang out in space one morning.		√		
5	A voice that was sharpish ad bossy	√			
6	He said with a sawdusty sneeze	√			
7	For the trees have no tongues				√
8	Sharp right at south stich			√	
9	We were all knitting theneeds just as busy as bees.		√		
10	Grow crummies in tummies				√
11	No one can sing who has smog in his throat	√			
12	from Outside in the fields came a sickening smack af an axe on a tree	√			

13	Now all that was left neath the bad smelling sky.		√		
14	to the sound of chopping truffula trees	√			
15	I felt a great leaping of joy in my heart			√	
16	The touch of their tufts was much softer than silk	√			
17	They had the sweey smell of fresh butterfly milk	√			
	Total	9	4	2	2

In analyzing the data, only two examples of data that were shown as interpretation of data analysis in each category. The data analysis can be seen as follows:

1. Kinds of metaphor analysis

There were four concept of metaphor analysis, namely: Concrete to abstract, Synaesthesia Metaphor Antrophomorphic Metaphor, and Animistic Metaphor.

a. Concept of Concrete of abstract

Theoretically, this concept explained that metaphorical extension. This is the case of metaphorical extension of the usage of images drawn from the abstract sense to the concrete entity. Under this type, metaphor conveys sense impression to describe abstract experiences, for instance, bitter feelings, warm reception. in this concept, there were two concrete of abstract metaphor in Lorax film such as *I felt a great leaping of joy in my heart* and *Sharp right at south stich*.

From the example, it showed that Oceler felt happiness when he was rich and had many buildings small shop and factory. The happiness showed a joy in his heart including of essence abstract which only felt himself cannot be touch.

b. Concept of Synaesthesia Metaphor.

Theoretically, transferred from one sense to another, from touch to sound. In this concept, there were nine synaesthesia Metaphor, for example *The wind smells slow and sour*. In the example above, it showed that grackle grass give touch was slow and sour. And the touch gives the meaning in metaphorical which showed *the wind*. In another examples in Synaesthesia Metaphor, namely *cold under the roof*. From the example above, it showed that cold transferred to the sense which onceler which was felt by onceler. Cold showed a sense in a home where onceler live.

c. Concept of Antrophomorphic Metaphor

Theoretically, Antrophomorphic metaphor where parts of the human body are used to refer to inanimate objects. In this concept, there were two Antrophomorphic Metaphor in Lorax film. Such as *For the trees have no tongues*. In this example above, *tree* showed meaning in metaphorical analysis like human which can speech. In Lorax film, Lorax said tree like a human which has a tongue of speech but reality, tress have no tongue.

d. Concept of Animistic Metaphor

Theoretically, Animistic metaphor which attributes characteristics of animates to the inanimates. In this concept, there were four concepts in Lorax film such as *Song of the swomee-swans rang out in space one morning*. From the example above, it showed that, grackle grass attributed characteristic of animal namely bird where bird always sing in the morning. So in Lorax film, the grackle grace was metaphor in analyzing animistic metaphor. Another example, namely *Now all that was left neath the bad smelling sky*. In example above, Thneed was a city. But, Thneed in metaphorical attribute characteristic which have utterances in animal. In addition, thendefil showed it has a nose like a animal which can bad smell.

2. The Dominantly of Types of Metaphor

After analyzed the data, the researcher showed the most dominantly of types of metaphor in Lorax film. For make it clear, it can be seen in table 4.3 below :

Table 4.3
Types of metaphor in lorax film

No	Types of metaphor	Amount	Percentage
1	Concrete of abstract	2	11.77 %
2	Synaesthesia Metaphor.	9	52.94 %
3	Antrophomorphic Metaphor	2	11.77%
4	Animistic Metaphor	4	23.52%
Total		17	100 %

From table 4.3, it can be found that there were two (11.77 %) for concrete to abstract metaphor, nine (52.94%) for Synaesthesia Metaphor, two (11.77%) for Antrophomorphic Metaphor, and 4 (23.52%) for Animistic Metaphor. It concluded that synesthesia metaphor dominantly used in Lorax film. For make it clear, it can be drawn in chart below :

