AN ANALYSIS OF METAPHOR IN EMILY DICKINSON'S

POEMS

THESIS

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ABSTRACT

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Figurative language has important role in literature. Figurative language makes the literature product more interesting to read. One of literature product is poem and one of figurative language is metaphorical expression. By using metaphor, the author of the poem applies the content of the poem to be more varieties. The aims of this research are to analyze metaphor and the implicit meaning of metaphor in The Poem of Emily Dickinson Electronic Classics Series published 2003 by The Pennsylvania State University.Moreover, the writer identifies word or phrases in the sentence according to the type of metaphor to make it easier and understand the implied meaning which contained in word or phrase on the poems.

In analyzing the data, the researcher used metaphor theory that was introduced by Lakoff and Johnson. Based on cognitive theory, the metaphor was divided into 3 types, there were structural metaphor, ontological metaphor, and orientational metaphor. In analyzing the meaning of metaphor, the researcher used Sperber and Wilson theory. Based on Sperber and Wilson, meaning divided into two kinds, explicit and implicit meaning. In this research, the researcher only analyzed the implicit meaning of metaphor.

This research was library research because all of the research was done in library. This research design was descriptive qualitative because the researcher applied the data in the terms words, phrases and sentences. The researcher applied documentation technique to collect the data. This meant that in this research the document mostly used. The primary data of this research was sentences that contain of metaphor in The Poem of Emily Dickinson Electronic Classics Series published 2003 by The Pennsylvania State University. In this research the researcher applied genetic stylistic approach to analyze the data because the researcher analyzed language styles focused on metaphorical expression.

In this research, the researcher found 36 metaphorical expressions divided into three types of metaphor, that is: structural metaphor (17 data or 47.2%), ontological metaphor (15 data or 41.6%), and orientational metaphor (4 data or 11.1%).

Based on the data, structural metaphor was dominant in The Poem of Emily Dickinson. Among those metaphorical expression, in this case structural, ontological, and orientational metaphor the researcher concluded that the author mostly used implicit meaning of metaphor in her poem.

CHAPTER I

INTRODUCTION

A. **Background of the Study**

Language is an important aspect for human life since language is used to communicate with each other.As Leech and Short writes in their book, " A language is a vehicle of communication whereby one person conveys message to another for a range of different purposes, e.g., informing, ordering, persuading, reassuring".[1]It means that language is an instrument or a medium of communication which plays a vital role in human communication. Without language human civilization would have remained impossibility.

Language can be divided into two groups-ordinary language and literary language. Ordinary language refers to the words and phrases we uses in day to day communication and conversation. It is straightforward, it generally does not utilize complex vocabulary, and it is meant to be easily understood. Whereas, literary language is the language used by the poets, writers and scholars. It is more artistic form of ordinary language. While the goal of using ordinary language is simply to communicate a message or idea, the goal of using literary language is to convey a deeper meaning, feeling or image to one's audience.If we talk about literary language of course we will closely related to literature.

Literature is an art form, like painting, sculpture, music, drama, and the dance. Literature is distinguished from other arts form by the medium in which it works; language. Literature most commonly refers to works of the creative

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[1]Geoffrey Leech and Mick Short, Style in Fiction: A Linguistic Introduction to English Fictional Prose, (Great Britain: Pearson Education Limited, 2007), 121.

imagination, including poetry, drama, fiction, nonfiction, journalism, and in some instance, song.

Most people assume literature is an important part of education. Students who study English Language, with emphasis on reading and writing skills, sometimes fail to see the point of studying language, especially if they have no plans to study English Language at university. But English literature can introduce students' ability to foster critical reading, build valuable skills, and expand students' worldviews. Literature is divided into three major types. These types are prose, drama, and poetry or poems.[2]

From those genres, the researcher choose poem as the object analysis, not just because poem always to be a part of educational material in English language class, but also poem is the important things for students' reading and writing skills, poem also open venues for students' speaking and listening.

Poem is one of creative forms in literature. Wordsworth stated that poem is the spontaneous overflow of powerful feelings.[3] This means poem is the expression of heart voice and strong feeling that is written in beautiful stanza form and expressed with style and motion suitable with the contain so that it is performed and listened beautifully.

Poem is believed to be the most effective way to express the emotion of someone because there are a lot of topics can be shown, for example: love, family, life, sadness, happiness, death, marriage and other.Poem is one of

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[2] (Online) http://www.ask.com/question/what-are-the-3-major-types-of-literature, Accessed on 26th December 2016 at 14.00 p.m.
[3] John peck and Martin Coyle, Literary Terms and Criticism, (London: Macmillan Education LTD, 1984),11.

unique literary work which full of life and message. It is combination of words in attractive form which contain deep meaning.

Readers are given the opportunity to take part in the sensations experienced by the poem through the words chosen and arranged in such a way as to make the readers share his or her experiences in the poem in their own way. So that is what usually makes the readers become wiser after reading poem.Those issues are the reflection of the ordinary life which the ordinary person is concerned so we believepoem has been regarded as one of important thing in human's existence.

A poem has many elements that can be traced, those are intrinsic and extrinsic elements. Intrinsic elements are elements which build and describe the poem. The elements are classified as intrinsic elements of the poem are: theme, taste, tone, mandate, diction, imagination, the central narrative, rhythm, rhyme, and figurative language.[4] Whereas extrinsic elements are elements which tell about aspects out of the poetry itself, such as psychology of the author and the readers, sociology of the author and readers, sociology of production-consumption, and sociology of work.

Actually, all poemuse figurative language, whether they know it or not, and in order to well, people have to recognize it and be aware of its effects. Figurative language is simply a way to add color and depth to what is otherwise a bland statement or reflect of thinking about event that serves their own interest.

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[4]Widjojoko and Endang Hidayat, Teori Sejarah dan Sastra Indonesia (Bandung: UPI Press, 2009), 61.

Nowadays we recognize that all language is in some sense "figurative": there are very few ways of talking and writing about the world that do not make use of comparisons, symbols, and so on. People write poem, book, newspaper, article, etc of course are using some beautiful words and sentences to make them more interesting by using figurative language, writer, president, politician and teacher also employed it frequently in rhetorical and argumentative language and political speeches in persuasive used.

According to this view, literary devices such as metaphor, simile, rhythm and so on embellished language. Since metaphor is believed as a component of figurative language that is mostly used in poetry, metaphor is very close to the nature of language itself- language as a socially accepted system for representing the world around us, but also as a personal code- for experimentation and innovation in the boundaries of word meaning.[5]

Metaphor is one of those figures of speech in language that should be interpreted figuratively. It is a way of saying something by comparing things or making an analogy statement. Most of people choose metaphor to convey their ideas because it is an effective way to describe something new, to express certain feeling, even to entertain others. Therefore, metaphor becomes an effective way for this purpose,even Emily Dickinson (1830-1886), one of the genius poets who used metaphor in her works, such the following example, "success is counted sweetest" which comparing two things between success and sweetest, and give the readers a sense that a success have sweet taste.

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[5]Jonathan Charteris-Black, Charteris Corpus Approaches Critical Metaphor (London: Palgrave Macmillan, 2004),3.

"Hope is the Thing with Feathers", hope is an abstract word meaning desire or trust is described metaphorically as having the characteristics of a bird; a tangible, living creature. "He ate and drank the precious words", words are implicitly compared to food and drink.

According the explanation above the researcher takes a point thatEmily Dickinson used figurative language in her poems especially metaphor so that makes it related to this research. In this thesis, the researcher limits the ten poems to be analyzed those are: The brain is wider than sky, He ate and drank the precious word, I had no time to hate, Exultation is going, Look back on time with kindly eyes, The heart asks pleasure first, I felt a cleaving in my mind, If you were coming in the fall, Pain has an element of blank, Before he comes we weight the time.

In addition, because the researchers who analyze metaphor in a poetry are still rare, so that through this research the researcher wants to analyze deeply about metaphor in Emily Dickinson's Poems by the title "AN ANALYSIS OF METAPHOR IN EMILY DICKINSON'S POEMS"

B. **Statement of The Problems**

According to the background of study, the writers formulates problem as the following:

1. What types of metaphor are found in Emily Dickinson's Poems?

2. What are the implicit meaning of metaphors found in Emily Dickinson's Poems?

C. Objectives of the Study

Concerning with the problem statements above, the thesis has two research objectives:

1. To find out the types of metaphor are found in Emily Dickinson's Poems.

2. To analyze the implicit meaning of metaphors found in Emily Dickinson Poems.

D. Significances of the Study

After completing all research activities, this study is expected to give significances presented as follow:

1. Theoretical significance

In the end of this research, the researcher hopes that this thesis can contribute to the knowledge of developing a good insight into better understanding of metaphor in the future.

