FIGURES OF SPEECH ANALYSIS ON EMILY DICKINSON’S POEMS

A PAPER

Submitted to the Faculty of Adab and Humanities In Partial Fulfillment of the
Requirements for the Degree of Strata I (SI)

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JAKARTA
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APPROVAL SHEET OF ADVISOR

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A paper entitled “Figures of Speech Analysis on Emily Dickinson’s Poems has been examined by the board of examiners on March 2, 2007. This paper has been accepted as a partial fulfillment of the requirements for the degree of strata I (SI) at the Syarif Hidayatullah State Islamic University Jakarta, English Department, Faculty of Adab and Humanities.

Jakarta, March 02, 2007

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The writer
Abstract

Yusmiarni, Figures of Speech Analysis on Emily Dickinson’s Poems, English Department, Faculty Adab and Humanity, Syarif Hidayatullah State Islamic University, Jakarta 1428/2007

The research discussed Emily Dickinson poems. Here, the writer studied three poems as the objects of the study, they were: I felt a funeral in my brain and If you were coming in the fall. Figure of speech was used as the theoretical framework of the research. The objective of the research is to know about kinds of figures of speech that utilizes in Emily Dickinson’s poems. The writer used descriptive qualitative to explain about the content of the poem. In this research, the writer uses comparative data analysis technique through this technique, the writer compares the relevant theories, which related with figures of speech. At first, the writer focused on the explication then analyzing the figure of speech. The goals of the research were to find and understand the meaning figures of speech used in the poems. Finally, the writer found hyperbole, simile and personification in I felt a funeral in my brain and hyperbole, allusion, and simile in If you were coming in the fall. The writer expects this study will be useful to the reader who wants to know further about figures of speech and it also can give deep understanding about figures of speech on Emily Dickinson’s poems (I felt a funeral in my brain and If you were coming in the fall) in English Department, especially in the Faculty of Adab and Humanities Syarif Hidayatullah State Islamic University Jakarta.
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CHAPTER I

INTRODUCTION

A. Background of the study

The means from literary works are languages, neither oral nor written, but not all of them are literary works. Author or poet uses the particular language that different with language that we use everyday. The language that we usually use has denotative meaning, while language in literary works specifically in poetry, besides denotative meaning has connotative meaning. Denotative meaning is meaning that indicates the relationship between concept and the real world, while connotative meaning indicates to the others, not all of them are as same as in the real world. Both are included integral part from the poetry building that can not ignore it because it’s related with the understanding of word meaning. Many words that usually we use in daily conversation are colored by literal meaning; its meaning refers to the object that we mean without meant to the outside meaning. Perrine says that meaning is “What it suggests beyond what it expresses its overtones of meaning”. Poet uses connotative meaning to achieve more messages with just less word. Realization connotative is in the form of figures of speech.

Robert Frost has said, “Poetry provides the one permissible way of saying one thing and meaning another.” This is an exaggeration, but it shrewdly suggests the importance of figurative language saying one thing in terms of something else. Words

incompatible terms, forces the reader to attend to the connotations (suggestions, associations) rather than to the denotations (dictionary definitions) of one terms. Although figurative language is said to differ from ordinary speech, it is found in ordinary speech as well as in poetry and other literally forms. Frost used hyperbole in *Ice and Fire*. He exaggerated that this world would end in fire or in ice. He meant not really the end of the world. It related to the metaphor used by Frost that fire related to desire and ice related to hate. So the writer interpreted the destruction Frost conveyed as a little destruction. It might be individual destruction or destruction of a nation which was smaller than the destruction of the world.

One of the poets who write figuratively is Emily Dickinson (1830-1886). Emily Dickinson wrote primarily of herself. Her poetry reveals the impact, which her very restricted life had upon her. Only seven of Dickinson’s poems had been published at the time of her death, all anonymously. Gradually, the brief poems she had written and saved for years on mere scraps of paper were brought together. A selection first appeared in 1890. In 1955, the Harvard University Press published a definitive edition. Today Emily Dickinson ranks as one of America’s truly great poets. Her poems are fresh and original: she takes liberties with grammar, punctuation, and capitalization; and her innovations in meter are daring. But more particularly it is her whimsical cast of thought with its swift darts at truth that has charmed a nation and extended her reputation abroad. The great risk in reading her poems biographically--particularly the one beginning “My life

