AN ANALYSIS OF NON-LITERAL MEANING FOUND IN "THOMAS HARDY'S" SELECTED POEMS

SKRIPSI

Submitted in Partial Fullfillment of the Requirements
for the Degree of Sarjana Pendidikan (S.Pd)
English Education Program

By

DWI ANDARI PUTRI
NPM. 1302050268

FACULTY OF TEACHER'S TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
MEDAN
2017

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ABSTRACT

Dwi Andari Putri: "An Analysis of Non Literal Meaning Found in "Thomas Hardy's" Selected Poems". Skripsi. English Education Program Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara. Medan 2017.

The objectives of the study were (1) to find out the types of non-literal meaning in Thomas Hardy's selected poems. (2) to describe the types of meaning found in each type of non-literal meaning in Thomas Hardy's selected poems. The source of this research is 11 poems of Thomas Hardy entitled: neutral tones, a backward spring, at day-close in november, snow in the suburbs, last week in october, at middle-field gate in february, an unkindly may, the photograph, hap, nature's questioning, and a sheep fair. Descriptive qualitative was applied to analyze types of non literal meaning in the 11 poems of Thomas Hardy. The finding shows that there were 4 types of non-literal meaning found in Thomas Hardy's selected poems, there are 31 words which used types of non literal meaning in eleven poems of Thomas Hardy, they are; simile, metaphor, personification, and oxymoron. Based on the total number, simile (11), metaphor (7), personification (9), and oxymoron (4). Totally, the percentage of simile 0.12 %, metaphor 0.05 %, personification 0.08 %, and oxymoron 0.01 %. The most dominant types of non-literal meaning was simile.

Keywords: Analysis, Non Literal Meaning, Thomas Hardy poems.

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The researcher realized that her s　　　　　r from being perfect. So, she hopes suggestion and comments for all reade　　　　　rcher who want to learn about this study. She hopes that this study will be useful for all the readers who want to understand more about non literal meaning, particularly for the students of FKIP University of Muhammadiyah Sumatera Utara.

Medan, April 2017

Dwi Andari Putri

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Language is an instrument for conveying meaning and communicating some ideas. According to Halliday (in Sinar 2007 : 56) "Language is the study of how people exchange meaning through the use of language." In Linguistics as the scientific study of language, meaning is studied Semantics. Semantics is the technical terms used to refer to study of meaning. Meaning is regarded as one of the most ambiguous and controversial terms in the theory of language. The meaning of word is determined by a word arrangement in sentences or in the words (Palmer, 1976:1).

There are two varieties of meaning in Semantics, linguistics meaning and speaker meaning. Linguistic meaning is meaning of that expression in some from of language. Speaker meaning is what a speaker means in producing an utterance. Speaker meaning divided into two different types, literal and non-literal (Siregar, 1992:25-27). Literal means based on the real or lexical meaning of the utterance. Non-literal meaning occurs when a speaker means something different from the lexical meaning of the word.

Martin (in Siswantoro, 2002: 10) said that in the case of non-literal meaning, there are a number of different ways one can speaks non-literally. Non-literal uses of language are called figurative language. They are described by a large set of rhetorical terms including simile, metaphor, personification, hyperbole, oxymoron, and synecdoche.

Non-literal expressions are often found in literary works such as; novels, plays, short story, poems or even in lyrics of the song. Poem is a verbal composition designed to convey experiences, ideas, or emotions in a vivid and imaginative way, characterized by the use of language chosen for its sound and suggestive power and by the use of literary techniques such as meter, metaphor, and rhyme. A poem is a single piece of poetry, complete in itself. Poetry is the collective term used to describe many pieces of poetry, which may or may not be related by theme, author, or style.

Perrine in Siswantoro (2002:2) says "Poetry might be defined as a kind of language that says it more intensely than does ordinary language." This statement confirms that poetry is a kind of language that is different from everyday language because poetry expresses itself intensely.

Based on researcher's experience in studying Semantic at fifth semester academic year 2015/2016 in Muhammadiyah of North Sumatera, there are some types of meaning. In studying types of meaning, there are many non-literal meaning words in the poems. But, the use of words in poem made the students confused and got difficulty to determine types of n   3   neaning and interpret the meaning of non-literal meaning. The lecturer did not give the brief explanation about non-literal meaning and practice to find out non-literal meaning in poems or another resources. They also have lack of understand to interpret the meaning, especially non-literal meaning.

After learning about types of non-literal meaning, the students are expected to understand to interpret the expression used non-literal meaning. But, based on the interview conducted by the researcher in Muhammadiyah University of North Sumatera at 7 A afternoon in academic

year 2016/2017, the researcher found 83.5 % students did not know about non-literal meaning, especially analyzing types of non-literal meaning in the poems.

Based on the explanation above, the researcher decided to analyze the poems "Thomas Hardy" that containing non-literal meaning and find out the types of non-literal meaning and the meaning of non-literal meaning. Thomas Hardy's poems, they are very great victorians because he had first established himself as a successful English Novelist. To solve this problem, the researcher encourages getting information about "An Analysis of Non-Literal Meaning Found in "Thomas Hardy's" Selected Poems".

B. The Identification of Problems

the problem of this research was identified as follows:

1. The readers are confused to identify the types of non-literal meaning found in Thomas Hardy's selected poems

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2. The readers are lack of understanding to interpret the meaning of non-literal meaning found in Thomas Hardy's selected poems.

C. The Scope and Limitation

the scope of this research that is Semantic. This analysis are limited to the four types of non-literal meaning found in fifteen poems of Thomas Hardy's selected poems. Such as; simile, metaphor, personification, and oxymoron.

D. The Formulation of the Problems

the formulation of the problems in this research were formulated as follows:

1. What are the types of non-literal meaning found in Thomas Hardy's selected poems?

2. What is the dominant types of non-literal meaning found in Thomas Hardy's selected poems?

E. The Objectives of the Study

Dealing with the analysis of non-literal meaning in Thomas Hardy's selected poems, the objectives of the study were as follows:

1. to find out the types of non-literal meaning in Thomas Hardy's selected poems

2. to describe the dominant types of non-literal meaning found in in Thomas Hardy's selected poems.

F. The Significance of the Study

the findings of this research are expected to be useful and relevant in some respect theoretically and practically.

1. Theoretically:

This study is expected to enrich semantic study and increase knowledge especially to analysis non-literal meaning in poem.

2. Practically:

a. For readers, this study is expected to understand the meaning of poem.

b.   For the students, this study can expand knowledge especially in non-literal meaning.

c.   For other researcher, hopefully for students who want to analyze non-literal meaning in other poems or field, this thesis can be used as their references.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Definition of Semantics

Semantic is generally considered to be the study of meaning in languages. However, this definition had let us to question about what is the nature of the meaning itself. How is the best way to describe what meaning is comes to be the problem here. Such as the study of linguistic meaning is more often used for the sake of the analytical convenience. It is then important to make clear limits that semantics concerns to the nature of meaning only.

The term of semantics was first introduced in the end of 19th century. The terms semantics in English was adopted from French term, "Semantique". Before it was introduced in 1890's, the term was once used in phrase Semantic Philosophy to mean *divination*. This term does not refer to the meaning but refer to its development, which is later known 'Historical Semantics'.

Other names that have been used in Semantics were *Semasiology*, *Semology*, *Semiotics*, *Sememics*, and *Semics*. Scholars have often used some of these terms to suit their own interests and orientation in wider or narrower sense than that of term "semantics" known today. If we want to make the definition clear, it is therefore necessary to redefine semantics into a more spesific definition, the one that could limit semantics into the study of more spesific types of meaning only. As students of language, we also need to make clear limits of the study meaning into linguistic proper. Then we may say that semantics is the study of the meaning of words,

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phrase, or sentences in the language or semantics is the study of the meaning of the language, or simply the study of linguistics meaning.

In fact, the term Semantics has been even use in until the 20th century as can be evident from Learner's Dictionary of Current English, which defines semantics "branch of philology concerned with changes of the meaning of words". In other words, the dictionary defines semantics and linguistics into plural nouns, but such similar words as economics, physics, etc as singular ones.

It was not until the publication of Breal's booking English version Semantics: studies the science of meaning in 1900 that the term semantics was then treated as the 'science' of meaning and that is not primarily concerned with the historical change of meaning (historical semantics). Since then, semantics has the part of linguistics that is concerned with meaning. (Lobner, 2002).

Some definitions of Semantics given by the Linguist are as follows:

1. Semantics is the study of the meaning of signs and representations, both mental and linguistic. The ultimate target of semantics is the construction of a general theory of meaning. (Fitzroy Dearborn, 2005).

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2. Semantics is the study of the meanings of words and phrases (Dictionary, 2005).

3. Semantics is the study of the meaning communicated through language. (Jhon I. Saeed, 2003).

4. Semantics is the study of the meaning of words, phrases and sentences. (George Yule, 2010).

2. The Scope of Semantics

Although the study of meaning became more significant at the early twentieth century, many Linguist study language without reference to the meaning. Two twentieth century American Linguists have been particularly infuential in shaping "the study of language without meaning", i.e. Leonard Humprey and Chomsky.

