THE DOMINANT THEME REVEALED THROUGH THE USE OF FIGURATIVE LANGUAGES IN DUNBAR’S “SYMPATHY”: A SEMANTIC ANALYSIS

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements for the Degree of Sarjana Sastra in English Letters

By
WIDYASANTI ANAWANGSIH PIRESANINGTYAS
Student Number: 154214070

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June 19, 2019

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A Sarjana Sastra Undergraduate Thesis

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Defended before the Board of Examiners on July 8, 2019 and Declared Acceptable

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June 18, 2019

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There will be obstacles. There will be doubters. There will be mistakes. But with hard work, with belief, with confidence and trust in yourself and those around you, there are no limits.

– Michael Phelps –
FOR EVERY SINGLE ONE OF YOU WHO NEVER STOPS TELLING ME THAT I CAN

THANK YOU
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ABSTRACT

PIRENANINGTYAS, WIDYASANTI ANAWANGSIH. (2019). Theme Revealed through the Use of Figurative Languages in Dunbar’s “Sympathy”: A Semantic Analysis. Yogyakarta: Department of English Letters, Faculty of Letters, Universitas Sanata Dharma.

Language is an essential part in human’s life that is used to communicate with each other. Language in literary works is used to communicate experience. Poetry is one of the literary works utilized its multidimensional language to communicate experience. A poet uses many language resources to achieve its extra dimension. Figurative language is one of the resources that help a poet deliver the experiences. In this study, the researcher observes the use of figurative language in Dunbar’s poem entitled “Sympathy” in order to reveal the theme of the poem by implementing semantic analysis.

There are two research goals in this study. First, the study aimed to discover the types of figurative languages found in the poem along with its meaning. The researcher examined the relation between words, phrases, and sentences so that the types and meanings of the figurative expressions can be figured out. Second, the study was also to reveal the theme of the poem. In revealing the theme, the researcher examined the person, action, and image presented in the poem.

The researcher applied qualitative case study method in conducting this study. Moreover, the researcher used purposive sampling method in collecting the data. Semantics approach, focuses on the relation between words, phrases, and sentences, is employed in this study.

The result shows that there are five types of figurative languages occurring in twelve expressions, which are personification, metaphor, simile, metonymy, and symbol. Moreover, the researcher discovered two possible themes, which are 1) oppression and 2) hope. The two themes are combined in the poem and formed a dominant theme: “Someone hopes to get free from the oppression”.

Keywords: figurative language, semantics, theme

Bahasa adalah bagian penting dalam kehidupan manusia yang digunakan untuk berkomunikasi dengan satu sama lain. Bahasa dalam karya sastra digunakan untuk mengkomunikasikan pengalaman. Puisi adalah salah satu karya sastra yang menggunakan bahasa multidimensi untuk mengkomunikasikan pengalaman. Seorang penyair menggunakan banyak sumber bahasa untuk mencapai dimensi yang maksimal. Bahasa kiasan adalah salah satu sumber yang membantu penyair dalam menyampaikan pengalaman. Di dalam penelitian ini, dengan mengimplementasikan analisis semantik, peneliti mengamati penggunaan bahasa kiasan dalam puisi karya Dunbar yang berjudul “Sympathy” dengan tujuan untuk mengungkapkan tema puisi.

Terdapat dua rumusan masalah dalam penelitian ini. Pertama, penelitian ini bertujuan untuk menemukan jenis-jenis bahasa kiasan yang ditemukan dalam puisi beserta dengan artinya. Peneliti menganalisis hubungan antar kata, frasa, dan kalimat sehingga jenis dan makna dari ekspresi kiasan dapat ditemukan. Kedua, penelitian ini bertujuan untuk mengungkapkan tema yang terdapat dalam puisi. Dalam mengungkapkan tema, peneliti mengamati bagaimana orang, tindakan, dan gambaran disampaikan dalam puisi.

Peneliti menggunakan metode studi kasus kualitatif dalam melakukan penelitian ini. Terlebih lagi, teknik pengumpulan data yang digunakan adalah metode purposive sampling yang berarti pengambilan sampel secara disengaja. Penelitian ini juga menggunakan pendekatan semantik yang berfokus pada hubungan antar kata, frasa, dan kalimat.

Hasil dari penelitian menunjukkan bahwa terdapat lima jenis bahasa kiasan yang muncul dalam dua belas ekspresi, yaitu personifikasi, metafora, simile, metonim, dan simbol. Selanjutnya, peneliti juga mengungkapkan dua kemungkinan tema, yaitu 1) penindasan dan 2) harapan. Kedua tema tersebut bercampur dalam puisi ini dan membentuk sebuah tema yang dominan: “Seseorang berharap untuk terbebas dari penindasan”.

Kata kunci: bahasa kiasan, semantik, tema
CHAPTER I

INTRODUCTION

A. Background of the Study

Language is an essential part in human’s life. People use language as a tool to communicate with each other. In everyday life, people cannot live separate from language. According to Arp and Johnson, there are three uses of language, which are the practical, the literary, and the hortatory (2009, p. 634). The literary use of language, as can be suggested from its name, occurs in the literary works such as novels, short stories, plays, and poems. It is utilized to communicate experience instead of to communicate information (the practical use), or to communicate persuasion (the hortatory use).

Literary texts have come up in various ways, such as drama, novel, poetry, short story, and many more. Poetry is seen as the shortest work compared to any other works. It is because a work can be said as a poem even though it only consists of one line. Nevertheless, in its simplest form, poetry might be the one that is difficult to understand because of its language.

The language of poetry comes under the literary use of language and is utilized to communicate experience. The language of poetry can also be said as multidimensional language for it uses a number of language resources to achieve its extra dimension (Arp & Johnson, 2009, p. 640). Several language resources in a poem are connotation, imagery, metaphor, symbol, paradox, irony, allusion, sound repetition, rhythm, and pattern. Arp and Johnson states that, by “using these
resources and the materials of life, the poet shapes and makes his poem” (2009, p. 640).

Paul Laurence Dunbar (1872-1906) was one of the influential black poets in American literature who wanted to share the desires and the experiences of the black people in America. Dunbar used his talent of writing poems to express all of the desires, experiences, and feelings during his lifetime. The Editors of Encyclopaedia Britannica (2019) explained in its website that, “He was the first black writer in the U.S. to make a concerted attempt to live by his writings and one of the first to attain national prominence” (para. 1).

Dunbar wrote many poems in his life. Dunbar’s first volume of poetry is published in a book called Oak and Ivy, followed by the second book entitled Majors and Minors, and the two after that are Lyrics of Lowly Life and Lyrics of the Hearthside. Aside from writing poems, Dunbar also wrote novels, such as The Uncalled and The Sport of the Gods (Britannica, 2019, para. 4).

Owing to the fact that Dunbar was a great writer, especially in writing poems, the researcher then chooses one of his poems to be analyzed. The researcher chooses a poem entitled “Sympathy” to be examined in this research. There are a number of considerations why “Sympathy” poem was selected. First, the researcher proposes this research as one of the alternatives to analyze the literary work by using the study of linguistics. Second, the researcher sees that the poetic technique used by Dunbar is intriguing and it can prove that the language of poetry is used to communicate experience. Third, this study is meant to create a higher appreciation of the poem for further study.
As mentioned above, Dunbar is a good poet in writing his works by using the poetic material, such as figurative language, and poetic technique. As a result, there might be a lot of figurative expressions used by Dunbar in writing his poem. Therefore, the researcher aims to figure out the meaning of words, phrases, and also sentences through the figurative expressions in the poem. In order to do so, the researcher applies semantics study since semantics is the study of meaning. The study of lexical semantics is applied to analyze the word meanings, while phrasal and sentential semantics are utilized to analyze the phrase and sentence meanings of the poem. Besides that, the researcher also wants to convey the theme of the poem by examining the meanings of the figurative expressions found previously.

B. Problem formulation

In conducting this research, there are two research questions formulated as follows:

1. What types of figurative expressions are found in the poem?
2. What theme is revealed from the meaning of figurative expressions found in the poem?

C. Objectives of the Study

In accordance with the problem formulation above, this research formulated two objectives. The first objective is to discover what types of the figurative languages in “Sympathy” poem, along with the discussion of its
meaning. In order to answer the first question, the researcher has to find the figurative expressions in the poem. In finding the figurative expressions, the researcher has to see the relation of the words, phrases, or sentences by using the study of lexical, phrasal and sentential meanings. After that, the researcher would be able to figure out the meaning of each figurative expression.

After finding out the meanings of the figurative languages found in the poem, the second objective of the study is to reveal the theme of the poem. In revealing the theme of the poem, it is necessary to look at the person, action, and image in the poem.

D. Definition of Terms

There are several terms used in this research. The researcher wants to define the terms in order to avoid misunderstanding and misleading interpretation. The terms overwhelm theme, semantics, and figurative languages.

The first is theme. According to Kennedy and Gioia, the theme of a story is whatever general idea or insight the entire story reveals (1999, p. 175). It means that theme is the idea that the literary works carry. In order to reveal the theme of the poem, the depiction of who the person is, what the action is, and how the image is are necessary to examine. It is in line with the definition proposed by Holman and Harmon that say theme in poetry is the abstract concept that is made concrete through its representation in person, action, and image in the work (1986, p. 502).
The second is **semantics**. Semantics is a branch of linguistics devoted to the study of meaning in language (Crystal, 2008, p. 428). Yule adds that “Doing semantics is attempting to spell out what it is we all know when we behave as if we share knowledge of the meaning of a word, a phrase, or a sentence in a language” (2010, p. 112).