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3 Barnett, Burto, Cain, and Stubbs, *Literature for Composition: Essays, Fiction, Poetry*
closed twice before its close>--is not the uncertainty of fact but the limitations such narrow reading imposes on the poet’s lines. Emily’s subjects are fear, frustration, death, God, friendships, love, and the natural world around her. When she speaks in the first person—"I could not live with you," one poem begins—she does not necessarily record a personal experience to creating the poem. Rather she is writing of universal feelings, the agony of separation, the need for love, the fear of loneliness. Her poems are life distilled, not the temporal happenings of Massachusetts in 1860, not even of the Civil War, but events common to all men: sorrow at the loss of a friend, joy at summer noon, despair at nightfall, the first crocus in spring, the shapes the snow takes in December, walks with her dog, small-town hypocrisy, the renunciation of hope, the nature of God. To all these subjects Emily brings intense personal reactions, quite oblivious of fashion or acceptability. Her brief poems, rich in metaphor and punctuated primarily by dashes, present a wealth of startling images and an intensity of thought that make her one of America’s most loved and studied poets.

Referring to the explanation above, the writer is interested in analyzing figure of speech used on 2 Emily Dickinson poem, they are I felt a funeral in my brain and If you were coming in the fall. Those poems are figuratively and contain of beautiful wordplays consists of intents meaning

B. The Focus of the Study

The research focused on the intrinsic study of the poems, especially figures of the speech of the poems.

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C. The Research Question

The question of the research is

1. What figures of speech are utilized in Emily Dickinson’s poems and what do they mean?

D. The Significance of the Research

The writer expects this research can benefit to the reader who wants to know further about figures of speech and it also can give deep understanding about figures of speech on Emily Dickinson’s poems.

RESEARCH METHODOLOGY

A. The Objective of the Research

The objective of the research is

1. To describe about kinds of figures of speech are utilized in the poems and to know the meaning of them.

B. The Method of the Research

This research uses the descriptive qualitative research, describes about kinds of figure of speech on two Emily Dickinson poems and the meaning of those figure of speech. The analysis includes explicating, which contains explanation of the entire poem in detail and then follows by the figures of speech analysis.

C. Technique of Data Analysis

In this research, the writer uses comparative data analysis technique through this technique, the writer compares the relevant theories, which related with figures of speech.
D. Unit Analysis

The unit analyses of the research are two poems by Emily Dickinson, they are: *I felt a funeral in my brain* and *If you were coming in the fall.*

E. Place and Time

This research is accomplished in semester nine. The entire material are taken from the library such as Syarif Hidayatullah State Islamic University library, University of Indonesia’s library and the other libraries to get more references and more information.
CHAPTER II
THEORETICAL FRAMEWORK

According to Perrine, poetry might be defined as a kind of language that says more and says it more intensely than ordinary language. While according to Gerald Manley Hopkins, Poetry is to be heard for its own sake and interest even over and above its interest of meaning. Abcarian says poetry is a form of writing that often employs rhyme, a regular rhythm, unusual word order, and an intense or heightened language. We can say poetry has many definitions according to the poets. Each of them has some purposes and different experiences in making a poem. From all of them, the writer can conclude the poem is unusual language that arouses emotional feeling and also contained of beautiful wordplays consists of intents meaning.

To understand about the poetry we need to know about the fundamental elements of it. They are rhythm, tone, rime, imagery and figure of speech. Furthermore the explanation about figure of speech will be discussed in the next.

A. The Definition of Figures of Speech

According to Hall figures of speech are extra ordinary, original, non-literal uses of language, common to lively speech and literature. McLaughlin suggests that figure of speech is a twisting of the normal meaning of a word. A figure of speech is a twisting of the normal meaning of a word. These twists are very

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8 Ibd.p. 497-498
11 Thomas McLaughlin, Loc.Cit.
a twisting of the normal meaning of a word. These twists are very common, even in ordinary conversation. Since poetry is an intense and heightened use of language that explores the world of feeling, it uses more varied figurative devices than ordinary language.

B. The Kinds of Figures of Speech

1. Simile

According to Kennedy simile is a comparison of two things, indicated by some connective, usually like, as, than, or a verb such as resembles. In general, a simile refers to only one characteristic that two things have in common. A simile expresses a similarity. Still, for a simile to exist, the things compared have to be dissimilar in kind. A Simile is a direct comparison that omits like or as. If we said, “He was as tall as a giraffe,” we would be using simile, which is the direct correlation of two things, in this case, person and animal by means of like, as, than, or some other word establishing direct relation. A simile is explicit comparisons between unlike things using such indicators of comparison as like and as. For example, my tongue was like a filling estuary.

