

CHAPTER IV

FINDINGS

In this chapter, the researcher presents the result of the study that have been stated in the research question as mentioned in chapter I. The researcher analysed what kind of figurative language are used in John Keats' poems and the possible meaning that being conveyed by the author. Because this research deal with qualitative approach, there was no numerical data presented. The researcher would like to present the finding and the result of the analysis 5 poems of John Keats; Fancy, To Lord Byron, Ode on Melancholy, Ode to a Nightingale and To Autumn.

A. Reasearch Findings

1. The Figurative Language of the Selected Poems

After reading each of selected John Keats' poem, in this part the writer tried to find what kinds of figurative language that being used by each of selected poems as follow:

a.1.Fancy

Referring to the first selected poems above, its figurative language is summarized in the following table.

Table 4.1 The figurative language used in the first poetry

| Line | Kinds of Figurative Language | The Poetry |
|------|----------------------------------|---|
| 3 | Hyperbole | At a touch sweet Pleasure melteth, |
| 4 | Simile | Like to bubbles when rain pelteth; |
| 6 | Alliteration, Personification | Through the thought still spread beyond her: |
| 7 | Metaphor | Open wide the mind's cage-door, |
| 8 | Personification | She'll dart forth, and cloudward soar. |
| 9 | Personification | O sweet Fancy! let her loose; |

| | | |
|----|----------------------------|---|
| 14 | Personification | Blushing through the mist and dew, |
| 15 | Personification | Cloys with tasting : What do then? |
| 18 | Metaphor | Spirit of a winter's night ; |
| 19 | Litotes | When the soundless earth is muffled, |
| 22 | Metaphor | When the Night doth meet the Noon |
| 23 | | In a dark conspiracy |
| 24 | Metaphor, Personification, | To banish Even from her sky. |
| 27 | Personification | Fancy, high-commission'd:—send her ! |
| 28 | Personification | She has vassals to attend her : |
| 29 | Personification | She will bring, in spite of frost, |
| 30 | Metaphor | Beauties that the earth hath lost; |
| 31 | Personification | She will bring thee, all together, |
| 33 | Metaphor | All the buds and bells of May , |
| 35 | Metaphor | All the heaped Autumn's wealth , |
| 37 | Personification | She will mix these pleasures up |
| 38 | Simile | Like three fit wines in a cup , |
| 39 | Repetition | And thou shalt quaff it:— thou shalt hear |
| 42 | Metaphor, Personification | Sweet birds antheming the morn: |
| 45 | Personification | Or the rooks, with busy caw , |
| 52 | Metaphor | Sapphire queen of the mid-May ; |
| 54 | Alliteration, Hyperbole | Pearled with the self-same shower . |
| 55 | Personification | Thou shalt see the field-mouse peep |
| 64 | Personification | When the bee-hive casts its swarm; |
| 66 | Metaphor | While the autumn breezes sing . |
| 67 | Personification | Oh, sweet Fancy! let her loose; |
| 77 | Hyperbole | At a touch sweet Pleasure melteth |
| 78 | Simile | Like to bubbles when rain pelteth. |
| 79 | Metaphor | Let, then, winged Fancy find |
| 81 | Allusion | Dulcet-ey'd as Ceres' daughter , |
| 82 | Metaphor, Personification | Ere the God of Torment taught her |
| 83 | | How to frown and how to chide; |
| 84 | Allusion | With a waist and with a side |
| 85 | | White as Hebe's, when her zone |
| 87 | Personification | Fell her kirtle to her feet, |
| 88 | Personification | While she held the goblet sweet |
| 89 | Allusion | And Jove grew languid .—Break the mesh |
| 91 | Personification | Quickly break her prison-string |
| 92 | Personification | And such joys as these she'll bring.— |

There are eight kinds of figurative language that the researcher found in this poesy. They are; personification, hyperbole, simile, alliteration, metaphor, litotes, allusion and repetition.

a.1.1. Personification

Fancy as a Person

The kind figurative language personification of “**Fancy**” can be found in line 6, 8, 9, 24, 27, 28, 29, 31, 37, 67, 82, 85, 87, 91 and 92. In Fancy, John Keats used personification quite a lot. John Keats used the word “**she**” or “**her**” to replace “**fancy**”. Meanwhile, the word “**fancy**” in here is a kind of imagination from John Keats and not someone names (it has same meaning with fantasy). Some lines between “**fancy**” are described about the characteristics of “**fancy**” itself from John Keats.

Line 42

“Sweet birds antheming the morn”

There is a personification in the word “antheming”, because birds cannot make an anthem literally.

Line 45

“Or the rooks, with busy caw”

There is a personification in the word “busy caw” which it referred to the rooks’ activity like a human.

Line 64

“When the bee-hive casts its swarm”

There is a personification that the word “casts” referred to human activity. In this poem it is used for the bee-hive. In literally, a bee-hive cannot cast a swarm. In here, it means a swarm that comes unpredicted.

a.1.2. Hyperbole

Line 3 and Line 77

In line 3 the phrase “**At a touch sweet Pleasure melteth,**” used hyperbole. Keats described that “**fancy**” can change anything even a pleasure into a new dimension.

