

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Figurative language

1. Definition of Figurative language

Figurative language is the primary tool for authors to describe or confirm a thought or opinion. Particular figurative language is a tool that is used to express thoughts, feelings, and ideas of the readers or audience can be attracted.¹Wren and Martin as quoted by Siswanto, stated that figurative language or figure of speech is a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect.²

Language style in a literary work is different from language style in daily conversation. Literary work uses many figurative languages. Language style in literary work is a special variety that is used by the authors to embellish the text. Style of language, in this case is figurative language is an art that is influenced by conscience. Through the figurative language, the authors reveal their ideas. However the feeling of the authors when writing but the authors using interesting language style, the literary work will be more beautiful. Thus, it can be said that figurative language is the wrapper idea that will make smooth the literary text.³

¹Endraswara, *Metodologi Penelitian Sastra, Etimologi, Model, Teori dan Aplikasi*, 72

²Siswanto, *Apresiasi Puisi-puisi Sastra Inggris* (Surakarta: Muhammadiyah University Press, 2005), 24

³Endraswara, *Metodologi Penelitian Sastra, Etimologi, Model, Teori dan Aplikasi*, 73

Bardshaw stated that figurative language or figure of speech is combinations of words whose meaning cannot be determined by examination of the meanings of the words that make it up. Or, to put it another way, a figurative language uses a number of words to represent a single object, person or concept.⁴

Literature has special language and the language gives a big art contribution in literature aesthetics. Pradopo as quoted by Endraswara stated that the art of literature is determined by language style.⁵

H. B Jassin stated that style of language is a matter of choosing and using words in accordance with the contents of which would be submitted. Style of language is also a matter of how to construct sentences effectively, aesthetically and can give a concrete picture in the reader's mind.⁶ When a writer uses a particular device, or trick with language in order to make it more interesting, we call that a figure of speech.⁷

Disclosure language in the literature reflects the author's attitudes, characters and feelings that can be used to influence the attitudes and feelings of the readers. Therefore, the form of disclosure language must be effective and able to support the idea exactly that has aesthetic aspect as a masterpiece.

Language has the impression of aesthetics and carry the meaning simultaneously. Without aesthetics of language, literature becomes bland. So, the authors; flexibility of working out the language will create a unique aesthetics of literary work. In other words, language is a special vehicle for literary expression.

⁴Robert Bardshaw, "Figure of Speech," Journal (January 28th 2002), 2.

⁵Endraswara, *Metodologi Penelitian Sastra, Etimologi, Model, Teori dan Aplikasi*, 72

⁶Djuanda and Prana Djiwa Iswara, *Apresiasi Sastra Indonesia* (Bandung: UPI PRESS, 2006), 180

⁷Toner and Elizabeth Whittome, *As Level English Language and Literature* (Cambridge University Press: United Kingdom, 2003), 12

Literary language is the special language. It is because the language has been engineered and smeared in such a way. It later emerged from the polished style appear nice language style. Thus the use of language style should be fully based on the author. Not just a coincidence that the style was created by the author for the privilege of his work. So it can be said if the author is smart in cultivating language, rich, and proficient in using stylistics the literary work will be more dazzling and more weight.⁸

From some opinion above, it can be concluded that definition of figurative language or figure of speech is a typical way of expressing thoughts and feelings in written form or orally. Stylistic peculiarities of this, lies in selecting words that are not directly declare its true meaning. Selecting effective and aesthetic words is a key element in a style of language. And it is greatly influenced by the author. So that the style of language in a literary work will be different with the style of language in other literary works because each author has their own style of language in creating aesthetic art of language in their literary work.

2. Kinds of Figurative Language

In this research, the researcher discusses the figurative language based on Perrine's perception. According to Perrine, figurative language consists of 12 kinds, they are: simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole/overstatement, understatement, and irony. What follows are explanation about the figurative language based on Perrine's perception:

a. Simile

⁸Endraswara, *Metodologi Penelitian Sastra, Etimologi, Model, Teori dan Aplikasi*, 72

Simile and metaphor genuinely have an identical definition. Both of them compare two things that are absolutely different. Simile is the comparison of two things, by the use of some words or phrase such as *like, as, than, similar to, or resemble*.⁹

Simile is a comparison of two things, indicated by some connective, usually *like, as, than,* or a verb such as *resembles*.¹⁰ A simile expresses a similarity. Still, for a simile to exist, the things compared have to be dissimilar in kind. It is no simile to say, “Your fingers are like mine”; it is a literal observation. But, to say, “Your fingers are like sausages” is to use a simile.

