ROMANTICISM ELEMENTS IN TWO POEMS
BY LOUISE ELISABETH GLÜCK TAKEN
FROM AVERNO POEMS COLLECTION

Written By:
WIWIT WERDININGSIH
105026001000

ENGLISH LETTER DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2010
ABSTRACT

Wiwit Werdiningsih, Romanticism Elements in Two Poems By Louise Elisabeth Glück Taken From Averno Poems Collection, Thesis: Jakarta: English Letters Department, Letters and Humanities Faculty, Syarif Hidayatullah State Islamic University Jakarta, 2010.

The research discussed Elisabeth Glück’s poems. It is conducted to analyze poem using Romanticism concept. Specifically, the objectives of the research are: knowing what kind of figurative language used which supports Romanticism elements in the two poems by Louise Glück taken from Averno poem collection.

Here the writer studied two poems as the objects of the study; they were A Myth of Devotion and Fugue. Those poems were studied by using descriptive qualitative method and content analysis technique. Those poems are carefully and accurately analyzed using figures of speech theory to find Romanticism elements.

The writer has conclusion that Louise Gluck in her both poem uses figure of speech to support Romanticism elements contained in it. Figures of speech that are contained in “A Myth of Devotion” are allusion, simile, metaphor, and symbol and are used to support emotion. Meanwhile in “Fugue”, personification, simile, hyperbole, allusion, metaphor, symbol and irony are used to support imagination and melancholy. Both of the poems tell the stories that are based on Greek Mythology so this make allusion and symbol became common figure of speech because the poems make references with Greek legends. The writer expects that the study will be useful to the readers who want to know further about Romanticism elements and figure of speech in poems.
APPROVEMENT

ROMANTICISM ELEMENTS IN TWO POEMS BY LOUISE ELISABETH GLÜCK TAKEN FROM AVERNO POEMS COLLECTION

A Thesis
Submitted to Letters and Humanities Faculty in Partial Fulfillment of the Requirements for the Strata One Degree (S1)
In English Letters Department

By

Wiwit Werdiningsih
NIM: 105026001000

Approved by:

Dr. Muhammad Farkhan, M.Pd.
NIP: 19650919 200003 1 002

ENGLISH LETTERS DEPARTMENT
FACULTY OF ADAB AND HUMANITIES
STATE ISLAMIC UNIVERSITY SYARIF HIDAYATULLAH
JAKARTA
2010
LEGALIZATION

Name : Wiwit Werdiningsih
NIM : 105026001000
Title : Romanticism Elements in Two Poems by Louise Elisabeth Glück Taken from Averno Poems Collection

This thesis entitled “Romanticism Elements in Two Poems by Louise Elisabeth Glück Taken from Averno Poems Collection” has been defended before the Faculty Letters and Humanities’ examination committee on December 13, 2010. The thesis has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Ciputat, December 13, 2010

THE EXAMINATION COMMITTEE

<table>
<thead>
<tr>
<th></th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Dr. H. Muhammad Farkhan, M.Pd. (Chair Person)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NIP: 19650 19200003 102</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Drs. Asep Saefuddin, M.Pd. (Secretary)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NIP: 19640710 199303 1006</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Dr. H. Muhammad Farkhan, M.Pd. (Advisor)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NIP: 19650 19200003 102</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Inayatul Chusna, M.Hum. (Examiner I)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NIP: 19780126200312202</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Drs. Asep Saefuddin, M.Pd. (Examiner II)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>NIP: 19640710 199303 1006</td>
<td></td>
</tr>
</tbody>
</table>
DECLARATION

I hereby declare that this submission is my own work that, to the best of my knowledge and belief. It contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the next.

Jakarta, December 2010

Wiwit Werdingisih
ACKNOWLEDGEMENT

First of all, I would like to thank to Allah SWT for all favor and guidance in completing this paper. All praises belong to Him, the greater of living things from being nothing to existence. Also many salutation and benediction be upon the greatest prophet Muhammad SAW, his family companions and adherents realizes that surely owes much many people materially, morally, and spiritually.

This paper is presented to English Letters Department Faculty of Letters and Humanities, Syarif Hidayatullah State Islamic University Jakarta as a partial of requirements for the degree of strata one.

On this occasion, I would like to thank to my beloved father Budiman (RIP) and my beloved mother Suwarningsih, thank you so much for all your attentions and your pure love to me. To my closest friend Adi and all of my big families who have given me their financial and spiritual supports during my study and the process of writing this paper. My special thanks to my advisor Dr. Muhammad Farkhan, M.Pd, for the great contributions in finishing this paper. I thank for all you have given to me, and may Allah SWT bless you and your family.

I also would like to express my trustworthy gratitude to the following noble persons:

1. Dr. H. Abdul Chair, the Dean of Letters and Humanities Faculty.

2. Drs. Asep Saefuddin, M.Pd, as the Secretary of the English Department.
3. All the lectures of English Letter Department who taught and educated me during my study.

4. All of the librarian staff in Letter and Humanities Faculty, the central library of Syarif Hidayatullah State Islamic University Jakarta, and University of Indonesia.

5. All my beloved friend in English Letters Department and Syarif Hidayatullah State Islamic University Jakarta, especially Puspa (RIP), Dian, Eny, Desta, Asti, Ivonne, Amar, Mulya, Jurjani, Rohim and all of my friends who can’t be mentioned one by one for giving me spirit and motivation.

I realize that this thesis is far from being perfect. Accordingly, I hope any suggestion and criticism for this thesis. Finally, I hope this thesis is able to be reference of some literary interpretation.

My Allah blesses us. Amin.

Jakarta, December 2010

Wiwit Werdiningsih
# TABLE OF CONTENTS

ABSTRACT ............................................................................................................. i  
APPROVEMENT ................................................................................................... ii  
LEGALIZATION .................................................................................................. iii  
DECLARATION ................................................................................................... iv  
ACKNOWLEDGEMENT ....................................................................................... v  
TABLE OF CONTENTS ...................................................................................... vii  
CHAPTER I  INTRODUCTION ................................................................. 1  
A. Background of the Study................................................................. 1  
B. Focus of the study ................................................................................ 3  
C. Research Questions .............................................................................. 3  
D. Objectives of the Study ........................................................................ 4  
E. Significances of the Study ................................................................. 4  
F. Research Methodology ........................................................................... 5  
CHAPTER II  THEORETICAL FRAMEWORK ....................................... 7  
A. Figurative Language ........................................................................... 7  
1. Definition of Figurative Language ........................................................ 7  
2. Kind of Figure of Speech .................................................................. 8  
3. Revealing Figure of Speech ............................................................... 18  
B. Romantic Poem Elements .................................................................. 20  
1. Deep appreciation of natural beauty, the worship of nature (Nature) .......................................................... 21
2. Exaltation of emotion over reasoning and feelings over intellectual or rationality (Emotion) .......................................................... 23
3. Sentimentalism ............................................................................. 24
4. In-depth attention to self, high individualism (Individualism or Libertarianism) ........................................................................... 25
5. Strong imagination, full of fantasy (Imagination) .......................... 25
6. Romantic Melancholy ................................................................... 26

CHAPTER III  RESEARCH FINDINGS ................................................................................................................................. 28

A. Data Description .............................................................................. 28
B. A Myth of Devotion ........................................................................... 33
  1. Explication of A Myth of Devotion .................................................... 34
  2. Figure of Speech in A Myth of Devotion ............................................ 39
  3. Romanticism Elements in A Myth of Devotion ......................... 43
C. Fugue .................................................................................................. 46
  1. Explication of Fugue ....................................................................... 49
  2. Figure of Speech in Fugue ................................................................. 57
  3. Romanticism Elements in Fugue ....................................................... 65

CHAPTER IV  CONCLUSION AND SUGGESTION ........................................... 72

A. Conclusion .......................................................................................... 72
B. Suggestions .......................................................................................... 73

BIBLIOGRAPHY ........................................................................................................... 74
CHAPTER I
INTRODUCTION

A. Background of the Study

The first reason why the writer chose poetry as research subject is because poetry is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response. Poetry had so many movements in its development. Some of them are classical, romanticism, symbolism, surrealism, and many others.