In order to analyze the meaning, semantic features is applied. Semantic feature is a minimal contrastive element of a word’s meaning (Crystal, 2008, p. 427). Semantic feature uses pluses and minuses to differentiate word’s meaning. For example, the word woman and girl are [+female], however, woman is [-young], while girl is [+young].

The last is **figurative language**. Figurative language is a language that uses the figures of speech that cannot be taken literally (Arp & Johnson, 2009, p. 65). In other words, figurative language consists of figures of speech (figurative expressions) which meaning is not literal. The meaning of a figurative language may convey something other than what is written in the text, and therefore is intriguing to study.
CHAPTER II

REVIEW OF LITERATURE

This chapter covers four parts, which are review of related studies, review of related theories, and theoretical framework. In the first part, some previous studies related to this research are displayed to show the similarities and differences between this research and some previous studies. The second part, which is review of related theories, presents some theories applied in this research. The last part, theoretical framework, explains the contribution of the theories and reviews in unraveling the problems in this research.

A. Review of Related Studies

In this part, some previous studies that help the researcher to develop this research are displayed. There are three studies that have already been conducted. All of the previous studies mentioned in this part help the researcher in conducting and developing this research.

The first study is a journal article written by Putu Ratna Arditami (2017) entitled “An Analysis of Figurative Language Found in Katy Perry’s Song Entitled “Firework””. The study focuses on identifying and describing the meaning of the types of figurative language found in the song. As a result, the writer finds eighteen figurative languages in Firework song. The types of figurative language found are symbols, hyperbole, simile, personification, metaphor, and paradox. Furthermore, from the analysis of the meanings of the
figurative language, the writer states that *Firework* song wants to deliver a message that people have to look deeper on their selves to know who they really are, and to keep up their spirit so that they can face and solve their problems.

What differs between this research and the journal article are in the data used, the approach, and the purpose of the study. In the journal article, the data is taken from Katy Perry’s *Firework* song, while this research is using Dunbar’s “Sympathy” poem. Moreover, the approach applied in the two studies is different. Arditami’s journal article is using literary study focusing on the figurative language, whereas this research is utilizing semantics as the approach to analyze the figurative language. The last, the purpose of the journal article is to discover the types of figurative languages and its meanings to get the message of the song, whereas the purpose of this research is not only to find the kinds of figurative languages and its meanings, but also to find the theme of the poem. In addition, there are two similarities between the two studies. First, both studies are examining about figurative language. Second, both studies propose to find the types and meaning of figurative language.

The second study is a journal article entitled “An Analysis of Metaphor in Maya Angelou’s “Caged Bird” and “Still I Rise” Poems” (Raharta & Hamsia, 2016). The aims of this journal article are to find out the types of metaphor, to know the reasons of the use of metaphor, and to interpret the meaning of the poem based on explication and author’s biography. As a result, there are three types of metaphor found in the poems, which are conceptual metaphor, mixed metaphor and poetic metaphor. Moreover, the reasons why Angelou uses metaphor is
because she wants to give more power in illustrating her experiences, feelings and 
thoughts by using non-ordinary language. Last, the interpretation found in each 
poems show Angelou’s feelings when she experienced the racial discrimination.

The similarity between this research and the journal article lies in the use 
of poem as the data to be analyzed. However, the journal is analyzing Angelou’s 
poems, whereas this research is examining Dunbar’s poem. Moreover, even 
though the two studies are analyzing the figurative language, but the journal 
article is only focusing on the use of metaphor, while this research is examining 
all of the figurative language found in the poem. By examining all of the 
figurative language found in the poem, this research will be more elaborated and 
comprehensive. In addition, the approach of the journal article is semiotics, while 
this research’s approach is semantics.

The last study is an undergraduate thesis written by Aurelia Reza Hayuwardhani entitled “Theme in John Mayer’s Song Lyrics in *The Search for Everything* Album Seen from the Use of Figurative Expressions” (2018). There 
are two main problems formulated by the writer in this study. First, the writer 
intends to find out what figurative expressions are used in John Mayer’s *The 
Search for Everything* album. Second, the aim is to discover how the figurative 
expressions that have been found can constitute the theme of the album.

In order to answer the two problems, the writer applied the semantics 
approach to figure out the meaning of the figurative expressions. As a result, the 
writer found that there are six types of figurative language used in the album, 
which are hyperbole, personification, paradox, simile, metaphor, and idiom.
Moreover, the writer discovered three themes from the analysis of the figurative expressions before, which are breaking up, questioning self identity, and celebrating love. The theme “breaking up” is portrayed through the use of all six types of figurative languages. The theme “questioning self identity” is conveyed through the use of hyperbole, personification, and paradox. Meanwhile, the theme “celebrating love” is shown from the use of simile.

The only difference between this research and Hayuwardhani’s study is in the object of the study. Hayuwardhani is analyzing songs in John Mayer’s album, whereas this research is analyzing a poem by Dunbar entitled “Sympathy”. The researcher chose a poem instead of song lyrics to be analyzed because a poem can say a lot of things in its simple word. Moreover, the language in a poem tends to be more difficult to understand compare to the language in a song lyric.

B. Review of Related Theories

In this part, the theories correlated with semantics, figurative language, and theme are organized in the following discussions.

1. Semantics

Semantics is the study of the meaning of words, phrases and sentences (Yule, 2010, p. 112). It means that in learning a language, it is not only the meaning of words that is important, but it is also necessary to know the meaning of words when it is combined with another word. Fromkin, Rodman, and Hyams (2003, p. 173) also state that to understand language we need to know the meaning of words and how the meanings of words combine into phrase and
sentence meanings. In order to understand the meanings of word, phrase, and sentence, the study of semantics is divided into three: lexical semantics, phrasal and sentential semantics, and connotation vs. denotation.

**a. Lexical Semantics**

Lexical semantics is concerned with the meanings of words, and the meaning relationships among words (Fromkin et al, 2003, p. 173). In the study of lexical semantics, each word has at least one feature to distinguish it from another word. Crystal defines this semantic feature as a minimal contrastive element of a word’s meaning (2008, p. 427). By utilizing the semantic features, the presence or absence of semantic properties can be indicated by pluses and minuses (Fromkin et al, 2003, p. 177). For example, the word *woman* has semantic properties such as human and female. Thus, the semantic features of the word *woman* is [+human] and [+female]. The semantic features of the word *woman* will be different when it is used to analyze the word *man*. Even though both of the words can be classified as [+human], the word *man* is different in terms of gender with the word *woman*. Thus, instead of [+human], the semantic feature of the word *man* is [-female] or [+male].

Instead of the meaning of words, lexical semantics also concerns with the relations between words. Yule also states that, in everyday talk, we often explain the meanings of words in terms of their relationships (2010, p. 117). This relation between words is known as the lexical relations. Some of the lexical relations are known as homonyms, synonyms, antonyms, hyponyms, metonyms, and retronyms. Homonyms are different words that are pronounced the same, but the
spelling may not be the same (e.g. tale/tail) (Fromkin et al, 2003, p. 179). Synonyms are two or more words with very closely related meanings, such as in the words couch and sofa (Yule, 2010, p. 117). Meanwhile, antonyms are two words which meanings are contradictory like in the words open and close. Another relation between words is hyponyms which shows the relations between more general term such as color and the more specific term like red (Fromkin et al, 2003, p. 184). Moreover, there is also metonym which shows a close connection based on a container-contents relation (bottle/water), a whole-part relation (car/wheels), or a representative-symbol relationship (king/crown) (Yule, 2010, p. 121). The last is a relation that shows all expressions that once were redundant, which is called as retronym. The examples of retronyms are day baseball, silent movie, surface mail, and whole milk. These expressions are used because in the past, there is no baseball game played in the night, or movie that is not silent, and etc.

b. Phrasal and Sentential Semantics

The larger scope in the study of semantics is phrasal and sentential semantics. It is dealing with the meaning of phrases and sentences. Nevertheless, it cannot be separated away from the lexical semantics. The Principal of Compositionality states that the meaning of a phrase or sentence depends both on the meaning of its words and how those words are combined structurally (Fromkin et al, 2003, p. 188). In addition, Katz & Fodor (1963) suggest that we can go further and actually derive the meaning of a sentence from the meaning of the words it contains (Palmer, 1981, p. 140).
In lexical semantics, there is a relation between words such as in the bound morpheme –nyms. Sentential semantics, on the other hand, deals with the relation between sentences. In lexical semantics, there is the term synonymous for two words that have similar meaning. Meanwhile, in sentential semantics, the two sentences that have similar meaning is called paraphrase. Lehmann confirms by stating, “If two or more sentences are synonymous, they are referred to as paraphrases of one another” (1976, p. 232).

Sentential semantics is closely related to the study of syntax. The use of reflexive pronouns is one of the examples of how semantics and syntax interact. The meaning of a reflexive pronoun always refers back to some antecedent (Fromkin et al., 2003, p. 199). For example in the sentence Mary prepared the meal by herself, the pronoun herself must be referred to Mary. The pronoun herself is applied because the subject of the sentence is known as a woman. Syntactically, if the pronoun of that sentence is changed into himself, there will be no problem. However, it will be semantically odd since the name Mary is known as a woman’s name.

