CHAPTER III

FINDING AND DISCUSSION

A. Finding

There are 8 kind of figurative language are found in 15 selected poems . They are (a) 20 methapor, (b) 2 simile, (c) 8 personification, (d) 5 hyperbole, (e) 1 Symbolism, (f) 1 metonymy, (g) 6 synecdoche, (h) 5 irony**.** Those classification are listed and explained in the table below.

1. The Figurative Language of the Selected Poems

This table explain the poems that consist of figurative meaning of personification and methapor.

Table 3.1 Personification and Methapor in "Solitude" by Wheeler Wilcox

The Poem	Figurative Language
Solitude Laugh, and the world laughs with you; Weep, and you weep alone. ***For the sad old earth must borrow its mirth,*** But has trouble enough of its own. ***Sing, and the hills will answer;*** Sigh, it is lost on the air. ***The echoes bound to a joyful sound,*** But shrink from voicing care.	 Personification Personification Personification

Rejoice, and men will seek you; Grieve, and they turn and go. They want full measure of all your pleasure, But they do not need your woe. Be glad, and your friends are many; Be sad, and you lose them all. ***There are none to decline your nectared wine,*** ***But alone you must drink life's gall*** Feast, and your halls are crowded; Fast, and the world goes by. Succeed and give, and it helps you live, But no man can help you die. There is room in the halls of pleasure For a long and lordly train, But one by one we must all file on Through the narrow aisles of pain.	Methapor Methapor

Stanza 1

Personification

In the line 3, "*For the sad old earth must borrow **its mirth***" , this poet using the expression of personification. The word 'its mirth' is used as the world can't literalty laugh, experience emotions, borrow its mirth or have trouble. The purpose is to show that the world always happy place.

In line 5 and 7, "*Sing, and the hills will **answer***", and "*The echoes bound to a **joyful** sound*", this sentence are using of personification to describe hills can't

answer and echoes can't bound. Here is actually want to show that if you are happy, you will not alone.

Stanza 2

Methapor

In line 7, "*There are none to decline **your nectared wine***", this sentence is using expression methapor which describes comparing sweet wine to optimism. The author uses this phrase to show that people will accept your ideas if you look at the better side or situation.

In line 8, "*But alone you must drink **life's** gall*", this sentence also an expression of methapor. The word 'life's' mean gall bitterness, it comparing life's gall to pessimism. The author showing that if you think negatively of a situation, you will have to face it alone.

This table below explain the poem of figurative meaning methapor and personification.

Table 3.2 Methapor and Personification in "I Love You" by Wheeler Wilcox

The Poem	Figurative Language

I Love You	
I love your lips when they're wet with wine And red with a wild desire; I love your eyes when the lovelight lies Lit with a ***passionate fire.*** I love your arms when the warm white flesh Touches mine in a fond embrace; I love your hair when the strands enmesh Your kisses against my face.	Methapor,
Not for me the cold, ***calm kiss*** Of a ***virgin's bloodless love;*** Not for me the saint's white bliss, ***Nor the heart of a spotless dove.*** But give me the love that so freely gives And laughs at the whole world's blame, With your body so young and warm in my arms, It sets my poor heart aflame.	Methapor, Methapor Personification ,
So kiss me sweet with your warm wet mouth, Still fragrant with ruby wine, And say with a fervor born of the South That your body and soul are mine. Clasp me close in your warm young arms, While the pale stars shine above, And we'll live our whole young lives away In the joys of a living love.	

Stanza 1 and stanza 2

Methapor

In stanza 1 line 4 , "*Lit with a **passionate fire***", this sentence is using methapor to expression of passionate love. And in stanza 2 line 1-2 "*Not for me the cold, **calm kiss**" –"Of a **virgin's bloodless love***" . Two sentences are methapor too, and describe the mean of "***calm kiss*** and ***virgin's bloodless love***" are means love that

is lacking of passion. By using this term, the poet express her sentiments towards the kind of love that she desire.

Stanza 2

Personification

In line 4, "Nor the ***heart of a spotless dove***", this sentence is using an expression of personification where spotless dove is mean innocence, this refers to the pure are innocent kind of love that human feel their beloved an attribution of a human characteristic to a dove.

This table explain the poem that consist of figurative language meaning of symbolism

Table 3.3 Symbolism in " As You Go Through Life" by Wheeler Wilcox

The Poem	Figurative Language
As You Go Through Life Don't look for the flaws as you go through life; And even when you find them, It is wise and kind to be somewhat blind And look for the virtue behind them. ***For the cloudiest night has a hint of light*** Somewhere in its shadows hiding; It is better by far to hunt for a star, Than the spots on the sun abiding. The current of life runs ever away To the bosom of God's great ocean. Don't set your force 'gainst the river's course And think to alter its motion. Don't waste a curse on the universe – Remember it lived before you. Don't butt at the storm with your puny form, But bend and let it go o'er you. The world will never adjust itself	**Symbolism**

To suit your whims to the letter. Some things must go wrong your whole life long, And the sooner you know it the better. It is folly to fight with the Infinite, And go under at last in the wrestle; The wiser man shapes into God's plan As water shapes into a vessel	

Stanza 1

Symbolism

In line 5, "***For the cloudiest night has a hint of light",*** this sentence using figure of speech of symbolism to provides emphasis on the different aspects in life such as when the poet uses 'for the cloudiest night has a hind of light' the author uses light as a symbolism for hoped and a cloudly night for the problems people face in life. This line tells the readers that whatever storm comes your way, there will always be hope fighting for it to pass over and vanish.