One of important movement which had appeared and became famous on 17\textsuperscript{th} and 18\textsuperscript{th} century was Romanticism. Romanticism is a movement which emphasized on human’s emotion. Those acts of expressing real life use beautiful language so that they can touch the feeling of the reader. The beauty became important focus in Romanticism field.\footnote{Suwardi Endaswara, Metodologi Penelitian Sastra (Yogyakarta: Pustaka Widyatama, 2003), p. 33.} The famous poets who much influenced by Romanticism are William Wordsworth and Samuel Taylor Coleridge, helped to launch the Romantic Age in English literature with the 1798 joint publication \textit{Lyrical Ballads}.

One of the modern poets who are influenced by Romanticism is Louise Elisabeth Glück. The writer chose Louise Glück’s poem because she is one of notable American poet in this modern era. She won the Pulitzer Prize for Poetry in 1993 and was appointed Poet Laureate Consultant in Poetry to the Library of Congress in 2003. One of her works which gets a lot of
attention is *Averno*. Averno or Lake Avernus is a lake west of Naples which the Romans mythologized as the entrance to the underworld. The Greek myth of Demeter's daughter Persephone and her marriage to Hades is a recurring topic in the collection, as are the themes of oblivion and death, soul and body, love and isolation which is have strong bond with Romanticism elements. By analyzing the poem in the collection, the writer want to prove that Romanticism movement still affect modern generation of poet nowadays.

The writer is also interested to analyze Romanticism because Romantic nowadays has different context with Romanticism that the writer described by definition. Romantic is an adjective which means feeling of love between man and woman whilst Romanticism means a movement tend to think that literary is a reflection of the real life which is added by the feeling of the writer. The elements of Romanticism emphasized on human emotion which is more important than ratio and imagined expression of author’s feeling. Besides this element, there are still more elements in Romanticism, such as love, nature, individualism, primitivism, spontaneous, spirit of revolution, and exoticism, which is interesting to be analyzed especially in poem. For extracting Romanticism elements in the poem, the writer first analyzes figurative language because the poet of Romanticism usually uses it to enrich and support or emphasize the elements of romanticism in the poem. Figurative language is not intended to be interpreted in a literal sense. Appealing to the imagination, figurative language provides new ways of looking at the world. It always makes use of a comparison between different things. Figurative
language compares two things that are different in enough ways so that their similarities, when pointed out, are interesting, unique and/or surprising.

Based on the explanation above, the writer is interested to analyze Romanticism elements by analyzing figurative language which appeared in the poems by Louise Glück entitled A Myth of Devotion and Fugue which are taken from Averno poem collection.

B. Focus of the study

Based on the background of the research which has been described above, the writer limits the focus of the research on figurative languages constructing dominant elements of romanticism which appeared in the poems by Louise Glück which are taken from Averno poem collection.

C. Research Questions

According to the focus of the research, the questions of the research which appear are:

1. What are figurative languages used by the author to enrich the romanticism elements in the poem?

2. What kinds of Romanticism elements found in two poems by Louise Glück which are taken from Averno poem collection?
D. Objectives of the Study

Generally, the objective of research is to analyze poem using Romanticism concept. Specifically, the objectives of the research are:

1. Knowing what figurative language which is used in the two poems by Louise Glück taken from *Averno* poem collection.
2. Knowing what kind of Romanticism elements which are appeared in two poems by Louise Glück taken from *Averno* poem collection.

E. Significances of the Study

By doing the research of and figurative language constructing Romanticism elements which are appeared in two poems by Louise Glück entitled *A Myth of Devotion and Fugue* taken from *Averno* poem collection, the writer hopes the research gives benefit to the reader who is interested to analyze poem generally and Romantic Movement specifically. Beside those, the research is expected to enrich the treasure of literary research of State Islamic University Syarif Hidayatullah, especially for English Letter Department.
F. Research Methodology

1. Research Method

The research uses descriptive qualitative method which describes the data, which are taken from *Averno* poem collection, then analyze those poems by using theory which is needed and approach to identify Romanticism elements and figurative languages.

2. Data Analysis

To get the data for the research, the writer uses qualitative descriptive analysis with reading and understanding Romanticism concept, reading poems which will be analyzed, and then concluding the data which have been collected. Collected data will be analyzed by using romanticism concept to reveal what kind of Romanticism elements and figurative language which are appeared on both poems of Louise Glück which taken from *Averno* poem collection.

3. Research Instrument

In collecting the data, the writer uses herself as the main instrument to get the data which is needed by several ways such as reading and identifying those poems based on romanticism concept.

4. Unit of Analysis

Unit of analysis that is used in this research are poems of Louise Glück which taken from *Averno* poem collection which is published in 2006 by Farrar, Straus and Giroux.
5. Time and Place

This research will be held on 9th semester period 2009-2010 at Jakarta and Tangerang. The activities include preparing, collecting, analyzing the data, and writing the reports.
CHAPTER II
THEORETICAL FRAMEWORK

A. Figurative Language

1. Definition of Figurative Language

Figurative language is the general phrase that poets use to describe many devices of language that allow the poet to speak non-literally, to say one thing and mean another. It is the use of words that go beyond their ordinary meaning. It requires the use of imagination to figure out the author’s meaning. Figurative language is essential in certain types of writing to help convey meaning and expression. Figurative language is necessary to convey the exact meaning in a vivid and artistic manner, yet a concise and to the point manner to the reader. The writer has a story to tell and the language used must portray every emotion and feeling possible on the paper. If the writer does not create an image in the reader’s mind, he or she will lose the reader’s attention. Holding the attention of the reader is the writer’s goal. Figurative language uses figures of speech such as simile, hyperbole, metaphor, irony, personification, etc. It is used to increase shock, novelty, appearance, or illustrative consequences.

According to Perrine figure of speech is any way of saying something than the ordinary way.\(^2\) While according to Hall, figure of speech are extraordinary, original, nonliteral uses of language, common to lively

speech and literature.³ It is a use of a word that diverges from its normal meaning, or a phrase with a specialized meaning not based on the literal meaning of the words in it such as a metaphor, simile, or personification. Figures of speech often provide emphasis, freshness of expression, or clarity.⁴ However, clarity may also suffer from their use, as any figure of speech introduces an ambiguity between literal and figurative interpretation. A figure of speech is sometimes called rhetoric or a locution.

2. Kind of Figure of Speech

In details, figures of speech are as follows:

1) Personification

Personification is a figure of speech in which a thing, an animal, or an abstract term is made human. According to Hall, personification is a figure of speech by which we humanize nonhuman: clouds frown, fires rage, distant mountains glower, meadows look cheerful, zippers prove recalcitrant, the sun smiles, and the horizon looks inviting.⁵ While according to Knowles, personification is where something inanimate is treated as if it has human qualities or is capable of human actions. The

⁵ Donald Hall (1981), op. cit. p.421.
term "personification" may apply to a description of an inanimate object as being a living person or animal as in: "The sun shone brightly down on me as if she were shining for me alone". In this example the sun is depicted as if capable of intent, and is referenced with the pronoun "she" rather than "it". Using personification means giving human traits (qualities, feelings, action, or characteristics) to non-living objects (things, colors, qualities, or ideas). For example: The window winked at me. The verb, wink, is a human action. A window is a non-living object.

