# FIGURATIVE LANGUAGES USED IN ROBERT FROST'S SELECTED POEMS

THESIS

By:

Agustin Evin Wulandari

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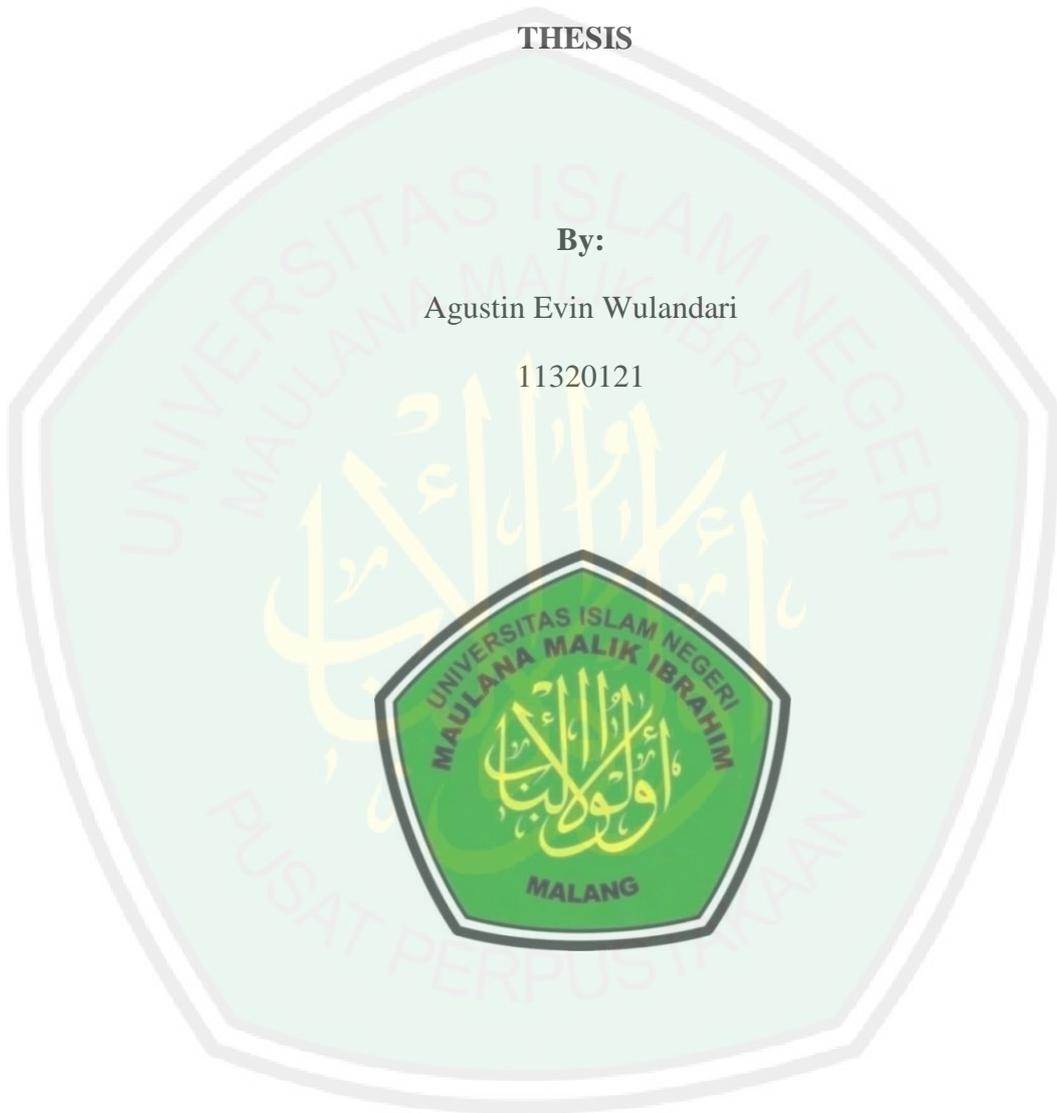
ENGLISH LETTERS AND LANGUAGE DEPARTMENT

FACULTY OF HUMANITIES

MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY OF

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2015

FIGURATIVE LANGUAGES USED IN ROBERT FROST'S SELECTED POEMS

THESIS

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Maulana Malik Ibrahim State Islamic University of Malang

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By:

Agustin Evin Wulandari

NIM. 11320121

Advisor:

Dra. Andarwati, M.A
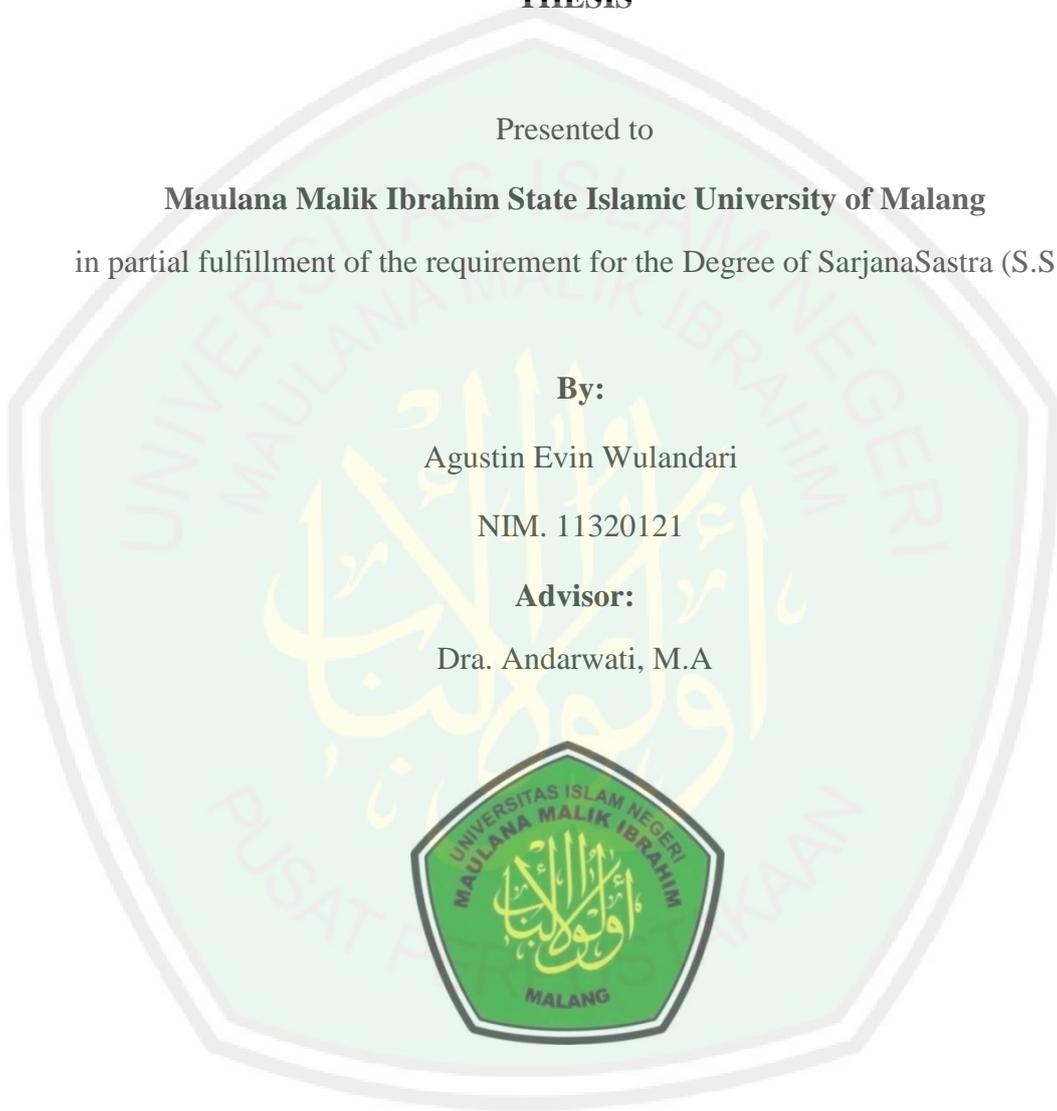
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2015

APPROVAL SHEET

This is to certify that Agustin Evin Wulandari's thesis entitled **FIGURATIVE LANGUAGE USED IN ROBERT FROST'S SELECTED POEMS** has been approved by the thesis advisor for further approval by the Board of Examiners.

Malang, 23 November 2015

Approved by
The Advisor,

Head of the English
Language and Letters
Department
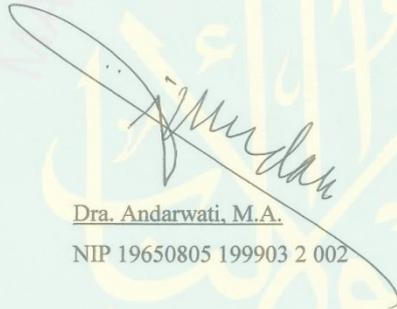
Dra. Andarwati, M.A.
NIP 19650805 199903 2 002
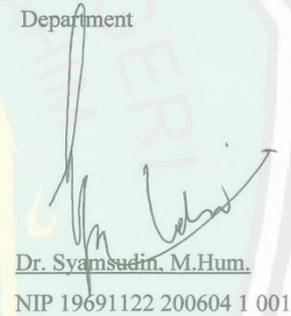
Dr. Syamsudin, M.Hum.
NIP 19691122 200604 1 001

The Dean of
The Faculty of Humanities,

Dr. Hj. Istiadah, M.A.
NIP 19670313 199203 2 002

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LEGITIMATION SHEET

This is to certify that Agustin Evin Wulandari's thesis entitled **FIGURATIVE LANGUAGE USED IN ROBERT FROST'S SELECTED POEMS** has been approved by the Board of Examiners as the requirement for the degree of Sarjana Sastra (S.S.).

The Board of Examiners   Signatures

1. Miftahul Huda, S. Hum., M.Pd.   (Chairman)
   NIP 19840329 201101 1 009

2. Muzakki Afifudin, S.S., M.Pd   (Main Examiner)
   NIP 197601011 201101 1 005

3. Dra. Andarwati, M.A   (Advisor)
   NIP. 19650805 199903 2 002

Approved by
The Dean of the Faculty of Humanities
Maulana Malik Ibrahim State Islamic University, Malang

Dr. Hj. Istiadah, M.A.
NIP.19670313 199203 2 002

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STATEMENT OF AUTHENTICITY

Herewith, I

Name   : Agustin Evin Wulandari

ID   : 11320121

Faculty   : Humanities

Department : English Letters and Language

    Certify that the thesis written to fulfill the requirement for the degree of *Sarjana Sastra* (S1) entitled **FIGURATIVE LANGUAGES USED IN ROBERT FROST'S SELECTED POEMS** is truly my original work. It does not incorporate any materials previously written or publis by another person, except those indicates in questions and bibliography. Due to the fact, I am the only person responsible for the thesis if there is any objection or claim from others.

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Malang, 23 November 2015

The Writer,

Agustin Evin Wulandari

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MOTTO

"The dream is not to be spoken

but to be proven"

-Agustin Evin Wulandari-

DEDICATION

This thesis is proudly dedicated to my beloved parents, my late father Susilo

Prayitno and my mother Kusmini, my lovely sibling Ketut Agni Susilo, Erna Indri

Astutik, Ratna Idha Indrastiwi, Ivan Adi Supranjani, my sister in law Titin, my

cute cousins Saylendra Agni Setia Bayu and Syahyudi Agni Bathara, my uncle

Kardjito and family for their support, pray, love and everything.