In other reference, a *simile* is the comparison of one thing with another to give emphasis and color to a statement, as “He hits the line like a bulldozer”, “He ran as fast as lightning.” Notice that simile uses *like* or *as* to make its comparison.¹¹ From some opinions above, it can be concluded that a *simile* is a figurative language that compare one thing with another *indirectly*, but, with using words, *like, as, than, resemble, as if, as though* and *seem*.

Here are the examples of simile from Emily Dickinson’s poems entitled “I’m nobody! Who are you?” :

How public, like a frog

⁹Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, (New York: Harcourt, Brace & World, Inc, 1969),65.

¹⁰X.J. Kennedy and Dana Gioia, *An Introduction to Poetry*, (Boston: Pearson Longman, 2005),121

¹¹Laurence A. Kirkpatrick and William W. Goodfellow, *Poetry with Pleasure*, (New York: Charles Scribner’s Sons, 1965), 9

By using simile, Emily expresses the comparison of the speaker's listener/reader to a frog.

b. Metaphor

Defining a metaphor is more difficult than a simile. The most helpful thing to know is when a poet uses metaphor; there is always a comparison at the poet's mind. This comparison holds merely in the world of imagination.

Perinne states that between metaphor and simile is similar. Both of which are comparison between two things that are essentially unlike. The only distinction between them is the use of connective words. In simile, the poet uses the connective word such as: like, as, than, similar to, resemble or seems; while in metaphor the comparison is implied; the figurative term is substituted for or identified with the literal term.¹²

Here are the examples of metaphor from Emily Dickinson poem "Wild night! Wild night!"

To a heart in a port

From the phrase above, the poet uses metaphor from Emily in comparing two things: *a heart* and *a port*. The poet feels that her heart is in a port, just sitting there, waiting, useless, and she expand that metaphor when she says "a heart in a port" doesn't need a compass or chart because it is not going anywhere.

c. Personification

Personification is a figurative language giving the attribute of human beings to an animal, an object or a concept. It is subtype of metaphor, an implied

¹² Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, 65.

comparison in which the figurative term of the comparison is always human being.¹³

In the other literature, personification is a depiction of objects or non-human (inanimate) whether tangible or abstract which are treated as if they were human. The treatment is meant to thicken the image that there is a particular quality or attribute.¹⁴ In personification a thing or object which is not human is given a human characteristic because of some similarity between the thing and a person. It is easy to remember because contains the word 'person' inside it.¹⁵

Based on the opinion above it can be concluded that the personification is a style of language that treats inanimate objects as if alive, or having the nature of humanity. The example of personification from Emily is as follows:

Shadows--hold their breath

Here, shadow is placed as human being and act hold. All of us understand that this activity works for people, but in this sentence, the image of shadow is presented as the human being. This gives an attribute to an object.

d. Apostrophe

Apostrophe is defined as an addressing someone absent or something non-human as if it was a life and presents and could reply to what is being said.¹⁶ Apostrophe is also a form of personification in which non-human or inanimate thing is directly addressed as if it were human or animate.

¹³Ibid ,67.

¹⁴ Siswanto, *Apresiasi Puisi-puisi Satra Inggris*,29

¹⁵ Toner and Elizabeth Whittome, *As Level English Language and Literature* (Cambridge University Press: United Kingdom, 2003), 13.

¹⁶ Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, 67

The example of apostrophe from Emily Dickinson is in her poem “This is my letter to the world”:

This is my letter to the world

That sentence in above is apostrophe because in "This is My Letter to the World", Dickinson isn't exactly addressing herself to every single person in this world. Also, the world is absent in action because it never gave her any feedback.

e. Synecdoche

Synecdoche is the use of the part for the whole.¹⁷ Pradopo divides synecdoche into two parts: they are Pars pro toto and Totem pro parte. Pars pro toto is a part for the whole and Totem pro parte is when the whole things stand for its part.

The examples of synecdoche from Emily is in the poem “I heard a Fly buzz – when I died ” in the first line og the second stanza :

The eyes around – had wrung them dry

In this poem, the poet uses synecdoche in “*the eyes*”. The eyes in this case refer to the audience that has gathered by the speaker’s deathbed. The speaker doesn’t refer to the people themselves, but instead to their eyes, which are now dry from having exhausted their tears and breaths.

f. Metonymy

Metonymy is the use of something closely related to the thing actually meant.¹⁸ It can be considered that metonymy is the substitution of a word naming

¹⁷Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, 69.

¹⁸Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, 69

an object for another word closely associated with. The example of metonymy is in Emily's poem "Because I Could Not Stop for Death", at the third stanza:

*we passed **the school**, where children strove*

The word 'school' represents a building, but then school also stands to represent the children studying in that particular school.

g. Symbol

Symbol is defined as something that means more than what it is.¹⁹ Symbol maybe best understood as an implied metaphor.

