

FIGURATIVE LANGUAGE IN SELECTED POEMS

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ABSTRAK

Artikel ini menganalisa jenis dari bahasa figuratif yang terdapat dalam puisi-puisi berbahasa Inggris. Selain itu, artikel ini juga akan mengemukakan jenis – jenis bahasa figuratif dan jenis bahasa figuratif yang paling dominan digunakan dalam puisi – puisi berbahasa Inggris. Penelitian ini menggunakan metode deskriptif kualitatif dalam menganalisis data. Hasil analisa menunjukkan bahwa terdapat 8 jenis bahasa figuratif yang digunakan dalam puisi – puisi berbahasa Inggris, dengan tingkat penggunaan yang berbeda yaitu: *Personification* 59 data (26, 33%), *Assonance* 46 data (20, 53%), *Simile* 27 data (12,05%), *Rhetorical Question* 23 data (10,26%), *Hyperbole* 22 data (9,82%), *Apostrophe* 17 data (7,58%), *Alliteration* 17 data (7,58%), dan yang terakhir *Synecdoche* 13 data (5,80%). Dari jenis – jenis bahasa figuratif yang digunakan dalam puisi – puisi berbahasa Inggris ditemukan bahwa jenis bahasa figuratif, *personification* paling dominan digunakan. Hal ini menunjukkan bahwa bahasa figuratif, *personification* digunakan untuk memperindah karya dalam penyampaian pesan dalam puisi – puisi berbahasa Inggris.

Kata Kunci: *puisi, bahasa figuratif, bahasa.*

I. Introduction

1.1 The Background of the Study

Figurative language is a method taken to express a feeling or an idea by comparing two different things, similes an object to another which has no similarity at all between them or treat inanimate object like animate creature. It shows how boundless the use of language to deliver a meaning. According to Miller and Currie (2000:97) Figurative language has many types and this thesis is going to analyze some of them such as: simile, metaphor, personification, apostrophe, hyperbole, synecdoche, and many more. After considering some factors, the writer is going to analyze eight-figurative languages as it has been mentioned before and Emily Dickinson's poems as the object of the analysis, example figurative language from Emily Dickinson's poems : Oh, some scholar! Oh, some sailor! Apostrophe applies in *Will There Really Be a Morning?* To pour out what she feels with in her after seeing what happens around her.

Poem is one of literary works which is very unique because it is composed with short

form but the effect is more than the most lethal weapon. Choosing poem as the object for the research since it applies many types of figurative language in order to appoint the sense or the idea. Besides attempting to find out what are applied in the poems, the focuses of this thesis are to recognize the functions and the most dominant type of figurative language which is used.

Figurative language is so close to daily activity of human life because they do interaction or communication everyday to tell what they would like others to know. It is sometimes difficult to address what he or she feels inside straight forwardly and as the solution of this condition, figurative language form is the alternative. Through this research which is about the types of figurative language used in the poems, hopefully this article can help students especially the students of Faculty of Letters, Darma Agung University in understanding about figurative language.

This article focused on the use of figurative language in selected poems especially from the Emily Dickinson's poems.

1.2 The Problems of the Study

Based on the background of the research before, the writer formulated the problems of this article as the following:

1. What types of figurative languages are used in Emily Dickinson's selected poems?
2. What is the most dominant type of figurative languages used in Emily Dickinson's selected poems?

1.3 The Objectives of the Study

In relation to the problems of the study stated previously, the objectives of the study were formulated as follow:

1. To find out types of figurative languages which are used in Emily Dickinson's selected poems.
2. To find out the most dominant type of figurative languages used in Emily Dickinson's selected poems.

II. Discussion

2.1 Figurative Language

The term of 'figurative language' is refers to by passing the literal meaning to deepen, broaden, or bring about new ideas or insights into a word or phrase. In many ways, figurative language is a description, in which abstract terms are used in place of concrete description. This type of language appeals to one's imagination and creates visual images to display the impact of what is being written. Figurative language can include many words and phrases, and there are several types of figurative language. Figurative language and all of its types are used in writing to convey emotion, create mental picture and even replace reality. It is used to add description and feeling to a piece of writing.

Figurative language is the language which employs various figures of speech.

