

**ANALYSIS OF FIGURATIVE LANGUAGE USED IN
PERCY BYSSHE SHELLEY'S
POEMS**



JOURNAL

**Submitted as a Partial Fulfillment of The Requirement
For the Degree of S1 in English Department in Faculty of Teacher Training and
Education, Mataram University**

By

**SOFRANSYAH
E1D 013 048**

**ENGLISH DEPARTMENT
FACULTY OF TEACHER TRAINING AND EDUCATION
MATARAM UNIVERSITY
2018**

Approval Journal

Entitled:

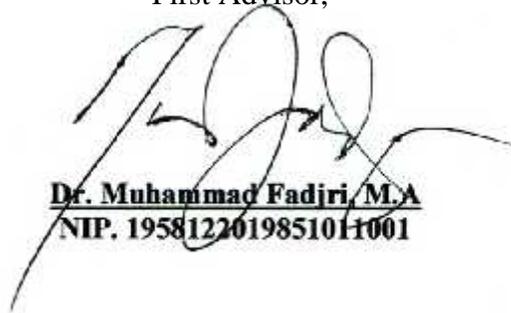
“Analysis Of Figurative Language Used In Percy Bysshe Shelley’s Poems”

By

Sofransyah

E1D013048

First Advisor,



Dr. Muhammad Fadri, M.A
NIP. 1958122019851011001

Sofransyah. E1D013048. ANALYSIS OF FIGURATIVE LANGUAGE USED IN PERCY BYSSHE SHELLEY'S POEMS. Research Paper. English Department Faculty Of Teacher Training And Education Mataram University. 2018

This thesis entitled “analysis of figurative language used in Percy Bysshe Shelley’s Poems focuses on the types of figurative language, meaning, and dominant. In this research, the writer uses formalism theory to find the types of figurative language. The writer chose three poems as object this research. They are *Ozymandias (in 1818)*, *England in 1819 (in 1819)*, *To a Skylark (1820)*. Qualitative method is apply in this research. It means this research is not converted in number. the result of this research, the writer found thirty sentences which use the figurative languages. They are seven personifications, nine similes, eight metaphors, four hyperboles, and two irony. Simile is used dominant in the three poems. Figurative language functioned as to make the word more beautiful, It conveys the images or clarifies the aim of the works especially the poems.

Keywords: *Poems, Figurative language, Personification, Simile, Metaphor, Hyperbole, Irony.*

Skripsi yang berjudul “menganalisis penggunaan gaya bahasa dalam puisi-puisinya Percy Bysshe Shelley. Skripsi ini fokus pada jenis – jenis dari gaya bahasa, makna dari gaya bahasa, dan dominan. Dalam penelitian ini, penulis menggunakan teori formalism untuk menemukan jenis – jenis gaya bahasa. Penulis memilih tiga puisi sebagai object penelitian yang berjudul “*Ozymandias, England in 1819, dan To a Skylark*. Penelitian ini menggunakan metode kualitatif yang berarti penelitian ini menguraikan dengan kata – kata tidak menggunakan angka. Penelitian ini menggunakan theory formalism. Hasil dari penelitian ini adalah penulis menemukan tiga puluh kalimat yang mengandung gaya bahasa. Seperti: tujuh personifikasi, Sembilan, simile, delapan metaphor, empat hyperbole, dan dua ironi. Bentuk simile merupakan bentuk jenis gaya bahasa yang paling dominant yang digunakan dari ketiga puisi tersebut. Jadi fungsi dari gaya bahasa adalah untuk membuat kata – kata menjadi lebih indah, memberikan bayangan tujuan dari karya – karya sastra terutama pada puisi itu sendiri.

Kata kunci: puisi, gaya bahasa, personifikasi, simile, metafor, hyperbola, ironi.

I. INTRODUCTION

Figurative language is a term of language which used by the people to convey the expression, feeling, experience, and emotion through the poems. There are many kinds of figurative language such as personification, simile, metaphor, hyperbole, irony, metonymy, synecdoche, allegory, paradox, apostrophe, and litotes. They are different styles in writing. Learning of figurative language means that we try to find out the meaning word, phrase, or sentences. The figurative language can make influence the reader to digging about the author's life.

II. PROBLEM OF THE STUDY

Based on the background above, this study has three research questions. They are:

- a. What kinds of figurative languages used in Percy Bysshe Shelley's poems ?
- b. What meaning can be inferred from the figurative languages in Percy Bysshe Shelley's poems ?
- c. What is dominant of figurative language used in Percy Bysshe Shelley's poems ?