2. Practical significance

a. For teachers

This study is expected to give teachers, especially English and Indonesian language teachers, an input concerned with the advantages of using linguistic features related to literature study.

b. For lecturers

This study is expected to give lecturers new evaluation object and review about meaning of figurative language especially metaphors and hopefully the thesis will give a bit of inspiration for lecturers to give the topic in the teaching-learning process.

c. For students

Practically, the findings of this study are expected to give guidance and informative feedback to the students: especially the students of English Education Department of IAIN Ponorogo to comprehend the meaning of metaphors, besides they could be applied in translating to make the target reader easily and clearly understand the figurative context.

d. For readers

The findings of the study are expected to give readers some positive reference in the linguistic study of literature.

e. The researcher

This research hopefully will add the researcher's knowledge in linguistic study.

E. Previous Study

Similar topic has been carried out by some people: they are used to support the theory. First, is a thesis, entitled "MetaforadalamKomik" made by FanyFajariyanti from University of Indonesia (2008). In her thesis, she provides an analysis in type of metaphors, the most dominat of metaphors and the differences of dominant metaphors in different comic. The subject of this analysis is comics while the object of this study is metaphor. This thesis uses metaphor theory proposed by Ullmann. Furthermore, method of this thesis uses library method. The result of this thesis, she finds 41 cases of metaphors that consist of 5% cases of antrhopomorphic metaphors, 31% cases of animal metaphors, 40% cases of metaphors from concrete to abstract. There is no case of synaesthetic metaphors, 24% cases metaphor that can not be classified also found in the comic. There is connection between the story context and the chosen animal metaphors in every comic.

Second, the thesis entitled "An Analysis of Metaphor in the Jakarta Post Newspaper" made by AfrizalNiswandi from University of Sumatra Utara (2011). In his research, he analyzes the kinds of metaphor, the meaning of each metaphor, and the dominance of metaphor types found in the newspaper. The object of this thesis is metaphor in the article title of The Jakarta Post. The subject of prior research is a newspaper. This research uses Semantic theory and the method which is used in this research is a library and qualitative research method. The result of his analysis is that The Jakarta Post uses several metaphors, He finds 24 cases of metaphor that consist of 11 hyperbole cases, 2 metonymy cases, 5 synecdoche cases, and 6 composite cases.

Third, the thesis written by Andi Awaludin from State Islamic University SyarifHidayatullah (2011), entitled "MetaforaPadaTigaPuisiPilihanGoenawan Muhammad (kajianStilistika)". In his research, he analyzes kind of metaphors and identifies what is the function of the metaphors found in the three selected poems of Goenawan Muhammad. The object of this thesis is metaphor and the subject of this thesis is poems. This research uses stylistics theory that focuses on metaphor theory proposed by Rosyidi and the method which is used in this research is qualitative research method. The result of his analysis is three poems selected from Goenawan Muhammad uses explicit and implicit metaphors. He find 23 cases of implicit metaphors and 8 cases of explicit metaphors. The metaphor functions are to clear the meaning, to unclear the meaning and to emphasize the meaning especially the setting of the event that happened in the poem.

Fourth is a thesis made by Sri Astuti from University of Indonesia (2012) entitled "AnalisisSemantisMetaforadalamArtikelEkonomiMajalahDer Spiegel". In her research, she analyzes the kinds of metaphors which are commonly used in economic news article. The object of this thesis metaphor in the economy article of Der Spiegel magazine. The subject of this research is the Der Spiegel magazine. This research uses library and qualitative research method. The result of her analysis shows that metaphors that commonly used in economic articles are structural metaphors, while according to the productivity and stability, the used common metaphor is lexical metaphor.

The similarity between the writer's thesis and the four prior researches is located in the object of the study, metaphor. Nevertheless, the differences are located in the subject of analysis. The writer uses Emily Dickinson's poems as the subject and focuses on metaphor, which means different with the first prior research because it uses comic. The second prior research uses newspaper as the subject analysis. The third prior research subject is poem which have the similar meaning to the writer subject, but they have different things in the title and the author of the poems. The last prior research subject is magazine.

The first prior research uses theory proposed by ullman and the method which is used is library method. The second prior research uses Semantic theory from Newell and the method which is used is library and qualitative method. The next prior research uses stylistic theory focus on metaphor theory proposed by Rosyidi and the method which is used in the research is qualitative method. The last prior research uses metaphor theory proposed by Johnson and lakoff and uses qualitative and library research method.

From the four prior researches above, it can be seen that all of the research have the same object to the writer thesis that is analysis on metaphor, but the difference is located in the subject of the analysis. The writer focuses on describing the types of metaphor and their meaning which are found in Emily Dickinson's poems. The writer uses metaphor theory proposed by Johnson and lakoff.

F. Research Methodology

1. Research Approach

This research applied stylistic approach.Stylistic simply defined as the study about language style of literary work.[6]In outline, literature language style is divided into two types, descriptive stylistic and genetic stylistic.[7]The meaning of descriptive stylistic approaches is language style as whole of psychosis expression in a language it is by morphology, syntaxes, and semantics. The meaning ofgenetic stylistic is an individual language style look language style as a typical personal expression. Muhammad as quoted by SuwardiEndraswara stated that stylistic approach should achieve the level of meaning of literary work, denotative and connotative meaning. Stylistic connotative is divided into two types, rhetoric style and figurative style. Rhetoric style involves euphemism, paradox, tautology, polysindeton, etc. and figurative style has so many types. Such as allegory, personification, simile, metaphor, sarcasm, etc.[8]

Based on the statements above, it can be concluded that genetic stylistic approach applied for this studybecause this research analyzed language style focused on metaphorical expression. SuwardiEndraswara stated the steps of stylistic study such as; determine the unit of analysis and analysis aspects of language.[9]The meaning of determine the unit of analysis is analyze sound, word, phrase, clause, sentence, etc. Analysis aspects of language such as manipulation of the sound mix to achieve aesthetic aspect,

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[6]Suwardi Endraswara, MetodologiPenelitianSastra, Epistemologi, Model, Teoridan Aplikasi,(Yogyakarta: Center For Acaemic Publishing Service, 2013),72.
[7]Ibid.,73.
[8]Suwardi Endraswara, MetodologiPenelitianSastra, Epistemologi, Model, Teoridan Aplikasi,(Yogyakarta: Center For Acaemic Publishing Service, 2013),73.
[9]Ibid,75.

analysis of diction which is in the field of literature and supporting meaning and language aesthetic, analysis of the sentences are emphasized on using various sentences in every condition, and analysis the meaning of metaphor as a part of figurative languages.

In this research, the researcher described metaphorical expression and find out the implicit meaning of those metaphorical expression. The researcher did not describe numerical but describe the data in this research. This mean, that this research is qualitative descriptive. The researcher analyzed the sentences are emphasized on using metaphorical expression in every condition and analyzed the meaning of that metaphorical expressions through generic stylistic approach.

2. **Data Sources**

Data source is the data that will be used to analyze, there are two kinds of data:

a. **Primary Data Source**

This data was entirely collected from Emily Dickinson's selected poem, taken from The Poems of Emily Dickinson Electronic Classics Series published on 2003 Pennsylvania State University.

b. **Secondary Data Source**

This data was taken from many sources such as books, essays, articles, journals and all sources from internet which significantly related to the study. The majority of the books were collected from

the libraries of IAIN Ponorogo. The additional sources were founded while browsing on the websites as eBooks and several journals. The websites were only used if the source of the information was clear and were deemed reliable for the kind of information sought.

3. **Technique of Data Collection**

In this research the researcher used documentation techniques while collecting the data, and it is a poems taken from The Poems of Emily Dickinson Electronic Classics Series published on 2003 Pennsylvania State Universityto analyze metaphorical expression.

4. **Technique of Data Analysis**

In this research the researcher applied content analysis that focused on analyzing metaphorical expression.The document that used in this research is a poem written by Emily Dickinson from The Poems of Emily Dickinson Electronic Classics Series   published on 2003 Pennsylvania State University.

In literature NyomanKuthaRatna stated that content analysis is divided into two types, latent content and communication content.[10] The meaning of latent content is content in the document and manuscript, while communication content is the message as effect of communication. In the one hand, analysis toward communication content will create sense. In the

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[10]NyomanKuthaRatna, Teori, MetodedanTeknikPenelitian Sastra dariStrukturalismeHinggaPostrukturalismePerspektifWacanaNaratif, (Yogyakarta: PustakaPelajar, 2006), 49.

literature, content analysis can be used to analyze the writing style of an author.

The meaning in content analysis usually is symbolic meaning. So, the duty of content analysis is for revealing the hidden symbolic meaning in the literary work.[11] Based on the explanation above, this can be concluded that content analysis is technique of data collection in analyzing text or document, especially in literature. Content analysis is applied in this research because this research analyzed the symbolic meaning of the words, phrases, clauses and sentences in a document or text, in this case was a poem.