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Finally, the writer truly realizes that this thesis still needs the constructive criticism, suggestion and encouragement from the reader especially students in English Letters and Language Department.

Malang, November 23, 2015

Agustin Evin Wulandari

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ABSTRACT

This research discusses about *Figurative Languages Used In Robert Frost's Selected Poems*. This research aims to find out the figurative language used in Robert Frost's selected poems. The researcher focuses on four masterpiece poems, those are *Fire and Ice, The Road Not Taken, Mending Wall, and Stopping by Woods on Snowy Evening*. These poems are chosen because the poems are masterpieces and constructed by various figurative languages than other poems. In addition, these poems also gives advise on responsibility and respect.

There are three research questions in this research to discuss: 1) What are the figurative languages found in Robert Frost's selected poems? 2) How does Robert Frost uses most of figurative languages in his poems? 3) What is the dominant figurative language used in Robert Frost's selected poems?

To conducts the research, the researcher uses Tjahyono's theory in analyzing figurative language in Robert Frost's selected poems because this perception is appropriate to done this study. Tjahyono divided Figurative language into thirty nine types.

The result of this research shows that: First, the researcher concludes that Robert Frost's selected poems uses symbol, paradox, parallelism, climax, personification, tautology, metaphor, contradiction, repetition, rhetoric, simile, inversion, and hyperbole. Second, Robert Frost uses at least three figurative languages in poem The Road Not Taken. On the other hand, he uses at most eight figurative languages, such as in the poem Mending Wall. Lastly, the dominant figurative langauge that Robert Frost's used in his poem is symbol. Symbol is found in Robert Frost's selected poems Fire and Ice, The Road Not Taken, Mending Wall, and Stopping by Woods on Snowy Evening.

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ABSTRAK

Wulandari, Agustin Evin. 2015. *Gaya Bahasa yang digunakan pada Puisi – Puisi Pilihan Robert Frost.* Skripsi. Jurusan Bahasa dan Sastra Inggris, Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing   : Dra. Andarwati, M.A
Kata Kunci   : Puisi, Gaya Bahasa

Penelitian ini membahas tentang *Gaya Bahasa Yang Digunakan Pada Puisi-Puisi Pilihan Robert Frost.* Penelitian ini bertujuan untuk menemukan gaya bahasa yang digunakan pada puisi-puisi pilihan Robert Frost. Penelitian ini berfokus pada empat puisi terkenal, yaitu *Fire and Ice, The Road Not Taken, Mending Wall, and Stopping by Woods on Snowy Evening.* Puisi-puisi ini dipilih karena puisi-puisinya merupakan karya puisi yang sangat terkenal dan disusun oleh berbagai jenis gaya bahasa dari pada puisi-puisinya yang lain. Selain itu, puisi-puisi ini juga memberi nasihat tentang tanggung jawab dan rasa hormat.

Ada tiga pertanyaan yang dibahas pada penelitian ini: 1). Gaya bahasa apa yang ditemukan pada puisi-puisi pilihan Robert Frost? 2). Bagaimana Robert Frost menggunakan sebagian besar gaya bahasa pada puisi-puisinya? 3). Gaya bahasa apa yang dominan digunakan pada puisi-puisi pilihan Robert Frost?

Untuk melakukan penelitian, peneliti menggunakan teori Tjahyono dalam menganalisa gaya bahasa pada puisi-puisi pilihan Robert Frost karena pendekatan ini tepat untuk menyelesaikan penelitian tersebut. Tjahyono membagi gaya bahasa menjadi tiga puluh sembilan jenis.

Hasil dari penelitian ini menunjukkan bahwa Robert Frost menggunakan paling sedikit tiga gaya bahasa pada puisi The Road Not Taken. Gaya bahasa yang ditemukan yaitu pararelism, simbol, and personifikasi. Selain itu Robert Frost juga menggunakan paling banyak delapan gaya bahasa pada puisi seperti yang terdapat pada puisi Mending Wall. Dia menggunakan tautologi, metapor, simbol, personifikasi, kontradiksi, repetisi, retorik, and simile. Gaya bahasa yang dominan digunakan Robert Frost yaiu simbol. Simbol ditemukan pada puisi-puisi pilihan Robert Frost, yaitu pada puisi Fire and Ice, The Road Not Taken, Mending Wall, and Stopping by Woods on Snowy Evening.

ملخص البحث

هذا البحث يبحث عن أسلوب اللغة المستخدمة في الأشعار المختارة روبت   . وهدفه لكشف أسلوب اللغة المستخدمة في الأشعار المختارة روبت فروس. وتركيزه إلى أربعة أشعار مهورة، منها *Fire and Ice, The Road Not Taken, Mending Wall, and Stopping by Woods on Snowy Evening*،. وهذه الأشعار مختارة لأنها مشهورة ومرتبة بأنواع أسلوب اللغة. وفيها نصائح عن المسؤوليات والمراعات.

وأسئلة البحث فيه، هي: 1) أي أسلوب اللغة التي توجد في الأشعار المختارة روبت فروس ؟ 2) كيف استخدم روبت فروس أسلوب اللغة في أشعاره غالبا؟   3) أي أسلوب اللغة المستخدمة في الأشعار المختارة روبت فروس غالبا؟

استخدمت الباحثة نظرية جهيونو في تحليل الأشعار المختارة روبت فروس   . ويقسم أسلوب اللغة إلى 39 نوعا.

هذا البحث يدل على أن روبت فروس يستخدم على الأقل 3 أساليب في الشعر *The Road Not Taken*. وأسلوب اللغة فيه هي فارالسم والرمز والأمثال . وبجانب ذلك، هو يستخدم كثير من أسلوب اللغة في الشعر *Mending Wall*. ومنها: الحشو والمجاز والرمز والأمثال والتعارض والممثلين. وأسلوب اللغة المستخدمة غالبا هي الرمز. وهو يوجد في الأشعار المختارة لدى روبت فروس ، وهي: *Fire and Ice, The Road Not Taken, Mending Wall, and Stopping by Woods on Snowy Evening.*

CHAPTER I

INTRODUCTION

This chapter presents background of the study, research questions, and objective of the study, scope and limitation of the study, research design, data sources, data collection, data analysis, and definition of key terms.

1.1 Background of the Study

Poetry is one of literary works that is more expressive (uses figurative language) and connotative meaning (use unliteral meaning) rather than other literary works like prose and drama. Frost (in Arp, 2012:72) states that "Poetry provides the one permissible way of saying one thing and meaning another". According to Riffaterre (in Pradopo, 2007:77), poetry is indirect expression, meaning that is describes something by using connotative meaning. Then indirect expression caused by displacing of meaning, distorting of meaning, and creating of meaning. Because poetry is full of meaning, understanding figurative language is important. Here, the researcher agrees with Tjahjono. Tjahjono (2004:54) states that "figurative language is one of the important elements to write poetry". Because in writing a poem, the poet must choose appropriate word that be able to describe something clearly in the reader's mind. Therefore, to imagination strengthening in order to achieve the desire effect, the poet must choose the specific words. The words have to mention the details of the characteristics in order to make the reader clearly and concretely can see things that are not really visible.

Figurative language is using words to imply another meaning. In the other hand, figurative language is language style that used by the poet to describe and expresses his feeling. Welleck (in Walidain, 2012: 14) states that "A poet is a literary artist and language is the material of his painting". It means that language is important for a poet to create a poem. Besides, Perrine (in Arp, 2012:73) states that "figurative language is any way of saying something other than the ordinary way". In his perception, figurative language consists of twelve types, those are: simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole, understatement, and irony. For example a metaphor in a poem *The Fish* written by Rupet Brooke

> And **rhythm is all deliciousness**
> *And joy is in the throbbing tide.*
> *Whose intricate finger beat and glide.*

In the poem above, in the first line the poet expresses his idea using metaphor. Metaphor is one of the types of figurative language which is compares the different things with other things. The poet compares *rhythm* and *all deliciousness*. Rhythm is a part of a poem to create additional meaning (Lethbridge & Mildorf, xx: 156). While, *All* delicious is everything that can be tasted. It is certainly different between rhythm and all deliciousness.

One of the poems that use figurative language is poem written by Robert Frost. One of the poetries that use figurative language is Robert Frost's poems. Robert Lee Frost is one of the great American poets. He is America's best loved poet of the twentieth century. He was born in San Francisco on March 26, 1874 and died on January 29, 1963. Robert Frost is a four time Pulitzer

Prize winning American poet, teacher, and lecturer wrote many popular and quoted poems. His poems have deep meaning and the figurative language to give poetic sense. The main aspect of Robert Frost's poems is personal and universal. In one aspect, his poetry express about rural New England. He uses selection of the language, idioms, intonations, rhythms the actual speech habits of the region for his poems. He published his first two volumes of verse, *A Boy's Will* (1913) and *North of Boston* (1914). In the next year, he republished it in New York. In 1916, Robert Frost published *Mountain Interval,* and then in 1923, he received a Pulitzer Prize in poetry for *New Hampshire.* Besides, he also received many honorary degrees. Foerster and Falk (1962:905) in their book *American Poetry And Prose* explained that there are twenty five Robert Frost's poems. Those are *Mowing, The Tuft of Flowers, Reluctance, The Death of Hired Man, Dust of Snow, Mending Wall, The Pasture, Home Burial, The Black Cottage, Birches, The Road Not Taken, An Old Man's Winter Night, Not to Keep, The Oven Bird, Out Out, Fire and Ice, New Hampshire, Two Tramps in Mud Time Ora Full Time Interest, Departmental Or My Aunt Jerry, A Considerable Speck, The Gift Outright, Stopping by Woods on a Snowy Evening, Once by the Pasific, Tree at My Window, Desert Places.*

To provide the originality of this research, the researcher wants to present the previous study that analyzes about Robert Frost's poem. Therefore, the researcher takes three of the relevant thesis as previous study. First is Imawati (2011). Her study entitles *Symbol of Life in Robert Frost's Poems.* Imawati discusses about interpretation and symbolism of life in Robert Frost's poems.

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In her analysis, she uses structuralism approach. The poems was analyzing by Imawati are *Nothing Gold Can Stay, Spring Pools, The Oven Bird, and Fire and Ice.* Second is Damanhuri (2011). His thesis entitles *Imagery and Figurative Language Analysis on Robert Frost's Poems: To Earthward and Wind and Window Flower.* Damanhuri focuses on analysis of the intrinsic element of the poem. The poems was analyze are To Edward and Wind And Window Flower. To conduct his research, Damanhuri uses qualitative method with the analytic-descriptive writing method. The last is Ferani (2012). Her thesis entitles *Pencitraan Kematian Dalam Puisi Out Out Karya Robert Frost.* In her thesis, Ferrani focuses on imagery of death.

The previous studies above focus on Robert Frost's poems. However, all of them have the different analysis. They only focus on symbol and imagery of the poems. Actually, poetry has many aspects that can be analyzed. We cannot only analyze the meaning of symbol and imagery but also we can analyze about the theme, figurative language, etcetera used in the poem. Therefore, we have to know the purpose of the poem.