John Lyons gives an explanation regarding to the relation between semantics and syntax. He states in his book that:

Sentences are, by definition, grammatically well-formed. There is no such thing, therefore, as an ungrammatical sentence. Sentences however may be either meaningful (semantically well-formed) or meaningless (semantically ill-formed). (Lyons, 1995)

Nevertheless, in some cases, a sentence is intentionally constructed to form a meaningless interpretation. This kind of semantic violations is usually appeared in a poem. Fromkin, Rodman, and Hyams state that “Semantic violations in poetry
may form strange but interesting aesthetic images, as in Dylan Thomas’s phrase *a grief ago*” (2003, p. 203). By doing this kind of semantic violations, the Principle of Compositionality becomes useless since it cannot interpret the non-literal meaning of words or sentences. When this principle is failed to produce an acceptable literal meaning, listeners stretch it. The “stretching” that the listeners do is based on semantic properties that are inferred, or that provide some kind of resemblance (Fromkin et al., 2003, p. 204). In another word, when people cannot agree with the literal meaning of a sentence, they will find another meaning beyond literal that can satisfy their imagination. The meaning that is beyond the literal meaning is called connotation.

c. Connotation vs Denotation

Connotation is a term used in semantics as a part of a classification of types of meaning; opposed to denotation (Crystal, 2008, p. 102). As stated by Arp and Johnson, denotation is the dictionary meaning of the word; whereas connotation is what it suggests beyond what it expresses: its overtones of meaning (2009, p. 674). In other words, denotation is the literal meaning of words that can be found in the dictionary. Meanwhile, connotation is the meaning of words that say more beyond what is stated or beyond the literal meaning. The word *December*, for instance, denotatively according to Oxford Dictionary means the twelfth month of the year (Hornby, 2010, p. 391). However, in connotation it can suggest the meaning of ‘bad weather’ or ‘dark evenings’ (Crystal, 2008, p. 102). Connotation gives an additional meaning by looking at the context. Context is a term used to refer to specific parts of an utterance or text near or adjacent to a unit
which is the focus of attention (Crystal, 2008, p. 108). It means that context can be found from the surrounding text itself, in the preceding and the following texts.

Connotation is very important to the poets, for it is one of the ways that the poets can use to enrich their meaning—to say more in fewer words (Arp & Johnson, 2009, p. 674). In other words, a poet prefers to apply connotation in creating a poem. By using connotation, a poem becomes more meaningful and therefore can communicate an experience more effectively. This connotative meaning of language is applied in the figurative languages. Figurative language is language that cannot be taken literally (Arp & Johnson, 2009, p. 705). Barnet, Cain, and Burto also said that figurative language, with its literally incompatible terms, forces the reader to attend to the connotation rather than to denotations (2011, p. 496).

2. Figurative Language

Figurative language is a language using figures of speech (figurative expressions) to say something other than the ordinary way (Arp & Johnson, 2009, p. 705). As stated before, figurative language use connotation in order to say something in non-literal way. In poetry, the use of figurative language can be such a powerful weapon compared to ordinary language. Arp and Johnson also said that we can say what we want to say more vividly and forcefully by figures than we can by saying it directly (2009, p. 704).

According to Arp and Johnson, there are eleven figurative expressions, namely simile, metaphor, personification, apostrophe, metonymy, symbol,
allegory, paradox, overstatement, understatement, and irony. The types of figurative expressions are presented in details in the following.

a. Metaphor and Simile

Madden defines metaphor as a more direct and more complete comparison than a simile (2002, p. 65). Simile is a comparison by using some word or phrase such as like, as, than, similar to, or resembles, therefore it is expressed (Arp & Johnson, 2009, p. 705). In other words, metaphor and simile are the figurative expressions used to compare one thing and another. However, the comparison in simile can be known from the use of connective words, while the comparison in metaphor does not use any connective words. In doing a comparison, there must be two different things being compared. That is why Simpson describes metaphor as a process of mapping between two different conceptual domains, which are the target domain and the source domain (2004, p. 41).

To interpret metaphors, the understanding of both the literal meaning and facts about the world is important (Fromkin et al, 2003, p. 205). One of the metaphorical expressions is “Time is money”. In that statement, time is being compared with money. Interpreted literally, that statement will be anomalous. However, when the statement is understood metaphorically for its value, then the meaning can be well delivered.

b. Personification

Personification is a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always a human being. Personification consists in giving the attributes of human being to an animal, an object, or an idea
(Arp & Johnson, 2009, p. 708). It means that, personification is used to give the attribute of human, such as feeling, emotion, or characteristic. Therefore, the attributes of human will have the semantic feature [+human], and the things being compared to is [-human]. In the first line of James Stephens’ poem “The Wind” for instance, it states that, “The wind stood up and gave a shout”. In that line, the wind which is nonhuman is given the attribute of human by adding the words “stood up and gave a shout”.

In addition, there is another theory stated that personification combines three categories of metaphor, namely the concretive metaphor, the animistic metaphor, and the humanizing (anthropomorphic) metaphor (Leech, 1969, p. 158). Leech describes the three metaphors as follows: the concretive metaphor attributes concreteness to an abstraction; the animistic metaphor gives animate characteristics to the inanimate; and the humanizing metaphor gives human attributes to non-human things (1969, p. 158). The animistic metaphor states that if an item is animate, it is treated as a human. It means that animal and plant as an animate being are treated as a human. It is quite different with the theory proposed by Arp and Johnson that say personification is used to give the human attribute to an animal and any other thing that is not human, even though the thing is animate. Regardless of the two differences, this research chooses to be focused on one theory proposed by Arp and Johnson. Therefore, whenever an animal or a plant is given the human attributes in the text, it is considered as personification. By doing so, the theory of personification is in line with the humanizing metaphor which attributes characteristics of humanity to what is not human.
c. Apostrophe

Closely related to personification is apostrophe. Arp and Johnson state that apostrophe is used in “addressing someone absent or dead or something nonhuman as if that person or thing were present and alive and could reply to what is being said” (2009, p. 711). For instance, in Jane Taylor’s poem entitled “Twinkle, Twinkle, Little Star”, the speaker is applying apostrophe. The speaker is addressing the star as if it could reply by saying, “Twinkle, twinkle, little star,/ How I wonder what you are!”.

d. Metonymy

Metonymy, as what have been stated as one of the relationships between words, is a term that is used to substitute something closely related for the thing actually meant (Arp & Johnson, 2009, p. 712). In the previous discussion, Yule divides metonym into three kinds of relations, which are a container-contents relation, a whole-part relation, and a representative-symbol relation (2010, p. 121). One example of metonyms is the use of crown for king, or for the government ruled by a king (Fromkin et al, 2003, p. 184).

e. Symbol

A symbol may be defined as something that means more than what it is (Arp & Johnson, 2009, p. 726). Symbol also can be identified as sign that stands for something else. For example the road signs, the nation’s flag, or the cross that symbolizes Christianity. Madden states that symbols are subject to personal interpretation (2002, p. 66). It means that the interpretation of one person to another might be different.
According to Stanton, there are some methods that can be applied to interpret a symbol (1965, p. 33). First method is to use connotation of the words. However, the use of connotation can be misleading since the definition of a term can be different from one person and another. The second and better approach is by comparing the detail to its context. Furthermore, comparing the contexts to one another can also be an option.

**f. Allegory**

Allegory is a narrative or description that has a second meaning beneath the surface one (Arp & Johnson, 2009, p. 734). In other words, allegory can also be said as a story within a story because beyond what is stated, it might have something hidden behind that statement or story. An allegory might also be defined as a ‘multiple symbol’, in which a number of different symbols, with their individual interpretations, join together to make a total interpretation (Leech, 1969, p. 163). Therefore, one of the ways to construe an allegory is by drawing a conclusion from several symbols.

**g. Paradox**

A paradox is a statement which is apparently self-contradictory (Wales, 2011, p. 300). In poetry, paradox is usually applied to give a startle effect to the reader by using its contradiction. It is confirmed by Arp and Johnson who say that “The value of paradox is its shock value. Its seeming impossibility startles the reader into attention and, thus, by the fact of its apparent absurdity, it underscores the truth of what is being said” (2009, p. 749).
h. Overstatement

Overstatement is also known as hyperbole. It is the term in figurative language to say something more than what is actually meant. Arp and Johnson define overstatement as an exaggeration in the service of truth (2009, p. 750). The example of overstatement is given by Leech in a statement “She is as old as the hills” (1969, p. 167). In that example, instead of saying that she is very old, the speaker use overstatement to make it more dramatic in meaning by comparing her age with the hills age.

i. Understatement

In contrast with overstatement, understatement is a kind of figurative language that says something less than what is actually meant. Understatement is employed to make the truth seems less important. If, for example, when someone sits in front of a full dinner plate and says, “This looks like a nice snack,” it means that they are stating less than the truth (Arp & Johnson, 2009, p. 751).

j. Irony

Arp and Johnson define irony as the term that always implies some sort of discrepancy or incongruity (2009, p. 755). The discrepancy of irony is divided into three forms, which are verbal irony, situational irony, and dramatic irony. The discrepancy in verbal irony is between what is said and what is meant (Arp & Johnson, 2009, p. 755). Second, situational irony occurs when there is a discrepancy between what one anticipates and what actually comes to pass (Arp & Johnson, 2009, p. 757). The third form of irony, which is dramatic irony, is
usually occurred in plays when the audience knows something that a character on stage does not know (Parini, 1987, p. 51).

3. Theme

The theme is the central idea of a literary work. Kennedy and Gioia also suggest that the theme is whatever general idea or insight the entire story reveals (1999, p. 175). It means that the theme is the main thought or the main idea of the literary work that the author gives. Therefore, to get the central idea or the theme of a literary work, it is needed to understand the whole story.

