Metaphors of Longing in the Selected Poems of Aan Mansyur's
There Is No New York Today (2016)

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ABSTRACT

Metaphor is not merely a matter of language, but it is also concerned with the conceptual system of an individual. *There Is No New York Today* (2016) by Aan Mansyur is a poetry anthology that employs metaphors to deliver the themes of the poems. This study attempts to investigate how the metaphors work in conveying the theme of longing in the 10 selected poems of Aan Mansyur. The three theories, consisting of Lakoff and Johnson's (2003) conceptual metaphor theory, Kovecses's (2010) common target and source domains formula, and Scheibe, Freund, and Baltes's (2007) longing characteristics, are employed to unravel the types of target and source domains in the metaphors and examine the way the metaphors construe the persona's state of longing. The findings show there are at least 28 metaphors of longing discovered in this study, wherein 10 target domains and 22 source domains are identified. Based on the analysis of these metaphors, longing becomes the major theme expressed throughout the poems. The persona is found to encounter five longing characteristics, namely feeling of incompleteness, persona utopia, emotional ambivalence, tri-time focus, and reflective and evaluative component. The dominant longing characteristic found in this study is feeling of incompleteness, in which mostly conveyed by the natural forces as the source domain. The variety of metaphors are proven to conveyed the theme of longing differently, as different characteristics appear to show different side of longing encountered by the persona. In this study, the metaphors are proven to take a crucial part in conveying the abstract concept of human feeling, namely longing, as well as enriching the meaning of the longing in the poem into several layers, from the negative state to the positive developmental one.

Keywords: *conceptual metaphor, longing, poetry, source domains, target domains*

INTRODUCTION

Poetry tends to make more concentrated use of formal elements such as sound patterns, verse and meter, rhetorical devices or figurative language, style, stanza form or imagery, wherein the frequency of the usage is more often than other text types (Lethbridge & Mildorf, 2003). Those elements help poetry to serve the multidimensional language (Perrine & Arp, 1992), which does not only rely on the dimension of intelligence to communicate information, but also the dimensions of senses, emotions, and imagination to communicate experiences. Metaphor is frequently employed to serve the multidimensional sides of poetry. Kreuz (1993) argues that metaphor is not only the most common trope, but it has also received the greatest amount of attention from psychologists, philosophers, and literary theorists. In the most classical theory of language, metaphor is only seen as a matter of language. This notion is contradicted by the contemporary metaphor theory proposed by George Lakoff and Mark Johnson in 1980, namely conceptual metaphor. Lakoff and Johnson (2003) claim that metaphor is pervasive in everyday life, not just in language but also in thoughts and actions. Through the book entitled *Metaphor We Lived By*, Lakoff and Johnson (2003) emphasize that the ordinary conceptual system, in terms of how human think and act, is fundamentally metaphorical in nature. Technically, the metaphor can be understood as a mapping from a source domain to a target domain (Lakoff, 1993). The result is that metaphor (that is, cross-domain mapping) is absolutely central to ordinary natural language semantics, and that the study of literary metaphor is an extension of the study of everyday metaphor. In the book entitled *More Than Cool Reason*, Lakoff and Turner (1989) also indicate that conceptual metaphors play a crucial part in poetry.

There are several previous studies conducted in regards to the use of metaphor in poetry (Awaluddin, 2011; Kuosmanen, 2002; Iryanti, 2010; Raisa, 2017; Setiaji, 2017). Awaluddin (2011) examined the application of metaphor

in the three selected poems of Goenawan Mohamad by using stylistic approach. The poems that are examined include "Di Nara," "Di Beranda Ini Angin Tak Kedengaran Lagi," and "Expatriate". Awaluddin (2011) found that the implicit metaphors, which are not stated in the text, appeared more frequently than the explicit ones. Kuosmanen (2002) observed the way in which Frost makes his poem seem more real and acceptable than what the surroundings warrant through metaphor. The result shows that Frost gives his metaphors independent features of the signifier instead of attempting to discover vast networks of referential meanings between signifiers of the particular metaphor and the signified of the universal domain. Besides being analyzed as a specific topic, metaphor in some research is analyzed under the term figurative language, together with simile, personification, symbol, and other figures of speech. Iryanti (2010) simply mentioned the types of figurative language that are found in the three poems: metaphor, simile, synecdoche, symbol, personification,

paradox, and hyperbole, and discovered how those figures of speech are applied in the poems. Slightly different from Iryanti (2010), Raisa (2017) conducted research regarding comprehension of figurative language of students in English Education Department of Tanjungpura University 2016/2017. She examined students' abilities in showing figurative language in poems and knowing its function. Setiaji (2017) observed metaphor structures that are found in four selected poems of Aan Mansyur's. He uncovered the topic, the images, and the sense of the metaphor. The result shows that the metaphors in the four selected poems are mostly in the form of phrases and clauses.

