

**UNDERGRADUATED THESIS**  
**ANALYSIS OF FIGURATIVE LANGUAGE USED IN POEM WRITTEN**  
**BY “EMILY DICKINSON”**



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**BALI DWIPA UNIVERSITY**

**DENPASAR**

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Written By Emily Dickinson.

Declare that:

1. This undergraduated thesis is the sole work of mine and has not been written in collaboration with any other person, nor does it include, without due acknowledgment, the work of any other person.
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Denpasar, ...2024

Remigius Astanjo

## ABSTRACT

Astanjo, Remigius. 2024. **Analysis of Figurative Language Used in Poem Written By Emily Dickinson.** English Literature Study Program, English Study Program Bali Dwipa University. Supervisor: I Made Juliarta S.S., M.,Hum. and I Putu Eka Suardana, S.S., M.,Hum.

The aims of this research are to explore the use of figurative language in Emily Dickinson's poems through a theoretical study approach, with the hope of providing new insights into the aesthetic richness and meaning in these classic literary works. The research aims to analyze the various types of language that are used in poems by the researcher to understand how the kinds of language used in poetry are used. The researcher collected data from books and the internet, focusing on literature and poetry sources related to Emily Dickinson. Specifically, the researcher focuses on simile, metaphor, personification, paradox, and hyperbole. In the first part, the research is a qualitative method where the researcher uses data from book poems by means of the researcher reading the lines of the previous poem, identifying, understanding, and drawing conclusions from each poem. The study shows that the poem by the author is important because it uses these phrases to make readers think and imagine. The historical context and biography of the author also provide deeper insights into this poem, providing insights into how literary works often reflect and respond to the social and personal conditions of their authors. In addition, it is recommended to conduct comparative studies between the use and other poems by other female writers of the same period or with writers who have similar literary styles. These recommendations are expected to provide guidance for students, researchers, and campuses in conducting research on literature, particularly on figuring out how to use language to express her ideas and create a unique literary experience for readers.

**Keywords:** *linguistics, figurative language, Poem*

## ABSTRAK

Astanjo, Remigius. 2021. **Analisis Gaya Bahasa yang Digunakan dalam Puisi Yang Ditulis Oleh Emily Dickinson**. Program Studi Bahasa Inggris, universitas Bali Dwipa. Pembimbing: I Made Juliarta S.S., M.,Hum. And I Putu Eka Suardana, S.S., M.,Hum.

Penelitian ini bertujuan untuk mengeksplorasi penggunaan bahasa kiasan dalam puisi-puisi Emily Dickinson melalui pendekatan kajian teoritis, dengan harapan dapat memberikan wawasan baru mengenai kekayaan estetika dan makna dalam karya sastra klasik tersebut. Penelitian bertujuan untuk menganalisis berbagai jenis bahasa yang digunakan dalam puisi oleh peneliti untuk memahami bagaimana jenis bahasa yang digunakan dalam puisi digunakan. Peneliti mengumpulkan data dari buku dan internet, dengan fokus pada sumber literatur dan puisi yang berkaitan dengan karya Emily Dickinson. Secara khusus peneliti memfokuskan pada simile, metafora, personifikasi, paradoks, dan hiperbola. Pada bagian pertama, penelitian ini merupakan metode kualitatif dimana peneliti menggunakan data dari puisi-puisi buku dengan cara peneliti membaca baris-baris puisi sebelumnya, mengidentifikasi, memahami, dan menarik kesimpulan dari setiap puisi. Kajian menunjukkan bahwa puisi karya pengarang penting karena menggunakan ungkapan-ungkapan tersebut untuk membuat pembaca berpikir dan berimajinasi. Konteks sejarah dan biografi pengarang juga memberikan wawasan yang lebih dalam terhadap puisi ini, memberikan wawasan tentang bagaimana karya sastra seringkali merefleksikan dan menyikapi kondisi sosial dan pribadi pengarangnya. Selain itu, disarankan untuk melakukan studi perbandingan antara penggunaan puisi dengan puisi-puisi lain karya penulis perempuan lain pada periode yang sama atau dengan penulis yang mempunyai gaya sastra serupa. Rekomendasi tersebut diharapkan dapat menjadi pedoman bagi mahasiswa, peneliti, dan kampus dalam melakukan penelitian di bidang sastra, khususnya dalam mencari cara menggunakan bahasa untuk mengungkapkan gagasannya dan menciptakan pengalaman sastra yang unik bagi pembaca.

***Kata kunci: Sociolinguistic, Gaya Bahasa, Puisi***

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## CHAPTER 1

### INTRODUCTION

In this chapter, the researcher will describe the introduction of the research. The introduction is divided into 5 parts, including: Background of the Study, Problem of Study, Aims of study, scope of discussion.

#### 1.1 Background of the Study

Figurative language is a language style that is created from the author's feeling which can create a certain feeling in the hearts of the readers Waridah (2013, p.321). It is used in daily conversations newspaper, articles, advertisements, novel, poetry, movie, etc. It also called a language that goes beyond the usual meaning of language. It requires readers to use their imagination to know the author's meaning. Figurative language is using figures of speech to be more effective, persuasive and impactful. Figures of speech such as metaphors, similes, allusions go beyond the literal meaning of the words to give the readers new insights. According to Abrams (1999:96), figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special or effects.

Some people are more interested in reading a literary book rather than scientific book. They need relax time after they are confronted by monotonous and static activities like working or studying. So that, by reading the literary book they can get their own pleasure. Besides that, reading literary books has many benefit, we can expand our vocabulary, enhance our understanding of different cultures, and inspire creative thinking. Additional, reading literature can help us understand the complexity of human emotions and deepen insights into life, reading literature can also enhance analytical skills and critical thinking we can learn about various writing styles and narrative technique employed by renowned authors. The other reason is reading literary book makes them feeling or understanding life, human, and nature better. A literary book such as drama, poetry, and fiction is an author.

Imagination of world, life, and experience remarked in words. The one of literary books, which is discussed here, is poetry or poems.

Harcourt, Braee Javavovieh, 1977, p,590. Poetic diction is different from daily expressions that have straight cleared one-meaning and literal purposes. Perrine says that the meaning is one to one correspondence between word and meaning. In literary work, especially poetry meaning. Poem expresses the idea in line by using diction, figure of speech, imaginary, rhyme, rhythm, sound and meaning, pattern, tone as elements of poem. We can say that the language used in poem is more complex in meaning. The meaning offered is not as clear as the meaning of prose's form, a poet will find difficulty to bring the message if he merely uses denotative.

There are a lot of things that can be discussed in a poem, but the researcher here analyzes concentrated only on the analysis of the figurative language used in the poem. Ordinary person maybe finds some difficulties to say the right sentences to apprehend because most of poems usually use figurative languages. The poet may go beyond the limits of the language by using this license to communicate new areas of experience.

Sayakhan, 2016,p.51. It gives the poet the chance to "twist or wrest the language according to his needs in the use of figurative speech, archaism, rhyme, strange syntax, etc." Poem often has difficult word to understand because sometimes the author used the implicit sentences. Their thoughts and feeling are dealing with their imaginations and experiences. According to Wien and Martin (Siswantoro) figure of speech is departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect.

Language style is one of the most dominant elements used in poem writing. Because through that language style, the intent and mood of the creator can be determined. Besides that, with the language style in a poem, the poem will have a color and have its own characteristics and most likely many people are interested in reading it. To understand a poem, the reader should read it carefully

because a single poem may have different people. This does not mean, of course, that all poems can be interpreted in a wide variety of ways. Quite often a poem may have a meaning which is a simple and obvious. It may just tell a story or describe a scene Alexander (1932:3) said that before you can say why you like a poem. It is first necessary to understand its meaning well. This is not always easy, as a simple experiment in class will show.

An arrangement of words written or spoken: traditionally a rhythmical composition, sometimes rhymed, expressing experiences, ideas, or emotions in a style more concentrated, imaginative, and powerful than that of ordinary speech or prose: some poems are in meter, some in free verse. Leech, G. (1991:68) state that, "A poem begins with a lump in the throat, a home-sickness or love-sickness. It is a reaching out toward expression; an effort to find fulfillment. A complete poem is one where the emotion has found its thought and the thought has found the words". poem is the most straight forward creation the word is chosen to describe poet's feeling or opinion is really precise so, it makes the reader can sense the spirit that poet has within his or her poem. That is the essence which can be drawn from those definition.

Emily Dickinson is an American poet, teacher and also lecturer who wrote many famous poems. He got four time Pulitzer winning prize. The research background is related to the ongoing interest in classic literary works, particularly the Poems of Emily Dickinson, who has long been recognized as one of the most influential poets in American literature. Dickinson's poems are characterized by a unique style of language and profound use of figurative language, which have captivated readers and critics for years.

Emily Dickinson lived in the 19<sup>th</sup> century, a time when American social and cultural conditions underwent significant changes. Despite living in relative isolation, Dickinson's works demonstrate her sensitivity to the social environment and the surrounding nature, as well as profound reflections on life, death, and human existence.

The use of figurative language, such as metaphor, simile, and personification, is hallmark of Dickinson's poems. This use of figurative language not only embellishes her works but also forms the depth and complexity of meaning in each line of her poetry. However, despite the widely recognized importance of the use of figurative language in Dickinson's works, there has yet to be an in depth analysis that reveals the stylistic techniques and aesthetic effects of the figurative language used in her poems.

Theoretical studies on language style, especially in the context of figurative language analysis, can provide deeper understanding of how Emily Dickinson employs language to express her ideas and create a unique literary experience for readers. Therefore, this research aims to explore the use of figurative language in Emily Dickinson's Poems through a theoretical study approach, with the hope of providing new insights into the aesthetic richness and meaning in these classic literary works.

The research chooses for poem to be analyzing and found all the poems which have the meaning. Those poems are not easily to be read and to be understood, so I have to write many times in order to get the meaning in devices in intention.

## **1.2 Problem of Study**

Based on the background above, this study formulates the following two problems, those are:

- 1.2.1. What kinds of figurative language used in Emily Dickinson's Poems?
- 1.2.2. What is the contextual meaning of each figurative language in Emily Dickinson's poem?

