

CHAPTER IV

DATA PRESENTATION AND FINDING

This chapter presents the data finding found by the researcher. Answering the focus of research stated in chapter 1 that this research analyzed to identify the figurative language used in the selected poems by Maya Angelou, to reveal the function of figurative language, and to find the dominant figurative language used by Maya Angelou. There are 7 kind of figurative language are found in five selected poems. They are (a) Metaphor, (b) Personification, (c) Hyperbole, (d) Simile, (e) Symbolism, (f) Paradox (g) Irony. Those classifications are listed and explained in the table below.

A. The Figurative Language of the Selected Poems

Figurative language is language that uses words or expressions with a meaning that is different from the literal interpretation. It can be explanation, language style. The use of language style aims to give imaginative feeling to the line of poem. This figurative language classified into ten types; Metaphor, Personification, Hyperbole, Simile, Metonymy, Synecdoche, Irony, Antithesis, Symbolism, and Paradox. In five selected poems of Maya Angelou, the researcher found seven types of figurative language. Those seven types described in five poems by Maya Angelou. The following are:

1. Figurative language in “Caged Bird” by Maya Angelou

From the result of analysis, it was found that there were four types of figurative language used by Maya Angelou in her poem “*Caged Bird*” they were; Metaphor, Personification, Symbolism, and Paradox. Those four types of figurative language which have found by the researcher are presented in the table below:

The Poem	Figurative Language
<p style="text-align: center;">Cage Bird</p> <p><i>A free bird leaps On the back of the wind And floats downstream Till the current ends And dips his wing In the orange sun rays And dares to claim the sky</i></p> <p><i>But bird that stalks Down his narrow cage Can seldom see through His bars of rage His wings are clipped and His feet are tied So he opens his throat to sing</i></p> <p><i>The cage bird sings With fearful trill Of things unknown But longed for still And his tune is heard On the distant hill For the cage bird Sings of freedom</i></p> <p><i>The free bird thinks of another breeze And the trade winds soft through the sighing trees And the fat worms waiting on a dawn-bright lawn</i></p>	<p>Symbolism Personification</p> <p>Metaphor Metaphor</p> <p>Personification</p> <p>Symbolism</p> <p>Personification</p> <p>Personification</p>

<p><i>And he names the sky his own</i> <i>But a cage bird stands on the grave of dreams</i> <i>His shadow shouts on a nightmare scream</i> <i>His wings are clipped and his feet are tied</i> <i>So he opens his throat to sing.</i></p> <p><i>The caged bird sings</i> <i>With a fearful trill</i> <i>Of things unknown</i> <i>But longed for still</i> <i>And his tune is hard</i> <i>On the distant hill</i> <i>For the caged bird</i> <i>Sings of freedom</i></p>	<p>Personification Paradox Personification</p> <p>Personification</p>
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Table 1.1 figurative language of “caged bird”

Stanza 1

Symbolism

- in line 1, “*A free bird leaps*”

The line above uses figure of speech of symbolism. Symbolism is type of figurative language that using symbol of animal, plants, or things for substitute something. The author uses “*free bird*” as a symbol for white community in America and around the world. The “*free bird*” is the bird that feeling thought the sky belongs to him and enjoying his freedom.

Personification

- in line 2, “*on the back of the wind*”

The line above is using figure of speech of personification. Personification is a figurative language that giving a human characteristic to an object. The author describes the bird's flight against the orange sky it means how the free bird is confident and feels secure in his freedom.

Stanza 2

Metaphor

- in line 11, "*his bars of rage*"

the line above uses metaphor. Metaphor is kind of figurative language that made comparison between two things that different to identify one with another. This particular phrase "*bars of rage*" reflects how this stanza describes the caged bird's *physical* environment while also constructing its *emotional* landscape. The author was transforming the word "*bars of cage*" into "*bars of rage*" it means to be seen the severity of the caged bird's suffering and the author fuses its emotions into the images.

