

Types of Metaphors in a Book Entitled “The Subtle Art of Not Giving a F*ck: A Counterintuitive Approach to Living a Good Life” 277

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Abstract

This study is aimed at identifying and analyzing the metaphor and providing the concept of metaphor along with the context in a book. The data of this study were taken from a book written by Mark Manson entitled “The Subtle Art of Not Giving a F*ck: A Counterintuitive Approach to Living a Good Life”. In a study, the method and technique of collecting data are necessary to be presented to obtain proper data. The data in this study was collected using the documentation method and supported by the note-taking technique. The data were collected through several processes. First, read the source text in this case the book to find the metaphors. Second, sorted metaphorical and non-metaphorical expressions that were found using the theory proposed by Newmark (1988). The descriptive method was applied to identify and analyze the types of metaphors. Since this study applied the qualitative descriptive method, the technique of data analysis was presented using descriptive sentences. According to Creswell (2018), Qualitative data are presented through thick descriptions, participant quotes, and vignettes that illustrate the themes and patterns that emerged from the data. Firstly, the metaphors were shown. Next, the context of the metaphor was described to get more understanding of the meaning of the book. Finally, analyze the types of metaphors using the theory proposed by Newmark (1988). As a result, five out of six types of metaphors were discovered in this book, namely: dead metaphors, cliché metaphors, stock or standard metaphors, recent metaphors, and original metaphors. In conclusion, the metaphors play an important role in making the book more attractive to read and help the readers imagine the story and the circumstances, based on what the author has illustrated.

Keywords: Metaphor; Types of metaphor, Image of metaphor.

1. Introduction

In the realm of language, metaphor is a form of figurative language, which refers to words or expressions that mean something different from their literal definition. It is defined as a comparison between two seemingly unrelated things, it goes beyond literal description, serving as a bridge between the familiar and the unfamiliar. It shows abstract concepts, and emotions, and enriches our understanding of the world around us. Lakoff and Johnson (1980) stated that metaphor for most people is a set of poetic imagination and rhetorical development. Metaphors can be seen as a characteristic of language itself, how a society lives its daily life, not only in language but also in thought and action. In another way, we can say that metaphor is language itself, it means metaphor reflects how the metaphor maker thinks and acts. Commonly a community group has a different metaphor from other community groups. This happened because there are some differences in point of view or culture that people own in perceiving the surrounding environment. Gibson (1950) goes beyond simply acknowledging the role of sight, touch, hearing, taste, and smell in understanding metaphors. He argues that our entire embodied experience, encompassing all these senses in their interplay, shapes how we interpret metaphors. Moreover, he suggests that metaphors work on a deeper level than just translating abstract concepts into sensory experiences. They tap into our lived experiences with the world,

where sensory information is integrated with emotions, memories, and cultural understanding. This creates a richer and more nuanced understanding of the metaphor. This study aims to identify the types of metaphors in the book entitled “The Subtle Art of Not Giving a F*ck: A Counterintuitive Approach to Living a Good Life”.

2. Material and Method

This research identified and analyzed the type of metaphor in the book “The Subtle Art of Not Giving a F*ck: A Counterintuitive Approach to Living a Good Life”. The theory that is applied in this study is the types of metaphors proposed by Newmark (1988). The data in this research was collected using the documentation method and supported by the note-taking technique. Firstly, by reading the source text in the book. Then, sorted metaphorical and non-metaphorical expressions that were found. The descriptive method was applied to identify and analyze the types of metaphors.

3. Result and Discussion

There are five out of six types of metaphor namely: dead metaphors, cliché metaphors, stock or standard metaphors, recent metaphors, and original metaphors are found in the book entitled “The Subtle Art of Not Giving a F*ck: A Counterintuitive Approach to Living a Good Life.”

3.1 Dead metaphor

Newmark (1988) in his book entitled “A Textbook of Translation” states there are six types of metaphor, one of them named dead metaphor. He argued that the dead metaphor has lost its figurative sense since its overuse and become conventional. As a result, it is often used unconsciously and without any awareness from the speaker.