### **1.3 Purpose of Study**

1.2.3. To explain the kinds of figurative language that are used in Emily Dickinson's poems?

1.2.4. To explain the contextual meaning of each figurative language in Emily Dickinson poems?

### **1.4 Aims of Study**

The aims of study to analyze the various types of figurative language used by Emily Dickinson in her poems to understand how the kinds of figurative language that are used in Emily Dickinson poems. Besides that, the researcher also focused on contextual meaning that means the definition of a word or symbol by explain the meaning of the phrase or statement in which it occurs depending on the context of the writing.

### **1.5 Scope of Discussion**

Identification and categorization of figurative language used by Emily Dickinson in her poems and analysis kinds of figurative language. After that, to explain the contextual meaning of each figurative language in Emily Dickinson poems. Besides that, the researcher took ten Emily Dickinson's poems from a hundred poems that her have because it is enough for the researcher to analyze the figurative language.

## **CHAPTER II**

### **LITERATURE REVIEW, CONCEPT AND THEORETICAL FRAMEWORK.**

In this chapter, the researcher reviewed the previous writing that are related to this thesis and will explain clearly about the analysis, concepts and theories that use in this study.

#### **2.1 Literature Review**

In this literature review, the researcher take two previous studies related to figurative language to compare. Those are: The first research was taken from the research entitled: “Analyze and understand the types and meanings of figurative language utilized in Edgar Allan Poe's poems” (2018) that has been researched by Safitri in from STKIP PGRI lubunglinggau. After that this involves identifying various figurative language devices such as personifications, similes, metaphors, hyperboles, ironies, paradoxes, metonymies, and symbols, and categorizing their respective meanings into connotative, social, reflected, and collective dimensions. Ultimately, the research aims to underscore the significance of Poe's poetry in captivating readers' attention and sparking their imagination through the adept use of figurative language. Besides that, the specific theory mentioned in the provided text excerpt is not explicitly stated. However, the research approach appears to be grounded in literary analysis and linguistic theory, focusing on the identification and interpretation of figurative language in Edgar Allan Poe's poems. It may draw on theories of literary criticism, semiotics, and metaphorical language, among others, to analyze the poems and interpret the meanings conveyed through various figurative devices, the method used in the research is a descriptive qualitative method. This method involves classifying and analyzing data without numerical measurements. It typically includes techniques like literature review (library research in this case) and qualitative analysis of the gathered information. In this research, the method was employed to classify and analyze the types and meaning

of figurative language used in Edgar Allan Poe's poems. After that, the result is research found that Edgar Allan Poe's poems use a lot of figurative language, like comparing things or giving them human qualities. They found 96 examples of this in eight of his poems. These examples include things like saying one thing is another (metaphors) or exaggerating for effect (hyperboles). They also found different meanings behind these figurative phrases, like hidden meanings or ones that relate to society. Overall, the research shows that Poe's poems are important because they use these figurative phrases to make readers think and imagine. The similar are the same as analyzing the figurative language of poem, the different is that the thesis use contextual meaning.

The second research is “Linguistics Analysis: Figurative Language Used in Robert Frost’s Poem”, (2018) that have been reached by Fahas, Husaini PGRI Madiun. Besides that, this entails identifying and analyzing various types of figurative language, such as metaphor, personification, symbol, hyperbole, and repetition, within Frost's selected poems. The research seeks to understand which figurative language appears most frequently in Frost's poetry, providing insights into his stylistic preferences and themes.

After that, the specific theory mentioned in the provided text excerpt is not explicitly stated. However, the research approach appears to be grounded in literary analysis and linguistic theory, focusing on the identification and interpretation of figurative language in Robert Frost's poems. It may draw on theories of literary criticism, figurative language, and poetic analysis to analyze Frost's work and interpret the meanings conveyed through various figurative devices. Meanwhile, the method used in the research involves qualitative analysis with an objective approach. The researcher collected data from books and the internet, focusing on literature and poetry sources related to Robert Frost's work. The data collection method included note-taking while reading and analyzing Frost's selected poems. The analysis process consisted of reading, identifying, understanding, and drawing conclusions from each poem, specifically focusing on

the types of figurative language used. Finally, the researcher analyzed the data to determine the most dominant figurative language present in Frost's poems.

The similar are the same as analyzing the figurative language of poem, the different is that the thesis use contextual meaning. Besides that, the researcher collected data from books and the internet, meanwhile that thesis just collected data from book.

## **2.2 Concept**

In Figurative Language Stylistics, the author's style can be seen from the use of figurative language in the literary work. The analysis of figurative language stylistics may cover the choice of the figurative language, the meaning of figurative language, and the specific meaning or purpose of using the figurative language as employed by the author. In other words: why the author chooses to use that specific figurative language and does the figurative language contain the author's own interpretation of the world (Leech & Short, 1981: 78).

The use of cohesion in Stylistics is the easiest to determine because the ideas of the story from the beginning until the end should never change. It is achieved by the way one part of the text is linked to another. Meanwhile, context deals with the relation of the text with the social discourse in the real word (Leech & Short, 1981:79).

This Researcher focuses in Figurative Language Stylistics. Figurative language uses unusual feature semantically or grammatically. Meanwhile, Figures of speech are used in creating imagination by comparing two or more different things (Wales, 2001: 176). In A Dictionary of Stylistic, Plett (1977) stated that figure is the smallest deviant language unit and figures do not follow the rules of linguistic (Wales, 2001:176).

This article concentrates on figurative languages purposed by Wiliam Wells (2009): simile, metaphor, personification, paradox, and hyperbole. Simile is a figurative language used when we want to explain the resemblance of two objects (in shape, color, characteristics, etc) indirectly using connectors, such as

like, as, than, similar to, resembles, or seems. Meanwhile, Metaphor is a figurative language used when we want to make direct comparison between two objects. Metaphors may take one of four forms, depending on whether the literal and figurative terms are respectively named or implied (Arp, 1984: 62).

### 2.2.1 Linguistics

Linguistic is the science of language, including phonetics, phonology, morphology, syntax, and semantics: sometimes subdivided into descriptive, historical, comparative, theoretical, and geographical linguistics. Moreover, Linguistic is the study of structure, development, of a particular language and its relationship to other languages. The expert come to different ideas of what linguistic. Richard and Schmidt (2002:283) define linguistics as the study of language as a system of human communication. They also state that linguistics includes many different approaches to the study of language and many different areas of investigation such as sound system (phonetics phonology), sentence structure (syntax), relationship between language and cognition (cognitive linguistics), meaning systems (semantics, pragmatics, functions of language), as well as language and social factors (sociolinguistics). Moreover, several specialized branches of linguistics have also developed in combination with other disciplines, for example applied linguistics, anthropological linguistics, psycholinguistics, forensic linguistics, and clinical linguistics. After that, Malmkjaer in Linguistics Encyclopedia (2002: 28) states that linguistic is scientific study of for its own sake. The last, Saussure in Mamlkjaer in Linguistic Encyclopedia (2002: 28) also says that linguistics is not prescriptive. It is practical orientation linguistics consists in its links with the new cognitive sciences. Based on the above definitions, on can say that linguistics is the field of the study concerning with the language. In the other words, linguistics is the scientific study of the language. As it is concerned with language, then the objects of the study will be anything related to the language, such as sound system, sentence structure, meaning, and the other language components.

### 2.2.2 Sociolinguistics

Sociolinguistics is the study of the relationship between language and society. This study is interested in explaining why we speak differently in different social contexts, and it is concerned with identifying the social functions of language and the ways it is used to convey social meaning. Examining the way people use language in different social contexts provides a wealth of information about the way language works, as well as about the social relationships in a community, and the way people convey and construct aspects of their social identity through their language. Sociolinguistics is concerned with the relationship between language and the context in which it is used.

William Labov (1927- US) American linguist, widely regarded as the founder of the discipline of variations sociolinguistics. He has been described as "an enormously original and influential figure who has created much of the methodology" of sociolinguistics. He is employed as a professor in the linguistics department of the University of Pennsylvania, and pursues research in sociolinguistics, language change, and dialectology. Basil Bernstein (1924 - 2000)-UK) British sociologist and linguist, known for his work in the sociology of education. Basil Bernstein made a significant contribution to the study of communication with his sociolinguistic theory of language codes.

There are two type of Sociolinguistic (Sociolinguistics and Sociology of Language), are:

- Sociolinguistics: It is main focus is "Society on Language"
- Sociology of Language: It is main focus is "Languages effects on society"

### 2.2.3 Concept of Sociolinguistics

#### a. Main Concepts in sociolinguistics

1) Speech Community is discrete group of people who use language in a unique and mutually accepted way among themselves.

2) High/Low Prestige Varieties is Speech habits are assigned a positive or a negative value which is then applied to the speaker.

3) Social Network is a particular speech community in terms of relations between individual members in a community.

4) I-Language and E-Language is Internal language applies to the study of syntax and semantics in language on the abstract level; External language applies to language in social contexts, i.e. behavioral habits shared by a community.

#### b. Other important concepts in Sociolinguistic

##### 1) Standard Language

Standard language refers to mode of usage of most educated speakers of the language and established as the prestigious form of that language. This term is also used for that variety of a language which is considered to be the norm.

##### 2) Non Standard Language

The term nonstandard was originally used by linguists to refer to language varieties that had previously been labeled with terms such as vulgar. Nonstandard English differs from Standard English at the level of grammar (it does not follow the grammar or pronunciation rules of standard language).

##### 3) Accent

It is a pattern or manner of pronunciation. An accent may identify the locality in which its speakers reside. (Geographical or regional accent). It can indicate the socio-economic status of its speakers, their ethnicity or social class. Accent can also allow to determine the speaker's native language. Accents typically differ in quality of voice, pronunciation of vowels and consonants, and stress pitch (example: intonation in Spanish and English questions and the speech of people from Ecuadorian Coast and Sierra regions).

#### 4) Dialect

Dialect can be defined as standard language, or Prestige Dialect used in business, education, and media. Dialects can be described at different levels according to variations:

- a. Phonological (differences in pronunciation, example: in Spanish llave (llave) – llave (shave))
- b. Morphological (word structure)
- c. Syntactic (it can be represented by different word order in sentences,)
- d. Semantic (differences in meaning, ex: football – soccer)
- e. Grammatical (differences in grammar structures may depend on social status of speakers, ages, gender.

#### 5) Jargon

Jargon is defined in relationship to a specific activity, profession, group, or event. Jargon: the language used by people who work in a particular area or who have a common interest. "Jargon" can be technical language, for instance, the language used in a given profession (medical jargon, nautical jargon, etc.) Jargon is used with these purpose: provide speakers of specialized domains with clear, well-defined, unambiguous terms to refer to their activities and provide speakers a sub group with a means of marking in group member ship and exclude outsiders.