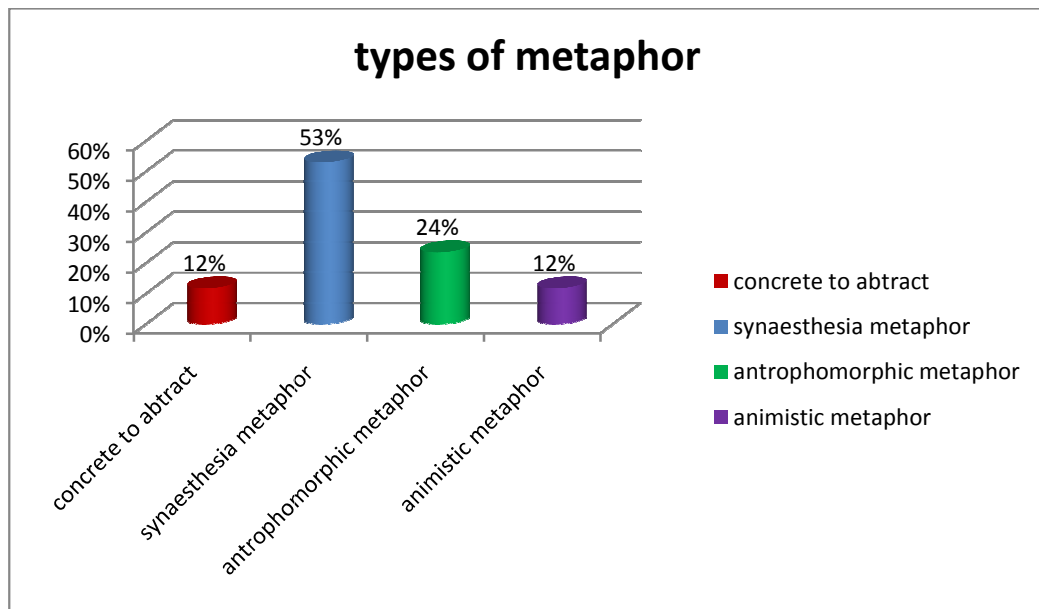


Chart 1: The result of types of metaphor

C. Research finding

After analyzing of the data obtained in this study, it can be argued some of the findings as follows:

1. There were 4 concepts metaphorfound in Lorax film, namely: Concrete to abstract metaphor, Synaesthesia metaphor, Antrophomorphic metaphor, and Animistic metaphor.

2. There were two (11.77 %) for concrete to abstract metaphor, 9 (52.94%) for Synaesthesia Metaphor, 2 (11.77%) for Antrophomorphic Metaphor, and 4 (23.52%) for Animistic Metaphor. It concluded that synestasia metaphor dominantly used in Lorax film.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the research findings, it is obtained some conclusions as follows:

3. There were 4 concepts metaphor found in Lorax film, namely: Concrete to abstract metaphor, Synaesthesia metaphor, Antrophomorphic metaphor, and Animistic metaphor.
4. There were two (11.77 %) for concrete to abstract metaphor, 9 (52.94%) for Synaesthesia Metaphor, 2 (11.77%) for Antrophomorphic Metaphor, and 4 (23.52%) for Animistic Metaphor. It concluded that synesthesia metaphor dominantly used in Lorax film.

B. Suggestions

There are some constructive points suggested as the following:

- d. For writer, this study can and rich knowledge in linguistic especially in metaphor analysis and help to comprehend the meaning of in the film specially in lorax film.
- e. For movie audience, can help them to encourage in understanding the message contain the film.
- f. For reader, in this study can help to do next research which related this study in linguistic field especially in metaphor analysis.

Appendix

At the far end of town where the Grickle-grass grows and the wind smells slow and sour when it blows and no birds ever sing excepting old crows is the Street of the Lifted Lorax. And deep in the Grickle-grass, some people say, if you look deep enough you can still see, today, where the Lorax once stood just as long as it could before somebody lifted the Lorax away. What was the Lorax? Any why was it there? And why was it lifted and taken somewhere from the far end of town where the Grickle-grass grows? The old Once-ler still lives here. Ask him. He knows. You won't see the Once-ler. Don't knock at his door. He stays in his Lerkim on top of his store. He stays in his Lerkim, cold under the roor, where he makes his own clothes out of miff muffered moof. And on special dank midnights in August, he peeks out of the shutters and sometimes he speaks and tells how the Lorax was lifted away. He'll tell you, perhaps if you're willing to pay.