For example is in Emily Dickinson poem entitled "I heard a fly buzz when I died". The use of symbol in this poem is in the first line of the first stanza:

*I heard a **fly** buzz when I died*

The bold word "fly" is a symbol of death. The central image of the fly could most likely be connected with death and decay.

h. Allegory

Allegory is a narrative or a description that has meaning beneath the surface one.²⁰ Allegory is a description that has another meaning. The meaning beneath is different from its description. This is the example in "after great pain a formal feeling comes" in the first stanza:

The nerves sit ceremonious , like tombs

The stiff heart questions was it he that bore

And yesterday or centuries before

¹⁹Ibid, 82

²⁰Ibid, 91

The turn to allegory in Emily Dickinson comes from a sense of inner division caused by “great pain” which then makes each part of the body act separately and independently. At a formal level, the poem moves in out of allegory, while also using simile, as with the appearance of the word “like”. Indeed the poem never moves from the figurative, while also suggesting that the allegory is part of an ongoing narrative, as indicated by the word “yesterday”, it is structured by words which associate with each other: ‘formal’, ‘ceremonious’, and ‘stiff’ (the machinery will not work easily- but the word also suggest the stiffness of the death).

i. Paradox

Paradox is an apparent contradiction that is nevertheless something true. It may be either situation or statement.²¹

Paradox is the statement seemingly self-contradiction or opposed to what is commonly held to be true but which nevertheless contains a truth. This example is in a poem entitled “There is a certain slant of light”:

The use of paradox is in the first line of second stanza:

Heavenly Hurt, it gives us

It is paradoxical statement that is contradictory, but in fact in the heaven isn't any hurts or an affliction. There are any happiness in the heaven.

j. Hyperbole/overstatement

²¹Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, 109

Hyperbole is simply exaggeration out in the service of truth.²² Wren and Martin as quoted by Siswantoro stated that in hyperbole a statement is made emphatic by overstatements.²³ It can be concluded that hyperbole is a figure of speech that states something or situation excessively by using words contain greater meaning from the real taste or meaning. This example is taken from Emily's poetry entitled "Because I could not stop for Death":

Since then 'tis centuries and yet

Feels shorter than the day

It represents that the woman has been dead for centuries but she feels like it's only been a day.

k. Understatement

Understatement is saying less than one means that may exist in what are said or merely in how one says it.²⁴

Understatement is the opposite of overstatement. As the researcher has already noted that overstatement is saying more, while understatement is saying less than what the words means. For example is in "This is my letter to the world" in the third lines of the first stanza:

The simple news that nature told

Here, Dickinson's messages are complex and profound but usually conveyed in simple language, which tends to create an enigmatic effect. This message she is passing on the world is of the grandeur, mystery and beauty of nature, and is in accord with the romantic bent of much of her poems.

²²Ibid, 110

²³Siswantoro, *Apresiasi Puisi-puisi Sastra Inggris*, 34

²⁴Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, 111

1. Irony

Irony is the opposite of what one means.²⁵ An author employs the device for irony effect, letting the reader into the author's confidence, and revealing him as an inventor who is often at a loss for matter to sustain his plot and undecided about how to continue it. For example:

The truth must dazzle gradually

In this line Dickinson uses verbal irony. She may not have really been thinking that the truth should dazzle but that it should be told in a way that they could understand.

B. Poem

1. Definition of Poem

Poem is as universal as language and almost as ancient. The most primitive people have used it, and the most civilized have cultivated it because it has given pleasure. People have read it, listened to it, or recited it because they liked it and give them enjoyment.

Poem might be defined as a kind of language that says more and says it more intensely than does ordinary language.²⁶ It means that poem use certain language it is not ordinary language that people use every day. Meanwhile, Wordsworth defined poem as the spontaneous overflow of powerful feeling.²⁷ It takes its origin from

²⁵Ibid, 113

²⁶Laurence Perrine, *Sound and Sense: An Introduction to Poetry*, 3

²⁷John peck and Martin Coyle, *Literary Terms and Criticism*, (London: Macmillan Education LTD, 1984),11

emotion recollected in tranquility. The certain language used in the poems due to the beauty. This is necessary because when the poems written in ordinary language, it will make no strong impression to the readers.

In the real life, death, pain and suffering are not pleasurable, but in poems, they may be. For good readers, they will be enjoyable when transmitted through the medium of art. Poetry can be recognized only by response made to it by a good reader; someone who has acquired some sensitive to poetry, but there is a catch here, in reading the poem. To know more about it, there are some ways such as;

1. Read a poem more than once.

Reading twice may be necessary simply to let you get your bearings, a poem is not like newspaper, to be hastily read and cast into the wastebasket.