#### 6) Slang

It refers to the use of informal words and expressions that are not considered standard in the Speakers dialect or language. It may refer to things considered taboo or euphemisms “(The substitution of an inoffensive terms such as "passed away" for "died”).

### c. Sociolinguistic Methods

The standard way in which sociolinguists investigate [language] use is by random sampling of the population. In classic cases, like those undertaken in New York by William Labov, or in Norwich by Peter Trudgill, a number of linguistic variables are selected, such as 'r' (variably pronounced according to where it occurs in a word) or 'ng' (variably pronounced /n/ or /ŋ/). Sections of the population, known as informants, are then tested to see the frequency with which they produce particular variants. The results are then set against social indices which group informants into classes, based on factors such as education, money, occupation, and so forth. On the basis of such data it is possible to chart the spread of innovations in accent and dialect regionally.

### d. Factors Influencing Language Use

They are four dominant factors influencing someone's language use in a given speech community: (a) the participants: who speaks, to whom he speaks, (b) the setting: where does he speak? (c) The topic discussed, and (d) the function: what and why does he speak? For instance, there are two persons involving in a speech act. They are called as participants. They are identified as father and his son. At home (setting), in order to be familiar between them (function), both father and his son (participants) speak Javanese language to talk about daily activities (topic); they use Indonesian language in another topic. Both speakers never Javanese outside their home to each other; they use Banjarese or Indonesian language.

## 2.3 Theoretical Framework

### 2.3.1 Stylistics

Stylistics is a critical approach which uses the methods and findings of the science of linguistics in the analysis of literary work (Barry, 1995:2002). It means stylistics is a study of the literary work through language and its structure used in the literary work.

Furthermore, Verdonk (2002:4) states that stylistics is the study of style and it can be defined as the analysis of distinctive expression in language and the description of its purpose and effects. So, stylistics is a study about the style of language used in the literary work and its purposes.

### 2.3.2 Method of Stylistic Analysis

There are two methods in stylistic analysis. The first method is by analyzing linguistic sign which covers all aspects of language to form styles as contained in a literary text. The second method is by analyzing linguistic forms that deviate from general system. In this research, the researcher analyzes Deep Purple song lyrics using the first method by Welleck and Warren. This method emphasizes on identifying stylistic categories which contain phonological feature, graphological feature and figurative language. In this research, the researcher focuses on several types of figurative language which described by using Tarigan (2013) book, *Pengajaran Gaya Bahasa* to analyze figurative language. According to Tarigan (2013) there are four groups of figurative language, they are: Figurative by comparison, Figurative by Opposition, Figurative by Connection, and Figurative by Repetition. In this research, the researcher focuses on simile, metaphor, personification, and hyperbole used in Deep Purple song lyrics.

## 2.4 Figurative Language

Figurative language is a technique to find the meaning from language, the meaning which people does not know in the language especially in literary work (Nurgyantoro, 2004: 215). Figurative language is a beautiful language which is used to enhance some effect by introducing and comparing something with other things in general. Beside that, in poems/poetry figurative language can help create a strong feeling or imagery, reinforce the theme or message intended by the poet, and provide the deep emotional dimension to the reader.

Chaika (1982: 29) states that figurative language style is the way people use the language in communication, it can be written or oral language. Figurative language style actually refers to the selection of linguistics form to convey social

or artistic effects. Style also acts as a set of instruction. We manipulate other with style; even we are manipulated ourselves whether consciously or unconsciously. In doing communication people usually use formal or informal language which depend on the situation they are communicating with others. Style also tells the listener to take what is being said; seriously, ironically, humorously or in some other ways. William well (2009: 92) divides kinds of language into ten styles;

1. Simile

Simile is an explicit comparison between two things which has different reality. The words that are usually used are as...if, as...as, as like, as though, etc. For example, "he can swim as fast as a fish.

2. Metaphor

Metaphor style is language style which comparing two matter implicitly, or in the other words an implied comparison of two unlike things. For example, you are my sun.

3. Personification

Personification is attributing or applying human qualities to inanimate object, animals, or natural phenomena. In the other words, personification is describing non-living object as if there are and lives like human being. For example, play with your beauty.

4. Metonymy

Metonymy style is replacing the name of something by the name of thing which has the same Character or substitution of a word to suggest what is really meant. For example, she drives her new Chevrolet.

5. Alliteration

Alliteration is a series of words that begin with the same letter or sound alike. In others words, alliteration is language style that has repetition of the same consonant sound that follows each other, it is usually used in poem and prose, to create beautiful sentence or to emphasize word. For example, "you come and you change my whole life now.

#### 6. Assonance

Assonance is the repetition of vowel sounds, most commonly within a short passage of verse or language style that has repetition of the same vowel sound in words that follow each other, and it usually used in poem to emphasize or to make it more artistic. For example, you will have healthy and shiny white skin.

#### 7. Ellipsis

Ellipsis is language style that omits a part of sentence which easily to be filled or interpreted by reader and make the meaning of sentence become clear. For example, ‘she looks fresh, pretty and.....’

#### 8. Euphemism

Euphemism is substitution of less offer sensitive or more agreeable term for another. The expression of this style is used to replace the words that have insulting and unpleasant meaning. For example, change your dark skin by Nivea whitening.

#### 9. Prolepsis

Prolepsis is language style that using words, refuting anticipated objection as part of the main argument. For example, ‘Wow.....big sale up to 70%.’

#### 10. Hyperbola

Hyperbola is language style that exaggeration either the character or size of thing which has aim to emphasize, to intensifying, etc. For example, you will have a perfect feeling! According to Joos (1998) in Zulaekho (2010), language style is classified into five types based on the degree of formality.

### **2.5 Poem**

Like has been explained previously, that literature is divided into three genres namely, play, prose, and poem. It is becoming an interesting and useful discussion if it is started by scrutinizing some definitions and information related with poem. Longman dictionary (2003: 1085) writes that poem is a piece of writing arranged in patterns of lines and sounds which often rhyme, expressing thoughts, emotions, and experience in words that excited your imagination.

Poem is known as a kind of literature work that rather difficult to be understand than others because the poem is a possessed creative, not using language in the way that normal human being do. A poem is one of literature branches that using words as a message media to produce illusion and imagination. According to Shanker (1966: 11) poem is the direct of man's need to communicate both inner and outer experience.

Perrine (1974: 553) defined that poetry is a kind of language that says more and says it more intensely than ordinary language. Barnett, Burman and Bruto (1963: 306) quoted of Wordsworth's theory states that poetry is the spontaneous overflow of powerful feelings. It takes its origin from emotion recollected in tranquility: the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was before the subject of contemplation, it is gradually produced, and does itself actually next in the mind. Horman (2003: 10) defined poetry as language used in a special way and for a special purpose beyond immediate practicalities.

Jones (1968: 100) also stated that poetry, you see, tries to exit our imagination. Like short stories and novels, prose expresses truth, but poetry expresses truth through imagination more than prose does. The thought in poetry is not hidden, but we grasp it through suggestion, which is often more pleasurable than grasping it through reason. According to Attarsemi (2009:930) stated that an art and poetry cannot do without one another, from some experts, their definition is different from one another. A skilful and careful use of grammatical patterns is a key starting point for recognizing significant meanings in the poem and that such analysis can provide a basis for further exploration and interpretation, Carter and Goddard (2001: 129-130).

According to Asmaul Khusnah in her paper (2008: 38) stated that Poem is form of literature that encompasses a great of emotions, feeling, or desire. Poem can be written for different reasons and there for each poem has a different purpose. Some poems are written purely, to certain us, others solely for the purpose of moral persuasion.

There are two aspects of reading poem. One is the nature of the genre itself. This has involved looking at such things as: the importance of titles, openings and endings; connotation; the role of a persona narrating a poem; the way syntax and structure can affect the reading of a poem, Beard (2001: 72).

The second major focus has been on the importance of ambiguity in a reading, rather than certainty. Based on his thought, the part of this ambiguity comes from the tension between the way a text can be read as belonging to the time it was written, but at the same time requiring a response from a modern reader. When people interpret a poem, we concern ourselves less with how it affects us than with it means or suggest. Interpretation relies on our intellectual comprehension and rational understanding rather than on our emotional apprehension and response, Di Yanni (2002: 672).

According to Beard (2001: 55) in his book by the title „Texts and Contexts, Introducing Literature and Language Study’ explained that unlike novels, most poems are relatively brief and can be read quickly, they can also be re-read. These readings can be both private and public. He is also explaining that reading a poem silently creates a different impact than reading it aloud, while hearing it read aloud by someone else is different again. Hearing the poem read to you alone is different from hearing it read to a group, where you may well be influenced by the reactions of others, Bleaney quoted by Beard (2001: 55). Based on Rimmon-Keenan (1986-1) there are two types of poems, they are:

1. Limerick a narrative

See the example:

There was a young lady of Niger who smiled

as she rode on a tiger

They returned from the ride

With the lady inside

And the smile one the face of the tiger.

2. Poem is a narrative

Roses are red

Violet are blue

Sugar is sweet

And so are you

The first poem is a narrative because the lines in the poem make or form a story (a narrative), the second poem does not make a narrative or a story. The meaning of the second poem can be grasped by indirection.

1. Roses are red
2. Violets are blue
3. Sugar is sweet
4. So you are

Furthermore, Elements of Poem there are four elements. There are several elements of poems such as imagery, rhythm, theme, and sound. The writer will present it to explain that it is important to the students or readers in knowing about the elements of poem. In order to they can differentiate among each other.

#### a. Imagery

According to Siswantoro (2002: 51) informed that there are five various kinds of imageries, as follows: Visual imagery, auditory imagery, internal situation, and olfactory imagery.

#### b. Rhythm

The next element of poem which is important to know for making a great poem is rhythm. According to Attarsemi (2002: 120) explained that rhythm is a gesture arrangement, the sequence of repetition sound and causing the sound variations which create the living gesture. Rhythm in language is the changes of going up and down, long and short, hard and soft of the speech language sound. Rhythm cannot be separated or leave on from poems – Actually, rhythm relates with music. In order that, when poetry withers and dries of music because the poetry is not interesting in music, but it may coos to their works.