Related to the explanation above, the researcher is interested in analyzing Robert Frost's poems because his poems express his personal life and behavior. In the other hand, Robert Frost's poem also describes about the life of society around. In this research, the researcher wants to focus on the dominant figurative language used in Robert Frost's poem especially in his masterpieces poems. The researcher takes four of masterpiece poems written by Robert Frost, those are *Fire and Ice, The Road Not Taken, Stopping by Woods on a Snowy Evening, and Mending Wall.* The researcher takes those

poems because those poems have different theme each other. *Fire and Ice* tells about death, *The Road Not Taken* tells about choice, *Stopping by Woods on a Snowy Evening* tells about responsible, and *Mending Wall* tells about harmony.

In this research, the researcher wants to know deeply about the meaning of figurative language in Robert Frost's selected poems. In other hand, the researcher wants to increase knowledge about figurative language on Robert Frost's poems. To analyzing this study, the researcher uses Tjahyono's perception because this perception is appropriate to done this study based on the research questions of the study. That is why the researcher intends to conduct her research of figurative language in poem entitle Figurative *Languages Used In Robert Frost's Selected Poems*.

1.2 Research Questions

Based on the background of the study above, the research questions are as follow:

1. What are the figurative languages found in Robert Frost's selected poems?

2. How does Robert Frost uses most of figurative languages in his poems?

3. What is the dominant figurative language used in Robert Frost's selected poems?

1.3 Objective of the Study

Based on the statement of the study, the aim of this study is:

1. To find out the types of figurative languages used in Robert Frost's selected poems.
2. To reveal the function of figurative language used in Robert Frost's selected poems.
3. To find out the dominant figurative language used in Robert Frost's selected poems.

1.4 Significance of the Study

This research is aimed to give both theoretical and practical contributions. Theoretically, this research is expected to broaden figurative language in literary work, especially in poems using Tjahyono's theory.

Practically, this research is expected to increase significance information and knowledge for the readers and the next researcher who wants to do a deeper analysis about figurative language in poems.

1.5 Scope and Limitation

This research analyzes figurative language in Robert Frost's selected poems. The scope of this study focuses on figurative language uses Tjahyono's perception. Furthermore, the researcher restrict the analysis on four poems, those are *Fire and Ice, The Road Not Taken, Stopping by Woods on a Snowy Evening, and Mending Wall.* These poems are chosen because the

poems are masterpieces and constructed by various figurative languages than other poems. In addition, these poems also gives advise for the reader.

Thus, the researcher just wants to analyze the type of figurative language, the meaning of the figurative language and the dominant figurative language are found in Robert Frost's poems. In addition, the researcher does not compare this research with previous research because the researcher admits that this research just focuses on figurative language.

1.6 Research Design

This study uses literary criticism as research method because this study related to literary work. It discuss about literary works, including analysis, interpretation, and evaluation. In this study, the researcher uses literary criticism to analyze selected poems on Robert Frost because the focuses of this study is based on the statement of the study. Besides, the researcher also uses figurative language by Tengsoe Tjahyono to uncover the statement of the study.

1.7 Data Sources

The data of this research are taken from poetry collection of Robert Frost. Poetry consists of words, phrase, sentences, and stanzas. Poetry collection of Robert Frost *Fire and Ice*, *The Road Not Taken*, *Stopping by Woods on a Snowy Evening,* and *Mending Wall* are taken from American Poetry and Prose that available on book. This book is written by Norman Foerster and Robert Falk, published by Houghton Mifflin Company of Boston in 1960.

1.8 Data collection

The researcher is collecting the data by library research because the data are gained from written materials which are relevant with the object of the research. The data of this study are taken from the line that containing of figurative language of four poems written by Robert frost. The steps of collecting the data are as follows:

1. Searching and collecting all poems written by Robert Frost by online and offline.

2. Reading and understanding Robert Frost's poems

3. Selecting four poems that contain many figurative languages.

4. Identifying Robert Frost's poems line by line to find the figurative language.

5. Classifying the data into several categories of figurative language.

6. Identifying the general and detail meanings of the poems.

1.9 Data analysis

The researcher conducts four steps in analyzing the data. The steps are consists of reading, classifying the data, identifying the data and making conclusion.

After collecting data, the first step done by the researcher is reads four poems one by one. The researcher reads each poem carefully and tries to understand the meaning of each poem. The second is classifying the data into classes of figurative language. The classifying figurative language line by line

that contain figurative language in each poem. The third is identifying the general and detail meaning of the poem and applying the figurative language theory based on the statement of the problem. The last step is making conclusion.

1.10   Definition of Key Term

➢ **Poem**   **:** Poem is a piece of writing that expresses an idea or feeling through a rhythmical composition uses unliteral meaning which is arranged in line and stanza.

➢ **Figurative Language : ** According to Perrine (in Arp, 2010:73), figurative language is figure of speech that cannot be taken literally (or should not be taken literally only).

➢ **Meaning**   **:** Meaning is the idea that a person wants to express by using word, sign, etc. It means that the idea is represented by word, sign, or phrase.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter presents the results of the reviewing of some theories that are relevant to the problems. The reviewed theories related to poetry, new criticism, and definition of figurative language, types of figurative languages, Robert Frost and previous research.

2.1   Poetry

According to Tjahjono (2010: 5) poetry is literary thought that able to bring a new atmosphere, which could invite the readers to enter the meditation area and self-reflection. Olillaand Jantas(2006) stated that "Poetry is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being". Besides, Arnold (1973:161) stated that "Poetry attaches the emotion to the idea; the idea is the fact. The stronger part of our religion to-day is its unconscious poetry". There are many poets who wrote poems about poetry or poetry itself. Unconsciously, in the poem, the poets reveal what is poetry for himself as a poet. Poetry has specificity on the density of the rhythm, and typography than other literary works such prose and drama. Rhythm is one of forming the aesthetic effect of poetry. Whereas, in typography, the expression in the form of poetry is formed by lines and stanzas. Lines and stanzas are as characteristics of visual poetry. In addition, the language in poetry is also different from other literary works because poetry is influenced by two things, namely the nature of the density of expression in poetry and corridor aesthetics.

2.2 Literary Criticism

Literary criticism is one of the objects of literary studies which is analysis, interpretation, and assessment. The analysis conducted with deciphers the elements that build literary works and draw a relationship between these elements. While, interpreting can be interpreted as clarifying the intent of literary work by focusing on ambiguity figuratively, and clarifying the meaning of literary work. Then, assessment has meaning to demonstrate the value of literary work by departing the analysis and interpretation has been done. In this case, the assessment depends on types and the basic of literary criticism of a critic.

2.3 Figurative Language

Figurative language is figure of speech that uses words or expression with a meaning that is different from the literal interpretation. Figurative language or figure of speech is imagination of figure of speech that has more meaning. Werren and Martin (in Amriani: 2009) stated that "figure of speech is a departure form the ordinary form the expression or the ordinary course of idea in order to produce a greater effect". Figurative language is used to describe an object, person, or situation by comparing it with something else. According to Perrine (in Arp, 2010:73), figurative language is figure of speech that cannot be taken literally (or should not be taken literally only). There are some reasons of using figurative language. The first is figurative language afford the reader imaginative pleasure. Second is figurative language is the way of bringing additional imagery into verse, and multiplying the sense appeal of poetry. Third is the way of adding emotional intensity to otherwise merely informative statements and of conveying

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attitudes along with information. The last is as the way to saying much in brief compass. Perrine, divided figurative language into twelve kinds, those are simile, metaphor, personification, apostrophe, metonymy, symbol, allegory, paradox, overstatement, understatement, irony, and allusion. Moreover, there are some Indonesian man of letters one of all is Tengso Tjahyono. Tjahyono's perception is more detail than Perrine's perception. Tjahyono divided figurative language into four kinds in generally.

2.4 Types of Figurative Language

In book Mendaki *Gunung Puisi kearah Kegiatan Apresiaisi* written by Tengsoe Tjahjono (2010) explains that figurative language is divided into four kinds in generally. Those are comparison, affirmation, satire, and contradiction.

2.4.1 Comparison

Comparison figure of speech is a figure of speech used to express one thing with another by comparing it with the comparison's thing.

2.4.1.1 Personification

Personification is figure of speech that describe about inanimate object like human being. Personification gives human characteristics to inanimate object, animal, or idea. It is make the reader imagine things. The uses of personification which is found in one of Edgar Allan's Poems, for example in *A Dream within a Dream*

> *I stand amid the roar*
> **Of a surf-tormented shore,**
> *And I hold within my hand*
> *Grains of the golden sand-*

In line */Of a surf-tormented shore/* the poet describes the word a surf as human characteristic.

2.4.1.2 Metaphor

According to Perrine (in Arp, 2010:74), metaphor is figure of speech in which comparison is made between two things essentially unlike. The principal of metaphor is to compare two things unlike but have same quality. Metaphor is compare two things directly without use a connective word such as like, as, if, etc. Metaphor use specific words like is, are, was, or were.

Metaphor can be found in the line of Robert Herrick's poem in Walidain (2012)

> **You are a tulip seen today**
> *But, dearest, of so short to stay*
> *That where you grew scarce man can say*

In the line first line / You are a tulip seen today/, the poet compare his lover with tulip flower.

2.4.1.3 Simile

Simile and metaphor are both used to compare unlike things. However, simile is indirect comparison and metaphor is direct comparison. Werren and Martin (in Amriani: 2009) stated that "a comparison made between to objects of different kinds which have, however, at least one point in common". The

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distinction between them is in the expression that uses. The comparison in simile is expressed by word as like, as, than, similar to, resembles, or seems, but in metaphor the comparison is uses words is, are, was, were (Tjahjono, 2010:59).

We can find one of poems that use simile in Robert Burn's poem

> *My love is like a red, a red rose*
> *That's newly spring in june*
> *My love is like the melodies*
> *That's Sweetly played in tune*

Based on the stanza above, the simile is found in the first line /My love is like a red, a red rose/. In this line, the poet compares his lover with rose.

2.4.1.4 Metonymy

Metonymy is figure of speech that equates a thing with other things or replaces it. One of the example of metonymy is found in Joko Priyanto's poem, entitle *Di Sepanjang Pasteur*

> *Di sepanjang Pasteur kami meninggalkanmatahari*
> *Menyambutbulandenganmelihat-lihatroda-roda*
> *Good year berlari-lari, mengejarkabut-kabut*
> *Menelanbatang-batanghijaubaris-berbaris*
> (Tjahjono: 2010:60)

Metonymy in this poem found in the words *Di sepanjang Pasteur*. Pasteur is the name of one of the street in Bandung. *Di sepanjang Pasteur* means the length of Pasteur Street.

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2.4.1.5 Symbol

A symbol is a sign which refers to the object that denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object. (Pierce in Chandler, 2007:39). Generally, symbol is classified into three types; those are natural, private, and conventional.

One of the example of symbol is found in Robert Frost's poem, entitle Wind and Window Flower

> *Lovers, forget your love,*
> *And list to the love of these,*
> **She a window flower,**
> *And he a winter breeze.*

The symbol is in the line three /*She a window flower*,/. A window flower is a symbol of woman.