III. PORPOSE OF THE STUDY

- a. To describe the kinds of figurative language used in Percy Bysshe Shelley's poems ?
- b. To explain the meaning of figurative language used in Percy Bysshe Shelley's poems ?
- c. To clarify the figurative language used in Percy Bysshe Shelley's poems ?

IV. REVIEW OF RELATED LITERATURE

Literature or literary work is an art from expressions followed by the thought, power feelings, beautiful languages, and depth of messages. Indonesian word literature is "*Sastra*" or "*Kesusasteraan*". In KBBI that "*Sastra*" or "*Kesusasteraan*" is beautiful language, beautiful words, style language which graciously and expression. Literature is unlimited.

Literature grouped into three genres namely: poetry, drama, and prose. Firstly poetry consists of several forms such as ballad, lyric, sonnet, blank verse, and free verse. Secondly, drama also has types, namely, comedy, tragedy, and absurd. Thirdly, prose divided into two categories that fiction is covering some actual works such as novel, short story, novelette or novella, and romance. Meanwhile nonfiction is, according to Eagleton (in Nuriadi, 1996; 32) consisting of several works such as easy, biography, autobiography, letter, sermon, maxim, memoir, and critique.

V. PREVIOUS OF STUDY

Previous study is some references used by writer in this research to show the originality of the writer's study. The First researcher is BirrulWalidain (2012) entitled *Figurative Language In Rupert Brooke's Poem*.

VI. RESEARCH DESIGN

The writer applies qualitative method to describe about the kinds of figurative languages on three Percy Bysshe Shelley's poems and the meaning of those figurative languages.

Based on the Sugiyono's book (2017: 15) quantitative method is can be interpreted as research method based on philosophy of positivism, used to research on population or certain sample, sampling technique generally done by random, data collecting using research instrument, data analysis is quantitative/statistic with the aim to test the predefined hypothesis.

VII. DISCUSSIONS

4.2.1 Personification

Personification is a figurative language which conveys the assignment of human traits to thing, colors, qualites, and ideas.

a. "Ozymandias" poem

In *Ozymandias* poem shows the term of personification:

- (1) "*The lone and the level sands stretch far away*" (Stanza 1, line 14).

It means that the sand is linked to a lonely person who stretches on a desert. Behind the great wall of glamour kingdom but actually poor of everything.

b. "To a Skylark" poem

The second poem in "*To a Skylark*" poem shows line (4-5):

- (2) *"Hail to thee, blithe Spirit!"*
"Bird thou never wert,"
"That from Heaven, or near it,"
"Pourest thy full heart,"
"In profuse strains of unpremeditated art." (Stanza 1, line 4-5)

Shelley personifies the skylark that it has feelings to pour as a human being. The bird in these lines is personified with emotions which is an important part of the romantic trend. It is an emotions flows and flows together with its singing creating an art which is natural.

- (3) *"All the earth and air"*
"With thy voice is loud,"
"As, when night is bare,"
"From one lonely cloud"
"The moon rains out her beams, and Heaven is overflow'd." (Stanza 6, line 29-30)

The line 29-30 means he compares the loud skylark with a cloud in the night sky. Apparently the moon is behind this cloud, and fills the sky with light. In other images related to the sky, there is so much light that the "Heaven" eventually overflows it.

Personification can be found also in Shelley's poem in the next line:

- (4) *“Like a rose embower'd”*
“In its own green leaves,”
“By warm winds deflower'd,”
“Till the scent it gives”
“Makes faint with too much sweet those heavy-winged
thieves:” (Stanza 11, line 50)

Shelley personifies the winds. He called the winds *“thieves”*. It's as if the rich smell of the flowers was filling breeze weighing it down. *“Heavy-winged thief”* the smell very smell that they have stolen intoxicates the winds-same is the effect of the song on the poet.

Another personification can be found when Shelley says:

- (5) *“Sound of vernal showers”*
“On the twinkling grass”
“Rain-awaken'd flowers,”
“All that ever was”
“Joyous, and clear, and fresh, thy music doth surpass.”
(Stanza 12, line 58)

The poet personifies flowers by making them wake up in the rain. Flowers don't actually sleep in order to wake up.