2) Simile

Simile is very like metaphor, but there is one important difference, the comparison is explicit. It is a figure of speech comparing two unlike things. Simile is closely related to metaphor, where metaphor says that one thing is another, simile says that one thing is like another. Even though similes and metaphors are both forms of comparison, similes allow the two ideas to remain distinct in spite of their similarities, whereas metaphors compare two things without using "like" or "as". Similes are introduced or signaled by words such as like, as, compare, resemble, and so on. For instance, a simile that compares a person with a bullet would go as follows: "John was a record-setting runner and as fast as a speeding bullet." A metaphor might read something like, "John was a record-setting

---

runner. That speeding bullet could zip past you without you even knowing he was there.” A mnemonic for a simile is that "a simile is similar or alike." It is a figure of speech in which a comparison is expressed by the specific use of a word or phrase such as: like, as, than, seems. Example in a poem such as:

- “Curley was flopping like a fish on a line.” from Of Mice and Men by John Steinbeck
- “The very mist on the Essex marshes was like a gauzy and radiant fabric.” from Heart of Darkness by Joseph Conrad

3) Metaphor

Metaphor is a figure of speech that states one thing is something else, which in literal sense, it is not. More than 2,300 years ago Aristotle defined metaphor as “an intuitive perception of the similarity in dissimilar”. Robert Frost has echoed Aristotle by suggesting that metaphor is central to poetry, and that, essentially, poetry is a way of “saying one thing and meaning another.” The word metaphor derives from the Greek metatherein, transfer, as meta + pherein, to bear (Oxford English Dictionary, 1996). From this deceptively simple root, metaphor has come to mean different things to different people, so much so that specialists in the area are often temporarily confounded when asked for a definition of

---

8 X.J. Kennedy (1973), loc. cit.
Metaphor is a figure of speech, a statement that one thing is something else, which in a literal sense, it is not. Metaphor means the use of language to refer to something other than what it was originally applied to, or what is literary means, in order to suggest some resemblance or make a connection between the two things.

The first sense identifies metaphor as a type of language: “A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this is a metaphorical expression.” The second sense identifies metaphor as a form of conceptual representation: “A thing considered as representative of some other (usually abstract) thing: A symbol.” Overall, metaphor is a comparison of two unlike things that suggests a similarity between the two items, for example: Love is a rose. One example poem of metaphor is “I know why the caged bird sings” by Maya Angelou.

_I Know Why the Caged Bird Sings_
_By Maya Angelou_

_A free bird leaps on the back of the wind_  
_and floats downstream till the current ends_  
_and dips his wing in the orange suns rays and dares to claim the sky._

_But a 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._

---

11 X. J. Kennedy (1973), _loc. cit._
13 Sam Glucksberg (2001), p.4
The caged bird sings with a fearful trill
of things unknown but longed for still
and his tune is heard on the distant hill
for the caged bird sings of freedom.

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 and he names the sky
his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied so he opens his throat to sing.

The caged bird sings with a fearful trill
of things unknown but longed for still
and his tune is heard on the distant hill
for the caged bird sings of freedom.

The entire poem is a metaphor, with the caged bird representing those who have not freedom. If we take a look at the second and third stanzas, we can analyze that a caged bird is unable to enjoy the freedom of other birds due to its cage, clipped wings, and tied feet. African-Americans during Angelou's time were restricted by unfair laws and societal oppression. Freedom is symbolized by the caged bird's beautiful song. As long as the bird is in the cage, he will not reach his true potential. Although the context of the poem is important, one shouldn't limit its application to one group of people or one period. A caged bird could be any group of oppressed people. It could mean individuals. The cage could represent society, physical barriers, fear, addiction or any self-defeating behavior, with the bird's song representing the true self that longs for something greater in life.
4) **Hyperbole**

Overstatement or hyperbole is simply exaggeration but exaggeration in the service of truth.\textsuperscript{14} It may be used to evoke strong feelings or to create a strong impression. Hyperbole (from ancient Greek "ὑπερβολή", meaning excess or exaggeration) is a figure of speech in which statements are exaggerated.\textsuperscript{15} It is a bold, deliberate overstatement not intended to be taken literally. It is used as a means of emphasizing the truth of a statement.

Hyperbole is used to create emphasis. It is a literary device often used in poetry, and is frequently encountered in casual speech. It is also a visual technique in which a deliberate exaggeration of a particular part of an image is employed. An example is the exaggeration of a person’s facial feature in a political cartoon. Examples of Hyperbole are:

- *There were literally millions of people at the beach.*
- *I can take a moon as a gift for you my love.*

5) **Irony**

According to Claire Colebrook, irony is rhetorical because it is used as a figure or technique to say or convey some other meaning, albeit with greater force, economy or effect.\textsuperscript{16} Irony for Booth, is most often a rhetorical figure of trope with an otherwise stable context of human sense

\textsuperscript{14} Laurence Perrine (1988), *op.cit.* p.605.
\textsuperscript{15} *Ibid.*
and understanding.\textsuperscript{17} It is a figure of speech in which an expression means something the opposite of or very contrary to its literal meaning. In literature, there are main three types of irony; they are dramatic, verbal, and situational. The descriptions are described as follows:

- **Dramatic**: A situation in which the audience knows something about present or future circumstances that the character does not know.

- **Verbal**: A contradiction of expectation between what is said and what is meant.

- **Situational**: A contradiction of expectation between what might be expected and what actually occurs often connected to a fatalistic or pessimistic view of life.

In figurative language we use words in such a way that they differ somewhat from ordinary every-day speech and convey meanings in a more vivid and impressive manner. Figures, like Verbal Irony make speech more effective; they beautify and emphasize it in Rhetoric which is the art of speaking and writing effectively. Figures of speech such as Verbal Irony use word association to convey emotion and mood often in a non-literal sense. Figures of speech such as Verbal Irony adds adornment, beautifies, colors, elegant variation, embellishment, embroidery, emphasis, exaggeration, exclamation, flourish, floweriness, irony, lushness and luxuriance to the English language.

\textsuperscript{17} *Ibid*, p.44.
Examples of Verbal Irony can be found in many examples of the poem, poems or poetry. Famous poets use this figure of speech to convey and emphasize unusual and vivid images. The use of strong word association changes the mode of thought and adds variation, embellishment and adornment to literary works. Poems with Verbal Irony examples can be found by the most famous poets and authors including Frost, Shakespeare and Hawthorne, like example below:

"Yet Brutus says he was ambitious;
And Brutus is an honorable man".

from Julius Caesar by William Shakespeare

(Mark Antony really means that Brutus is dishonorable)

6) Allusion

Allusion is a figure of speech which is a reference to, or representation of, people, place, event, literary work, myth, work of art or anything, either directly or by implication—fictitious, historical or actual. M.H. Abrams defined allusion as "a brief reference, explicit or indirect, to a person, place or event, or to another literary work or passage". It is left to the reader or hearer to make the connection; an overt allusion is a misnomer for what is simply a reference. In a freer informal definition is a passing or casual reference; an

incidental mention of something, either directly or by implication. Example: A terrible sorrow.

There's a plethora of allusion examples in literature, contributed to plays, prose and poetries. Though the list is long, I have picked up the quintessential references that will make your concept clear about allusion. You might also like to read about similes and metaphors examples. Dante Alighieri, 14th century epic poem *Divine Comedy*, has allusion examples in plentitude. Let's analyze few allusion examples from the first part, *Inferno*.

*I doubt if Phaethon feared more - that time he dropped the sun-reins of his father's chariot and burned the streak of sky we see today – or if poor Icarus did - feeling his sides unfeathering as the wax began to melt, his father shouting: "wrong, your course is wrong".*

In this stanza, Dante alludes to Greek mythology. Phaethon and Icarus are Greek mythological characters that are alluded to evince his fear as he falls down from air into the eighth circle of hell. You might have come across many literary works where allusion is made to Noah, the last of the antediluvian Patriarchs. The story of Noah is inscribed in the *Genesis* is often alluded, where he represents a man who 'had no faults and was the only good man of his time'. Noah's flood or biblical Ark of Noah, is also spotted as allusion example while describing a heavy downpour lasting for forty days and forty nights. Similarly Jesus is also alluded as an example of self sacrifice to save mankind.