2.4.1.6 Litotes

Litotes is a figure of speech that uses the words of opposite meaning with real intention to humble them and weakening the sense.

For example

The nurse is not a fool .it means that the nurse is clever.

2.4.1.7 Euphemism

Euphemism is figure of speech which uses other word to express the literal meaning to make politeness.

For example:

*The old man **passed away***

Passed away instead died.

2.4.1.8 Hyperbole

Hyperbole is exaggeration utterance. It is used to state something or situation exaggeration not intended to be taken literally (Tjahjono, 2010:65). Minot (1998:62) sated that "Hyperbole is usually defined as extreme exaggeration, but in most cases it is a metaphorical exaggeration as well. Shakespear for example, in sonnet 3, writes, "Thou doest beguile the world," meaning that his love charms everyone".

2.4.1.9 Synecdoche

Tjahjono (2010: 67) divided synecdoche into two part, those are Pars Pro Toto and Pars Totem Pro Parte. Pars Pro Toto is a part of the whole and Pars Totem Pro Parte is the opposite of the Pars Pro Toto, when the whole stand for its part.

One of the examples of synecdoche is found in poem *The Fish* written by Rupert Brooke

> ***O world of lips, O world of laughter.***
> Where hope is fleet and thought flies after,
> Of flights in the clear night, of cries

In / *O world of lips, O world of laughter/* the poet uses synecdoche of Pars Pro Toto to describe specific thing to mean a general thing.

2.4.1.10 Allusion

Allusion is figure of speech uses expression that commonly used by someone. According to Rose (xx: 53) allusions are means of reinforcing the emotion or the ideas of one's own work with the emotion or ideas of another work or occasion.

Allusion can be found in the line of T*he Burial of Dead* written by T.S. Eliot's.

> *Summer surprised us, coming over the **Starnbergersee***
> *With a shower of rain; we stopped in the colonnade,*
> *And went on in sunlight, into the **Hofgarten**,*
> *And drank coffee, and talked for an hour.*

In this poem, Eliot uses the places in Germany Sttarnbergersee and Hofgarten to describe the beauty of life.

2.4.1.11 Periphrasis

Periphrasis is a figure of speech that describes a word or phrase with a set of words that have the same meaning.

2.4.1.12 Antonomasia

Antonomasia is a figure of speech that mentions the name of a person with another term in accordance with the characteristics of the person.

2.4.1.13 Allegory

Allegory is a figure of speech that makes the entire text of the poem is a figurative portrayal. It means that all of figurative portrayal is a picture of it or any other event. (Tjahjono, 2010:72)

2.4.2 Affirmation

Affirmation is a figure of speech trying to give emphasizing toward the meaning of a word or expression. It is created by repeating same words or phrases, same meaning, and others many times.

2.4.2.1 Pleonasm

Pleonasm explains a word that basically it does not need to be explained because from a word has clear meaning. However, it is usually used for emphasizing meaning.

2.4.2.2 Parallelism

Parallelism is divided into two types, namely anaphora parallelism and epistrophe parallelism. Anaphora Parallelism is a figure of speech that put a same word or same words repeatedly in

the beginning of each line of poem. Epistrophe parallelism is a figure of speech that put a same word or same words repeatedly in the end of each line of poem.

The example of parallelism is found in Shakespear's poem entitle *Richard II*

> **This** *royal throne of kings, this scepter'd isle,*
> **This** *earth of majesty, this seats of Mars,*
> **This** *other Eden, demi-paradise,*
> **This** *fortress built by nature of herself*

2.4.2.3 Repetition

Repetition is a figure of speech that repeats a word or group of words several times in a different sentence.

The example of repetition is found in poem *Snow* written by Mary Ann Hoberman

> *Snow on the steps*
> *And snow on my feet*
> ***Snow on the sidewalk***
> ***Snow on the sidewalk***
> ***Snow on the sidewalk***
> *Down the street*

2.4.2.4 Tautology

Tautology is a figure of speech that repeats a word or group of words in a sentence several times.

For example in Shakespear's poem entitle *Dirge*

> *Come away, come away*, death,
> *And in sad cypres let me be laid;*
> ***Fly away, flay away*** *breath;*
> *I am slain by afair cruel maid.*
> In the stanza above, Shakespeare repeats words *come away*

twice in the first sentence. Then, he always repeats word *fly away*

twice in the third sentence.

2.4.2.5 Symmetry

Symmetry is a figure of speech that emphasizes the understanding of a word, phrase, or sentence with another sentence which has a comparable sense.

2.4.2.6 Climax

The climax is a figure of speech that claims some things that gradually become greater.

2.4.2.7 Anticlimax

Anticlimax is a figure of speech that says some things in a row, gradually weaker or the meaning is more limited.

2.4.2.8 Asyndeton

Asyndeton is a figure of speech that says some things in a row without using conjunctions.

For example in poem *Julius Caesar* written by Shakespear

> *ANTONY: o mighty caesar! Dost thou lie so low?*
> ***Are all thy conquest, glories, triumphs, spoils,***

__Shrunk to this little measure?__ Fare thee well.

2.4.2.9 Polysyndeton

Polysyndeton is a figure of speech that says some things in a row by using conjunctions.

For example in poem *The Sound and the Fury* by William Faulkner

> *Luster came away from the flower tree **and** we*
> *Went along the fence **and** they stopped **and** we*
> *Stopped **and** I looked through the fence while*
> *Luster was hunting in the grass.*

2.4.2.10 Inversion

Inversion is a figure of speech that arrange sentence in the structure of predicate-subject, not subject-predicate. Sometimes, it is called opposite arrangement.

2.4.2.11 Rhetoric

Rhetoric is figure of speech in a question form that does not require an answer.

The example in poem *Harlem* written by Langston Hughes

> *What happens to a dream deferred*
> *Does it dry up like a raisin in the sun?*
> *Or fester like a sore and then run?*
> *Does it stink like rotten meat?*

2.4.2.12 Correction

Correction is a figure of speech that corrects the wrong words and show right words. That error may be intentional or unintentional.

2.4.2.13 Enumeration

Enumeration is a figure of speech that causes several events connected each other so it becomes a single unit.

2.4.1.14 Ellipsis

Ellipsis is a figure of speech that uses sentence with the structure of the sentence with a sentence and release one of the elements, whether the subject of whether the predicate.

2.4.1.15 Interruption

Interruption is the figure of speech that inserts words or phrases into sentences in order to clearer in the meaning of sentence.

2.4.1.16 Exclamation

Exclamation is a figure of speech that uses words exclamation to emphasize.

The example of exclamation in poem *Dedicated to the one I didn't write this for* written by Drake J. Eszes.

Blinking rapidly for hope to notice your sadness

> *While your light bulb remains cracked*
> **Go away!**
> *Ok, back to it.*

2.4.3 Contradiction

Contradiction is a figure of speech which opposes a thing with another thing. This opposition is to emphasize the intention.

2.4.3.1 Paradox

Paradox is a figure of speech that contains of the recall contradiction with the facts that exist (Keraf, 2004:136)

The symbol can be found in one of poem *Morning Song* written by Sylvia Plath

> *Oue voice echo, magnifying your arrival. New statue.*
> *In a drafty museum, your nakedness*
> *Shadows our safety. We stand round blankly as awalls.*

I'm no more your mother
Than the cloud that distills a mirror to reflect its own slow
Effacement at the wind's hand

The paradox is found in line /*I'm no more your mother*/*.* Actually, this expression is contradictory but in fact the relation between mother and her children is too big.

2.4.3.2 Contradiction in Terminis

A contradiction in terminis is a figure of speech that contains the phrase that contra with what was mentioned earlier.

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2.4.3.3 Antithesis

Antithesis is a figure of speech that contains a blend of opposite word.

For example in poem *Paradise Lost* written by John Milten

Here for his envy, will not drive us hence:
Here we may reign secure, and in my choice
To reign is worth ambition though in Hell:
*Better to reign in **Hell**, then serve in **Heaven**.*

In the line above, the contrasting idea is in the word *Hell-Heaven*.

2.4.3.4 Occupational

Occupational is a figure of speech that denies a thing, but give explanation later on.

2.4.3.5 Anachronism

Anachronism is a figure of speech that the statements are not suitable with the events or history.

2.4.4 Satire

Satire is a figure of speech that used to tease, from soft satire as for fun up to rude satire as unhappiness expression.

2.4.4.1 Irony

Irony is derives from the word irony that means deception or pretend. Irony is satire of a figure of speech that uses words that

are contrary with literal meaning. In general, this figure of speech used to quip. So, the irony will be successful if the listener is also aware of the literal meaning behind the series of words (Keraf, 2004: 143).

2.4.4.2 Cynicism

Cynicism is almost similar to irony, but the word used is close to rude words.

2.4.4.3 Sarcasm

Sarcasm is a satire that has the rudest words. It is dirty words and impolite.

For example in short dialogue written by Chris McCarthy

Friend : I only got 15 % on my history test
You   : Well done! I'm very impressed

2.5   Robert Frost

Robert Lee Frost or Robert Frost is one of the great most widely celebrated of American poets during his lifetime he received four Pulitzer prize for his poetry and his work are still widely anthologized in collection of American poetry and school literature text book (McGlinn, 2010:3). He is America's best loved poet of the twentieth century. He was born in San Francisco on March 26, 1874 and died on January 29, 1963. The main aspect of Robert Frost's poems is personal and universal. In one aspect, his

poetry express about rural New England. He uses selection of the language, idioms, intonations, rhythms the actual speech habits of the region for his poems. He published his first two volumes of verse, *A Boy's Will* in1913 and *North of Boston* in1914. *A Boy's Will* was followed in 1914 by a second collection, *North of Boston,* that introduce some of the most popular poems in all of Frost's work, among them "Mending Wall", "The Death of Hired Man", "Home Burial", and "After Apple Picking". In 1916, Robert Frost published *Mountain Interval,* and then in 1923, he received a Pulitzer Prize in poetry for *New Hampshire* and other volumes keep coming, including in his late years, two "mosques." Repeatedly a Pulitzer Prize Winner. Besides, he also received many honorary degrees (Foerster& Falk, 1962:905).

In book Poems by Robert Frost: *A Boy's Will and North of Bosthon* (2010), McGlinn explains that "Frost exploring the emotion of the romantic lover whose yearning for love is largely unfulfilled and is reflected in the natural setting *Love and Questions, "A Late Walk", "Wind and Window Flower", "Flower Gathering", "A Dream Pang", "A Line Storm Song"".* Whereas, North of Boston is romantic verse with its ever benign view of nature, its didactic emphasis, and its slavish conformity to established verse forms of theme. The natural world, Frost overturned the Emersonian concept of nature as healer and mentor in a poem in *A Boy's Will* "Storm Fear", a grim picture of a blizzard as ragging beast that dearest the inhabitants of an isolated house o come outside and be killed. In such later poems as "The Hill Wife" and "Stopping by Woods on

Snowy Evening" the benign surface of nature cloaks potential dangers, and death itself lurks behind dark, mysterious trees. Nature's frolicsome aspect predominates in other poems such as "Birches," where a destructive ice storm is recalled as a thing of memorable beauty. Although Frost is known to many as essentially a "happy" poet, the tragic elements in life continued to mark his poems, from "'Out, Out—'" (1916), in which a lad's hand is severed and life ended, to a fine verse entitled "The Fear of Man" from *Steeple Bush*, in which human release from pervading fear is contained in the image of a breathless dash through the nighttime city from the security of one faint street lamp to another just as faint. Even in his final volume, *In the Clearing*, so filled with the stubborn courage of old age, Frost portrays human security as a rather tiny and quite vulnerable opening in a thickly grown forest, a pinpoint of light against which the encroaching trees cast their very real threat of darkness. His popularity begun during the First World War, persisted through the succeeding decades. He is America's best loved poet of the twentieth century. (Ensyclopedia Britanica)

The masterpieces of Robert Frost are *Directive, Fire and Ice, The Road Not Taken, Stopping by Woods on Snowy Evening, Mending Wall*, and a half dozen others (Yezzi: 2010).