In fact, there are at least two major approaches to the way in which meaning in languages study is studied, each of which is often very influential in determining which facts of meaning are relevant for semantics.

The first is linguistic approach. The students of language or linguists have long been interested in the way in which meaning in a language is structured. They have studied of the meaning of words and the semantics structure of sentences. Some of them also have distinguished between different types of meaning in language.

The second is philosophical approach. Philoshopers have investigated the relation between linguistic expression such as the words of language, persons, things, and events in the world to which these words refer.

Although there may be different approaches to semantics, three basic terms seem to be widely mentioned in each of these approaches, i.e. meaning, sense, and reference. (Palmer, 1976:19-25)

2.1 Meaning

The term *meaning* is simply derived from the word *mean*. The term meaning is, of course, much familiar to us all. The study of speech sound without regard to meanings is an abstraction: in actual use, speech sounds are uttered as signals. Nearer to the sense we need is that *'cloud'*

means 'thunder' or 'a red light' means 'stop'. For means here is used to signs, both natural and conventional, that indicates something that is happening or will happen, or something that has to be done.

There are some definitions of meaning from some Linguists, such as:

1. Meaning is neither more not less than its use. (Semantic book, 2015:5)

2. Meaning is a group of situational relations in a context of situation and in that kind of language which disturbs the air and other people's ears, modes, of behavior in relation to other elements in the context of situation. (Paper in Linguistics, 2015:128)

3. Meaning is the difference between the meaning of its linguistic environment and the
    meaning of the whole utterance. (Harris, 2016:5)

There are two different sort of meanings, Linguistic Meaning and Speaker Meaning. In general, Linguistic Meaning is meaning of that expression in some from of language. Speaker Meaning is what a speaker means in producing an utterance. In using the language, a speaker may sometimes use a word to mean something different from what it means literally.

Although we are supposed not to make words mean what they do not mean, we sometimes mean something different from what our words mean (linguistically). Thus, if we are speaking non-literally, then we will mean something different from what our words mean. If we are speaking literally, than we mean what our words mean.

If a speaker always speaks literally and means what his words mean, there will be no important differences between the linguistic meaning and the speaker meaning. However, a

speaker sometimes speaks non-literally, therefore, means something different from what the words mean. (Palmer, 1976:34-36).

2.2 Sense and Reference

Both words and proper names have a meaning that can be used to refer to things or objects. The German philoshoper and Mathematician, Gotlob Frege, propose a distinction between the reference of a word and the sense of a word. The reference of a word is the object designated by the word. For example the reference of the word *chair* is the object designated by it. Meanwhile
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the sense of a word is the additional meaning attached to the word.

When people speak of the meaning of a word, they are usually speaking about one of its sense; usually what they believe is the primary or the central sense. It is not always obvious, however, how many different senses should be discriminated for a word. For example, consider whether *suggest* has different sense when used with a human subject from the sense when used with inhuman subject as follow:

1. *My father suggests me to go to college*

2. *The crow suggests me to go to college*

Of course, two sentences above have a very different sense, because the second sentence actually does not make sense, for the word suggest is always used for human.

Palmer (1976) has defined the reference and the sense as following:

"Reference deals with the relationship between the linguistic elements, words, sentences, etc, and the nonlinguistic world of experience. While sense relates to the complex system of

relationships that hold between the linguistic element themselves (mostly the words); it is concerned only with intralinguistic relation." (Palmer, 1976:30)

Phrases, like words, normally both have sense and can be used to refer. Thus, the phrase *"The man who is my father"* refers to a certain individual and has a certain sense which could be different from that of *"The man who married my mother",* although both expression usually have the same reference. [12]

2.3 Varieties Meaning

There are two different types of varieties meaning in semantics, they are Linguistic meaning and Speaker meaning. Linguistic meaning is simply the meaning or meaning of that expression in some from language. For example, in one form of language, known as Standard British English, the word *"run"* means something different in the sentences:

a. *I like to run*

   Run means an activity where a person moves at a spend faster than walking

b. *He has run out of money*

   Run means he does not have any money

c. *Don't worry, I can run my own race*

   Run means I can solve or handle problem without others help.

d. *He used to run guns across the border*

Run means the smuggling activity or bringing or taking something into a country illegally and secretly.

e. *The ferries do not run on Christmas day*

Run means that the ferries will not be operated on Christmas day

f. *Your nose is running*

Run means that liquid is dripping out of the nose.

Speaker meaning is what a speaker means in producing an utterance. The speaker meaning that brings the meaning of what speaker has in producing an utterance, may sometimes use the words to mean something different from that meaning of the lexical word. So, the speaker speaks non-literally. But when the speaker means what the words really mean, so the speaker means literally.

In fact, non-literal meaning is a part of speaker meaning. The following figure can show how meaning can have several distinctions: (J.J. Katz, 1963:479)

Meaning

Linguistic meaning   Speaker meaning

Language meaning   Idiolect   Literal meaning   Non-literal meaning

Dialect Meaning

Regional   Social   (figure 1. Some varieties of meaning)
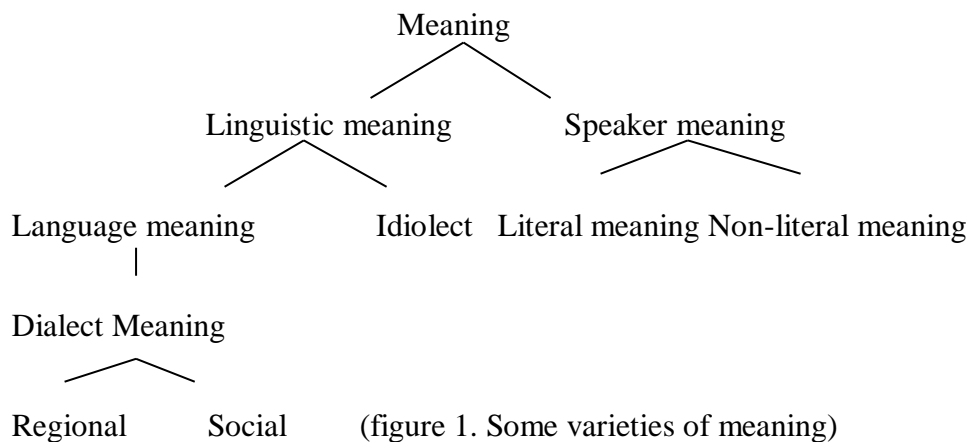
2.3.1 Literal Meaning

If a speaker speaks literally, then he means what his word mean. There is no something different from what the expression means. We can easily understand this kind of meaning if we are familiar and know the vocabularies one may speak. Look at the example below:

1. We are watching television

2. They go to school

3. You are a lazy boy

All of the sentences above are literal in meaning as long as the speaker means literally. The sentences are easy to understand for we are familiar and know all the vocabularies.

2.3.2 Non-Literal Meaning

When a speaker speaks something which implies the different meaning from the real meaning of the words mean he is speaking non-literally. So, non-literal meaning occurs when the speaker means something different from what the words or sentences really mean. The sentences or the words have another hidden meaning besides the lexical meaning.

Non-literal meaning is a way to express an idea in abstract or imaginative way. Non-literal meaning is also the words use in some other ways rather in their literal meaning. The hearer may difficult to understand the meaning of the speaker. Therefore, it is important for everyone to understand the non-literal meaning to avoid misunderstanding in daily conversation.

In the case of non-literal meaning, there are a number of different ways one can speak non-literally. Non-literal uses of language are called figurative language. Wren and Martin classified type of figure of speech such as, simile, metaphor, personification, hyperbole, synecdoche and oxymoron. Each of these parts will be explained below.

2.3.2.1 Simile

Simile is a figure of speech in which a comparison is made between persons or things usually by the means of words, like and as (Dictionary of Language and Linguistics :209). A simile is not just an ordinary comparison. For example saying "you are like my mother", is not a simile because the things that are being compared is basically the same. A simile must compare two things that are found to be alike in an aspect. Simile resembles metaphor, in which both of them are comparing two different things. But the difference is that the use of words "like and as" in simile, while metaphor does not use it. For example, *their horns are soft as finger nails*. In this sentence the word horns are compared with finger nails which are soft. As we know horns and finger nails are different, horns are hard not soft but in the sentence horns are described soft as finger nails.