This table explain the poem that consist of figurative meaning of irony.

Table 3.4 Irony in " Life's Scars" by Wheeler Wilcox

The Poem	Figurative Language

Life's Scars	
They say the world is round, and yet I often think it square, So many little hurts we get From corners here and there. But one great truth in life I've found, While journeying to the West- The only folks who really wound Are those we love the best. The man you thoroughly despise Can rouse your wrath, 'tis true; Annoyance in your heart will rise At things mere strangers do; But those are only passing ills; This rule all lives will prove; The rankling wound which aches and thrills Is dealt by hands we love. The choicest garb, the sweetest grace, Are oft to strangers shown; The careless mien, the frowning face, Are given to our own. ***We flatter those we scarcely know,*** ***We please the fleeting guest,*** ***And deal full many a thoughtless blow*** ***To those who love us best.***	Irony
Love does not grow on every tree, Nor true hearts yearly bloom. Alas for those who only see This cut across a tomb! But, soon or late, the fact grows plain To all through sorrow's test: The only folks who give us pain Are those we love the best.	

Stanza 3

Irony

In line 5-8, " ***We flatter those we scarcely know,We please the fleeting guest, And deal full many a thoughtless blow,To those who love us best",*** this sentence using expression of irony to show that we hurt people we love without a though.

The author also use imagery to compare annoyance from stranger and pain from loved one.

The next table is the poem of figurative meaning in simile and methapor. It can be seen clearly at the table 4.5

Table 3.5 Simile and Methapor in "The Fish" by Wheeler Wilcox

The Poem	Figurative Language
The Fish I caught a tremendous fish and held him beside the boat half out of water, with my hook fast in a corner of his mouth. He didn't fight. He hadn't fought at all. He hung a grunting weight, battered and venerable and homely. ***Here and there*** ***his brown skin hung in strips*** like ancient wallpaper, and its pattern of darker brown was like wallpaper***:*** shapes like full-blown roses stained and lost through age. He was speckled with barnacles, fine rosettes of lime, and infested with tiny white sea-lice,	Simile

and underneath two or three rags of green weed hung down. While his gills were breathing in the terrible oxygen - the frightening gills, fresh and crisp with blood, that can cut so badly- I thought of the coarse white flesh packed in like feathers, the big bones and the little bones, the dramatic reds and blacks of his shiny entrails, and the pink swim-bladder like a big peony. I looked into his eyes which were far larger than mine but shallower, and yellowed, the irises backed and packed with tarnished tinfoil seen through the lenses of old scratched isinglass. They shifted a little, but not to return my stare. - It was more like the tipping of an object toward the light. I admired his sullen face, the mechanism of his jaw, and then I saw that from his lower lip - if you could call it a lip grim, wet, and weaponlike, hung five old pieces of fish-line, or four and a wire leader with the swivel still attached, with all their five big hooks grown firmly in his mouth. A green line, frayed at the end where he broke it, two heavier lines, and a fine black thread still crimped from the strain and snap when it broke and he got away. Like medals with their ribbons frayed and wavering, ***a five-haired beard of wisdom*** ***trailing from his aching jaw.*** I stared and stared	Methaphor

and victory filled up the little rented boat, from the pool of bilge where oil had spread a rainbow around the rusted engine to the bailer rusted orange, the sun-cracked thwarts, the oarlocks on their strings, the gunnels- until everything was rainbow, rainbow, rainbow! And I let the fish go.	

a. Simile

In line 10-13, ***"Here and there his brown skin hung in strips",*** this sentence using figure of speech of simile. This is a well used simile because it gives you a good idea of what this fish looks like. This simile creates an image of the fish's brown, shredded skin.

b. Methapor

In line 63-64, This sentence using a metaphor, because comparing the fishing lines hanging out of his jaw, and a beard.

This table below explain the poem that tend to figurative meaning of irony, synecdoche, hyperbole, personification, methonymy.