Directive, first published in 1946. This poem is describes about a walk in an unnamed wood and in this case, to an ancient brook, which he calls our destination and destiny.

Fire and Ice was published in December 1920. It is one of Robert Frost's most popular poems. This poem published in Harper's Magazine and in 1923 published in Robert Frost's Pulizer Prize winning book New Hampshire. This poem tells about destruction of the world.

The Road Not Taken is the first Robert Frost's poem in the collection Montain interval. It was published on 1916. Frost stayed in England in 1912 to 1915. He has close friend named Edward Thomas. Frost sent Thomas an advance copy of *The Road Not Taken* after he returned to New Hampsire in 1915. It is because *The Road Not Taken* was intended by Frost as a gentle mocking of indecision, particularly in the decision that Thomas has shown on their many walk together. After that, Frost expressed chagrin that most audience took the poem more seriously than he had intended; in particular, Thomas took it seriously and personally, and it may have been the last straw in Thomas' decision to enlist in World War I (Mathew in Setiawan: 2013).

Stopping by Woods on Snowy Evening is written in June 1922 and published on 1923 in his New Hampshire volume. This poem inspired when he went out to view the sunrise and suddenly got the idea for *Stopping by Woods on Snowy Evening*. This poem tells about the thoughts of a lone rider, pausing at night in his travel to watch snow falling in the woods (John in Setiawan: 2014)

Mending Wall is the second collection of poetry in North of Boston. It was written in 1913 and published in 1914. Mending Wall has become one of the most anthologize and analyzed poems in modern

literature. This poem tells about a story drawn from rural New England. It is deals with distance and tensions between man in which the poem explores the contradictions in life and humanity.

2.6 Previous Researches

The researcher takes three of the relevant thesis as previous study. First is Imawati (2011). Her study entitles *Symbol of Life in Robert Frost's Poems*. Imawati discusses about interpretation and symbolism of life in Robert Frost's poems. In her analysis, she uses structuralism approach. This method is uses to inquiry, applying linguistic theory to a wide array of object and activities that influence by cultural anthropology who studied myths, kinship system, rituals, etc. to conduct her research, she uses qualitative method. The qualitative method is used to interpret the symbolism in Robert Frost's poems. The poems was analyzing by Imawati are *Nothing Gold Can Stay, Spring pools, The oven Bird, and Fire and Ice.* The result of her study shows that the symbols are founds in Robert Frost's poems is natural, private, and conventional symbol. The dominant symbols that are used by Robert Frost are private symbol. Then, the symbolic meaning that found is absolutely connotative meaning. The differences from the researcher's research are the title of the poem and the theory that the researcher uses. Besides, the previous researcher focused on symbol while the researcher focuses on figurative language.

Second is Damanhuri (2011). His thesis entitles *Imagery and Figurative Language Analysis on Robert Frost's Poems: To Earthward and Wind and Window Flower.* Damanhuri focuses on analysis of the intrinsic element of the poem. He analyzes imagery and figurative language in Robert Frost's poem. The poems was analyze are To Edward and Wind and Window Flower. To conduct his research, Damanhuri uses descriptive qualitative method. He uses the theory of imagery and figurative language by analyzing the structure of the poem. He also defines the meaning of the lines that contain imageries, figurative language and the meaning of the poems. The result of his study shows that there are many kinds of imagery and figurative language uses in Robert Frost's poems. In poem *To Edward,* Damanhuri founds visual imagery, auditory imagery, olfactory imagery, organic imagery, and the only one figurative language, such as hyperbole. Then, in poem *Wind and Window Flower,* he founds visual imagery and auditory imagery. In figurative language, he founds metaphor, personification, and hyperbole. The differences from the researcher's thesis are the tittle of poetry and research method. The previous researcher used descriptive qualitative while the researcher takes literary criticism.

The last is Ferani (2012). Her thesis entitles *Pencitraan Kematian Dalam Puisi Out Out Karya Robert Frost.* In her thesis, Ferrani focuses on imagery of death. The aims of her study are to describe the intrinsic and extrinsic elements, which explain about death. The intrinsic and extrinsic aspects are used to describe figurative language, imagery, tone, theme, and

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explain about people's reactions to death. In her study, Ferrani uses two methods; those are library research and structural approach. She uses library research to get theory about death and moral value. Whereas, she is uses structural approach to support her analysis. The result shows that Frost tells the reader that death may occur suddenly and without warning and as a human being, we must continue our lives event in the face of tragedy. Ferani's thesis has differences from the researcher's study. They are Ferani took only one poem while the researcher takes four poems and the titles are also different and Ferani focuses on imagery and he researchers focuses on figurative language.
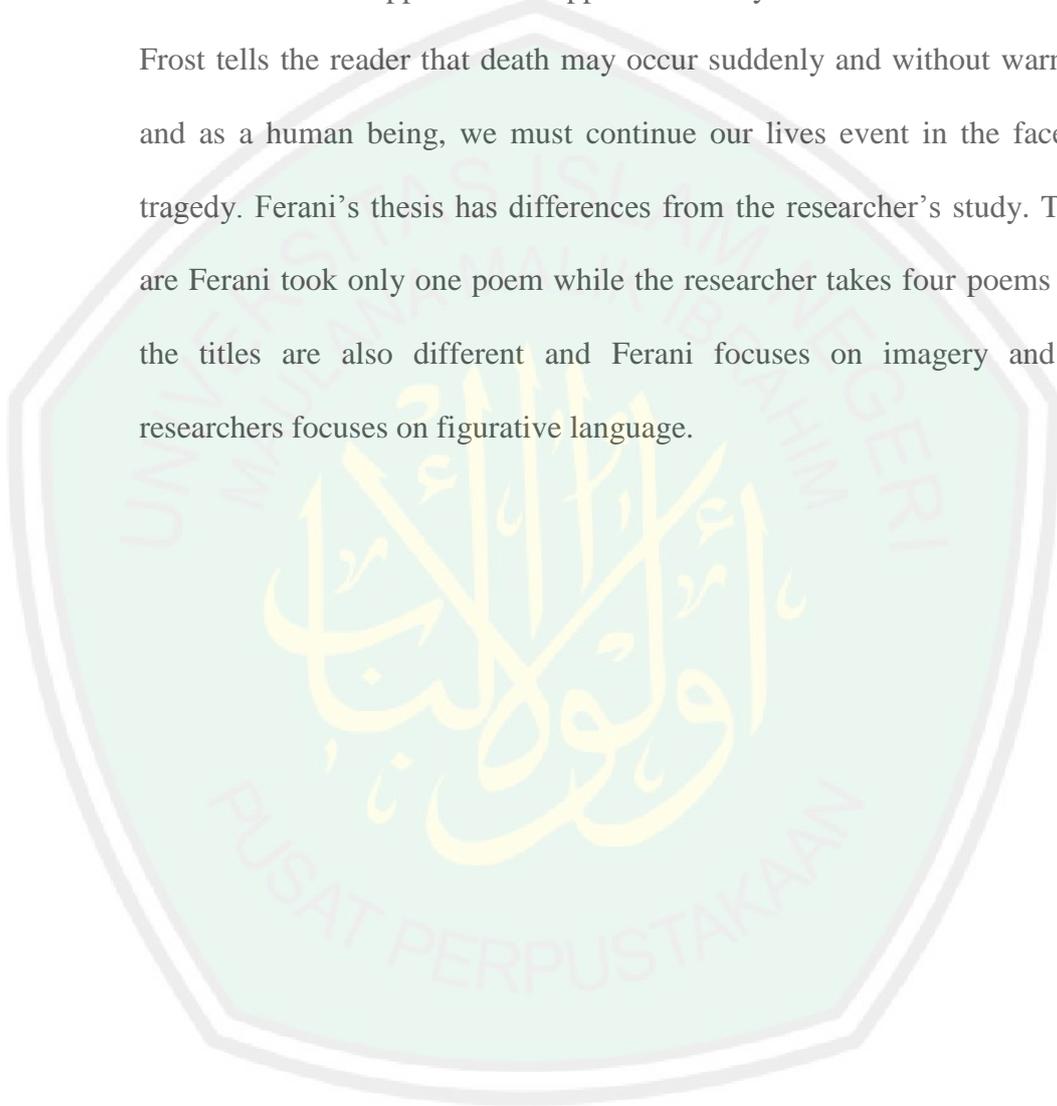
CHAPTER III

ANALYSIS

This chapter presents the analysis of Robert Frost's selected poems. In this chapter, the researcher would like to answer the research questions which have been stated in the chapter one by presenting the data and analyzing them.

3.1 The Finding Concerning with Figurative Language Used in Robert Frost's Selected Poems.

In these findings, the researcher finds the types and the meaning of figurative language used in the four poems of Robert Frost dealing with the figurative language using Tjahyono's theory.

3.1.1 Data I : Fire and Ice

3.1.1.1 Fire and Ice

FIRE AND ICE

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.   4
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.   9

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3.1.1.2 Type of Figurative Language

A.   Symbol:

1. *Some say the world will end in **fire**,* (line 1)

2. *Some say in **ice**,* (line 2)

B.   Paradox:

1. *Some say the world will end **in fire**,* (line 1)

   *Some say **in ice**".* (line 2)

C.   Parallelism:

1. ***Some say*** *the world will end in fire,* (line 1)

   Some say *in ice.* (line 2)

D.   Climax:

1. *To say that for destruction ice* (line 7)

3.1.1.3 The meaning of Figurative Language

A.   Symbol:

1. *Some say the world will end in **fire**,* (line 1)

From the phrase above, the researcher assumes that the narrator uses symbol. The researcher assumes that *fire* is the symbol of desire. In fact, the character of fire is hot and smolder. It can burn something. It is same with the characteristic of human desire that

smolder to get anything they want. This statement is supported by the third line *From what I'v tasted of desire.* This line shows that *desire* can motivate someone to get anything. Because of *desire*, the human tries to get anything they want. In addition, *fire* also creates a deep anger in human being. Therefore, it can destroy the world.

2. *Some say in **ice**,* (line 2)

From the phrase above, the researcher assumes that the narrator uses the word *ice* to describe hatred. As we know, the character of *ice* is cold and frozen. The researcher interprets *ice* as hatred because the characteristic of human who hate something is difficult to molten.

B.   Paradox:

1. *Some say the world will end **in fire**,* (line 1)

*Some say **in ice**.* (line 2)

Paradox is a statement that contradicts itself. There is a controversy in these statements. Some people argue that the world will end in fire but some people argues that the world will end in ice. The narrator knows that both fire and ice can destroy everything. He knows enough from his desire, the fire can destroy the world and from hate, he knows that ice can destroy the world.