SuwardiEndraswarastated the procedure in collecting data by using content analysis such as; (a) looking for the units of analysis and categorized based on the theory, (b) the analysis process have to contribute to the theory of understanding, (c) analysis process is description, (d) the analysis is conducted qualitatively.[12] Those procedures were conducted to this research. In addition, the researcher read the poem, highlight and identified the sentences that contain of metaphorical expressions and then wrote them into transcript were conducted to validate this research. Some books for the references and many others source that related to the topic being analyzed also were used to support data collecting.

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[11]SuwardiEndaraswara, MetodologiPenelitian Sastra, Etimologi, Model, TeoridanAplikasi, (Yogyakarta: Center For Academic Publishing Service, 2013), 160-161.
[12]Ibid., 162.

This research was conducted only to analyze the metaphorical expression were found in the poem. In addition, by reading The Poems of Emily Dickinson Electronic Classics Series published on 2003 Pennsylvania State Universityand try to find out any important details that supported this study also was conducted. Some tools such as dictionaries and textbooks have been used in analyzing and investigating the data which was metaphorical expression were found in the poem.

Based on the data collecting techniques were used, the data was analyzed qualitatively by using flow model analysis, data reduction, data display, and conclusion drawing.[13]

a. Data Reduction

Data reduction involves classifying, selecting, simplifying, and transforming the data that appear in written-up field notes or transcription. The data reduction/transforming process continues after fieldwork, until a final report is completed. Qualitative data can be reduced and transformed in many ways: through selection, through summary or paraphrase, through being subsumed in a larger pattern, and so on.[14] In this research, the obtained data through documentation about metaphor would be reduced by selecting primary data. The data that selected only the data that will be analyzed in this case only in Emily Dickinson's poems.

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[13]Matthew B. Milles and A Michael Hubberman, Qualitative Data Analysis: Second edition, (California : SAGE Publications, Inc, 1994), 24.
[14]Ibid., 10-11.

b. Data Display

The second major flow of analysis activity is data display. Generically, display is an organized, compressed assembly of information that permits conclusion drawing and action. As with data reduction, the creation and use of displays is not separate from analysis, it is a part of analysis. Designing a display, deciding on the rows and columns of a matrix for qualitative data and deciding which data, in which form, should be entered in the cells-are analytic activities. (Note that designing displays also has clear data reduction implications).[15] Researcher arrange the primary data systematically to make a simple data and meaningful. That data have been achieved will be arranged well and detail so that can be easily understood.

c. Conclusion Drawing

The third stream of analysis activity is Conclusion Drawing. Conclusion Drawing is analyzing the data constantly during or after data being collected to get the conclusion of research. Generally, the data of this thesis are collected from the Emily Dickinson's poems. The analysis of data of the study are divide into some steps: reading all poetry, selecting and analyzing, found the metaphor and comprehend its meanings, and after that drawing tentative conclusion.

G. Organization of The Thesis

This thesis will be divided into five chapters as follows:

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[15]Matthew B. Milles and A Michael Hubberman, Qualitative Data Analysis: Second edition, (California : SAGE Publications, Inc, 1994), 11.

Chapter I : INTRODUCTION

This chapter discussed about background of the study, statement of the problems, objective of the study, significance of the study, previous study, research methodology, and organization of the thesis

Chapter II: REVIEW OF RELATED LITERATURE

This chapter discussed about the essence of stylistic, definition of figurative language, kinds of figurative language, definition of metaphor, conceptual metaphor, types of metaphor, definition of poem, elements of poem, forms of poem, definition of meaning, kinds of meaning.

Chapter III: THE TYPES OF METAPHOR IN EMILY DICKINSON'S POEMS

This chapter answer the first problems of this research: to find out the types of metaphor inside the poems.

Chapter IV: THE MEANING OF METAPHOR IN EMILY DICKINSON'S POEMS

This chapter answer the second problem: to find out the meaning of metaphor inside the poem

Chapter V: CLOSING

A closing section that gives the conclusion and suggestion..

CHAPTER II

REVIEW OF RELATED LITERATURE

A. **Figurative language**

1. **The Essence of Stylistic**

Style is everything that deviatesfrom normal use. Deviations are aiming for aesthetics. This aesthetics have appeared in literature, because literature is closed to aesthetic elements. Style of language in literature is different from everyday people conversation. Therefore, language style of literature is interesting to be researched, especially from stylistic aspect.

Stylistic is the science of the use of language in literature.[16] Abrams as quoted by Nurgiyantoro stated that stile or styleis the pronunciation of the language in literary works, or how an author reveals something that will be presented.[17]

According to Pradopo, Stylistic is the study of language style. He also added that stylistic is the science of linguistics that focuses on variations in language use, often giving special attention to the most basic use of language and complex in the literature. Thus, stylistic uses linguistic aspects to assess literary work.[18]

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[16]SuwardiEndraswara, Metodologi Penelitian Sastra, Etimologi, Model, Teori dan Aplikasi, 72.
[17]Burhan Nurgiyantoro, TeoriPengkajianFiksi, 272.
[18]Rahmad Djoko Pradopo, BeberapaTeori Sastra, Metode, KritikdanPenerapanya, (Yogyakarta: PustakaPelajar, 2005), 2.

Stylistic analysis is used to find a common aesthetic goal that appears in a literary work of the whole element. Thus, the stylistic analysis can be directed to discuss the contents. Stylistic research based on the assumption that literature has a great task.[19]

From the opinion above, it can be concluded that stylistic is a science that assesses the use of language in the form of literature that covers the entire empowerment potential of language. In other word, it can be defined as science of language style. The authors in literary discourse will be dominant in using language that implies reflective and connotative meaning.

In addition, the arrangements of the sentences also indicate the variation and harmony to give a sense of aesthetics and not just certain shades of meaning. That is why the issue of literary style in the end also closely related to the problem of style in language itself.

2. **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.[20]Wren and Martin as quoted by Siswantoro, stated that figurative language or figure of speech is a departure from the ordinary form

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[19]SuwardiEndraswara, MetodologiPenelitian Sastra, Etimologi, Model, TeoridanAplikasi, 72.

[20]Ibid

of expression or the ordinary course of ideas in order to produce a greater effect.[21]

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.[22]

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.[23]

Literature has special language and the language gives a big art contribution in literature aesthetics. Pradopoas quoted by Endraswara stated that the art of literature is determined by language style.[24]

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[21]Siswantoro, Apresiasi Puisi-puisi Sastra Inggris (Surakarta: Muhammadiyah University Press, 2005), 24

[22]Endraswara, Metodologi Penelitian Sastra, Etimologi, Model, Teori dan Aplikasi,73

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

[24]Endraswara, Metodologi Penelitian Sastra, Etimologi, Model, Teori dan Aplikasi,72

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.[25] 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.[26]

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.

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

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

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

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.[27]

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.

3. **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**

Simile and metaphor genuinely have an identical definition. Both of them compare two things that are absolutely different. Simile is

[27]Endraswara, Metodologi Penelitian Sastra, Etimologi, Model, Teori dan Aplikasi,72

thecomparison of two things, by the use of some words or phrase such as like, as, than, similar to, or resemble.[28]

Simile is a comparison of two things, indicated by some connective, usually like, as, than, or a verb such as resembles.[29] 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.[30] 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 "My Life had stood-a Loaded Gun" :

It is as a Vesuvian face

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

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

[30]Laurence A. Kirkpatrick and William W. Goodfellow, Poetry with Pleasure, (New York: Charles Scribner's Sons, 1965), 9

By using simile, Dickinson compares her life to an active Volcano. It seems as though her life is about to erupt.

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 subtituted for or identified with the literal term.[31]

Here are the examples of metaphor from Emily Dickinson poem "Hope is the thing with feathers"

> **Hope** is the thing **with feathers**
>
> That pearches in the soul

From the phrase above, Dickinson introduces the metaphor in the first two lines of the poem, comparing or describing hope to be like bird.

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[31] Laurence Perrine, Sound and Sense: An Introduction to Poetry,65.

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 comparison in which the figurative term of the comparison is always human being.[32]

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.[33] 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.[34]

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 Dickinson's poem " The Sky is low":

A narrow **Wind complains** all Day

How some one treated him **-**

In this line 'Wind' is capitalized and giving the ability to complains like human.

d. **Apostrophe**

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[32]Ibid ,67.

[33] Siswantoro, Apresiasi Puisi-puisi Satra Inggris,29

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

Apostrophe is defined as an addressing someone absent or something non-human as if it was a life and presents and could replay to what is being said.[35]Apostrophe is a rhetorical device in which the speaker speaks to dead or absent person, or an abstraction or an inanimate object. In involves speaking to something or someone dead or absent, while personification involves only giving human qualities to the object or concept.

The example of apostrophe from Emily Dickinson is in her poem "Heart! We will forget him!":

Heart! We will forget him!

You and I, to-night!