Table 3.6 Irony, Synecdoche, Hyperbole, Personification and Methonymy in "Ah Are You Digging On My Grave" by Thomas Hardy

The Poem	Figurative Language
Ah, Are You Digging On My Grave	

"Ah, are you digging on my grave, My loved one? ***planting rue?"*** "No: yesterday he went to wed ***One of the brightest wealth has bred.*** 'It cannot hurt her now,' he said, 'That I should not be true.'"	Irony Synecdoche
"Then who is digging on my grave, ***My nearest dearest kin***?" "Ah, no: they sit and think, 'What use! ***What good will planting flowers produce?*** ***No tendance of her mound can loose*** Her spirit from Death's gin.'"	Hyperbole Hyperbole Hyperbole
"But someone digs upon my grave? My enemy?***prodding sly?"*** ***Nay "When she heard you had passed the Gate*** ***That shuts on all flesh soon or late***, She thought you no more worth her hate, And cares not where you lie.	Irony Personification
"Then, who is digging on my grave? Say since I have not guessed!" "O it is I, my mistress dear, Y our little dog , who still lives near, And much I hope ***my movements*** here Have not disturbed ***your rest***?"	Personification Synecdoche
"Ah yes! You dig upon my grave... ***Why flashed it not to me*** ***That one true heart was left behind***! What feeling do we ever find To equal among human kind ***A dog's fidelity!"***	Metonymy Synecdoche Personification
"Mistress, I dug upon your grave To bury a bone, in case I should be hungry near this spot ***When passing on my daily trot***. I am sorry, but I quite forgot	Synecdoche

It was your resting place."	Synecdoche

Stanza1

a. Irony

In line 2, "*My loved one? — **planting rue?"",*** this sentence is using figure of speech ofirony to describe an expression of sorrow felt by one who lost the dead person. Rue is actually akind of shrub which is widely known as symbol of sorrow. Planting rue over someone's grave means we mourned the loss of someone we know quite well or perhaps the one we loved. Initially, the woman seems to feel that her death has caused sorrow for the loved one and that she remains strong in his memory.

b. Synecdoche

In line 4***," One of the brightest wealth has bred",*** the poet is using an expression of synecdoche. In real context, there is no way wealth able to breed. The use of word 'bred' here is actually describing the man which is woman's presumably former husband's wealth has increased. This was indicated by the use of the third-person "he" to refer to the man. The voice

explains that the woman's loved one—perhaps a husband or lover—has married another woman.

Stanza 2

Hyperbole

In line 2, ***"My nearest dearest kin?",***the poet using the expression of hyperbole in order to strengthen the meaning of the sentence. The word 'kin' itself means family or someone who we know or friend. the word 'nearest' is superlative of `near' or `close' which means within the shortest distance.

In line 4, "***What good will planting flowers produce****",* this sentence is using figure of speech of hyperbole which is describing that what benefit for grieving upon her is. The poet giving some kind exaggeration that flower will something else that its bloom.

In line 5 and 6, "***No tendance of her mound can loose***— ***Her spirit from Death's gin***", the poet using the of figure of speech of hyperbole, this sentence is explaining of no matter what kind of actions will not prevent her from. This sentence is also strengthen by previous line,"*What good will planting flowers produce?".*

Stanza 3

a. Irony

In line 2, "*My enemy? —* ***prodding sly?***,the poet uses an expression of irony, to describe thewoman's rival who came to the her grave (or that what she thought). The 'prodding' itself means to squat down or lean lower. From here, we can imagine that the 'rival' comes to her as sign of a 'mockery' of her death.

b. Personification

In line 3 and 4, ***"Nay: when she heard you had passed the Gate — That shuts on all flesh soon or late,"*** the poet using figure of speech of personification.

The poet uses the word "*the Gate*" because he wants to give human sensibilities and human characteristics to the word*"Gate*", so this word as if acts like life-like being. the gate described as if its moving on its ownand could swallow and devour all flesh (note; human).

Stanza 4

a. Personification

In line 5, "*And much I hope **my movements** here",* this sentence is using figure of speech of personification where the dog says that he hopes that his digging hasn't bothered her. The poet giving a rather humanic feature to dog where as if the dog's activity is assumed it was like the human.

b. Synecdoche

In line 6, "*Have not disturbed **your rest**"*, this sentence is using figure of speech of synecdoche which describes the state of woman. The poet was using word 'rest' as replacement for dead.

Stanza 5

a. Metonymy

In line 2, "***Why flashed it not to me"***, this sentence is using figure of speech of personification which describes what the woman realize about the one who is digging her grave. The poet uses the word 'flashed' to make the reader think like an idea that came to our mind as if it was a flash of light

b. Synecdoche

In line 3, "***That one true heart was left behind!",***the sentence is using figure of speech of synecdoche. This sentence means that there is still someone who actually cares about the woman even though, she is already dead.

c. Personification

In line 6, '***A dog's fidelity!"***, this sentence is using an expression of personification where the dog is is given a rather humane aspect, act of loyal or what we call fidelity. Form here, we can imagine that the woman praising dog's loyality which she think that its loyality as equal as human being.

