

CHAPTER 1

INTRODUCTION

This chapter presents five sub chapters that consist of background of study, research question, research objective, significance of the study, and scope and limitation.

1.1 Background of the study

Literary works has their own aesthetic concepts in every elements to attract people's interest. It can be identified in every works, for example drama, novel and other narrative stories have plot creating sequence of events to make the reader feel a story told as a real world. This element is definitely conveyed by the writer through beautiful language which does not only refer to the denotative meaning, but it also relates with the author's imaginative and fictional aspect. Beacause of the beautiful language, the aesthetic concept forms a work become literary and artistic values. Wellek and Warren (1948:21) state, when a literary works have a successful role, it will results "a higher pleasure" which is not a must of duty to be done and of a messages to be learned, but an aesthetic results pleasure that can be enjoyed by people.

The argument above is in line with the utterance that, literature has a close and intimate relation with people and their realities (Ahmed, 2017:132). It indicates that literature and its works take a crucial part of people life. Literary works are used as media to express what they feel and experience into beautiful language arrangement. Besides, people produce literary works to communicate with others in deeper language use, they write poem, novel, etc with various figurative languages as the tool of their imaginative and fictional thought. Thus, the readers will not get the message of those works if they just comprehend the literal meaning, because its language use often figures other things rather than denotation.

In this analysis, the literary work concerned by the writer to be discussed is poetry or poem. According to McArthur (1992:791), poem is literary works that involves a great of the author's emotions, desire and feelings. Poem is able to be arranged for distinguish factor and each it refers to a different target (Dameria, 2020:7). In the language use, poem is the most literary work contains elements of beauty. The poets deliberately convey the messages through poetic language with beauty.

The writer is interested in poem because it has a form of daily expression of diction that have literal purpose and clear one-meaning. As Perrine (1977:590) states, the meaning is related one to one between word and meaning. A message will be conveyed in a poem when the author successfully make the word have conotation toward context or purpose beyond the text. It supports the idea that poem will find difficulties to convey the messages if the author merely uses denotative meaning. It can be regarded that poem offers more complex language use in interpreting the poetic writing.

Poem is formed by diction, imaginary, figurative language, rhyme, sound, meaning, pattern, rhythm and tone. Those are the elements of poetry which one of them, figurative language, become the key of interprering and understanding what the poem means. It deals with the poem that the authors often use implicit words or conotative meaning to describe their thoughts (Sayakhan, 2014:17). In terminology, Rozakis (1995:28) explains that figurative language refers to one thing in terms of another. It means, figurative language is a word or sentence expressing indirectly object by using comparison.

Such the sentence "But I am black, as if bereaved of light" in *The Little Black Boy* poem by William Blake. This sentence is quite complicated to understand the interpretation if we don not explore it deeper. This lines has figurative language, Simile. It uses comparison of two things, indicated by some connective, usually "like", "as", "than", sometimes to show how they are similar. The interpretation of this line is that people have no capacity to

differentiate others unwell based on their physical appearances (Maula, 2013:57). For the another example, the sentence “home is the mouth of shark” in *Hoem* poem by Warsa Shiren is figurative language classified as animal methapor. This sentence called animal methapor because the phrase *mouth of shark* explains the home’s condition and represent body part of an animal.

In the next analysis, both of the sentences have figurative languages, but they are not in the same kinds. It means that every kinds of figurative languages that form the poem based on its own functions in poem writing. Simile uses conjunction such *like*, *as*, and *than* to compare different objects, while methapor does not include the conjunction. Here, the existence of those figurative languages seems to the poets not merely amusement and figuration, but their indirect messages to the readers. Thus, studying poetry is not simple as learning other literary works. The message of poetry is sometimes not able to be enjoyed and understood easily on first reading, because a poem has to be read carefully, attentively, slowly, and more than one reading (Kennedy, 1983:397).