Dickinson is addresses her absent object of passion in sentence and speaking directly to her heart.

e. **Synecdoche**

Synecdoche is the use of the part for the whole.[36]Pradopo divides synecdoche into two parts: they are Pars pro toto and Totem proparte. Pars pro toto is a part for the whole and Totem proparte 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 of the second stanza :

The eyes around – had wrung them dry

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[35]Laurence Perrine, Sound and Sense: An Introduction to Poetry, 67
[36]Laurence Perrine, Sound and Sense: An Introduction to Poetry, 69.

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 themself, 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.[37] It can be considered that metonymy names a thing by using something associated with it. The example of metonymy in Dickinson's poem " Why Do I Love " You, Sir?", at the last stanza:

The **Sunrise**- Sire- compelleth Me-

Because *He's Sunrise*- and I see-

In the last stanza Dickinson using word "sunrise" is referring to the sun. The idea is that a person is able to see simply because the sun produces light. In the same way, Dickinson loves her lover simply because he produces those spontaneous feeling in her.

g. **Symbol**

Symbol is defined as something that means more than what it is.[38] Symbol maybe best understood as an implied metaphor.

For example is in Emily Dickinson poem entitled "Because I could not stop for Death":

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[37]Laurence Perrine, Sound and Sense: An Introduction to Poetry, 69
[38]Ibid, 82

> We passed **the school**, where children strove
>
> At recess, in the ring;
>
> We passed the fields of gazing grain,
>
> We passed **thesetting sun**.

The bold word "The school" is a symbol of morning life; the grain, the midday of life and the working years. Whereas, "the setting sun" is a symbol of the evening of life and the death of life.

h. **Allegory**

Allegory is a narrative or a description that has meaning beneath the surface one.[39] Allegory is a description that has another meaning. The meaning beneath is different from its description. This is the example in "Because I could not stop for Death" :

> He **kindly** stopped for me-
>
> The Carriage held but just Ourselves-
>
> And immortality.
>
> We slowly drove-**He knew no haste**
>
> And I had put away
>
> My labor and my leisure too,
>
> For **His Civility**

Emily Dickinson describes death as a kind gentleman (affectionate) taking her on journey to her death in a carriage ride which conveys that the speaker views death as pleasant and loving. Clearly, the denotation

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[39]Ibid, 91

contributes to the meaning of the poem because in real life, death is not described positively.

i. **Paradox**

Paradox is an apparent contradiction that is nevertheless something true. It may be either situation or statement.[40]

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 "Much madness is divinest sense":

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

Much madness is **divinest sense**

It is paradoxical statement that is contradictory, Dickinson explaining how she feels that those who are considered mad by society are actually the only sane people. The truth in this paradox is that if people only agree with other people, they are forfeiting their own individual thoughts, making them mad, in a sense.

j. **Hyperbole/overstatement**

Hyperbole is simply exaggeration out in the service of truth.[41]Wren and Martin as quoted by Siswantoro stated that in hyperbole a statement is made emphatic by overstatements.[42] It can be concluded that hyperbole is a figure of speech that states something or situation

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[40]Laurence Perrine, Sound and Sense: An Introduction to Poetry, 109
[41]Ibid, 110
[42]Siswantoro, Apresiasi Puisi-puisi Sastra Inggris, 34

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.[43]

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.

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[43]Laurence Perrine, Sound and Sense: An Introduction to Poetry, 111

l. **Irony**

Irony is the opposite of what one means.[44] 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 or 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. **Metaphor**

1. **Definition of Metaphor**

Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things that are unrelated but share some common characteristics.[45] It is an implied analogy in which a word or phrase is applied to a person, object, idea or concept to which it is literally or semantically inapplicable. The word metaphor was derived from Greek word metaphora meaning 'transfer, carry over'. It is a derivation from meta meaning 'over, across' and pherein meaning to carry. [46] Matthews defined metaphor as, "figure of speech in which a word expression normally used of one kind of object, action, etc. is extended to another".[47]

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[44]Ibid, 113
[45]http://literarydevices.net/metaphor/
[46]https://www.englishclub.com/vocabulary/figures-metaphor.htm
[47]Matthews, The Concise Oxford Dictionary of Linguistics (New York: Oxford University Press, 1997)224

Metaphor is the most pervasive kind of figure of speech not only in literary works, but also in everyday life. The function of metaphor varies from compliment to abasement; from the central concept of an idea to a minor beauty; from clarifying a point by analogy to stimulating the thought of audience by starling; and merely nothing a likeness to evoking associations and emotions. For example, the metaphorical meaning of the expression 'America is a melting pot' is that America is a country where people of different races cultures and styles live together. The metaphorical meaning of the phrase melting pot is an analogy to its literal meaning ' container in which metals and other materials are melted and mixed'.

According toGoatly, "Metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way. And when this unconventional act of reference or colligation is understood on the basis of similarity, matching or analogy involving the conventional referent or colligates of the unit and the actual unconventional referent or colligates."[48]

AccordingTarigan, "Metaforaadalahsejenismajasperbandingan yang paling singkat, padat, tersusunrapi. Di dalamnyaterlibatdua ide: yang satuadalahsuatukenyataan, *sesuatu* yang dipikirkan, yang menjadiobyek; dansatulagimerupakanperbandinganterhadapkenyataantadi; dankitamenggantikan yang belakanganinimenjadi yang terdahulutadi.[49]

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[48] Goatly, The Language of Metaphor (New York: Routledge, 1997), 8.
[49] Tarigan, Pengajaran Semantik (Bandung: Angkasa,1995), 1212.

Metaphor does not only appears as nouns, but also as verbs and adjectives. In the expression 'The police dug up enough evidence to send him to prison', the metaphorical phrase is a verb, dug up. The verb phrase dig up literally means 'to take something out of ground', but metaphorically means 'to investigate and collect the evidence carefully'. The original sense of the adjective sour is 'having the acid taste; however in the following expression, 'My relationship between me and her has turned sour', the metaphorical sense is 'unfriendly, not harmonious any more'.

Metaphor is the cornerstone of meaning and thought, not merely a stylistic device. A remarkable appeal of metaphor is that it makes an idea vivid. It is slightly difficult to grasp the thread of an abstract thought; nevertheless when the idea is described in a concrete way, it comes to life. Besides, metaphor can also put on more weight of meaning in literary work. Through metaphor, a writer can convey extensive ideas by using a small number of words. For example, in the expression 'Life is a journey'; the writer uses the word journey as an analogy to life. A human sets out at birth, travels through various regions (passes through many phases in life, from baby to adult) and arrives at the destination of death. The example proves the power of metaphor of how to convey an extensive idea by using only a few words.

2. The Conceptual Metaphor

The distinction between literal and metaphorical language is a matter of degree. It is necessary to understand the process of communication to

draw a borderline between literal and metaphorical language. When speakers would like to describe something about reality or experience in the world, they start by means of cognitive process in their minds. The speaker proceed to form the proposition as concise and relevant as possible for conveying the idea. Proposition is the idea or notion about something which is going to convey. In order to communicate this proposition, they will encode it by using linguistic codes which are conventional to pair the meaning of idea with physical forms (text, utterance). The hearers perceive the text or utterance, decode it and interpret the meaning by guessing what thought of the speakers it is most likely to convey.[50]

In most language uses, the proposition arranged by speakers will approximate the idea being conveyed, to a greater or lesser extent. The larger the gap between the proposition expressed and the meaning intended, The higher the metaphorical value will be. The smaller the gap, the more literal the language is used. Sometimes the gap arises because the reality or experience in the world does not precisely fit into proportional form.[51] Metaphor is a best choice of describing reality when literal language cannot. Metaphor, which is at best, ornamental; at worst misleading, develops meaning by describing a certain feature about one thing in terms of another. Metaphor can be said to create an effect of defamilarization; it can be said to

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[50] Goatly, The Language of Metaphor (New York: Routledge, 1997), 14-15.
[51] Ibid

challenge our normal way of thinking about things, restructuring our perceptions.[52]

Regarding the way metaphor works, there are three terms which constitute a metaphor: topic (tenor), vehicle and ground. Topic (tenor) is the subject of metaphor or the intended idea to be expressed; vehicle is another idea by which the tenor is being described; and ground is the similarities and/or analogies involved, or the basis on which topic and vehicle could be thus put together.[53] Thus in the following metaphorical statement "Bob is a tiger in debate"; 'Bob' is the tenor and 'tiger' is vehicle. The analogy between Bob and tiger, which is possibly the way Bob arranges his arguments, cunning and strong just like a tiger, make it difficult to rebut by others, becomes the ground.

Metaphor is a structural mapping from on conceptual domain to another.[54] When a metaphor has been so common and always passes unnoticed, it is called dead metaphor (conventional metaphor). Dead metaphor is those expressions which have lost their freshness or metaphorical value and are processed automatically and effortlessly. But this does not mean that they have lost their vigor in thought and that they are dead. On the contrary, they are alive in the most important sense, they govern our thought: they are metaphors we live by. These metaphors are

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[52] John Peck and Martin Coyle, Literary Terms and Critism (London: Palgrave Macmillan,1984), 141.

[53] Goatly, The Language of Metaphor (New York: Routledge, 1997), 9.