Using figurative language is making imaginative description in a fresh way. Fresh way means adding effect to the figurative without deviating the real meaning of the figurative. According to Webster (1988:848), figurative language is one way to express an idea imaginatively. Figurative language is the use of words in some other way than in their literal meaning. Figurative language forces the reader or listener to attend the connotation rather denotation. A connotation means making a suggestion or association in addition to the ordinary meaning. Meanwhile, a denotation means denoting to the object or lexical meaning.

Meanwhile, according to Erika Sweeney (1995:57): "Figurative language refers to a way of using description to create a special image and bring out one's emotions.

Based on the experts above it concluded that figurative language is used to deliver a message with some style of language in order to make the language run well in communication.

2.2 Types of Figurative Language

Based Miller and Currie (2000:97), there are many types of figurative language. It proves that how beyond of reach is the human ability in creating practical tools to make their life more colorful. According to Miller and Currie (2000:97) states that there are some types of figurative languages, they are: *simile*, *Rhetorical Question*, *personification*, *hyperbole*, *synecdoche*, *apostrophe*, *Alliteration*, *Assonance*.

a. Simile

A simile is a comparison of two things, indicated by some connective, usually like, as, than, or a verb such as resembles to show how they are similar. For the examples:

1. Watching the show was like watching grass grow.
2. This contract is as solid as the ground we stand on.

3. They are as different as night and day.

b. Rhetorical Question

A rhetorical question is asked just for effect or to lay emphasis on some point discussed when no real answer is expected. For examples:

1. It's too hot today. *Isn't it?*
2. The actors played the roles well. *Didn't they?*
3. Will no one tell me what she sings?

c. Personification

Personification is the attribution of a personal nature or character to inanimate objects or abstract notions, especially as a rhetorical figure. For the examples:

1. The wind whispered through dry grass.
2. The flowers danced in the gentle breeze.
3. Time and tide wait for none.

d. Hyperbole

Hyperbole, derived from a Greek word meaning "over-casting" is a figure of speech, which involves an exaggeration of ideas for the sake of emphasis. For the examples:

1. My grandmother is as old as the hills.
2. Your suitcase weighs a ton!
3. She is as heavy as an elephant!

e. Synecdoche

Synecdoche is a literary device in which a part of something represents the whole or it may use a whole to represent a part. For examples:

1. Take thy *face* hence.
2. Rationalizing guilt is a common trait of *white-collar* criminals.

f. Apostrophe

Apostrophe is a figure of speech sometimes represented by exclamation "O". A writer or a speaker, using an apostrophe, detaches him from the reality and addresses an

imaginary character in his speech. For the example:

- "Oh! Stars and clouds and winds, ye are all about to mock me; if ye really pity me, crush sensation and memory; let me become as naught; but if not, depart, departing, and leave me in darkness."

g. Alliteration

Alliteration is a stylistic device in which a number of words, having the same first consonant sound, occur close together in a series. For examples:

1. But a better butter makes a batter better.
2. A big bully beats a baby boy.
3. On scrolls of silver snowy sentences.

h. Assonance

Assonance is when you repeat a vowel sound in a phrase is it assonance. For examples:

1. Men sell the wedding bells.
2. We light fire on the mountain.
3. Go and mow the lawn.

2.3 Poems

Poem is one of literary genres and it is so magnificent creation Robert Frost (1991: 56). A sentence which represents the opinion about poem is a concise work yet it is powerful enough to shake the world since it is like two-edged blade which can cut the body and also the soul. It can be found and experienced in Emily Dickinson's poems. In order to strengthen the opinion about poem, the definitions about poems will be inserted and it is believed that this is the appropriate decision because it is the object of the analysis.

"Poetry (ancient Greek: ποιέω (poieo) = I create) is an art form in which human language is used for its aesthetic qualities in addition to, or instead of, its notional and semantic content. It consists largely of oral or literary works in which language is used in a manner that is felt by its user and audience to differ from ordinary prose." (www.wikipedia.org).

On the other hand according to, Leech, G. (1991:68) states that:

“A poem begins with a lump in the throat, a home-sickness or a love-sickness. It is a reaching-out toward expression; an effort to find fulfillment. A complete poem is one where the emotion has found its thought and the thought has found the words.”