Perhaps the reader is not too interesting to read the work of art, or the reader will be found by some difficulties in comprehending the meaning. Besides that, Siswantoro (2002: 61) informed that rhythm is repetitions of sound that causing the sound of melody patterns. Based on the some discussions above, the

writer can conclude that the poem should have knowledge about rhythm, because it is not only giving contributions to the reader to know the meaning but also the reader may get the messages of that poem.

#### c. Rhyme

According to Jones (1968: 97) stated that rhyme is closely related to sound. Usually, rhyme is the repetition of sound of the last word in two or more lines of poetry, in this case, the Jones's opinion almost same with Siswantoro's opinion.

#### d. Theme

The other element of poem that also important to be known is a theme. Edward (1968: 99) had a notion that a theme may set forth the poems views on a subject.

#### e. Sound

And the last element of poem is a sound. Sound is also available. It can be called as an important element that cannot be ignored. Besides a poem has some elements, according to Richards (1986: 9) it is also has two elements, they are intrinsic element and extrinsic element. The first element is intrinsic element. According to him, the essence of poem consists of 1) theme; sense, 2) feeling, 3) tone, and 4) aim; intention. The fourth of element is intrinsic element that is very closely related on each other. The second element is extrinsic element. It is the structure or the method of poetry, a poem different from other literature forms.

A poem is very emphasizing diction, imagery, figurative language, rhythm, and also rhyme. To understand a poem goodly and aright, it need some principles and instructions that should be apply. Esten (1995:32) clarified about the principles and instructions which can help understanding process on the poem quickly. One of them is (1) attention title of poem; (2) see the dominant words; (3) understand the connotative meaning; (4) search and find the hidden meaning.

Therefore, every poem consists of some elements and also includes subject matter. Besides that, it is also should has a meaning. Although perhaps in the poems, the experts use meaning is vague or indistinct, because possibility the authors use figurative language ingeniously. To emphasize the significance of

poem without reducing the aesthetics of poem, the author uses rhetoric means. A mean rhetoric is generally a figure of speech or something meaningful straight forward. Moreover, Kinds of Poem. According to some experts of literature, there are many kinds of poem. One of them is DiYanni (2002: 682). In her book, she explained that poems are classified as narrative or lyric. Narrative poems stress story and action, and lyric poems stress song and emotion. From each of these types have numerous subdivisions, they are: narrative poems include the epic, romance, and ballad; while narrative poems include the elegy and epigraph, sonnet and sestina, au bade and villanelle. Each type of poems that will be explained as follows:

a. Narrative poem

Narrative poem consists of epic, romance, and ballad. Firstly, epic is long narrative poems that record the adventures of someone whose exploits are important to the history of a nation DiYanni (2002: 682). She also explained that the style of epic is as grand as the action; the conventions require that the epic be formal, complex, and serious. Secondly is romance. In which adventure is a central feature. The plots of romances tend to be complex, with surprising and even magical actions common. And the last type of narrative poem is ballad. It is perhaps the most popular form of narrative poem. Originally ballads were meant to be sung or recited. Folk ballads were passed on orally, only to be written down much later, DiYanni (2002: 683).

b. Lyric poem

Lyric poem is typically characterized by brevity, melody, and emotional intensity, DiYanni (2002: 684). The forms of lyric poetry range from the epigram, a brief witty poem that is often satirical. It is also including the ode, a long stately poem in stanzas of varied length, meter, and form; and au bade, a love lyric expressing complaint that dawn means the speaker must part from his lover. The sestina requires a strict pattern of repetition of six key words that end the lines of the first stanza. And the last is villanelle, which also relies heavily on repetition, is composed of five three-line tercest and a final four-line quatrain, DiYanni (2002: 685).

## 2.6 Poem Written by Emily Dickinson

Emily Dickinson's book poem was first published in 1890, 4 years after Emily Dickinson's death. During her lifetime Emily Dickson wrote 1800 poems. She published only seven poems while alive, all anonymously and all heavily edited. Emily Dickinson, in full Emily Elizabeth Dickinson, (born December 10, 1830, Amherst, Massachusetts, U.S.—died May 15, 1886, Amherst), American lyric poet who lived in seclusion and commanded a singular brilliance of style and integrity of vision. With Walt Whitman, Dickinson is widely considered to be one of the two leading 19th-century American poets. Only 10 of Emily Dickinson's nearly 1,800 poems are known to have been published in her lifetime. Devoted to private pursuits, she sent hundreds of poems to friends and correspondents while apparently keeping the greater number to herself. She habitually worked in verse forms suggestive of hymns and ballads, with lines of three or four stresses. Her unusual off-rhymes have been seen as both experimental and influenced by the 18th-century hymnist Isaac Watts. She freely ignored the usual rules of versification and even of grammar, and in the intellectual content of her work she likewise proved exceptionally bold and original. Her verse is distinguished by its epigrammatic compression, haunting personal voice, enigmatic brilliance, and lack of high polish, as for some of the poems by Emily Dickinson which are very famous with the title "*I'm no body! Who are you?*", "*Angel in the Early Morning*", "*Hope is the thing with feathers*", "*A Train, Hope*", "*A Thought*", "*Two Butterflies went out at the moon*", "*Nature, Proud*", "*My Friend Must be a bird*", "*This World is not conclusion*", "*Nature gentle the mother*".

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter the researcher describes the research method used in this subject of the study, it contains five heading namely: research design, types and data source, method and technique of collecting data, method and technique of analyzing data, method and technique of presenting data.

#### **3.1 Research Design**

Kothari (2004) says, the research design is the conceptual. Structure within which the research is conducted; it constitutes the. Blueprint for the collection, measurement and analysis of data. As. such the design includes an outline of what the researcher will do. The research design used in this research is a qualitative method where the researcher takes data from book Emily Dickinson poem by means of the researcher reading the lines of the previous poem. Then the researcher understands and analyzes the types contained in these poem. According to Denzin and Lincoln (2000:3) claim that qualitative research involves an interpretive and naturalistic Approach: “This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them”.

#### **3.2 Data Source**

Source of data to study the use of metaphors and similes in Emily Dickinson Poems. Besides that, collecting of Emily Dickinson poems, directly referring to collections of Emily Dickinson poems to identify and analyze the use of figurative language in the appropriate context.

### 3.3 Method and Technique of Data Collection

To get the reliable data, the Researcher has to do some techniques for collecting those data. Data collecting technique is an important step in research, because the aim of the research is to get the data. Collecting data can be done in any settings, any sources, and any ways. In collecting data, the following steps are done:

1. Selecting the poem

The researcher collected some poems and selected one of those poems to be source of data of this study. The researcher chose the poem by Emily Dickinson to be source data of this study.

2. Reading the selected poem

After choosing the poem by Emily Dickinson, the researcher read the poem to gain deeper understanding about the story of the poem. The comprehensive reading meant reading very carefully in order to understand the meaning in each of an incident in the poem. For understanding and gaining the meaning, the researcher read the poem many times.

3. Classifying

After the writer had finished collected the poems, the writer classified each poem based on the kind of figurative language.

4. Conduct and analysis the collected data and drawing a conclusion from the

analysis. Besides, it is easy to understand and can analyze the data that has been collected so that it can easily draw conclusions. In this step, the researcher analyzed the contextual meaning of each figurative language. It was qualitative research because the researcher analyzed the data in the form of word. The researcher used descriptive method because she analyzed the data and then described the finding to answer the statements of the problem.

In qualitative research, the researcher was the primary instrument to gather the data. In this study the researcher was the main instrument in collecting the required data by applying the theories, interpreting the data based on the general meaning with semantically and contextually of the poems, interpreting the data based on Emily Dickinson expressed figurative language and the last making conclusion based on data analysis.

### **3.4 Method and Technique of Analyzing Data**

After necessary data are collected, the researcher used content analysis method. Content analysis is a scientific analysis about the essences of the message contained in a certain passage or text. According to Moleong, content analysis is research technique for accomplishing objective, systematic, and clear description that are manifested in a communicative frame. From which units of text are to be sampled, define the sample to be included, define the units of analysis, decide the codes to be used in the analysis, construct the categories of analysis, conduct the data analysis, summarizing and make speculative inference.

The whole processed of content analysis can follow few steps, defined the statements of the problem to be addressed by the content analysis, and defined the population in analyzing the data, the researcher took only some steps of content analysis as follow:

#### **a. Reading**

The first step of collecting data was reading some poems by Emily Dickinson. It was the beginning step to understand the poems about and found out the figurative language in the poems.

#### **b. Listing**

After the writer had finished read the poems, the writer listed the figurative language found in some poems by Emily Dickinson.

### c. Identifying

In this step, the writer categorized the figurative language that found in some poems by Emily Dickinson into some types of figurative languages.

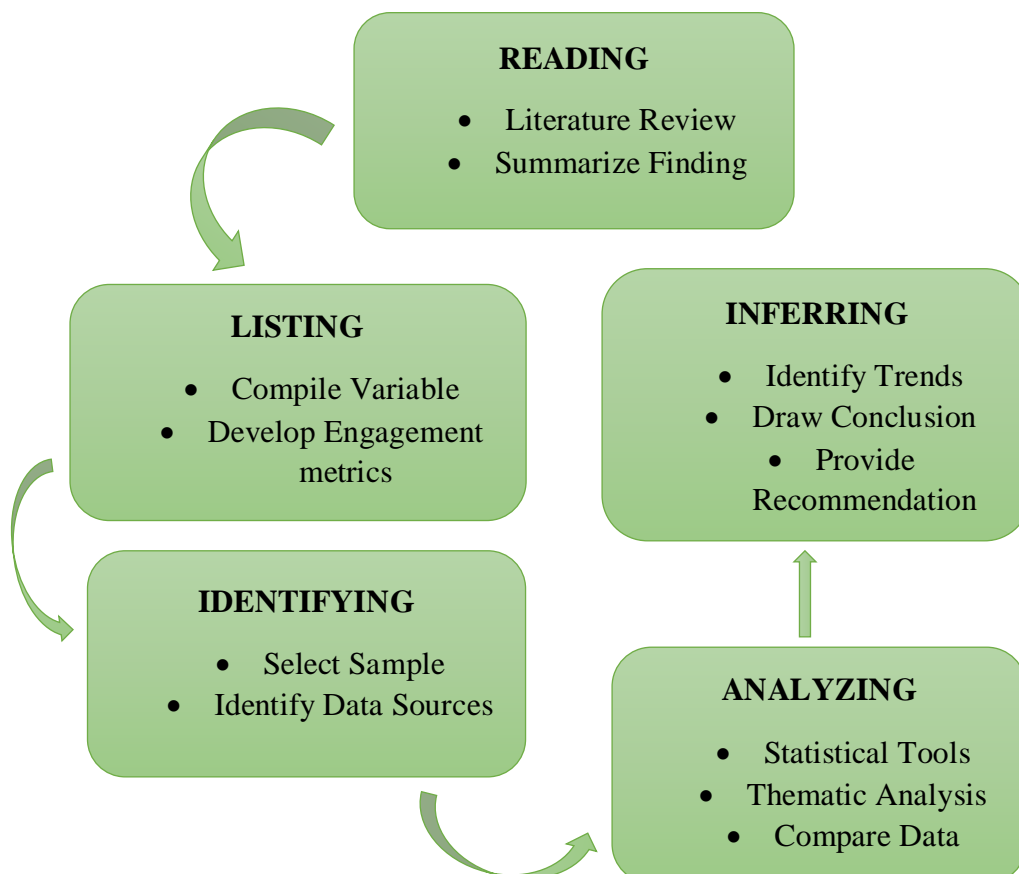
### d. Analyzing

After the third step above, then the writer tried to find the meaning of each figurative languages that found in some poems by Emily Dickinson.

