

FIGURATIVE LANGUAGE ON VISUAL IMAGERY OF VOICES OF THE NIGHT BY HENRY WODSWORTH LONGFELLOW

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ABSTRACT

Figurative language and imagery play important roles in literary works. This research analyzes the application of Figurative language and visual imagery in poetry. The research problems are: (1) What are visual imagery used in the five selected poem by Henry Wodsworth Longfellow?, (2) What are types of figurative language found on visual imagery of the selected poems? This research aims to analyze visual imagery and types of figurative language on visual imagery in "Prelude, Hymn to the night, a psalm of life, The Reaper and the sunflower, foursteps of angels." This research show the most dominant types of figurative language. The research method is descriptive qualitative which attempt to describe and interpret the objects in accordance with reality. The data of this research is taken from five selected poems of voices of the night collected volume .The data is then analyzed further by describing the visual imagery and figurative language of the visual imagery. The result of this research shows two things: first, The result of this research shows that the percentage of visual imagery with and without figurative language are 42,7 % and 58,5 %. The second result of this research shows that there are four types of figurative language of visual imagery used in the five selected poems. The result is as follows: simile (5,7%), Metonymy (12,4%),Hyperbole (4,5%) ,Personification (20,3%), The most dominant type figurative language is personification. This research contributes further understanding of the application of figurative language in literary work especially in the field of poetry.

Key words: figurative language, visual imagery, Henry Wodsworth Longfellow, poem

INTRODUCTION

Figurative language is very important in literary work as According to Pradopo (2010:62) Figurative language makes more interesting, fresh, live, and clearer imagination of literary work. In order to make certain effect on imaginative impression for the listener, poet use figurative language. Figurative language is very important to obtain certain effects that make more beautiful literary work. It is one of many ways to express thought and feeling. (Nurgiyantoro 2010 : 297) Figurative language is one language revealing technique in which meaning doesn't refer to words literary meaning but additional meaning. Its function to create richer, more effective and more suggestive effects on literary work. One of the important points of figurative

language is its use to create the impression of imaginative both for the listeners and speakers. There are various theories of figurative language. As an example comes from Giroux & Williston (as cited in Jaroenroop, 2004, p. 101) list figurative language into nine types. They are symbol, simile, metaphor, metonymy, hyperbole, personification, irony, litotes, synecdoche .There are various definition given by experts related to types of figurative language. The first part of figurative language is simile. Simile means comparison of two things usually simile use words "like" or "as" or any other words having resemblance to similarity. Myers (1994: 125) explains that simile does the same thing as a metaphor, but with a like or as if in the wording to show that it is not literal.

The second type of figurative language is metaphor. Metaphor is actually similar to simile for it also used to compare two things. One of the major the difference between metaphor and simile is that metaphor doesn't use the word "like" or "as" or any other words to show the resemblance or similarity of two things. According to Gorys Keraf in the book entitled *Diction and Style* (2001: 139), "metaphor is a kind of analogy that compares two thing, but in the form of a Darma Persada University | 12 short", for examples the words or sentences which are in Gorys Keraf's book: bunga bangsa, buaya darat, buah hati, cinderamata, and so on. The third type of figurative language is Metonymy. Metonymy is when the narrator or poet try to replace one object with other object that has closely associated with it. Kövecses (2010, p.175) stated that metonymy uses one entity or thing to indicate or to provide mental access. The name of the thing is substituted with another thing that is closely associated. For example: The crown was killed. The White House decided new regulation. The fourth type of figurative language is hyperbole. Hyperbole means an exaggeration that is actually made by purpose. Sometimes hyperbole can be quite funny. As stated According Gorys Keraf in the book entitled *Diction and Style* (2001: 135), hyperbole is a figure of speech that contains an exaggeration, by exaggerating something or discussed style containing an overstatement.. The fifth type of figurative language is Personification. According to Gorys Keraf theory in the book entitled *Diction and Stlye* (2001: 140), "personification is a kind of style of figurative language that describes inanimate objects or goods lifeless as if it has characteristics humanity. "The sixth figurative language is Irony. According to Gorys Keraf in the book entitled *Diction and Style* (2001: 149),