Poem is the most straightforward creation. The words are chosen to describe poet's feeling or opinion is really precise so, it makes the reader can sense the spirit that the poet has within his or her poem. That is the essence which can be drawn from those definitions.

III. Research Methodology

In this article, the writer used descriptive qualitative research. It means that the research is based on the characteristics of phenomena and the data analyzed by using the description. According to Wiersma (1991:14), qualitative research relies heavily on narrative descriptions. Meanwhile, Punch (1998:59), defines qualitative research as empirical research where the data are not in the form of numbers. Qualitative research involves analysis of data such as words, interviews, pictures, transcripts, notes, documents, etc. The objects of the study of this article were selected poems especially from the Emily Dickinson's Poems. Then, the technique of collecting data used the library research. According to Nawawi (1991:30), the activity of library research is conducted by collecting the data from some literature, either in library or in other places. The data used can also be taken from documentation materials, magazines, newspapers, and so on.

IV. Findings

The data in this article were taken from the selected poems from Emily Dickinson's Poems. After doing the analysis in the selected poems from Emily Dickinson's Poems, the

writer found 8 types of figurative language that used, namely: Personification 59 data (26,33%), Assonance 46 data (20,53%), Simile 27 data (12,05%), Rhetorical Question 23 data (10,26%), Hyperbole 22 data (9,82%), Apostrophe 17 data (7,58%), Alliteration 17 data (7,58%), and the last, Synecdoche 13 data (5,80%). So, from the findings it can be concluded that personification was the most dominant type of figurative language that used in selected poems from Emily Dickinson's Poems. The reason why personification was the most dominant type, it was because personification is an expression that beautified the work in order to deliver the message in the poems. The percentage of the types of personification can be seen as the following table:

Table 1: The Percentage of Types of Metaphor

No.	Types of Figurative Language	Frequency	Percentage (%)
1.	Personification	59	26,33%
2.	Assonance	46	20,53%
3.	Simile	27	12,05%
4.	Rhetorical Question	23	10,26%
5.	Hyperbole	22	9,82%
6.	Apostrophe	17	7,58%
7.	Alliteration	17	7,58%
8.	Synecdoche	13	5,80%
Total		224	100%

The examples of types of figurative language that found in selected poems from Emily Dickinson's Poems can be seen as follows:

1. Simile

NO	SENTENCE	TITLE
1	They looked <i>like</i> frightened bead, I thought. 3rd stanza, line 3.	A Bird Came Down.
2	He stirred his velvet head like one in danger; cautious. 4th	A Bird Came Down.

	stanza, line 1.	
3	There comes a warning like a spy. 1st stanza, line 1.	There Comes a Warning Like a Spy.
4	A wind that woke a lone Delight like Separation's Swell. 1st stanza, line 7.	A Wind That Rose.
5	Combined without a seam like Raiment of a Dream. 1st stanza, line 4.	How Fits His Umber Coat.
6	To one a wonder still is like the child's adversity. 1st stanza, line 3.	The Going From A World We Know.
7	The bat is dun with wrinkled wings like fallow article. 1st stanza, line 2.	The Bat Is Dun With Wrinkled Wings.
8	An arc alike inscrutable. 2nd stanza, line 3.	The Bat Is Dun With Wrinkled Wings.
9	A Chief indifference, as Foreign. 2nd stanza, line 1	A Sickness Of This World It Most Occasions.
10	Is shunned, we must admit it, like an adversity. 2nd stanza, line 6.	Drowning Is Not So Pitiful.

2. Rhetorical Questions

NO	SENTENCE	TITLE
1	Whose Pink career may have a close portentous as our own, who knows?. 1st stanza, line 2.	Whose Pink Career May Have A Close.
2	How fits his Umber Coat The Tailor of the Nut?. 1st stanza, line 2.	How Fits His Umber Coat.
3	Who spun the Auburn Cloth?. 2nd stanza, line 2.	How Fits His Umber Coat.
4	Computed how the girth?. 2nd stanza, line 3.	How Fits His Umber Coat.
5	But will the secret compensate for climbing it alone?. 1st stanza, line 8.	The Going From A World We Know.
6	Soul, wilt thou toss again?. 1st stanza, line 1.	SOUL, Wilt Thou Toss Again?.
7	Till the children ask,	Glee! The Great