### e. Inferring

In this step, the researcher made conclusion based on the result of the research.

Research model in the form of diagram bellow



This diagram visual represents the steps in the research model, showing the flow from reading literature to inferring conclusion and making recommendation.

## CHAPTER IV

### FINDING AND DISCUSSION

In this chapter, the researcher will present the findings and discussion on the Analysis of Figurative Language Used in Poems Written by "Emily Dickinson". In the first part, the researcher will show the researcher's findings on 10 poems by Emily Dickinson and the figurative language she used. Then in the next section, the researcher will analyze the figurative language used, the meaning contained in it and the context that occurred when the poem was written.

#### 4.1 Finding

##### 4.1.1 Poem 1

Title: "I'm Nobody! Who are you?"

*I'm nobody! Who are you?*

*Are you nobody, too?*

*Then there's a pair for us – don't tell!*

*They'd banish us, you know.*

*How dreary to be somebody!*

*How public, like a frog*

*To tell your name the livelong day*

*To an admiring bog!*

**Table 1 Finding Data Poem 1**

No	Types of Figurative Language	Phrase or Word
1.	Personification	"I'm nobody! Who are you?"
2.	Contrast	"nobody" and "somebody"
3.	Simile	"How public, like a frog"

## 4.1.2 Poem 2

Title: "Nature, the Gentlest Mother"

*Angels in the early morning  
May be seen the dewes among,  
Stopping, plucking, smiling, flying:  
Do the buds to them belong?*

*Angels when the sun hottest  
May be seen the sands among,  
Stooping, plucking, sighing, flying:  
Parched the flowers they bear along.*

**Table 2 Finding Data Poem 2**

No	Types of Figurative Language	Phrase or Word
1.	Personification	"Nature, the gentlest mother"
2.	Metaphor	"Nature, the gentlest mother"
3.	Simile	"Angels in the early morning" "May be seen the dewes among,"
4.	Imagery	"the dewes among" "the sands among"
5.	Allusion	"angels"

## 4.1.3 Poem 3

Title: "A Bird Came Down the Walk"

*A train went through a burial gate,  
A bird broke forth and sang,  
And trilled, and quivered, and the shook his throat  
Till all the churchyard rung;*

*And then adjust his little notes,  
And bowed and sang again.  
Doubtless, he thought it meer of him  
To say good-by to men.*

**Table 3 Finding Data Poem 3**

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"A train went through a burial gate,"
2.	Personification	"A bird broke forth and sang,"
3.	Imagery	"And trilled, and quivered, and the shook his throat",
4.	Simile	"Till all the churchyard rung"
5.	Irony	"Doubtless, he thought it meer of him To say good-by to men"

#### 4.1.4 Poem 4

Title: "Hope is the Thing with Feathers"

*Hope is the thing with feathers  
That perches in the soul,  
And sings the tune without the words,  
And never stops at all,*

*And sweetest in the gale is heard;  
And sore must be the storm  
That could abash the little bird  
That kept so many warm.*

*I've heard it in the chilliest land,*

*And on the strangest sea;  
Yet, never, in extremity,  
It asked a crumb of me.*

**Table 4 Finding Data Poem 4**

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	“Hope is the thing with feathers”
2.	Personification	“That perches in the soul” “And sings the tune without the words” “That could abash the little bird”
3.	Imagery	"And trilled, and quivered, and the shook his throat",
4.	Simile	"And sings the tune without the words",

#### 4.1.5 Poem 5

Title: A thought went up my mind to-day

*A thought went up my mind to-day  
That I have had before,  
But did not finish, - some way back,  
I could not fix the year,*

*Nor where it went, nor why it come  
The second time to me,  
Nor definitely what it was,  
Have I the art to say.  
But somewhere in my soul, I know  
I've met the thing before;  
It just reminded me - 't was all-  
And came my way no more.*

**Table 5 Finding Data Poem 5**

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"A thought went up my mind to-day"
2.	Personification	"Nor where it went, nor why it come The second time to me".
3.	Symbolism	"But somewhere in my soul, I know I've met the thing before".

## 4.1.6 Poem 6

Title: Two butterflies went out at noon

*Two butterflies went out at noon  
And waltzed above a stream,  
Then stepped straight through the firmament  
And rested on a beam;*

*And then together bore away  
Upon a shining sea,  
Though never yet, in any port,  
Their coming mentioned be.*

*If spoken by the distant bird,  
If met in ether sea  
By frigate or by merchantman,  
Report was not to me.*

**Table 6 Finding Data Poem 6**

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"Two butterflies went out at noon."
2.	Personification	"And waltzed above a stream" "And rested on a beam"
3.	Symbolism	"Butterflies", "sea", "firmament"
4.	Imagery	"Two butterflies went out at noon" "And waltzed above a stream," "Then stepped straight through the firmament" "And rested on a beam;"
5.	Allusion	"Never yet, in any port," "Their coming mentioned be."

## 4.1.7 Poem 7

Title: Nature rare uses yellow

*Nature rare uses yellow*

*Than another hue;*

*Saves she all of that for sunsets,*

*Prodigal of blue,*

*Spending scarlet like a woman,*

*Yellow she affords*

*Only scanty and selectly,*

*Like a lover's word.*

**Table 7 Finding Data Poem 7**

No	Types of Figurative Language	Phrase or Word
1.	Personification	"Nature rare uses yellow"
2.	Comparison	"Spending scarlet like a woman"

## 4.1.8 Poem 8

Title: Proud of my broken heart since thou didst break it

*Proud of my broken heart since thou didst break it,  
Proud of the pain I did not feel till thee,  
Proud of my night since thou with moons dost slake it,  
Not to partake thy passion, my humility.*

**Table 8 Finding Data Poem 8**

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"Proud of my broken heart since thou didst break it." "Not to partake thy passion, my humility".
2.	Simile	"Proud of the pain I did not feel till thee".
3.	Personification	"Proud of my night since thou with moons dost slake it."

## 4.1.9 Poem 9

Title: My friend must be a bird,

*My friend must be a bird,  
Because it flies!  
Mortal my friend must be,*

*Because it dies!*  
*Barbs has it, like a bee.*  
*Ah, curious friend,*  
*Thou puzzlest me!*

**Table 9 Finding Data Poem 9**

No	Types of Figurative Language	Phrase or Word
1.	Metaphor	"My friend must be a bird, Because it flies!" "Mortal my friend must be, Because it dies!"
2.	Simile	"Barbs has it, like a bee."
3.	Personification	"Ah, curious friend, Thou puzzlest me!"

#### 4.1.10 Poem 10

Title: This world is not conclusion

*This world is not conclusion;*  
*A species stands beyond,*  
*invisible, as music,*  
*but positive, as sound*  
*it beckons and it baffles;*  
*philosophies don't know,*  
*and through a riddle, at the last,*  
*sagacity must go.*  
*To guess it puzzles scholars;*  
*To gain it, men have borne*  
*Contempt of generations,*  
*And crucifixion known.*

**Table 10 Finding Data Poem 10**

No	Types of Figurative Language	Phrase or Word
1.	Simile	"Invisible, as music":
2.	Personification	"A species stands beyond"
3.	Metaphor	"And crucifixion known"

## 4.2 Discussion

### 4.2.1 Poem 1: I'm Nobody! Who are you?

The poem "I'm Nobody! Who are you?" by Emily Dickinson utilizes figurative language to convey deeper messages about identity, solitude, and the desire for privacy. Figurative language involves the use of language that is not meant to be interpreted literally but instead creates imaginative or metaphorical effects Brumfit (2001, p.1). In this poem, Dickinson employs several forms of figurative language, including metaphor and symbolism, to strengthen the message she wishes to convey.

Here are some of the figurative language used in this poem and its meaning:

#### 1. Personification

In the first line, "*I'm nobody! Who are you?*", Dickinson personifies the concepts of "*nobody*" and "*somebody*" as characters that can interact with each other. She attributes human qualities to these abstractions to express ideas about identity and social conformity.

#### 2. Contrast

Dickinson uses the contrast between "*nobody*" and "*somebody*" to convey her message. "*Nobody*" represents an individual who is unknown, unrecognized, and perhaps considered insignificant by society. In contrast, "*somebody*" represents someone who is known, recognized, and perhaps even famous. This

contrast highlights feelings of isolation and discomfort towards a life filled with public attention and recognition.

### 3. Simile

Dickinson employs a direct comparison in the line "*How public, like a frog*". By likening someone who is famous to a frog that is "public" and constantly vocal (ribbiting), she emphasizes how tiresome and monotonous it is to live constantly under the spotlight and scrutiny of others (Adelina & Dastjerdi, 2011, p. 880).

This poem voices feelings of distortion and discomfort towards the social pressure to be famous or recognized by society. Emily Dickinson, a poet known for her highly private life and avoidance of public scrutiny, subtly expresses her preference for anonymity in this poem. She mocks the life of a "somebody" whose life is open to the public, often watched and praised by others. Instead, she celebrates the freedom of being a "nobody," someone who is considered unimportant by society and thus free from the burdens and social expectations.

Dickinson offers an alternative perspective that being a "nobody" can be a more appealing and liberating choice than being a "somebody". She suggests that being a "nobody" allows one to live without the pressure of maintaining a public image or meeting others' expectations. In the context of this poem, being a "nobody" provides the freedom to live life without constantly worrying about what others think.