Similar to the research that is conducted by Setiaji (2017), Aan Mansyur's poetry anthology *There Is No New York Today* (2016) is particularly chosen for this study. However, unlike Setiaji, the present study only focuses on the translated version. Aan Mansyur's anthology consists of both Indonesian poems and their English translation translated by John McGlynn.

McGlynn is known as the world's foremost translator and editor of Indonesian literature. He has translated several dozen publications, including the works of Pramoedya Ananta Toer and Sapardi Djoko Damono (Emilia, 2008), under his own name and through the Lontar Foundation, the non-profit organization that was founded in 1987. There are over 100 works that have been translated or edited by McGlynn. Hence, it is interesting to analyze the translated poems and treat them as English poetry, rather than translation.

There Is No New York Today (2016) describes the persona's longing for the loved one. Metaphors are dominantly found in this anthology to convey one of its major themes, namely longing, in the poems analyzed in this research. By using the three frameworks which comprise Lakoff and Johnson's (2003) conceptual metaphor, Kovecses's (2010) common target and source domains, and Scheibe, Freund, and Baltes's (2007) longing characteristics, this study discloses how the metaphors in the selected

poems of Aan Mansyur convey the longing theme. "Love," "There Is No New York Today," "I Want to Rest," "In Far-away Places There is No Past," "In The Backyard of This Poem," "One Winter Morning," "Next to The Airplane Window," "That Parting Kiss," "Poetry's Sadness," and "When the Night is Too Deep," are the titles of the poems particularly selected to be examined, for the poems strongly highlight the theme of longing. Furthermore, this study classifies the types of target and source domains found in the poems and uncover the contribution of the conceptual metaphors in conveying the idea of longing in the poems.

THEORETICAL FRAMEWORK
Conceptual Metaphor
The word metaphor derives from the Greek term *Metaphoria,* which means "to carry." The first definition of metaphor is expressed by Aristotle as "a shift carrying over a word from its normal use to a new one" (Richards, 1965, as cited in Fadaee, 2011). The term is also identified as "a figure of speech in which a word or phrase is applied to an object or concept that it

does not literally denote" (Juhasz, 1974, p. 40, as cited in Yazdani, Murad, & Abbas, 2011). This is the most common conception of metaphor, both in scholarly circles and in the popular mind although actually this is not the only view of metaphor. In classical theories, metaphor is limited to a matter of language. According to Kovecses (2010, pp. ix-x), this traditional concept can be briefly characterized by unraveling five of its most commonly accepted features. First, metaphor is a property of words; it is merely a linguistic phenomenon. Second, metaphor is used limitedly for some artistic and rhetorical purposes. It is an art of verbal persuasion (Yang, 2015). Third, metaphor is based on a resemblance between the two entities that are compared and identified. Fourth, metaphor is a conscious and deliberate use of words, the ones who known as great poets or eloquent speakers such as Shakespeare can easily master this. Fifth, metaphor is a figure of speech that is used for only special effects, and it is not an inevitable part of everyday human

communication, apart from human thought and reasoning.

In brief, the traditional view of metaphor understanding assumes that metaphors should be difficult to process, because these utterances deviate from standard, literal expression (Gibbs & Tendahl, 2006, p. 380). A new concept of metaphor that contradicts all these aspects of the well-known classical theory was first developed by George Lakoff and Mark Johnson in 1980. The theory is called *Conceptual Metaphor* which is explained systematically in their book entitled *Metaphor We Live By*. As stated in Kovecses (2010, p. x), Lakoff and Johnson challenged the deeply entrenched view of metaphor by claiming that metaphor is a property of concepts, not of words; the function of metaphor is to understand certain concepts better; metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people; and, metaphor is not merely a superfluous though pleasing linguistic ornament, but metaphor is inevitable process of human thought and reasoning.