A simile can explicitly provide the basis of a comparison or leave this basis implicit. For instance, the following similes are implicit, leaving an audience to determine for themselves which features are being predicated of a target:

a.   *"My dad was a mechanic by trade when he was in the Army, "Raymond Thompson said. "When he got the tools out, he was like a surgeon."*

More detail is present in the following similes, but it is still a matter of inference as to what features are actually predicated of target:

1.   *He fights like a lion.*

2.   *He swims as fast as a fish.*

3.   *He slithers like a snake.*

4.   *He runs like a cheetah.*

In contrast, the following similes explicitly state the features that are predicated of each target:

a.   *When he got the tools out, he was a precise and thorough as a surgeon.*

b.   *He drinks copiously like a fish.*

c.   *She walks as gracefully and elegantly as a cat.*

d.   *He was as a lion in the fight.*

e.   *They fought as if they were warriors.*

Unlike a <u>metaphor</u>, a simile can be as precise as the user needs it to be, to explicitly predicate a single feature of a target or to vaguely predicate an undetermined and open-ended body of features. Empirical research supports the observation that similes are more likely to be used with explicit explanations of their intended meaning; this offers some support to the claim that similes are preferred if a user wants to associate an unusual or out-of-the-ordinary property with a target.

2.3.2.2 Metaphor

Metaphor is comparison that show how two things that are not a like in most ways are similar in one important way. Unlike similes that use the words "as" or "like" to make a comparison, metaphors state that something *is* something else.

According to Dictionary of Language and Linguistics, metaphor is a figure of speech in which a name or descriptive term is applied to a person or object to which it is not literally applicable thus implying a comparison in order to show that two things have the same qualities and to make the description more powerful. For example, *he is a pig.* The sentence does not mean that the man is pig. But, the sentence uses metaphor that might involve comparison of appearance and morality as well.

Common types of metaphor:

A.   A dead metaphor is one in which the sense of the transferred image is absent. Examples: "to grasp a concept" and "to gather what you've understood" use physical action as a metaphor for understanding, must do not visualize the action; dead metaphors normally go unnoticed. Some people distinguish between a "dead metaphor" whose origin most speakers ignore, e.g. "to break the ice". Others use *dead metaphor* to denote both concepts, and generally use it to describe a metaphoric cliché.

B.   An extended metaphor (conceit), establishes a principal subject (comparison) and subsidiary subjects (comparisons). The *As You Like It* quotation is a good example, the world is described as a stage, and then men and women subsidiary subjects further described in the same context.

C.   A mixed metaphor is one that leaps from one identification to a second identification inconsistent with the first. Example: "If we can hit that bullseye then the rest of the dominoes will fall like a house of cards.... checkmate."

D. Per Hans Blumenberg's metaphorology, absolute metaphor denotes a figure or a concept that cannot be reduced to, or replaced with solely conceptual thouht and language. Absolute metaphors, e.g. "light" (for "truth") and "seafaring" (for "human existence") – have distinctive meanings (unlike the literal meanings), and there by, function as orientations in the world, and as theoretic questions, such as presenting the world as a whole. Because they exist at the pre-predicative level, express and structure pragmatics and theoretical views of Man and the World.

2.3.2.3 Personification

Personification is the transfer of human characteristic to an object, animal, or abstract idea. It makes the animals and the animate objects talk or behave as a human.

According to Webster's dictionary (1971: 123) "Personification is a kind of non-literal meaning that by personifying an object as an attribution of personal qualities (as a form characters) representation of things or abstraction as a person or by human form." For example, *the trees are afraid to put forth bud.* This word *trees* in the sentence figure as   eing that has been *afraid* represent for fear or being frightened. Indeed such emotional feelings are only shown as a natural reaction from human when they feel something wrong or being shocked.

The other example of personification is:

a.   *The pan is dancing on the paper.*

b.   *Every night, the moon comes by just to say goodnight to me.*

The first sentence is considered as a personification because it considers the pen as an inanimate thing, which has human ability to dance. Literally, the sentence means that the pen is

dancing on a paper just like a human. It is absolutely impossible. So, we have to take the meaning figuratively, which means that someone using the pen to write on the paper.

The second sentence, we may see how the moon as the inanimate object is depicted as human. It is implies that the moon has legs to come by and talk by saying goodnight to me. Of course, it is impossible in real life. The possible interpretation for this expression is that the moon always shines every night as the sign for someone to sleep.

2.3.2.4 Hyperbole

Hyperbole derived from the Greek. It is from two words, they are *hyper* which means *over* and *ballein* which means to *throw*. So, hyperbole can be defined as a figurative expression, which exaggerates the number, size, or quality of something in order to emphasize certain points in a statement.

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Keraf (1991:135) says "Hiperbola adalah semacam gaya bahasa yang mengandung suatu pernyataan yang berlebihan, dengan membesar-besarkan suatu hal." From this definition, we can say that hyperbole is used by exaggerating something to emphasize certain points in a sentence.

Hyperbole is used to create emphasize. It is a literary device often used in poetry, and is frequently encountered in casual speech. It is also a visual technique in which a deliberate exaggeration of a particular part of an image is employed. An example is the exaggeration of a person's facial feature in a political cartoon.

Some examples of use of *hyperbole* include:

1.   *These books weight a ton. (These books are heavy.)*

2.   I could sleep for a year. (I could sleep for a long time.)

3.   The path went on forever. (The path was very long.)

4.   I'm doing a million things right now. (I'm busy.)

5.   I could eat a horse. (I'm hungry.)

2.3.2.5 Oxymoron

Oxymoron (plural oxymora (greek plural) or, more often, oxymorons) ("sharply dull" in Greek) is a figure of speech that combines two normally contracditory terms. They appear in a range of contexts, from inadvertent errors such as *extremely average,* to deliberate puns like *same difference*, to literary oxymorons that have been carefully crafted to reveal a paradox, for example, a *silent voice.* In this case usually there are two contradictory words put together, that lexically have different meaning.

Other example of oxymoron:

a.   Deafening silence

b.   Sweet sorrow

c.   Snowbiz news

d.   Forward retreat

e.   Jumbo Shrimp

f.   Silent Scream

g.   Quiet Riot

2.3.2.6 Synecdoche

The word synecdoche is derived from a Greek word "synekdechestai", which means "to take up". Keraf (1991:142) says, "sinekdot adalah semacam gaya bahasa yang mempergunakan sebagian dari sesuatu hal untuk menyatakan keseluruhan (pars pro toto) atau mempergunakan keseluruhan untuk menyatakan sebagian (totum pro parte).

From the definition above, we may conclude that synecdoche may be divided into two kinds, as follows:

A.   A part is used to mean the whole thing, for example; *they had bought* 22 *hine two days ago*. The word *machine* is a part of car. In this sentence, the word *macnine* represents *the car.*

B.   The whole is used to mean a part, for example; *did you see the competition between German and England.* In this sentence, German and England are used as a substitution on players of both countries.

The use of synecdoche is a common way to emphasize an important aspect of a fictional character; for example, a character might be consistently described by a single body part, such as the eyes, which come to represent the character. This is often used when the main character does not know or care about the names of the characters that he/she is referring to.

Also, sonnets and other forms of love poetry frequently use synecdoches to characterize the beloved in terms of individual body parts rather than a whole, coherent self. This practice is especially common in the Petrarchan sonnet, where the idealised beloved is often described part by part, from head to toe.

Examples

A.   Where a part refers to the whole:

    1. "White hair" for an elderly person

    2. "Fingers" or "Legs" as a nickname

    3. "A pair of hands" referring to a worker

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B.   Where a whole thing is used to refer to a part of it:

    1. "The city" passing a law, meaning that the local government has passed a law

    2. A "country being at war", when only its representative army is fighting, and the landmass itself is obviously not at war

C.   A general class name used to denote a spesific member of that or an associated class

    1. "Bug" for any kind of insect or spider

    2. "Truck" for any four-wheel drive vehicle (as well as long-haul trailers etc.)

D.   A spesific class name used to refer to a general set of associated things

1. "Range Rover" for all four-wheel drive vehicle

2. "Thermos" for any kind of vacuum flask for holding a hot drink

E.   Using the material a thing is made of to refer to that thing:

1. "Willow" for cricket bat,

2. "Plastic" for credit card,

3. "Pigskin" for an American or Canadian football, from the early use of a pig's bladder to cover those balls

4. "Iron" for a clothes iron

B. Previous Related Research

1. **An Analysis of Non Literal in William Blake's Selected Poems by Tika Wardhani, University of Sumatera Utara, 2014,** this study conducted to (1) to find out the types of non literal meaning found in William Blake's selected poems (2) identify dominant types of non literal meaning found in William Blake's poems. The method of research used descriptive qualitative in terms collecting data with purposive sampling method. it is found 2 cases of simile, 4 cases of metaphor, 24 cases of personification, and 5 cases of hyperbole.

2. **The Analysis of Non Literal Meaning in Selected Poems by Anne Bronte by Cut Zahara, University of Sumatera Utara, 2014,** this research aimed at decribing (1) the types of non literal meaning, (2) describe the types of non literal meaning, and (3) identify dominant types found in Anne Bronte's poems. This research used a descriptive qualitative method with purposive sampling method. there are 46 types of non literal meaning they are, 24 personification, 19 hyperbole, 2 simile, and 1 apostrophe.