Line 54

“Pearled with the **self-same shower.**”

There is a hyperbole in the phrase “self-same shower”. It indicates that from “And every leaf, and every flower”. It means the same daily occurrence happens.

a.1.3. Simile

Line 4 and 78

In line 4, Keats uses a simile, that fantasy is like the form of a bubble when it rains. It means that fantasy will disappear when the bubble bursts. An imaginary thought always disappears when reality faces it.

Line 38

In line 38, the phrase “**Like three fit wines in a cup,**” is a simile. He described that “**fancy**” can mix the pleasure between those three seasons into a cup. In addition, the next line (39) is a complement and used repetition style of word “**thou shalt**” to influence and sway people thoughts into a fantasy. A mix fine wine is a luxurious item for western people, and it can be concluded that with fantasy along mixture with nature can make it something to become more pretty.

a.1.4. Alliteration

Line 6

In line 6, Keats used an alliteration style in the phrase “Through the thought still spread beyond her”. Keats used alliteration about consonant sound -t- and -s-.

Line 54

“Pearled with the **self-same shower.**”

In line 54, the phrase “**self-same shower**” used alliteration style, a repetition of first consonant -s-

a.1.5. Metaphor

Line 22

In line 22, the phrase “**When the Night doth meet the Noon**” is a metaphor. It means that everything is possible as long as we have a fantasy. In reality, “**the night**” cannot meet “**the noon**” and it otherwise. But with a fancy, there is no “not possible” in “**fancy**”.

Line 24

In the line 24, the phrase “**To banish Even from her sky.**” is a metaphor. Before it described that in line 23 that a conspiracy wanted to stop “**fancy**” before it began to develop. It means that fantasy from people should not be restricted.

Line 30

In line 30, the phrase “**Beauties that the earth hath lost;**” is a metaphor. It means that the world nature is thin out. It conveyed that earth beauty is different from before.

Line 33

“All the buds and **bells of May,**

The phrase “**bells of May**” in line 33 is a metaphor. It means that something has a fertile use and Keats indicated that “**fancy**” can make the land fertile. May in western, is identic with spring which popular with fertile soil.

Line 35

“All the heaped Autumn's wealth,”

The line 35 is a metaphor to described “**fancy**” has same influence with autumn wealth. Autumn wealth was referred what everything we gained autumn, or in simple terms good harvest.

Line 42

In line 42, there is a phrase “**Sweet birds** antheming the morn:” used metaphor. Keats used this to make his poems beautiful. The term “**sweet birds**” is group of birds that have beautiful colour. It means that fantasy is full of colour.

Line 52

In line 52, there is a phrase “**Sapphire queen of the mid-May**” is a metaphor. May is month of fertilization. By calling “**hyacinth**” as “**Sapphire queen of the mid-May**”, Keats indicated that even fantasy came with sorrow, but “**she**” always looks beautiful.

Line 79

In line 79, the phrase “**Let, then, winged Fancy find**” is a metaphor. It means a free imagination without any restriction.

Line 82-83

“Ere the God of Torment taught her”

“How to frown and how to chide;”

It means that a beauty before it paints with ugliness.

a.1.6. Litotes

Line 19

“When **the soundless earth** is muffled,”

In line 19, the phrase “**the soundless earth**” is a litotes, because earth will never be a silence place. Keats used this to direct the readers which when

they engaged with their own fancy, people can make earth become a silent place.

a.1.7. Allusion

Line 81-83

“Dulcet-ey’d as Ceres’ daughter”

“Ere the God of Torment taught her”

“How to frown and how to chide;”

In line 81, there is an allusion about Ceres’ daughter which referred to Proserpina. Keats described that fancy has same eyes as Proserpina before become a queen of Underworld which explained in the next lines.

Line 84-85

“With a waist and with a side”

“White as Hebe’s, when her zone”

In line 85, there is an allusion about Hebe. Keats described that fancy has same beautiful waist like Hebe.

Line 89

“And **Jove grew languid**.—Break the mesh”

In line 89, there is an allusion about Jove who grew impatient and dejected about Hebe situation.

a.1.8. Repetition

Line 39

“And thou shalt quaff it:—thou shalt hear”

In line 39 used repetition style of word “**thou shalt**” to influence and sway people thoughts into an action between the lines.

a.2.To Lord Byron

Referring to the second selected poems above, its figurative language is summarized in the following table.