Allusion is being made to Jonah to visualize the image of being 'swallowed alive' by dust, who was devoured by a fish, written in *Book of*
Jonah. Here the lines go. "As the cave's roof collapsed, he was swallowed up in the dust like Jonah, and only his frantic scrabbling behind a wall of rock indicated that there was anyone still alive". Now read this speech of Romeo, from Shakespeare's famous play Romeo and Juliet.

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!

In this speech, Ethiope is an allusion to Ethiopia. Shakespeare alludes to the Ethiopian slaves who often dwelt in Moorish harems, decking themselves with expensive jewelries in their ears to impress upon all who saw them the wealth of their masters.

7) Symbol

Symbol is a thing (could be an object, person, situation or action) which stands for something else more abstract. The word symbol derives from the Greek verb symballein, to throw together and it noun symbolon, "mark," or "sign." It is an object, animate or inanimate, that stands for or points to a reality beyond itself. According to Henderson, a symbol is an image used in such a way that it comes to mean more than it ordinarily would. In poetry, a symbol is an object or event that suggests more than itself. The cross, for example, is often used to represent suffering. Symbols,

---

however, also indicate their own reality. For example, a cross not only stands for suffering, but it also stands for Christian suffering. A sunrise not only represents new beginnings but the beginning of a new day.

A symbol works two ways: It is something itself, and it also suggests something deeper.\textsuperscript{21} It is crucial to distinguish a symbol from a metaphor: Metaphors are comparisons between two seemingly dissimilar things; symbols associate two things, but their meaning is both literal and figurative. A metaphor might read, "His life was an oak tree that had just lost its leaves"; a symbol might be the oak tree itself, which would evoke the cycle of death and rebirth through the loss and growth of leaves. Some symbols have widespread, commonly accepted values that most readers should recognize: Apple pie suggests innocence or homespun values; ravens signify death; fruit is associated with sensuality. Yet none of these associations is absolute, and all of them are really determined by individual cultures and time. No symbols have \textit{absolute} meanings, and, by their nature, we cannot read them at face value. Rather than beginning an inquiry into symbols by asking what they mean, it is better to begin by asking what they \textit{could} mean, or what they have meant.

\section{Revealing Figure of Speech}

To reveal figure of speech contained in the poem, the writer can use explication. It is a close reading of a single poem or passage of poetry.

In an explication, the writer explains the entire poem in detail unrevealing any complexities to be found in it. The purpose of this exercise—originally a staple of French literary training from secondary school onward—is to talk about the meanings of the poem primarily in terms of how the poem works—that is, through diction, stanza and line structure, meter, rhythm and imagery. X.J. Kennedy and Dana Gioia explain, “Not intent on ripping a poem to pieces, the author of a useful explication instead tries to show how each part contributes to the whole.”22 A good explication requires some basic familiarity with the language of poetry.

An explication can either be an assignment unto itself or part of a larger assignment that asks for broader analysis and argument. For example, a ten-page paper on imagery of the sea in Derek Walcott’s poetry might contain explications of four or five poems as evidence for the essay’s claims. An explication on its own is a set of “microstatements” about the inner workings of the poem, typically giving equal weight to each word, line and stanza. The writer will still be formulating a strong argument in an explication, but the writer’s primary task is to let the text guide the writer to that argument rather than to come into the poem with a preconceived agenda.

The writer of an explication tries to examine and unfold all the details in the poem that a sensitive reader might consider. These might include allusions, denotation or connotation of words, the possible

---

meanings of symbol, the effect of certain sounds and rhythms, and formal elements, the sense of any statements that contain irony, and other particular. Not intend on ripping a poem to pieces, the author of a useful explication instead tries to show each part contributes to the whole.23

B. Romantic Poem Elements

The word romantic comes from English, romantic. It is originated from the glory of the middle ages and also in the glory of French heroic romance in the middle of the seventeenth century. In the eighteenth century, the word romantic had another definition that is fictitious or even redundant. The term romanticism usually referred to the rise of thought emotion progressively which was never emphasized by rationalism in the eighteenth century.24 In short, Romanticism is a complex artistic, literary, and intellectual movement that originated in the second half of the 18th century in Western Europe, and gained strength during the Industrial Revolution. It was partly a revolt against aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature, and was embodied most strongly in the visual arts, music, and literature.

Romanticism is a movement of literature that strongly in maintaining a feeling, so that the object is no longer expressed the original,

23 Ibid., p. 617.
but has increased with the elements of the author's feelings. This movement is characterized by an interest in natural and simple way of life, interest in natural scenery, attention to the original belief, the emphasis on spontaneousness in mind, action, and the disclosure of the mind. The basic aims of romanticism were various: a return to nature and to belief in the goodness of humanity; the rediscovery of the artist as a supremely individual creator; the development of nationalistic pride; and the exaltation of the senses and emotions over reason and intellect. In addition, romanticism was a philosophical revolt against rationalism.  

25 Romanticism as a whole has the important elements that characterize it in general terms. The elements of romanticism in general terms are nature, emotion, sentimentalism, individualism, imagination, primitivism, spirit of revolution, exoticism. In details, the elements of romanticism are as follows:

1. **Deep appreciation of natural beauty, the worship of nature** *(Nature)*

"Nature" means many things to Romanticism. Nature is often self-presented as a work of art, which was built by the imagination of the Godhead in the language of symbols. For example, through "Song of Myself" Whitman explained the things that is common in nature - "Ants," "head stones," and "poke-weed" - contains the elements of the Godhead, and he refers to the "grass" as a "hieroglyphic" nature, "the

---

handkerchief of the Lord”. While a certain perspective on the nature is highly varies – nature as a healing power, nature as a source of subjects and images, nature as a refuge from the artificial development of civilization, including artificial language.\(^{26}\)

In France, Rousseau particularly suggests to back to nature and simple life that keep intact with civilization with his motto “Retournons à la Nature”.\(^ {27}\) Moreover, “back to nature” concept had become madness in that age. The founding of the real nature value is coupled by idea that nature is something independent and not just objects managed by human beings.\(^ {28}\) Nature is started to be seen as organism that have its own life. The consequence of this phenomenon is human and nature became equal: the paintings of nature is connected to humane feelings and used to describe the artist’s emotion.

The Romantics indeed greatly emphasized on the importance of nature, and one of the main characteristics of Romanticism in poetry is the beauty of nature found in the country life. This was mainly because the industrial revolution had taken man from the peaceful country life towards the city life, transforming man's natural order. Nature was not only appreciated for its physical beauty by the Romantics, but also for its ability to help the urban man find his true identity.\(^ {29}\) Romanticism

\(^ {26}\) Lilia Melani, *Romanticism*. (Brooklyn: Brooklyn College English Department, 2009), p.2.
also gave greater attention to explain natural phenomena accurately and to capture the "nuances of the senses" - and this is true in the field of Romanticism poetry as well as in the field of Romanticism painting. However, the accuracy of observation was not visible for own benefit.