3. **An Analysis of Non Literal Meaning in Robert Frost's Selected Poems by Ando Ambarita, University of Sumatera Utara, 2008,** this research is aimed to described the types of non literal meaning. The method of research is descriptive approch in terms

collecting data. In this research, collected the data by reading some reference book and

dealing internet service to obtain the required data. There are 7 types of non literal meaning, 2 cases of simile, 3 cases of metaphor, 1 case of euphemism and oxymoron.

C. Conceptual Framework

Semantic is the study of meaning in language. We know that language is used to express meaning which can be understood by others. But meaning exist in our minds and we can express what is in our minds through the spoken and written form of language as well as through gestures, action etc. A story may contain literal and non-literal words and phrases.

Non-literal meaning is one way to express our idea or taught applying one thing means another. It is find that many non-literal meaning expression find in poem, short story, novel, and lyrics in the song, etc. Non-literal meaning, on the other hand, is assumed to be non-conventionalised, thus, it does take a special interpretation effort to arrive at it.

If the students are not able to identifying non-literal expression especially in poems, then they cannot understand what is the meaning of the poem of the literary work that they read. It is important to know first about the definition and the kinds of non-literal meaning. Therefore, this study was taken the data from Thomas Hardy's poems. Then the researcher is analyzed the non-literal meaning words in the Thomas Hardy's poems. So, in this study was focused to find out and to describe types of non-literal meaning.

CHAPTER III

METHOD OF RESEARCH

A. Research Design

Descriptive qualitative design was conducted in this research. According to Neuman (2000:123) he stated that qualitative data analysis method is descriptive which the data are in the form of words and images from documents, observations and transcripts. Descriptive qualitative method is used to collect the data and analyze them. In qualitative research the focus on observation and document analysis since this research was intended to describe the Non-literal meaning *Thomas Hardy's* selected poem. The use of research design is aimed to help the researcher make a better analysis. By using this method, the data was collected to describe and investigate the Types of Non-literal meaning found in *Thomas Hardy's* selected poem.

B. Source of the Data

The source of data was taken from internet services dealing *Thomas Hardy's* poem, references and text book especially semantic books and be analyzed to find out the Non-literal meaning words in the poem.

C. The Technique for Collecting Data

The data of this research was processed by the following steps:

1. Reading *Thomas Hardy's* poem.

2. Underlining the Non-literal meaning found in*Thomas Hardy's* poem.

3. Identifying the types of non-literal meaning words of *Thomas Hardy* poems.

4. Finding out the types of non-literal meaning words analysis in *Thomas Hardy* poems.

D. The Technique for Analyzing Data

In analyzing the data, the researcher was used theory proposed by Miles and Huberman (2014: 8) said that the qualitative data analysis consist of three procedures. The procedures of data was analyzed based on the following steps:

1. Data Reduction

Data reduction means the process of sorting, focusing, identifying, simplifying, abstracting, and transforming of the data that are considered important. In the conducting research, the researcher was selected data that given valuable information in research; the data is chosen by identifying and classifying the kinds of figures of speech.

2. Data Display

Data display means the process to simplify the data in the form of sentences, narrative, or table. In displaying data, the researcher describes data by tabulating of the kinds of figures of speech into table.

3. Drawing and Verifying Conclusion

The last step after doing the data display is drawn of the conclusion and verification. It is used to describe all of the data, so that it would be came clearly. The conclusion can be able to answer the formulation of the problem that formulated from the beginning.

CHAPTER IV

DATA AND DATA ANALYSIS

A. Data Collection

The data of this research was collected in the poem "Thomas Hardy". Thomas Hardy is the writer of poem. The data of this study were taken randomly from 11 poems of Thomas Hardy.

Those eleven poems are entitled: Neutral Tones, a Backward Spring, at Day-Close in November, Snow in Suburbs, Last Week in October, at Middle-Field Gate in February, an Unkindly May, the Photograph, Hap, Nature's Questioning, and a Sheep Fair. The researcher analyzed types non literal meaning in Thomas Hardy poems, limited to four types of non literal meaning such as simile, metaphor, personification and oxymoron. There are 11 simile, 7 metaphor, 9 personification, and 4 oxymoron. The data can be seen below:

Table 4.1
The Data

THE POEMS	TYPES OF NON LITERAL MEANING
1st Poem : **NEUTRAL TONES** We stood by a pond that winter day And *the sun was white,* as though chidden of God And a few leaves lay on the starving sod They had fallen from an ash, and were gray *Your eyes on me were as eyes that rove* *Over tedious riddies of years ago* *and some words played between us to and for* on which lost the more by our love *the smile on your mouth was the deadest thing* *Alive enough to have strength to die* *And a grin of bitterness swept thereby*	*Your eyes on me were as eyes that* *rove* *Like an ominous bird a wing...* *the sun was white* *Over tedious riddies of* 31 *ago* *The smile on your mouth was the* *aeaaest thing* *and some words played between us to* *and for* *Alive enough to have strength* *to die*

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Like an ominous bird a wing...	*And a grin of bitterness swept*
	thereby
Since then, keen lessons that love deceives	
And wrings with wrong, have shaped to me	
Your face, and the God curst sun	
And a point edged with grayish leaves	

THE POEMS	**TYPES OF NON LITERAL MEANING**
2nd Poem : **A BACKWARD SPRING**	*Free of sly sour winds is the fret of each bush*
The trees are afraid to put forth buds	*The trees are afraid to put forth buds*
and there is timidity in the grass;	
The plots lie gray where gouged by spuds,	
and whether next week will pass	32
Free of sly sour winds is the fret of each bush	
of barberry waiting to bloom.	
Yet the snowdrop's face betrays no gloom,	
and the primrose pants in its headless push,	
Though the myrtle asks if it's worth the fight	
This year with frost and rime	
to venture one more time,	

THE POEMS	TYPES OF NON LITERAL MEANING
and never to ruminate on or remember What happened to it in mid-December	
THE POEMS	**TYPES OF NON LITERAL MEANING**
3rdPoem : **AT DAY-CLOSE IN NOVEMBER** the ten hours' light is abating and a late bird flies across *Where the pines, like waltzers waiting* Give their black heads a toss Beech leaves, that yellow the noon-time *Float past like specks in the eye* I set every tree in my June time and now they obscure the sky and the children who ramble through here Conceive that there never has been A time when no tall trees grew here A time when none will be seen	*Where the pines, like waltzers waiting* *Float past like specks in the eye*
THE POEMS	**TYPES OF NON LITERAL MEANING**
4th Poem : **SNOW IN THE SUBURBS** Every branch big with it	Every fork like a white web-foot The palings are glued together like a wall

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THE POEMS	TYPES OF NON LITERAL MEANING
Bent every twig with it *Every fork like a white web-foot* *Every street and pavement mute* Some flakes have lost their way, and grope back upward When meeting those meandering down they turn and descend again *The palings are glued together like a wall* And there is no waft of wind with the fleecy fall A sparrow enters the tree Where on immediately A snow-lump thrice his own slight size Descends on him and showers his head and eyes And overturns him, and near inurns him And lights on a nether twig, when its brush Starts off a volley of other lodging lumps with a rush *The steps are a blanched slope* Up which, with feeble hope A black cat comes, wide-eyed and thin And we take him	Every street and pavement mute The steps are a blanched slope

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THE POEMS	TYPES OF NON LITERAL MEANING
5th Poem : **LAST WEEK IN OCTOBER**	*Like a suspended criminal hangs he, mumming*

THE POEMS	TYPES OF NON LITERAL MEANING
the trees are undressing, and fling in many places	*the trees are undressing, and fling in many places*
on the gray road, the roof, the window-sill	
Their radiant robes and ribbons and yellow laces a	
a leaf each second so is flung at will	
Here, there, another and another, still and still	
a spider's web has caught one while downcoming	
that stays there dangling when the rest pass on	35
Like a suspended criminal hangs he, mumming	
in golden garb, while one yet green, high yon	
Trembles, as fearing such a fate for himself anon.	

*6th Poem : **AT MIDDLE-FIELD GATE IN FEBRUARY***	*Like silver buttons ranged in a row*
the bars are thick with drops that show	*the bars are thick with drops that show*
as they gather themselves from the fog	
Like silver buttons ranged in a row	
and as evenly spaced as if measured, although	
They fall at the feeblest jog	
They load the leafless hedge hard by	
and the blades of last year's grass	
While the fallow ploughland turned up night	
in raw rolls, clammy and clogging lie	
Too clogging for feet to pass	
How dry it was on a far –back day	
When straws hung the hedge and around	
When amid the sheaves in amorous play	36
in curtained bonnets and light array	
Bloomed a bevy now underground.	

THE POEMS	TYPES OF NON LITERAL MEANING
7th Poem : **AN UNKINDLY MAY** A shepherd stands by a gate in a white smock-frock	*Plantation timbers creak like rusty cranes* *the sun frowns whitely in eye-trying*

He holds the gate ajar, intently counting his flock

the sour spring wind is blurting boisterous-wise

and bears on it dirty clouds across the skies

Plantation timbers creak like rusty cranes

and pigeons and rooks, disheveled by late trains

are like gaunt vultures, sodden and unkempt

and song birds do not end what they attempt

the buds have tried to open, but quite failing

Have pinched themselves together in their quailing

the sun frowns whitely in eye-trying flaps

Through passing cloud-holes, mimicking audible taps

'Nature, you're not commendable to-day!'