Source Language
But I fight the magnet. I drag the feet made of rock closer to the edge. At five feet away, your mind joins the party. You can now see not only the edge of the cliff, but down the cliff face itself, which induces all sorts of unwanted visualizations of tripping and falling and tumbling to a splashy death. It’s really fucking far, your mind reminds you. Like, really fucking far. Dude, what are you doing? Stop moving. Stop it. (p. 196)

The phrase “cliff face” in the sentence “You can now see not only the edge of the cliff but down the cliff face itself, which induces all sorts of unwanted visualizations of tripping and falling and tumbling to a splashy death” is considered a metaphor. It can be seen through the comparison of two things in the phrase. Based on Newmark (1988) the object means the concept explained by metaphor or something was described and the image is the concept used to describe the object or something is being described. Based on the data above, the “face” is the image and the object is the cliff. In this context, the author came to the Cape of South Africa, specifically at the southernmost point of Africa and the southernmost point in the entire world. He stood at the very edge of the top cliff, enjoying the stunning view that unfolded before him. As the author took a few steps closer to the cliff, an unusual sensation came up through his body. It was as if an internal mechanism in his body gave a sign to move away. In this context, the metaphor “cliff face” is used to describe the vertical surface of the cliff. It represents the physical aspect of the cliff, emphasizing its height, ruggedness, and potentially dangerous nature. The concept conveyed by “cliff face” is danger and risk, as it suggests a sheer drop that induces fear and unwanted visualizations of falling to a splashy death. The metaphorical use of “cliff face” helps evoke a vivid image of the dangerous situation the speaker finds themselves in, heightening the sense of apprehension and urgency. It serves to emphasize the potential

consequences of getting too close to the edge of the cliff and emphasizes the feeling of fear and uncertainty as he confronts the cliff. Based on Newmark (1988) this metaphor belongs to the dead metaphor since it is a common term that has been used frequently and lost its figurative sense.

3.2 Cliché metaphor

Cliché metaphors are metaphors that have been used so frequently and their figurative meaning has become blunted or even lost. These figurative expressions are often employed to stir emotions, but may not provide an accurate depiction of the actual circumstances Newmark (1988).

Source Language
Thirty years went by like this, most of it a meaningless blur of alcohol, drugs, gambling, and prostitutes. Then, when Bukowski was fifty, after a lifetime of failure and self-loathing, an editor at a small independent publishing house took a strange interest in him. The editor couldn't offer Bukowski much money or much promise of sales. But he had a weird affection for the drunk loser, so he decided to take a chance on him. It was the first real shot Bukowski had ever gotten, and, he realized, probably the only one he would ever get. (p. 2)

The phrase “the first real shot” in the sentence “It was the first real shot Bukowski had ever gotten, and, he realized, probably the only one he would ever get.” is considered a metaphor. It can be seen through the comparison of two things in the phrase. Based on Newmark (1988) the object means the concept explained by metaphor or something was described and the image is the concept used to describe the object or something is being described. Based on the data above, “the first real shot” is the image and the object is Bukowski’s opportunity or change. The background to this story is that Charles Bukowski is known for his tumultuous lifestyle and unconventional persona. Initially, he faced a lot of rejection and criticism in his pursuit of becoming a writer. Despite his struggles with alcoholism, gambling, and depression, Bukowski persisted in his passion for writing, often composing poetry during his chaotic lifestyle. After years, a small independent publisher took a chance on him, offering Bukowski a rare opportunity for publication. This important moment marked the beginning of Bukowski's career as a writer. The concept conveyed by the metaphor “the first real shot” is that of opportunity or chance. In this context, it represents a significant opportunity presented to Bukowski by the editor at the small independent publishing house. The word “shot” implies a chance or attempt at something, while “real” emphasizes the genuineness and importance of this opportunity compared to any previous ones Bukowski may have had. Furthermore, the metaphor implies a sense of timing and rarity. Describing it as the “first real shot” suggests that despite Bukowski's past experiences of failure and missed opportunities, this particular chance is distinct and potentially transformative. It emphasizes the uniqueness and significance of this opportunity in Bukowski's life, highlighting the important role it plays in his journey as a writer and in potentially changing his life. Based on Newmark (1988) this metaphor belongs to the cliché metaphor since it has been overused and lost its figurative effect but it still has figurative quality.