Table 4.2 The figurative language used in the second poetry

| Line | Kinds of Figurative Language | The Poetry |
|------|------------------------------|--|
| 1 | Oxymoron | Byron! how sweetly sad thy melody! |
| 2 | Metaphor | Attuning still the soul to tenderness , |
| 4 | Personification | Had touch'd her plaintive lute, and thou, being by, |
| 7 | Alliteration, Metaphor | Delightful: thou thy griefs dost dress |
| 8 | Metaphor | With a bright halo, shining beamily , |
| 9 | Metaphor | As when a cloud the golden moon doth veil, |
| 10 | Metaphor | Its sides are ting'd with a resplendent glow , |
| 11 | Metaphor | Through the dark robe oft amber rays prevail, |
| 12 | Simile | And like fair veins in sable marble flow; |
| 13 | Metaphor, Alliteration | Still warble, dying swan! still tell the tale, |
| 14 | Metaphor, Alliteration | The enchanting tale, the tale of pleasing woe. |

There are five kinds of different figurative language that the researcher found in this poesy. They are: oxymoron, metaphor, personification, alliteration and simile.

a.2.1. Oxymoron

Line 1

“Byron! how sweetly sad thy melody!”

In the first line, the phrase “Byron! how **sweetly sad** thy melody!” is an oxymoron. The author used two opposite ideas between “sweetly” and “sad” that in their literally meaning have a contradicting meaning. John Keats addressed this to appreciate and praise George Byron about his poems in expressing sorrow and sadness.

a.2.2. Metaphor

Line 2

In the second line, the phrase “Attuning still the **soul to tenderness**,” has a metaphor in “soul to tenderness”. In this line, it means someone become mild after reading Byron poems that referred to Keats himself.

Line 8-11

“With a **bright halo, shining beamily**,
As when a **cloud the golden moon doth veil**,
Its sides are ting’d with a **resplendent glow**,
Through **the dark robe** oft amber rays prevail,”

In lines 8-11 were metaphor which they can conclude as something that looking so bright and beautiful in the dark. In line 8, a halo, in western culture was identic with angel. Keats referred that Byron’s poems. Then he complemented with the words “a cloud the golden moon doth veil” and “a resplendent glow” to represent and explain the angel picture and her surrounding. The phrase “the dark robe” means that the angel did not fully equipped with light, but still distinct herself with her own glow.

Line 13

“Still warble, dying swan! still tell the tale,”

The phrase in line 13 has a metaphor. It means that someone who always created their own creations even in their sickness.

Line 14

“the enchanting tale, the tale of pleasing woe.”

The phrase in line 14 has a metaphor. It means that there is always a beauty beside hardship. Keats also conveyed that hardship is not always be bad but it can be fun.

a.2.3. Personification**Line 4**

“Had touch’d her plaintive lute, and thou, being by”

In line 4, “Had touch’d **her** plaintive lute, and thou, being by,” the word “her” it means for “pity” in the line before. The lines 5 and 6 also complemented with line 4. Pity is a kind of feeling. Keats described that Byron poems is like pity itself which has calm atmosphere. It means, the poems itself has emotion too.

a.2.4. Alliteration**Line 7**

In line 7, **”Delightful: thou thy griefs dost dress”**, John Keats used alliteration. The form alliteration in here was the use of sound

consonant -d- and -t- in the phrase. John Keats used this form to make it cleared his statement in a fashionable way.

Line 13-14

“Still warble, dying Swan! till tell the Tale,
the enchanting tale, the tale of pleasing woe.”

In line 13-14 Keats used alliteration of the sound consonant -s- and -t-. The meaning of this is to make the readers know about the conclusion of the message. In addition, Keats used the form as a closing couplet for this poesy.

a.2.5. Simile

“And like fair veins in sable marble flow;
Still warble, dying swan! still tell the tale,
The enchanting tale, the tale of pleasing woe.” (line 12-14)

In the line 12, “**And like** fair veins in sable marble flow;” used simile that has same meaning with a firefly fly in the dark. This indicated that happiness and joyfulness always shine between sadness and sorrow. Adding that, lines 13 and 14 are complement with this figurative.

a.3.Ode on Melancholy

Referring to the third selected poems above, its figurative language is summarized in the following table.

Table 4.3 The figurative language used in the third poetry

| Line | Kinds of Figurative Language | The Poetry |
|------|------------------------------------|---|
| 1 | Repetition, Alliteration, Allusion | No, no , go not to Lethe, neither twist |
| 4 | Metaphor, Allusion | By nightshade, ruby grape of Proserpine ; |
| 7 | Metaphor, Allusion | Your mournful Psyche , nor the downy owl |
| 9 | Repetition, Hyperbole | For shade to shade will come too drowsily , |
| 10 | Metaphor | And drown the wakeful anguish of the soul . |
| 12 | Simile | Sudden from heaven like a weeping cloud , |
| 14 | Metaphor | And hides the green hill in an April shroud ; |
| 18 | Metaphor | Or if thy mistress some rich anger shows, |
| 19 | Hyperbole | Emprison her soft hand , and let her rave, |
| 20 | Repetition | And feed deep, deep upon her peerless eyes. |
| 21 | Repetition | She dwells with Beauty – Beauty that must die; |
| 22 | Personification | And Joy, whose hand is ever at his lips |
| 23 | Personification | Bidding adieu; and aching Pleasure nigh, |
| 25 | Hyperbole | Ay, in the very temple of Delight |
| 26 | Personification | Veil'd Melancholy has her sovran shrine , |
| 27 | Metaphor | Though seen of none save him whose strenuous tongue |
| 28 | Personification | Can burst Joy's grape against his palate fine; |
| 29 | Alliteration, Personification | His soul shall taste the sadness of her might, |
| 30 | Personification, Metaphor | And be among her cloudy trophies hung. |

There are seven kinds of different figurative language that the researcher found in this poesy. They are: repetition, allusion, alliteration, metaphor, simile hyperbole and personification.

a.3.1. Repetition

Line 1

In the first line, “**No, no, go not to Lethe, neither twist**”. The word “**No**” is repeated twice. He stated that to get the readers to pay attention of the word “No”. The phrase “**No**” in this poesy has a meaning as a warning.