I think. Better to-morrow!' she seems to say

That shepherd still stands in that white smock-frock

flaps

Unnoting all things save the counting his flocks.	
THE POEMS	**TYPES OF NON LITERAL MEANING**
8th Poem : **THE PHOTOGRAPH** *the flame crept up the portrait line by line* as it lay on the coals in the silence of night's profound and over the arm's incline and along the marge of the silkwork superfine and gnawed at the delicate bosom's defenceless round then I vented a cry of hurt, and averted my eyes the spectacle was one that I could not bear *to my deep and sad surprise* but, compelled to heed, I again looked furtive-wise *Till the flame had eaten her breasts, and mouth, and hair.* "Thank God, she is out of it Now! "I said at last In a great relief of heart when the thing was done *They had set my soul ghast*	*the flame crept up the portrait line by line* *Till the flame had eaten her breasts, and mouth, and hair.* *They had set my soul ghast* *to my deep and sad surprise*

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and nothing was left of the picture unsheathed from the past	
but the ashen ghost of the card it had figured on	
She was a woman long hid amid packs of years	
She might have been living or dead; she was lost to my sight	
and the deed that had night drawn tears	
was done in a casual clearance of life's arrears	
but I felt as if I had put her to death that night!. .	
Well; she knew nothing there of did she survive	
and suffered nothing if numbered among the dead	
yet--yet--if on earth alive	
did she feel a smart, and with vague strange anguish strive?	
If in heaven, did she smile at me sadly and shake her head?	

THE POEMS	**TYPES OF NON LITERAL MEANING**
9th Poem : **HAP**	*Know that thy sorrow is my ecstasy*
If but some vengeful god could call to me	

From up the sky, and laugh

"Thou suffering thing

Know that thy sorrow is my ecstasy

that thy love's loss is my hate's

 profiting!"

then would I bear it, clench my self, and

die

Steeled by the sense of ire unmerited

Half-eased in that a powerfuller than I

had willed and meted me the tears I

shed

but not so

How arrives it joy lies slain

and why unblooms the best hope over

sown?

Crass Casualty obstructs the sun and

rain

and dicing time for gladness casts a

moan . . .

These purblind Doomsters had as

readily strown

Blisses about my pilgrimage as pain.	
THE POEMS	**TYPES OF NON LITERAL MEANING**
10th Poem : **NATURE'S QUESTIONING** When look forth at dawning, pool *Field, flock, and lonely tree* *All seem to look at me* *Like chastened children sitting silent in a school* Their faces dulled, constrained, and worn as though the master's ways Through the long teaching days Their first terrestrial zest had chilled and overborned and on them stirs, in lippings mere (as if once clear in call but now scarce breathed at all) – "We wonder, ever wonder, why we find us here! "Has some Vast Imbecility	*Like chastened children sitting silent in a school* *Field, flock, and lonely tree* *All seem to look at me* *and Earth's old glooms and pains* *are still the same, and gladdest Life* *Death neighbors night.*

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THE POEMS	TYPES OF NON LITERAL MEANING
Mighty to bulid and blend	
but impotent to tend	
Framed us in jest, and left us now to hazardry?	
"or come we of an Automaton	
Unconscious of our pains ...?	
or are we live remains	
of Godhead dying downwards, brain and eye now gone?	
"or is it that some high Plan betides	
as yet not understood	
of evil stormed by God	
We the Forlorn Hope over which achievement strides?"	
Thus things around. No answerer I ...	
Meanwhile the winds, and rains	
and Earth's old glooms and pains	
are still the same, and gladdest Life	
Death neighbors night.	

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THE POEMS	TYPES OF NON LITERAL MEANING
11th Poem : **A Sheep Fair**	*The wool of the ewe is like a sponge*
The day arrives of the autumn fair	*Their horns are soft as finger-nails*
And torrents fall	

Though sheep in throngs are gathered there

Ten thousand all

Sodden with hurdles round them reared

And, lot by lot, the pens are cleared

And the auctioneer wrings out his beard

And wipes his book, bedrenched and smeared

And rakes the rain from his face with the edge of his hand

As torrent fall

The wool of the ewe is like a sponge

With the daylong rain

Jammed tight, to turn, or lie, or lunge

They strive in vain

Their horns are soft as finger-nails

Their shepherds reek against the rails

The tied dogs soak with tucked-in tails

The buyers hat-brims fill like pails

Which spill small cascades when they shift their stand In the daylong rain

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B. Data Analysis

The data was analyzed based on the types of Non Literal Meaning, they are Simile, Metaphor, Personification, and Oxymoron. The analysis was conducted to determine the types of Non Literal Meaning and the determine type that is dominantly used. The analysis can be seen on the table below:

Table 4.2
Data Analysis

No	NON LITERAL MEANING	TYPES OF NON LITERAL MEANING			
		SM	MP	PS	Ox
1	Your eyes on me were as eyes that rove	√			
2	Like an ominous bird a wing...	√			
3	The sun was white		√		
4	Over tedious riddies of years ago		√		
5	The smile on your mouth was the deadest thing		√		
6	and some words played between us to and for			√	
7	Alive enough to have strength to die				√
8	And a grin of bitterness swept thereby				√
9	Free of sly sour winds is the fret of each bush		√		
10	The trees are afraid to put forth buds			√	

11	Where the pines, like waltzers waiting	√			
12	Float past like specks in the eye	√			
13	Every fork like a white web-foot	√			
14	The palings are glued together like a wall	√			
15	Every street and pavement mute			√	
16	The steps are a blanched slope		√		
17	Like silver buttons ranged in a row	√			
18	the bars are thick with drops that show		√		
19	Plantation timbers creak like rusty cranes	√			
20	the sun frowns whitely in eye-trying flaps			√	
21	the flame crept up the portrait line by line			√	
22	Till the flame had eaten her breasts, and mouth, and hair.			√	
23	They had set my soul ghast			√	
24	Know that they sorrow is my ecstasy		√		
25	Like chastened children sitting silent in a school	√			
26	Field, flock, and			√	

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No		SM	MP	PS	OX
	lonely tree All seem to look at me				
27	and Earth's old glooms and pains			√	
28	are still the same, and gladdest Life Death neighbors night.				√
29	to my deep and sad surprise				√
30	The wool of the ewe is like a sponge	√			
31	Their horns are soft as finger-nails	√			

Note:

SM = Simile   MP = Metaphor   46

PS = Personification   OX = Oxymoror

Based on the table above, there were 31 non literal meaning that were classified into the types of non literal meaning. The first poem entitled *Neutral Tones*, there were 8 types of non literal meaning. The first sentence *Your eyes on me were as eyes that rove* was categorized as simile. This expression can be interpreted to mean the couple repeats the same fights without progress, the insignificance of their communication exposed through the tired and undertone.

The second sentences *Like an ominous bird a wing* was categorized as simile. This expression means that even the smile swept on the woman`s mouth was connecting with death that was like an ominous bird making the man have enough strength not to live, but to die.

The third sentences *the sun was white* was categorized as metaphor. It means that there is a sadness in life because winter can described as a sadness because it cold and frozen no warm there. So that the sun that usually yellow and give the warm described with the color white.

The fourth sentences *Over tedious riddies of years ago* was categorized metaphor. In this expression, the word *riddles* representing the man. Here a rich ideational meaning is expressed through this lexical item. The woman in poem always regarded the man as the riddle and guessed at him all the time.

The fifth sentences *The smile on your mouth was the deadest thing* was categorized as metaphor. The word smile refers to happines, while the deadest things refers to sadness. This really provokes emotion because the cold causality of the gesture reminds one of the bitterness of this expression.

The sixth sentences *and some words played between us to and for* was categorized as a personification. As we know *words* can not be played, it only can be written and pronounce by human. This expression really shows that there communication is flawed on a fundamental level making co-existence virtually impossible at least when talking about the relationship between the couple.

The seventh sentences *Alive enough to have strength to die* was categorized as an oxymoron. Lexically, we know the difference of both words clearly. This expression really presented with horrifying image of something that just has enough energy to die.

The eighth sentences *And a grin of bitterness swept thereby* was categorized as an oxymoron. The word grin and bitterness is contradictory. *Grin* is usually refers to a happiness, while bitterness describe something bad. This expression indicatedthe end of the relationship of a

couple, even though each of them wants to separate but it is hard for them, because the separation is something that brings sadness but in their relationship, it is the best way.

The second poems entitled *a Backward Spring*, there were 2 types of non literal meaning. The first sentence *Free of sly sour winds is the fret of each bush* was categorized as a metaphor. The word free carried by the wind because the fact wind reminds us to the terms such as wild, go free, unbounded and freedom, but bush as we know always grow in a group not free as wind.