Stanza 6

a. Synecdoche

In line 4, "***When passing on my daily trot",*** this sentence is using figure of speech of synecdoche. The term of 'daily trot' is describing the dog's routine walking activities and the dog constantly stopped at woman's grave

In line 6, "***It was your resting place",*** this sentence is using an expression of synecdoche. The words 'resting place' is used as replacement of grave, it somehow has ironical meaning, which states that it will be the one's place to take a rest forever. This sentence is coupling with lines before it where the dog has finally revealed its objective in digging the woman's grave.

The table explains thye poem that consist of figurative meaning of methapor, simile, irony, hyperbole.

Table 3.7 Methapor, Simile, Irony and Hyperbole in "The Man He Killed" by Thomas Hardy

The Poem	Figurative Language
The Man He Killed	
Had he and I but met By some old ancient inn, We should have sat us down to wet Right many a nipperkin!	
But ***ranged as infantry***, And staring face to face, I shot at him ***as he at me***, And killed him in his place.	Methapor Simile
I shot him dead because Because he was my foe, ***Just so: my foe of course he was***; That's clear enough; although	Irony
He thought he'd 'list, perhaps, ***Off-hand like just as I*** ***Was out of work had sold his traps*** No other reason why.	Methapor Irony
Yes quaint and curious war is! You shoot a fellow down You'd treat if met where any bar is, Or ***help to half-a-crown***.	Hyperbole Synecdoche

Stanza 2

a. Metaphor

In line 1, "*'But **ranged as infantry",*** this sentence is using metaphor expression which describes the man's uneasiness feeling as he meets face to face to his enemy in the battlefield. This sentence is also describing the man's rank in the

military which is the lowest grade. The poet tries to tell that everything changes as they met again in the battlefield where, unfortunately,

the man he has met has become his enemy.

b. Simile

In line 3, "*I shot at him **as he at me",*** this sentence is using figure of speech of simile which describes the man's action as well as his enemy. The poet tries to tell that these two soldiers were on equal footing. It was like a good old-fashioned duel. It also tells us that outcome duel was a total useless. The fact that the man was the one who's still standing was sheer, dumb luck.

Stanza 3

Irony

In line 3, "***Just so: my foe of course he was",*** this sentence is using figure of speech of irony Which describes about his reasoning after killing his enemy. The poet tries to tell that the man is still trying to convince himself of why he shot his enemy in war. But all he's really doing here is saying the same thing over and over again these men were not knowing for whom they were fighting, what the war was about, or whose side they each were on

Stanza 4

a. Metaphor

In line 2, "***Off-hand like just as I,*** this sentence is using an expression of metaphor which describes the enemy's motive to enlist in the military. The poet tries to describe that the man's enemy was enlisting the military due to lack of money.

Here, the man imagines a life for the man he killed, and it wasn't much different from his own.

b. Irony

In line 4, "***Was out of work had sold his traps",*** this sentence is using an expression of irony which describes that the man that he killed didn't have much to choice to live but selling all of his belongings, much alike killer. The poet tries to tell that the man's enemy was unemployed

and making him had no choice, but to sell all of his belongings, which is explaining his motives to enlist in the military before

Stanza 5.

a. Hyperbole

In line 1, "***Yes; quaint and curious war is****!",*this sentence is using figure of speech of hyperbole which is describes about how the man's view about the war he gotten into. The man doesn't quite have the vocabulary to talk about what really went down.

b. Synecdoche

In line 4, "***help to half-a-crown",*** this sentence is using figure of speech of synecdoche where it is what will the man do if the other man was not his enemy. Here, the poet tries to tell that if the man and his enemy had been in different life positions.

This table explain the poem that tend to figurative meaning of methapor.

Table 3.8 Methapor in "I Look Into My Glass" by Thomas Hardy

The Poem	Figurative Language
I Look Into My Glass	
I look into my glass,	
And view my wasting skin,	
And say, "Would God it came to pass	
My heart had shrunk as thin!"	
For then, I, undistrest	
By hearts grown cold to me,	
Could lonely wait my endless rest	
With equanimity.	
But Time, to make me grieve,	
Part steals, lets part abide;	
*And shakes this fragile frame at **eve***	**Methapor**
*With throbbings of **noontide.***	**Methapor**

Stanza 3

Methapor

In line 3 – 4 , "*And shakes this fragile frame at **eve**, With throbbings of **noontide",*** this sentence using an expression of methapor, that runs through the poem is the contract between **'eve'** and '**noontide**'; the mirror tells him that he is declining into old age but he feels like a robust young man. He is in the evening of his life but in his heart is a young man's passion. Though he feels young, he honestly

admits that he looks old. Since it is not possible to turn back time, the poet would have felt better if he had felt as old as he looked