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C. **Parallelism:**

1. ***Some say*** *the world will end in fire,* (line 1)

    Some say *in ice.* (line 2)

The first and the second line show parallelism anaphora. Parallelism anaphora is a figure of speech that put a similar word or group of words repeatedly in front of each line. Here, the narrator repeats the word *some say* in the first line to the second line to emphasize that not only the world will end in fire, but also the world will end in ice.

D. **Climax:**

1. *To say that for destruction ice* (line 7)

Climax is a figure of speech that says some things that increasingly severe and strong. In this line, the narrator shows the climax of the destruction of the world that the destruction of ice is also great.

This stanza tells about the destruction of the world. In the first and the second line explain that there is controversy between two groups. The first group says that the world will end in fire and the other group says that the world will end in ice. It means that the ending of the world is caused by human desire. Then, the third and fourth line explains that the narrator takes narrator's experience after through his life. Line fourth explains that after the narrator

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through his life, he decides to choose the "fire" group. Then, in the fifth line to the last line, the narrator says that "if it had to perish twice" he will know enough of hate. He knows that destruction of ice is also great. So, both of fire and ice are strong enough to destroy the world.

In conclusion, in Fire and Ice, the narrator explains that the people argue that the destruction of the world will end by the power of human desire, but some people argue that the destruction of the world is caused hatred. However, both of fire and ice can destroy the world.

3.1.2 Data II   : The Road Not Taken

3.1.2.1 The Road Not Taken

THE ROAD NOT TAKEN

Two roads diverged in yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;   5
  Then took the other, as just as fair,
  And having perhaps the better claim,
  Because it was grassy and wanted wear;
  Though as for that the passing there
  Had worn them really about the same,   10
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet, knowing how way leads on o way,
I doubted if I should ever come back.   15
  I shall be telling this with a sigh

Somewhere ages and ages hence:
Two roads diverged in a wood, and I
I took the one less traveled by,
And that has made all the differences.   20

3.1.1.2 Type of Figurative Language

A.   **Parallelism:**

1. ***And*** *sorry I could not travel both* (line 2)

    And *be one traveler, long I stood* (line 3)

    And *looked down one as far as I could* (line 4)

B.   **Symbol**:

1. *Two **roads** diverged in a yellow wood* (line 1)

C.   **Personification**:

1. *Because it was grassy and **wanted wear;** *(line 8)

3.1.1.3 The Meaning of Figurative Language

A.   **Parallelism:**

1. ***And*** *sorry I could not travel both* (line 2)

    And *be one traveler, long I stood* (line 3)

    And *looked down one as far as I could* (line 4)

In the first stanza, second line to fourth line, the narrator repeats the word *And* three times in the first sentence of each line. The repetition of the word is used to explain that there are some matters cannot do by the narrator.

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B. Symbol:

1. *Two **roads** diverged in a yellow wood* (line 1)

This line presents two choices in life. From this phrase, the researcher finds that *roads* is the symbol because this word indicates the choice. It is support by the phrase in line two *And sorry I could not travel both*. It means that the narrator choose one way in his life because he cannot take both.

C. Personification:

1. *Because it was grassy and **wanted wear**;* (line 8)

The researcher found the personification. *It* refers to *roads*. In fact, the roads cannot want. However, In this line, the narrator expresses *roads* as human characteristic. It is support by *wanted wear*. The narrator gives the "roads" as human characteristic which has sense of wanting.

The first stanza is shows about the choice. In the first line of the first stanza, *two roads diverged in a yellow wood* means that there are two choices in life. When we are in the two choices, we do not know what is in the end of the choice whether good or bad. We certainly find it difficult to determine the right choice. It means that the narrator find difficulties in determining the choice. However, the narrator does not take both of the roads because he is still doubt. It is supported by line two *and sorry I could not travel*

both. Then, in line three, the narrator tells that he is still doubt to choose one of them before he thinks. In line fourth, explain that the narrator tries to see one of both roads as far as he could. Line five shows that there is something risk. It represented by word *undergrowth*. As we know, *undergrowth* is a bush that is impossible crossed by human being because it is not safe.

The second stanza tells about decision. In the first line *then took the other, as just as fair* and the second line *and having perhaps the better claim* explains that the narrator takes one of the roads. He thought that at the time the roads would be better to visit. In the third line *because it was grassy and wanted wear* the narrator thought that at the time the roads would be better because at that moment the roads was grassy and wanted wear. Then, the fourth and the fifth line explain that the narrator hoped that he can pass the road and the road really worn and same.

The third stanza shows about the narrator's conviction to take the better road. In the first to third line, the narrator assures himself that there is no *trodden black* or problem in the both of the roads. Then, in the third line he decides to take the first *road* for another day. It is because in the fourth line the narrator shows the reason why he decides to take the first road. The narrator takes the first road because he knows how way leads on to way.

The last stanza shows about disappointment. The first line, explains that he tells his story with a sigh. Then, the second to the

last line, the narrator explain that he takes wrong road *I took the one less traveled by*. He also says in last line that both of the road has the different character.

In conclusion, in this poem, the narrator tells about the choice in life. When we have two choices in life, we should be able to take the right decision because we do not know what is on the tip of our choice. It is really difficult to determine one of two choices. If wrong in determining choice, we must preparing for confront the risk. Therefore, in determining an appropriate choice should be considered with calm, patient, and should not be rushed, or thinking with emotion.

3.1.3 Data III : Mending Wall

3.1.3.1 Mending Wall

MENDING WALL

```
 Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
 And spills the upper boulders in the sun,
 And makes gaps even two can pass abreast.
 The work of hunters is another thing:                    5
 I have come after them and made repair
 Where they have left not one stone on a stone,
 But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,            10
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.                    15
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To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
'Stay where you are until our backs are turned!'
 We wear our fingers rough with handling them.   20
 Oh, just another kind of out-door game,
 One on a side. It comes to little more:
 There where it is we do not need the wall:
 He is all pine and I am apple orchard.
 My apple trees will never get across   25
And eat the cones under his pines, I tell him.
He only says, 'Good fences make good neighbors'.
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
'Why do they make good neighbors? Isn't it   30
Where there are cows?
But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.   35
Something there is that doesn't love a wall,
That wants it down.' I could say 'Elves' to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top   40
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me~
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well   45
He says again, "Good fences make good neighbors."

3.1.3.2 Type of Figurative Language

A.   **Tautology:**

1. ***To each*** *the boulders that have fallen* ***to each*** (line 16)

B.   **Metaphor:**

1. ***He*** *is* ***all pine*** *and* ***I*** *am* ***apple orchard*** (line 24)

C. Symbol:

*1. And set the **wall** between us once again.* (line 14)

*2. He is **all pine** and I am **apple orchard*** (line 24)

D. Personification:

*1. He only says, 'Good **fences** make good neighbors'.* (line 27)

*2. **Spring** is the mischief in me, and I wonder* (line 28)

E. Contradiction:

1. ***Spring** is **mischief** in me, and I wonder* (line 28)

F. Repetition:

1. *He only says, '**Good fences make good neighbors'**.* (line 27)

*He says again, '**Good fence make good neighbors'**.* (line 46)

G. Rhetoric:

1. **'Why do they make good neighbors?** Isn't it (line 30)

H. Simile:

*1. In each hand, **like** an old-stone savage armed.* (line 41)

1.1.3.3 The Meaning of Figurative Language

A. Tautology:

1. ***To each*** *the boulders that have fallen* ***to each*** (line 16)

In this line, the researcher found the word *to each* repeats twice in a line. It is called tautology. The narrator uses tautology to emphasize that the boulders really blocked both of the narrator and the neighbor.

B. Metaphor:

1. ***He*** *is* ***all pine*** *and* ***I*** *am* ***apple orchard***(line 24)

Line twenty four *he is all pine and I am apple orchard* is kind of metaphor. *He* refers to neighbor and *I* refer to narrator. The narrator compares *neighbor* with all pine and compares *himself* with apple orchard. It is describes the differences between the narrator and the neighbor.

C. Symbol:

1. *And set the* ***wall*** *between us once again.* (line 14)

In line fourteen *And set the wall between us once again* the symbol is represented by word *wall*. *Wall* is the symbol of preclusion.

2. *He is* ***all pine*** *and I am* ***apple orchard***(line 24)

In this line, *He is all pine and I am apple orchard* the symbol is represented by words *all pine* and *apple orchard*. The narrator uses these words to symbolize the dissimilarity between

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his neighbor and him selves. Based on the characteristics both of them, pine is inalterable but apple is useful. It means that the narrator is better than the neighbor.

D. Personification:

*1. He only says, 'Good **fences** make good neighbors'. (line 27)*

In the line twenty seven *he only says, 'Good fences make good neighbors'* uses personification. Personification is represented by word *fences*. As we know, *fences* is a thing but this line explains that the fence can make a good neighbor. It is impossible fence can make a good neighbor because only human that can make a good neighbor.

*2. **Spring** is the mischief in me, and I wonder* (line 28)

In the line twenty eight *Spring is the mischief in me, and I wonder* is uses personification. Personification is represented by word *spring*. In the fact, spring is the season between winter and summer. It means that spring is not human. While, the narrator explains that the spring is the mischief in me. It is impossible because human only can do it. So, in this line, the narrator personifies spring as the thief.

E. Contradiction:

1. ***Spring** is **mischief** in me, and I wonder* (line 28)

When we look at the lines above, there is uncountable case between the previously mentioned case and mentioned hereinafter. As we know, spring is the season when plants start to grow again. It makes a person be happy. However, the narrator considers that spring has stolen his happiness. Thus, the narrator explains that the word *spring* is contrary to word *mischief* that describes plight. So, this line included in contradiction.

F. Repetition:

1. *He only says, '**Good fences make good neighbors'**.* (line 27)

   *He says again, '**Good fences make good neighbor'**.* (line 46)

   In this line, the narrator repeats the line in the last line. The narrator repeats this line twice in order to emphasis his strong feeling. The narrator thinks that the wall is crucial maintaining relationship between them.

G. Rhetoric:

1. '**Why do they make good neighbors?** Isn't it (line 30)

   Rhetoric is figure of speech in a question form that does not require an answer. In this poem, rhetoric can be found in line thirty *'Why do they make good neighbors?*

H. Simile:

1. *In each hand, **like** an old-stone savage armed.* (line 41)

The simile is found in the line thirty nine to line forty one *he said it for himself. I see him there* bringing a stone grasped firmly by the top *in each hand, like an old-stone savage armed.* Here, the narrator compares *he* or neighbor as an old stone savage armed.

This poem tells about the contradiction between the narrator and his neighbor. Initially, the narrator explains that he was disagreeing with the stone wall separate them. However, his neighbor decided to build it. Afterward, in one day, the hunters damage the wall. It is explained by line five to nine. The narrator wants to open his eyes to wreck his wall. Because the narrator sure that their relationship will be well without the wall. However, his neighbor decided to rebuild it. Fretfully, the narrator called him selves. It shows in line thirty six to thirty eight. Then, in line twenty four, he compares him selves with his neighbor. His neighbor is egoistically but he is useful like an apple which is bear fruit. In line twenty seven and forty six, the narrator explains that that *good fence make a good neighbor*. It means that good fence creates good relation and harmony between each other person.

In conclusion, the narrator writes this poem to tell the reader that we have to live in harmony with the neighbor because relationship is important in society.

3.1.4   DATA IV   : Stopping by Woods on Snowy Evening

3.1.4.1 Stopping by Woods on Snowy Evening

STOPPING BY WOODS ON SNOWY EVENING