2. Personification

Personification is the attribution of human qualities to animals, ideas, or inanimate things. According to Perrine, personification consists in giving the attributes of a human being to an animal, an object, or a concept. It is really a subtype

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15 Sven. P. Birkerts, Loc. Cit
16 Gillespie, Fonseca, and Sanger, Loc. Cit

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comparison is always human being. For example, in the Wind Stephens personifies the wind: “The wind stood up and gave a shout.”

3. Apostrophe

Apostrophe is a way of addressing someone or something invisible or not ordinarily spoken to. An apostrophe is a figure of speech that literally means “a turning away.” It occurs in poetry when the speaker addresses words to some person or thing, very often calling it to mind in its absence. A poet will often use apostrophe as a way of giving direction and intensity to an interior meditation. Closely related to personification is apostrophe, which consists in addressing someone absent or dead or something nonhuman as if that person or thing were present and alive and could reply to what is being said. For example, the speaker in A.E. Housman’s “To an Athlete Dying Young” (No 238) apostrophizes a dead runner.

4. Hyperbole or Overstatement

Overstatement, or hyperbole, is simply exaggeration, but exaggeration in the service of truth. Like all figures of speech, overstatement may be used with a variety of effects. It may be humorous or grave, fanciful or restrained, convincing or unconvincing. For example, when Tennyson says of his eagle (No.1) that it is “Close to the sun in lonely hands,” he says what appears to be literally true, though we know from our study of astronomy that it is not.

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5. Allusion

A literary allusion is a brief reference to a person, place, phrase, or event drawn from history or literature. Allusions are effective not because of the meaning of the words themselves but because of the association or connotations that allusive words carry for the intelligent reader. The use of allusion allows poets to reinforce an argument by illustration, to compress complex ideas into brief phrases, and to suggest thoughts they may not wish to state directly. An allusion is an indirect reference. It can be to almost anything: a living or historical person, a place, an event, another work of literature, and so on. Allusions can be to something everyone knows—the Kennedy assassination, the space shuttle, Coca-Cola—or it can be obscure.

6. Understatement

Understatement, or saying less than one means, may exist in what one says or merely in how one says it. For example, in Robert Frost's line “One could do worse than be swinger or birches” the conclusion of a poem that has suggested that to swing on a birch tree is one of the most deeply satisfying activities in the world.

7. Synecdoche and Metonymy

Synecdoche and metonymy are two related figures of speech, so related, in fact, that it is often difficult to tell the difference between them. Synecdoche makes use of a part to indicate a whole. Metonymy meanwhile, replaces the thing

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intended with some other thing that is associated with it. In metonymy, the name of a thing is substituted for that of another closely associated with it. Synecdoche (the use of the part for the whole) and metonymy (the use of something closely related for the thing actually meant) are alike in that both substitute some significant detail or aspects of an experience for the experience itself. Metonymy which illustrated by the use of such phrases as “the crown” when speaking of the king. Metonymy, unlike metaphor, does not claim that the crown and the king are the same. Rather, it tries to characterize the complex reality of the king in one vivid detail that we associated with him. For example, “a hand offered in marriage” is a synecdoche, with the hand standing for the entire person and “Tell Robert I send my kisses,” is to make a statement using metonymy, with the kisses representing love or fond greetings.

8. Metaphor

There are some of definition of metaphor according to some literary critics and poets. According to Hall a metaphor resembles a simile by talking about one thing in terms of another, but a metaphor’s comparison is implicit, it does not use like, or as, seems or appears. According to Kennedy metaphor is a statement that one thing is something else, which, in a literal sense, it is not. While according to Barnett metaphor asserts the identity, without a connective such as “like” or a verb such as “appears”, of terms those are literally incompatible. Perrine says metaphor is a figure of speech in which a comparison is made.

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23 Sven, P Birkerts, Op. Cit, p. 597-598
25 Thomas McLaughlin, Op. Cit, p. 34
26 Sven P. Birkerts, Loc.Cit.
27 Donald Hall, ibid.
29 Barnett, Berman, and Burto, Op. Cit, p.458
between two things essentially unlike. Metaphor is implicit comparisons between unlike things lacking such indicators that create images. Those are some of definition of metaphor. Those definition explain that metaphor is figure of speech compare two different thing directly without uses a connective word such as like, as, seems, appears, than, similar to, resemble, etc. If we dropped the connective word and simply stated, “He was a giraffe,” then we would be using a metaphor. A metaphor is literally a “carrying across,” or substitution.