The second sentences *The trees are afraid to put forth buds* w ⁴⁸ d as a personification. The tree animates as a human which are afraid. As we know afraid is a human feeling, being frightened, indeed such emotional feelings are only shown as a natural reaction from human when they feel something wrong, or being shocked. Tree has no feeling like this. In this expression, the trees are afraid of doing something which is to put forth buds. Buds here mean seed also a common word that close related to the trees, part of tree. While the word forth tells us another term, it refers to period, time or deals to a process. We can define it as a symbol of buds that grow for the fourth times. We know that buds usually comes out in fall-season or spring-has been used for the title-happens once in four month a year. So, forth buds mean buds that growth in fourth year.

The third poems entitled *at Day-Close in November*, there were 2 types of non literal meaning. The first sentences *Where the pines, like waltzers waiting* was categorized as a simile. This expression compared that the pines and waltzers as the subject who do the activity waiting, waltzers mean a group of people who play waltz. This expression describes that peoples who waiting for something, they can not do anything just stay calm and can not move on.

The second sentences *Float past like specks in the eye* was categorized as a simile. The word "Float" compared with the word "specks" using the word *like*. Literally, Specks mean very small spot or stain, tiny particle. While float means stay on or at the surface of a liquid, so float in the past presented by speck in the eye means that specks is not sink but it can be seen in beyond of the eye, in the surface even though it is tiny.

The fourth poems entitled *snow in the suburbs*, there were 4 typ⟨ 49 ⟩l meaning. The first sentence *Every fork like a white web-foot* was categorized as a simile. The word fork compared with the word foot using the word *like*. Fork and foot almost have the same shape but both are different. The word fork means implement with two or more point (prongs), used for lifting food to the mouth or farm tool for breaking up the ground, lifting hay, straw, etc. while the word foot means part forming the lower end of the leg, beginning at the ankle. In this expression, fork used to lifting the snow and it described like a foot that full of snow so it look like a white web-foot.

The second sentences *The palings are glued together like a wall* was categorized as a simile. It compares the palings and a wall using the word *like*. Lexically, the word paling means fence made of pales, while wall means solid structure of stone, brick, or wood forming one of the sides of a building or room, or used to enclose, divide or protect something. This expression means that the paling formed as same as wall that can protect something. The palings are glued to make them strong and can not be broken like a wall.

The third sentences *Every street and pavement mute* was categorized as a personification. it animates the street and pavement as a human. Because in this expression the street and pavement described mute, the word mute lexically means silent, no sound, dumb, unable to speak. As we

know only human who can speak or unable to speak because human has speech organ while street and pavement not have it. But in this expression described the situation where the street and pavement is empty no one there even human and cars and other transportation that usually in the street.

The fourth sentences *The steps are a blanched slope* was categorized as a metaphor. it compares *the steps* and *blanched slope*. The word step lexically means move the foot or one foot after another forward or in the direction indicated. While blanched means make or become pale or white, slope means slanting line, position or direction at an angle. Here in this expression, described someone that feels hopeless because life is hard.

The fifth poem entitled *Last Week in October*, there were 2 types of non literal meaning. The first sentence *Like a suspended criminal hangs he* was categorized as a simile. The word the rest pass on (as in the previous stanza, *that stays there dangling when the rest pass on*) compares with the word *suspended criminal* using the word *like*. This expression refers to spider`s web in the previous stanza, *A spider`s web has caught one while downcoming*. A spider`s web is commonly hang in the ceiling or other place. In this expression described someone that caught because of the mistake and then get the punishment.

The second sentences *the trees are undressing, and fling in many places* was categorized as a personification. it describes the word *tree*, *undressing and fling*. The tree animates as a human which is no wear any dress and fling we know is an action commonly done by human. We may define that in this line Hardy tries to give concept about a condition of a tree in a day in October when winter usually passes by. Undressing means the tree has lost its leaves, leaves become

tree`s dress as the major part in it. Fling refers to tree`s dress-leaves which go to falls everywhere

in many places.

The sixth poem entitled *at Middle-Field Gate in February*, there were 2 types of non literal meaning. The first sentence *Like silver buttons ranged in a row* was categorized as a simile. The word bars (as in the previous stanza, *the bars are thick with drops that show*) compares with the word silver button using the word *like.* This expression describes the bars which gather in a row where we can find it in build a gate. Bars are kind of metal so that, it is described like silver as one kind of metal.

The second sentences *the bars are thick with drops that show* was categorized as a metaphor. *The bars* or a trunk of metal is the choice of the word or what we called diction, it represents the title-the word- *gate*. From the beginning, the poem completely explain what it has in title also happens in the content. In this expression, the situation could be as a condition where there is a construction of a gate being done, because the bars usually found in the rebuilding of a gate.

The seventh poem entitled *an Unkindly May*, there were 2 types of non literal meaning. The first sentence *Plantation timbers creak like rusty cranes* was categorized as a simile. The word timbers mean wood prepared for use in building while rusty crane means machine with a long arm that can be swung round, used for lifting or moving heavy weights which covered with reddish-brown coating.

The second sentences *the sun frowns whitely in eye-trying flaps* was categorized as a personification. The word *frowns* usually used by man to express their feeling anger, upset and mad. *Sun* can not do that even though sometimes when sun does not shine brightly the man think

it as the sun expression being anger or upset, it is not true all. But here expression animated the sun as human being, having authority to show its own feeling by the word frowns.

The eighth poem entitled *the Photograph*, there were 4 types of non literal meaning. The first sentence *the flame crept up the portrait line by line* was categorized as a personification. The flame literally, means portion of burning gas, or visible part of fire. While crept means move along with the body close to the ground or floor, quietly or secretly. As we know flame has no body to move close to the ground secretly even though flame can move. Figuratively, this expression means that the flame moves to burn the portrait slowly.

The second sentences *Till the flame had eaten her breasts, and mouth, and hair* was categorized as a personification. The sentence means that the flame had eaten something just like a human. The word *eaten* is a human acts, flame does not have mouth to eat. This expression means that the flame is burning someone till death.

The third sentences *They had set my soul ghast* was categorized as a personification. Literally, aghast means filled with fear or surprise as we know it is a human feeling. While soul means non-partial part of a person, believed to exist forever. This expression means someone who feels surprise of something and feel it by soul.

The fourth sentences *to my deep and sad surprise* was categorized as an oxymoron. The word sad and surprise is two words that contradictory, sad is unhappy fe 53 urprise commonly refers to happy feeling. In this expression described someone who feels that the surprise that get not maked feel happy.

The nineth poem entitled *Hap*, there were 1 types of non literal meaning. The first sentence *Know that thy sorrow is my ecstasy* was categorized as a metaphor. The word sorrow means grief or sadness while ecstasy means feeling of great joy, both are opposite but in this expression

described someone who feel happy even though have many problems but never regard it as a sadness.

The tenth poem entitled *Nature's Questioning*, there were 4 types of non literal meaning. The first sentence *Like chastened children sitting silent in a school* was categorized as a simile. *Chastened* means a punishment to make discipline. Here in this expression described that there is something that look a man till he feels that he can not move just can sit silent and can not speak at all

The second sentences *Field, flock, and lonely tree* was categorized as a personification. As we know, *look* is human act. Field, flock, and lonely tree do not have eye to look. But in this expression, the poet express that he feels watched by surround him, while he knows nobody there just him in the middle of field, flock and trees.

The third sentences *and Earth's old glooms and pains* was categorized as a personification. We know that only human can become old and pain. But in this expression, the poets describe the earth as same as human being. It means that the earth was long exist and there are so many destroys happen in the earth because of human act`s. so, the poets describe t   54   n.

The fourth sentences *are still the same, and gladdest Life Death neighbors night* was categorized as an oxymoron. The word life contrast with the word death, both are different and opposite each other. In this expression, the poet wants to express that life and death are two things that relate each other and it will be the end because the earth has old.

The last poem entitled *a Sheep Fair,* there were 2 types of non literal meaning. The first sentence *The wool of the ewe is like a sponge* was categorized as a simile. Lexically the word wool means soft hair of sheep, goat or some other animals. Commonly wool is soft, smooth and delicate to touch as well as sponge. Meanwhile, the word sponge means kind of simple sea

animal with light structures of elastic material full of holes and able to absorb the water easily used for cleaning or washing. In this expression described that the wool can absorb the water as sponge. Both are soft but only sponge can absorb the water well.

The last sentence *Their horns are soft as finger-nails* was categorized as a simile. Lexically, both have different meaning and shape but it joined by the word soft. The word horns mean one of the hard, pointed, out growths on the heads of cattle, deer, or some other animals. While the word finger-nails mean layer of hard substance over the outer tip of finger. This expression explain the horns that are hard described soft like finger nails, as we know horns more hard than finger-nails. It means that something that hard can change become soft.