2. Keep the dictionary by your side and use it.
3. Read so as to hear the sounds of the words in your mind.
4. Always pay carefully attention to what the poem saying.
5. Practice reading a poem aloud.

2. Elements of Poem

a. Imagery

Imagery may be defined as the representation through language of sense experience.²⁸The word **image** perhaps often suggests a mental picture, something seen in the mind's eye –and **visual** imagery is the kind of imagery that occurs most frequently in poetry. But an image may also represent a sound (**auditory** imagery); a smell (olfactory imagery); a taste (**gustatory** imagery); touch, such as

²⁸Laurence Perrine, *Sound and Sense: An Introduction to Poetry*,54

hardness, softness wetness, or heat and cold (**tactile** imagery); an internal sensations, such as hunger, thirst, fatigue, or nausea (**organic** imagery); or movement or tension in the muscles or joints (**kinesthetic** imagery). If we wished to be scientific, we could extend this list further, for psychologists no longer confined themselves to five or even six senses, but for purposes of discussing poetry the preceding classification should ordinarily be sufficient.²⁹

b. Rhythm

The term *rhythm* refers to any wavelike recurrence of motion or sound. In speech it is the natural rise and fall of language. All language is to some degree rhythmical, for all language involves some kind of alternation between accented and unaccented syllables.

Language varies considerably, however, in the degree to which it exhibits rhythm. In some forms of speech the rhythm is so unobtrusive or so unpatterned that we are scarcely, if at all, aware of it. In other forms of speech the rhythm is so pronounced that we may be tempted to tap our foot to it.

c. Rhyme

Rhyme is the agreement in sound between words or syllables. This words rhyme: *night, sight, fight*; so do these: *flying, dying, implying*.³⁰

d. Tone

²⁹Laurence Perrine and Thomas R. ARP, *Sound and Sense: An Introduction to Poetry*, Eight Edition (London: Southern Methodist University, 1992), 25

³⁰Toner and Elizabeth Whittome, *As Level English Language and Literature* (Cambridge University Press: United Kingdom, 2003),143

Tone, in literature, may be defined as the writer's or speaker's attitude toward his subject, his audience, or himself. It is the emotional coloring, or the emotional meaning, of the work and is an extremely important part of the full meaning. In spoken language it is indicated by the inflections of the speaker's voice. If, for instance, a friend tells you, "I'm going to get married today," the facts of the statement are entirely clear. But the emotional meaning of the statement may vary widely according to the tone of voice with which it is uttered. The tone may be excited ("I'm going to get married today!"); it may be incredulous ("I can't believe it! I'm going to get married today"); it may be despairing ("Horrors! I'm going to get married today"); it may be resigned ("Might as well face it. I'm going to get married today").

e. Figurative language

Wren and Martin as quoted by Siswanto, stated that figurative language or figure of speech is a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect.³¹ Kinds of figurative language according to Perrine are simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole/overstatement, understatement, and irony.

3. Forms of Poem

³¹Siswanto, *Apresiasi Puisi-puisi Sastra Inggris*, 24

All kind of poems are often written in several styles. These styles are defined by the number of lines in each stanza. The syllables used in each line or structure of rhyme used and so on. These are forms of poem commonly used by poets all over the world:

a. Blank verse

Blank verse is unrhymed iambic pentameter.³² Unrhymed poem, but a very discipline verse forms in that each line is an iambic pentameter.

b. Sonnet

Sonnet is a fourteen line poem. There are two basic types: the Italian or Petrarchan has an octave (eight lines) and a sestet (six lines) and rhymes *abbaabbacdecde*. The English or Shakespearean sonnet is made up of three quatrains and a couplet and rhymes *abbaabddceffegg*.³³

c. Heroic couplet

Heroic couplet is a pair of ten-syllable lines that rhyme: a poem as a whole can be written in a sequence of heroic couplets.³⁴

d. Ballad

Ballad is a song that tells a story. It usually consists of four line iambic tetrameter and rhymes *abab* or *abcb*.

³²Ibid, 100

³³John peck and Martin Coyle, *Literary Terms and Criticism*, (London: Macmillan Education LTD, 1984),68

³⁴Ibid, 35

e. Limerick

Limericks are humorous, rhyming; five lines poems with a specific rhythm pattern and rhyme scheme.

f. Free verse

Free verse is the poem written in irregular lines and without any regular metre.

g. Haiku

Haiku is a kind of syllabic verse that is great fun to write yourself. It was originally a Japanese verse form consisting of seventeen syllables altogether in three lines of five, seven and five syllables.³⁵

³⁵ Toner and Elizabeth Whittome, *As Level English Language and Literature*, 140