9. Apostrophe

Apostrophe is a way of addressing someone or something invisible or not ordinarily spoken to. An apostrophe is a figure of speech that literally means “a turning away.” It occurs in poetry when the speaker addresses words to some person or thing, very often calling it to mind in its absence. A poet will often use apostrophe as a way of giving direction and intensity to an interior meditation. Closely related to personification is apostrophe, which consists in addressing someone absent or dead or something nonhuman as if that person or thing were present and alive and could reply to what is being said. For example, the speaker in A.E. Housman’s “To an Athlete Dying Young” (No 238) apostrophizes a dead runner.

10. Paradox

Paradox is a statement that appears to be contradictory and absurd but displays an element of truth. Paradox occurs in a statement that at first strikes us as self-contradictory but that on reflection makes some sense. A paradox is an

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apparent contradiction that is nevertheless somehow true. It may be either situation or a statement. The value of paradox is its shock value. Its seeming impossibility startles the reader into attention and, by the fact of its apparent absurdity, underscores the truth of what is being said. For example, "The Peasant," said G. K. Chesterton, "lives in a larger world than the globe-trotter."

Here, two different meanings of larger are contrasted: "greater in spiritual values" versus "greater in miles."  

**E. The Explication**

A line-by-line or episode-by-episode commentary on what is going on in a text is an explication (literally, unfolding or spreading out). An explication does not deal with the writer’s life or times, and it is not a paraphrase, a rewording though it may include paraphrase. Rather, it is a commentary that reveals your sense of the meaning of the work and its structure. When we explicate a text, we ask question about the meaning of the words, the implications of metaphor and images, the speaker’s tone of voice as we initially hear it and it develops and perhaps changes. An explication is not a paraphrase if a passage in the original seems unclear, perhaps because of a usual word or an unfamiliar expression. On the whole, however an explication goes beyond paraphrase, seeking to make explicit what the reader perceives as implicit in the work. 

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CHAPTER III

RESEARCH FINDINGS

The writer discusses about the detailed description of the poems or it is called explication. Explication is an explanation of the entire poem in detail, unraveling any complexities to be found in it. After that the writer proposes kinds of figure of speech.

I. Analysis of I felt a funeral in my brain and Figure of Speech Analysis

I felt a funeral in my brain

I felt a funeral in my brain,
And mourners to and fro
Kept treading, treading, till it seemed
That sense was breaking through.

And when they all were seated,
A service like a drum,
Kept beating, beating, till I thought
My mind was going numb.

And then I heard them lift a box
And creak across my soul
With those same boots of lead again.
Then space began to toll,

As all the heavens were a bell,
And being but an ear,
And I and silence some strange race,
Wrecked, solitary, here.

And then a plank in reason broke
And I dropped down, and down,
And hit a world at every plunge,
And finished knowing, then.  

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"I felt a Funeral, in my Brain" was first published in 1896. Because Emily Dickinson lived a life of great privacy and only published a handful of poems in her lifetime, the exact year of its composition is unknown; most scholars agree that it was written around 1861.39

Starting with the first stanza, it talks about the speaker feels the death, her body like a corpse that doesn’t feel anything. She assumes every body considers her as the death body. They are people who like a mourners that come to her house to say last goodbye. Each their steps just make she feel sad and broken because she could feel how they lost her. In the second stanza her feeling increased with pain when they’re all sit in the chair. The service for her funeral held great like the sound of drum that usually extraordinary and make noises.

In the third stanza, they were carrying her casket out of the service to convert her to her gravesite where she is going to be buried. While they are carrying her, the casket is making these loud creaking noises that scared her. Every step of their shoes make the funeral changes to crowded. In the fourth stanza, it is telling us that sound of heaven like a bell that called her to enter it quickly. But she doesn’t hear it. So she doesn’t enter the heaven and still in the gravesite. At the quietness he was accompanied with some strange people that she doesn’t know who they are. In fact she doesn’t enter the heaven cause she still in her gravesite. She was accompanied with some strange people that she doesn’t know who they are. The only thing that she could, she was stayed and received it.