```
Whoose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.                    4
        My little horse must think it queer
        To stop without a farmhouse near
        Between the woods and frozen lake
        The darkest evening of the year.                 8
He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.                            12
        The woods are lovely, dark and deep.
        But I have promises to keep,
        And miles to go before I sleep,
        And miles to go before I sleep.                  16
```

3.1.4.2 Type of Figurative Language

A.   Inversion:

1. *Whose woods these are I think I know*

B.   Hyperbole:

*1. To watch his woods **fill up** with snow* (line 4)

*2. The **darkest** evening of the year.* (line 8)

C. **Personification:**

1. *My little **horse** must think it queer* (line 5)

2. *He gives his harness bells a shake* (line 9)

   *To **ask** if there is some mistake.*(line 10)

D. **Symbol:**

1. *And miles to go before I **sleep**,* (line 15)

E. **Repetition:**

1. *And miles to go before I sleep,* (line 15)

   And miles to go before I sleep.(line 16)

3.1.4.3 The Meaning of Figurative Language

A. **Inversion:**

1. *Whose woods these are I think I know*

Inversion is a figure of speech that arrange sentence in the structure of predicate-subject, not subject-predicate. In the first line of this poem *Whose woods these are I think I know.* The normally sentence is *I think I know whose woods these are.* The narrator uses inversion to emphasize that he is really know these woods.

B. **Hyperbole:**

1. *To watch his woods **fill up** with snow (line 4)*

Here, the researcher assumes that the narrator exaggerates that the woods fill up with snow. Whereas, it is impossible that snow full fill the woods because in that time *me* is in there. It based on the related sentence in line three and four of the first stanza *he will not see me stopping here/ to watch his woods fill up with snow*. May be it is possible if a half of the woods cover by snow.

2. *The **darkest** evening of the year.* (line 8)

The researcher also found hyperbole in this line. Here, the narrator exaggerates that at that moment, the evening was the darkest evening entire year.

C.   Personification:

*1.   My little **horse** must think it queer* (line 5)

In this line, the narrator asserts that his *horse* be able to thinking and asking. The narrator explains that his *horse* think the situation is queer. It is impossible that a *horse* be able to think like a human. So, this line is categorized as personification.

2.   He gives his harness bells a shake (line 9)

*To **ask** if there is some mistake.*(line 10)

Based on two lines above, the narrator also describes his horse like human being. The narrator gives his horse bells on horse's neck to ask if there is something wrong. In fact, horse is an

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animal that cannot talk. So, it is impossible that human ask to a horse.

D.   Symbol:

*1. And miles to go before **I sleep**, (line 15)*

The symbol in this line is word *sleep*. This word is found in both of three and four line of the last stanza. The researcher interpret that *sleep* is the symbol of death. The narrator says that he must fulfill his promises before he die. It means that he must finish his duties before die.

E.   Repetition

1. *And miles to go before I sleep, (line 15)*
    And miles to go before I sleep.(line 16)

In this poem, the researcher found repetition in line fifteen and sixteen. The narrator repeats the line twice to emphasize that the narrator must done his promise before die.

The first stanza shows about worry. This stanza tells that the narrator is stopping in the woods. He thinks that he knows the owner of the woods in that village. However, he thinks again that the owner does not know he stop there.

The second stanza tells about the situation in the woods. In the first line to fourth line, the narrator shows that his horse more

sensitive than him. The little horse feels uncomfortable with this condition. This horse can think that there is something queer to stop without a farmhouse between the woods and frozen lake.

The third stanza shows about the behavior of the horse. The narrator gives his horse a bell. He hangs the bell on the horses' neck. He gives the bell to ask that there is some mistake. The bell is ring when the horse oscillates. It means that the horse feels uncomfortable because there is something happened.

The last stanza shows about responsibility. In the first line the narrator praises to the woods. He wants to enjoy the view but it is not the time. He has something to do. In the line three, the narrator explains that he has promise. So, the narrator leaves the woods. He went to continue his journey. He has to finish his responsibility. Then, in the third and the last line the narrator says that he has to go there immediately because his promise is his responsibility. He has to finish his promise before he *sleeps*.

Based on the explanation above, the researcher interprets that this poem tells about promise and responsibility. It is explains that there is a man in journey to other place to finish his promise. He rides a horse through the snowy woods. In his journey, he can see the beautiful view. Suddenly, he stops in the middle of the woods and enjoy the view. For a view minutes, his horse oscillate and the bells on horses' neck is ring. It means that the horse fells

uncomfortable. The narrator fells that this horse put in mind of something. Suddenly, he remembers about his promise. He decides to leaves the woods and continuing his journey. Actually, the narrator wants to there to enjoy the view but he has to finish his promise because promise is responsibility.

Based on the data presentation above, the first analysis is to find the type of figurative language. Then, in this research, the researcher finds out the several types of figurative language used in Robert Frost's poems.

No.	Figurative Language	Fire and Ice	The Road Not Taken	Mending Wall	Stopping by Woods on Snowy Evening
1.	Symbol	2	1	2	1
2.	Paradox	1			
3.	Parallelism	1	1		1
4.	Climax	1			
5.	Personification		1	2	2
6.	Tautology			1	
7.	Metaphor			1	
8.	Contradiction			1	
9.	Repetition			1	
10.	Rhetoric			1	
11.	Simile			1	
12.	Inversion				1
13.	Hyperbole				2

Based on data classification above, the researcher finds figurative language uses Tjahyono's theory. The researcher finds the several types of figurative languages used in Robert Frost's selected poems; such as symbol, paradox, parallelism, climax, personification, tautology, metaphor, contradiction, repetition, rhetoric, simile, inversion, and hyperbole. Besides, the researcher also finds the dominant figurative language. The dominant figurative language that Robert Frost uses in poems is symbol. Robert Frost tends to use symbols in his poems because the symbol has a powerful effect to create shadows that are easily captured by the senses. Therefore, it can help the reader easy to understand the meaning of the poem.
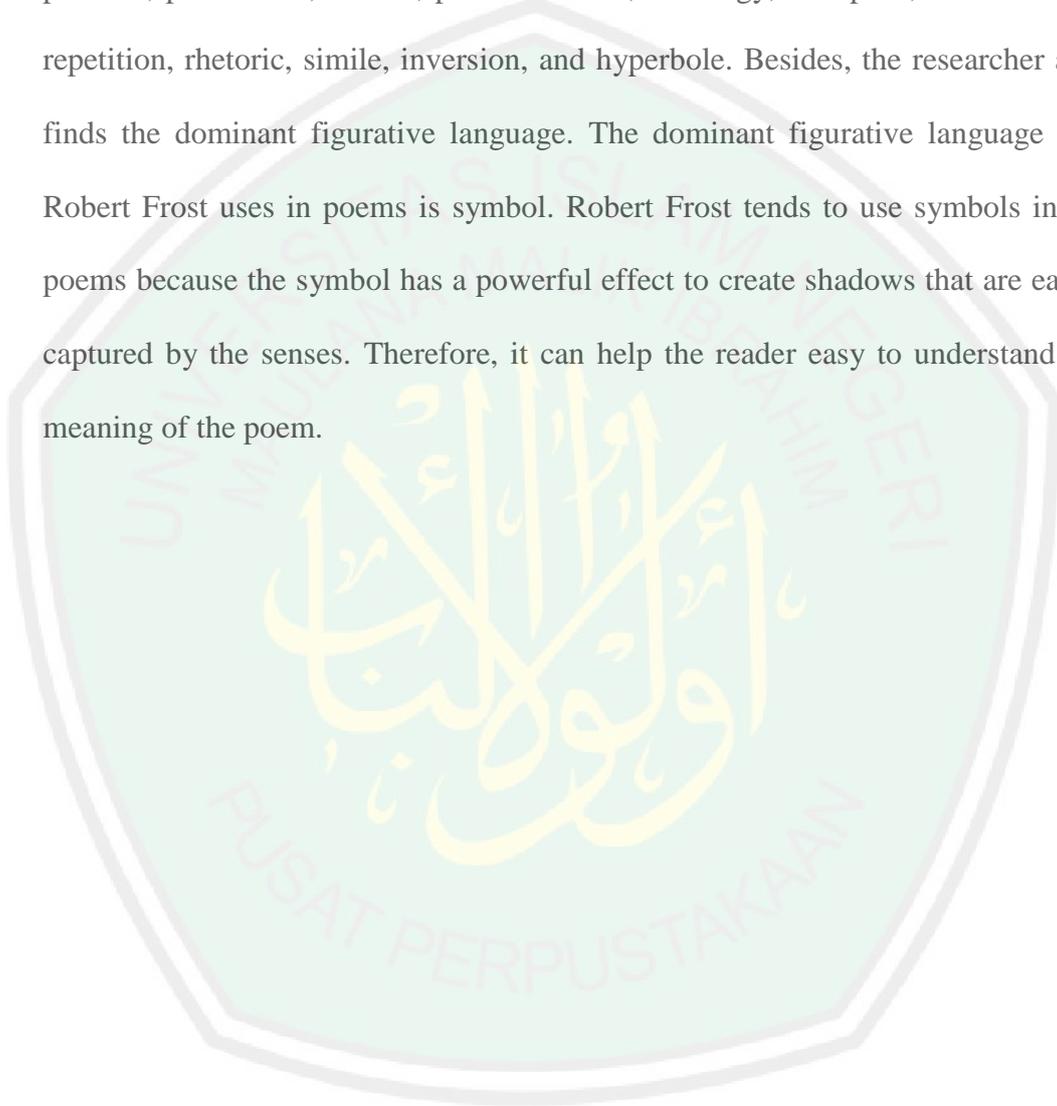
CHAPTER IV

CONCLUSION AND SUGGESTIONS

This chapter presents the conclusion and suggestion for the reader and the next researcher who will conduct a research on the same literary work.

4.1   Conclusion

After analyzing Robert Frost's selected poems in chapter III, the researcher will makes conclusion in this chapter. The conclusion is based on research question, that is what type, how does Robert Frost uses most of figurative languages in his poems, and what the dominant of figurative language used in Robert Frost's selected poems.

First, the researcher uses Tjahyono's theory to find out the types of figurative language in Robert Frost's poems. After taking the data and classifying the data based on categories of figurative language, the researcher concludes that Robert Frost's selected poems uses symbol, paradox, parallelism, climax, personification, tautology, metaphor, contradiction, repetition, rhetoric, simile, inversion, and hyperbole.

Second, the researcher concludes that Robert Frost uses at least three figurative languages in poem The Road Not Taken. Figurative languages are parallelism, symbol, and personification. On the other hand, Robert Frost uses at most eight figurative languages, such as in the poem Mending Wall. He uses tautology, metaphor, symbol, personification, contradiction, repetition, rhetoric, and simile.