Line 20

“And feed **deep, deep** upon her peerless eyes.”

line 20, the word “**deep**” is repeated. John Keats used repetition as depth meaning of the literal meaning of “deep” and read thoroughly about the situation. It means to pay much attention about someone in this poesy.

Line 21

“She dwells with **Beauty – Beauty** that must die;”

In line 21, the word “**beauty**” is repeated. John Keats used repetition as determining the literal meaning about “**beauty**”.

a.3.2. Allusion

Line 1

“No, no, **go not to Lethe**, neither twist”

In line 1, there is an allusion form, in the word “**Lethe**”. It was a river in a Greek myth who lead in the underworld, which whoever drunk in this river will forget anything and will be forgotten. “go not to Lethe” means do not choose to die or suicide.

Line 4

“ By nightshade, **ruby grape of Proserpine**;”

In line 4, there is an allusion in “ruby grape of Proserpine”. It means a luxurious best wine but very poisonous which held by Proserpine, a goddess which abducted to become queen of underworld. Why the wine is poisonous was because it came from the underworld.

Line 7

“Your **mournful Psyche**, nor the downy owl”

In line 7, there is an allusion of **Psyche** is a human who become a goddess after through hardship. The “mournful Psyche” means the journey of Psyche which filled by sad and sorrow because she broke promised with God of Love (Cupid). In this poesy, it referred to sad and sorrow.

a.3.3. Alliteration

Line 1

“No, no, go not to Lethe, neither twist”

In line 1, there is alliteration of sound consonant -n-. It used for strengthen the phrase and make beautiful form, so the readers pay attention about the poems.

Line 29

“His soul shall taste the sadness of her might,”

In line 29, the author used form of alliteration consonant sound -s- to make it coherence and beautiful with the line before.

a.3.4. Metaphor

Line 4

“By nightshade, **ruby grape of Proserpine;**”

The line 4 is a kind of metaphor. The phrase “**ruby grape**” means that a luxurious perfect wine. It means that something that valued very expensive, in this poesy it referred to human life.

Line 7

“Your mournful Psyche, nor **the downy owl**”

The terms “downy owls” it a symbol that referred to the death. It means something which can lead to the death.

Line 10

In line 10, the phrase “And drown **the wakeful anguish of the soul.**” is a metaphor. It described that life is full of hardship and make every people that receive hardship will become painful in theirs melancholy.

Line 14

“And hides the green hill in **an April shroud;**”

In line 14, the phrase “**an April shroud**” is metaphor. April in Europe is identic with spring season where many flowers bloomed in this season, and the weather become warm. The word “**shroud**” in literal meaning is a contradiction with the theme of April. John Keats’ referred that when people coated with melancholy are blind with the beautiful around them.

Line 18

In line 18, the phrase “**rich anger**” is a metaphor and the meaning is a rage that has no control and can hurt anyone within its range. In addition, this line is complemented by lines 19-21 about how to face angry woman and let the melancholy flow.

a.3.5. Simile**Line 12**

“Sudden from heaven **like a weeping cloud,**”

In line 12, John Keats used simile, because he described that “melancholy” is a rain from heaven that make someone healthier. The lines 11, 13 and 14 are complement that accepting their melancholy someone can receive happiness.

a.3.6. Hyperbole**Line 9**

“For shade to shade will come **too drowsily,**”

In line 9, The word “**too drowsily**” used hyperbole because the literal meaning of drowsily is a drowsy manner which have negatives emotion. Then John Keats adding “**too**” to exaggerate the meaning.

Line 19

“Emprison her **soft hand,** and let her rave,”

In line 19, the phrase “**soft hand**” is a hyperbole. Human hands are not hard like a wall. Without using word “**soft**”, everybody is already know.

The term “soft” used as exaggeration that women hands are more tender than the men hands.

Line 25

“Ay, in the **very temple of Delight**”

In lines 25, the phrase “**very temple of Delight**” is a hyperbole. It expressed happiness with an exaggeration that happiness or delight are big and formed like a temple. It means that happiness formed is wide and always shine in everywhere.

a.3.7. Personification

Line 22

In line 22, in the phrase “And Joy, whose hand is ever at **his** lips” used personification, because Joy is not a human name. The word “**Joy**” means happiness in life.

Line 23

In line 23, in the phrase “**Bidding** adieu; and aching Pleasure nigh,” used personification, because expression cannot express bidding literally.