	"But the forty?. 3rd stanza, line 3.	Storm Is Over!
8	Did they come back no more??. 3rd stanza, line 4.	Glee! The Great Storm Is Over!
9	Brazil? He twirled a button. 2nd stanza, line 1.	I Asked No Other Thing
10	"But, madam, is there nothing else That we can show to-day??. 2nd stanza, line 4.	I Asked No Other Thing

3. Personification

NO	SENTENCE	TITLE
1	The Duties of the Wind are few. 1st stanza, line 1.	The Duties Of The Wind Are Few
2	The pleasures of the Wind are broad. 2nd stanza, line 1.	The Duties Of The Wind Are Few
3	The kinsmen of the wind are Peaks. 3rd stanza, line 1.	The Duties Of The Wind Are Few
4	The limitations of the winddo he exist, or die. 4th stanza, line 2.	The Duties Of The Wind Are Few
5	Too wise he seems for wakelessness, 4th stanza, line 3.	The Duties Of The Wind Are Few
6	The spry arms of the wind. 1st stanza, line 1.	The Spry Arms Of The Wind.
7	The wind could wait without the Gate. 2nd stanza, line 3	The Spry Arms Of The Wind.
8	Or stroll the town among. 2nd stanza, line 4.	The Spry Arms Of The Wind.
9	To ascertain the house. 3rd stanza, line 1.	The Spry Arms Of The Wind.
10	And is the soul at home. 3rd stanza, line 2.	The Spry Arms Of The Wind.

4. Hyperbole

NO	SENTENCE	TITLE
1	'A thousand times thee Nay.' 1st stanza, line 4	Said Death to Passion.
2	Encamping on a thousand dawns. 3rd stanza, line 2	How Lonesome The Wind Must Feel Nights.
3	Hundreds have lost,	SOUL, Wilt

	indeed. 1st stanza, line 3.	Thou Toss Again?.
4	The Rose did caper on her cheek—. 1st stanza, line 1.	The Rose did caper on her cheek.
5	A Vest that like her Bodice, danced—To the immortal tune—. 4th stanza, line 4.	The Rose did caper on her cheek.
6	I envy seas whereon he rides. 1st stanza, line 1.	I Envy Seas Whereon He Rides.
7	I envy speechless hills. 1st stanza, line 4.	I Envy Seas Whereon He Rides.
8	I envy nests of sparrows. 3rd stanza, line 1.	I Envy Seas Whereon He Rides.
9	Into the boiling sand. 1st stanza, line 4.	GLEE! The great storm is over!
10	A vest that like her bodice, danced—. 4th stanza, line 1.	The Rose Did Caper On Her Cheek

5. Synecdoche

NO	SENTENCE	TITLE
1	On whose forbidden ear. 3rd stanza, line 2.	Success Is Counted Sweetest.
2	Soul, wilt thou toss again?. 1st stanza, line 1.	Soul, Wilt Thou Toss Again?.
3	The heart asks pleasure first. 1st stanza, line 1.	The Heart Asks Pleasure First.
4	The soul selects her own society. 1st stanza, line 1.	The Soul Selects Her Own Society.
5	Comes up to face the skies. 1st stanza, line 4	Drowning Is Not So Pitiful.
6	Not with a club, the heart is broken. 1st stanza, line 1.	Not With A Club, The Heart Is Broken.
7	In which the heart is caught. 2nd stanza, line 2.	Escape Is Such A Thankful Word.
8	Raffle for my soul. 2nd stanza, line 4.	Soul, Wilt Thou Toss Again?.
9	When winter shakes the door. 3rd stanza, line 2.	Glee! The Great Storm Is Over!
10	Toll, for the bonnie souls,— 2nd stanza, line 2.	Glee! The Great Storm Is Over!