Based on conceptual metaphor theory proposed Lakoff and Johnson (2003), metaphor is defined as a cognitive process that allows one domain of experience, the target domain, to be reasoned about in terms of another, the source domain. The source domain is the conceptual domain from which metaphorical expressions are drawn to understand another conceptual domain, while the target domain is the conceptual domain that is understood through the use of source domain (Kovecses, 2010). The target domain is usually an abstract concept such as love, life, death and so forth, whereas the source domain is mostly a more concrete concept such as day, journey, departure, and so forth. It is worth noting as well that in contemporary theory of metaphor, the use of the word "metaphor" refers to the conceptual mapping, and the term "metaphorical expression" to refer to an individual linguistic expression (a word, phrase, or sentence) that is sanctioned by a mapping. Lakoff & Johnson (2003) adopted this terminology for the following reasons: metaphor, as a phenomenon, involves both conceptual mappings and individual linguistic expressions. In the book *More Than Cool Reasons*, Lakoff and Turner (1989) outline that conceptual metaphor plays such an important role in literature, especially in poetry. The reason is because the poetic language is based on everyday conceptual metaphors. Therefore, although a particular poetic passage may give a unique linguistic expression of a basic metaphor, the conceptual metaphor underlying it may nonetheless be extremely common (Lakoff & Turner, 1989). In the same manner, Gibbs (1994) claims that much of human conceptualization of experience is metaphorical, and it both motivates and constrains the way people think creatively (cited in Kovecses, 2010). Thus, poets and writers do not leave the ordinary metaphor behind when they do creative work. In contrast, those evidences state that the poetic ideas of "creative" people are derived from the heavy use of conventional metaphors. The relationship between the basic everyday metaphor and poetic metaphor is elaborated in the four principal modes of poetic

thought which are formulated by Lakoff and Turner (1989) in *More Than Cool Reason*. These include extending, elaboration, questioning, and combining. The application of those principal modes of poetic thought makes the metaphors in poetry are somehow much harder to understand. It is because the poetic uses are often conscious modifications of the ordinary conventionalized metaphors. In this sense, Lakoff and Turner (1989, pp.53-54) stated, "Because they are conscious, they can draw upon different cognitive resources than the automatic and effortless use of fully conventionalized modes of metaphorical expression." Thus, it will influence the complexity of the metaphors as well, since they appear in unusual ways.

This present study employs the conceptual metaphor by Lakoff and Johnson (2003) as the underlying theory to analyze the poems of Aan Mansyur. This theory is chosen for identifying the cross-mapping used in the poems. The cross-mapping comprises target domain and source domain; hence, to be more

scrutinized, the formula of common target and source domains by Kovecses (2010) is also employed. The further explanation regarding the formula is elaborated below.

Kovecses's Common Target and Source Domains

As mentioned in the previous section, conceptual metaphors consist of a target domain and a source domain in a set of mapping. The source domains are typically more concrete or physical and more clearly delineated concepts than the target domains, which tend to be fairly abstract and less-delineated ones. Hence, in practice, source domains are the domains employed to reason about target domains. The mapping will have the form target domain is source domain, or alternatively target domain as source domain.

Through the book entitled *Metaphor: A Practical Introduction (2nd Edition)*, Kovecses (2010) proposes some common source and target domains that are utilized in conceptual metaphors. Kovecses (2010) surveyed most of the available literature on conceptual metaphor in

order to see which sources and which targets stand out quantitatively in this body of research. Again, the findings based on this research are consistent with the findings of metaphor dictionaries: roughly the same conceptual domains stand out as the most common sources and targets in both.

Kovecses (2010) states that target domains are the abstract, diffuse, and lack clear delineation concept which require metaphorical conceptualization. The common target domains include concepts related to the psychological and mental states and event, social groups and process, and personal experiences and events. The common target domains based on Kovecses's formula comprise emotion, desire, morality, thought, human relationship, communication, time, life and death, and religion

Source domains are the concrete concepts or objects that are employed to understand the target domains in the mappings. In studying the most common source domains, Kovecses (2010) finds that the most systematic comprehensive survey is provided by

Alice Deignan's *Collins Cobuild English Guides 7: Metaphor*. Kovecses (2010) supplements the list of sources offered by that metaphor dictionary with some additional ones from his survey. The common source domains according to Kovecses (2010) include human body, health and illness, animals, plants, buildings and construction, heat and cold, light and darkness, forces, and movement and direction.

In conclusion, source and target domains constitute a substantial part in the perception of conceptual metaphors. For instance, in order to realize an abstract domain of metaphor, the more precise and concrete notion should be used. Kovecses (2010) also discuss the directionality of conceptual metaphors; that is the question of the reversibility of the source and target domains. Based on the great number examples on his survey, Kovecses (2010) claims that in most cases source and target domains are not reversible. Conceptual metaphors go from concrete to abstract domains, in which the most common source domains are concrete and the most

common targets are abstract concepts. In this sense, conceptual metaphors can serve the purpose of understanding intangible concepts.