Line 26

In lines 26, the phrase “Veil’d Melancholy has **her sovran shrine**,” has personification because melancholy just kind of expression. The word “sovran shrine” means is free. It means that melancholy also have freedom itself. This line is complemented with the last four lines of this

poems. John Keats described that joy and melancholic are like a couple by using pronoun he or she and their derivations. It can be concluded that Joy and Melancholy always share same way together. In human life, there is always positive and negative terms.

a.4.Ode to a Nightingale

Referring to the fourth selected poems above, its figurative language is summarized in the following table.

Table 4.4 The figurative language used in the fourth poetry

| Line | Kinds of Figurative Language | The Poetry |
|------|------------------------------|--|
| 1 | Hyperbole | My heart aches, and a drowsy numbness pains |
| 2 | Simile | My sense, as though of hemlock I had drunk, |
| 4 | Allusion | One minute past, and Lethe-wards had sunk: |
| 6 | Hyperbole | But being too happy in thine happiness , – |
| 7 | Allusion | That thou, light-winged Dryad of the trees , |
| 10 | Hyperbole | Singest of summer in full-throated ease . |
| 12 | Metaphor | Cool'd a long age in the deep-delved earth , |
| 13 | Metaphor | Tasting of Flora and the country green , |
| 16 | Allusion | Full of the true, the blushful Hippocrene , |
| 17 | Personification | With beaded bubbles winking at the brim, |
| 28 | Hyperbole | And leaden-eyed despairs , |
| 29 | Personification | Where Beauty cannot keep her lustrous eyes, |
| 31 | Repetition | Away! away! for I will fly to thee, |
| 32 | Allusion | Not charioted by Bacchus and his pards, |
| 36 | Metaphor, Personification | And haply the Queen-Moon is on her throne , |
| 37 | Personification | Cluster'd around by all her starry Fays; |
| 52 | Metaphor | I have been half in love with easeful Death , |
| 53 | | Call'd him soft names in many a mused rhyme, |
| 61 | Metaphor | Thou wast not born for death, immortal Bird! |

| | | |
|----|--------------------|--|
| 66 | Metaphor, Allusion | Through the sad heart of Ruth , when, sick for home, |
| 71 | Simile | Forlorn! the very word is like a bell |
| 74 | Personification | As she is fam'd to do, deceiving elf. |
| 75 | Repetition | Adieu! adieu! thy plaintive anthem fades |

There are six kinds of figurative language that the researcher found in this poesy. They are; personification, hyperbole, allusion, simile, metaphor and repetition.

a.4.1. Personification

Line 17

In line 17, the phrase “With beaded bubbles **winking** at the brim,” used a personification. A bubble cannot wink literally, because it just a thing. It means that the bubble erupted and mix with the wine in this poesy. Keats used this to make his poesy beautiful and as a complement line 16.

Line 29

In line 29, the phrase “Where Beauty cannot keep **her** lustrous eyes,” used personification style. As classical in Keats’ poems, He used an expression then portrait in a woman or lady, in this occasion is “**Beauty**”.

a.4.2. Hyperbole

Line 1

The first line, “**My heart aches, and a drowsy numbness pains**” is a hyperbole. Keats described his heart hurt was in pain in exaggerated way to get the readers attention for his poems.

Line 6

In line 6, the phrase “But being **too happy in thine happiness**, –“ is a hyperbole. He expressed his happiness about nightingale in exaggerated way. He described himself like a drunken person with hyperbole language in the first stanza

Line 10

In line 10, the phrase “Singest of summer in **full-throated ease**.” is a hyperbole. Keats expressed nightingale chirp as a song and it sung with not holding back and continuously.

Line 28

In line 28, the phrase “And **leaden-eyed despairs**,” is a hyperbole. “**leaden—eyed**” is a someone that lost hope about something and adding that by the word “**despairs**” which can transcript that someone who lost all hopes and give up in every possible thing then lead them to self-destruct.

a.4.3. Allusion**Line 7**

“That thou, light-winged Dryad of the trees,”

Keats used an allusion to portrait nightingale. He described that nightingale like a tree nymph who always have life along with the tree.

Line 15-16

“O for a beaker full of the warm South,”

“Full of the true, the blushful Hippocrene,”

In the line 15-16, Keats described the wine with an allusion of Hippocrene.

He wanted to take a sip Hippocrene water after listening nightingale song.

It means that, he wanted to write after he listened nightingale song.

Line 66

In line 66 the phrase “Through **the sad heart of Ruth**, when, sick for home,” used Allusion. Ruth was a woman that loyal and always travel to with her mother-in law when her husband died in young age. When she felt homesick, Keats imagined that Ruth was always listening to nightingale song. It can mean that nightingale always in everywhere to accompany someone.

a.4.4. Simile

Line 1-2

“My heart aches, and a drowsy numbness pains”

“My sense, as though of hemlock I had drunk,”

In line 2, the phrase “**as though of hemlock**” is a simile. “**hemlock**” is a kind of plant that has deadly poison. This complement with the first line, that his heart was hurt because he drunk a drink that like a poison.