- In line 12-13, "*his wings are clipped and his feet are tied*"

The line above uses metaphor which describes comparing *wings are clipped and feet are tied* to *persecution of minorities*. It implies how the bird's freedom was forcefully taken away and it cannot fly even if it aspires to.

Personification

- In line 14, "*so he opens his throat to sing*"

The line above uses an expression of personification where *open his throat to sing* is the way how to express something hidden for a long time. The author this poem felt this way in her own life. She wrote and sang and danced because it was her way of expressing her longing for freedom.

Stanza 3

Symbolism

- In line 15, "*the caged bird sings*"

The word "caged bird" is a symbol for black community in America. It describes that many black Americans did not feel free at all, there were many restrictions on them in society.

Stanza 4

Personification

- In line 23, "*the free bird thinks of another breeze*"

In this line the sentence categorized into personification, because this sentence assigning human characteristic to "*the free bird*". In this line the author continues to describe the free bird's day-to-day life.

- In line 25, "*and the fat worms waiting on a dawn-bright lawn*"

This line above categorized into personification, because word "waiting" giving human characteristic to "fat worms". The author gives meaning to the phrase

“dawn-bright lawn” is a symbol of lightness the free bird feels, enhancing the bird’s association with the concept of freedom.

- In line 26, “*and he names the sky his own*”

This sentence uses a figure of speech of personification where “*he names*” gives a human characteristic to “*the sky*”. This sentence is allusion to white community because in this line the free bird actually *names* the sky rather than “daring” to claim it.

Paradox

- In line 27, “*but a caged bird stands on the grave of dreams*”

The line includes figurative language of paradox, because it is deliver two things which contradictory but his figure reveals the real fact that make sense even the author uses a word that absurd. The caged bird “*stands on a grave of dreams*” which shows an utter loss of hope.

Personification

- In line 28, “*his shadows shouts on a nightmare scream*”

The line includes figurative language of personification because assigning a human characteristic to *shadows*. The author explain that the cage bird feels so much pain it “shouts” like a “nightmare”. So that’s the word “nightmare scream” not only shows the bird waking in fright from dreams but also implies that the dreams themselves have a scream-like quality.

Stanza 5

Personification

- In line 31-32, “*The caged bird sings with a fearful trill*”

This sentence categorized into personification where in this line assigning human characteristic to “*the caged bird sings*”. The author made a repetition for “*the caged bird sings*” also describe the resilience of the African American community, who have fought against their own oppression. In this stanza expressing the desire for freedom.

2. Figurative language in “Phenomenal Woman” by Maya Angelou

From the result of analysis, it was found that there were four types of figurative language used by Maya Angelou in her poem “*Phenomenal Woman*” they were; Metaphor, Personification, Symbolism, and Hyperbole. Those four types of figurative language which have found by the researcher are presented in the table below:

The Poem	Figurative Language
<p style="text-align: center;">Phenomenal Woman</p> <p><i>Pretty woman wonder where my secret lies. I'm not cute or built to suit a fashion model's size But when I start to tell them, They think I'm telling lies. I say It's in the reach of my arms The span of my hips, The stride of my step, The curl of my lips,</i></p>	

<p><i>I'm a woman, That's me.</i></p> <p><i>I walk into a room Just as cool as you please, And to a man, The fellows stand or Fall down on their knees. Then they swarm around me, A hive of honey bees.</i></p> <p><i>I say, It's the fire in my eyes, And the flash of my teeth, The swing in my waist And the joy in my feet. I'm a woman Phenomenally. Phenomenal woman, That's me.</i></p> <p><i>Men themselves have wondered What they see in me. They try so much But they can't touch My inner mystery. When I try to show them, They say they still can't see. I say, It's in the arch of my back, The sun of my smile The ride of my breasts, The grace of my style, I'm woman Phenomenally, That's me.</i></p> <p><i>Now you understand Just why my head's not bowed. I don't shout or jump about Or have to talk real loud. When you see me passing, It ought to make you proud, I say, It's in the click of my heels, The bend of my hair, The palm of my hand The need for my care. Cause I'm a woman Phenomenally, Phenomenal woman,</i></p>	<p>Hyperbole</p> <p>Metaphor</p> <p>Metaphor Symbolism</p> <p>Personification</p> <p>Metaphor</p>
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<i>That's me.</i>	
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Table 2.1 Figurative Language Finding in "Phenomenal Woman"