In the last, it seems the cemetery changes into narrow and affected plank of her gravesite was broke. Then, she falls down until the ground deepest. She also

becomes know what is like being in the earth’s down. She’s just alone and never
can do anything because she has died.

Figure of Speech Analysis in *I felt a funeral in my brain*

1. Hyperbole

   Hyperbole is simply exaggeration, but exaggeration in the service of truth. In first line, “I felt a funeral in my brain” Dickinson used hyperbole. She exaggerated that she was feel a funeral in her brain. Nobody could feel the funeral her brain, but she meant that she could feel a situation like in the funeral, where many people surround and pray for her. She also used hyperbole in line 10: “And creak across my soul”. She exaggerated that when the mourner raise the casket and carry it to the place where she is going to be buried, the sound of the casket is loud and penetrate until her soul. It means that she could feel their deep sadness of her death. And she also used hyperbole in line 19: “And hit a world at every plunge” She exaggerated that she could strike in every plunge which she found in her gravesite. Every plunge here was could mean the deepest ground. So the speaker fall down into the earth’s down and she can’t do anything.

2. Personification

   Dickinson used personification by the space like a human being such as in line 12: “Then space began to toll”. Personification was used to visualize an object, or a concept in human being. On the poem she gave an attribute of human being to the space as if it was a human that could make sound. The speaker suggested that the space must be noisy caused some human steps that wear shoes.
3. Simile

In line 6: “A service like a drum” Dickinson used simile for comparing a service to the drum. The drum represented how great and extraordinary her funeral was held. That’s why Dickinson compared the sound of drum that very noisy and crowded. She also used simile in line 13: “As all the heavens were a bell” for comparing the heaven to the bell. The bell appropriate with the function for called anyone, so she used the bell to describe that the heaven was calling the speaker to enter it quickly after the speaker’s death.

2. Analysis of If you were coming in the fall and Figure of Speech Analysis

If you were coming in the fall

If you were coming in the fall,
I'd brush the summer by
With half a smile, and half a spurn,
As housewives do a fly.

If I could see you in a year,
I'd wind the months in balls,
And put them each in separate drawers,
For fear the numbers fuse.

If only centuries delayed,
I'd count them on my hand,
Subtracting, till my fingers dropped
Into Van Dieman’s Land.

If certain, when this life was out,
That yours and mine should be,
I'd toss it yonder like a rind,
And take eternity.

But now, uncertain of the length
Of this that is between,
It goads me, like the goblin bee,
That will not state, its sting.\(^{40}\)

This is a poem about love, time and separation. It is addressed to someone who is going away. The usual assumption is that the speaker is a woman, because of in the line fourth line mention about the housewives and traditionally women who always wait.

Four of the stanzas begin with if, a word that indicates uncertainty. This poem plays off certainty and uncertainty against each other. The speaker is certain of her love for him; what she doesn't know is when they will be together and for how long. The time of absence gets longer in each stanza, progressing from fall in stanza one to a year to centuries to eternity in stanza four.

In the first stanza, the poem is introduced with the sense the speaker is imagining the arriving of the lover in the fall. The speaker will be patient, until passes the summer. And if the lover was gone back then the speaker welcomes with pleasure and hate because of the trip has separated them. The speaker was only a housewife, her job waits until her husband goes home from the outside. The second stanza continues to show the longing of the speaker to find her distant lover. She also wishes to count the days by around a month. This way she may keep them tightly and put in her drawers. The “drawers” here is the speaker’s mind.

In the third stanza is much like the second, but time now is not month but rather centuries. Time has extended for the meeting of the lost loves. The speaker counts the time with her hand until no one remains and put them into "Van Dieman’s land". *Dieman’s* can be looked at as a fusion of two words, die and man. So, despite a lover die she sill waits because her assumption, the death was never could separate them. The next stanza, the speaker acknowledges that the two may not meet in this life and death is absolutely coming. The speaker hopes that she could meet with her lover after life. The speaker still has the expectation that will be the meeting between them in spite of the death’s speaker. She considered their love was like a rind (the outer skin which protects the food) both of them protected each other. She also believes that their loves will eternal and never forgotten even though their soul was taken from the body.

The final stanza brings the doubt of the speaker with the length of time. She states that she doesn’t know when and if they will meet again. The words “Goblin Bee” are very profound. A goblin is a grotesque, sneaky, evil creature and a bee is a tiny insect that stings and hurts people. By putting this two together she considers the time is a cruel thing because has separated them and illustrate there is no possibility for having a reunion of lovers.