Line 71

In line 71 the phrase “Forlorn! the very word is **like a bell**” is simile. It means a sudden change of tune. In this poesy, Keats reverted back to reality and not imagining things about nightingale songs. It happened that nightingale song was stopped and nightingale began to fly away.

a.4.5. Metaphor

Line 11-12

“O, for a draught of vintage! that hath been”
 “Cool’d a long age in the deep-delved earth,”

In line 12, the phrase “Cool’d a long age in **the deep-delved earth**,” is a hyperbole. In line 11 before, Keats urged to drink a fine quality wine and based on winery production, a fine wine is made from a cool place. Keats described that earth is like a giant wine cellar. According to this action, Keats is enjoyed with nightingale humming and forgetting about daily life for a moment.

Line 13

“Tasting of Flora and the country green,”

In line 13, the phrase “the country green,” is a metaphor. It used to refer all plants. It means that Keats want to taste all wine flavour wine listening nightingale song.

Line 36

In line 36 the phrase “And haply **the Queen-Moon is on her throne**,” is a metaphor. “**the Queen-Moon**” is referred to a nightingale and “**her throne**” is referred to a nightingale nest in the tree. Keats told us, he got lucky chance to meet the nightingale personally as like a queen in her throne. It can be concluded that flew and join to nightingale world.

Line 52-58

“Call’d him soft names in many a mused rhyme,”

“To take into the air my quiet breath;”
 “Now more than ever seems it rich to die,”
 “To cease upon the midnight with no pain,”
 “While thou art pouring forth thy soul abroad”
 “In such an ecstasy!”

In line 52 the phrase “I have been **half in love with easeful Death**,” is a metaphor. It has a meaning that death can be an easy choice for people to free from their responsibility and thoughts. In addition, in line 53-58 described about Keats idea about the beautifulness of death. According to this rhyme, it can be conveyed that death will attract people to think the benefit in death and thinking about committing a suicide so they can escape from their burden and hardship.

Line 61

“Thou wast not born for death, immortal Bird!”

Keats described that nightingale cannot die, because the form of nightingale always same. It means something that never change when the time pass by.

a.4.6. Repetition

Line 75

“Adieu! adieu! thy plaintive anthem fades”

Keats bid his farewell with the nightingale in line 75 by using repetition of the word “**adieu!**”. It used to emphasize that he truly bid farewell with his imagination of nightingale world.

a.5.To Autumn

Referring to the fifth selected poems above, its figurative language is summarized in the following table.

Table 4.5 The figurative language used in the fifth poetry

| No. | Kinds of Figurative Language | The Poetry |
|-----|--------------------------------|---|
| 1 | Metaphor | Season of mists and mellow fruitfulness, |
| 2 | Metaphor | Close bosom-friend of the maturing sun; |
| 3 | Personification, Metaphor | Conspiring with him how to load and bless |
| 6 | Hyperbole | And fill all fruit with ripeness to the core; |
| 15 | Personification, Metaphor | Thy hair soft-lifted by the winnowing wind; |
| 19 | Simile | And sometimes like a gleaner thou dost keep |
| 20 | Metaphor | Steady thy laden head across a brook; |
| 21 | Metaphor | Or by a cyder-press, with patient look, |
| 22 | Hyperbole | Thou watchest the last oozings hours by hours. |
| 23 | Repetition, Personification | Where are the songs of spring? Ay, where are they? |
| 24 | Personification | Think not of them , thou hast thy music too, – |
| 26 | Personification | And touch the stubble-plains with rosy hue; |
| 27 | Personification | Then in a wailful choir the small gnats mourn |
| 29 | Personification, Oxymoron | Or sinking as the light wind lives or dies; |
| 30 | Personification | And full-grown lambs loud bleat from hilly bourn; |
| 31 | Personification | Hedge-crickets sing; and now with treble soft |
| 32 | Personification | The red-breast whistles from a garden-croft; |
| 33 | Personification | And gathering swallows twitter in the skies. |

There are six kinds of figurative language that the researcher found in this poesy. They are; metaphor, personification, hyperbole, simile, repetition and oxymoron.

a.5.1. Metaphor

Line 1

The first line “**Season of mists and mellow fruitfulness,**” is used metaphor. It described that autumn season is calming season and phase of maturing life for people. The word “**mists**” referred that the air temperature began to chill. This can be supported as in reality; many flowers and trees fall out in autumn and flowers and trees began to look old.

Line 2

In line 2, the phrase “Close bosom-friend of **the maturing sun**” is a metaphor. It means someone is beginning to enter fledged-adult phase. They are no longer a new adult, but fledged adult in society.

Line 3

“Conspiring with him **how to load and bless**”

The phrase “how to load and bless” is a kind metaphor. It means a responsibility. In this line, Keats referred to adult society and responsibilities.

Line 15

“Thy hair soft-lifted by the winnowing wind;”

The phrase “the winnowing wind” is a kind of metaphor which referred to air condition in autumn. It means wrapped in calm emotion.