2. **Exaltation of emotion over reasoning and feelings over intellectual or rationality (Emotion)**

The Romantic writers trusted their emotions and feelings to create poetry, while the poets in the former era adhered to the rules and regulations while selecting a subject and writing about it.\(^{30}\) This belief can be confirmed from the definition of poetry by William Wordsworth, where he says that "poetry is the spontaneous overflow of powerful feelings". Definition of a good poem by Wordsworth as "the spontaneous overflow of powerful feelings" indicates the point of inflection in the history of literature. On the theory of Romanticism, the art is very valuable, not only as a mirror to the outside world, but also as illumination to the world within.\(^{31}\)

Emphasis on spontaneity is on the thoughts and actions as well as disclosure of the mind (Spontaneous). Emotion and spontaneity is rated higher by Romanticism than reason and rules, and parallel to it, people started to open his eyes to artificiality of society, human, and city culture and to realize the value of nature in its original form and value

---

\(^{30}\) Deepa Kartha (2009), *loc. cit.*

\(^{31}\) Lilia Melani (2009), *loc. cit.*
cultures that is simple and primitive.\textsuperscript{32} In literature and other arts, the adherents of Romanticism entrust to spontaneity, free expression of emotions, and intuition in poring the mind into literature. Moreover, definition of a good poem by Wordsworth is "the spontaneous overflow of powerful feelings".\textsuperscript{33}

3. Sentimentalism

The major characteristic of Pre-Romantic is great emphasis to sentiment. In Sentimentalism age—thus another name for the second half of the 18\textsuperscript{th} century—the responsiveness of heart that gentle and sensitive had greater value than common sense.\textsuperscript{34} The effects of sentimentalism in romantic literature were both beneficial and deleterious. With the Romanticists sentimentalism often degenerated into an abnormal stress upon the subjective or a display of idiosyncrasies. At the same time, sentimentalism had built a body of ideas and feelings, of themes and patterns, on which creative originality could operate.\textsuperscript{35} One of the natural features romantic is that Romanticism figures often commit suicide because they infestation of feeling is too strong.\textsuperscript{36}

\textsuperscript{32} Jan van Luxemburg, et.al. (1989), \textit{op. cit.}, p.165.
\textsuperscript{33} Lilia Melani (2009), \textit{loc. cit}.
\textsuperscript{34} Jan van Luxemburg, et.al. (1989), \textit{op. cit.}, p.166.
\textsuperscript{35} Russell Noyes (1967), \textit{op. cit.}, p.xxv
\textsuperscript{36} Aoh K Hadimadja (1972), \textit{op. cit.}, p.46.
4. **In-depth attention to self, high individualism (Individualism or Libertarianism).**

As the Romantic period emphasized on emotions, the position or role of the artist or the poet also gained supremacy. In the earlier times, the artist was seen as a person who imitated the external world through his art.\(^{37}\) Taking a cue from Rousseau (‘If I’m not better than other people, at least I’m different.’) there were Romanticists who became unduly preoccupied with themselves and the pursuit of their idiosyncrasies.\(^{38}\) Romanticism creates its own type of literary artwork. For romantic poets, the disclosure of a sense is a direct result of the concentration of “me”; those are personal observation and creative imagination coupled with the inner experience that lived intensely.\(^{39}\)

Moreover, Romanticism offers courage and desire to be free, giving the maximum impression of Neoclassical ideal, freedom of experiments on "rules" of composition, genre, and manners. Romanticism also offers a conception of the artist as "inspired" creator above the statement artist as a "creator" or technical expert.\(^{40}\)

5. **Strong imagination, full of fantasy (Imagination).**

Imagination has been elevated to the highest position of the part of the mind. This is different from the traditional arguments for good reason. Romanticism tends to establish and present the imagination as a

---

37 Deepa Kartha (2009), *loc. cit.*
38 Russell Noyes (1967), *op. cit.*, p.xxv-xxvi
40 Lilia Melani (2009), *loc. cit.*
"shaping" or creative power of the human subject. Imagination is dynamic, active, and has many functions. Imagination is the main thing in making all kinds of art. On a broader scale, the imagination is also a part of helping people to establish the fact, for (as Wordsworth suggested) not only accept raw world around us, but to take part in building it.

Because Romantic had departed from “me” and the mental state of “me”, their literary concepts strongly emphasize two aspects: feelings and imagination. By combining mind and feeling (Coleridge explain the paradoxical phrase, "intellectual intuition"), imagination is praised as the unifying, enabling humans to reconcile differences and opponents in the world. Reconciliation of the opposite things is the central idea to Romanticism.


In pre-romantic literature the pleasures of nature were often fused with those of melancholy. Some writers of the group stressed a harsh, gloomy melancholy and found solace in visitations to places of skulls and in midnight philosophizing upon man, death, and immortality. Others preferred a sadly-pleasing, meditative, melancholy and emphasized a love of quite, solitary musing. To the literature of melancholy were drawn closely related themes, such as the

---

41 Jan van Luxemburg, et.al. (1989), op. cit., p.167.
42 Lilia Melani (2009), loc. cit.
sentimentalized idealization of retirement, the unhappiness of love the
sufferings of humanity the horrific and the superstitious.

*Weltenschmerz*, Wordsworth, looking both outward and inward,
heard more deeply interfused ‘the still sad music of humanity.’
Coleridge projected into the poetry of melancholy an acute
introspective awareness of suffering and frustration. Byron added an
accent of pessimistic despair. Finally, Shelley and Keats with their
poignant lyrics of dejection and their poetical sublimations of death
brought the literature of melancholy to its creative climax.
CHAPTER III
RESEARCH FINDINGS

A. Data Description

*Lago D'averno* (Avernus in Latin) is a volcanic crater lake, 10 miles west of Naples. To the geologist, it is nearly two miles in circumference and 200 feet deep. For the ancient Romans, it ran deeper as the Lake Averno was the Romans’ entrance to the underworld. Surrounded by gloomy forests, it was a mephitic lake, the sulfurous vapors repelling all creatures that might stray near. The formal entrance to the underworld was in a nearby cave; from there to Cocytus, the black river where Charon the ferryman waited, the shades of the dead and the rare living visitor passed through a terrifying anteroom. In "The Aeneid," Virgil catalogs some of the monsters (Gorgons, Harpies, the Chimera) and other fearsome figures gathered there: Grief, Disease, Age, Dread and Discord, all of whom, in various guises, make appearances in Louise Glück's brilliant new collection, "Averno." The book Averno addresses the myth of Persephone - a few poems directly, most tangentially.

There are two poems that will be researched in this thesis. The poems are taken from *Averno* book of poems collection. *Averno* is Louise Glück’s eleventh collection of poetry. Averno or Lake Avernus is a lake west of Naples that the Romans mythologized as the entrance to the underworld. The Greek myth of Demeter's daughter Persephone and her marriage to Hades is a recurring topic in the collection, as are the themes of oblivion and death, soul and body, love and
isolation. Most reviewers praised Glück's non-resolution of these tensions. There are eighteen poems in the collection, and several are extended pieces with distinct, brief sections.

From eighteen poems, the writer chooses two poems, which are *A Myth of Devotion* and *Fugue*. The writer chooses these poems because these poems have a significant number of romanticism and figurative language elements. The writer had analyzed two poems, *A Myth of Devotion* and *Fugue*, as following below:

### Table 1 Data Description of Figure of Speech in A Myth of Devotion

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
<th>Figure of Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>When Hades decided he love this girl</td>
<td>1</td>
<td>Allusion</td>
</tr>
<tr>
<td>2</td>
<td>Let Persephone get used to it slowly.</td>
<td>11</td>
<td>Allusion</td>
</tr>
<tr>
<td>3</td>
<td>Gradually, he thought, he’d introduce the night as the shadows of fluttering leaves</td>
<td>8-9</td>
<td>Simile</td>
</tr>
<tr>
<td>4</td>
<td>Persephone, a smeller, a taster</td>
<td>19</td>
<td>Metaphor</td>
</tr>
<tr>
<td>5</td>
<td>First he thinks: <em>The New Hell</em>. Then: <em>The Garden</em></td>
<td>38</td>
<td>Symbol</td>
</tr>
</tbody>
</table>

### Table 2 Data Description of Romanticism Elements in A Myth of Devotion

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
<th>Elements of Romanticism</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>When Hades decided he love this girl he built for her a duplicate earth,</td>
<td>1-2</td>
<td>Emotion</td>
</tr>
<tr>
<td>2</td>
<td>he built for her a duplicate earth, everything the same, down to the meadow, but with a bed added. Everything the same, including sunlight,</td>
<td>2-5</td>
<td>Emotion</td>
</tr>
<tr>
<td>3</td>
<td>A replica of earth except there was love here.</td>
<td>13-15</td>
<td>Emotion</td>
</tr>
</tbody>
</table>

---

*John Deming, Persephone is Having Sex in Hell.* (Grand Cayman: ColdFront Magazine, June 04, 2006)

Doesn’t everyone want love?