On the end of a rope he lets down a tin pail and you have to toss in fifteen cents and a nail and the shell of a great-great-great grandfather snail. Then he pulls up the pail, makes a most careful count to see if you've paid him the proper amount. Then he hides what you paid him away in his Snuvv, his secret strange hole in his gruvvulous glove. Then he grunts, I will call you by Whisper-ma-Phone, for the secrets I tell you are for your ears alone. SLUPP Down slupps the Whisper my Phone to your ear and the old Once-ler's whispers are not very clear, since they have to come down through a snergelly hose, and he sounds as if he had smallish bees up his nose. Now I'll tell you, he says, with his teeth sounding

gray, how the Lorax got lifted and taken away It all started way back such a long, long time back. Way back in the days when the grass was still green and the pond was still wet and the clouds were still clean, and the song of the Swomee-Swans rang out in space one morning, I came to this glorious place. And I first saw the trees! The Truffula Trees! The bright-colored tufts of the Truffula Trees! Mile after mile in the fresh morning breeze. And under the trees, I saw Brown Bar-baloos frisking about in their Bar-ba-loot suits as the played in the shade and ate Truffula Fruits. From the rippulous pond came the comfortable sound of the Humming-Fish humming while splashing around. But those trees! Those trees! Those Truffula Trees! All my life I'd been searching for trees such as these. The touch of their tufts was much softer than silk. And they had the sweet smell of fresh butterfly milk.

I felt a great leaping of joy in my heart. I knew just what I'd do! I unloaded my cart. In no time at all, I had built a small shop. Then I chopped down a Truffula Tree with one chop. And with great skillful skill and with great speedy speed, I took the soft tuft. And I knitted a Thneed! The instand I'd finished, I heard a ga-Zump! I looked. I saw something pop out of the stump of the tree I'd chopped down. It was sort of a man. Describe him?...That's hard. I don't know if I can. He was shortish. And oldish. And brownish. And mossy. And he spoke with

a voice that was sharpish and bossy. Mister! he said with a sawdusty sneeze I am the Lorax. I speak for the trees. I speak for the trees, for the trees have no tongues. And I'm asking you, sir, at the top of my lungs he was very upset as he shouted and puffed What's that Thing you've made out of my Truffula tuft? Look, Lorax, I said. There's no cause for alarm. I chopped just one tree. I am doing no harm. I'm being quite useful. This thing is a Thneed. A Thneed's a Fine Something That All People Need! It's a shirt. It's a sock. It's a glove. It's a hat. But it has other uses. Yes, far beyond that. You can use it for carpets. For pillows! For sheets! Or curtains! Or covers for bicycle seats! The Lorax said, Sir! You are crazy with greed. There is no one on earth who would buy that fool Thneed!

But the very next minute I proved he was wrong. For, just at that minute, a chap came along, and he thought that the Thneed I had knitted was great. He happily bought it for three ninety-eight. I laughed at the Lorax, You poor stupid guy! You never can tell what some people will buy. I repeat, cried the Lorax, I speak for the trees! I'm busy, I told him. Shut up, if you please. I rushed 'cross the room, and in no time at all, built a radio-phone. I put in a quick call. I called all my brothers and uncles and aunts and I said, Listen here! Here's a wonderful chance for the whole Once-ler Family to get mighty rich! Get over here fast! Take the road to North Nitch. Turn left at Weehawken. Sharp right at South Stich. And, in no time at all, in the factory I built, the whole Once-ler Family was working full tilt. were all knitting Thneeds just as busy as bees, to the sound of the chopping of Truffula Trees. Then... Oh! Baby! Oh!How my business did grow! Now, chopping one tree at a time was too slow. So I quickly invented my uper-axe-hacker which whacked off four Truffula Trees at one smacker. We were making Thneeds four times as fast as before! And that Lorax?... He didn't show up any more. But the next week he knocked on my new office door. He snapped, I'm the Lorax who speaks for the trees which you seem to be chopping as fast as you please. But I'm also in charge of the Brown Bar-ba-lootswho played in the shade in their Bar ba-loot suits and happily lived, eating Truffula Fruits. NOW...thanks to your hacking my trees to the ground, there's not enough Truffula Fruit to go 'round. And my poor Bar-ba-loots are all getting the crummies because they have gas, and no food, in their tummies! They loved living here. But I can't let them stay. They'll have to find food. And I hope that they may. Good luck, boys, he cried. And he sent them away.