This table explain the poem that tend to figurative meaning of irony

Table 3.9 Irony in "The Workbox" by Thomas Hardy

The Poem	Figurative Language
The Workbox See, here's the workbox, little wife, That I made of polished oak.' He was a joiner, of village life; She came of borough folk. He holds the present up to her As with a smile she nears And answers to the profferer, "Twill last all my sewing years!' 'I warrant it will. And longer too. 'Tis a scantling that I got Off poor John Wayward's coffin, who Died of they knew not what. 'The shingled pattern that seems to cease Against your box's rim Continues right on in the piece That's underground with him. 'And while I worked it made me think Of timber's varied doom; One inch where people eat and drink, The next inch in a tomb. 'But why do you look so white, my dear, And turn aside your face? You knew not that good lad, I fear,	

Though he came from your native place?'	
'How could I know that good young man, Though he came from my native town, When he must have left there earlier than I was a woman grown?'	**Irony**
'Ah, no. I should have understood! ***It shocked you that I gave To you one end of a piece of wood Whose other is in a grave?'***	**Irony**
'Don't, dear, despise my intellect, Mere accidental things Of that sort never have effect On my imaginings.'	
Yet still her lips were limp and wan, Her face still held aside, As if she had known not only John, But known of what he died.	

Stanza

Irony

In line 25 – 28, this sentence using expression of irony, because they reval that the joiner's wife knows more than she is willing to tell.

Stanza

Irony

In line 30 – 32***, "It shocked you that I gave, To you one end of a piece of wood, Whose other is in a grave?"*** this sentence using expression of irony, that

from the moment we are born, we start with one foot already in the grave, and before we know it mortal life (the first inch) ends and death (the second inch) begins.

This table explain the poem that consist of figurative meaning of methapor

Table 3.10 Methapor in "The Voice" by Thomas Hardy

The Poem	Figurative Language
The Voice Woman much missed, how you call to me, call to me, Saying that now you are not as you were When you had changed from the one who was all to me, But as at first, when our day was fair. Can it be you that I hear? Let me view you, then, Standing as when I drew near to the town Where you would wait for me: yes, as I knew you then, Even to the original air-blue gown! Or is it only the breeze, in its listlessness Travelling across the wet mead to me here, You being ever dissolved to wan wistlessness, Heard no more again far or near? Thus I; Leaves around me falling, Wind ***oozing thin*** through the thorn from norward, And the woman calling ***faltering forward,***	 <

what this metaphor does is compares wind to a thick substance like mud that expresses the kind of pressure the speaker of the poem needs to "falter forward" against the pressure of the wind. This impacts us because it helps us imagine the speaker, left by himself, pushing himself forward against the pressure of the wind, haunted by the "voice" of his wife.

This table explain the poem that consist of figurative meaning of personification and hyperbole.

Table 3.11 Personification and Hyperbole in "The Sun Rising" by John Donne

The Poem	Figurative Language
The Sun Rising	
***Busy old fool**, unruly* *Why dost thou thus,* *Through windows, and through curtains call on us?* *Must to thy motions lovers' seasons run?* Saucy pedantic wretch**,** go chide Late school boys and sour prentices, Go tell court huntsmen that the king will ride, Call country ants to harvest offices, Love, all alike, no season knows nor clime, Nor hours, days, months, which are the rags of time.	Personification
Thy beams, so reverend and strong ***Why shouldst thou think?*** ***I could eclipse and cloud them with a wink,***	Hyperbole

But that I would not lose her sight so long; If her eyes have not blinded thine, Look, and tomorrow late, tell me, Whether both th' Indias of spice and mine Be where thou leftst them, or lie here with me. Ask for those kings whom thou saw'st yesterday, And thou shalt hear, All here in one bed lay. She's all states, and all princes, I, Nothing else is. Princes do but play us; compared to this, All honor's mimic, all wealth alchemy. Thou, sun, art half as happy as we, In that the world's contracted thus. Thine age asks ease, ***and since thy duties be*** ***To warm the world, that's done in warming us***. Shine here to us, and thou art everywhere; This bed thy center is, these walls, thy sphere	Personification

a. Personification

In line 1," ***Busy old fool****, unruly",* this sentence using expression of personification. To compares the sun to a "Busy old fool" and "Through windows, and through curtains call on us?" is figurative language for eyes. A wink allows the sun to come into the lovers' inner world.

b. Hyperbole

In line 12, this sentence using expression of hyperbole. Where he is saying that the brightness and the beauty of the eyes of his beloved, and the importance and grandness of their love makes sunlight dim in comparison.

c. Personification

In line 27 – 28 , "***and since thy duties be,To warm the world, that's done in warming us***", this sentence using expression of personification where the ruling trope of the personification of the sun is brought to a close near the end of the poem, when the poet directs the sun to only warm the lovers, because they are, contained in themselves, the entire world