- (6) *“With thy clear keen joyance”*
“Languor cannot be:”
“Shadow of annoyance”
“Never came near thee:”
“Thou lovest: but ne'er knew love's sad satiety.” (Stanza 16,
line (80)

In the speaker's mind, this bird is so perfectly happy it could never even feel the "shadow of annoyance". The speaker imagines that the bird can feel love but not sad "satiety" (the feeling of being filled with something) that comes with being full of love. It's not really clear how he knows-came to the conclusion that a bird is capable of love.

c. "England in 1819" poem

In "*England in 1819*", Shelley uses personification to decorate his lyric as in the following:

(7) "*But leechlike to their fainting country cling*" (Stanza 1, line 5)

The "*fainting country*" is as a personification form. It means *England in 1819* was the shimmer country.

4.2.1.2 Simile

Simile is a trope in which comparison is introduced by using the words "like" or "as". For example:

a. "To a Skylark" poem

(8) "*Higher still and higher*"
"*From the earth thou springest*"
"*Like a cloud of fire*"
"*The blue deep thou wingest,*"
"*And singing still dost soar, and soaring ever singest*"
(Stanza 2, line 7-8)

The states "*Like a cloud of fire*" of the poem, Shelley compares the skylark to a cloud lit up by the rays of the setting sun at twilight. The purpose of this simile is to

emphasize the bird's abstract existence as a quality having the power to purify the human mind.

The poet decorates his poem by using several similes including the following when he says:

- (9) *"In the golden lightning
Of the sunken sun,
O'er which clouds are bright'ning,
Thou dost float and run;"*
"Like an unbodied joy whose race is just begun" (Stanza 3,
line 14-15)

Here, he compares the skylark to joy. Shelley aims to convey the idea that the bird has found a new life when flying, a life of abstract delight which is possible only by transcending the body and becoming a spirit. Another simile is when he compares the skylark to the arrows. The skylark is seen momentarily before its swift arrow-like disappearance in the sky. Following from line 20, the speaker describes the bird's "shrill delight" by saying that it is as shrill as the sharpness of these metaphorical arrows. However, its presence can be felt from its song.

- (10) *"Keen as are the arrows"
Of that silver sphere,"*
*"Whose intense lamp narrows"
In the white dawn clear"*
"Until we hardly see, we feel that it is there."
(Stanza 5, line 21)

Shelley also compares the skylark to a star in the morning which is present but cannot be seen. The following lines illustrate the idea:

- (11) *"The pale purple even"
Melts around thy flight;*

“Like a star of Heaven,”
“In the broad day-light Thou art unseen, but yet I hear thy
shrill delight,”
(Stanza 4, line 18-20)

In stanza four of *“To a skylark”* Shelley compares the skylark to a star in the sky in daylight.

(12) *“Like a rose embower'd”*
“In its own green leaves,”
“By warm winds deflower'd,
“Till the scent it gives
“Makes faint with too much sweet those heavy-winged
thieves”
(Stanza 11, line 51)

The flower's loveliness is cradled and covered up by its leaves. We can't see it, but its beauty still finds a way to reach us. The use the word *“embower'd”* here connects to the *“bower”* of the princess just a few lines before. The winds to steal away the flower's smell. The *“scent”* floats away from the secret beauty of the rose, and reaches people who can not see the flower itself.

b. “England in 1819” poem

(13) *“But leech like to their fainting country cling”*
(Stanza 1, Line 5)

The word of *“leech”* we know as an animal which inhale the human's blood. But the word *“leech”* refers to the rulers who seize the rights of his citizenry violently or forcefully, and take want control to all of the citizenry has.

(14) *“Makes as a two-edge sword to all who wield;”*
(Stanza 1, Line9)

Shelley use simile as compare between “*two-edge*” as the prince and the army. The “*two-edge*” means the troops of King George III are the prince and the army.

4.2.1.3 Metaphor

Metaphor is figurative language which compares between two unrelated nouns saying one thing “is” another thing. It compares without words “as” or “like”.

a. “Ozymandias” poem

We can see the example of metaphor in *Ozymandias* poem

(15) “*The hand that mocked them, The heart that fed*”.(Stanza 1, Line8)

This line develop conflict in the poem Shelley creates images of Ozymandias in the mind of the reader starting from the feet of the statue and ending with Pharaoh complete with people of his own. By the end of line 8 the reader can see the Ozymandias in his prime as humanilation.

b. “To a Skylark” poem

In “*To a Skylark*”, Shelley used many metaphors to decorate his lyric as in the following:

(16) “*In the golden lightning*”
“*Of the sunken sun,*”
“*O'er which clouds are bright'ning*”
“*Thou dost float and run;*”
“*Like an unbodied joy whose race is just begun*”.
(Stanza 3, line 11-15)

"Golden lightning" here refers to a sunset, but it also makes us think of crackling electricity and intense, almost scary power. Shelley blends in this stanza a pulchritudinous imagery as "*in the golden lightning of the sunken sun, O'er which clouds are brightening*" with the aesthetically supreme metaphor of the bird as "*an unbodied joy whose race is just begun*".