The Concept of Longing

Longing becomes an inevitable state experienced by almost all individual. Baltes (2008) defines longing as thoughts and feelings about something that is missing in life, in which on the imaginary level, makes life complete or perfect. In the same manner, Cavendish (2010) elaborates longing as a strong persistent yearning of desire, especially one that cannot be fulfilled, in which optimism utterly overshadows the associated negativity of loss. Longing is more likely an emotion associated with memory, rather than a memory associated with emotion (Linden & Rutkowski, 2013). The concept of longing is derived from German, namely *Sehnsucht*. Although the term is difficult to translate into English, the word expresses well the concept of longing, as both constitute the thoughts and feelings about one's optimal or utopian life (Scheibe, Freund, & Baltes, 2007). Longing is

rarely centered on something tangible, like money; rather, it tends to revolve around the fundamental human issues, motives, needs, or aspects of the good life (Baltes, 2008; Kotter-Grühn, Wiest, Zurek & Scheibe, 2009; Linden & Rutkowski, 2013), such as longing for a happy family, true love, or home town that has been left behind.

Longing is inseparably multidimensional in emotional tone and multifunctional in its potential consequences. It combines the search for progress and utopia with the insight of the fundamental unattainability of optimal states and the essential imperfection of human life on the level of outward behavioral realization (Scheibe et al., 2007). In the state of longing, an individual is able to contemplate his/her own life, a necessary quantum of experience, and the capacity for counterfactual thinking.

As the basic framework of life longing, Scheibe, Freund, and Baltes (2007) propose six partially overlapping characteristics. The scientists derive the six characteristics from an analysis of the existing

psychological and humanist literature on *Sehnsucht* and longing, combined with life span theory and its views on the nature of life span development. The six core characteristics consist of unrealizable personal utopia, feeling of incompleteness, tri-time focus, ambivalent emotions, reflective and evaluative processes, and symbolic richness, that is further elaborated as follow.

The first characteristic involves **personal utopias** of ideas or desired alternative expression of life, namely the optimal or utopian life. Because of the utopian nature, these ideals can be approximated, but they can never be fully attained (Boesch, 1998; as cited in Scheibe et al., 2007). In longing, the imperfect reality of one's life is mentally juxtaposed against the imagined (or perhaps once experienced) alternatives of one's life that are idealized and unrestricted by the limits of reality. Thus, in this characteristics, longing can represent individuals' memories or expectations of highly positive developmental states and conceptions of their own ideal life course or self at a level of imagination.

The second one is related to a sense of imperfection of one's life, namely **feelings of incompleteness**. The longing for objects or states is more than mere wishes; it is deeply enclosed in the search for a meaningful and complete life (Scheibe et al., 2007). In this characteristic, the sense of negativity caused by longing is delivered as this related to one's choric loss and despair. Scheibe, Kunzmann, and Baltes (2006) suggest two sources that grow the sense of incompleteness of life, which comprise the nature of ontogeny with its shifting age gradients of plasticity, and the number of historic shift in the context of human development that are associated with both gains and losses. **Tri-time focus** becomes the third characteristic of longing. Longing involve life as a whole and simultaneously include aspects of the past, present, and future. Retrospection, concurrent evaluation, and prospection operate together in creating the experience of longing (Vogt, 1993; as cited in Scheibe et al., 2007, p. 781). This does not imply that longing necessarily encompass

the whole life span from childhood to old age; however, they are assumed to always extend beyond the present into the past and future. This aspect of tri-time focus of longing differentiates longing from goals, which have primarily an orientation toward the future.

The fourth experiential characteristic of longing is individuals' **emotional ambivalence**. This is an attribute at the content of life span theoretical assumptions of development as multifunctional, involving gains and losses. Therefore, the emotional quality of longing is postulated to be inherently ambivalent or bittersweet, combining a positive component (related to the positively valued aspects of the longing for object or state) and a negative component (related to the absence and unattainability of the longing for object or state).

The fifth proposed characteristic of life longings is a **reflective and evaluative component**. Longing can be seen as being intimately linked with evaluating one's actual developmental state, not only relative to one's lifetime, but also relative to

more general personal or social standards of life quality. Self-critical reflections on the past, present, and (expected) future as well as an exploratory search for optimal ways of living are therefore part of the experience of longing (Scheibe et. al., 2007). It is worth noting that self-critical reflections are not purely negative. On the contrary, critical reflexivity is also a sign of advanced developmental standing.