According to Holman and Harmon, theme in poetry is the abstract concept that is made concrete through its representation in person, action, and image in the work (1986, p. 502). It means that, in revealing the theme of the poem, the depiction of who the person is, what the action is, and how the image is important to see. The representation of person can be seen from the use of noun in the poem. Action can be seen from the verb or predicate used. Meanwhile, image can be seen through the use of adjective applied in the poem. Moreover, according to Madden, “theme is the meaning we construct from the poem” (2002, p. 75). Thus, to find the theme of the poem, it is also necessary to look at the constructed meanings made by the poet in the work.

In short, theme is the meaning constructed in the poem which can be seen from the use of noun (to see the person), the use of verb (to see the action), and the use of adjective (to see the image). Theme in the end will form a central idea of the poem.
C. Theoretical Framework

The researcher uses three main theories to be applied in this research, which are theory of semantics, theory of figurative languages, and theory of theme. The three theories are applied in order to solve the two problems formulated before.

The theory of semantics is used to answer the first question, which is to find out the meaning of the figurative expressions in the poem. By applying the theory of semantics, the words that might have connotative meaning in the poem can be spotted easily. Before finding the connotative meaning of the text, the researcher has to look at the dictionary to find its denotative meaning. From the denotative meaning of the word and its relation between one another, a way to get to the connotative meanings is opened. Moreover, in finding the literal meanings of the poem, the study of lexical, phrasal, and sentential semantics are essential. As explained above, the study of lexical semantics is used to find the meaning of word, whereas the phrasal and sentential semantics are applied to discover the meaning higher than word, which are phrase and sentence.

The second theory of figurative language is needed in the next step to comprehend the types of figurative language. Thereafter, the literal meanings from the dictionary are compared to the connotative meanings and the context of the poem. As a result, the meanings of the figurative language found in the poem can be depicted.

The theory of theme is used to answer the second question of this research. The theory stated by Holman and Harmon (1986, p. 502) that says, “In poetry,
fiction, and drama it is the abstract concept that is made concrete through its representation in person, action, and image in the work” becomes the basis to find the theme. It can be understood that after finding out all of the figurative expressions and its meaning related to the context, the representation of the person, action, and image in the poem are realized as to find the theme.
CHAPTER III

METHODOLOGY

This chapter contains three parts, which are object of the study, approach of the study, and method of the study. Object of the study explains the linguistic elements analyzed. The second part, the approach of the study, presents the approach used in order to analyze the data. Meanwhile, the last part, method of the study, is divided into two parts, which are data collection and data analysis. In data collection, the writer explains the method applied in selecting the data, whereas in data analysis, the writer clarifies the step of analyzing the data.

A. Object of the Study

The data of this research was a poem written by Paul Laurence Dunbar entitled “Sympathy”. The poem was taken from the book of The Complete Poem of Paul Laurence Dunbar in which several books of poetry published by Dunbar during his lifetime were collected. The poem “Sympathy” was one of the poems in the Lyrics of the Hearthside book. Even though there were a lot of poems written in the book, the researcher chose “Sympathy” poem since it was written in Standard English when the other are in black dialect. Moreover, it is chosen because it contains many figurative expressions in the lines.

“Sympathy” poem consisted of three stanzas with seven lines in each stanza. This poem contained many figurative expressions in its lines. Thus, the researcher utilized this poem as the object of the study. Moreover, the linguistic
elements analyzed were words, phrases, clauses, and sentences which occurred on the lines of “Sympathy” poem. The “Sympathy” poem is attached in the appendix.

B. Approach of the Study

The approach of the study used to analyze the text was semantics. As stated in the previous chapter, semantics is the study of the meaning of words, phrases and sentences (Yule, 2010, p. 112). It analyzes the relation between one word and another, or sentences and another, to get the meaning. In this research, semantics analysis was used to analyze the figurative languages found in “Sympathy” poem. Moreover, the semantics approach was also utilized to find the shared concept of the literal meanings and non-literal meanings of the poem. Finally, by seeing the results of those analyses, the theme of the poem could be discovered.

C. Method of the Study

In doing this research, qualitative research method was used. Specifically, the case study was conducted in this research. According to Baxter and Jack, “This qualitative case study is an approach to research that facilitates exploration of a phenomenon within its context using a variety of data sources” (2008, p. 543). It means that the qualitative case study was fitted in this research because the phenomenon in this research lied in the use of figurative languages in a poem.

The method of the study was divided into two parts. The first part was data collection which is presented the method of how the data were collected.
Meanwhile, the second part was data analysis which displayed the steps of analyzing the data.

1. Data Collection

In collecting the data, the researcher uses purposive sampling method. As Miles, Huberman, and Saldana state (2014, p. 31), in qualitative samples, the data is chosen purposefully rather than random. Thus, the researcher came to a decision to use poem to be analyzed. The consideration of using poem instead of any other literary works was because poem was short in length compared to others. Nevertheless, even though it is short in length, it can say a lot of things. Moreover, qualitative sampling is often decided based on the theory (Miles et al., 2014, p. 31). Because of that, the researcher chose a poem written by Dunbar entitled “Sympathy” to be analyzed since the researcher identified that there were many figurative expressions in the poem. After that, the researcher classified the data based on the types of figurative expressions. The researcher only took the words, phrases, and sentences which contain figurative expressions as the data of the analysis. Finally, the data consisting of the figurative expressions would be examined to figure out the theme of the poem.

2. Data Analysis

In order to answer the problems formulated above, some steps were employed. First, the researcher read the chosen poem, which was “Sympathy” by Dunbar. Second, the researcher identified the figurative expressions in the poem through its lines and stanzas. In identifying the figurative expressions, the researcher firstly examined the relation between words in each line, and also the
relation between phrases and sentences. The result of the second step is the researcher could find the type of figurative expressions. Third, the researcher classified the figurative languages based on its type. After classifying the types of figurative languages, the analysis to interpret the meanings of each figurative language could be started.

The analysis processes started with finding the literal meanings of the words, phrases, and sentences by looking at the definition in dictionary. In identifying the meaning of words, the study of lexical semantics is utilized. It can also be used to find the semantic feature of the words. Meanwhile the meaning of phrase and sentence can be depicted by applying the study of phrasal and sentential semantics. After that, the relation between words, phrases, and sentences that cannot be interpreted literally were connected to the context of the poem which appeared in the preceding or following line. With that being said, the figurative meaning could be revealed and the first problem formulation was answered.

The next step in the analysis was to answer the second question, which was to discover the theme of the poem. In order to find the theme of the poem, the researcher examined the use of noun to see the person, the use of verb to see the action, and the use of adjective to see the image. It was then linked to the figurative meaning found before. Finally, by doing so, the dominant theme of the poem could be revealed.
CHAPTER IV

ANALYSIS RESULTS AND DISCUSSIONS

In this chapter, the researcher analyses and discusses “Sympathy” poem. This chapter is divided into two subchapters. The first subchapter is the analysis to find the types of the figurative expressions in the poem along with its meaning. The second subchapter discusses the second problem formulation, which is the analysis to find the theme of “Sympathy” poem. To find the theme of the poem, the relation of the meanings discussed in the first subchapter is examined.

A. Figurative Expressions in “Sympathy” Poem

This part concerns on revealing the types of the figurative expressions found in the poem. Moreover, the meaning of the figurative expressions will also be analyzed. The researcher firstly classifies the types of the figurative languages used in the poem. After that, the researcher tries to find the meanings of the figurative expressions. In order to find the figurative meanings, the researcher looks for the literal meaning in the dictionary. The researcher uses two dictionaries to find the literal meaning, which are Oxford Advanced Learner’s Dictionary (OALD) by Hornby and Merriam Webster’s Advanced Learner’s English Dictionary. After that, the researcher attempts to relate the literal meaning of the figurative expression with the context of the poem so that the meanings of the figurative expressions can be revealed. The discussions are presented as follows.
1. Figurative Expressions Containing Personification

As described in the review of related theory, personification is used to compare the non-human things with human’s attributes. In this poem, personification appears the most compared to any other types of figurative expressions. There are seven data containing personification in this poem. The discussions of the lines containing personification are displayed below.

a. When the wind stirs soft through the springing grass.

In the third line of the poem, the phrase “the wind stirs soft” has a figurative language that cannot be taken literally. The figurative language lies between the words “wind” and “stirs”. The word “wind”, defined by Webster, is a natural movement of air outside (2008, p. 1874). The noun “wind” is then combined with the verb “stirs” which means to move, or to make something move, slightly (Hornby, 2010, p. 1520). Based on that definition, it can be seen that the “wind” is a natural occurrence. Meanwhile, the word “stirs”, which is to make something move, means that it needs someone’s consciousness. Because of that, the word “stirs” implies an action which can be done only by human. Therefore, the semantic property of the word wind is [-human], whereas the word “stirs” is [+human]. In other words, the word “wind” is personified with the human’s ability by applying the word “stirs”. Moreover, from the definition of the word “wind” and “stirs”, it can also be seen that the two words have the same semantic property of [+move]. Therefore, the phrase “the wind stirs” means someone’s move.
The wind, which is now seen as human moves, is characterized with the word “soft”. The literal meaning of the word “soft” is changing shape easily when pressed (Hornby, 2010, p. 1466). In other words, the word “soft” suggests the flexibility because it can be shaped easily. The semantic feature [+flexible] is then depicted here. With that being said, by combining all of the discussions above, the phrase “the wind stirs soft” can be interpreted as someone’s flexibility to make a move or to do something.

b. And the faint perfume from its chalice steals—

The discussion of this line is related with the previous line, which is the fifth line of the first stanza. First of all, the sentence structure of this line should be discussed. The word “steals” in this sixth line acts as a verb, and thus it should not appear in the last position. If the sentence in the first stanza is rearranged, it should form a sentence: “I know what the caged bird feels when the first bird sings and the first bud opes, and the faint perfume steals from its chalice.” After the verb “steals”, there appear a preposition “from its chalice”, because of that, the verb “steals” here is intransitive. As an intransitive verb, Hornby defined steal as to move secretly and quietly so that other people do not notice you (2010, p. 1513). The word “steal” is synonymous with “creep”. Creep means to move slowly, quietly and carefully, because you do not want to be seen or heard (Hornby, 2010, p. 358). Thus, the sentence forms “I know what the caged bird feels when the first bird sings and the first bud opes, and the faint perfume creeps from its chalice”.
The personification occurs because the noun phrase “the faint perfume” is given the ability to “creep”. The word “perfume” is defined as a liquid, often made of flowers, that you put on your skin to make yourself smell nice (Hornby, 2010, p. 1127). Based on that definition, the semantic feature of the word “perfume” is [-human]. However, by giving the verb “steals” or “creeps”, it is then treated as [+human].