This poem was written in the mid-19th century, a period where values of honor and social reputation were highly esteemed in American society. Emily Dickinson herself lived in a period filled with significant social and political changes. Although she lived in isolation from the outside world and rarely interacted with society beyond her family, Dickinson could not completely avoid the social and cultural pressures that pressed individuals to conform to established norms (Wang & Wang, 2013, p. 1691).

As a poet, Dickinson sought ways to express her feelings about the difference between living as an individual burdened by public attention and living as an individual free from societal expectations. "I'm Nobody! Who are you?" is one of many of Dickinson's works that explore these themes.

In this poem, Dickinson challenges the social norms that emphasize the importance of fame and public recognition. She offers an alternative of choosing anonymity and freedom from the pressures associated with being a "somebody". This poem serves as a reminder to readers that the true value of life may not lie in popularity or external recognition, but in the opportunity to live according to the values that are most important to the individual.

#### 4.2.2 Poem 2: Title: Nature, the Gentlest Mother

In the poem "Nature, the Gentlest Mother," Dickinson employs various types of figurative language to depict the relationship between humans and nature. There are several types of figurative language used in this poem, including:

##### 1. Personification

One of the most prominent figures of speech in this poem is the attribution of human qualities to nature, represented by "*Nature*" depicted as a gentle mother. For example, in the first line of the poem, nature is described as "the gentlest mother," giving the impression that nature has a maternal role as a nurturer and caretaker of everything within it (Wang & Wang, 2013, p. 1691).

##### 2. Metaphor

Metaphor is used to compare nature to a mother. For instance, in the line "*Nature, the gentlest mother,*" nature is compared to a gentle mother, highlighting nature's role as a nurturing and protective caregiver.

##### 3. Simile

In lines such as "*Angels in the early morning / May be seen the dews among,*" the author uses a direct comparison between angels and dew, implying the beauty and purity of nature.

#### 4. Imagery

The poem is filled with powerful nature imagery, such as "*the dews among*" or "*the sands among*," which reinforce the connection between humans and nature.

#### 5. Allusion

There may also be a religious allusion in this poem, especially with the use of the word "*angels*," which can be interpreted literally as angels or as a symbol of spirituality and goodness.

The context of writing this poem could relate to Emily Dickinson's thoughts and feelings about nature and its relationship with humans. Dickinson is known as a poet deeply connected to nature and often uses nature as a metaphor for various aspects of human life, including emotions, thoughts, and existential questions (Adelnia & Dastjerdi, 2011, p. 880).

In this poem, Dickinson might want to convey a message about the gentleness and beauty of nature and its highly significant role in human life. Through the depiction of angels interacting with nature, she may want to portray the close relationship between spirituality and nature or perhaps highlight the simple beauty often overlooked around us. The use of words such as "early morning," "hottest sun," "plucking," "sighing," and "flying" depict the changing seasons and times in nature, highlighting the cycle of life and the changes occurring in the surrounding environment.

Thus, the context of writing this poem can be understood as Dickinson's attempt to depict the gentleness of nature and its profound connection with humans, as well as to invite the reader to reflect on the beauty and wonder of nature often overlooked in everyday life.

#### 4.2.3 Poem 3: A Bird Came Down the Walk

The poem above is one of Emily Dickinson's poems titled "A Bird Came Down the Walk". In this poem, Dickinson uses different types of figurative language to convey a message and describe an intense experience. The following are the types of figurative language used in this poem, as well as the context in which Dickinson wrote this work.

There are several types of figurative language used in this poem, including:

##### 1. Metaphor

A metaphor is a type of figurative language that equates two different things without using the words "like" or "as" (Adelnia & Dastjerdi, 2011, p. 880). In the first line of the poem, "A train went through a burial gate," Dickinson uses a metaphor to describe someone's departure from life into death. The choice of words "train" and "burial gate" creates a dramatic depiction of a final journey.

In the sixth line, "And then adjust his little notes," Dickinson again personifies the bird by describing it as "adjusting" or tuning its small notes, as if it were a musician preparing for a performance.

##### 2. Personification

Personification is attributing human qualities to inanimate objects or living creatures (Adelnia & Dastjerdi, 2011, p. 880). In the second line, "A bird broke forth and sang," Dickinson personifies the bird by stating that it "broke forth," creating the impression that the bird has freedom and spontaneity.

##### 3. Imagery

Dickinson uses imagery to create vivid visual experiences in her poem. For example, in the third line, "And trilled, and quivered, and the shook his throat," she vividly describes the lively movements and sounds of the bird.

#### 4. Simile

A simile is a type of figurative language that compares two things using the words "like" or "as". In the fourth line, "Till all the churchyard rung," Dickinson uses a simile to express how loud the bird's sound was by comparing it to a sound that fills the graveyard.

#### 5. Irony

Irony is the use of words that imply a meaning opposite to the actual meaning (Adelnia & Dastjerdi, 2011, p. 880). In the last two lines, "Doubtless, he thought it meer of him / To say good-by to men," Dickinson employs irony to highlight human vanity. The bird is considered to think itself more important than humans, as if its departure were an honor to them.

This poem might have been written in the mid to late 19th century, which is the period during which Dickinson produced most of her works. The historical context at that time was a period that witnessed significant changes in American society, including economic shifts and technological advancements (Simpson & Speake, 2003). Dickinson lived amidst a period colored by the American Civil War (1861-1865), which influenced the political and social atmosphere of the country.

Moreover, when Dickinson wrote this poem, she also faced personal challenges. Although she lived in social isolation and rarely left her home, she had a sharp observation of nature and living creatures around her. This poem reflects her interest in nature and animals, as well as her profound reflections on life and death (Simpson & Speake, 2003).

By combining these elements, we can see that "A Bird Came Down the Walk" is not just a description of a daily experience with nature but also a profound reflection on life, death, and the relationship between humans and nature.

So, through the poem "A Bird Came Down the Walk," Emily Dickinson employs various types of figurative language to convey messages about life,

death, and the relationship between humans and nature. By depicting simple experiences like a bird's visit to the garden, Dickinson creates some work rich in meaning and reflection. The historical context and biography of the author also provide deeper insights into this poem, demonstrating how literary works often reflect and respond to the social and personal conditions of their authors.

#### 4.2.4 Poem 4: Hope is the Thing with Feathers

##### 1. Metaphor

Metaphor is a comparison made without using *"like"* or *"as"*. In this poem, *"hope"* is depicted as *"the thing with feathers"*, portraying hope as something living, moving, and capable of flying.

##### 2. Personification

Personification is giving human attributes to inanimate objects or other creatures. In this poem, hope is portrayed as something with feathers that can sing, characteristics typically associated with living beings like birds.

##### 3. Simile

Simile is a comparison using *"like"* or *"as"*. Although not overly dominant, in the line *"And sings the tune without the words"*, it can be seen as a simile describing how hope sings a melody without words.

##### 4. Imagery

Imagery is the use of language to create visual imagery or sensory experiences. This poem is full of imagery that builds a picture of hope as something gentle, agile, and unwavering, even in the midst of the harshest storms.

This poem depicts hope as something eternal and unshakeable within a person. By portraying hope as *"the thing with feathers"* that *"perches in the soul"*, Dickinson implies that hope is something living within humans, providing spirit and strength even in the face of the greatest difficulties.

The context of writing this poem is crucial to understanding its meaning. Emily Dickinson lived in the 19th century, a time when women often weren't given the opportunity to express themselves freely. This poem can be seen as

Dickinson's expression of the power of hope in facing various personal and social challenges in life (Soanes & Stevenson, 2004).

Dickinson herself lived in relative isolation, and much of her work was inspired by her personal experiences and thoughts. In this context, this poem can also be understood as an expression of how hope sustains its own life even when the external environment appears bleak or uncertain.

Though Dickinson's personal life is not extensively known, it is widely believed that her personal experiences, including the deaths of family members and her social isolation, played a significant role in the creation of her emotionally charged and reflective poems. As a poet who tended to guard her privacy, Dickinson's poems often serve as deep introspective reflections on life, death, and human existence (Soanes & Stevenson, 2004).

Dickinson lived in a time of significant social, political, and cultural change in the United States. These changes included the American Civil War, shifts in social and economic structures, and changes in religious and philosophical thought. In this context, Dickinson's poems are often seen as responses to these changes, as well as a search for meaning in a constantly shifting world.

The poem "Hope is the thing with feathers" offers a beautiful and poetic portrayal of the power of hope in human life. Though brief, this poem conveys a profound message about the resilience, courage, and endurance found in hope, as well as its ability to uplift the human spirit amidst life's storms.

#### 4.2.5 Poem 5: A thought went up my mind to-day

The poem above is by Emily Dickinson entitled "*A thought went up my mind to-day.*" In this poem, Dickinson employs figurative language to depict someone's inner experience of encountering a familiar yet elusive thought.

There are several types of figurative language used in this poem, including metaphor, personification, and symbolism. The following are the types of figurative language used in this poem, as well as the context in which the author wrote this poem.

Types of Figurative Language in the Poem "A thought went up my mind to-day":

### 1. Metaphor

Figurative language with this type of metaphor is found in the sentence "A thought went up my mind to-day". This statement uses a metaphor to describe a person's mental process. The thought is likened to something that "went up" in the mind, indicating that the thought came suddenly and unexpectedly.

### 2. Personification.

Figurative language with a type of personification is found in the sentence "Nor where it went, nor why it came / The second time to me". Personification occurs when thoughts and time are given human properties, such as the ability to go and come. This helps to create more vivid imagery and portray inner experiences more powerfully

### 3. Symbolism

Figurative language with a type of symbolism is found in the sentence "But somewhere in my soul, I know / I've met the thing before". The phrase "somewhere in my soul" uses symbolism to describe deep and intuitive inner knowledge. This shows that the thought does not only occur in the mind, but also seeps into one's soul.

When Dickinson wrote this poem, she might have been experiencing a personal encounter where she felt that a previous thought reappeared in her mind. This poem can be understood as a reflection on the concept of recurring events in one's life, though it's difficult to identify their origins precisely.

Dickinson often explored themes such as life, death, eternity, and darkness in her works. In this poem, the recurring thought can be interpreted as a symbol of human experiences that repeat in life, without a clear understanding of their causes or meanings (Adelnia & 22 Dastjerdi, 2011, p. 880).