He waited many years, building a world, watching Persephone in the meadow. Persephone, a smeller, a taster.

Guilt? Terror? The fear of love? These things he couldn’t imagine; no lover ever imagines them.

First he thinks: The New Hell. Then: The Garden

He wants to say I love you, nothing can hurt you but he thinks that is a lie, so he says in the end you’re dead, nothing can hurt you which seems to him a more promising beginning, more true

---

<table>
<thead>
<tr>
<th>No.</th>
<th>Corpus</th>
<th>Line</th>
<th>Figure of Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>And my soul said, I am your soul, the winsome stranger.</td>
<td>7-8</td>
<td>Personification</td>
</tr>
<tr>
<td>2</td>
<td>She was like a soul.</td>
<td>12</td>
<td>Simile</td>
</tr>
<tr>
<td>3</td>
<td>it attached itself to a man.</td>
<td>14</td>
<td>Hyperbole</td>
</tr>
<tr>
<td>4</td>
<td>My memory is like a basement filled with old papers:</td>
<td>19</td>
<td>Simile</td>
</tr>
<tr>
<td>5</td>
<td>Fire creature: Sagittarius</td>
<td>27</td>
<td>Allusion</td>
</tr>
<tr>
<td>6</td>
<td>What is a soul? A flag flown too high on the pole</td>
<td>29-31</td>
<td>Metaphor</td>
</tr>
<tr>
<td>7</td>
<td>The body cowers in the dreamlike underbrush.</td>
<td>32-33</td>
<td>Simile</td>
</tr>
<tr>
<td>8</td>
<td>My childhood, closed to me forever, turned gold like an autumn garden, mulched with a thick layer of salt marsh hay.</td>
<td>37-39</td>
<td>Simile</td>
</tr>
<tr>
<td>9</td>
<td>A golden bow, a useful gift in war time</td>
<td>40</td>
<td>Symbol</td>
</tr>
<tr>
<td>10</td>
<td>The bow was now a harp</td>
<td>43-44</td>
<td>Symbol</td>
</tr>
<tr>
<td>11</td>
<td>it both makes the wound and seals the wound.</td>
<td>46</td>
<td>Personification</td>
</tr>
<tr>
<td>12</td>
<td>My childhood: closed to me. Or is it under the mulch — fertile. But very dark. Very hidden.</td>
<td>47-49</td>
<td>Symbol</td>
</tr>
<tr>
<td>13</td>
<td>In the dark, my soul said I am your soul.</td>
<td>50-54</td>
<td>Personification</td>
</tr>
<tr>
<td>No.</td>
<td>Corpus</td>
<td>Line</td>
<td>Elements of Romanticism</td>
</tr>
<tr>
<td>-----</td>
<td>--------</td>
<td>------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Then my soul appeared. Who are you, I said.</td>
<td>5-6</td>
<td>Imagination</td>
</tr>
<tr>
<td>2</td>
<td>Our dead sister waited, undiscovered in my mother’s head. Our dead sister was neither a man nor a woman. She was like a soul.</td>
<td>9-12</td>
<td>Imagination</td>
</tr>
<tr>
<td>3</td>
<td>My soul was taken in: it attached itself to a man. Not a real man, the man I pretended to be, playing with my sister.</td>
<td>13-16</td>
<td>Imagination</td>
</tr>
<tr>
<td>4</td>
<td>I had a dream: my mother fell out of a tree.</td>
<td>21-27</td>
<td>Imagination</td>
</tr>
<tr>
<td>14</td>
<td>pulling arrows out of my heart.</td>
<td>65</td>
<td>Symbol</td>
</tr>
<tr>
<td>15</td>
<td>Then my soul appeared. It said just as no one can see me, no one can see the blood. Also: no one can see the harp. Then it said I can save you.</td>
<td>66-71</td>
<td>Personification</td>
</tr>
<tr>
<td>16</td>
<td>Who is “you”? As in “Are you tired of invisible pain?” Like a small bird sealed off from daylight</td>
<td>73-75</td>
<td>Simile</td>
</tr>
<tr>
<td>17</td>
<td>I was the man because I was taller. But I wasn’t tall – didn’t I ever look in a mirror?</td>
<td>77-79</td>
<td>Irony</td>
</tr>
<tr>
<td>18</td>
<td>Silence in the nursery, the consulting garden.</td>
<td>80-81</td>
<td>Symbol</td>
</tr>
<tr>
<td>19</td>
<td>What does the harp suggest?</td>
<td>82</td>
<td>Personification</td>
</tr>
<tr>
<td>20</td>
<td>you want Orpheus, you want death. Orpheus who said “Help me find Eurydice.” Then the music began, the lament of the soul watching the body vanish.</td>
<td>83-86</td>
<td>Allusion</td>
</tr>
</tbody>
</table>

Table 4 Data Description of Romanticism Elements in Fugue
<table>
<thead>
<tr>
<th></th>
<th>After she fell, the tree died: it had outlived its function. My mother was unharmed — her arrows disappeared, her wings turned to arms. Fire creature: Sagittarius. She finds herself in – a suburban garden.</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>I had a dream: were are at war. My mother leaves her crossbow in the high grass.</td>
<td>35-36 Imagination</td>
</tr>
<tr>
<td>6</td>
<td>A golden bow: a useful gift in wartime. How heavy it was — no child could pick it up. Except me: I could pick it up. Then I was wounded. The bow was now a harp, its string cutting deep into my palm. In the dream it both makes the wound and seals the wound.</td>
<td>40-46 Imagination</td>
</tr>
<tr>
<td>7</td>
<td>In the dark, my soul said I am your soul. No one can see me; only you – only you can see me.</td>
<td>50-54 Imagination</td>
</tr>
<tr>
<td>8</td>
<td>And it said, you must trust me. Meaning: if you move the harp, you will bleed to death.</td>
<td>55-57 Imagination</td>
</tr>
<tr>
<td>9</td>
<td>Then my soul appeared. It said just as no one can see me, no one can see the blood. Also: no one can see the harp. Then it said I can save you.</td>
<td>66-72 Imagination</td>
</tr>
<tr>
<td>10</td>
<td>Who is “you”? As in “Are you tired of invisible pain?” Like a small bird sealed off from daylight</td>
<td>73-75 Imagination</td>
</tr>
<tr>
<td>11</td>
<td>Then the music began, the lament of the soul watching the body vanish.</td>
<td>86-87 Melancholy</td>
</tr>
</tbody>
</table>
B. A Myth of Devotion

A Myth of Devotion
by Louise Glück

When Hades decided he loved this girl
he built for her a duplicate earth,
everything the same, down to the meadow,
but with a bed added.

Everything the same, including sunlight,
because it would be hard on a young girl
to go so quickly from bright light to utter darkness.

Gradually, he thought, he’d introduce the night,
first as the shadows of fluttering leaves.
Then moon, then stars. Then no moon, no stars.
Let Persephone get used to it slowly.
In the end, he thought, she’d find it comforting.

A replica of earth
except there was love here.
Doesn’t everyone want love?

He waited many years,
building a world, watching
Persephone in the meadow.
Persephone, a smeller, a taster.
If you have one appetite, he thought,
you have them all.