This table explains the poem that consist of figurative meaning of methapor

Table 3.12 Methapor in "The Flea" by John Donne

The Poem	Figurative Language
The Flea	
Mark but this flea, and mark in this,	
How little that which thou denies me is ;	
It suck'd me first, and now sucks thee,	
And in this flea our two bloods mingled be.	
Thou know'st that this cannot be said	
A sin, nor shame, nor loss of maidenhead ;	
Yet this enjoys before it woo,	
And pamper'd***swells with one blood made of two*** ;	Methapor
And this, alas ! is more than we would do.	
O stay, three lives in one flea spare,	
Where we almost, yea, more than married are.	
This flea is you and I, and this	
Our marriage bed, and marriage temple is.	Methapor
Though parents grudge, and you, we're met,	

And cloister'd in these living walls of jet. Though use make you apt to kill me, Let not to that self-murder added be, And sacrilege, three sins in killing three. Cruel and sudden, hast thou since Purpled thy nail in blood of innocence? Wherein could this flea guilty be, Except in that drop which it suck'd from thee? Yet thou triumph'st, and say'st that thou Find'stnot thyself nor me the weaker now. 'Tistrue ; then learn how false fears be ; Just so much honour, when thou yield'st to me, Will waste, as this flea's death took life from thee.	

Stanza 1

Methapor

In line 8, ***"swells with one blood made of two".*** This sentence using expression of methapor. There's a certain part of the male body that swells when it engages in the activity to which the speaker of the poem alludes.

Stanza 2

Methapor

In line 12 contain a direct comparison,: "***This flea is you and I.***" The next metaphor runs into line 13: "***and this / our marriage bed and marriage temple is***", this sentence using of expression of methapor which describe of meaning the mingling of the blood is the act that consummates a marriage.

This table explains the poem that tend to figurative meaning of personification methapor, synecdoche,

Table 3.13 Personification, Methapor and Synecdoche in "Death, Be Not Proud" by John Donne

The Poem	Figurative Language
Death, be not Proud	
Death be not proud, though some have called thee	**Personification**
Mighty and dreadfull, for, thou art not soe,	
For, those, whom thou think'st, thou dost overthrow,	
Die not, poore death, nor yet canst thou kill mee.	
From rest and sleepe, which but thy pictures bee,	**Methapor**
Much pleasure, then from thee, much more must flow,	
And soonest our best men with thee doe goe,	
Rest of their bones, and soules deliverie.	**Synecdoche**
Thou art slave to Fate, Chance, kings, and desperate men,	
And dost with poyson, warre, and sicknesse dwell,	
And poppie, or charmes can make us sleepe as well,	**Synecdoche**
And better then thy stroake; why swell'st thou then?	
One short sleepe past, wee wake eternally,	**Methapor**
And death shall be no more***; death, thou shalt die***	

a. Personification

In line 1, ***"death, be not proud, though some have called thee",*** this sentence using expression of personification . here "Death" is not powerful or mighty because he doesn't kill, but simply a peaceful escape from life. Death gives negative human traits, pride mainly and Death is like a sleep, a commonplace image. Death is just a short sleep.

b. Methapor

In line 5, "*From **rest** and **sleepe**, which but thy pictures be**",*** this sentence using expression of methapor. The methapor explains that a sleep is such a pleasureable activity, death must be even more pleasurable since believes that death is simply a deeper form of sleep.

In line 13 – 14***," One short sleep past, we wake eternally,/ And death shall be no more",*** this sentence using expression of methapor, the methapor in this line is '***we wake eternally' .*** compare the relationship of death to the afterlife to that of sleep to waking up. This methapor encompasses the religious aspect of the theme by showing that death is not everlasting, but is merely a break between one life and th next. Another comparison that illustrate the shortness of time spent in death is evident when the author tells death that "soonest our best men with thee do go, Rest

their bones and soul's delivery". This methapor implies that death is sort-lived or a "Rest", and not an everlasting date.

c. Synecdoche

In line 8, " ***Rest of their bones, and soul's delivery***", this sentence using expression of synecdoche. The word that writer categoriex as a synecdoche is *rest*. According to the meaning of synecdoche , it means of a part to mean the whole and *rest* itself meant to stop doing activities. Based on the writer analysis from explication point of view , this poetry talking about death, so the writer analyze that rest of their bones is their bones getting to their (in the grave). The human body does not do anything anymore but it must be in the grave forever.

In line 11, "And Poppy, or charms can make us sleep as well". The synecdoche in this line are *poppy and charms* . It refers to the use of opium and magic to produce sleep or ambiguously, to produce a gentle death. Technically 'poppy' is a synecdoche rather than a methapor : it is what is derived from the poppy that is the opiate, not literally the flower itself. But than death is like a slave as well, and this is the starting conceit.

This table explains the poem that consist of figurative meaning of methapor.