This study intends to classify the kind of figurative languages and clarify what it means in selected poems by Alice Oswald. Those poems are (1) *Dunt: A Poem for A Dried Up River*, 2016; (2) *Memorial*, 2011; and (3) *A Short Story of Falling*, 2016. Furthermore, Alice Oswald is British poet from Reading, Berkshire. During her career, she has won some prestigious award such the T. S. Eliot Prize in 2002 and the Griffin Poetry Prize in 2017 (Herbert. 2012). Oswald has written 11 collections of poetry. Her first work is *The Thing in the Gap-Stone Stile* (a Forward Poetry Prize of Best First Collection in 1996). She often works for the length projects of book and she is famous with her interests in ecology, music and gardening. Her second book, *Dart* (2002), was the results of primary and secondary research about the environment, community and history along the River Dart in Devon, England. She continues those book collections with *Woods, etc.* (2005), the winner of Geoffrey Faber Memorial Prize; *Weeds and Wild Flowers* (2009). Her other books are *Falling Awake* (2016), *Nobody* (2019); and *A Short Story*

of *Falling* (2020). Besides, Oswald is an editor for an anthology of nature poetry titled *The Thunder Mutters: 101 Poems for the Planet* (2006).

This study uses theory of figurative languages to analyze the selected poems by Alice Oswald. Those theories are conveyed by Tom McArthur (1992) and Laurence Perrine (1983). Then, the writer explores some researchs or writings to support this paper. Those are (1) *An Analysis of Figurative Languages Used in Some Poems by Oscar Wild* by Nur Hasanah (2018), this research is to identify some figurative languages by clarifying the general meaning when they are used in poems. (2) *Memories and Similes Laid Said by Side: The Paratactic Poetics Alice Oswald' Memorial* by Lena Linne and Burkhard Niederhoff, 2018. This journal identifies the simile implied in the *Memories* poem by Alice Oswald. (3) *A Figurative Languages Analaysis on Sylvia Plath Poems* by Fitriah Iryanti, Syarif Hidayatullah Islamic State University (2010). The writer of this study tries to figure out the figurative languages use in three poems of Sylvia Plath: *Mirror*, *Morning Songs* and *Methapors*. The last is (4) *An Analysis of Figurative Language on the Poems Entitled "Classic Poetry Series" by William Blake*, by Mihantul Maula (2013). This research aims to know the types of figurative language used in the poems spesifically in the collection of William Blake's poems, and the messages are collected from data of that research. The writer uses those research which are derived from the same theory or source of data to get better understanding in analyzing the source of data.

Thus, this study analyzes some poems by Alice Oswald using figurative languages theory to figure out the interpretation of those poems. This research can be categorized as the first study of Alice Oswald's poems using figurative languages. Therefore, this study is obviously different from other previous studies in the source of data and the theory chosen.

1.2 Research questions

Based on background of the study, the writer discusses about figurative languages in three poems of Alice Oswald, and the problem is formulated as follows:

1. What are kinds of figurative languages in three poems by Alice Oswald?
2. What do the figurative languages imply in the poems by Alice Oswald?

1.3 Objectives of the study

In this study, the results of discussion about the research questions have the objectives below:

1. To classify the kinds of figurative language used in Alice Oswald's poems.
2. To interpret the data categorized as each figurative language in Alice Oswald's poems.

1.4 Significance of study

In the end of this study, the writer hopes that the results of this study are able to give the theoretical and practical impact toward other writers. Theoretically, this study is expected to enrich the study of English especially in figurative language. Practically, the writer expects to give deeper understanding in literary studies, and it can be used as references to other writers who research the same source of data or theory, especially for the students of English Study Program in University of Trunojoyo Madura.

1.5 Scope and limitation

Based on the theory which is applied to discuss selected poems by Alice Oswald, the scope of this study focused on the figurative languages and what does it apply in Alice Oswald's poems. Meanwhile, this study limits to discuss the kinds of figurative languages and its meanings by analyzing the word, the sentence, and the phrase in Alice Oswald's poems. Therefore, the writer hopes for the other writers can give better understanding in analyzing those poems by applying other theories.