Irony has meaning that is beyond what is said. It shows contrast between what happened and what has been expected to happen. Sometimes it is used as sarcasm and sometimes it is used as ridiculous thing. Irony is a figure of speech when an expression used in the opposite of the thought in the speaker's mind, thus conveying a meaning that contradicts the literal definition.. The seventh figurative language is Litotes. Litotes is when the poet use the negative words but the words has the opposite meaning with what has been said. According to Gorys Keraf in the book entitled *Diction and Style* (2001: 150) litotes is a figure of speech in which, rather than making a certain statement directly, a speaker expresses it even more effectively, or achieves emphasis, by denying its opposite. Imagery is one of the intrinsic elements of poetry. Imagery is very important because with imagery a poet can deliver his message to the reader or audience. With imagery a poet can describe objects, colors, textures, etc. With imagery the reader can see, hear, feel what the poet see, hear and feel. Perrine and Thomas (1998, as cited in Damanhuri,2011) state that imagery usually called as a mental picture in a poem, where the readers can experience what the poem says, essentially the true meaning of a poem lies in the total effect that it has upon the readers, (pp. 9-14). One of the most important type of imagery is visual imagery. Visual imagery is when the poet try to visualize what he see to his readers or audiences. Literary work has many forms. Basically there two kinds of genres of literary work, fiction and nonfiction. One of the famous sub-genres of fiction work is poetry. When we talk about poetry we talk about a literary work with certain intrinsic and extrinsic elements. Poetry, according to Campbell Slann, Joanna (2011) is that the easiest way to recognize poetry is

that it usually looks like poetry (remember what they say about ducks). While prose is organized with sentences and paragraphs, poetry is normally organized into lines. Moreover, poetry represents the oldest literary works and was first time written by human being.

RESEARCH METHOD

Qualitative descriptive method is applied in this research for this type of method enable the writer to give description on the process of analyzing the data. This kind of method works on narrative description. According to Cresswell (2013) "A qualitative study is defined as an inquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting. Qualitative research involves analysis of data such as words, interviews, pictures, transcripts, notes, documents, etc. The data of this research is taken from five selected poems of voices of the night collected volume. The poems are "Prelude, Hymn to the night, a psalm of life, The Reaper and the sunflower, footsteps of angels." The technique of collecting data is as follows: first, the researcher reads the poem, Second, the researcher read for the second time to understand the poem deeply in order to be able to find out the problem that is going to be analyzed. As stated by Sugiyono (2013:224) "Data collection techniques are the most strategic step in research, because the main purpose of research to get data. In analyzing data, the researcher will use five steps, identification data, classification data, interpreting data, describing data, and the last is conclusion. In the first step the researcher identify the sources in order to find out the problem that will be analyzed. The second step will be classification where the researcher

classify the data that has been collected from the primary data. Interpreting will be the third step in the process of analyzing data. This step will interpret the poem to the visual imagery that are used in the poem and to analyze the type of figurative language applied on the visual imagery. and conclusion will serve as the last step to conclude the answer of the problem formulation.

RESEARCH FINDING AND DISCUSSION

This section will present the research finding and discussion of the data analysis from the collected data taken from the object of the research. These are some of the data and its analysis is based on the analysis of Figurative language on imagery in five selected poems by Henry Wadsworth Longfellow: Prelude, Hymn to the night, a psalm of life, The Reaper and the sunflower, footsteps of angels. The result of this research shows that the percentage of visual imagery with figurative language is 42,7 % and the percentage of visual imagery without figurative language is 58,5 %. The percentage of visual imagery with and without figurative language can be seen from the following table:

There are four types of figurative language used in the seven poems by Henry Wodsworth Longfellow with different levels of usage. The result is as follows: simile 5 data (5,7%), Metonymy 11 data (12,4%), Hyperbole 4 data (4,5%), Personification 18 data (20,3%), The most dominant type figurative language in this research is personification. The percentage of the types of personification can be seen from the following table.

The Visual Imagery and their description that are found in selected poems of Henry Wodsworth Longfellow are as follows.

For the first poem entitled Prelude. The title Voices of the Night originally was used by Mr. Longfellow for the poem Footsteps of Angels ; then he gave it to the first collected volume of his poetry with special application to the group of eight poems following Prelude. The first, second and third stanzas and their lines below are descriptions or visualizations given by the poet through the using of following words: *woods were green, sylvan scene, drooping boughs between, and dark and sunlight sheen, the denser grove receives, No sunlight, dark foliage interweaves, unbroken roof of leaves, whose sloping eaves, patriarchal tree, the ground, broad leaves, Clapped their little hands .*

They are all visual imagery, objects that were seen by the poet or that he tries to visualize to his reader or audience. *woods were green* (Line 1). *sylvan scene*, (Line 3). *drooping boughs between*, (Line 4). *dark and sunlight sheenz* (Line 5) *denser grove receives* (Line 1) *No sunlight* from above, (Line2) *dark foliage interweaves* (Line 3) *unbroken roof of leaves.* (Line 4) Underneath whose *sloping eaves* (Line 5) *patriarchal tree* (Line 1) *the ground* ;, (Line 2). *broad leaves* over me (Line 3). *Clapped their little hands* (Line 4).