Next, the word “chalice” can be understood as a place. According to Hornby, the word “chalice” means a large cup for holding wine, especially one from which wine is drunk in the Christian communion service (2010, p. 238). The word “faint”, in addition, describes as an adjective for something that cannot be clearly seen, heard or smelt (Hornby, 2010, p. 547). Being interpreted literally, this line might mean the perfume of wine can be smelt slightly from its cup. However, since the perfume in this line is a personification, it suggests the meaning of someone creeps (make a move) from its place without being noticed.

c. I know why the caged bird beats his wing

In “Sympathy” poem, two personifications occur in this line. The first personification appears in the relation between the word “bird” and “beat”, and the second is in the relation between the word “his” and “wing”. The first personification occurs because the “bird” is given the human’s attribute “beats”. Bird is a creature that is covered with feathers and has two wings and two legs (Hornby, 2010, p. 139). Meanwhile, beats is defined by Hornby as to hit somebody or something many times, usually very hard (2010, p. 118). It is clear
that the act of hitting someone or something can only be done by human. Thus, the word “beats”, [+human], personifies the “bird” which is [-human].

The second personification occurs when the word “wing” is given the determiner “his”. More precisely, this line can be said as the humanizing metaphor that gives the humanity characteristics to what is not human (Leech, 1969, p. 158). The word “wing” according to Hornby is one of the body parts of a bird that is used for flying (2010, p. 1767). It means that “wing” is the part of the body which is [-human]. The use of determiner that should be applied here is “its”. Nevertheless, the poet uses “his” instead. The determiner “his” is belonging to a man who has already been mentioned (Hornby, 2010, p. 736). A man is clearly has a semantic feature of [+human]. Thus, the “wing” is given the human attribute by applying the determiner “his”.

The bird which is considered as a human is combined with the adjective “caged”. A cage is a structure made of metal bars or wire in which animal are kept (Hornby, 2010, p. 206). It gives a characteristic to the bird, and since the bird is treated as a human, then the cage implies the place where someone is kept, like in prison. Because of that, the phrase “the caged bird” is interpreted as someone who is imprisoned. It also can be concluded that “the caged bird” mentioned in this poem is referred to someone who is imprisoned.

In addition, the caged bird here is said to “beats his wing”. The phrase “beats his wing” here suggests someone’s attempt to hit something by using his part of the body. Therefore, the clause “the caged bird beats his wing” means the
attempt of someone who is imprisoned to hit something by using their part of the body.

d. Till its blood is red on the cruel bars;

In this line, personification appears since the word “bars” is personified with human characteristic “cruel”. According to Hornby, “bar” is defined as a long straight piece of metal or wood (2010, p. 106). Based on the definition, the word bar has a semantic feature of [-human]. Meanwhile, “cruel”, as termed by Hornby is having a desire to cause pain and suffering (Hornby, 2010, p. 366). It means that “cruel” is a bad human’s character, and thus has the semantic feature [+human]. Therefore, the “bar” which is [-human] is personified with the word “cruel” which is [+human].

The bars are now given the human characteristic, which is cruel. With that being said, the phrase “the cruel bars” can be interpreted as someone who is cruel or is having a desire to cause pain and suffering. Furthermore, the meaning of this figurative expression reveals that the cage which is said as the thing used to imprison someone is not literally prison. If the bar in a cage is used as the obstruction, then the meaning of “the caged bird” should be understood as someone who does not have freedom in life. It is because their freedom is being obstructed by someone else which is cruel. They feel like they cannot do anything they want, like in prison, because they are trapped inside those bars.

e. For he must fly back to his perch and cling

In this line, there are two personifications. The two personifications in this line also treat an animal as a human, thus it also can be said as the humanizing
metaphor or humanization. The first humanization is found in the word “he” applied to personify the verb phrase “must fly back”. Second, the humanization found in the use of determiner “his” which should be referred to human to personify the noun “perch”. The word “fly” is explained by Hornby as to move through the air, using wings (2010, p. 597). It means that the word “fly” should be used to describe bird or insect. However, the noun used to describe it is “he” which referred to human.

Another humanization happens because the phrase “his perch”. “Perch” is defined as a place where a bird rests, especially a branch (Hornby, 2010, p. 1126). It means that the one who should own the perch is a bird. Nevertheless, it is given the determiner “his” which referred to human. Therefore, the word “he” and “his” have the semantic feature [+human], whereas “fly” and “perch” have the semantic feature [-human].

By looking at the relation and the definition above, the verb phrase “he must fly back” implies that someone must return back. Meanwhile, the prepositional phrase “to his perch” means to his home. When the clause “he must fly back to his perch and cling” is interpreted literally, it implies that the bird has to go back to its branch and stay there. However, it is already known that this line is not talking about bird, but human. Thus, the clause “he must fly back to his perch” suggests that someone must go back to his home. Relating this meaning and the previous discussion, it is obvious that the lack of freedom that they experienced makes them cannot go anywhere as they want, even to the place they belong to, which is their home.
f. When *his wing is bruised and his bosom sore*

In this line the personification, or more precisely the humanizing metaphor, appears in the phrase “his wing”. In that phrase, the word “wing” is defined as one of the parts of the body of a bird, insect or bat that it uses for flying (Hornby, 2010, p. 1767). It is also related to the previous line, the first line of the third stanza, which talks about the bird. It obviously suggests that the one who owns a wing is only bird or insect. However, the determiner applied here is “his” instead of “its”. The pronoun “his” should be referred to a man as a human. It means that, the word “his” which has the semantic feature [+human] is personifying the word “wing” which semantic feature is [-human]. Now, the word “wing” here should be understood as human’s body part instead of bird’s body part. The human’s body in this line is presented with bruised. Bruise a blue, brown or purple mark that appears on the skin after somebody has fallen, been hit, etc. (Hornby, 2010, p. 188). It suggests that the word “bruised” is related to the feeling of pain. Therefore, the figurative language “his wing is bruised” means someone’s part of body is in pain.

g. *I know why the caged bird sings, ah me,*

In this line, personification appears in the phrase “the caged bird sings”. Bird, defined by Hornby, is a creature that is covered with feathers and has two wings and two legs (Hornby, 2010, p. 139). It means that bird has a semantic feature of [-human]. The bird is said to sing. Sing is to make musical sounds with your voice in the form of a song or tune (Hornby, 2010, p. 1435). Based on that definition, the word “sing” has a semantic property of [+human]. It is because the
one who can sing is only human. Bird can make a musical sound but it is not in
the form of a song or tune. Thus, in this line, the word “sings” personifies the
word “bird”. In addition, the bird in this line is also in the cage. It implies
someone is imprisoned. By relating the fact that someone is imprisoned with the
word “sings”, it can be concluded that the meaning of personification in this line
is someone who is imprisoned sings.

2. Figurative Expressions Containing Simile

Defined by Arp and Johnson, simile is an expressed comparison by using
the words like, as, than, similar to, resembles, or seems (2009, p. 705). It is easier
to discover simile than to discover metaphor because there is a hint of words to
show the comparison. In “Sympathy” poem, there is only one datum of simile,
which is presented in the fourth line of the first stanza.

a. And the river flows like a stream of glass;

In the fourth line, the figurative language is found in the clause “the river
flows like a stream of glass”. In that clause, there is a relation that shows a
comparison. In that clause, the comparison is expressed by the use of word “like”.
Thus, a figurative language applied in this line is simile. The comparison appears
between the words “river” and “glass”. The literal meaning of “river” is defined
by Hornby as a natural flow of water (2010, p. 1324). Meanwhile, “glass” has the
literal meaning of transparent substance (Hornby, 2010, p. 657). Based on those
literal meaning, it can be concluded that the water in the river is transparent,
which also suggest that it is clear or pure as if there is no a little dirt on it.
In addition to get the meaning of the figurative expression, it is necessary to look at the word “flows” and “stream”. The word “flows” as a verb is defined by Hornby (2010, p. 595) as to move steadily and continuously in one direction. Meanwhile, the noun “stream” means a continuous flow of liquid or gas (Hornby, 2010, p. 1529). As a result, the word “flows” and “stream” has the same semantic property, which is [+move].

From the analysis above, it can be concluded that the semantic property [+move] shows a continuous journey. Moreover, when we combined it with the comparison of water and glass before, the meaning of the clause “the river flows like a stream of glass” becomes obvious, which is a journey without any obstacle.