C. Research Findings

Table 4.3
Findings

NO	Types of Non Literal Meaning	Number
1	Simile	11
2	Metaphor	7
3	Personification	9
4	Oxymoron	4
	TOTAL	31

After having calculated all the data of non literal meaning in Thomas Hardy's poems, the finding can be reported as followed:

1. There were four types of non literal meaning found in 11 poems of Thomas Hardy, they were Simile, Metaphor, Personification, and Oxymoron. They were stated 11 words for Simile, 7 words for Metaphor, 9 words for Personification, and 4 words for Oxymoron.

2. The most dominant types of non literal meaning found in 11 poems of Thomas Hardy was Simile at the amount of 11.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Based on the data analysis, there are some conclusions that can be described as follows

1. All of Thomas Hardy selected poems entitled: Neutral Tones, a Backward Spring, at Day-Close in November, Snow in Suburbs, Last Week in October, at Middle-Field Gate in February, an Unkindly May, the Photograph, Hap, and Nature's Questioning contain of non literal meaning. The types of non literal meaning that found were: 11 simile, 7 metaphor, 9 personification, and 4 oxymoron. The total of non literal meaning was 31 sentences.

2. The poems are dominated by simile (there are eleven cases). Thomas Hardy's poems was compared an object with plant or animal.

B. Suggestions

In relation to the conclusions, the suggestions are stated as follows

1. The students of English especially for the student that want to learning part of literary works like poetry, should know and understand the non literal meaning used in every poems. Understanding non literal meaning to get the real meaning and provide information about the words non literal expressions in the poems and it can make enjoy when reading a poem.

2. The lecturer who teaching English literature can describe about non literal meaning based in every types of non literal meaning in every poem.

APPENDIXES I

Biography of Thomas Hardy

Thomas Hardy was born at Higher Bockhampton, a hamlet in the parish of Stinsford to the east of Dorchester in Dorset, England. His father (Thomas) worked as a stonemason and local builder. His mother Jemima was well-read and educated Thomas until he went to his first school at Bockhampton at age eight. For several years he attended a school run by a Mr Last. Here he learned Latin and demonstrated academic potential. However, a family of Hardy's social position lacked the means for a university education, and his formal education ended at the age of 16 when he became apprenticed to John Hicks, a local architect. Hardy trained as an architect in Dorchester before moving to London in 1862; there he enrolled as a student at King's College, London. He won prizes from the Royal Institute of British Architects and the Architectural Association. Hardy never felt at home in London. He was acutely conscious of class divisions and his social inferiority. However, he was interested in social reform and was familiar with the works of John Stuart Mill. He was also introduced to the works of Charles Fourier and Auguste Comte during this period by his Dorset friend Horace Moule. Five years later, concerned about his health, he returned to Dorset and decided to dedicate himself to writing.

In 1870, Hardy met and fell in love with Emma Lavinia Gifford, whom he married in 1874. Although he later became estranged from his wife, who died in 1912, her death had a traumatic effect on him. After her death, Hardy made a trip to Cornwall to revisit places linked with their courtship, and his *Poems 1912–13* reflect upon her passing. In 1914, Hardy married his secretary Florence Emily Dugdale, who was 39 years his junior. However, he remained preoccupied with his first wife's death and tried to overcome his remorse by writing poetry.

Hardy became ill with pleurisy in December 1927 and died in January 1928, having dictated his final poem to his wife on his deathbed. His funeral was on 16 January at Westminster Abbey, and it proved a controversial occasion because Hardy and his family and friends had wished for his body to be interred at Stinsford in the same grave as his first wife, Emma. However, his executor, Sir Sydney Carlyle Cockerell, insisted that he be placed in the abbey's famous Poets' Corner. A compromise was reached whereby his heart was buried at Stinsford with Emma, and his ashes in Poets' Corner.

Shortly after Hardy's death, the executors of his estate burnt his letters and notebooks. Twelve records survived, one of them containing notes and extracts of newspaper stories from the 1820s. Research into these provided insight into how Hardy kept track of them and how he used them in his later work.In the year of his death Mrs Hardy published The Early Life of Thomas Hardy, 1841–1891: compiled largely from contemporary notes, letters, diaries, and biographical memoranda, as well as from oral information in conversations extending over many years.

Hardy's work was admired by many authors including D. H. Lawrence and Virginia Woolf. In his autobiography Goodbye to All That, Robert Graves recalls meeting Hardy in Dorset in the early 1920s. Hardy received him and his newly married wife warmly, and was encouraging about his work.

In 1910, Hardy was awarded the Order of Merit. Hardy's cottage at Bockhampton and Max Gate in Dorchester are owned by the National Trust.

Religious beliefs

Hardy's family were Anglican, but not especially devout. He was baptised at the age of five weeks and attended church, where his father and uncle contributed to music. However, he did not attend the local Church of England school, instead being sent to Mr Last's school, three miles away. As a young adult, he befriended Henry R. Bastow (a Plymouth Brethren man), who also worked as a pupil architect, and who was preparing for adult baptism in the Baptist Church, and Hardy flirted with conversion, but decided against it.Bastow went to Australia and maintained a long correspondence with Hardy, but eventually Hardy tired of these exchanges and the correspondence ceased. This concluded Hardy's links with the Baptists.

Poetry

In 1898 Hardy published his first volume of poetry, *Wessex Poems*, a collection of poems written over 30 years. Hardy claimed poetry as his first love, and published collections until his death in 1928. Although not as well received by his contemporaries as his novels, Hardy's poetry has been applauded considerably in recent years, in part because of the influence on Philip Larkin. However, critically it is still not regarded as highly as his prose.

Most of his poems deal with themes of disappointment in love and life, and mankind's long struggle against indifference to human suffering. Some, like "The Darkling Thrush" and "An August Midnight", appear as poems about writing poetry, because the nature mentioned in them gives Hardy the inspiration to write those. A vein of regret tinges his often seemingly banal themes. His compositions range in style from the three-volume epic closet drama *The Dynasts* to smaller, and often hopeful or even cheerful ballads of the moment such as the little-known "The Children and Sir Nameless", a comic poem inspired by the tombs of the Martyns, builders of Athelhampton. A particularly strong theme in the *Wessex Poems* is the long shadow that the

Napoleonic Wars cast over the nineteenthcentury, for example, in "The Sergeant's Song" and "Leipzig", and the way those memories wind through the English landscape and its inhabitants.

A few of Hardy's poems, such as "The Blinded Bird" (a melancholy polemic against the sport of vinkenzetting), display his love of the natural world and his firm stance against animal cruelty, exhibited in his antivivisectionist views and his membership in the RSPCA.

Composers who have set Hardy's text to music include Gerald Finzi, who produced six song-cycles for poems by Hardy, Benjamin Britten, who based his song-cycle *Winter Words* on Hardy's poetry, Ralph Vaughan Williams and Gustav Holst. Holst also based one of his last orchestral works, *Egdon Heath*, on Hardy's work. Composer Lee Hoiby's setting of "The Darkling Thrush" became the basis of the multimedia opera *Darkling* and Timothy Takach, a graduate of St. Olaf, has also put "The Darkling Thrush" into arrangement for a four-part mixed choir.

APPENDIXES II

Neutral Tones

We stood by a pond that winter day

And *the sun was white,* as though chidden of God

And a few leaves lay on the starving sod

They had fallen from an ash, and were gray

Your eyes on me were as eyes that rove

Over tedious riddies of years ago

And some words played between us to and for

On which lost the more by our love

The smile on your mouth was the deadest thing

Alive enough to have strength to die

And a grin of bitterness swept thereby

Like an ominous bird a wing...

Since then, keen lessons that love deceives

And wrings with wrong, have shaped to me

Your face, and the God curst sun

And a point edged with grayish leaves

A Backwards Spring

The trees are afraid to put forth buds

and there is timidity in the grass;

The plots lie gray where gouged by spuds,

and whether next week will pass

Free of sly sour winds is the fret of each bush

of barberry waiting to bloom.

        Yet the snowdrop's face betrays no gloom,

        and the primrose pants in its headless push,

        Though the myrtle asks if it's worth the fight

        This year with frost and rime

        to venture one more time,

        and never to ruminate on or remember

        What happened to it in mid-December

Last Look Round St.Martin's Fair

The sun is like an open furnace door

Whose round revealed retort confines the roar

of fires beyond terrene

the moon presents the luster-lacking face

of a brass dial gone green

       Whose hours no eye can trace

       the unsold heathcroppers are driven home

       to the shades of the great forest whence they come

       by men with long cord-waistcoast in brown monochrome

       the stars break out, and flicker in the breeze

it seems, that twitches the trees,

from its hot idol soon

the fickle unresting earth has turned to a fresh patron

the cold now brighter moon

the women in red, at the nut-stall with the gun

       Lights up, and still goes on

She's redder in the flare lamp than the sun

Showed it ere it was gone

Her hands are black with loading all the day

and yet she treats her labour as twere play

Tosses her ear rings and talks ribaldry

to the young men around as natural gaiety

and not a weary work she'd readily stay

and never again nut-shooting see

Though crying, "fire away!"