(17) "*Keen as are the arrows*"
"*Of that silver sphere, Whose intense lamp narrows*".
"*Whose intense lamp narrows*"
"*In the white dawn clear*"
"*Until we hardly see, we feel that it is there.*"
(Stanza 5, line 21-22)

He used a metaphor to convey his idea by saying that the bird's voice shoots out like blazing sharp arrows of light or like beams from an intense lamp.

Shelley used another metaphor in the following line when he says that the thought has light as if thought is a star or electricity.

(18) "*Like a Poet hidden*"
"*In the light of thought*"
"*Singing hymns unbidden,*"
"*Till the world is wrought*"
"*To sympathy with hopes and fears it heeded not:*"
(Stanza 8, line 37)

Another metaphor used by Shelley is "*flood of rapture*" in the following lines:

(19) "*Teach us, Sprite or Bird,*"
"*What sweet thoughts are thine:*"
"*I have never heard*"
"*Praise of love or wine*"
"*That panted forth a flood of rapture so divine*" (Stanza 13, line 63-65)

Shelley wants to say that the skylark's song is always overflowing and flooding and sloshing all over the place.

(20) *“All the earth and air”*
“With thy voice is loud,”
“As, when night is bare,”
“From one lonely cloud”
“The moon rains out her beams, and Heaven is
overflow'd.”
(Stanza 6, line 30)

Also he used metaphor in the following line:

(21) *“What thou art we know not;*
“What is most like thee?
“From rainbow clouds there flow not”
“Drops so bright to see
“As from thy presence showers a rain of melody.”(Stanza
7, line 35)

Here's the state of "rain of melody" that comes down from the bird's "presence" is more beautiful and more wonderful than any actual rain ever existed. Melody here isn't really a rain. Shelley in using such images wanted to make us feel excited, confused and amazed by this skylark's song.

c. “England in 1819”

(22) *“Princes, the dregs of their dull race, who flow*
“Through the public scorn, - mud from a muddy
spring”.(Stanza 1, line 2-3)

Shelley uses metaphor to compare between nobles to rulers and leeches and princes to “*mud from a muddy spring*”. The princes got scorn in the middle of citizenry caused by the rulers. England in 1819 is so bad through public scorn.

4.2.1.4 Hyperbole

Hyperbola is figurative language which using exaggeration to make a point. Moreover, hyperbola is a way of speaking or writing that makes something sound better, more exciting, dangerous.

a. “Ozymandias” poem

In “*Ozymandias*”, Shelley uses the hyperbola in the poem as in the following:

(23) *“My name is Ozymandias, king of kings:”* (Stanza 1, line 10)

Shelley portrays *Ozymandias* is as “*King of king*”. It means the *Ozymandias* admitted himself as a king who greatest.

Then, Shelley uses the word of “*Boundless*” his poem line (13)

(24) *“Of that colossal wreck, boundless and bare”*. (Stanza 1, line 13)

The “*boundless*” means for the sands are not infinite, uncountable, and indefinable. The word “*infinite*” refers to the sands which are widest; of course the human being is not able to measure or count it.

b. “To a Skylark” poem

Shelley used this trope in his poem in the following line (30):

(25) *“All the earth and air”*
“With thy voice is loud,”
“As, when night is bare,”
“From one lonely cloud”
“The moon rains out her beams, and Heaven is

overflow'd". (Stanza 6, line 30)

The word "*Heaven*" here might be a more generic poetic reference to present the "*sky*." The sky can't really overflow, but the poet feels like it can overflow.

c. "England in 1819"

(26) "*Till they drop, blind in blood, without blow*" (Stanza 1, line (6))

Here, Shelley uses hyperbola to express his excessive feelings. The states of "*blind in blood*" means that the rulers such as the King George III, Princes, members of the parliament, and the army.

4.2.1.5 Irony

Irony is kind of figurative language which the opposite what is meant.

a. "Ozymandias" poem

Shelley's poem obviously using irony is as a figurative language. We can see on the line 10-11.