The fifth, seventh and eight stanzas and their lines below are descriptions or visualizations given by the poet through the using of following words: *Bright visions, the summer sky, the sailing clouds and the sea, by shades and sunny gleams at Pentecost, The Spring, clothed like a bride, buds unfold their wings, woodlands wide.* They are all visual imagery, objects that were seen by the poet or that he tries to visualize to his reader or audience.

Bright visions, came to me. (Line 2). *the summer sky.* (Line 4). *sailing clouds* went by, (Line 5). *the sea* ; (Line 6). *by shades and sunny gleams*, (Line 4). *at Pentecost*, (Line 1). *The*

Spring, clothed like a bride. (Line 2). *buds unfold their wings,* (Line 3). *woodlands wide.* (Line 4).

The ninth to twelve stanzas and their lines below are descriptions or visualizations given by the poet through the using of following words: *green trees, in their arms, and they looked at me, long arms, their long arms, solemn wood, Nature with folded hands, her evening prayer, sombrous pines, fan-like branches grew, sunshine darted through .* They are all visual imagery, objects that were seen by the poet or that he tries to visualize to his reader or audience.

The *green trees* (Line 1). *their arms* so wild ! (Line 4). *they looked at me and smiled*, (Line 5). *long arms.* (Line 3). *their long arms*, — (Line 6) *solemn wood.* (Line 2). *Nature with folded hands*, (Line 4). *her evening prayer !* (Line 5). *sombrous pines ;* (Line 2). *fan-like branches grew*, (Line 3). *sunshine darted through*, (Line 4).

The thirteenth, sixteenth and eighteenth stanzas and their lines below are descriptions or visualizations given by the poet through the using of following words: *the summer rain, the ripened grain, and the flower, mountains capped with snow, rivers flowing ceaselessly, rivers flowing, swinging branches cast, rays of sunshine pour, like withered leaves.*

They are all visual imagery, objects that were seen by the poet or that he tries to visualize to his reader or audience. *lispings of the summer rain*, (Line 4). *ripened grain*, (Line 5). *once upon the flower.* (Line 6). *mountains capped with snow*, (Line 2). *rivers flowing ceaselessly*, (Line 4). *rivers flowing* (Line 5). *swinging branches cast*, (Line 1). *rays of sunshine pour ;* (Line 2). *like withered leaves*, (Line 3).

For the second **poem** entitled Hymn to the night. It is composed in the summer of 1839, while the poet was sitting at his chamber window, on one

of the balmiest nights of the year. He endeavored to reproduce the impression of the hour and scene." The first and fourth stanzas and their lines below are descriptions or visualizations given by the poet through the using of following words: *her marble halls, her sable skirts, light and the celestial walls, cool cisterns, deep cisterns flows*. They are all visual imagery, objects that were seen by the poet or that he tries to visualize to his reader or audience.

her marble halls ! (Line 3)

her sable skirts (Line 4)

light (Line 5)

celestial walls ! (Line 6)

cool cisterns (Line 1)

deep cisterns flows. (Line 5)

For the third poem entitled a psalm of life. It was being a voice from the poet inmost heart, at a time when he was rallying from depression. The second, fourth, fifth, seventh and eight stanzas and their lines below are descriptions or visualizations given by the poet through the using of following words: *the grave is not its goal, muffled drums, Funeral, the world's broad field of battle, Footprints, Footprints*. They are all visual imagery, objects that were seen by the poet or that he tries to visualize to his reader or audience.

the grave is not its goal ; (Line 2)

muffled drums (Line 3)

Funeral. (Line 4)

the world's broad field of battle, (Line 1)

Footprints; (Line 4)

Footprints, (Line 1)