Table 4.14 Methapor in "The Canonization by John Donne

The Poem	Figurative Language
The Canonization	
For God's sake hold your tongue, and let me love,	
Or chide my palsy, or my gout,	
My five gray hairs, or ruined fortune flout,	
With wealth your state, your mind with arts improve,	
Take you a course, get you a place,	
Observe his honor, or his grace,	
Or the king's real, or his stampèd face	
Contemplate; what you will, approve,	
So you will let me love.	
Alas, alas, who's injured by my love?	
What merchant's ships have my sighs drowned?	
Who says my tears have overflowed his ground?	
When did my colds a forward spring remove?	
Soldiers find wars, and lawyers find out still	
Litigious men, which quarrels move,	
Though she and I do love.	
Call us what you will, we are made such by love;	
Call ***her one, me another fly***,	Methapor
We're tapers too, and at our own cost die,	
And we in us find the eagle and the dove.	
The phœnix riddle hath more wit	
By us; we two being one, are it.	

So, to one neutral thing both sexes fit. We die and rise the same, and prove Mysterious by this love. We can die by it, if not live by love, And if unfit for tombs and hearse Our legend be, it will be fit for verse; And if no piece of chronicle we prove, We'll build in sonnets pretty rooms; As well a well-wrought urn becomes The greatest ashes, as half-acre tombs, And by these hymns, all shall approve Us canonized for Love. And thus invoke us: "You, whom reverend love Made one another's hermitage; You, to whom love was peace, that now is rage; Who did the whole world's soul contract, and drove Into the glasses of your eyes (So made such mirrors, and such spies, That they did all to you epitomize) Countries, towns, courts: beg from above A pattern of your love!"	

Stanza 3

Methapor

In line 2, *" Call **her one, me another fly***",this sentence using expression of methapor. The speaker begins spinning off metaphors that will help explain the

intensity and uniqueness of his love. First, he says that he and his lover are like moths drawn to a candle (“her one, me another fly”), then that they are like the candle itself. They embody the elements of the eagle (strong and masculine) and the dove (peaceful and feminine) bound up in the image of the phoenix, dying and rising by love.

This table explains the poem that consist of figurative meaning of methapor.

Table 3.15 Methapor in “The Bait” by John Donne

The Poem	Figurative Language
The Bait	
Come live with me, and be my love, And we will some new pleasures prove Of golden sands, and crystal brooks, With silken lines, and silver hooks.	
There will the river whispering run Warm'd by thy eyes, more than the sun; And there the 'enamour'd***fish*** will stay, Begging themselves they may betray.	Methapor
When thou wilt swim in that live bath, Each ***fish***, which every channel hath, Will amorously to thee swim, Gladder to catch thee, than thou him.	Methapor
If thou, to be so seen, be'st loth, By sun or moon, thou dark'nest both, And if myself have leave to see, I need not their light having thee.	

Let others freeze with angling reeds, And cut their legs with shells and weeds, Or treacherously poor ***fish*** beset, With strangling snare, or windowy net.	Methapor
Let coarse bold hands from slimy nest The bedded ***fish*** in banks out-wrest; Or curious traitors, sleeve-silk flies, Bewitch poor fishes' wand'ring eyes.	Methapor
For thee, thou need'st no such deceit, For thou thyself art thine own ***bait***: That fish, that is not catch'd thereby, Alas, is wiser far than I.	Methapor

Methapor

In stanza 2 line 3, stanza 3 line 2, stanza 5 line 3, stanza 6 line 2 and 6. This poet using expression of methapor. The author uses visual imagery throughout this poem to help characterize the mood and tone of narrator. The author also uses a number of methapor in this poem to help represent people, but more specifically men and woman. The author uses *"**fish"*** and "***fishing bait"*** to characterize men and woman, men as *'**fish**'* and women as the *'**bait'***

2. The Theme of Poems

Table 3.16 Title and Theme of Poems

No.	Title of poem	Theme
1.	Solitude	Stay positive and you will have many friends
2.	I Love You	Love,happiness and feelings of positivity
3.	As You Go Through Life	Don't look for the flaws as you go through life
4.	Life's Scars	Pain of Love
5.	The Fish	Valuable things can be found in unexpected places
6.	Ah, Are You Digging On My Grave	Death
7.	The Man He Killed	The irrationality of war
8.	I Look Into My Glass	Growing awareness of age
9.	The Workbox	Shown to be that a kind gesture and concerned words can be false veener
10.	The Voice	Saddened
11.	The Sun Rising	Love (immediate and romantic)
12.	The Flea	Marriage,Guilt and blame
13	Death, be not proud	Death is not the mighty and dreadful
14	The Canonization	Crossed love.
15	The Bait	Mystery of love

3. The Message of Wheeler Wilcox, Thomas Hardy and John Donne's Selected Poems

1. Solitude

There are some moments in your life when you want to be alone to help you clear your mind from all the disasters that are happening in it.

2. I Love You

In everyday life, this poem can give lovers an way to articulate their feelings straight from their heart as in the following lines.

3. As You Go Through Life

The message from this poem is that it's okay to overlook some of the bad things in life and to just look for the morality behind them. The current life runs ever away to the bosom of God's great ocean. Don't set your force gainst the river's course.

4.Life's Scars

The message from this poems is that love and pain go hand in hand.