Stanza 2

Hyperbole

- In line 12-16, "*I walk into a room just as cool as you please, and to a man, the fellows stand or Fall down on their knees*"

the line above categorized into hyperbole. Hyperbole is kind of figurative language that shows an overstatement. The author shows her superiority over men.

Metaphor

- In line 17-18, "*then they swarm around me, a hive of honey bees*"

The line above uses metaphor because the author compares the admiring men with honey bees. The men surround her, as they are attracted to her.

- In line 20, "*it's the fire in my eyes*"

The line above categorized into metaphor where the author compares her confidence and passion with fire.

Symbolism

- In line 21, "*and the flash of my teeth*"

The word “*the flash*” indicates light. The mean of the sentence above is a light shows shiny white teeth that glisten when she smiles.

Personification

- In line 23, “*and the joy in my feet*”

The line includes figurative language of personification, because assigning a human characteristic to “*feet*”. It means the author shows the pride and contentment she feels in being the woman she is.

Stanza 3

Metaphor

- In line 37, “*the sun of my smile*”

The line above uses metaphor because the author compares the light and the radiance of her beauty.

3. Figurative language in “Still I Rise” by Maya Angelou

From the result of analysis, it was found that there were three types of figurative language used by Maya Angelou in her poem “*Still I Rise*” they were; Metaphor, Personification, and Simile. Those three types of figurative language which have found by the researcher are presented in the table below:

The Poem	Figurative Language
<p style="text-align: center;">Still I Rise</p> <p><i>You may write me down in history With your bitter, twisted lies, You may trod me in the very dirt But still, like dust, I'll rise.</i></p>	<p>Metaphor Metaphor Simile</p>
<p><i>Does my sassiness upset you? Why are you beset with gloom? Cause I walk like I've got oil wells Pumping in my living room.</i></p>	<p>Simile</p>
<p><i>Just like moons and like suns, With the certainty of tides, Just like hopes springing high, Still I'll rise.</i></p>	<p>Simile</p>
<p><i>Did you want to see me broken? Bowed head and lowered eyes? Shoulders falling down like teardrops Weakened by my soulful cries?</i></p>	<p>simile</p>
<p><i>Does my haughtiness offend you? Don't you take it awful hard Cause I laugh like I've got gold mines Digging in my own backyard.</i></p>	<p>Simile</p>
<p><i>You may shoot me with your words, You may cut me with your eyes, You may kill me with your hatefulness, But still, like air, I'll rise.</i></p>	<p>Metaphor Metaphor Personification Simile</p>
<p><i>Does my sexiness upset you? Does it come as a surprise That I dance like I've got diamonds At the meeting of my thighs?</i></p>	
<p><i>Out of the huts of history's shame I rise Up from a past that's rooted in pain I rise</i></p>	<p>Metaphor</p>
<p><i>I'm a black ocean, leaping and wide, Welling and swelling I bear in the tide.</i></p>	<p>Metaphor</p>
<p><i>Leaving behind nights of terror and fear I rise Into a daybreak that's wondrously clear I rise Bringing the gifts that my ancestors gave, I am the dream and the hope of the slave.</i></p>	<p>Metaphor</p>

<i>I rise</i> <i>I rise</i> <i>I rise.</i>	
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Table 3.1 Figurative Language Finding in “Still I Rise”

Stanza 1

Metaphor

- In line 2, “*with your bitter, twisted lies*”

The line includes figurative language of metaphor. Metaphor is kind of figurative language that made comparison between two things that different to identify one with another. By stating the word “*bitter*” and “*twisted lies*” the author mocks and taunts the society for making racial as well as sexist and discriminating comments and judgements.