Lastly, Scheibe et al. (2007) assume longing as **rich in symbolic meaning**. Symbolic richness implies that longing is more than a specific, concrete behavior or experience. Instead, specific objects or targets of longing are linked to more encompassing mental and emotional representations for which they stand.

Of the six characteristics, two constitute the dynamic core of longing. First is the component of a combination of thoughts, desires, and emotions which are associated with personal utopias or the search for an optimal life, and the second is the accompanying sense of incompleteness and imperfection (Scheibe et al., 2007). These two core

characteristics simultaneously go and reflect the notion that development is a process that strives toward optimality although in human reality is never completed and perfect. These two aspects generate the bitter sweetness or sweet bitterness of longing, the joining of desire and disappointment, and the search for ways to manage this seeming contradiction.

Longing as a theme is also frequently found in literature because literature is basically a reflection of human's life. In Novalis' *Heinrich von Ofterdingen* (1802), for instance, a medieval poet longs for the perfect and the unattainable, which is symbolized by the *lichtblaue blume* or blue flower (Baltes, 2008). The blue flower became a widely recognized symbol among the Romantics in the early 19th century. Another literary work that uses longing as its theme is Fitzgerald's *The Great Gatsby* (1925). As elaborated by Tyson (cited in Qin, 2018), the unfulfilled longing represented in The Great Gatsby is related to these three parts: the nostalgia for a lost past, the dream future fulfillment, and the vague,

undefined longing that has no specific goals.

Poetry also often raises the theme of longing. The one particularly under studies the use of metaphors in conveying longing as the major theme of Aan Mansyur's selected poems. The theory of longing characteristics by Scheibe et al. (2007) is employed in this research. It is worth noting that the objects for investigating the longing in this research are metaphors, in which must be close to symbol. Hence one of the characteristic of longing proposed by Scheibe et al. (2007), namely symbolic richness will not be included in the examination. The investigation of longing characteristics in this study comprises only 5 out of 6, which are personal utopia, feeling of incompleteness, emotional ambivalence, tri-time focus, and reflective and evaluative component.

RESEARCH METHOD

This research was qualitative in nature and employed textual analysis as the method to uncover the metaphors of longing in the selected

poems of Aan Mansyur's *There Is No New York Today* (2016). Performing textual analysis is an attempt to gather information about sense-making practices (McKee, 2003). Therefore, for this present study, textual analysis was used to gather the evidences on how metaphors of longing are used throughout the poems. This method can disclose the connection between the target domains and the source domains in conveying the theme of longing, and allow for analysis of the possible meanings behind the metaphors based on the context of the poems.

Of the 31 poems, ten poems were particularly selected to be analyzed in this study, which included "Love," "There Is No New York Today," "I Want to Rest," "In Far-away Places There is No Past," "In the Backyard of This Poem," "One Winter Morning," "Next to the Airplane Window," "That Parting Kiss," "Poetry's Sadness," and "When the Night is Too Deep." Those ten poems were selected for serving the outstanding theme of longing more than the other poems in the anthology. Besides, the number of ten poems

helped the researcher to analyze the metaphors of longing more acute and in depth, which is impossible to do if the poems selected are in a great number. The next process performed was finding the textual evidences within the poems. Lakoff and Johnson's (2003) conceptual metaphor theory employed as the base framework to identify the metaphors in this analysis. Kovecses's (2010) formula was utilized as well to classify the types of target and source domain that are used in conveying the theme of longing. Lastly, the theme of longing in the poems was examined by employing the framework of Scheibe, Freund, and Baltes's longing characteristics (2007).

After gathering the textual evidences, the data were examined in several steps. The first was by analyzing the mappings based on the metaphorical expression collected from the selected poems of Aan Mansyur. In accord with Lakoff and Johnson's (2003) conceptual metaphor theory, metaphor or mapping consists of target domain and source domain. Both target and source domains were classified by using the formula of

common target and source domains by Kovecses (2010). Then, they were interpreted according to the concept of longing. Hence in order to have a comprehensive analysis, after employing the Kovecses's common target domains formula (2010), the collected target domains were further classified by employing the theory of longing characteristics by Scheibe, et al. (2007). The characteristics of longing investigated in this study comprise unrealizable personal utopia, feeling of incompleteness, tri-time focus, ambivalent emotions, and reflective and evaluative processes. From the examination, the elaboration and interpretation about the role of metaphors in conveying the "longing for the loved one" theme finally is made.