3. Figurative Expressions Containing Metaphor

Similar to simile, metaphor is a comparison but it does not use the words such as like, as, than, similar to, or resembles. Madden defines metaphor as a more direct and more complete comparison than simile (2002, p. 65). Because of that, the comparison in metaphor is said to be implied. In this poem, the figurative expression containing metaphor occurs in two data. The discussion of the metaphor is described as follows.

a. When he fain would be on the bough a-swing

The word “bough” in this line is a metaphor to the word “perch” in the third line of second stanza. The word “bough” is described as a large branch of a tree (Hornby, 2010, p. 168). It means that both “perch” and “bough” have the same semantic feature which is [+branch]. [+branch] is the place where the bird lives. Nevertheless, it is already known that the perch in the previous line
connotatively means a home. Therefore, in this line the word “bough” also implies a home. In addition, the word “fain” is used as an adverb in this line. It is defined as willingly or with pleasure (Hornby, 2010, p. 547). Grammatically, the adverb “fain” usually appears between the word “would” and the “verb”. It should form a structure “he would fain be on the bough a-swing”. Therefore, the figurative meaning of this line is someone would be with pleasure to be in his own home.

b. I know why the caged bird sings, ah me,

The first and last line of the third stanza is said to contain metaphor. Both lines have the same structure and therefore the referents of the comparison are the same. To make the analysis easier, the discussion of metaphor will only use the first line of the third stanza. The metaphorical expression in this line can be revealed by looking at the relation between words in a sentence. In this line, the sentence is not finished, and therefore to understand the comparison, it is necessary to look at the lines after this line. By looking at the lines after this line, the comparison becomes obvious. In this stanza, the act of singing is compared to the “carol of joy or glee”, a “prayer” and a “plea”. The comparison will be discussed one by one as follows.

First, the word “sing” is compared to the “carol of joy or glee” in the fourth line of third stanza. In that line, the word “sing” is substituted by the pronoun “it”, which makes the researcher realizes that it must have a relation with the thing mentioned before. As a noun, the word “sing” is defined as to make musical sounds with your voice in the form of a song or tune (Hornby, 2010, p. 1434). It is then compared to the “carol of joy or glee”. According to Hornby, the
word “carol” means a Christian religious song sung at Christmas (2010, p. 221). In Christmas, people are usually happy because they are celebrating the time when Jesus was born, therefore it has the semantic property [+happy]. On the other hand, the words “joy” and “glee” are synonymous and propose the meaning of a feeling of great happiness. It means that both “joy” and “glee” also have the same semantic property of [+happy]. The meaning of “carol of joy or glee” is then simplified as the feeling of happiness.

Based on that discussion, it can be suggested that when someone sings, it is because they are happy. Nevertheless, the idea of happiness in this line is cancelled out by the verb phrase “is not”. Because of that, the semantic property of [+happy] is changed into [-happy]. Therefore, “the caged bird sings” means someone who does not have freedom expresses his sadness.

Second, the word “sing” is also compared to a “prayer” stated in the fifth line of the third stanza. Prayer, described by Hornby, is the words that you say to God giving thanks or asking for help (2010, p. 1189). Depending on that definition, if sing is not to express happiness, then the prayer must not to say thanks to God, but it must be to ask for help. When someone is asking for help, they might also experience [-happy]. Moreover, the act of asking for help can be said as a request, and thus the word prayer has a semantic feature [+request]. It becomes clear now that the act of singing is to make a request to someone else, and if it is in the form of a prayer, then it must be a request sent to God.

Third, the word “sing” is compared to a “plea” mentioned in the sixth line of the third stanza. Defined by Hornby, a plea is an urgent emotional request
(2010, p. 1161). It means that the word “plea” here has the same semantic property with the word “prayer”, which is [+request]. Besides that, an urgent emotional request must be made because someone is in a miserable condition, thus it also suggests the semantic feature [-happy].

In conclusion, by comparing the word “sing” to the word “carol”, it is known that the semantic feature of the two words is [-happy]. On the other hand, comparing the word “sing” with “prayer” and “plea” suggest the semantic features [-happy] and [+request]. Moreover, it is already understood that “the caged bird” in this poem refers to someone who does not have freedom. With that being said, the meaning of “the caged bird sings” is someone’s request to God because he feels unhappy or miserable.

4. Figurative Expressions Containing Metonymy

As explained by Arp and Johnson, metonymy is used to substitute something closely related for the thing actually meant (2009, p. 712). In other words, metonymy is used to associate something with something else that has a close relation. There are three kinds of relations in metonymy, which are container-contents relation, whole-part relation, and representative-symbol relation. From the whole poem, metonymy only occurs once which is in the sixth line of the third stanza.

a. But a plea, that upward to Heaven he flings

In this line, the sentence needs to be rearranged to make the analysis becomes easier. The word “flings” in this line is a transitive verb that needs a direct object. The object meant is a “plea”. Because of that, the arrangement of the
sentence should be “he flings a plea upward to Heaven”. Previously, it is mentioned that “plea” in this line means an urgent emotional request. When someone makes a request, there must be someone else to receive the request and give a feedback. Nevertheless, the word “Heaven” is used here to indicate the receiver. Heaven, stated by Hornby, is the place believed to be the home of God where good people go when they die (2010, p. 722). Based on that definition, “Heaven” is surely not human that can receive and give feedback because it is just a place. Nevertheless, the word “Heaven” is used to substitute the presence of God. Thus, the word “Heaven” in this line is a metonymy of “God”. It shows the representative-symbol relation.

In addition, the word “flings” is described as to throw somebody or something somewhere with force (Hornby, 2010, p. 591). In this line, someone is throwing a plea. With that being said, the meaning of the figurative expressions in this line is someone sends an urgent request to God.

5. Figurative Expressions Containing Symbol

Symbol is defined as something that means more than what it is (Arp & Johnson, 2009, p. 83). In this poem, the meaning of “hope” revealed through the use of symbol. Symbol occurs once, which is in the second line of the first stanza.

a. When the sun is bright on the upland slopes

In this line, symbol is found from the phrase “the sun is bright”. Firstly, it is necessary to look at the relation between words “sun” and “bright”. According to Hornby, the word “sun” means the star that shines in the sky during the day and gives the earth heat and light (2010, p. 1550). Meanwhile, the literal meaning of
“bright” is full of light (Hornby, 2010, p. 182). From those two definitions, it can be known that the word “sun” and “bright” have the same semantic property, which is [+light].

To get the meaning of the phrase “the sun is bright”, it is necessary to look at the previous line of the poem. Referring to the previous discussion, the poem is about someone who is imprisoned in a limited space. When someone is being imprisoned, he is depicted not to be able to see the light. Based on that fact, the semantic feature [+light] might suggest that the brightness of the sun is a symbol of hope because he wants to see the light. Therefore, the phrase “the sun is bright” means hope to see the light. Furthermore, after knowing that it is not someone who is imprisoned but someone who does not have freedom, the light is seen as a symbol of hope.

**B. Theme in “Sympathy” Poem**

In the previous discussion, there are five types of figurative languages occurred, which are personification, metaphor, simile, metonymy, and symbol. The meanings of the figurative expressions have also been explained in the previous part. In this part, the researcher focuses on how to reveal the theme of the poem. Theme is the abstract concept that is made concrete through its representation in person, action, and image in the work (Holman & Harmon, 1986, p. 502). The representation of person, action, and image are identified through the use of noun, predicate, and adjective. The noun is to see the person, predicate to see the action, and adjective to see the image depicted in the poem.
Moreover, according to Madden, “theme is the meaning we construct from the poem” (2002, p. 75). Thus, to find the theme of the poem, it is also necessary to look at the constructed meanings, in this case is to look at the figurative meanings discussed previously.

By examining the meanings described in the previous part and also the person, action, and image, the researcher comes to a conclusion that there are two subjects that could form the themes of the poem. The two subjects for the themes found are “oppression” and “hope”. The discussion on how the researcher comes to that decision is described below based on the use of figurative expressions in each theme.

1. Oppression

The first theme revealed from the analysis is oppression. The theme of oppression can be seen from the meaning found in the previous part and the presentation of person, action, and image. It is depicted from the use of personification in the poem.

a. “Oppression” Seen through Personification

The theme oppression is presented from the use of personification in the poem. It appears in the second line of second stanza and in the second line of third stanza.

i. Till its blood is red on the cruel bars;

In this line, the figurative expression lays in the phrase “the cruel bars”. “The cruel bars” is a noun phrase. There are only noun, which is “bars”, and the adjective “cruel”, while there is no action explained in this figurative expression.
As discussed before, the meaning of the personification in this line is someone who is cruel or having a bad intention. Based on that definition, it is obvious that the one that have a bad intention is the one who make people do not have freedom. Thus, “the cruel bars” indicates the oppressor in this poem. People who do not have freedom are oppressed with the cruelty by someone else. It suggests the semantic feature [+cruel]. Therefore, the theme of personification in this line is telling about oppression.

ii. When his wing is bruised and his bosom sore,

The personification (the humanizing metaphor) in this line occurs in the phrase “his wing is bruised”. It is because the determiner “his” is used to personified the noun “wing”. The person or the noun in this line is presented in the noun phrase “his wing” which means someone’s part of the body. Moreover, it is combined with the adjective “bruised” to show an image of pain. The figurative expression in this line shows the meaning that someone’s part of the body is in pain. By relating this figurative meaning to the context of the poem that someone does not have freedom, the pain or bruises in the body becomes clear. It implies the oppression that happened to them. The bruised in his body appears because he is being oppressed. Because of that, the word “bruised” in this line of the poem implies the semantic feature [+oppressed], and it creates the theme of “oppression”.