- In line 3, “*you may trod me in the very dirt*”

The line includes figurative language of metaphor, because comparing the oppressing feelings and dirt. It means the author proclaims that if she is getting oppressing in the dirt, she will rise up.

Simile

- In line 4, “*but still, like dust, I’ll rise*”

The line above is using figurative language of simile. Simile is the figure that make comparison between two different things, just like metaphor but in simile usually using the word *as, than, like, seem, so, appear, and more*. In

this line the author will rise above the pain her oppressors try to inflict, just as dust rises in the air.

Stanza 2

Simile

- In line 7, "*I walk like I've got oil wells*"

This line includes figurative language of simile. In that line, it uses a comparison of two things, indicated by some connective that is "like" to show how they are similar. In this line the author states confidence feeling that she walks bravely that suggest the wealth of a person who has success.

Stanza 3

Simile

- In line 9, "*just like moons and like suns*"

This line includes figurative language of simile. The author compared herself to the moon and the suns as they are affected by the tides it means the author has no choice but she should rise up out of her distress.

Stanza 4

Simile

- In line 13, "*shoulders falling down like teardrops*"

This line includes figurative language of simile. In this sentence the author compared her own success and something bitterness. It means the author is

aware that how she got her success in a way with bitterness and difficulties like teardrops.

Stanza 5

Simile

- In line 19, "*I laugh like I've got gold mines*"

This line includes figurative language of simile. The author explained that she felt very rich and confident because she was having gold mines in her backyard, then she laughed at the success she has found.

Stanza 6

Metaphor

- In line 21, "*you may shoot me with your words*"

The line identified as metaphor because the author compared the pain of her oppressor's hateful language and unpleasant about her. It means the author allowed someone saying untrue or unpleasant thing about her.

- In line 22, "*you may cut me with your eyes*"

The line identified as metaphor because the author compared her appearance in society and hateful gaze, it means she allowed someone gazing her in unpleasant way and she let society knew that it cannot prevail against her looks.

Personification

- In line 23, “*you may kill me with your hatefulness*”

The line identified as personification. Personification is a figurative language that giving a human characteristic to an object. The author gives human characteristic to word” hatefulness”. It means that the author tried to make her personality stronger.

Simile

- In line 24, “*but still, like air, I’ll rise*”

The line categorized into simile. The author compared the oppressor’s hatred and air rises. It means she would rise the challenges from society like air rises no matter what the oppressors did to harm her.

Stanza 8

Metaphor

- In line 31-32, “*up from a past that’s rooted in pain. I rise*”

The line above identified as metaphor. The author compared a painful in past and living happiness in the present. It means the author rises from her adversity in the past and forgot everything happened in the past.

- In line 33, “*I’m black ocean, leaping and wide*”

The line categorized into metaphor. In this line the author explained that she is a strong and great woman like the ocean when welling and swelling in the

tide. She told that she would face the ups and downs of life even in bad or good condition.

Stanza 9

Metaphor

- In line 40, "*I'm the dream and the hope of the slave*"

The line above identified as metaphor. In this line the author describes herself as dream and hope of the slave. She struggled to black women awakening of discrimination from white community.

4. Figurative language in "On The Pulse of Morning" by Maya Angelou

From the result of analysis, it was found that there were four types of figurative language used by Maya Angelou in her poem "*on The Pulse of Morning*" they were; Metaphor, Personification, Symbolism, Irony. Those four types of figurative language which have found by the researcher are presented in the table below:

The Poem	Figurative Language
<p style="text-align: center;"><i>On The Pulse of Morning</i></p> <p>A Rock, A River, A Tree <i>Host to species long since departed, Marked the mastodon, The dinosaur, who left dried tokens Of their sojourn here On our planet floor, Any broad alarm of their hastening doom Is lost in the gloom of dust and ages</i></p>	<p>Symbolism</p>