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Lastly, based on the classification of the figurative language above, the researcher finds out the dominant figurative language used in Robert Frost's poems. The dominant figurative language used in Robert Frost's poems is symbol. Symbol is found in Robert Frost's selected poems Fire and Ice, The Road Not Taken, Mending Wall, and Stopping by Woods on Snowy Evening.

4.2   Suggestion

Based on the conclusion above, the researcher gives some suggestion to the reader and the next researcher who wants to conduct the deeper analysis.

The first suggestion is given to the reader. The researcher suggests that they should give attention more in interpreting the poem because there are many kinds of figurative language in the poem. However, the researcher found the several figurative languages in the poem because of focuses on Tjahyono's theory.

The second is given to the next researcher. The researcher suggests that they cannot only find the figurative language in the poem uses Tjahyono's theory but also they can uses figurative language theory by other.

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APPENDIXES

APPENDIX 1

FIRE AND ICE

Some say the world will end in fire,

Some say in ice.

From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice,

I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice.
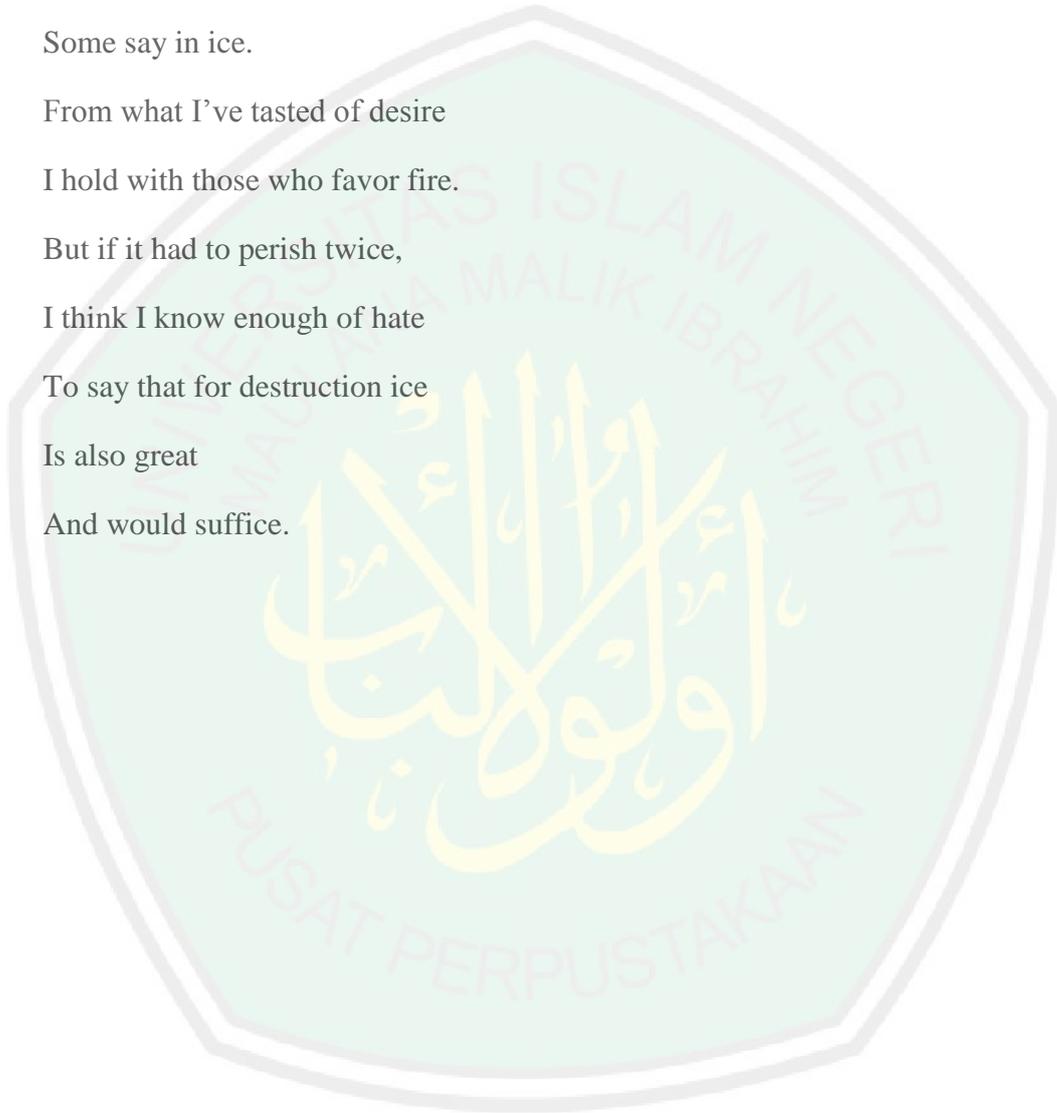
APPENDIX 2

THE ROAD NOT TAKEN

Two roads diverged in yellow wood,

And sorry I could not travel both

And be one traveler, long I stood

And looked down one as far as I could

To where it bent in the undergrowth;

    Then took the other, as just as fair,

    And having perhaps the better claim,

    Because it was grassy and wanted wear;

    Though as for that the passing there

    Had worn them really about the same,

And both that morning equally lay

In leaves no step had trodden black.

Oh, I kept the first for another day!

Yet, knowing how way leads on o way,

I doubted if I should ever come back.

    I shall be telling this with a sigh

    Somewhere ages and ages hence:

    Two roads diverged in a wood, and I

    I took the one less traveled by,

    And that has made all the differences.

APPENDIX 3

STOPPING BY WOODS ON SNOWY EVENING

Whoose woods these are I think I know.

His house is in the village though;

He will not see me stopping here

To watch his woods fill up with snow.

    My little horse must think it queer

    To stop without a farmhouse near

    Between the woods and frozen lake

    Tthe darkest evening of the year.

He gives his harness bells a shake

To ask if there is some mistake.

The only other sound's the sweep

Of easy wind and downy flake.

    The woods are lovely, dark and deep.

    But I have promises to keep,

    And miles to go before I sleep,

    And miles to go before I sleep.

APPENDIX 4

MENDING WALL

Something there is that doesn't love a wall,

That sends the frozen-ground-swell under it,

And spills the upper boulders in the sun,

And makes gaps even two can pass abreast.

The work of hunters is another thing:

I have come after them and made repair

Where they have left not one stone on a stone,

But they would have the rabbit out of hiding,

To please the yelping dogs. The gaps I mean,

No one has seen them made or heard them made,

But at spring mending-time we find them there.

I let my neighbor know beyond the hill;

And on a day we meet to walk the line

And set the wall between us once again.

We keep the wall between us as we go.

To each the boulders that have fallen to each.

And some are loaves and some so nearly balls

We have to use a spell to make them balance:

'Stay where you are until our backs are turned!'

We wear our fingers rough with handling them.

Oh, just another kind of out-door game,

One on a side. It comes to little more:

There where it is we do not need the wall:

He is all pine and I am apple orchard.

My apple trees will never get across

And eat the cones under his pines, I tell him.

He only says, 'Good fences make good neighbors'.

Spring is the mischief in me, and I wonder

If I could put a notion in his head:

'Why do they make good neighbors? Isn't it

Where there are cows?

But here there are no cows.

Before I built a wall I'd ask to know

What I was walling in or walling out,

And to whom I was like to give offence.

Something there is that doesn't love a wall,

That wants it down.' I could say 'Elves' to him,

But it's not elves exactly, and I'd rather

He said it for himself. I see him there

Bringing a stone grasped firmly by the top

In each hand, like an old-stone savage armed.

He moves in darkness as it seems to me~

Not of woods only and the shade of trees.

He will not go behind his father's saying,

And he likes having thought of it so well

He says again, "Good fences make good neighbors."

APPENDIX 5

No.	Title of Poem	Line Work	Poem's Line	Kinds of Figurative Language
1.	Fire and Ice	1	Some say the world will end in fire,	Symbol
		2	Some say in ice.	Symbol
		1 and 2	Some say the world will end in fire,	Paradox
			Some say in ice.	
		1 and 2	Some say the world will end in fire,	Parallelism
			Some say in ice.	
		7	To say that for destruction ice	Climax
2.	The Road Not Taken	2, 3, and 4	And sorry I could not travel both	Parallelism
			And be one traveler, long I stood	
			And looked down one as far as I could	
		1	Two roads diverged in yellow wood,	Symbol
		8	Because it was grassy and wanted wear;	Personification
3.	Mending Wall	16	*To each* the boulders that have fallen *to each*	Tautology
		24	*He is **all pine** and **I am apple orchard***	Metaphor
		14	*And set the **wall** between us once again.*	Symbol
		24	*He is **all pine** and I am **apple orchard***	Symbol
		27	*He only says, 'Good **fences** make good neighbors'.*	Personification
		28	***Spring** is the mischief in me, and I wonder*	Personification
		28	***Spring** is **mischief** in me, and I wonder*	Contradiction
		27 and 46	*He only says, '**Good fences make good neighbors'.***	Repetition

		30	**'Why do they make good neighbors?** Isn't it	Rethoric
		41	*In each hand, like an old-stone savage armed.*	Simile
4.	Sopping by Woods on Snowy Evening	1	*Whose woods these are I think I know*	Inversion
		4	*To watch his woods fill up with snow*	Hyperbole
		8	*The darkest evening of the year*	Hyperbole
		5	*My little horse must think it queer*	Personification
		9 and 10	*He gives his harness bells a shake*	Personification
			To ask if there is some mistake.	
		15	*And miles to go before I sleep,*	Symbol
		15 and 16	*And miles to go before I sleep,*	Repetition

CURRICULUM VITAE

Name   : Agustin Evin Wulandari

Place/ Date of Birth   : Pasuruan/ August 7, 1991

Sex   : Female

Religion   : Islam

Nationality   : Indonesia

Parents   : - Susilo Prayitno

                              - Kusmini

Address   : Jl. Raya Dusun Kemantren No. 05 RT/RW 001 Kec. Purwosari Kel. Martopuro

                              Purwosari – Pasuruan

Educational Backgrounds :

- 1995-1997   : Kindergarten of Dharma Wanita Purwosari
- 1997-2003   : Elementary School of SDN 01 Purwosari
- 2003-2006   : Junior High Shool of SMPN 01 Purwosari
- 2006-2009   : Senior High School of SMA PGRI Lawang
- 2011-2015   : English Letters and Language Department, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University of Malang

Organozaional Experiences :

- 2004   : Member of OSIS at SMPN 01 Purwosari
- 2004   : Member of PMR at SMPN 01 Purwosari
- 2012-2015   : Member of KOPMA Padang Bulan at Maulana Malik Ibrahim State Islamic University of Malang

Malang, November 23, 2015

Agustin Evin Wulandari

DEPARTEMENT AGAMA

UNIVERSITAS ISLAM NEGERI MALANG

FAKULTAS HUMANIORA

Jl. Gajahyana No. 50 Malang Telp. (0342)
551354 Fax. 572533 Malang

BUKTI KONSULTASI

Nama : Agustin Evin Wulandari

NIM : 11320121

Jurusan : Bahasa dan Sastra Inggris

Fakultas : Humaniora

Judul Skripsi : *Figurative Languages Used In Robert Frost's Selected Poems*

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Malang, 23 November 2015

Dekan Fakultas Humaniora

Dr. Hj. Istiadah, M.A.

NIP 19670313 199203 2 002