For the fourth poem entitled The reaper and the flower. In his diary, under date of December C, 1838, Mr. Longfellow writes : " A beautiful holy morning within me. I was softly excited, I knew not why, and wrote with peace in my heart, and not without tears in my eyes, The Reaper and the Flowers, a Psalm of Death. The first to sixth stanzas and their lines below are descriptions or visualizations given by

the poet through the using of following words: *Reaper, sickle keen, bearded grain, the flowers, the flowers with tearful eyes, drooping leaves, his sheaves, these flowerets, gay, The Reaper said, and smiled, the mother gave, in tears and pain, The flowers, she should find them all again, fields of light above, The Reaper, the green earth, the flowers*. They are all visual imagery, objects that were seen by the poet or that he tries to visualize to his reader or audience.

a Reaper (Line 1)

his sickle keen. (Line 2)

bearded grain, (Line 3)

the flowers. (Line 4)

the flowers with tearful eyes, (Line 1)

drooping leaves ; (Line 2)

his sheaves. (Line 4)

these flowerets (Line 1)

gay," (Line 3)

The Reaper said, and smiled ; (Line 4)

the mother gave, in tears and pain.

(Line 1)

The flowers (Line 2)

she should find them all again (Line 3)

fields of light above. (Line 4)

The Reaper; (Line 2)

the green earth. (Line 3)

the flowers (Line 4)

For the fifth poem entitled footsteps of angel. The first to ninth stanzas and their lines below are descriptions or visualizations given by the poet through the using of following words: *the better soul, the evening lamps, Shadows from the fitful firelight, the parlor wall, the open door, The beloved, the young and strong, the roadside fell, their pale hands , on earth, a saint in heaven, the vacant chair beside me, her gentle hand in mine, deep and tender eyes, the stars, so still and saint-like, the skies, her lips*. They are all visual imagery, objects that were seen by the poet or that he tries to visualize to his reader or audience.

the better soul, (Line 1)

the evening lamps, (Line 1)

Shadows from the fitful firelight (Line 3)
the parlor wall ; (Line 4)
the open door (Line 2)
The beloved,. (Line 3)
the young and strong, (Line 1)
the roadside fell, (Line 3)
their pale hands. (Line 3)
on earth (Line 4)
a saint in heaven. (Line 4)
the vacant chair beside me. (Line 3)
her gentle hand in mine. (Line 4)
deep and tender eyes, (Line 2)
the stars, so still and saint-like, (Line 3)
the skies. (Line 4)
her lips. (Line 4)

Types of Figurative Language on Visual Imagery that are found in selected poems from Henry Wodsworth Longfellow are as follows.

Table 3 shows simile on visual imagery that are found in selected poems from Henry Wodsworth Longfellow. Simile is found in three

selected poems, they are: prelude, a psalm of life and footsteps of angel.

Table 4 shows metonymy on visual imagery that are found in selected poems from Henry Wodsworth Longfellow. Simile is found in four selected poems, they are: prelude, a psalm of life, the reaper and the flower and foot steps of angel.

Table 5 shows Hyperbole on visual imagery that are found in selected poems from Henry Wodsworth Longfellow. Simile is found in two selected poems, they are: prelude and hymn to the night.

Table 6 shows personification on visual imagery that are found in selected poems from Henry Wodsworth Longfellow. Simile is found in three selected poems, they are: prelude, The reaper and the flower, and foot steps of angel.

Table 1.

The percentage of visual imagery with and without figurative language

No	Visual imagery	Frequency	percentage
1.	Visual imagery with figurative language	38	41,7 %
2.	Visual imagery without figurative language	52	58,3%
TOTAL		90	100 %

Table 2.

The Percentage of Types of Figurative Language

No.	Types of Figurative Language	Frequency	Percentage
1.	Simile	5	13,1 %
3.	Metonymy	11	29 %
4.	Hyperbole	4	10,5 %
5.	Personification	18	47,4 %
TOTAL		38	100 %

**Table 3.
Simile**

No	Visual Imagery	Title
1.	In fifth Line – 6 Like ships upon <i>the sea</i>	Prelude
2.	In eight stanza Line – 2 <i>The Spring, clothed like a bride.</i>	Prelude
3.	In twelfth stanza Line – 3 Abroad their <i>fan-like branches grew,</i>	Prelude
4.	In the fourth stanza Line – 3 Still, like <i>muffled drums,</i> are beating	A psalm of life
5.	In the eighth stanza Line – 3 Like <i>the stars, so still and saint-like</i>	footsteps of angel