The explanation about the theme “oppression” seen through the use of personification is summarized in the table below.
Table 1. The Theme “Oppression” Seen through Personification

<table>
<thead>
<tr>
<th>Theme</th>
<th>Figurative Expression</th>
<th>Figurative Meaning</th>
<th>Shared Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oppression</td>
<td>Till its blood is red on the cruel bars;</td>
<td>Someone who is cruel or having a bad intention.</td>
<td>[+cruel]</td>
</tr>
<tr>
<td></td>
<td>When his wing is bruised and his bosom sore,</td>
<td>Someone’s part of the body is in pain.</td>
<td>[+oppressed]</td>
</tr>
</tbody>
</table>

2. Hope

The second theme revealed by analyzing the figurative expressions and its meanings in the poem is about hope. The theme about hope can be seen from the use of five figurative languages, which are personification, metaphor, simile, metonymy, and symbol. Each line of the poem containing those figurative languages which can support the theme of “hope” is analyzed and discussed in detail as follows.

a. “Hope” Seen through Personification

First discussion is about the theme “hope” depicted through the use of personification. The theme of “hope” appears in four lines containing personification. The explanations are organized below.

i. When the wind stirs soft through the springing grass

The first line to discuss is the third line of the first stanza. The noun “wind” in this line acts as the subject. It is given the verb “stirs” and is characterized with the adjective “soft”. It is then forms the meaning of the flexibility to make a move or to do something. The idea of “move” is depicted from the words “wind” and “stirs” which show [+move]. Meanwhile the idea of “flexibility is gotten from the word “soft” [+flexible]. Based on the context of the
poem, it is known that someone does not have freedom. It means that, their moves are limited by the one who oppressed them. They will not be able to do anything they want because they are trapped. Because of that, the flexibility to make a move or to do something becomes a hope to be free, to be able to do anything they want, and to get the total freedom.

**ii. And the faint perfume from its chalice steals**

As describe in the previous part, the structure of this line should be rearranged into “The faint perfume steals from its chalice”. Moreover, since the word “steals” is intransitive, it has the same meaning with the word “creeps”, which is to move secretly or quietly (Hornby, 2010, p. 1513). The word “steal” or “creep” suggests the semantic feature of [+move]. By rearranging the structure of this line, the noun, verb, and adjective can be known. The noun of this line is the “perfume”, which is said to “steal” or “creep” from its chalice. The adjective “faint” gives the idea of slightly or without being noticed. It is then formed the figurative meaning of someone can make a move from its place without being noticed.

Depending on the context of the poem that someone does not have freedom, the idea to be able to make a move without being noticed or without being watched over becomes a hope. It is because when someone experienced a lack of freedom in life, they must always be watched over and even be controlled. Therefore, to be able to make a move without being watched over or controlled is something that makes people happy, especially when they are in the position of having no freedom.
iii. I know why *the caged bird beats his wing*

In this line, there are two nouns, which are “bird” and “wing”. The bird is the doer of the action, whereas the wing is the instrument used to do the action. The action that the bird does is beating. Moreover, the image shown in this line occurs from the adjective “caged”. The adjective “caged” shows the limitation of space. It is now clear that the bird used its wing to beat the cage that makes it trapped. The act of beating suggests the semantic feature [+attempt]. The attempt is made because the bird is said to be caged, thus it attempts to be free from the cage. However, as discussed in the previous part, this line is not talking about the literal bird which tries to beat the cage, but it is about someone’s attempt to be free from the oppression. When someone is making an attempt to be free, there must also be a hope to be free. Therefore, the personification in this line formed the theme of “hope”. Furthermore, as mentioned before, the same line occurs again in the last line of this second stanza. It shows the implication of hope is being emphasized in this poem.

iv. *For he must fly back to his perch and cling*

As mentioned in the previous part, this line contains two personifications, more precisely, two humanizing metaphors. The humanizing metaphor (humanization) occurs in the relation of the phrases “he must fly back” and “his perch”. The two phrases are said to be a humanizing metaphor because the words “he” and “his”, which should be referred to human, are applied to characterized an animal.
In this line, the word “he” is the subject (noun), which is described by the verb phrase “must fly back”. As explained before, the clause “he must fly back to his perch” suggests that someone must go back to his home. Relating to the context of the poem that someone has no freedom in life, they must not be able to return to where they belong. Because of that, they want to go back to their place, and stay there to do whatever they want. With that being said, it is clear that this line contains hope. The idea of hope depicts from the word “fly” that means to move, and thus has the semantic feature [+move]. In a condition of having no freedom, the thought of being able to move becomes hope.

v. I know why the caged bird sings, ah me,

As described previously, this line contains personification in the phrase “the caged bird sings”. It is said as a personification because the word “sings” which should be applied for human is used to describe a bird. Thus, the word “sings” personifies the word “bird”.

From the phrase “the caged bird sings”, it can be known that the person (noun) is bird. The bird is doing an action which is sing. However, from the use of adjective “caged”, it is understood that the bird that sings is inside a cage. It is in line with the figurative meaning discussed previously. The figurative meaning of this phrase is someone who is imprisoned sings.

Depending on the context of the poem that someone is not imprisoned but experienced lack of freedom, and from the explanation that the word “sings” metaphorically is an expression of sadness and is contained request, it becomes clear that this line contains hope. It is because the word “sings” has a semantic
feature [+request]. When someone experienced lack of freedom in life, he or she will make a request to be free, and the request they make contains hope.

The discussions about the theme of “hope” by looking at the use of personification are summarized in the table below.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Figurative Expression</th>
<th>Figurative Meaning</th>
<th>Shared Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hope</td>
<td>When the wind stirs soft through the springing grass</td>
<td>Someone’s flexibility to make a move or to do something.</td>
<td>[+move]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[+flexible]</td>
</tr>
<tr>
<td></td>
<td>And the faint perfume from its chalice steals</td>
<td>Someone can make a move from its place without being noticed.</td>
<td>[+move]</td>
</tr>
<tr>
<td></td>
<td>I know why the caged bird beats his wing</td>
<td>Someone’s attempt to fight by using their part of the body.</td>
<td>[+attempt]</td>
</tr>
<tr>
<td></td>
<td>For he must fly back to his perch and cling</td>
<td>Someone must go back to his home.</td>
<td>[+move]</td>
</tr>
<tr>
<td></td>
<td>I know why the caged bird sings, ah me,</td>
<td>Someone who is imprisoned sings</td>
<td>[+request]</td>
</tr>
</tbody>
</table>

b. “Hope” Seen through Metaphor

The theme of “hope” is also portrayed from the use of metaphor in this poem. It occurs in three lines of the poem which are in sixth line of first stanza, fourth line of second stanza, and first line of third stanza. The discussion of two lines containing metaphor is displayed as follows to get the theme of “hope”.

i. When he fain would be on the bough a-swing;

As described in the previous part, the adverb “fain” usually comes after “would”, thus it should form “he would fain be on the bough a-swing”. The word
“bough” in this line is compared with the word “perch” in the third line of the second stanza. Both “bough” and “perch” suggest the same semantic feature [+home]. In this line, the noun is “he”, which acts as the receiver of the verb “would fain be”. The figurative meaning of this line is telling that “someone would be with pleasure to be in his own home”. Based on the context of the poem, the people experienced the lack of freedom wants to return back to their home, the place where they belong to be, and to be free. Nevertheless, the fact that they do not have the freedom makes it hard for them to go back to their home. Therefore, the metaphor in this line contains the idea of hope to return to the place where they should be.

**ii. I know why the caged bird sings, ah me,**

The figurative expression in this line lies in the phrase “the caged bird sings”. It can be known that the noun is bird, which is given the adjective caged, and is doing the action of singing. In this line, the act of singing is compared to three different things, which are “carol of joy or glee”, “prayer”, and “plea”. Based on the discussion in the previous part, this line is not talking about bird literally, but it structures the figurative meaning of “someone’s request to God because he feels unhappy or miserable”. The keyword in this figurative expression is in the word “sings” which suggests the semantic features [-happy] and [+request]. When people are making a request, especially when it is delivered to God, they are also delivering their hope. Thus, the word “sings” also suggests the semantic feature [+hope]. By looking at the context of the poem, the hope is obvious because people want to be free from the oppression, which is why they
make a request to God. With that being said, the reason why this metaphor is said to contain the theme of “hope” becomes clear.

In addition, this line occurs twice in the poem, which is in the first and last line of the third stanzas. This repetition occurs because the writer wants to emphasize the idea of “hope” in this poem by repeating the same line with the same meaning.

Below is the table to simplify the discussions about the theme of “hope” which are seen from the use of metaphor.

**Table 3. The Theme “Hope” Seen through Metaphor**

<table>
<thead>
<tr>
<th>Theme</th>
<th>Figurative Expression</th>
<th>Figurative Meaning</th>
<th>Shared Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hope</td>
<td>When he fain would be on the bough a-swing;</td>
<td>Someone would be with pleasure to be in his own home</td>
<td>[+home]</td>
</tr>
<tr>
<td>I know why the caged bird sings, ah me,</td>
<td>Someone’s request to God because he feels unhappy or miserable.</td>
<td>[-happy] [+request]</td>
<td></td>
</tr>
</tbody>
</table>

c. “Hope” Seen through Simile

The next discussion is to see how to reveal the theme of “hope” from the use of simile in the poem. There is only one simile occurs in this poem, which is in the fourth line of the first stanza. The discussion of this line is explained as follows.

i. And the river flows like a stream of glass

In this line, the simile occurs because there is a comparison between the river flows and a stream of glass. In this line, the noun occurs in the word “river”, which is said to flow, and is given the image “like a stream of glass”. The flows of the river suggests the semantic feature [+move], which is also the same with the
stream that has the semantic feature [+move]. As described in the previous part, the movement of the river is depicted as the journey of life. Meanwhile the pureness of “glass” depicts the idea of without obstacle. Thus, the meaning of the figurative language in this line is “a journey without any obstacle”. The meaning of this figurative language is quite contradictory with the fact that people experienced lack of freedom in their life. The lack of freedom shows that people have so many obstacles in their life. Because of that, the meaning of a journey without any obstacle becomes people’s hope. People who do not have freedom in their life hope to have a life without any obstacle, to have a life that they can control by themselves, and to be able to make a move as much as they want. With that being said, it is clear that the meaning of figurative expression in this line implies the theme of “hope”.