<p><i>But today, the Rock cries out us, clearly, forcefully Come, you may stand upon my Back an face your distant destiny, But seek no heaven in my shadow, I will give you no hiding place down here.</i></p> <p><i>You, created only a little lower than The angels, have crouched too long in The bruising darkness Have lain too long Facedown in ignorance Your mouths spilling words Armed for slaughter.</i></p> <p><i>The rock cries out to us today, You may stand upon me, But do not hide your face.</i></p> <p><i>Across the wall of the world, A river sings a beautiful song. It says, Come, rest here by my side.</i></p> <p><i>Each of you, bordered country, Delicate and strangely made proud, Yet thrusting perpetually under siege. Your armed struggles for profit Have left collars of waste upon</i></p> <p><i>My shore, currents of debris upon my breast. Yet today I call you to my riverside, If you will study war no more.</i></p> <p><i>Come, clad in peace, And I will sing the songs The Creator gave to me when I and the Tree and the Rock were one. Before cynicism was a bloody sear across your brow And when you yet knew you still knew nothing The river sang and sings on.</i></p> <p><i>There is a true yearning to respond to The singing River and the wise Rock. So say the Asian, the Hispanic, the Jew, The African, the native American, the Sioux, The Catholic, the Muslim, the French, the Greek, The Irish, the Rabbi, the Priest, the Sheik,</i></p>	<p>Personification</p> <p>Irony</p> <p>Personification</p> <p>Metaphor</p> <p>Personification</p> <p>Metaphor</p>
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<p><i>The Gay, the Straight, the Preacher, The Privileged, the homeless, the teacher, They hear. They all hear The speaking of the tree.</i></p>	<p>Personification</p>
<p><i>They hear the first and last of every tree Speak to humankind today. Come to me, Here beside the River. Plant yourself beside the River.</i></p>	<p>Metaphor</p>
<p><i>Each of you descendant of some passed On traveler, has been paid for. You who gave me my first name, you, Pawnee, Apache, Seneca, you, Cherokee Nation, who rested with me, then Forced on bloody feet, Left me the employment of Other seekers-desperate for gain, Starving for gold.</i></p>	
<p><i>You, the Turk, the Arab, the Swede, The German, the Eskimo, the Scot, The Italian, the Hungarian, the Pole, You the Ashanti, the Yoruba, the Kru, Bought, Sold, stolen, arriving on nightmare, Praying for a dream.</i></p>	
<p><i>Here, root yourselves beside me. I am that Tree planted by the River Which will not be removed. I, the Rock, I, the River, I, the Tree, I am yours your passages have been paid. Lift up your faces, you have a piercing need For the first bright morning dawning for you, History, despite its watching pain, Cannot be un-lived, but it faced With courage, need not be lived again.</i></p>	<p>Metaphor</p>
<p><i>Lift up your eyes Upon this day breaking for you Give birth again To the dream.</i></p>	
<p><i>Women, children, men Take it into the palms of your hands, Mold it into the shape of your most Private need, sculpt it into The image of your most public self.</i></p>	<p>Metaphor</p>

<p><i>Lift up your hearts Each new hour holds new chances For a new beginning. Do not be wedded forever To fear, yoked eternally To brutishness.</i></p> <p><i>The horizon leans forward, Offering you space To place new steps of change. Here, on the pulse of this fine day, You may have the courage To look up and out and upon me, The Rock, the River, the Tree, your country. No less to Midas than the mendicant No less to you now than the mastodon then. Here on the pulse of this new day, You may have the grace to look up and out And into your sister's eyes, And into your brother's face, Your country And say simply Very simply With hope Good morning.</i></p>	<p>Metaphor</p> <p>Metaphor</p>
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Table 4.1 Figurative Language finding in “on the Pulse of Morning”

Stanza 1

Symbolism

- In line 1, “A Rock, A River, A Tree”

This line categorized into symbolism. Symbolism is type of figurative language that using symbol of animal, plants, or things for substitute something. Three words above are all symbolic depictions of the earth and, particularly the great nation of America.