[54] William Bright, International Encyclopedia of Linguistics,(New York: Oxford University Press, 1992),418

basic to our ways of thinking and understanding experience. Dead metaphor saves people from trouble of expressing ideas by using original language.[55] The expression "to grasp the concept" for example, is actually a metaphor. Concept is an abstract thing which is thought in mind while the literal meaning of grasp is an action of taking hold of something physically, especially with the hand. But the phrase has been used so often that most English speakers do not aware the meaning of physical action in the word grasp. And so do such expressions as the eye of a needle, branch of an organization, to kill two hours, to digest the idea, a cold feeling and heavy countenance; they are no longer recognized as metaphor because their metaphorical values have drowned in daily language use.

Metaphor which serves to illustrate an idea decoratively and catches an attention of the audience is called live metaphor (conceptual metaphor).[56] Live metaphor still sustains its metaphorical value, sometimes with a subtle comparison that the tenor and the vehicle seems irrelevant at all; therefore it needs an effort to comprehend the meaning of a live metaphor. The interest of live metaphor is how, on one side, the tenor and the vehicle could be put together on a certain basis of similarity, matching or analogy. This is the case which is going to scrutinize in this thesis.

3. **Types of Metaphor**

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[55] Gerald Hauser, Introduction to Rhetorical Theory (New York: Harper &Row Publisher Inc,1986), 153
[56] Ibid., 154

In general, metaphor can be classified into two major types: dead metaphor (conventional) and live metaphor (conceptual). As described in the previous, dead metaphor is expression which has been used so often that it has lost its metaphorical value; while live metaphor (conceptual) is expression which still maintains its metaphorical value, therefore it needs an effort to comprehend the meaning. For the purposes of clearer exposition, conceptual metaphor can be classified according to the cognitive functions that they perform.[57] This theory introduced by Lakoff and Johnson. The three general kinds of metaphor are: structural, ontological, and orientational.

a. **Structural Metaphors**

Structural metaphoris a metaphor where one concept is expressed in terms of another structured or concept. These involve the structuring of one kind of experience or activity in terms of another kind of experience or activity.In other words, the cognitive function of these metaphors is to enable speakers to understand target A by means the structure of source B.[58]

This means like the conceptual metaphor ARGUMENT IS WAR. This metaphor is reflected in our everyday language by a wide variety of expression as it expressed in the following sentences:

"Your claims are indefensible."

"He attacked every weak point in my argument."

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[57]Zoltan Kovecses, Metaphor, (New York: Oxford University Press, inc, 2010), 37.
[58]Ibid., 37.

"His criticisms were right on target."

"You disagree? Okay, shoot!

"He shot down all my arguments."

Another example of this structural metaphor is such as the people usually talk about the concept of love, social organizations, theory, life and so on. consider the following conceptual metaphor:

LOVE IS JOURNEY: I don't think this relationship is going anywhere.

THEORIES ARE BUILDINGS: We have to construct a new theory.

IDEAS ARE FOOD: I can't digest all these fact.

ORGANIZATIONS ARE PLANTS: The company is growing fast

LIFE IS JOURNEY: He had a head start in life.

b. **Ontological Metaphors**

An ontological metaphors provide much less cognitive structuring for target concepts than structural ones do. Ontology is a branch of philosophy that has to do with the nature of existence[59]

Ontological metaphor is that one in which an abstraction like an activity, emotion or idea is materialized or turned into an entity and is used as if it was an object. In our everyday interaction we experience with objects and substances and this experience provides the basis for a lot of ontological metaphors. To put it another way, we categorize

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[59]Zoltan Kovecses, Metaphor., 37.

unbounded and unstructured events, activities, ideas and emotions as concrete entities and substances.

Source Domain	Target Domain	Example

Ontological metaphors can be divided into four subcategories:

- **Entity Metaphors**

In an Entity metaphors a concept is represent as a concrete physical object.

E.g.: "My mind isn't operating today"

In this sentence the concept of "mind" is metaphorically structured as a machine.

- **Container Metaphors**

In a CONTAINER metaphor a concept is represented as a container: it has an inside and an outside, and it is capable of holding something else. E.g.: "his words carry little meaning" , "his brain is packed with interesting ideas". "Life is empty for him".

- **Substance Metaphors**

In a Substance metaphor a concept is represented as material.

E.g.: "There was a lot of good running in the race"

In this sentence "running" is metaphorically structured as a substance contained in the race which at the same time is structured as a container.

- **Personification**

In other words, we can conceive of Personification as a form of ontological metaphor. Personification is a kind of ontological metaphor in which a thing or abstraction is depicted as having human attributes.

E.g.: "Inflation is eating up our profits"

In this sentence the nonhuman abstraction (inflation) is attributed a human characteristic (eating).

In sum, we use ontological metaphors to understand events, actions, activities and states. Events and actions are metaphorically structured as objects, activities as substances and states as containers.

Representing a concept as an entity or a substance allows us to accomplish different purposes such as referring, quantifying, identifying aspects, identifying causes, setting goals and motivating actions.

Personification is a more general category that covers a wide range metaphors, selecting different aspects of human being. What these

ontological metaphors share is the fact that they allow us to understand a phenomenon in the world in human terms.

c. **Orientational Metaphors**

The name "*orientational metaphor"* derives from the fact that most metaphors that serve this function have to do with basic human spatial orientations, such as up-down, center-periphery, and the like.[60] It means that orientational metaphors organize a whole system of concepts in terms of spatial orientations. Thus, concepts like states or emotions are oriented to an imaginary space such as the following metaphor concepts:

MORE IS UP; LESS IS DOWN:

The number of books printed each year keeps going up

Keep your voice down, please.

HEALTHY IS UP;SICK IS DOWN:

Lazarus rose from the dead.

He fell ill.

CONSCIOUS IS UP;UNCONCIOUS IS DOWN:

Wake up.

He sank into a coma.

CONTROL IS UP;LACK OF CONTROL IS DOWN:

I'm on top of the situation.

He is under my control.

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[60]Ibid., 40.

HAPPY IS UP;SAD IS DOWN:

I'm feeling up today.

He's really low these days.

VIRTUE IS UP;LACK OF VIRTUE IS DOWN:

She's an upstanding citizen.

That was a low-down thing to do.

RATIONAL IS UP;NONRATIONAL IS DOWN:

The discussion fell to an emotional level.

He couldn't rise above his emotions.

The ontology for the orientational metaphors is grounded in our body and its interaction with the physical environtment: our bodies have front and back, an inferior and superior part, they walk in a vertical position, they can move in or out of different places and they can position near or far with respect to another entity.

C. 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.[61] It means that poem use

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[61]Laurence Perrine, Sound and Sense: An Introduction to Poetry, 3

certain language it is not ordinary language that people use every day. Meanwhile, Wordsworth defined poem as the spontaneous overflow of powerful feeling.[62] It takes its origin from 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. Poem can be recognized only by response made to it by a good reader; someone who has acquired some sensitive to poem, 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

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[62]John peck and Martin Coyle, Literary Terms and Criticism, (London: Macmillan Education LTD, 1984),11

Imagery may be defined as the representation through language of sense experience.[63]The 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 hardness, softness wetness, or heat and cold (**tactile** imagery); an internalsensations, 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.[64]

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

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[63]Laurence Perrine and Thomas R.ARP, Sound and Sense: An Introduction to Poetry, Eight Edition (London: Southern Methodist University, 1992,54
[64]Ibid, 25

it. In other forms of speech the rhythm is so pronounced that we may he 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.[65]

d. **Tone**

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 Siswantoro, stated that figurative language or figure of speech is a departure from the ordinary form of

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

expression or the ordinary course of ideas in order to produce a greater effect.[66] 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**

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 poetry commonly used by poets all over the word:

a. **Blank verse**

Blank verse is unrhymed iambic pentameter.[67] Unrhymed poetry, 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 abbacddceffegg.[68]

c. **Heroic couplet**

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[66]Siswantoro, ApresiasiPuisi-puisiSastraInggris, 24
[67]Ibid, 100
[68]John peck and Martin Coyle, Literary Terms and Criticism, (London: Macmillan Education LTD, 1984),68

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.[69]

d. Ballad

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

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.[70]

D. Meaning

1. Definition of Meaning

Depend on Oxford Learner's Pocket Dictionary, meaning is thing or idea that a word, sentence, etc represent.[71] On the other definition meaning is reference to facts or objects in the world.[72]

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[69]Ibid, 35
[70]Toner and Elizabeth Whittome, As Level English Language and Literature,140

Meanings cannot be defined in terms of physic. In general, there are no physical features that all meaningful noises or sets of marks have in common which serve to differentiate them for other signals or noises. Usually there is no resemblance between a name and thing it is the name of linguistic forms, usually lack any physical resemblance with the entities that they stand for. Not only do languages vary in their vocabularies, but also within one language the relation between the words and what they stand for changes.[73]

According to definition above, the researcher concluded that meaning is word, phrase or sentence represent. All of the word, phrase or sentence has a meaning.