**Figure of Speech Analysis in If you were coming in the fall**

1. **Hyperbole**

   In line 2: “I’d brush the summer by” Dickinson used hyperbole. She exaggerated that the speaker could brush the summer. She meant not really brush the summer. It related to the time that she must passes to wait a lover. So the writer interpreted the word brush with pass the time. She also used hyperbole in
line 6: “I’d wind the months in balls”. She exaggerated that the speaker could wind the months in balls. She meant not really wind the months in balls. The speaker was intended count the month by around a ball. Because a ball is a circle that make easier for count it than a square. In line 10: ”I’d count them on my hands” she used hyperbole. She exaggerated that she could count centuries with her hands. It’s still related with the time. Day become month and changes into centuries. It shows the time became longer and longer in every day.

2. Simile

Dickinson used simile in line 4: “As housewives do a fly”. She used simile for comparing the housewives with a fly. The fly is represented always wait the human come then it bits and takes the blood. That’s why she compared the way of fly in waiting for the housewives that always wait their husband go home after works. In line 15: “I’d toss it yonder like a rind” She used simile for comparing life with rind. Her body (the rind) contains a spirit or essence, which would continue after her death. Every human must dies; because of that nobody have a mortal life. The Body may die but feeling of love will be eternal. She believes if she always keeps her love in her heart and ignore everything that will make her love is not eternal. So despite she is not unify with her lover but she can feel loving until she dies.

She also used simile in line 19: “It goads me, like the goblin bee”. She used simile for comparing the speaker with a goblin bee. A goblin is a grotesque, sneaky, evil creature and a bee is a tiny insect that stings and hurts people. So a goblin bee is evil insect that stings and hurts people. By putting this together, the speaker considered the time is a cruel thing because has separated her lover.
3. Allusion

In line 12: “Into Van Dieman’s Land” Dickinson used allusion. She used allusion for allowing the speaker to reinforce an argument that she will count the day rather centuries despite until into Van Dieman’s land. It shows that the place can’t separate the speaker with her lover. Van Diemen’s Land was the original name used by Europeans for the island of Tasmania, now part of Australia. The Dutch explorer Abel Tasman was the first European to explore Tasmania. He named the island Anthoonij van Diemenslandt in honor of Anthony van Diemen, Governor-General of the Dutch East Indies who had sent Tasman on his voyage of discovery in 1642. In 1803, the British was colonized the island as a penal colony with the name Van Diemen’s Land.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

In this chapter the writer comes to the conclusion, that figure of speech in two poems of Dickinson’s *I Felt a funeral in my brain* and *If you were coming in the fall* contained of beautiful wordplays on each poem, many subjects that she used in her poems. Such as fear, friendship, God, death, frustration, and natural world around her. The two poems consist of various figures of speech that conveyed the philosophical idea in our life. Dickinson makes it possible for us to feel the pain through words. This is the art of poetry, enabling a reader to feel and understand sensations through the use of language.

On *I felt a funeral in my brain*, Emily used hyperbole, personification and simile and she used simile, hyperbole and allusion in *If you were coming in the fall*. From both the writer can conclude the figure of speech that dominant utilized by Emily Dickinson is hyperbole. She used those figures of speech for easier in understanding the poems. Those were the conclusion the writer had got through explication and figures of speech analysis.

B. Suggestion

The writer tries to make some suggestions based on the analysis above. These suggestions may give some inputs for the readers especially for the readers from the English Department in the Faculty of Adab and Humanities. The writer hopes that the
readers understand clearly about kinds of figures of speech in two poems of Emily Dickinson, they are *I felt a funeral in my brain* and *If you were coming in the fall*. The writer also hopes the readers could study in depth about explication and figures of speech. Finally the writer expects this study will be useful to the reader who wants to know further about figures of speech and it also can give deep understanding about figures of speech on Emily Dickinson’s poems in English Department, especially in the Faculty of Adab and Humanities Syarif Hidayatullah State Islamic University Jakarta.
BIBLIOGRAPHY


APPENDIX

This Appendix were taken from the Encyclopedia of world on Emily Dickinson Biography that found in the internet on the web:

Biography of Emily Dickinson

One of the finest lyric poets in the English language, the American poet Emily Dickinson (1830-1886) was a keen observer of nature and a wise interpreter of human passion. Her family and friends published most of her work posthumously. American poetry in the 19th century was rich and varied, ranging from the symbolic fantasies of Edgar Allan Poe through the moralistic quatrains of Henry Wadsworth Longfellow to the revolutionary free verse of Walt Whitman. In the privacy of her study Emily Dickinson developed her own forms and pursued her own visions, oblivious of literary fashions and unconcerned with the changing national literature. If she was influenced at all by other writers, they were John Keats, Ralph Waldo Emerson, Robert and Elizabeth Barrett Browning, Isaac Watts (his hymns), and the biblical prophets.