A table consists of a short explanation about the theme of “hope” from the perspective of simile is presented below.

Table 4. The Theme “Hope” Seen through Simile

<table>
<thead>
<tr>
<th>Theme</th>
<th>Figurative Expression</th>
<th>Figurative Meaning</th>
<th>Shared Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hope</td>
<td>And the river flows like a stream of glass</td>
<td>A journey without any obstacle.</td>
<td>[+move]</td>
</tr>
</tbody>
</table>

d. “Hope” Seen through Metonymy

Another type of figurative language that creates the theme of “hope” in this poem is metonymy. The appearance of metonymy is only in the sixth line of the third stanza. The discussion is presented below.
i. But a plea, that upward to Heaven he flings—

As described in the previous part, the structure of this sentence should be “he flings a plea upward to Heaven”. It is now obvious that the nouns are “he” as a subject, “plea” as a direct object, and “Heaven” as an indirect object. The action showed here is applied in the verb “flings”. “Heaven” is a metonymy because it is associated with God. The figurative meaning of this line is someone sends an urgent request to God.

The word “plea” shows an urgent request that is delivered to God in Heaven. Thus, the word “plea” has a semantic feature [+request]. When someone is making a request, he also hopes for something to happen, a feedback, as an answer for his request. It is also said to be an urgent request because the context of the poem tells that someone does not have freedom. Someone sends an urgent request because he hopes to get free from the oppression that he has experienced.

With that being said, the theme of “hope” in this figurative language is revealed.

The discussion above is simplified in the table below.

Table 5. The Theme “Hope” Seen through Metonymy

<table>
<thead>
<tr>
<th>Theme</th>
<th>Figurative Expression</th>
<th>Figurative Meaning</th>
<th>Shared Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hope</td>
<td>But a plea, that upward to Heaven he flings—</td>
<td>Someone sends an urgent request to God.</td>
<td>[+request] [+hope]</td>
</tr>
</tbody>
</table>

e. “Hope” Seen through Symbol

The last thing to discuss is about how the theme of “hope” is depicted from the use of symbol in “Sympathy” poem. In this poem, there is only one
symbol which appears in the second line of the first stanza. The use of symbol in revealing the theme of “hope” is discussed in the discussion below.

i. *When the sun is bright on the upland slopes*

A symbol can be said as a sign that stands for something else. In this line, symbol occurs in the phrase “the sun is bright”. The noun in that phrase is “sun”, which is specified with the adjective “bright”. As what have been explained in the previous part, the figurative meaning of this line is a hope to see the light. It is portrayed from the shared semantic feature [+light] between the word “sun” and “bright”. From that meaning, it has been obvious that the theme of “hope” is depicted from the use of symbol in this line. As explained before, based on the context of the poem, when someone does not own freedom, the brightness of the light seems to throw away the darkness they have experienced in their life. Because of that, the sun in this line also has the semantic feature [+hope].

The summary of this discussion is displayed in table below.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Figurative Expression</th>
<th>Figurative Meaning</th>
<th>Shared Features</th>
</tr>
</thead>
</table>
| Hope  | *When the sun is bright*  
       | on the upland slopes | Hope to see the light | [+light]  
       |                                      |                   | [+hope] |

In conclusion, to answer the first research question, the researcher found twelve figurative expressions from five types of figurative languages, which are personification, metaphor, simile, metonymy, and symbol. Aside from finding the types, the researcher also explains the meaning of each expression. The researcher
got the overall meaning of someone who experienced lack of freedom in life, and is longing for freedom.

Second, the researcher examined the depiction of person (noun), action (verb), and image (adjective) in each figurative expression, and relating it to the meaning discussed in the previous part to reveal the theme of the poem. There are two themes revealed, which are “oppression” and “hope”. By understanding the whole poem, the researcher found that the two themes are related to one another and created a dominant theme, which is “Someone hopes to get free from the oppression”.

Below is the table to conclude all of the discussions above.

Table 7. Summary of Analysis and Discussions

<table>
<thead>
<tr>
<th>Stanza - Line</th>
<th>Types of Figurative Expression</th>
<th>Figurative Expression</th>
<th>Figurative Meaning</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>Personification</td>
<td>When the wind stirs soft through the springing grass</td>
<td>Someone’s flexibility to make a move or to do something.</td>
<td>[+move] [+flexible]</td>
</tr>
<tr>
<td>1-6</td>
<td>Personification</td>
<td>And the faint perfume from its chalice steals—</td>
<td>Someone can make a move from its place without being noticed.</td>
<td>[+move]</td>
</tr>
<tr>
<td>2-1</td>
<td>Personification</td>
<td>I know why the caged bird beats his wing</td>
<td>Someone’s attempt to fight by using their part of the body.</td>
<td>[+attempt]</td>
</tr>
<tr>
<td>2-2</td>
<td>Personification</td>
<td>Till its blood is red on the cruel bars;</td>
<td>Someone who is cruel or having a bad intention.</td>
<td>[-happy]</td>
</tr>
<tr>
<td>2-3</td>
<td>Personification</td>
<td>For he must fly back to his perch and cling</td>
<td>Someone must go back to his home.</td>
<td>[+move]</td>
</tr>
<tr>
<td>3-1</td>
<td>Personification</td>
<td>I know why the caged bird sings.</td>
<td>Someone who is</td>
<td>[+request]</td>
</tr>
<tr>
<td>Line</td>
<td>Type</td>
<td>Line</td>
<td>Language</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-----------</td>
<td>-------</td>
<td>----------</td>
<td></td>
</tr>
<tr>
<td>3-2</td>
<td>Personification</td>
<td>When his wing is bruised and his bosom sore,</td>
<td>imprisoned sings</td>
<td>Someone’s part of the body is in pain.</td>
</tr>
<tr>
<td>1-4</td>
<td>Simile</td>
<td>And the river flows like a stream of glass</td>
<td>A journey without any obstacle.</td>
<td></td>
</tr>
<tr>
<td>2-4</td>
<td>Metaphor</td>
<td>When he fain would be on the bough a-swing;</td>
<td>Someone would be with pleasure to be in his own home.</td>
<td></td>
</tr>
<tr>
<td>3-1</td>
<td>Metaphor</td>
<td>I know why the caged bird sings, ah me;</td>
<td>Someone’s request to God because he feels unhappy or miserable.</td>
<td></td>
</tr>
<tr>
<td>3-6</td>
<td>Metonymy</td>
<td>But a plea, that upward to Heaven he flings</td>
<td>Someone sends an urgent request to God.</td>
<td></td>
</tr>
<tr>
<td>1-2</td>
<td>Symbol</td>
<td>When the sun is bright on the upland slopes</td>
<td>Hope to see the light</td>
<td></td>
</tr>
</tbody>
</table>

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
CHAPTER V
CONCLUSION

This chapter presents the conclusion based on the analysis done in the previous chapter. The data of the analysis is taken from a poem entitled “Sympathy” written by Paul Laurence Dunbar. The researcher focuses on the use of figurative language in that poem. The researcher relies on the semantics approach in order to find the meaning of the figurative expressions found in the poem. Moreover, the researcher examines the person, action, and image of the figurative expressions along with its meaning in order to reveal the possible themes.

The result of the analysis shows that there are five types of figurative languages that occur in twelve expressions. The five types of figurative languages found are personification, metaphor, simile, metonymy, and symbol. Personification is the most used figurative language with seven times occurrences followed by metaphor with two times occurrences. Meanwhile simile, metonymy and symbol only occur once. All of those figurative expressions are examined to get the meaning of each figurative expression.

After analyzing the figurative expressions, the researcher goes further to discover the themes of the poem. By examining the use of noun (person), verb (action), and adjective (image) and by understanding the meaning of the figurative expressions, the researcher discovers two subjects that are possible to form a dominant theme, which are 1) oppression and 2) hope. The theme “oppression” is
depicted through the use of personification, whereas the theme “hope” is portrayed through the use of all five figurative expressions found, namely personification, metaphor, simile, metonymy, and symbol.

From the two themes revealed, the researcher finds a connection between the two. The ideas of “oppression” and “hope” are the dominant themes throughout the lines in the poem. By understanding the whole poem, the researcher comes to a conclusion that it forms a dominant theme, which is “Someone hopes to get free from the oppression”. In other words, the speaker wants to share the experience of being oppressed, and thus hopes to be free.

Finally, this research proves that the linguistic study can be obtained to analyze the literary works. The researcher hopes that by doing this research, the analysis of similar topic under the linguistic study can be developed for the further steps.
REFERENCES


APPENDIX

Dunbar’s “Sympathy” Poem

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals—
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting—
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart’s deep core,
But a plea, that upward to Heaven he flings—
I know why the caged bird sings!