Thus, "A thought went up my mind to-day" by Emily Dickinson is a poem that uses figurative language to depict a complex and elusive inner experience. Through the use of metaphor, personification, and symbolism, Dickinson creates a work that reflects on eternity, uncertainty, and the complexity of human nature.

#### 4.2.6 Poem 6: Two butterflies went out at noon

This poem is Emily Dickinson's work entitled "*Two butterflies went out at noon.*" The poem, like many of Dickinson's other works, can be interpreted in several ways. One interesting aspect of this poem is the use of words and strong imagery that invite readers to consider its metaphorical meanings. Before delving into the types of figurative language used in this poem, let's discuss the context in which it was written.

Emily Dickinson lived in the 19th century, where literary and social conventions were vastly different from today. At that time, women had little space for open expression, especially in terms of creativity and literary creation (Burgess, 2014). Dickinson lived within social and physical constraints, often isolating herself within her home, later known as the "White House" in Amherst, Massachusetts (Burgess, 2014).

As we read this poem, we can imagine a peaceful and tranquil atmosphere: two butterflies flying at noon over a river, then moving through the sky and resting on a beam. This imagery could create a sense of freedom and the beauty of untamed nature. However, in the context of Emily Dickinson's life, this poem might also reflect a sense of confinement and a desire for freedom and adventure beyond a world limited by social conventions and physical space.

Here are some of the types of figurative language used in this poem.

##### 1. Metaphor

Metaphor is a type of figurative language that directly compares two different things without using "like" or "as" (Burgess, 2014). In this poem, we can see a metaphor in the first line: "*Two butterflies went out at noon.*" *The word*

"*butterflies*" may refer to humans or souls seeking freedom or adventure. The use of "went out" here can be interpreted as leaving a restricted or confined state.

## 2. Personification

Personification is the attribution of human qualities or actions to non-human objects or concepts (Burgess, 2014). In this poem, there's personification when the butterflies are depicted as dancing ("*And waltzed above a stream*") and resting on a beam ("*And rested on a beam*"). This gives the impression that butterflies have human-like characteristics and behavior.

## 3. Symbolism

Symbolism is the use of symbols to represent larger ideas or concepts. In this poem, butterflies can be considered as symbols of freedom, beauty, or change (Burgess, 2014). The image of butterflies flying at noon over a river may symbolize the pursuit of freedom or adventure. Additionally, the sky and sea can also be interpreted as symbols of vast and boundless freedom.

## 4. Imagery

This poem is rich in vivid imagery, which builds a vivid atmosphere and images in the reader's mind (Adelnia & Dastjerdi, 2011, p. 880). The imagery of butterflies flying over a river, moving through the sky, and resting on a beam creates beautiful and tranquil images in the wild. These images provide a strong visual dimension to the poem, enriching the reader's experience.

## 5. Allusion

Allusion is an indirect reference or hint to people, places, or events that may be known to the reader. In this poem, there is an allusion to the idea of travel or adventure undertaken by the "*Two butterflies*". Although they embark on an extraordinary journey, "*never yet, in any port, their coming mentioned be.*" This could be seen as an allusion to personal experiences or the search for meaning that is not always acknowledged or appreciated by others.

In the context of Emily Dickinson's life, this poem may reflect a desire for freedom and adventure beyond a world limited by social conventions and physical

space. The use of figurative language, such as metaphor, personification, symbolism, imagery, and allusion, helps strengthen the message of this poem and invites readers to consider its meaning in various contexts.

#### 4.2.7 Poem 7: Nature rare uses yellow

This poem, written by Emily Dickinson, contains several interesting types of figurative language to analyze. Figurative language is the use of words or phrases that are not meant to be taken literally but instead carry a special meaning intended by the author to convey a deeper message or imagery. This poem utilizes two dominant types of figurative language: personification and comparison.

##### 1. Personification

Personification is a type of figurative language in which something non-human is given human attributes or qualities. In this poem, nature is treated as if it possesses human-like qualities. For example, in the line "*Nature rare uses yellow*," nature is depicted as an entity that rarely uses the color yellow. This gives the impression that nature has consciousness and decisions like humans.

##### 2. Comparison

Comparison is a type of figurative language that compares two different things to highlight their similarities or differences. In this poem, there are several interesting comparisons. One of them is the comparison between nature and humans, where nature is likened to a woman and a lover. For example, in the line "*Spending scarlet like a woman*," nature is depicted as extravagantly spending the color red (scarlet) like a woman who is lavish. This provides a strong depiction of how nature treats different colors.

Emily Dickinson was an American poet who lived in the 19th century. She was known for her experimental writing style and often used ambiguous or symbolic words to express her profound thoughts about nature, life, and death. This poem was written at a time when significant changes were occurring in the

United States, including industrialization and social changes (Adelnia & Dastjerdi, 2011, p. 880).

During her lifetime, Dickinson lived in an isolated environment in her family home in Amherst, Massachusetts. Although she rarely left her home, she had a strong connection with nature and often used nature as a subject in her work (Adelnia & Dastjerdi, 2011, p. 880). This poem reflects her love of nature and careful observation of its beauty and changes.

Historical context is also important to consider when reading this poem. In the 19th century, views on nature and its beauty were very different from our current time. Nature was often seen as a source of inspiration and endless wonders (Looking Glass 2015, p.272). At the same time, women were considered to have limited roles in society, and the symbolism used in this poem may reflect traditional roles and expectations of women at that time.

By understanding this historical and social context, readers can better appreciate the meaning and message implied in this poem. It also helps the reader relate the complex use of figurative words to the conditions and worldview that existed at the time.

#### 4.2.8 Poem 8: Proud of my broken heart since thou didst break it

##### 1. Metaphor

This figurative language is found in the sentence “Proud of my broken heart since thou didst break it. The word “*broken heart*” is used metaphorically to describe the feelings of loss and heartache experienced by the author. It reflects separation or disappointment in a love relationship. But even though her heart is broken by the departure of her lover, the author feels proud of having experienced true love, even though it ended in a broken heart. This shows a sense of pride in the strength and depth of her feelings. So this poem was probably written in the context of separation or disappointment in love, where the author tries to find strength in her grief.

Figurative language with a type of metaphor is also found in the line “*Not to partake thy passion, my humility*”. The word “passion” is described as something that can be “partaken” or “considered” (“partake”). “Humility” is used to show the existence of the opposite of “passion”. This illustrates the contrast between the passion or love of the lover and the humility of the writer.

## 2. Simile

This figurative language is found in the sentence “Proud of the pain I did not feel till thee”. The word “*pain*” is described as something that was not felt before the presence of the lover (“till thee”). This illustrates that the presence of a lover brings pain that was not previously felt.

## 3. Personification

This figurative language is found in the sentence “Proud of my night since thou with moons dost slake it.” The word “*night*” is personified by giving it the ability to be “*brewed*” or “*watered*” by “*moons*”. This creates the image that the darkness of the night becomes more radiant or luminous because of the presence of a lover. The writer takes pride in her solitude and quietness which becomes more beautiful after being graced by the presence of a lover.

The overall meaning of this poem can be interpreted as a statement of pride in experiencing deep emotions, even if it involves pain and loss in love. Despite experiencing heartbreak and profound pain, the speaker finds pride in their ability to feel these emotions and to remain true to their values, such as humility and the courage to not get entangled in potentially detrimental passion (Looking Glass (2015, p.272).

When Emily Dickinson wrote this poem, she might have been reflecting on personal experiences or intense emotions within interpersonal relationships. Dickinson is known for her introspective and profound poetry, which often explores themes such as love, death, and existentialism. This poem might have been written during a period when she felt inspired by her own emotional experiences or perhaps the experiences of those around her. Though relatively brief, the poem contains much emotional and conceptual complexity, characteristic of Dickinson's work.

#### 4.2.9 Poem 9: My friend must be a bird

##### 1. *"My friend must be a bird, because it flies!"*

The figure of speech used here is a metaphor. The poet compares "*friend*" to a "*bird*". Metaphor is a figure of speech in which one thing is described as another without using the words 'like' or 'as' (Glass, 2015, p.272). In this context, the friend is likened to a bird because of its ability to fly.

This metaphor could imply that the friend in question possesses freedom and mobility, perhaps having traits of being active and energetic. The bird's ability to fly here can be interpreted as the ability to explore the world or life without being constrained by certain limitations.

Emily Dickinson often uses nature and its creatures as subjects in her poems. The choice of "bird" might also refer to the symbols of freedom and innate restlessness of humans. In many of her works, Dickinson often seeks truth and wisdom from nature.

##### 2. *"Mortal my friend must be, because it dies!"*

The figure of speech here is also a metaphor. The friend is referred to as "mortal" because of its mortality. Mortal is a term in Arabic which means "mortal" or "subject to death" (Wang, 2013, p. 1691). In this context, this metaphor conveys that the friend in question is human, like all humans, they too will experience death. It might serve as a reminder of the transience of life and the importance of cherishing every moment we have with our friends.

The use of the word "mortal" in this poem indicates how Dickinson often reflects on death and the nature of eternity. Death is a recurring theme in Dickinson's works, and she often questions the meaning of existence and the fate of humans after death.

##### 3. *"Barbs has it, like a bee."*

The figure of speech used here is a simile. The comparison between "*friend*" and "*bee*" is made using the word "like". Simile is a figure of speech in which two things are directly compared using the words "like" or "as" (Wang, 2013, p. 1691). This simile illustrates that the friend has "*barbs*" or "*stings*"

similar to a bee. In this context, "barbs" could be interpreted as sharp or surprising traits possessed by the friend, perhaps challenging or difficult to accept.

Dickinson often uses natural imagery in her poems to depict human conditions or interpersonal relationships. The use of the bee here might refer to its complex and sometimes aggressive nature, or it could signify the uncertainty and challenges inherent in human relationships.

4. *"Ah, curious friend, Thou puzzlest me!"*

The figure of speech here is personification. The friend is depicted as having human qualities such as curiosity and the ability to perplex or puzzle others. Personification is a figure of speech in which non-human things are given human attributes.

In this context, these words could be interpreted as the poet's acknowledgment that their friend possesses intriguing and sometimes bewildering traits. It may also suggest that the relationship with the friend is one filled with confusion or mystery.

Personification in this poem adds an emotional dimension to the relationship between the poet and their friend. Dickinson often explores human aspects through interpersonal relationships in her work, and personification is one of the ways she uses to depict the complex dynamics within those relationships.