Dickinson was born on Dec. 10, 1830, in Amherst, Mass., the eldest daughter of Edward Dickinson, a successful lawyer, member of Congress, and for many years treasurer of Amherst College, and of Emily Norcross Dickinson, a submissive, timid woman. The Dickinson’s only son, William Austin, also a lawyer, succeeded his father as treasurer of the college. Their youngest child, Lavinia, was the chief housekeeper and, like her sister Emily, remained at home, unmarried, all her life. The sixth member of this tightly knit group was Susan Gilbert, an ambitious and witty schoolmate of Emily's, who married Austin in 1856 and moved into the house next
door to the Dickinson's. At first she was Emily's confidante and a valued critic of her poetry, but by 1879 Emily was speaking of her "pseudo-sister" and had long since ceased exchanging notes and poems.

1. Early Education

Amherst in the 1840s was a sleepy village in the lush Connecticut Valley, dominated by the Church and the college. Dickinson was reared in Trinitarian Congregationalism, but she never joined the Church and probably chafed at the austerity of the town. Concerts were rare; card games, dancing, and theater were unheard of. For relaxation she walked the hills with her dog, visited friends, and read. But it is also obvious that Puritan New England bred in her a sharp eye for local color, a love of introspection and self-analysis, and a fortitude that sustained her through years of intense loneliness. Dickinson graduated from Amherst Academy in 1847. The following year (the longest time she was ever to spend away from home) she attended Mount Holyoke Female Seminary at South Hadley, but because of her fragile health she did not return. At the age of 17 she settled into the Dickinson home and turned herself into a competent housekeeper and a more than ordinary observer of Amherst life.

2. Early Work

It is not known when Dickinson began to write poetry or what happened to the poems of her early youth. Only five poems can be dated prior to 1858, the year in which she began gathering her work into hand-written fair copies bound loosely with looped thread to make small packets. She sent these five early poems to friends in letters or as valentines and one of them was published anonymously without her
she apparently convinced herself she had a genuine talent, for now the packets were carefully stored in an ebony box, awaiting inspection by future readers or even by a publisher. Publication, however, was not easily arranged. After Dickinson besieged her friend Samuel Bowles, editor of the Republican, with poems and letters for 4 years, he published two poems, both anonymously: "I taste a liquor never brewed" (May 4, 1861) and "Safe in their Alabaster Chambers" (March 1, 1862). And the first of these was edited, probably by Bowles, to regularize (and thus, flatten) the rhymes and the punctuation. Dickinson began the poem: "I taste a liquor never brewed--/ From Tankards scooped in Pearl--/ Not all the Frankfort Berries/ Yield such an Alcohol." But Bowles printed: "I taste a liquor never brewed,/ From tankards scooped in pearl;/ Not Frankfort berries yield the sense/ Such a delicious whirl." She used no title; Bowles titled it "The May-Wine." (Only seven poems were published during her lifetime, and all had been altered by editors.)

3. Friendship with T. W. Higginson

In 1862 Dickinson turned to the literary critic Thomas Wentworth Higginson for advice about her poems. She had known him only through his essays in the Atlantic Monthly, but in time he became, in her words, her "preceptor" and eventually her "safest friend." She began her first letter to him by asking, "Are you too deeply occupied to say if my verse is alive?" Six years later she was bold enough to say, "You were not aware that you saved my life." They did not meet until 1870, at her urging, surprisingly, and only once more after that. Higginson told his wife, after the first meeting, "I was never with anyone who drained my nerve power so much. Without touching her she drew from me. I am
glad not to live near her.” What Dickinson was seeking was assurance as well as advice, and Higginson apparently gave it without knowing it, through a correspondence that lasted the rest of her life. He advised against publishing, but he also kept her abreast of the literary world (indeed, of the outside world, since as early as 1868, she was writing him, "I do not cross my father's ground to any house or town"). He helped her not at all with what mattered most to her—establishing her own private poetic method—but he was a friendly ear and a congenial mentor during the most troubled years of her life. Out of her inner turmoil came rare lyrics in a form that Higginson never really understood—if he had, he would not have tried to "edit" them, either in the 1860s or after her death. Dickinson could not take his "surgery," as she called it, but she took his friendship willingly.