(27) "*My name is Ozymandias, king of kings*:(Stanza 1, line 10-11)

"Ozymandias" is about the ruins of a statue in Egypt. It portrays as a great Egypt king. In the poem named Ozymandias (based on a statue of Egypt pharaoh Ramases II). It indicates that *Ozymandias* was a fearless leader and nobody would ever surpass his belief.

VIII. REFERENCE

- Apriono, Y. M. (2017). *An Anlysis of Figurative Language Used in Lyrics of Scorpion Songs*. An Publishes Thesis of S1 Program FKIP Unram.
- Asmawati, Y. (2010). *The Analysis Of Figurative Language On Alice Hoffman's Indigo*. FKIP Mataram
- Daniswara, R. Winaja, M, I. and Prathana, N, G, I. 2016. Meaning of Figurative Language WithReferensi to Four Iron Maiden Songs. *JurnalHumanis, FakultasIlmuBudayaUnudVol 17 (2): 241 – 242*. Accessed from: <https://ojs.unud.ac.id/index.php/sastra/article/view/34494/20809>
- Febdilan, K. F. (2012). *An Analysis Of Figurative Language Used In Lyric Of Selected Dewa 19 Songs*. An Publishes Thesis Of S1 Program of FKIP Unram
- Hornby, et al. (2010).*Oxford Advanced Learner's Dictionary*. Oxford University Press
- Iryanti, F. (2010).*A Figurative Language Analysis On Sylvia Plath Poems*. An Published Thesis Of S1(Letter and Humanity Faculty): Islamic University "SyarifHidayatullah. Jakarta.
- Krisnawati. P. L. N. 2017. The Translation Of English Figurative Language In Mean Girl Movie Into Indonesia.*JurnalBahasa Dan Sastra Vol. 3 No. 1*.Accessed from: <https://simdos.unud.ac.id/uploads/file.../3da63c02faa3a46b2e7b12b8514a7458.pdf>
- Keraf.G. (2009).*Diction & Figurative Language*.Jakarta: PT GramediaPustakaUtamaKompasGramedia.
- Khairunnisa.M. (2016).*The Analysis Of Figurative Language Used in Some One Direction's Songs Lyric*. An Publishes Thesis of S1 Program of FKIP Unram.
- Knickerbocker. K. L & H Willard Renniger. (1963). *Interpreting Literature*. New York. Chicago. San Fransisco. Toronto: Holt, Rinehart and Winston.

Nuriadi. (2016). *Theory Of Literature An Introduction*. Mataram NTB: ArgaPuji Press Mataram Lombok.

Pradopo, R, D. (2014). *PengkajianPuisi*. Yogyakarta: GadjahMada University Press

Saputri, E, E, W. (2015). *Figurative Language Used In Robert Frost's Selected Poems*. Publisd Thesis for degree of SarjanaSastra (S.S): Islamic University Malang.

Shelley, P, B. (2017). Percy Bysshe Shelley Biography. <https://cliffsnotes.com/literature/s/shelleys-poems/percy-bysshe-shelley-biography>. Accessed on January, 25, 2017. At 12:48 Pm

Shelley, P, B. (2017). Percy Shelley Poems. www.powerhunter.com - The World's Poetry Archive. Accessed on Januari, 29, 2017. At 12:48 Pm

Sugiyono.(2017). *MetodePenelitianPendidikanPendekatanKuantitatif, Kualitatif, dan R&D*. Alfabeta Press. Bandung

Sidik, L. A. (2004). *The Motivation Of Using Figurative Language A Study In Meriak-Meriuk Dialect At Bonjeruk Village*. IKIP Mataram

Tarigan, G. H. (2015). *Prinsip - PrinsipDasarSastra*. Bandung: Angkasa Bandung

UniXL, Education and Career information Portal. (2010). Language definition (Online):http://www.unixl.com/dir/education/language/language_definition.htm.

Walidain, B. (2012). *Figurative Language Used In Rupert Brooke's Poems*: publish thesis for degree of SarjanaPendidikan Islam: Islamic studied STAN Salatiga.

Wikipedia. (2017). Formalism (literature) https://en.wikipedia.org/wiki/formalism_literature. Accessed on February 2, 2017. At 12:34 Pm

Wulandari, E, A. (2015). *Figurative Language Used In Robert Frost's Selected Poems*. Publish thesis for degree of SarjanaSastra (S.S): Islamic University of Malang.