Doesn’t everyone want to feel the night
the beloved body, compass, polestar,
to hear the quiet breathing that says
I am alive, that means also
you are alive, because you hear me,
you are here with me. And when one turns,
the other turns–

That’s what he felt, the lord of darkness,
looking at the world he had
constructed for Persephone. It never crossed his mind
that there’d be no more smelling here,
certainly no more eating.
Guilt? Terror? The fear of love? These things he couldn’t imagine; no lover ever imagines them.

He dreams, he wonders what to call this place. First he thinks: *The New Hell*. Then: *The Garden*. In the end, he decides to name it *Persephone’s Girlhood*.

A soft light rising above the level meadow, behind the bed. He takes her in his arms. He wants to say *I love you, nothing can hurt you* but he thinks that is a lie, so he says in the end *you’re dead, nothing can hurt you* which seems to him a more promising beginning, more true.

1. **Explication of A Myth of Devotion**

*Myth of Devotion* was published in 2006. This poem is about a man who really adore to a girl. It is about the speaker, Hades, who loved a girl named Persephone. To get Persephone’s love, Hades did everything; even it is something bad or destructive. To show his love, Hades built a replica of earth. The title itself describe of devotion of Hades to get Persephone’s attention. Slowly, he utters his feeling little by little to make Persephone get used to his world and his love. He still insisted his love even though Persephone did not love him at all.

The writer starting from the first stanza “*When Hades decided he loved this girl he built for her a duplicate earth, everything the same, down to the meadow, but with a bed added.*” This stanza of poem explains the speaker’s
efforts to show his love when he totally decided and realized that he loved
the girl, Persephone. To get the girl’s attention, he built a duplicate of an
earth which everything are the same, it means the lands, the oceans, the
mountains, and etc. Hades added a bed to make Persephone feels more
comfort.

The second stanza: “Everything the same, including sunlight, because it
would be hard on a young girl to go so quickly from bright light to utter
darkness” continues to show that the earth which is built by Hades is similar
with the original one. It is emphasized by the phrase everything the same.
Sunlight is included in it. In this part also described about Hades’ concern to
Persephone by putting the sunlight in the duplicate earth. So that
Persephone will not surprises when she got move from her place which are
bright and shine. Hades knows that it would be hard for Persephone if she
suddenly out from her usual place which is full of light while Hades wants
Persephone get used to stay in the darkness which is dwelling place for him.

In the third stanza, Hades thinks about introducing Persephone about his
life gradually. For the first time he introduces the night as shadows of
fluttering leaves. It means he tries to connect the real world, the world
Persephone used to be with the world of Hades. Then he show how beauty
the night with appearance of moon and stars. After that he also shows her
how the night without stars and moon is. He does all of these to make
Persephone get used to with his life. Not only bright side she can look but
also the dark of the night too. Hades showed all of these to Persephone by slowly. He doesn’t want to make Persephone feel uncomfortable. He wants Persephone feels comfort to be in his side, wherever she is, even in the place with full of light, or in the darkness as world of Hades now.

In the fourth stanza, Hades built a replica of earth and he also said “except there was love here.” It means that he built the world for Persephone like earth, and he built it with his love to her. Hades likely thinks that in the real earth there is no love for Persephone, and he thinks that only in his world Persephone can be loved, only with his love.

In the fifth stanza, first line tells “He waited many years”. It shows Hades’ patience to get Persephone’s love. And it is emphasized again in the second line which is “building a world, watching Persephone in the meadow.” Besides willing to wait for many years, he also pays attention and watch Persephone in the meadow inside earth replica he made for Persephone. Then, in the next line “Persephone is a smeller, a taster” likens Persephone as human to a sense because she is so tasty and smelly. Hades thinks that Persephone is something new in his world. She is obviously different from every living thing in his world. This line can be described as metaphor. The next line “If you have one appetite, he thought, you have them all” means whatever Persephone asks, he will get it for her easily. Hades is a lord of darkness, there is nothing he cannot grant, so it is not a hard thing to grant anything Persephone wants.
In the sixth stanza, the first line describe about Hades’ heart scream that nobody who didn’t want to spend the night with her or his lover, which he likens like a compass that inseparable one another and to hear that Hades is exist, real and alive. Alive means real. Later it is reinforced with statement that Persephone also alive and real because she is there beside Hades.

Seventh stanza is further explanation of sixth stanza which tells what Hades felt. He was the lord of darkness who fell in love with Persephone. Continues in the next line, “looking at the world he had constructed for Persephone” means Hades staring at the world that he had built for Persephone, never crossed his mind that Persephone will go from his side. As recounted in the Greek mythology, that in time Persephone will go indeed from Hades and back to his mother Demeter, the Goddess of the Earth, in a certain time. Even so she will still come back to Hades.

Eight stanza explain that Hades don’t feel guilty, terror, or even scared to love. Guilty, terror, or fear of love is ignored by Hades. Even he added “These things he couldn’t imagine; no lover ever imagines them” which means he doesn’t care about anything. Even he thinks that everyone who is falling in love will ignore everything, especially the three things above. Anything will be done for love. This line show that his love is destructive. Whatever he did to get Persephone’s love even kidnapped her and brought her to the world where it is a place for someone who has already died.
In the ninth stanza, Hades imagine and ponder what most appropriate name for earth duplicate which he made, first name that he thinks is “The New Hell.” Basicly, Hades is the Lord of the darkness which stays in Hell, the real Hell. While when someone wants to show his love he must show the beauties. Because of that, Hades built a place in the Hell. For the first time he named the place with the New Hell. Here, Hell also means misery which portrays Persephone’s feeling which that time not loving Hades yet. “Hell” depicts misery of Persephone. Because the named Hell looks so scary, he thinks to change its name become “The Garden” which means heaven. Hades thinks Persephone can get anything she wants here. Hades is the lord of darkness, which has been described in seventh stanza. He can create a duplicate of earth for Persephone. Actually if Persephone wants, she can ask anything what she wants. Because of that Hades think to call the earth that he made as garden, which means heaven for Persephone. But at last Hades give the place name as “Persephone Girlhood” which means the place is meant to be the place where Persephone spends his adolescence, puberty, or bloom age as girl or female.

The first line of the tenth stanza describes the beauty of the nature where the sun is rising softly above the level meadow. Sun is part of the nature. Sunrise is the time in the morning where the sun rises which truly shows beautiful scenery in the sky. “Behind the bed” describes where the sun is. Hades and Persephone are on the bed, they enjoy the beauty of sunrise while
sitting on the bed. Hades hugs Persephone with both of his arms. It looks so romantic he wants to say he love her, nothing can hurt her.

The final stanza continues further explanation of the tenth stanza, where Hades wants to say that he love Persephone, nothing can hurt her. But then he thinks those word seems so fake or lie. So he would rather say the truth that “you’re dead, nothing can hurt you”. Here, Hades describes the world where they live now, the world that belong to the death people. Persephone was truly died. Persephone was lived in the world where the death belongs so there is no one can hurt her, because as mentioned earlier, Hades is the ruler of the place. Every living thing in the underworld abides to him. Every promise that Hades made is not fake, because everything can be made real by strength and power that he had.

2. Figure of Speech in A Myth of Devotion

1) Allusion

Here in the first line, poem describe: "When Hades decided he love this girl" First, Hades as an allusion of a person. Hades is an underworld god. The speaker uses Hades as the object who is very cruel, selfish to reinforce the story that Hades is king of darkness who can do anything he wants in the underworld. Underworld is a place where dead soul will go from upper world. The allusion in here also emphasize that Hades is a figure that cruel, selfish by forcing his love to Persephone. He doesn’t
think what Persephone felt. He as a God wants all of his desires are achieved, include having Persephone.