3.3 Stock or standard metaphor

A stock or standard metaphor is a well-established and commonly used metaphorical expression that is employed in informal contexts to succinctly describe a mental or physical state. These metaphors are familiar enough to be readily understood by a wide audience, but not so overused as to be clichés. According to Newmark (1988), a stock metaphor is an established metaphor that in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically.

Source Language
Hiroo Onoda's highest value was complete loyalty and service to the Japanese empire. This value, in case you couldn't tell from reading about him, stank worse than a rotten sushi roll. It created really shitty problems for Hiroo—namely, he got stuck on a remote island where he lived off bugs and worms for thirty years. Oh, and he felt compelled to murder innocent civilians too. So despite the fact that Hiroo saw himself as a success, and despite the fact he lived up to his metrics, I think we can all agree that his life really sucked—none of us would trade shoes with him given the opportunity, nor would we commend his actions. (p. 88)

The phrase “trade shoes with him” in the sentence “I think we can all agree that his life really sucked—none of us would trade shoes with him given the opportunity, nor would we commend his actions.” is considered a metaphor. It can be seen through the comparison of two things in the phrase. Based on Newmark (1988) the object means the concept explained by metaphor or something was described and the image is the concept used to describe the object or something is being described. Based on the data above, the “trade shoes” is the image and the object is Onoda's situation. The context in that data discusses the concept of values and their implications on individuals' lives. It distinguishes between good, healthy values, such as honesty, innovation, vulnerability, and standing up for oneself and others, and bad, unhealthy values, such as dominance through manipulation or violence, indiscriminate behavior, and prioritizing external validation. The author argues that good values are internally achieved and contribute positively to personal growth and interactions with the world, while bad values rely on external events and often lead to destructive behavior. The text concludes with an example illustrating the detrimental effects of prioritizing a bad value, using Hiroo Onoda's loyalty to the Japanese empire as a case study. Despite Onoda's obedience to his value system, which led to significant challenges and morally reprehensible actions, the text emphasizes the importance of prioritizing values that align with personal growth and well-being. The metaphor “trade shoes with him” in this context emphasizes the idea of empathy with Hiroo Onoda's circumstances and adopting his values and experiences as one's own. It implies imagining oneself in Onoda's situation, living with his extreme values of complete loyalty and service to the Japanese empire, which ultimately led to his isolation on a remote island. However, the context makes it clear that this imagined exchange is not an interesting idea. Onoda's obedience to his values led to threatening consequences, including being stranded on a remote island and engaging in immoral actions, such as killing innocent people. By using this metaphor, the speaker emphasizes the extremity of Onoda's situation and values, emphasizing his hate for others. It suggests that despite Onoda's thought that he perceived success in upholding his loyalty, his life is ultimately undesirable to society. This metaphor reflects a judgment on Onoda's circumstances and actions, emphasizing the idea that his life path is not one that others would willingly choose or endorse. Based on Newmark (1988), this metaphor belongs to standard metaphor since the metaphor is not deadened by the overused and still conveys the figurative sense.

3.4 Recent metaphor

A recent metaphor is a new metaphor that has been created by the writer or speaker in the source language. These metaphors are often unfamiliar to the readers or listeners in the target language, and often “anonymously” coined, meaning its origin is not attributed to a specific individual.

Source Language
There's absolutely nothing admirable or confident about indifference. People who are indifferent are lame and scared. They're couch potatoes and Internet trolls. (p. 15)

The phrase “They're couch potatoes and Internet trolls” is considered a metaphor. It can be seen through the comparison of two things in the phrase. Based on Newmark (1988) the object means the concept