Line 20

In line 20, the phrase “Steady thy **laden head across a book**” is a metaphor. It means to look down for the grains in the floor. It complemented with line 19 that by looking down to look for the grain, it sensed a weightiness in her head, autumn. As someone who resembled as an elder woman, “autumn” has some thought in her head. It means that adult people always think their responsibility

Line 21

In line 21 the phrase “Or by a cyder-press, **with patient look**,” is a metaphor. Keats described that autumn is like lady in waiting for something to come.

a.5.2. Personification

Line 3

In line 3, the phrase “Conspiring with **him** how to **load and bless**” used personification for “**the maturing sun**” in the line 2.

Line 15

“Thy hair soft-lifted by the winnowing wind;”

The word “Thy hair” is a personification. Keats’ began resembled autumn as a woman.

Line 23

“Where are the songs of spring? Ay, where are they?”

The word “**they**” and “**them**” is a personification to another season.

The seasons do not have gender and it usually refers to pronoun “she” in western culture.

Line 26

In line 26 the phrase “And **touch** the stubble-plains with rosy hue;” used a personification. The word “**touch**” in literal meaning is an activity that can be done by human, meanwhile in here, Keats imagined that barred-clouds can touch the autumn. In non-literal meaning the cloud decorate a soft subtle sunset in the autumn which referred to as a part of autumn’s own song.

a.5.3. Hyperbole

Line 6

In line 6, the phrase “And fill all fruit with **ripeness to the core;**” is a hyperbole, because all fruit when ripen actually always to the core. Keats was exaggerated it and used that phrase to tell the rush activity in the autumn in a fashionable way.

Line 22

“Thou watchest the last ooziings **hours by hours.**”

In line 22, the phrase “**hours by hours**” is an exaggeration about how “autumn” spent her times. It means “autumn” is doing nothing besides spent her day in laziness in every times.

a.5.4. Simile

Line 19

In line 19, the phrase “And **sometimes like a gleaner** thou dost keep” is a simile. Keats described that “autumn” is a gleaner, a person who pick up until the last grain who missed from the threshing process. It means autumn can eliminate and relieve the energy that being held in summer.

a.5.5. Repetition

Line 23

In line 23, the phrase “**where are**” is repeated in the sentence “Where are the songs of spring? Ay, where are they?”. Keats used this to question another season, besides “autumn”, in exemplary “spring” and reassure “autumn” that she has her own uniqueness that being completed in line 24. It means everybody has their own uniqueness.

a.5.6. Oxymoron

“Or sinking as the light wind lives or dies;”

In the line 29, Keats used oxymoron in the phrase “**lives or dies**”. The meaning of this phrase is a wind that blown in autumn which sometimes blow pleasantly sometimes does not blow.

Referring to the five selected poems above, its figurative languages are summarized in the following table.

Table 4.6 Figurative language used in selected poems

| No. | Title | Figurative Language | Number of Figurative Language |
|------------|--------------------|---|--|
| 1 | Fancy | 1. Metaphor 2. Simile 3. Personification 4. Alliteration 5. Allusion 6. Hyperbole 7. Repetition 8. Litotes | 12 3 21 2 3 3 1 1 |
| 2 | To Lord Byron | 1. Metaphor 2. Simile 3. Personification 4. Alliteration 5. Oxymoron | 8 1 1 3 1 |
| 3 | Ode on Melancholy | 1. Metaphor 2. Simile 3. Personification 4. Alliteration 5. Allusion 6. Hyperbole 7. Repetition | 7 1 6 2 3 3 4 |
| 4 | Ode to Nightingale | 1. Metaphor 2. Simile 3. Personification 4. Allusion 5. Hyperbole 6. Repetition | 6 2 5 6 4 2 |

| | | | |
|---|-----------|--------------------|----|
| 5 | To Autumn | 1. Metaphor | 6 |
| | | 2. Simile | 1 |
| | | 3. Personification | 11 |
| | | 4. Hyperbole | 2 |
| | | 5. Repetition | 1 |
| | | 6. Oxymoron | 1 |

2. The Messages of John Keats' Selected Poems

After finding the kinds of figurative language, the writer presented the message of John Keats' poems. The data will be presented as follow:

a.1.Fancy

The Fancy poetry divided into two stanzas. The main message was conveyed clearly in the first couplet of the poetry, **“Ever let the Fancy roam,; Pleasure never is at home:”**. Keats described that **“fancy”** or fantasy was a metaphor that filling human pleasure. Keats invited his readers to broad their imagination so they can see the world differently.

The first stanza, mostly talking about the characteristic of **“fancy”**. Keats personifies **“fancy”** in the parts, **“Then let the winged fancy wonder, through the thought still spread beyond her”**, **“She will bring in spite of frost, beauties that the earth hath lost; She will bring thee, all together, all delights of summer weather”**. Those described John Keats idea about how **“fancy”** had to be. She will make the world colourful. Keats explained the beauty of three season (summer, autumn and spring) in the Fancy. He also described the beauty of nature when people look into their own **“fancy”**.