6. Apostrophe

NO	SENTENCE	TITLE
1	Oh, some scholar! Oh, some sailor! 3rd stanza, line 1	Will There Really Be A Morning?
2	Oh, some wise man from the skies! 3rd stanza, line 2	Will There Really Be A Morning?
3	Where the place called morning lies! 3rd stanza, line 4	Will There Really Be A Morning?
4	How still the riddle lies! 3rd stanza, line 3	Some Things That Fly There Be
5	Then there's a pair of us—don't tell! 1st stanza, line 3	I'm Nobody! Who Are You?
6	How dreary to be somebody! 2nd stanza, line 1	I'm Nobody! Who Are You?
7	Ah, pity—then! 2nd stanza, line 5	A Burdock— Clawed My Gown.
8	This nature - how undone! 3rd stanza, line 4	How Fits His Umbel Coat
9	What is forbidden utterly As heaven, unto me! 2nd stanza, line 4	I Envy Seas Whereon He Rides
10	That Mushroom - it is him! is trusty word - 5th stanza, line 4	The Mushroom Is The Elf Of Plants

7. Alliteration

NO	SENTENCE	TITLE
1	Seek faintly for its shore 2th stanza, line 2.	The Inundation of the Spring
2	Then a silence suffuses the story. 4th stanza, line 1.	GLEE! the great storm is over!
3	To cast the ships, at Sea, 1st stanza, line 2.	The Duties Of The Wind Are Few
4	Too wise he seems for wakelessness. 4th stanza, line 3.	The Duties Of The Wind Are Few
5	Seeks faintly for its shore. 2nd stanza, line 2.	The Inundation Of The Spring
6	Closes the shutter and goes in -. 3rd stanza, line 4.	The Inundation Of The Spring
7	The Wind could wait	The Spry Arms

	without the Gate. 2nd stanza, line 3.	Of The Wind
8	Birds, hours, the bumble-bee: 1st stanza, line 2.	Some Things That Fly There Be
9	Her fingers fumbled at her work— 2nd stanza, line 1.	The Rose Did Caper On Her Cheek
10	Till those two troubled—little clocks. 4th stanza, line 3.	The Rose Did Caper On Her Cheek

8. Assonance

NO	SENTENCE	TITLE
1	Not one of all the purple host. 2nd stanza, line 1.	Success Is Counted Sweetest
2	Who took the flag to- day. 2nd stanza, line 1.	Success Is Counted Sweetest
3	On whose forbidden ear. 3rd stanza, line 2.	Success Is Counted Sweetest
4	But tens have won an all. 1st stanza, line 4.	Soul, Wilt Thou Toss Again?
5	Toll, for the bonnie souls,— 2nd stanza, line 2.	Glee! The Great Storm Is Over!
6	How they will tell the shipwreck. 3rd stanza, line 1.	Glee! The Great Storm Is Over!
7	The mighty merchant smiled. 1st stanza, line 4.	I Asked No Other Thing,
8	I've known her from an ample nation. 3rd stanza, line 1.	The Soul Selects Her Own Society
9	The kinsmen of the Wind are Peaks. 3rd stanza, line 1.	The Duties Of The Wind Are Few
10	I should not care to stop. 2nd stanza, line 1.	The Spry Arms Of The Wind

IV. Conclusions and Suggestions

After analyzing the using of the types of figurative language in selected poems from Emily Dickinson's Poems the following conclusions and suggestions were drawn.

1. There were 8 types of figurative language that were used in selected

poems from Emily Dickinson's Poems they were: *Personification*, *Assonance*, *Simile*, *Rhetorical Question*, *Hyperbole*, *Synecdoche*, *Alliteration*, and *Apostrophe*.

2. The writer found 224 expressions of figurative language that were used in selected poems from Emily Dickinson's Poems they were: *Personification* (59 data), *Assonance* (46 data), *Simile* (27 data), *Rhetorical Question* (23 data), *Hyperbole* (22 data), *Synecdoche* (13 data), *Alliteration* (17 data), and *Apostrophe* (17 data).
3. Based on the analysis, the most dominant type of figurative language in selected poems from Emily Dickinson's Poems was *personification* (26, 33%).
4. The reason of the most dominant type of figurative language in selected poems from Emily Dickinson's Poems was *personification* because *personification* is an expression to beautify the work in order to deliver the message in the poems.
5. It is proposed to the students of English department in particular and the readers in general in order to try to learn figurative language so that they can use figurative language in their daily conversation and understand the meaning of figurative language in the poems.
6. It is hoped that there are further researchers to analyze the figurative language using other poems or magazines as the object of the data.

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