2. **Kinds of Meaning**

According to Sperber and Wilson, meaning divided into two kinds, there are explicit and implicit meaning.

a. **Explicit Meaning**

Explicit meaning is something that easily understood or told directly and clearly. The example: what is the different meaning?

b. **Implicit Meaning**

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[71]Martin H. Manser, *Oxford Learner's Pocket Dictionary*, (New York: Oxford University Press, 2011), 273.

[72]Martin, 2012: what is the different between implicit and explicit meaning, (online), (http://english.stackexchange.com/questions/65843/ what-is-the-difference-between-implicit-and-explicit. Accessed on June 01 2016, 10:32 Pm.

[73]Ibid

Implicit meaning is something that is not expressed clearly, thus not clearly understood. The example: she had the implicit trust of her staff

CHAPTER III

THE TYPES OF METAPHOR IN EMILY DICKINSON'S POEMS

This chapter consist of two parts. This first part presents research finding of Metaphor in Emily Dickinson poems and the second part discussed the data that found.

A. Research Finding:Metaphorical Expressionfound in Emily Dickinson Poems

Based on data analysis of10Emily Dickinson's poems, there are: structural metaphor (17 data or 47.2%), ontological metaphor (15 data or 41.6%), and orientational metaphor (4 data or 11.1%)

1. Structural Metaphor

Structural metaphor is a metaphor where one concept is expressed in terms of another structured or concept. These involve the structuring of one kind of experience or activity in terms of another kind of experience or activity. In other words, the cognitive function of these metaphors is to enable speakers to understand target A by means the structure of source B. There were 17 data or 47.2% of structural metaphor as follows:

Table 3.1

List of Structural Metaphor Found in Poems

No	Title of Poem	Metaphorical Expression
1	**He ate and drank the precious words**	1. *He ate and drank the precious words* 2. *His spirit grew robust* 3. *He danced along the dingy days*
2	**I had no time to hate**	1. *I had no time to hate* 2. *Nor had I time to love*

3	**Exultation is the going**	1. *Exultation is the goingof an inland soul to sea*
4	**Look back on time with kindly eyes**	1. *Look back on time* 2. *How softly sinks his trembling sun*
5	**The heart asks pleasure first**	1. *The liberty to die*
6	**I felt a cleavage in my mind**	1. *I tried to match it, seam by seam*
7	**If you were coming in the fall**	1. *If you were coming in the fall* 2. *I 'd brush the summer by* 3. *If I could see you in a year* 4. *I 'd wind the months in balls,and put them each in separate drawers* 5. *when this life was out,* 6. *I 'd toss it yonder like a rind, and taste eternity*

And now, researcher will explain about theoretical discussion toward ten of Emily Dickinson's Poems based one typical of metaphor. The typical of metaphor is 'Structural Metaphor'.

a. Poem :"*He ate and drank the precious words*"
   1) *He ate and drank the precious words*

That sentence above can be categorized as structural metaphor because Dickinson is structuring someone's experience or activity, in this case reading in terms of eating by using word "*ate and drank*". In other hand, this sentence come from the conceptual metaphor READING IS EATING or using the concept of *word* in terms of *food* by the conceptual metaphor WORD IS FOOD.

2) *His spirit grew robust*

That sentence above can be categorized as structural metaphor where is abstract concept (spirit) is structuring in the other concrete concept in this case is plants. So, the conceptual metaphor for this sentence is SPIRIT IS PLANTS.

3) *He danced along the dingy days*

The phrase "danced along the dingy days" can be categorized as Structural Metaphor because this line show how Dickinson make extensive use of the domain of Theatre or Stages to think about the highly abstract and elusive concept of Life. In other hand, Dickinson structuring the concept of Life in concept of Theatre or Stages. So the conceptual metaphor for this sentence is LIFE IS THEATRE or LIFE IS STAGES.

b. Poem : "*I had no time to hate*"
   1) *I had no time to hate*

In that sentence Dickinson applied the abstract concept of time as a concrete object like a goods or gift that can give or not to someone. So, this sentence can be categorized as a structural metaphor from the conceptual metaphor TIME IS OBJECT.

   2) *Nor had I time to love*

This sentence also categorized as structural metaphor where is the time is structured as object with conceptual metaphor TIME IS OBJECT.

c. Poem: "*Exultation is the going*"
   1) *Exultation is the going*
      Of an inland soul to sea

The sentence "going of an inland soul to sea" can be categorized as Structural Metaphor because this line show how Dickinson make extensive use of the domain of Departure to think about the highly abstract and elusive concept of Death such as the way we ordinarily talk about death in this euphemism "He's left us'', "He's no longer with us'', "He's been taken from us", "He's gone to the great beyond". In other hand, Dickinson structuring the concept of Death in concept of Departure. So the conceptual metaphor for this sentence is DEATH IS DEPARTURE.

d. Poem: "*Look back on timewith kindly eyes*"
   1) *Look back on time*

   When we applied the concept of time in conceptual metaphor sometimes it can produces the dual metaphors of TIME IS AN OBJECT and TIMES IS LOCATION. These dual metaphors produce thousands of metaphors in everyday language. For example, TIME IS AN OBJECT: "do you have time to go over this paper for me?", "the time passed quickly", " Where did all the time go?". And TIME IS LOCATION: "where did you pass the time?", "Did you arrive in time?".

   In this poem, the phrase *Look back on time* is representation how Dickinson applied or structured the abstract concept of time as a location where the observer could see. So, this sentence can be categorized as a structural metaphor from the conceptual metaphor TIME IS LOCATION.

2) *How softly sinks his trembling sun*

Consider "how softly/sinks his trembling sun". How can something we see but not touch to be soft? How does softness apply to vision? In this case there is a basic conceptual metaphor that SEEING IS TOUCHING. Where the eyes are understood as limbs that reach out and perceive what they touch as in "His eyes traced the outline of steeple". So this sentence can be categorized as structural metaphor with conceptual metaphor SEEING IS TOUCHING.

e. Poem : "The heart asks pleasure first"

1) *The liberty to die*

In the end of this line in that poem, the heart views death as freedom from all the pain. For this reason, it can be summed up that the conceptual metaphor for this sentence is **Love is Death** and its categorized as structural metaphor.

f. I felt a cleavage in my mind

1) *I tried to match it, seam by seam,*
   But could not make them fit

The sentence *I tried to match it, seam by seam* show how Dickinson thought of mind in terms of puzzle where is so many pieces and it can be hard to figure out where to start so she could not make them fit as a complete single piece. So this is a structural metaphor where is the concept of mind structured in concept of Puzzle. So the conceptual metaphor for this sentence is MIND IS PUZZLE.

2) *But sequence ravelled out of reach*

That sentenceis representation how Dickinson applied or structured the abstract concept of mind as a object where the observer could reach. So, this sentence can be categorized as a structural metaphor from the conceptual metaphor MIND IS OBJECT.

g. If you were coming in the fall

1) *If you were coming in the fall*

That sentence aboveis representation how Dickinson applied or structured the abstract concept of time or season as a location where the observer could come. So, this sentence can be categorized as a structural metaphor from the conceptual metaphor TIME IS LOCATION or SEASON IS LOCATION

2) *I 'd brush the summer by*

This sentence can be categorized as structural metaphor because Dickinson structured the abstract concept of time or season as object that can be brush by the observer. This sentence come from conceptual metaphor TIME IS OBJECT or SEASON IS OBJECT.

3) *If I could see you in a year*

Dickinson applied structural metaphor in this line by structured the abstract concept of time as a location where the observer could stay. This sentence also use the conceptual metaphor TIME IS LOCATION.

4) *I 'd wind the months in balls,*
And put them each in separate drawers

This sentence can be categorized as structural metaphor because Dickinson structured the abstract concept of time in this case moon as

object that can be wind by the observer. This sentence come from

conceptual metaphor TIME IS OBJECT or MOON IS OBJECT

5) *when this life was out,*

     In that sentence Dickinson applied the concept of life in terms of

money because in our culture money is a valuable commodity that it is a

limited resource as a life. Thus we understand and experience life as the

kind of thing that can be spent, budgeted, invested, or wasted or out. So

that sentence can be categorized as structural metaphor with

conceptual metaphor LIFE IS MONEY

6) *I 'd toss it yonder like a rind,*
   And taste eternity

     The word "rind" and " taste eternity" describing how Dickinson is

structuring experience or activity, in this case toss the rind of the time

and taste it by using that sentence. So this sentence can be categorized

as structural metaphor with conceptual metaphor TIME IS FRUIT.