FINDINGS AND DISCUSSION

The findings show that the number of target domains is fewer than that of the source domains. There are 22 source domains identified to conceptualize the 10 target domains in this study. This shows one target domain can be represented by different source domains. It is because the target domains are the abstract concepts which have such extensive discussion and vague boundaries. Thus, they are explained through the use of source domains which are more concrete. Different source domains can explain one target domain, so that it can make the concept which is being explored more specific and guided. For instance, memory as a target domain is found to be conceptualized through several source domains, namely bedroom, wind, fever, frost, a deserted museum, voice, winter, sea, home, and fire. The reasoning for memory, if it is likened to fire, is different from that of when it is likened to a deserted museum. The memory as fire elaborates on how torturing it is to have a memory of someone or a specific moment. The example can be seen in one part of "That Parting Kiss" poem, wherein the memory of parting kiss between the persona and his lover corresponds to fire that can likely burn the persona's body every night he thinks of it (Mansyur, 2016, p. 59). Meanwhile, the memory as a deserted museum, which can be seen in the poem of "There Is No New York

Today" (Mansyur, 2016, p. 13), focuses more on how the persona's experiences should be placed. In this mapping, memory is likened to a deserted museum, for both of them are abandoned. The two instances indicate that the conceptualization of the target domain is highly determined by the types of the source domains discovered in a mapping.

Besides the source domains, the characteristics of longing identified in every target domain have such a big influence as well. Longing as one of the main themes in *There Is No New York* poetry anthology is conveyed through the metaphors differently. All five characteristics of longing by Scheibe et al. (2007) are shown to be used in the selected poems of Aan Mansyur. Feeling of incompleteness becomes the most frequently found longing characteristic compared to the other four. Through this characteristic, the persona is directed to the causes, either states or objects, of his longing to appear, as the feeling of incompleteness is related to the feeling of chronic loss (Scheibe et al., 2007). The use of metaphors helps the persona to convey the imperfection of

his life, by mentioning the meaningful objects or moments he once owned or experienced, especially those things related to his lover. In this regard, by the feeling of incompleteness alone, apparently the negative side of longing dominates the concept of longing throughout the poems. Most of the metaphors found in this study tend to portray the persona's sense of despair and melancholy. Nonetheless, the positive developmental side of longing also appears. This is shown through the application of personal utopia characteristic, which is related to the ideas and alternative desire of the persona in pursuing his ideal life at the level of imagination (Scheibe et al., 2007). The metaphors used to convey this characteristic of longing lead the persona to juxtapose the reality which is perceived as imperfect, against the imagined or the experienced event in his life. To be specific, in the context of the poems, the personal utopia mostly shows how the persona is having the desire to reunite with his lover, and imagining for it to really happen. To this extent, the personal utopia has activated the positive developmental state of the

persona. It is because in this kind of state, the persona focuses on the idea of happiness he may receive if what he imagines becomes reality. Meanwhile, the other three characteristics which are emotional ambivalence, tri-time focus, and reflective and evaluative component do not appear as frequently as the previous two in this study; however, they still play a part in conveying the state of longing of the persona. The emotional ambivalence characteristic found in this study explains about how the persona romanticizes his longing for his lover. From the evidences, it is obvious that the persona perceives such a dilemma when the idea of his lover comes into his mind. He enjoys how the bittersweet feeling caused by his longing consumes him until he gets used to it. Next characteristic is tri-time focus. It is related to how the persona deals with his state of longing which unconsciously makes him focus more on how the past was and how the future will be. Lastly, reflective and evaluative characteristic leads the persona to the

reflection and evaluation on how the longing affects his life.

In regard to the source domains, natural forces are the most frequently found source domain among all of the categories, especially to convey the feeling of incompleteness characteristic. The types of natural forces that appear consist of fire, water, wind, storm, air, and flame. The appearance of natural forces is significantly influential for this study compared to human body category, in which Kovecses (2010) claims as the most common source domain. In this study, human body only appears once, in the poem of "That Parting Kiss", in the type of 'lips'. Otherwise, natural forces are frequently found within the 10 poems, and employed to convey the state of longing of the persona. The findings on the use of source domains in the metaphor indicate that the persona's state of longing is less about the sexual attraction, but more about the romantic feeling he has for his lover. This can imply the writing style of Aan Mansyur as the poet as well which is influenced by romanticism. Romanticism is the movement that appeared in the late