At Day-Close In November

the ten hours' light is abating

and a late bird flies across

Where the pines, like waltzers waiting

Give their black heads a toss

     Beech leaves, that yellow the noon-time

     Float past like specks in the eye

     I set every tree in my June time

     and now they obscure the sky

and the children who ramble through here

Conceive that there never has been

A time when no tall trees grew here

A time when none will be seen

Snow in The Suburbs

Every branch big with it

Bent every twig with it

Every fork like a white web-foot

Every street and pavement mute

       Some flakes have lost their way, and grope back upward

       When meeting those meandering down they turn and descend again

       The palings are glued together like a wall

       And there is no waft of wind with the fleecy fall

A sparrow enters the tree

Where on immediately

A snow-lump thrice his own slight size

Descends on him and showers his head and eyes

       And overturns him, and near inurns him

       And lights on a nether twig, when its brush

       Starts off a volley of other lodging lumps with a rush

       The steps are a blanched slope

Up which, with feeble hope

A black cat comes, wide-eyed and thin

And we take him

A Sheep Fair

The day arrives of the autumn fair

And torrents fall

Though sheep in throngs are gathered there

Ten thousand all

        Sodden with hurdles round them reared

        And, lot by lot, the pens are cleared

        And the auctioneer wrings out his beard

        And wipes his book, bedrenched and smeared

And rakes the rain from his face with the edge of his hand

As torrent fall

The wool of the ewe is like a sponge

With the daylong rain

        Jammed tight, to turn, or lie, or lunge

        They strive in vain

        Their horns are soft as finger-nails

        Their shepherds reek against the rails

The tied dogs soak with tucked-in tails

The buyers hat-brims fill like pails

Which spill small cascades when they shift their stand In the daylong rain

Last Week in October

the trees are undressing, and fling in many places

on the gray road, the roof, the window-sill

Their radiant robes and ribbons and yellow laces a

a leaf each second so is flung at will

       Here, there, another and another, still and still

       a spider's web has caught one while downcoming

       that stays there dangling when the rest pass on

Like a suspended criminal hangs he, mumming

in golden garb, while one yet green, high yon

Trembles, as fearing such a fate for himself anon.

At Middle-Field Gate In February

the bars are thick with drops that show

as they gather themselves from the fog

Like silver buttons ranged in a row

and as evenly spaced as if measured, although

      They fall at the feeblest jog

      They load the leafless hedge hard by

      and the blades of last year's grass

      While the fallow ploughland turned up nigh

in raw rolls, clammy and clogging lie

Too clogging for feet to pass

How dry it was on a far –back day

When straws hung the hedge and around

      When amid the sheaves in amorous play

      in curtained bonnets and light array

      Bloomed a bevy now underground.

An Unkindly May

A shepherd stands by a gate in a white smock-frock

He holds the gate ajar, intently counting his flock

the sour spring wind is blurting boisterous-wise

and bears on it dirty clouds across the skies

   Plantation timbers creak like rusty cranes

   and pigeons and rooks, disheveled by late trains

   are like gaunt vultures, sodden and unkempt

   and song birds do not end what they attempt

the buds have tried to open, but quite failing

Have pinched themselves together in their quailing

the sun frowns whitely in eye-trying flaps

Through passing cloud-holes, mimicking audible taps

   'Nature, you're not commendable to-day!'

   I think. Better to-morrow!' she seems to say

   That shepherd still stands in that white smock-frock

   Unnoting all things save the counting his flocks.

Shortening Days At The Homestead

the first fire since the summer is lit, and is smoking into the room

the sun-rays thread it through, like woof-lines in a loom

Sparrows spurt from the hedge, whom misgivings appal

that winter did not leave last year for ever, after all

   Like shock-headed urchins, spiny heared

   Stand pollard willows, their twigs just bared

   Who is this coming with pondering pace

   Black and ruddy, with white embossed

His eyes being black, and ruddy his face

and the marge of his hair like morning frost?

It's the cider-maker

   And appletree-shaker

   And behind him on wheels, in readiness

   His mill, and tubs, and vat, and press.

The Photograph

the flame crept up the portrait line by line

as it lay on the coals in the silence of night's profound

and over the arm's incline

and along the marge of the silkwork superfine

     and gnawed at the delicate bosom's defenceless round

     then I vented a cry of hurt, and averted my eyes

     the spectacle was one that I could not bear

     to my deep and sad surprise

but, compelled to heed, I again looked furtive-wise

Till the flame had eaten her breasts, and mouth, and hair. "Thank God, she is out of it

Now! "I said at last

In a great relief of heart when the thing was done

     That had set my soul ghast

     and nothing was left of the picture unsheathed from the past

     but the ashen ghost of the card it had figured on

     She was a woman long hid amid packs of years

She might have been living or dead; she was lost to my sight

and the deed that had night drawn tears

was done in a casual clearance of life's arrears

     but I felt as if I had put her to death that night!. .

     Well; she knew nothing there of did she survive

     and suffered nothing if numbered among the dead

yet--yet--if on earth alive

did she feel a smart, and with vague strange anguish strive?

If in heaven, did she smile at me sadly and shake her head?

At The Word "FAREWELL"

She looked like a bird from a cloud

on the clammy lawn

Moving along, bare-browed

in the dim of dawn

       the candles alight in the room

       for my parting meal

       Made all things without doors loom

       Strange, ghostly, unreal

the hour itself was a ghost

and it seemed to me then

as of chances the chance furthermost

I should see her again

       I beheld not where all was so fleet

       that a plan of the past

       Which had ruled us from birthtime to meet

       was in working at last

No prelude did I there perceive

to a drame at all

of foreshadow what fortune might weave

from beginnings so small

       but I rose as if quicked by a spur

       I was bound to obe

and stepped through the casement to her

Still alone in the gray

"I am leaving you . . . Farewell!" I said

as I followed her on

by an alley bare boughs overspread

"I soon must be gone!"

Even then scale might have been turned

Against love by a feather, but crimson one cheek of hers burned

When we came in together.

At the Altar-Rail

'My bride is not coming, alas!' says the groom

and the telegram shakes in his hand. 'I own

it was hurried! We met a dancing-room

When I went to the Castle-Show alone

     and then, next night, where the Fountain leaps

     and the street of the Quarter-Circle sweeps

     'Ay, she won me to ask her to be my wife –

     'Twas foolish perhaps! – to forsake the ways

of the flaring town for a farmer's life

She agreed. and we fixed it. Now she says:

"It's sweet of you, dear, to prepare me a nest

     but a swift, short, gay life suits me best

     What I really am you have never gleaned

     I had eaten the apple are you were weaned."

HAP

If but some vengeful god could call to me

From up the sky, and laugh

"Thou suffering thing

Know that thy sorrow is my ecstasy

   that thy love's loss is my hate's profiting!"

   then would I bear it, clench my self, and die

   Steeled by the sense of ire unmerited

   Half-eased in that a powerfuller than I

had willed and meted me the tears I shed

but not so

How arrives it joy lies slain

and why unblooms the best hope over sown?

Crass Casualty obstructs the sun and rain

   and dicing time for gladness casts a moan . . .

   These purblind Doomsters had as readily strown

   Blisses about my pilgrimage as pain.

Nature's Questioning

When look forth at dawning, pool

Field, flock, and lonely tree

All seem to look at me

Like chastened children sitting silent in a school

      Their faces dulled, constrained, and worn

      as though the master's ways

      Through the long teaching days

      Their first terrestrial zest had chilled and overborned

and on them stirs, in lippings mere

(as if once clear in call

but now scarce breathed at all) –

"We wonder, ever wonder, why we find us here!

      "Has some Vast Imbecility

      Mighty to bulid and blend

      but impotent to tend

      Framed us in jest, and left us now to hazardry?

"or come we of an Automaton

Unconscious of our pains ...?

or are we live remains

of Godhead dying downwards, brain and eye now gone?

      "or is it that some high Plan betides

      as yet not understood

of evil stormed by God

We the Forlorn Hope over which achievement strides?"

Thus things around. No answerer I ...

Meanwhile the winds, and rains

and Earth's old glooms and pains

are still the same, and gladdest Life Death neighbors night.

CURRICULUM VITAE

DATA PERSONAL

Name   : Dwi Andari Putri

Place/Date of Birth   : Medan,December 07th, 1995

Register Number   : 1302050268

Sex   : Female

Religion   : Moslem

Hobbies   : Singing, reading, watching film

Father's Name   : Senen

Mother's Name   : Sri Indriati Ningsih

Address   : Jl. Pancing V Link. II Kebun Lada Martubung Gg. Kuwini

EDUCATION

1. Elementary School at SD Negeri Inpres 064011 Medan 2001-2007

2. Junior High School at MTs PAB 1 Helvetia Medan 2007-2010

3. Senior High School at MAN 4 Medan 2010-2013

4. Student of Muhammadiyah University of Sumatera Utara 2013-2017 until Sarjana Degree of

   English Department

Medan,   April 2017

(<u>DWI ANDARI PUTRI</u>)