This poem is an excellent example of the power of simple yet profound words. Emily Dickinson brilliantly portrays human relationships through the use of rich metaphors, similes, and personification. The poem also showcases themes that often appear in Dickinson's works, such as death, nature, and interpersonal dynamics. Through simple yet profound words, Dickinson successfully expresses the complexity and uniqueness of the human experience.

#### 4.2.10 Poem 10: This world is not conclusion

##### 1. Simile

*"Invisible, as music"*. Here, Dickinson compares something unseen to music. Music cannot be seen but can be felt and heard. Dickinson likely aims to depict something abstract and invisible yet possessing a tangible existence, akin to music, which can be sensed though unseen.

##### 2. Personification

*"A species stands beyond"*. Dickinson personifies something indeterminate, perhaps referring to abstract concepts like truth or existence. By attributing human qualities to something non-human, Dickinson may be conveying that this concept has an independent existence beyond human perception.

##### 3. Religious Allusion

*"And crucifixion known"*. Dickinson employs a religious allusion, particularly to crucifixion, to convey that achieving a certain understanding or accomplishment may involve great suffering or sacrifice. This could refer to humanity's quest for truth or the meaning of life, often fraught with obstacles and pain.

This poem, like many of Emily Dickinson's works, presents deep philosophical and metaphysical themes. Implicitly, the poem addresses humanity's quest for existential meaning and truth in life (Wang & Wang, 2013, p. 1691).

Dickinson uses the metaphor of music and sound to depict something unseen yet real. It can be interpreted as truth or eternal reality beyond ordinary human understanding. This concept might refer to the meaning of life or eternal existence.

In historical context, when Dickinson wrote this poem in the 19th century, significant changes were occurring in the United States. The Industrial Revolution, the Civil War, and rapid social changes provided a complex backdrop for intellectual and literary thought. Dickinson herself lived in relative isolation,

choosing to reside in her home in Amherst, Massachusetts, and gaining a reputation as an eccentric recluse (Adelnia & Dastjerdi, 2011, p. 880).

Though Dickinson was rarely published widely in her time, her works were later recognized for their unique style and profound philosophical thought. This poem, like many of Dickinson's poems, demonstrates a deep interest in metaphysical questions about existence, truth, and the meaning of life.

The main meaning of this poem may refer to humanity's efforts to understand higher reality or deeper existence. The quest for the meaning of life is often perplexing and challenging, as expressed in the line "it beckons and it baffles." Nevertheless, people continue to seek this understanding, despite all its difficulties.

The final part of the poem, "To gain it, men have borne / Contempt of generations, / And crucifixion known," can be interpreted as the sacrifices and suffering required to attain understanding or higher truth. It illustrates that the search for the meaning of life is not always easy and often requires great sacrifice from those who pursue it (Adelnia & Dastjerdi, 2011, p. 880).

Overall, this poem depicts eternity, unreality, and human confusion in seeking meaning in life. Dickinson employs strong figurative language to convey deep philosophical ideas about existence and truth, creating a challenging and contemplative work for readers.

## **CHAPTER V CONCLUSION AND SUGGESTION**

### **5.1 Conclusion**

In exploring the works of Emily Dickinson, the author delves into the inner world of a poet who stimulates and shakes the minds of readers through rich and colorful figurative language. Her poems are not merely strings of words but windows into the complexity of human beings and the universe. Analyzing the figurative language in Dickinson's poems reveals layers of profound and enlightening meanings about life, death, love, and human existence

Based on the analysis presented, there are several key points that can be concluded from the overall content of this thesis:

#### **1. Metaphor as the Primary Expressive**

Emily Dickinson employs metaphor as the backbone of her poetry. She presents strong and imaginative images, such as "my friend must be a bird, because it flies!" or "a thought went up my mind to-day." These metaphors not only provide captivating visual imagery but also open up space for broad interpretation.

#### **2. Deep Symbolism**

Dickinson's poems are filled with symbols rich in meaning. For example, "the grass so little has to do" may symbolize a lost past or fading memories, while "the setting sun" might refer to death or the end of something. This symbolism enriches readers with diverse interpretations and expands the scope of the poem's meanings.

#### **3. Touching Personification**

One of Dickinson's strengths is her ability to personify natural objects or abstract concepts. Trees can speak, silence can listen, and time can run backward. Through personification, she brings life to inanimate objects and evokes empathy and understanding of the relationship between humans and the universe.

#### 4. Irony as a Prominent Stylistic Device

Dickinson often employs irony to convey deep messages. She combines words in unexpected ways, creating tension between literal and hidden meanings. This irony invites readers to delve deeper into the text and raise questions about the paradoxes of life and humanity.

#### 5. Openness to Diverse Interpretations

One of the unique aspects of Emily Dickinson's poetry is its openness to various interpretations. The figurative language used never closes the door to a single understanding. Instead, it offers space for various evolving interpretations based on readers' experiences and perspectives.

Through the analysis of figurative language in Emily Dickinson's poems, the author can see the complexity of human life and experience. Each metaphor, symbol, and personification is a window into a deeper world where hidden meanings await exploration. Dickinson's poems not only entertain but also invite readers to contemplate the essence of human existence and appreciate the beauty of language as a means to convey profound thoughts. Thus, Dickinson's poetic legacy remains relevant and inspiring to readers to this day.

## **5.2 Suggestion**

### 5.2.1 For Students

For students interested in delving into the analysis of figurative language in Emily Dickinson's poetry, there are several important points to consider: First, broaden awareness of various types of figurative language used in poetry, such as metaphor, simile, personification, and so on. Second, read critical works already available about Emily Dickinson's poetry to gain a deeper understanding of her work. Third, collect Dickinson's poems that exhibit interesting use of figurative language and analyze them in detail. Fourth, compare the use of figurative language in Dickinson's poetry with other literary works or with the historical and cultural contexts of her time.

### 5.2.2 For Researchers

For researchers wishing to continue research on figurative language in Emily Dickinson's poetry, it is recommended to: First, delve deeper into the historical and cultural context of Dickinson's life to understand how it influenced the use of figurative language in her work. Second, develop more sophisticated and specific methods of analysis to dissect the various types of figurative language used by Dickinson. Third, conduct comparative studies between the use of figurative language in Dickinson's poetry and poems by other female writers of the same period or with writers who have similar literary styles. Fourth, publish research findings openly to contribute to the development of literary studies and further understanding of Dickinson's work.

### 5.2.3 For University

For university interested in supporting research on figurative language in Emily Dickinson's poetry, it is recommended to: First, provide adequate resources, such as access to digital libraries containing literary works, including those of Dickinson and other writers. Second, hold seminars, workshops, or conferences on 19th-century American literature or specifically on Emily Dickinson's poetry. Third, support research programs focused on literary analysis, including research on the use of figurative language in poetry. Fourth, establish study groups or literary clubs that allow students and faculty to discuss and exchange ideas about literary works, including Dickinson's works.

These recommendations are expected to provide guidance for students, researchers, and campuses in conducting research on literature, particularly on figurative language in Emily Dickinson's poetry.

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## APPENDICES

### Poem 1

#### **"I'm Nobody! Who are you?"**

I'm nobody! Who are you?  
 Are you nobody, too?  
 Then there's a pair for us – don't tell!  
 They'd banish us, you know.

How dreary to be somebody!  
 How public, like a frog  
 To tell your name the livelong day  
 To an admiring bog!

### Poem 2

#### **"Nature, the Gentlest Mother"**

Angels in the early morning  
 May be seen the dew among,  
 Stopping, plucking, smiling, flying:  
 Do the buds to them belong?

Angels when the sun hottest  
 May be seen the sands among,  
 Stooping, plucking, sighing, flying;  
 Parched the flowers they bear along.

**Poem 3****"A Bird Came Down the Walk"**

A train went through a burial gate,  
A bird broke forth and sang,  
And trilled, and quivered, and the shook his throat  
Till all the churchyard rung;

And then adjust his little notes,  
And bowed and sang again.  
Doubtless, he thought it meer of him  
To say good-by to men.

**Poem 4****"Hope is the Thing with Feathers"**

Hope is the thing with feathers  
That perches in the soul,  
And sings the tune without the words,  
And never stops at all,

And sweetest in the gale is heard;  
And sore must be the storm  
That could abash the little bird  
That kept so many warm.

I've heard it in the chilliest land,  
And on the strangest sea;  
Yet, never, in extremity,  
It asked a crumb of me.

**Poem 5**

**“A thought went up my mind to-day”**

A thought went up my mind to-day  
That I have had before,  
But did not finish, - some way back,  
I could not fix the year,

Nor where it went, nor why it come  
The second time to me,  
Nor definitely what it was,  
Have I the art to say.

But somewhere in my soul, I know  
I've met the thing before;  
It just reminded me - 't was all-  
And came my way no more.

**Poem 6**

**“Two butterflies went out at noon”**

Two butterflies went out at noon  
And waltzed above a stream,  
Then stepped straight through the firmament  
And rested on a beam;

And then together bore away  
Upon a shining sea,  
Though never yet, in any port,  
Their coming mentioned be.

If spoken by the distant bird,  
 If met in ether sea  
 By frigate or by merchantman,  
 Report was not to me.

### **Poem 7**

**“Nature rare uses yellow”**

Nature rare uses yellow  
 Than another hue;  
 Saves she all of that for sunsets,  
 Prodigal of blue,

Spending scarlet like a woman,  
 Yellow she affords  
 Only scantily and selectly,  
 Like a lover’s word.

### **Poem 8**

**“Proud of my broken heart since thou didst break it”**

Proud of my broken heart since thou didst break it,  
 Proud of the pain I did not feel till thee,  
 Proud of my night since thou with moons dost slake it,  
 Not to partake thy passion, my humility.

**Poem 9****My friend must be a bird,**

My friend must be a bird,  
 Because it flies!  
 Mortal my friend must be,  
 Because it dies!  
 Barbs has it, like a bee.  
 Ah, curious friend,  
 Thou puzzlest me!

**Poem 10****‘This world is not conclusion’**

This world is not conclusion;  
 A species stands beyond,  
 invisible, as music,  
 but positive, as sound  
 it beckons and it baffles;  
 philosophies don't know,  
 and through a riddle, at the last,  
 sagacity must go.  
 To guess it puzzles scholars;  
 To gain it, men have borne  
 Contempt of generations,  
 And crucifixion known