18th century that emphasized the individual, the subjective, the irrational, the imaginative, the personal, the spontaneous, the emotional, the visionary, and the transcendental (Encyclopaedia Britannica). Although romanticism is sometimes associated with "a rejection of reason and a preference" for aesthetically conditioned intuitions, it was more common for romantic writers to claim, with Coleridge, that "deep thinking is attainable only by a man of deep feeling; . . . all truth is a species of revelation" (Coleridge 1956–71 [1801], ii, p. 709, as cited in Morrow, 2011, p. 39). There are some basic characteristics of romanticism, two of them are a deepened appreciation of the beauties of nature and a general exaltation of emotion over reason and of the senses over intellect (Encyclopaedia Britannica). Therefore, based on the finding of this study, Aan Mansyur can be regarded as the romantic poet for using nature to convey the state of mind or emotion.

It is worth noting that the notion of conceptual metaphor in poetry or poetic metaphor is substantially originated from the basic conventional metaphor used in the daily basis, but with some modification such as extending, elaborating, questioning, and combining. As can be seen in this study, combining becomes the modification type that is frequently used. The conceptual metaphors found in the poems are mostly combined one to another to highlight the persona's state of longing. The modification is utilized to condense and concentrate the idea that is being delivered wherein usually described in such a long explanation into the briefer one. For instance, in one part of the poem of "There Is No New York Today" (Mansyur, 2016, p. 13), the metaphors of "Memory is Wind," "Memory is Fever," and "Memory is Frost" are combined to highlight the feeling of incompleteness perceived by the persona. Another example can be seen in the poem of "One Winter Morning" (Mansyur, 2016, p. 51). The emotional ambivalence of the persona is portrayed through the combination of the two metaphors, namely "Memory is Winter" and

"Memory is Sea". The use of metaphors there, aside from making the idea of longing clearer and more understandable by the cross-mappings employed, also helps to condense and concentrate the language used in explaining the idea of longing that is quite long by only three lines. Hence, the use of metaphors in the Aan Mansyur's poems fulfills the brevity value in poetry.

The finding of this research shares some similarities with the research conducted by Setiaji (2017) in terms of the titles selected from Aan Mansyur's *There Is No New York* and a focus on metaphors. However, Setiaji's (2017) research focuses on a different aspect of metaphor. In his research, Setiaji (2017) analyzed metaphor structure on the semantic level that is found in the four selected poems in the anthology. He uncovered the topic, the images, and the senses of the metaphor. The finding shows that the metaphors in the four selected poems are mostly in the forms of phrases and clauses. At the level of phrase, the position of images can be in the front or back of the topic. At the level of clause, the images are always located in the back of the topic. As for the parts that are described, they always take the form of a predicate, and the position of the predicate in Indonesian tends to be on the right side of the subject. Setiaji (2017) subjected the metaphors in his study only at linguistic expression level. Meanwhile, the present study uses conceptual metaphor theory, in which the metaphor is considered not only in linguistic level, but also in the cognitive level. In accord with the conceptual metaphor theory, the metaphors or the mappings in this study are identified based on the conceptual systems that underlie the metaphorical expression. The previous research which also analyzed metaphors in cognitive level can be seen in the analysis conducted by Petruškevičiūtė (2011). In Petruškevičiūtė's analysis, the conceptual metaphors of love in poetry is examined and classified according to their rate of occurrence. Although utilizing the same theory of conceptual metaphor, the direction of this present study is more to the role of conceptual metaphor found in

poetry in conveying the theme of the anthology.

Meanwhile, the longing issue found as the theme of the work in this study also shares some similarities with the previous studies regarding longing in literary works (Vera, 2017; Rozveh & Faramarzi, 2017). In Vera's analysis (2017), the issue of longing, along with love, is analyzed in the praise ode called *Burdah* by using Derrida's deconstruction theory to reveal the theme unit in *Burdah*'s text. In her findings, it is proven that *Burdah* is a literary work that contains the expression of love, longing, and praise for Prophet Muhammad. The deconstruction analysis also helps the researcher to prove that some prejudices that call *Burdah* as shirk and bid'ah are totally wrong. The deconstruction theory shows that the intention of *Burdah*'s writer is only to express the series of praising words with beautiful and poetic-symbolic language. Another previous study about longing can be seen in the research of Rozveh & Faramarzi (2017). The compared the theme of longing in the Persian and Arabic poetry of Abdel Muti Hijazi and Nima