2. Ontological Metaphor

     Ontological metaphor is that one in which an abstraction like an activity, emotion or idea is materialized or turned into an entity and is used as if it was an object. In our everyday interaction we experience with objects and substances and this experience provides the basis for a lot of ontological metaphors. To put it another way, we categorize unbounded and unstructured events, activities, ideas and emotions as concrete entities and substances. There were 15 data or 41.6% of ontological metaphor as follow:

Table 3.2

List of Ontological Metaphor Found in Poems

No	Title of Poem	Metaphorical Expression
1	**The Brain is wider than the sky**	1. *The one the other will containwith ease, and you beside* 2. *For, hold them, blue to blue,the one the other will absorb*
2	**I had no time to hate**	1. *And life was not so ample Icould finish enmity* 2. *The little toil of love*
3	**Exultation is the going**	1. *an inland soul*
4	**Look back on time with kindly eyes**	1. *Look back on time with kindly eyes*
5	**The heart asks pleasure first**	1. *The heart asks pleasure first,and then, excuse from pain*
6	**I felt a cleavage in my mind**	1. *I felt a cleavage in my mind, as if my brain had split* 2. *The thought behind I strove to join* 3. *Unto the thought before*
7	**If you were coming in the fall**	1. *With half a smile and half a spurn*
8	**Pain has an element of blank**	1. *Pain has an element of blank* 2. *Its infinite realms contain Its past*
9	**Before he comes we weight the time**	1. *Before he comes we weight the time!'Tis heavy and 'tis light* 2. *When he depart an emptiness is the prevailing freight*

And now, researcher will explain about theoretical discussion toward ten of Emily Dickinson's Poems based one typical of metaphor. The typical of metaphor is 'Structural Metaphor'.

 a. Poem :The Brain is wider than the sky

1) *The one the other will contain*

With ease, and you beside

That sentence "*The one the other will contain with ease, and you beside*" can be categorized as ontological metaphor because ontological metaphor is a metaphor in which an abstract concept (inthis case "the mind") is represented as something concrete, such as object, substance, container, or person. That linguistic expression come from the conceptual metaphor MIND IS CONTAINER. Container metaphor is a kind of ontological metaphor that a concept is represented as a container or it has an inside and an outside and it is capable of holding something else.

2) *For, hold them, blue to blue,*

The one the other will absorb

That sentence above is represented how the mind (abstract concept) has the capability to hold and absorb something like a container. So, this linguistic expression also can be categorized as ontological metaphor for the conceptual metaphor MIND IS CONTAINER.

b. Poem : "*I had no time to hate*"

1) *And life was not so ample I*

Could finish enmity

The phrase "life was not so ample" represented life (abstract concept) as a space with a size or capacity and it can be categorized as container metaphor which is a part of ontological metaphor. So, this sentence is ontological metaphor with conceptual metaphor LIFE IS CONTAINER.

2) *The little toil of love*

That sentence above show how Dickinson used personification to abstract concept in this case love. Here, Love is placed as human being and act Toil. All of us understand that this activity works for people, but in this sentence, the image of Love is presented as the human being. This gives an attribute to an object. Because personification conceive as a form of ontological metaphor, that sentence is categorized as ontological metaphor with conceptual metaphor LOVE IS HUMAN.

c. Poem : "*Exultation is the going*"

1) *an inland soul*

The phrase *" an inland soul"* represented soul (abstract concept) as a visual field or land areas and it can be categorized as container metaphor which is a part of ontological metaphor. So, this sentence is ontological metaphor with conceptual metaphor SOUL IS CONTAINER.

d. Poem : "*Look back on time with kindly eyes*"

1) Look back *on* time *with* kindly eyes

In this poem Emily Dickinson showed how she used the personification or give the human quality or ability to an inanimate object. The phrase with kindly eyes described how "the eyes" has the ability to be kindly like human or person. So, this linguistic expression also can be categorized as ontological metaphor because personification is a kind of ontological metaphor. And the conceptual metaphor for this line is EYES IS HUMAN.

e. Poem : "*The heart asks pleasure first*"

1) *The heart asks* pleasure *first,*

And then, excuse from pain

……………………….

And then, to go to sleep

Here we can notice in line 1,2, and 5 that heart requires enjoyment, excuse, and sleep That sentence above show how Dickinson used personification to abstract concept in this case Heart. Here, Heart is placed as human being and act ask, excuse, and sleep. Because personification conceive as a form of ontological metaphor, that sentence is categorized as ontological metaphor with conceptual metaphor HEART IS HUMAN.

f.   Poem : "*I felt a cleavage in my mind*"

   1)   *I felt a cleavage in my mind*

        As if my brain had split

The word *cleavage* and splitrepresented mind (abstract concept) as a visual field or land areas and it can be categorized as container metaphor which is a part of ontological metaphor. So, this sentence is ontological metaphor with conceptual metaphor MIND IS CONTAINER.

   2)   *The thought behind I strove to join*

Dickinson used personification in that sentence. Here, mind or thought is giving as human qualities and asked to join. Because personification conceive as a form of ontological metaphor, that sentence is categorized as ontological metaphor with conceptual metaphor MIND IS HUMAN or THOUGHT IS HUMAN.

   3)   *Unto the thought before*

The phrase above represented mind or thought (abstract concept) as a visual field or land areas that having an inside and outside and it can be categorized as container metaphor which is a part of ontological metaphor. So, this sentence is ontological metaphor with conceptual metaphor SOUL IS CONTAINER

g. Poem :"*If you were coming in the fall*"

1) *With half a smile and half a spurn*

The phrase *half a smile and half a spurn* in this poem is metaphorically to be a container which could contain *a half* is that all these abstract thing such as smile and spurn are seen as concrete object which could be put. So this line can be categorized as ontological metaphor with conceptual metaphor EXPRESSION IS CONTAINER.

h. Poem : "*Pain has an element of blank*"

1) *Pain has an element of blank*

That sentence above represented pain (abstract concept) as a visual field or land areas that having an inside and outside that can be full or empty/ fill or blank and it can be categorized as container metaphor which is a part of ontological metaphor. So, this sentence is ontological metaphor with conceptual metaphor PAIN IS CONTAINER.

2) *Its infinite realms contain Its past*

The phrase above also can be categorized as ontological metaphor where is the abstract concept (Pain) is structured as visual field that contain large capacity such word "infinity" and "contain". So this line also come from conceptual metaphor PAIN IS CONTAINER

i. Poem :Before he comes we weight the time

1) *Before he comes we weight the time!*

   'Tis heavy and 'tis light.

      The word "weight" and "heavy" in that sentence indicate the quantity of the abstract concept (time) is that understood as a container. So that sentence can be categorized as ontological metaphor come from conceptual metaphor TIME IS CONTAINER.

2) *When he depart an emptiness is the prevailing freight*

      In that sentence Dickinson showed how the abstract concept (time) is that understood as a container that having an inside and outside that can be full or empty. So that sentence can be categorized as ontological metaphor come from conceptual metaphor TIME IS CONTAINER

3. **Orientational Metaphor**

      Orientational metaphor provide even less conceptual structure for target concept than ontological ones. The name *"orientational metaphor"* derives from the fact that most metaphors that serve this function have to do with basic human spatial orientations, such as up-down, center-periphery, and the like. There were 4 data or 11.1% of orientational metaphor as follows:

Table 3.3

List of Orientational Metaphor Found in Poems

No	Title of Poem	Metaphorical Expression

1	**The Brain is wider than the sky**	1. *The Brain is wider than the sky* 2. *The brain is deeper than the sea*
2	**Exultation is the going**	1. *Into deep eternity!*
3	**If you were coming in the fall**	1. *But now, all ignorant of the length of time's uncertain wing*

And now, researcher will explain about theoretical discussion toward ten of Emily Dickinson's Poems based one typical of metaphor. The typical of metaphor is 'Structural Metaphor'

a. Poem : "The Brain is wider than the sky"

   1) *The Brain is wider than the sky*

From the sentence above Dickinson use the word "Brain" to stand for "Mind" because in this poem it isn't physical concept which is only three pound encased in dark skull but as a mental or abstract concept by its ability to contain the sky.

Dickinson declares that *The brain* (The mind) *is wider than sky*. This linguistic expression can be categorized as orientational metaphor because orientational metaphor organizes a whole system of concepts with respect to spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. The using of word "is wider than" show the extend orientation and its come from the conceptual metaphor MORE IS DEEP.

   2) *The brain is deeper than the sea*

As the linguistic expression in the first line of this poem *The brain is deeper than the sea* that representation of extend orientation, the

word "is deeper than" also show the spatial orientation from the conceptual metaphor MORE IS DEEP so that sentence can be categorized as orientational metaphor.

b. Poem : "*Exultation is the going*"

  1) *Into deep eternity!*

  Orientational metaphor is organizes a whole system of concepts with respect to spatial orientation: up-down, in-out, front-back, on-off, deep-shallow, central-peripheral. These spatial orientations arise from the fact that we have bodies of the sort we have and that they function as they do in our physical environment.