In the second stanza, Keats explained that the beauty reality would be faded away as times goes. It can be found in the first half of second stanza which have

many rhetorical questions that stated by Keats. He then described that “**fancy**” form is a beautiful lady that have Proserpina and Hebe pure characteristics before they mix the roughness.

From that, it can be concluded that people have to let their imagination taken a place in their life before their life eroded with the harshness of reality.

a.2.To Lord Byron

The message of this poetry was an appreciation to Byron, Keats’ idol for writing poetry. Byron’s poems are like light for Keats. He praised about how Byron can express sorrow through beauty. His praised is written in line 6-14. In this occasion, He imagine that there is always a luminous light between darkness. For the readers, it can be concluded that beauty always appear even in hardship.

a.3.Ode on Melancholy

The Ode on Melancholy has three stanzas. It explained Keats’ idea about the position of melancholy in human life.

The first stanza began with a warning to not approach suicide and the death symbols in their life. People must avoid death symbols even they grieve in the sadness. The reason for Keats advice is transcript in line 9-10 “**For shade to shade will come too drowsily,**” “**And drown the wakeful anguish of the soul.**” which can be conveyed that feeling down and sadness continuously are not good for our soul instead we must aware about the source and accept the hardship.

The second stanza tells us about how to face melancholy. In the first half part, it described that melancholy strikes so sudden and began to cover our body with negative emotions. When people began to enter melancholy, they are not aware

with their surrounding and its beauty. Keats used term “**the droop-headed flowers**” to remind us about the beauty and not as a cheer for our melancholy. Then, Keats used term “**a morning rose**” to think about beauty and sorrow are linked together.

The third stanza is a continuation of the half down second stanza about understanding further of melancholy. It formed interaction with “**Joy**” and his mistress. According to Keats that people who can see melancholy in delight manner have a refine palate. It means they can link up about beauty and melancholy very well.

From that, it can be concluded that people have to face, accept and understanding their melancholy, because pleasure and beauty are not permanent and sadness and sorrow always have beauty beside them.

a.4.Ode to Nightingale

The Ode to Nightingale has eight stanzas. It explained about Keats imagination about the nightingale world.

The first stanza began with Keats’ pain when he heard a nightingale song. The pain in here was not some jealousy with nightingale but a pain for happiness. It stated in “**‘Tis not through envy of thy happy lot,**” “**But being too happy in thine happiness,** –“. It is unclear about Keats’ emotion in this stanza but it is clear that he praised the nightingale song even he compared to a Dryad.

The second stanza began with continuation whether Keats drunk or not. In this stanza, it became clear that he appeared to be drunk and wondered to have a fine wine. In the last couplet of second stanza, when he might drink, he wished to disappear from the world.

The third, fourth, fifth and sixth stanza explained that Keats wish to join nightingale journey. He used poetry to join the nightingale's night time world, deep in the dark forest where hardly any moonlight can reach. He can't see any of the flowers or plants around him, but he can smell them. He thinks it wouldn't be so bad to die at night in the forest, with no one around except the nightingale singing. In this part of poetry, Keats wonderful imaginary about nightingale and his complexion about weight of life and his hardship was written by him.

The seventh stanza told Keats wondered about the origin of nightingale. He imagined that nightingale was immortal and young generation will chase away the old generation and it repeated again when the younger took place. He also wondered that why every generations knew nightingale song but not the origin.

The eight stanza began with the interruption of nightingale flew away from him. He knew that his imagination will not come and he pulled back to reality. In the last couplet of the poetry, it showed Keats that he confused and left in bewilderment when the nightingale song stopped and it flew away.

From that, it can be concluded that when we thought something about hardship and desire, we had a tendency to escape reality. This thought are not good, because you will be easily sway by pseudo-promise and left confused when we forced back to reality.

a.5.To Autumn

To Autumn has three stanzas. It told Keats' idea about autumn season and its beauty. The autumn was the most season is being like by John Keats. It can be seen in the poesy that Keats do not many negative meanings in writing this poesy.

The first stanza, Keats noted that autumn and the sun are like best friends plotting how to make fruit grow and how to ripen crops before the harvest. The ripening will lead to the dropping of seeds, which set the stage for spring flowers and the whole process starting over again. He told us about the bees that think summer can last forever as they buzz around the flowers. But the speaker knows better.

The second stanza described the period after the harvest, when autumn just hangs out around the granary where harvested grains are kept. Most of the hard work has already been done, and autumn can just take a nap in the fields, walk across brooks, or watch the making of cider.

The third stanza, Keats noted that the music of spring was a distant memory, but that autumn's music was pretty cool, too. This music included images of clouds and harvested fields at sunset, gnats flying around a river, lambs bleating, crickets singing, and birds whistling and twittering. All of the sights and sounds produce a veritable symphony of beauty.

From that, we can conclude that autumn was a season that have calm aura and season when anything grew old. It can be conveyed that anyone will begin to start their full-fledged adulthood and become aware about their responsibilities like autumn and his friend, maturing sun.