5.The Fish

The message of the story is that valuable things can be found in unexpected places.

6.. Ah, Are You Digging On My Grave

The black humor and irony reveals a sad message: the dead woman is forgotten and eternally lonely. The poem is also satiric, mocking the sentimentalism of continual devotion to the dead. I feel that it is saying

nobody cares about you after you die because it is not the body in the ground that matters but what you did while you were living.

7. The Man He Killed

In this poem, the author was very concerned with man's inhumanity to man, and he felt that war was the ultimate form of this, being planned, organized inhumanity.

8. I Look Into My Glass

The message from this poem, the author looks at himself in his mirror (or glass) and sees his wrinkled and ageing skin, and wishes that heart was similary weakned and reduced.

9. The Workbox

From this poem the author want the reader know that message on this poem that in relationship sould their have a honesty, trust, openness to each other, rather than being hidden. Although it is about the past of both.

10. The Voice

The message from this poem is a pictorial lyric miniaturizing a pretty long love story that unfortunately does not culminate in perpetual happymarriage due to the beloved's desertion.

11. The Sun Rising

The message from this poem, love is one of all conquering power. Nothing can stand in the way of one who is in love.

12. The Flea

    The message from this poemsis conveying a message that he would like to have sex with his beloved and it is not sinful which ironically she agrees to, as she commits a sin herself, allowing Donne to conclude her fear was wasteful.

13. Death, be not proud

    Poet in the poem says that a notion surely common to all relegions “The last enemy that shall be destroyedis death”.

14. The Canonization

    The author begs his friend not to disparage him for loving, but to insult him for other reasons instead, or to focus on other matters entirely. He supports his plea by asking whether any harm has been done by his love.The author describes how dramatically love affects him and his lover, claiming that their love will live on in legend, even if they die. They have been "canonized by Love.

15. The Bait

    "The Bait" is a great way to look at love. We constantly seek it out, but yet we are still hesitant once it is there. Instead of jumping into the water right away, we look around and see if there are any sharp things and if anyone else is watching us.

Table 3.17 The Frequency of Figurative Language

Based on the result of data presentation, the writer found some figurative language in the Wheleer Wilcox, Thomas Hardy and John Donne selected poems.

No	Kinds of Figurative Language	Frequency
1.	Methapor	20
2.	Simile	2
3.	Personification	8
4.	Hyperbole	5
5.	Symbole	1
6.	Metonymy	1
7.	Synecdoche	6
8.	Irony	5

B. Discussion

There are 8 kinds of figurative language, they are (1) methapor, (2) simile, (3) personification, (4) hyperbole, (5) symbole, (6) metonymy, (7) synecdoche, (8) irony. Figurative language is defined as a certain literary device which is commonly applied by the author to gain strengthand freshness if their literary work expression. Figurative language is essential in certain typres of writing to help convey meaning and expression

According to Alfiah and Santosa (2009,p. 27), figurative language is the use language style by the poet to describe, issue, and express feelings and thoughts in

writing poetry.There are some examples of figurative language inWheeler Wilcox, Thomas Hardy and John Donne'spoem. They uses figurative language to express and describe the contents of the poem to make the poem becomes clear and give effect to the reader. Figurative languages make they poems to be more interesting. For example in Hardy's poem entitled "The Man He Killed" there are five types of figurative language which are found. On the most common figurative language is methapor. In stanza 2, line 1, "But ranged as infantry" this sentence is using methapore xpression which describes the man's uneasiness feeling as he meets face to face to his enemy in the battlefield.

To understand the figurative language used we must also know the meaning contained in the figurative language found in each stanza. We can find the meaning in general meaning. The general meaning can find with read stanza by stanza.

Based on theory of Alfiah and Santoso (2009,p.27), theme is the main idea (subject matter) presented by the poet, so that in every poem there is always a theme that is controlling idea of the poem. This theme means that a poem can be delivered properly. In each poem written, the theme is the main idea and the most important element. The theme will decide the direction of the poem so that the meaning and the message will be conveyed to the reader. To be able to find themes in the poem, the reader must first know the meaning contained in the poem.

Each poem is written containing a message directed to the readers. The message is directed with the intention that the reader gets the impression after reading the poem. Messages in a poetry will be more felt if we can explore the poem

referred. Theoretically, “message is any though or idea expressed briefly in a plain or secret language and prepared in a form suitable for transmission by any means of communication.We can find the message of the poem after we know the meaning contained and the theme of the poem.

In Wheeler Wilcox, Thomas Hardy and John Donne’s selected poems that contain figurative language is helpful in understanding the poem. The existence of figurative language is not to complicate the understanding of poetry but to simplify and make to clear in understanding of poetry.

The poem is very suitable for the English learner who wants to improve their English skills in analyzing poems that contain figurative language. From the explanation above it can be concluded that in analyzing poetry besides to find figurative language in poetry, we can also understand the meaning of poems that contain figurative language, theme and message of the poem