Stanza 2

Personification

- In line 9, “*the Rock cries out to us*”

The line above includes figurative language of personification because the author gives a human characteristic to *the Rock*. In this line the author explained that human at that time had difficulty in getting peace in their lives.

Stanza 4

Irony

- In line 21-23, “*The rock cries out to us today, you may stand upon me, but do not hide your face*”

The line above used expression of irony. Irony is the use of words to convey a meaning that is opposite of what is actually said. The black community in America should come out and face the light of truthfulness. The rock here like a clever ruler.

Stanza 5

Personification

- In line 25, “*a river sings a beautiful song*”

The line above using the expression of personification where the author gave a human characteristic to *the River*. It means the river called the humans to be closer to nature, lost touch with nature.

Stanza 6

Metaphor

- In line 30, “*your armed struggles for profit*”

The line above using the expression of metaphor. In this line describes that the government at that time took a lot of profits and made them losing their peace.

Stanza 7

Personification

- In line 41, “*the river sang and sings on*”

The line above uses the expression of personification where *the River* given a human characteristic that *sang* by the author. The author describes that black people should be happy although they getting oppressed.

Stanza 8

Metaphor

- In line 43, “*the singing river and the wise rock*”

The line above categorized into metaphor where the author compared sadness and happiness. It means all of humankind feels a need for beauty and wisdom as in the song of the river and the cries of the rock.

Personification

- line 51, “*the speaking of the tree*”

The line above includes figurative language of personification where *the Tree* given a human characteristic by the author. In this line the author describes that the voice of the Tree is reminiscent of the Statue of Liberty's in New Colossus (a sonnet). It is a welcoming invitation to all peoples to stay and be secure.

Stanza 9

Metaphor

- In line 52, “*they hear the first and the last of every tree speak to humankind today*”

The line above includes figurative language of metaphor. In this line explained that people have to listen to the call of nature.

Stanza 12

Metaphor

- In line 76-77, “*lift up your faces, you have a piercing need for the first bright morning dawning for you*”

The line above categorized into metaphor. In this line described that they request those in darkness to lift their faces. The bright morning is waiting for them. It was the moment waited.

Stanza 14

Metaphor

- In line 86, “*take it into the palms of your hands*”

The line above includes figurative language of metaphor. In this line described that all people have to take “the pulse of morning “on their palms. It compared the morning to a thing that can be shaped.

Stanza 15

Metaphor

- In line 96-97, “*you may have the courage to look up and out and upon me*”
- line 102, “*you may have the grace to look up and out*”

The lines above include figurative language of metaphor. The lines described that the peace they had long hoped for had come so they had to look up and out see how beautiful the world is in the morning.

5. Figurative Language in “A Brave and Startling Truth” by Maya Angelou

From the result of analysis, it was found that there was three types of figurative language used by Maya Angelou in her poem “*A Brave and Startling Truth*” they were; Metaphor, Personification, Symbolism.

Those three types of figurative language which have found by the researcher are presented in the table below:

The Poem	Figurative Language
<p style="text-align: center;">A Brave and Startling Truth</p> <p><i>We, this people, on a small and lonely planet Travelling through casual space Past aloof stars, across the way of indifferent suns To a destination where all signs tell us It is possible and imperative that we learn A brave and startling truth</i></p> <p><i>And when we come to it To the day of peacemaking When we release our fingers From fists of hostility And allow the pure air to cool our palms</i></p> <p><i>When we come to it when the curtain falls on the minstrel show of hate And faces sooted with scorn are scrubbed clean When battlefields and coliseum No longer rake our unique and particular sons and daughters Up with the bruised and bloody grass To lie in identical plots in foreign soil</i></p> <p><i>When the rapacious storming of the churches The screaming racket in the temples have ceased When the pennants are waving gaily When the banners of the world tremble Stoutly in the good, clean breeze</i></p> <p><i>When we come to it When we let the rifles fall from our shoulders And children dress their dolls in flags of truce When land mines of death have been removed And the aged can walk into evenings of peace When religious ritual is not perfumed By the incense of burning flesh And childhood dreams are not kicked awake By nightmares of abuse</i></p> <p><i>When we come to it</i></p>	<p>Symbolism</p> <p>Personification</p>