I the Once-ler, felt sad as I watched them all go. but, business is business! And business must grow regardless of crummies in tummies, you know. I meant no harm. I most truly did not. But I had to grow bigger. So bigger I got. I biggered my factory. I biggered my roads. I biggered my wagons. I biggered the loads of the Thneeds I shipped out. I was shipping them forth to the South! To the East! To the West! To the North! I went right on biggering...selling more Thneeds. And I biggered my money, which everyone needs. Then again he came back! I was

fixing some pipes when that old nuisance Lorax came back with more gripes. I am the Lorax, he coughed and he whiffed. He sneezed and he snuffled. He snarggled. He sniffed. Once-ler! he cried with a cruffulous croak. Once-ler! You're making such smogulous smoke! My poor Swomee-Swans...why, they can't sing a note! No one can sing who has smog in his throat. And so, said the Lorax, please pardon my cough they cannot live here. So I'm sending them off. Where will they go?... I don't hopefully know. They may have to fly for a month or a year to escape from the smog you've smogged-up around here. What's more, snapped the Lorax. (His dander was up.) Let me say a few words about Gluppity-Glupp. Your machinery chugs on, day and night without stop making Gluppity-Glup. Also Schloppity-Schlopp. And what do you do with this leftover goo? I'll show you. You dirty old Once-ler man, you! You're glumping the pond where the Humming-Fish hummed! No more can they hum, for their gills are all gummed. So I'm sending them off. Oh, their future is dreary.

They'll walk on their fins and get woefully weary in search of some water that isn't so smeary. And then I got mad. I got terribly mad. I yelled at the Lorax, Now listen here, Dad! All you do is yap-yap and say, Bad! Bad! Bad! Bad! Well, I have my rights, sir, and I'm telling you I intend to go on doing just what I do! And, for your information, you Lorax, I'm figgering on biggering and Biggering and biggering and **biggering!!** turning more truffula trees into thneeds which everyone, everyone, **everyone** needs! And at that very moment, we heard a loud whack! From outside in the fields came a sickening smack of an axe on a tree. Then we heard the tree fall. The very last Truffula Tree of them all! No more trees. No more Thneeds. No more work to be done. So, in no time, my uncles and aunts, every one, all waved my good-bye. They jumped into my cars and drove away under the smoke-smuggered stars.

Now all that was left 'neath the bad-smelling sky was my big empty factory the Lorax and I. The Lorax said nothing. Just gave me a glance just gave me a very sad, sad backward glance as he lifted himself by the seat of his pants. And I'll never forget the grim look on his face when he hoisted himself and took leave of this place, through a hole in the smog, without leaving a trace. And all that the Lorax left here in this mess was a small pile of rocks, with one word unless. Whatever that meant, well, I just couldn't guess. That was long, long ago. But each day since that day I've sat here and worried and worried away. Through the years, while my buildings have fallen apart, I've worried about it with all of my heart. But now, says the Once-ler, Now that you're here, the word of the Lorax seems perfectly clear. unless someone like you cares a whole awful lot, nothing is going to get better. It's not. So, Catch! calls the Once-ler. He lets something fall. It's a Truffula Seed. It's the last one of all! You're in charge of the last of the Truffula Seeds. And Truffula Trees are what everyone needs. Plant a new Truffula. Treat it with care. Give it clean water. And feed it fresh air. Grow a

forest. Protect it from axes that hack. Then the Lorax and all of his friends may come back.

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CURRICULUM VITAE

Name : Pratiwi Nursita
Registered Number : 1302050051
Place and Date of Birth : Medaan, 11 December 1995
Religion : Islam
Nationally : Indonesia
Marital Status : Single
Gender : Female
Father's Name : Nuryanto
Mother's Name : Rosita
Addres : Jln. Pasar VI Sampali Pematang Johar

Education Background

2001 – 2007 : SDN 106158 Pematang Johar
2007 – 2010 : SMP Negeri 3 Percut Sei Tuan
2010 – 2013 : SMA Negeri 1 Percut Sei Tuan
2013 – 2017 : Universitas Muhammadiyah Sumatera Utara