**Table 4.
Metonymy**

No	Visual Imagery	Title
1.	In third stanza Line 1, Beneath some <i>patriarchal tree</i>	Prelude
2.	In fifth stanza Line 2, <i>Bright visions,</i> came to me.	Prelude
3.	In second stanza line 2, And <i>the grave</i> is not its goal	A psalm of life
4.	In the first stanza Line 1, There is a <i>Reaper,</i> whose name is Death,	The reaper and the flower
5.	In the third stanza Line 1, He gazed at <i>the flowers with tearful eyes,</i>	The reaper and the flower
6.	In the third stanza Line 2, He kissed their <i>drooping leaves</i>	The reaper and the flower
7.	In the third stanza Line 4, He bound them in <i>his sheaves</i>	The reaper and the flower
8.	In the fifth stanza Line 4, In the <i>fields of light above</i>	The reaper and the flower
9.	In the thirds stanza Line 3, <i>The beloved,</i> the true-hearted	foot steps of angel
10.	In the fourth stanza Line 1, He, <i>the young and strong,</i> who cherished	foot steps of angel
11.	In the ninth Line 4, Breathing <i>from her lips of air.</i>	foot steps of angel

**Table 5.
Hyperbole**

No	Visual Imagery	Title
1.	In second stanza Line 4, In one <i>unbroken roof of leaves.</i>	Prelude
2.	In third stanza Line 3, And all the <i>broad leaves</i> over me	Prelude
3.	In twelfth stanza Line 4, And, where the <i>sunshine darted through</i>	Prelude
4.	In the first stanza line 6, From the <i>celestial walls !</i>	Hymn to the night

Table 6.
Personification

No	Visual Imagery	Title
1.	In third stanza Line 2, I lay upon <i>the ground</i> ; His hoary arms uplifted he,	Prelude
2.	In third stanza Line 4, <i>Clapped their little hands</i> in glee.	Prelude
3.	In fifth stanza Line 5, Where the <i>sailing clouds</i> went by	Prelude
4.	In eight stanza Line 3, When nestling <i>buds unfold their wings</i>	Prelude
5.	In ninth stanza Line 1, The <i>green trees</i> whispered low and mild ;	Prelude
6.	In ninth stanza Line 4, And rocked me in <i>their arms</i> so wild	Prelude
7.	In ninth stanza Line 5, Still <i>they looked at me and smiled</i>	Prelude
8.	In tenth stanza Line 3, And waved their <i>long arms</i> to and fro.	Prelude
9.	In tenth stanza Line 6, Into the <i>their long arms</i>	Prelude
10.	In eleventh stanza Line 2, Into the <i>solemn wood</i> .	Prelude
11.	In eleventh stanza Line 4, Nature <i>with folded hands</i> seemed there	Prelude
12.	In eleventh stanza Line 5, Kneeling at <i>her evening prayer</i>	Prelude
13.	In twelfth stanza Line 2, Of tall and <i>sombrous pines</i> ;	Prelude
14.	In thirteenth stanza Line 4, Low <i>lispings of the summer rain</i> ,	Prelude
15.	In sixteenth stanza Line 5, Where <i>rivers flowing</i> bend to see	Prelude
16.	In the first stanza Line 3, He reaps the <i>bearded grain</i> at a breath,	The reaper and the flower
17.	In the second stanza Line 3, <i>Shadows from the fitful firelight</i>	foot steps of angel
18.	In the second stanza Line 4, Dance upon <i>the parlor wall</i> ;	foot steps of angel

CONCLUSION AND SUGGESTION

After analyzing types of figurative language on visual imagery exist in Henry wadsworth Longfellow's selected poems of his collected volume entitled *Voices of the Night*. This volume consists of eight poems following *Prelude*. This research will

analyze five selected poems from the volume. The poems are "Prelude, Hymn to the night, a psalm of life, The Reaper and the sunflower, foursteps of angels. The result of this research shows two things: first, The result of this research shows that the percentage of visual imagery with figurative

language is 42,7 % and the percentage of visual imagery without figurative language is 58,5 %. The second result of this research shows that there are four types of figurative language of visual imagery used in the five poems by Henry Wodsworth Longfellow with different levels of usage. The result is as follows: simile 5 data (5,7%), Metonymy 11 data (12,4%), Hyperbole 4 data (4,5%), Personification 18 data (20,3%), The most dominant type figurative language in this research is personification.

This research suggest the reader to have a further research in the field of figurative language and poetry. This research also suggest the reader to have a further research on different elements of poetry

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