Yushij. The findings show that both Nima Yushij and Abdel Muti Hijazi repeatedly utilized the theme of longing for blissful days of the past and remembering them in their poems. Rozveh and Faramarzi (2017) found that city and nature are the symbols for longing in both Hijazi's and Yushij's works. The two poets clearly show both lyrical romanticism and social romanticism through their poetry (Rozveh & Faramarzi, 2017). In the same manner with those two previous studies, this study also takes longing as its major theme. However, if Vera's (2017) used deconstruction theory and Rozveh and Faramarzi's (2017) used comparative study, this present study used metaphor to analyze the state of longing in the centerpiece. The portrayal of state of longing in this study is more dynamic for it employed longing characteristic by Scheibe, et al. (2007), which makes the meaning of longing itself served into several layers.

Longing in Aan Mansyur's *There Is No New York Today* (2016) does not stand alone as the theme for this anthology. The persona's view about love, his loneliness, and his regret

about someone missing in his life also become the supporting theme for the persona's longing. Those themes support the state of longing encountered by the persona. As stated by Shweder (1996), adults' longing tend to be about the meta-themes related to the human condition and individual live, such as love, power, achievement, identity, and social connectedness (cited in Scheibe, et al., 2007). This notion is depicted in this study, wherein the main reason why the persona encounters longing is because of love.

In conclusion, this research discloses how crucial the role of metaphors in conveying the idea of longing. Longing, that is commonly known as a negative emotion or state because it strongly relates to sadness, is proven to have some layers of meanings to be explored in this research. Metaphors found in this research are strongly influential in making the various meanings of longing more concrete and more understandable.

CONCLUSION

This research aims to analyze the use of metaphors in conveying the theme of longing in the selected poems of Aan Mansyur's *There Is No New York Today* (2016). The analysis consists of identifying the set of mappings or metaphors in the poems and examining how those mappings or metaphors, precisely the connection between the target and source domains, fulfill the characteristic of longing. This research applies several theories which comprise the conceptual metaphor theory by Lakoff and Johnson (2003), the common target and source domains by Kovecses (2010), and the characteristics of longing by Scheibe, Freund, and Baltes (2007).

There are 28 metaphors of longing found in 10 selected poems of Aan Mansyur, which comprise 10 target domains and 22 source domains. Longing itself can be regarded as the target domain for this research. However, the term is not expressed through the use of the same word or concept in every poem. It is therefore required to identify the abstract objects or concepts related to the theme by employing the longing characteristics. The longing characteristics consist of feeling of

incompleteness, personal utopia, emotional ambivalence, tri-time focus, and reflective and evaluative component. Based on the five characteristics, there are 10 types of target domains employed in this study, namely days, loneliness, memory, reality, sadness, desire, poetry, people, time, and treachery. Those target domains are explained to reason about the persona's state of longing by using the source domains. There are 22 source domains which can be further classified into 12 categories, namely forces, building, city, movement, sound, illness, plants, season, light, human body, party/celebration, and word.

Through the use of metaphors, the persona's longing is explained differently from one to another. The characteristics employed bring the big effect for the sense of longing perceived by the persona. The metaphors utilized for feeling of incompleteness mostly directs the persona to the negative state of longing; meanwhile the metaphors with personal utopia characteristic leads the persona more to the positive developmental state. The characteristic of emotional ambivalence shows the how unbalanced and paradoxical the feeling of the persona in enduring the longing. Meanwhile the tri-time focus and the reflective and evaluative characteristics portray the realization and evaluation of the persona regarding his longing and his life.

Over the five characteristics of longing, feeling of incompleteness becomes the most-used characteristic to depict the persona's state of longing. This characteristic subjects to the cause of persona longing which related to the moments that once are experienced by the persona or the objects that once are owned by the persona. In conveying this characteristic, there is a tendency that the source domains employed are from the category of natural forces. This can indicate that the writing style of the poet, Aan Mansyur, especially in this anthology, is highly influenced by the Romantic Movement or Romanticism that highlights the connection of individual's emotion and nature.

In total, this research discloses how the metaphors found in the selected

poems enrich the meaning of longing into several layers, from the negative state to the positive one. Through the metaphors, longing as a concept is not only construed as the negative state that strongly relates to sadness, but also the state of positive development of an individual, although it can only be achieve in imagination level. The abstract concept of longing in this case is explained through the use of metaphors, in which this signifies that the metaphors help to convey the persona's state of longing in more concrete and more understandable way.

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