<p><i>Then we will confess that not the pyramids With their stones set in mysterious perfection Nor the gardens of Babylon Hanging of eternal beauty In our collective memory Not the Grand Canyon Kindled into delicious color By western sunset</i></p> <p><i>Nor the Danube, following its blue soul into Europe Not the scared peak of amount Fuji Stretching to the rising sun Neither father Amazon nor Mother Mississippi who, without favor, Nurture all creatures in the depths and on the shores These are not the only wonders of the world</i></p>	<p>Personification</p>
<p><i>When we come to it We, this people, on this minuscule and kithless globe Who reach daily for the bomb, the blade and the dagger Yet who petition in the dark for tokens of peace We, this people on this mote of matter In whose mouths abide cankerous words Which challenge our very existence Yet out of those same mouths Come songs of such exquisite sweetness That the heart falters in its labor And the body is quieted into awe</i></p> <p><i>We, this people, on this small and drifting planet Whose hands can strike with such abandon That in a twinkling, life is sapped from the living Yet those same hands can touch with such healing, irresistible tenderness That the haughty neck is happy to bow And he proud back is glad to bend Out of such chaos, of such contradiction We learn that we are neither devils nor divines</i></p>	<p>Metaphor</p>
<p><i>When we come to it we, this people, on this wayward, floating body created on this earth, of this earth have the power to fashion for this earth a climate where every man and every woman</i></p>	<p>Personification</p>

<p><i>can live freely without sanctimonious piety without crippling fear</i></p> <p><i>when we come to it we must confess that we are the possible we are the miraculous, the true wonder of this world that is when, and only when we come to it</i></p>	
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Table 5.1 Figurative Language Finding in "A Brave and Startling Truth"

Stanza 1

Symbolism

- In line 1, "*on a small and lonely planet*"

The sentence above categorized into symbolism. The author symbolized the earth by using word "*planet*" in the line.

Stanza 4

Personification

- In line 20, "*the screaming racket in the temples have ceased*"

The sentence above categorized into personification where the word *racket* given a human characteristic by the author.

Stanza 7

Personification

- In line 44, "*stretching to the rising sun*"

The sentence above categorized into personification where the author assigned a human characteristic.

Stanza 8

Metaphor

- In line 50, “*who reach daily for the bomb, the blade and the dagger*”

The sentence above includes figurative language of metaphor. The author described who gravitate toward hatred.

Stanza 10

Personification

- In line 70, “*have the power to fashion for this earth*”

The sentence above includes figurative language of personification where the author gives a human characteristic to *the earth*.

B. The dominant figurative Language in Maya Angelou selected poems

In this part, the researcher mentioned the total number of types of figurative language used by Maya Angelou. Based on the data analysis in the previous point, the researcher found seven types of figurative language in Maya Angelou’s selected poems. From those seven types, the researcher found which types is often used by the author, it can be explanation which type of figurative language is dominant in the five selected poems. There were two types from seven types of figurative language was dominant, they are metaphor and personification. Those the total

number of types of figurative language and the dominant presented in the table below:

No.	Types of Figurative Language	Founds in poetry	Σ
1	Metaphor	P(1), P(2), P(3), P(4), P(5)	20
2	Personification	P(1), P(2), P(3), P(4), P(5)	16
3	Hyperbole	P(2)	1
4	Simile	P(3)	6
5	Metonymy	-	
6	Synecdoche	-	
7	Irony	P(4)	1
8	Antithesis	-	
9	Symbolism	P(1), P(2), P(4), P(5)	5
10	Paradox	P(1)	1
Total			50

Table 2.1. Dominant Figurative Language finding

Noted:

P (1) - (5): poem (1) – poem (5)

Symbol Σ : sigma is referent to total of findings

: dominant types of figurative language.