explained by metaphor or something was described and the image is the concept used to describe the object or something is being described. Based on the data above, the “couch potatoes and Internet trolls” is the image and the object is the indifferent people. In that data, the author discusses the misconception surrounding the idea of “not giving a f*ck” and provides clarity on its meaning. Contrary to popular belief, it is not an indifferent behavior to everything but rather being comfortable with being different. Indifference is criticized as it reflects fear and insecurity rather than confidence. The author highlights how people who appear indifferent often give too many “f*cks” about what others think, leading to behaviors like ignoring personal hygiene or hiding behind sarcasm. It emphasizes the importance of authenticity and self-acceptance over striving for indifference. The metaphor “couch potatoes and Internet trolls” is used to convey the concept of passivity, laziness, and lack of engagement. “Couch potatoes” refers to individuals who spend their time sitting on the couch, often watching television, and generally being inactive. This part of the metaphor suggests a lack of ambition, productivity, or initiative. “Internet trolls” are individuals who usually provoke or harass others online, often anonymously, through inflammatory or offensive comments. This aspect of the metaphor implies negative, antisocial behavior associated with engaging in online activities without constructive or meaningful interaction. Overall, the metaphor shows a picture of individuals who are disengaged, unproductive, and perhaps even harmful, highlighting the negative consequences of indifference and passivity. According to Newmark (1988), this metaphor is considered a recent metaphor, as it is a new term that is introduced by the writer. It is sometimes used informally as slang.

3.5 Original metaphor

An original metaphor, according to Newmark (1988) is a metaphor created or quoted by the writer. This type of metaphor is not commonly used in everyday language and also contains the essence of an important message, personality, and commentary on life from the writer.

Source Language
But it's a generation later and the data is in: we're not all exceptional. It turns out that merely feeling good about yourself doesn't really mean anything unless you have a good reason to feel good about yourself. It turns out that adversity and failure are actually useful and even necessary for developing strong-minded and successful adults. It turns out that teaching people to believe they're exceptional and to feel good about themselves no matter what doesn't lead to a population full of Bill Gateses and Martin Luther Kings . It leads to a population full of Jimmys .

The phrases “Bill Gateses and Martin Luther Kings” and “Jimmys” in the sentence “It turns out that teaching people to believe they're exceptional and to feel good about themselves no matter what doesn't lead to a population full of Bill Gateses and Martin Luther Kings. It leads to a population full of Jimmys.” is considered a metaphor. It can be seen through the comparison of two things in the phrase. Based on Newmark (1988) the object means the concept explained by metaphor or something was described and the image is the concept used to describe the object or something is being described. Based on the data above, the “Jimmy” is the image and the object is the ever-confidence people. In that data, the author recounts the story of an individual named Jimmy who exudes confidence about various business ventures but fails to transform his talk into meaningful action, living off others while maintaining a delusional sense of self-confidence. It reflects the societal trend of promoting high self-confidence without merit, leading to inflated confidence but lacking genuine accomplishment. Contrary to the belief that increasing self-confidence would lead to positive outcomes, however, adversity and failure are essential for personal growth and success. It concludes by metaphorically contrasting a population of exceptional individuals like Bill Gates and Martin Luther King Jr. with a populace of mediocre individuals represented by “Jimmys,” highlighting the unrelated between unwarranted self-confidence and genuine achievement. This metaphor conveys the concept of misplaced and

unwarranted self-confidence as a result of the promotion of positive thinking and non-sense self-confidence. In this context, “Bill Gateses and Martin Luther Kings” symbolize individuals who have achieved greatness through genuine accomplishment, innovation, and positive contributions to society. Their names represent excellence, impact, and meaningful success. On the other hand, “Jimmys” represents individuals who possess high self-confidence and delusional confidence without corresponding achievements or contributions. These individuals may show traits of entitlement, selfishness, and a lack of responsibility for their actions. This metaphor conveys the writer’s perspective and values. Based on Newmark (1988), this metaphor belongs to the original metaphor since the message cannot be understood by the readers if they do not read the whole context.

4. Conclusion

This study has raised the topic of types of metaphor in the book entitled “The Subtle Art of Not Giving a F*ck: A Counterintuitive Approach to Living a Good Life”. Based on the previous analysis and discussion, the conclusions have several important points. There were one hundred twenty-three metaphors found in this book and five out of six types of metaphors were discovered: dead metaphors (9), cliché metaphors (48), stock or standard metaphors (16), recent metaphors (20), and original metaphors (30) in the book entitled “The Subtle Art of Not Giving a F*ck” and its translation, “Sebuah Seni Untuk Bersikap Bodo Amat”. Cliché and original metaphors are most used by the author in this book. In conclusion, the author used almost all types of metaphors, as a result, the book is more attractive to read and helps the readers imagine the story and the circumstances, based on what the author has illustrated.

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