  The phrase *Into deep eternity* is representation of extend orientation, and show the spatial term from the conceptual metaphor MORE IS DEEP so that sentence can be categorized as orientational metaphor.

c. Poem : "*If you were coming in the fall*"

  2) *But now, all ignorant of the length*

  Of time's uncertain wing

  The phrase *the length of time* in that sentence above is representation of extend orientation, and show the spatial terms: long-short, up-down, in-out, front-back, on-off, deep-shallow, central-peripheral . so that   sentence can be categorized as orientational metaphor from conceptual metaphor MORE IS LONG.

CHAPTER IV

THE MEANING OF METAPHOR IN EMILY DICKINSON POEM

Sperber and Wilson divided meaning into two kinds. There are explicit and implicit meanings. "Explicit" means "something that is easily understood or told directly and clearly" whereas "Implicit" means "something that is not expressed clearly, thus not clearly understood". Implicit derives from a Latin word meaning "folded in, closely connected, and joined". If something is "folded in" it is inside, not on the surface: this sense of Implicit relates to the meaning that is opposite explicit.[74] It means that implicit meaning is something that is not expressed clearly without good understanding.

In this chapter, the researcher only discussed the implicit meaning of metaphorical expression in Emily Dickinson poem. Depend on research finding and discussion in chapter III, it can be concluded that there are 36 metaphorical expression that divided into three types of metaphorical expressions there are; structural metaphor (17 data or 47.2%), ontological metaphor (15 data or 41.6%), and orientational metaphor (4 data or 11.1%). According to this view, the researcher discussed the implicit meaning of metaphorical expression in the following:

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[74]Martin, 2012: what is the different between implicit and explicit meaning, (online), (http://english.stackexchange.com/questions/65843/ what-is-the-difference-between-implicit-and-explicit. Accessed on June 01 2016, 10:32 Pm.

A. **Structural Metaphor**

1. **He ate and drank the precious words**

   a. *He ate and drank the precious words*

   The meaning of this metaphorical expression is Reading, the phrase *ate and drank the precious word* mean the man is overcome by the words of book.

   b. *His spirit grew robust*

   The meaning of this metaphor is the man become motivated and captivated after reading a book so his spirit goes up.

   c. *He danced along the dingy days*

   The meaning of this metaphor is the man to be happy and go-lucky even when the day is supper crummy.

2. **I had no time to hate**

   a. *I had no time to hate*

   The meaning of this metaphor is the speaker not have enough time to hate anyone because life is too precious to be filled with hatred.

   b. *Nor had I time to love*

   The meaning of this metaphor is the speaker must be love the other people rather than hate.

3. **Exultation is the going**

   a. *Exultation is the goingof an inland soul to sea*

   The meaning of this metaphor is the elation of death moment when the soul leaves the parochial limits to the eternal.

4. **Look back on time with kindly eyes**

   a. *Look back on time with kindly eyes*

The meaning of this metaphor is look at the past or look back from the future to the moment at the past.

b. *How softly sinks his trembling sun*

The meaning of this metaphor is the sun setting.

5. **The heart asks pleasure first**

a. *The liberty to die*

The meaning of this metaphor is, the heart or love views death as freedom from all the pain.

6. **I felt a cleavage in my mind**

a. *I tried to match it, seam by seam*

The meaning of this metaphor is the speaker try to make a connection between one memorize to the other in her thought.

7. **If you were coming in the fall**

a. *If you were coming in the fall*

This poem is about the women who wait for her lover since he is gone away. And this metaphor indicate the women's hope. if the lover coming in autumn season.

b. *I 'd brush the summer by*

This metaphor indicates the women trust if the lover had come she will dismisses all the time he was absent.

c. *If I could see you in a year*

This metaphorical expression also indicates what the women's hope, the coming of her lover.

d. *I 'd wind the months in balls,and put them each in separate drawers*

This metaphor indicates the women trust if the lover had come she will dismisses all the time he was absent. Because the length of absence is unimportant, provided his return and their reunion.

e. *when this life was out*

This metaphorical expression means if the time of her death had come.

f. *I 'd toss it yonder like a rind, and taste eternity*

This metaphor mean she would willingly die if they would be together forever. As the rind is the outer skin which protects the food, so her body contains a spirit or essence which would continue after her death.

B. **Ontological Metaphor**

1. **The Brain is wider than the sky**

    a. *The one the other will containwith ease, and you beside*

    The meaning of this metaphor is how our mind's has awesome size to be able incorporate the universe into itself.

    b. *For, hold them, blue to blue,the one the other will absorb*

    The meaning of this metaphor is how our mind's has awesome size to be able incorporate the universe into itself, and thereby even to absorb an ocean.

2. **I had no time to hate**

    a. *And life was not so ample Icould finish enmity*

    The meaning of this metaphor is life is to short just to hate the other or life is not generous enough to allow, or to finish with enmity

    b. *The little toil of love*

The meaning of this metaphor is the speaker think that even the love is not a large feeling and its not something enjoyable, but rather a long-winded effort in which neither involved are particularly enjoying themselves

3. **Exultation is the going**

   a. *an inland soul*

      The meaning of this metaphor is the overwhelming enthusiasm of the landlubber leaving for the open sea.

4. **Look back on time with kindly eyes**

   a. *Look back on time with kindly eyes*

      The meaning of this metaphor is look at the past with a happy spirit.

5. **The heart asks pleasure first**

   a. *The heart asks pleasure first,*a*nd then, excuse from pain*

      The meaning of this sentence is that the lover listing pleasure as the first request since that is most important one. And devote to minimize the pain.

6. **I felt a cleavaing in my mind**

   a. *I felt a cleaving in my mind, as if my brain had split*

      The word cleaving in this poem means to split or separate and its psychological experience, so the meaning of this metaphorical expression is Dickinson exploring a psychological experience, which could be either a lapse into irrationality, breakdown, or forgetting of a thought or word.

   b. *The thought behind I strove to join*

      This metaphor means the speaker strove to join her thought back together from falling apart.

   c. *Unto the thought before*

This metaphor mean the speaker emphasizes the great efforts she exerted in order to keep herself from falling apart.

7. **If you were coming in the fall**

a. *With half a smile and half a spurn*

This metaphorical expression mean if her lover had come she will express a little bit happy and a little bit anger.

8. **Pain has an element of blank**

a. *Pain has an element of blank*

This metaphorical expression means pain is so overwhelming that it blots out our sense of ever having experienced anything but pain. The sufferer remembers the past having consisted only of pain.

b. *Its infinite realms contain Its past*

This metaphorical expression mean the pain only continuing and relentless pain in the future. Our lives and identities have become consumed by pain. Our lives, we ourselves, are only pain.

9. **Before he comes we weight the time**

a. *Before he comes we weight the time!'Tis heavy and 'tis light*

This metaphor mean the timelessness moments when speaker spend the time with her lovers and full of happiness.

b. *When he depart an emptiness is the prevailing freight*

This metaphorical expression is addressed to and is about someone who is away from their lover.

C. **Orientational metaphor**

1. **The Brain is wider than the sky**

   a. *The Brain is wider than the sky*

      The meaning of this metaphor is that mind has capacity to absorb, interpret, and subsume perception and experience.

   b. *The brain is deeper than the sea*

      The meaning of this metaphor is that mind has capacity to absorb, interpret, and subsume perception and experience.

2. **Exultation is the going**

   a. *Into deep eternity!*

      The meaning of this metaphor is serves to bring the sea's depth to mind whilst enhances how the spirit's journey in infinite.

3. **If you were coming in the fall**

   a. *But now, all ignorant of the length of time's uncertain wing*

      The meaning of this metaphorical expression is all of the women's worries during the waiting time of her lover to came has gone

CHAPTER V

CLOSING

A. Conclusion

Based on the research finding and discussion about the types of metaphor wich found, the conclusions are as follow:

1. Emily Dickinson used 36 metaphorical expressions that divided into three types of metaphor there are: structural metaphor (17 data or 47.2%), ontological metaphor (15 data or 41.6%), and orientational metaphor (4 data or 11.1%). According to the data that found, the researcher concluded that structural metaphor was dominant in her poem.

2. Regarding the second problem about the implicit meaning of metaphor in Emily Dickinson's poems, the researcher concluded that the implicit meaning of metaphor in Dickinson's poem talk about life, love, and sadness. The poems convey various message. There is information and social life message behind the poems.

B. Suggestion

1. For students

In reading poem, It is important for students to understand more about metaphor, since understanding a poem cannot be separated from figurative language especially metaphor.

2. For teachers

   With 36 kinds of metaphor, Emily Dickinson poems is a good resource for teacher to teach figurative language especially metaphor. All types can be found inside the poem. Teachers may take the metaphorical expression found from this research and provide it for students to gain more understanding through direct practice.

3. For readers

   Understanding metaphor will help reader to gain understanding to the poem or the other literary work such us novel more deeply.

4. For other researchers

   This research can provide other researcher the data of metaphorical expression inside the poem of Emily Dickinson. It will help those who want to conduct research related to figurative language,metaphor, novel, poem or etc.

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