C. The use of the most frequently figurative language used by Maya Angelou

1. Metaphor

Based on the results of the analysis that has been found by the researcher in the previous point, there are two types of figurative language that were dominant or often used by Maya Angelou in her poems. The two types of figurative language consist of metaphor and personification. it can

be interpreted that Maya Angelou as the author of the five poems has a characteristic in creating those poems.

Maya Angelou is a strong user of metaphor and she often used metaphors in her five selected poems because in those poems she used analogies or parables of two things. It is used to describe a feeling, emotion, and relationship other elements that could not describe in ordinary language. In addition, she chooses often used metaphors in her poems to communicate what is in her thoughts and feelings about something that was experienced at that time. The metaphor is very important because it also becomes a plaything and puzzle, she wants her readers to guess what feeling she was referred to in the line of the poem by comparing two different things.

In the five selected poems by Maya Angelou, she often used metaphors to describe the pain and sadness that she felt as a child. The five selected poems told about the bitter stories of her past such as discrimination, racism, and feminism because she is a black woman who lived among white people in America. She represented black people in the US, they live under pressure and persecution. She described in a poem that appears in his first autobiographical book entitled '*I know Why the Caged Bird Sings*'. The poem is entitled '*Caged Bird*', the poem told of the oppression that occurs in black people in Africa-America. The bird in a cage was likened to those who are oppressed. Even though they were caged, the bird still sings because just that way they can do to cure their longing for freedom. The metaphor used by Maya Angelou in the poem '*caged bird*' is in lines 11-13. The line reads, "*his*

bars of rage, his wings are clipped and his feet are tied”, on the line that reads “*his bars of rage*” the author described the caged bird’s *physical* environment while also constructing its *emotional*. The author was transforming the word “*bars of cage*” into “*bars of rage*” it means to be seen the severity of the caged bird’s suffering and the author fuses its emotions into the images. On the line “*his wings are clipped and his feet are tied*” the author compares *the persecution of minorities as wings are clipped and feet are tied*. It implies how the freedom of the black community was forcefully taken away and it cannot fly even if it aspires to.

The poem caged bird is one of five other poems in which Maya Angelou often uses metaphorical type of figure of speech in her poetry. not much different from caged bird poetry, the use of metaphorical figure of speech in the other four poems also compares two different things to describe a feeling and emotion, what distinguishes the five poems is the story behind each poem.

2. Personification

The second type of figurative language that dominant or often uses by Maya Angelou in her five selected poems is Personification. This type of figurative language is very different from metaphor. Personification is type of figurative language that gives a human characteristic to an object. Personification describes something that is not human as though it could feel, think, act, live, or die in the same way as people. This type of figurative language also often used in five selected poems by Maya Angelou.

The use of personification in her five selected poems aims to provide an example of an inanimate object with human characteristic as adjective and verb so that the object seems alive and animate. On the poem '*Caged Bird*' in line 14 reads '*so he opens his throat to sing*' Maya Angelou personified the bird by changing its pronoun from 'it' to 'he' that refers to the black people of Africa-America. this line explains how to express something hidden for a long time. Maya Angelou felt this way in her own life. She wrote, danced, and sang because it was her way of expressing her longing for freedom.

Maya Angelou uses personification in her poem entitled '*Still I Rise*'. This poem published in 1978, the poem was read for the first time on the eve of President Nelson Mandela's inauguration. *Still I Rise*, tells about the struggle of black people who are oppressed by white people to achieve freedom. The personification used by Maya Angelou in her poem '*Still I Rise*' in line 23 '*you may kill me with **your hatefulness***'. The line indicated personification. It can be seen from noun usage as a tool to assassination. Maya Angelou exposed that she tried to make her personality stronger. The use of personification is not only in the two poems that previously mentioned. Maya Angelou also uses personification in her three poems in the same way by giving human characteristics to an object.