4. Years of Emotional Crisis

Between 1858 and 1866 Dickinson wrote more than 1100 poems, full of aphorisms, paradoxes, off rhymes, and eccentric grammar. Few are more than 16 lines long, composed in meters based on English hymnology. The major subjects are love and separation, death, nature, and God—but especially love. When she writes "My life closed twice before its close," one can only guess who her real or fancied lovers might have been. Higginson was not one of them. It is more than likely that her first "dear friend" was Benjamin Newton, a young man too poor to marry, who had worked for a few years in her father's law office. He left Amherst for Worcester and died there in 1853. During a visit to Philadelphia a year later Dickinson met the Reverend Charles Wadsworth. Sixteen years her senior, a brilliant preacher, already married, he was hardly more than a mental image of a
married, he was hardly more than a mental image of a lover. There is no doubt she made him this, but nothing more. He visited her once in 1860. When he moved to San Francisco in May 1862, she was in despair. Only a month before, Samuel Bowles had sailed for Europe to recover his health. Little wonder that in her first letter to Higginson she said, "I had a terror...--and so I sing as the Boy does by the Burying Ground--because I am afraid." She needed love, but she had to indulge this need through her poems, perhaps because she felt she could cope with it no other way. When Bowles returned to Amherst in November, Dickinson was so overwhelmed she remained in her bedroom and sent a note down, "... That you return to us alive is better than a summer, and more to hear your voice below than news of any bird." By the time Wadsworth returned from California in 1870 and resettled in Philadelphia, the crisis was over. His second visit, in 1880, was anticlimax. Higginson had not saved her life; her life was never in danger. What had been in danger was her emotional equilibrium and her control over a talent that was so intense it longed for the eruptions that might have destroyed it.

5. Last Years

In the last 2 decades of her life Dickinson wrote fewer than 50 poems a year, perhaps because of continuing eye trouble, more probably because she had to take increasing responsibility in running the household. Her father died in 1874, and a year later her mother suffered a paralyzing stroke that left her an invalid until her death. There was little time for poetry, not even for serious consideration of marriage (if it was actually proffered) with a widower and old family friend, Judge Otis Lord. Their love was genuine, but once again the timing was wrong. It was too late to recast her
life completely. Her mother died in 1882, Judge Lord 2 years later. Dickinson’s health failed noticeably after a nervous collapse in 1884, and on May 15, 1886, she died of nephritis.

6. Posthumous Publication

How the complete poems of Dickinson were finally gathered is a publishing saga almost too complicated for brief summary. Lavinia Dickinson inherited the ebony box; she asked Mabel Loomis Todd, the wife of an Amherst astronomy professor, to join Higginson in editing the manuscripts. Unfortunately, they felt even then that they had to alter the syntax, smooth the rhymes, cut some lines, and create titles for each poem. Three volumes appeared in quick succession: 1890, 1891, and 1896. In 1914 Dickinson’s niece, Martha Dickinson Bianchi, published some of the poems her mother, Susan, had saved. In the next 3 decades four more volumes appeared, the most important being Bolts of Melody (1945), edited by Mrs. Todd and her daughter, Millicent Todd Bingham, from the manuscripts the Todds had never returned to Lavinia Dickinson. In 1955 Thomas H. Johnson prepared for Harvard University Press a three-volume edition, chronologically arranged, of “variant readings critically compared with all known manuscripts.” Here, for the first time, the reader saw the poems as Dickinson had left them. The Johnson text of the 1,775 extant poems is now the standard one. It is clear that Dickinson could not have written to please publishers, who were not ready to risk her striking aphoristic style and original metaphors. She had the right to educate the public, as Poe and Whitman eventually did, but she never had the invitation. Had she published during her lifetime, adverse public criticism might have driven her into deeper solitude, even
silence? "If fame belonged to me," she told Higginson, "I could not escape her; if she
did not, the longest day would pass me on the chase... My barefoot rank is better."
The 20th century has lifted her without doubt to the first rank among poets.