Second allusion is Persephone. Speaker uses Persephone as support of the story where Persephone is a big part of Hades story in Greek mythology when she became Hades’ wife. Persephone is the one who is really loved by Hades. She became a very special woman because she came from the upperworld where it is a bright beautiful place and full of colors. In the Greek myth Persephone is a daughter of Demeter, the God of the earth. She was kidnapped by Hades when she was picking flower in the flowery meadow.

2) Simile

A simile is a figure of speech comparing two things which is unlike, by using some words or phrases, such as like, as, than, similar to, and seems. Simile allows the two ideas to remain distinct in spite of their similarities. Louise Gluck uses simile in the line 8-9: “Gradually, he thought, he’d introduce the night as the shadows of fluttering leaves”. Here, Louise Gluck compares the night with the shadows of fluttering leaves. The night is something dark and black, our vision is not clear when the night is fall. The night is also counter from day. It is also part of the underworld. The shadow also exhibits evil and underworld. Shadow is symbol of malevolence which became counteract from the kindness. Night
and shadow both have the similarities which are part of the darkness and opposition from the goodness.

In here, Hades really wanted to introduce Persephone to his world where he was living. Then he introduce his world little by little from sunlight, to fluttering leaves as transition, and then to the night. Fluttering leaves means step by step transition of underworld introduction by Hades. Hades expects Persephone will get used with his world gradually. If Persephone is used to sunlight, then she will gradually get used to dark. When Persephone is get used to night with moon and stars, then she will gradually get used to night without moon and stars. Persephone also gets love from Hades to help her get used to underworld.

3) Metaphor

Metaphor is a figure of speech in which a word or phrase is applied to something to which it is not literally applicable, a thing regarded as symbolic of something else. The line nineteenth: “Persephone, a smeller, a taster”. The first metaphor is a smeller. Louise Gluck use a smeller refers to something smelly. Second metaphor is a taster, which means refers to something tasty. Here Persephone means as a smeller or a taster to describe Persephone as something new in the underworld, because she came from upperworld colorful world which very opposite from underworld. For Hades Persephone is something better looking, better taste then all the things in the underworld. Hades very likes Persephone
because she is different with other creatures in the underworld. Persephone is a living creature from the earth who has beautiful skin, comforting fragrance, and good looking if comparing with women in the underworld who has dull skin.

4) Symbol

Symbol can means a mark or character used as a conventional representation of something, e.g. a letter standing for a chemical element or a character in musical notation, or a thing that represents or stands for something else, especially a material object representing something abstract. In the line 38: “First he thinks: The New Hell. Then: The Garden” The New Hell refers to a symbol of a place where Persephone is unhappy of the new world. Hell means misery which portrays Persephone’s feeling which that time not loving Hades yet. “Hell” depicts misery of Persephone. The Garden refers to heaven which symbolized a place of great happiness where the wish is always granted. It is because Hades thinks Persephone can get anything she wants here. Hades is the lord of darkness, which has been described in seventh stanza. He can create a duplicate of earth for Persephone. Actually if Persephone wants, she can ask anything what she wants. Because of that Hades think to call the earth that he made as a garden, which means heaven for Persephone.
3. Romanticism Elements in A Myth of Devotion

1) Emotion of Destructive Love

Myth of Devotion by Louise Gluck has a romanticism element inside it. Figures of speech above have contributions in building the romanticism element. One of the dominant Romanticism elements which are found in the Myth of Devotion poem is emotion. It was proven by some figure of speech which refers to the destructive emotion of Hades. Emotion is associated with mood, temperament, personality and disposition, and motivation. The English word 'emotion' is derived from the French word émouvoir. This is based on the Latin emovere, where e- (variant of ex-) means 'out' and movere means 'move'. In the line 1-2:

*When Hades decided he loved this girl
he built for her a duplicate earth.*

First figure of speech which refers to emotion element is allusion. Hades himself is the first allusion occurred in the poem. Hades is a fictitious god of underworld in the Greek myth. However he is described as someone who is very cruel and selfish, which is all of his desire must be granted. In here Hades falling in love with Persephone and because Persephone doesn’t love Hades yet, Hades as a god can force Persephone by kidnapping her and make her get used to the underworld. Allusion that appears is Hades who is very cruel and selfish as a god can fulfill his desire because he is so powerful so he can force his love to Persephone. This is describing the destructive emotion of Hades. Second allusion
which appears that emphasized the destructive love of Hades is Persephone. She is the object of Hades’ love. She is the one who being kidnapped and isolated in Hades’ world, the world of the death belong.

Second figure of speech which build emotion element is simile. Here Hades tries to introduce the night as the shadow of fluttering leaves. It shows that Hades has strong feeling to Persephone. Because of his love to Persephone, he creates his world similar with the earth where Persephone lives to make her love Hades’ world. He does those things to make Persephone get used to and comfort with his world. Simile here shows that Hades’ love is so great so he make every effort to introduce his world to Persephone step by step.

The third figure of speech which supports the emotion element is metaphor. Here Hades very adores Persephone which is showed by the words: smeller and tester, which is a metaphor in figurative language. His admiration is showed by his thought about Persephone which thinks her as a new taste and a new fragrance in his world, someone who brings a new color in his dark world.

The last figure of speech which supports the emotion element is symbol. There are two symbols in the poem which are “New Hell” and “The Garden”. “New Hell” is a symbol describing Persephone misery if she lives in the place which is build by Hades. However, Hades renames it become “The Garden” as symbol of his hope that the place will be
beautiful and comfortable for Persephone as her place on earth. Both symbols support emotion from Persephone and also from Hades. The emotion comes out from Hades as the one who built the replica of the earth to prove his strong emotion to Persephone symbol in here contribute to building the elements romanticism.

In the line 34-36, Gluck stressed on Hades spontaneous emotion on loving Persephone. Words “Guilt? Terror? The fear of love? These things he couldn’t imagine; no lover ever imagines them” showed Hades’ feeling being intoxicated are not concerned whatsoever. His emotions are over reasons. He did not even feel “guilty” has kidnapped Persephone, or even he did not feel scared of “terror” against Demeter—Persephone’s mother—because he had kidnapped her child from earth. Moreover he was not afraid to love itself, he was not afraid of a broken heart. His emotions are above the intellectual; his spontaneous emotion is very over reasons.

In the line 43-48:”He wants to say I love you, nothing can hurt you but he thinks that is a lie, so he says in the end you’re dead, nothing can hurt you which seems to him a more promising beginning, more true”. These words getting more emphasize about Hades’ destructive love. From the words I love you, nothing can hurt you changed by the words you’re dead, nothing can hurt you implied that Hades forced his love to Persephone. He took her from the upper world where she is really alive to the underworld
where the place for the death belongs. Hades destructed Persephone, and isolated Persephone in his own world to satisfy his own desires.

C. Fugue

Fugue
by Louise Glück

1. I was the man because I was taller.
   My sister decided when we should eat.
   From time to time, she’d have a baby.

2. Then my soul appeared.
   Who are you, I said.
   And my soul said,
   I am your soul, the winsome stranger.

3. Our dead sister waited, undiscovered in my mother’s head.
   Our dead sister was neither a man nor a woman. She was like a soul.

4. My soul was taken in:
   it attached itself to a man.
   Not a real man, the man I pretended to be, playing with my sister.

5. It is coming back to me — lying on the couch has refreshed my memory.
   My memory is like a basement filled with old papers: nothing ever changes.

6. I had a dream: my mother fell out of a tree.
   After she fell, the tree died:
   it had outlived its function.
   My mother was unharmed — her arrows disappeared, her wings turned to arms. Fire creature: Sagittarius. She finds herself in —
   a suburban garden. It is coming back to me.

7. I put the book aside. What is a soul?
A flag flown
too high on the pole, if you know what I mean.

The body
cowers in the dreamlike underbrush.

8.
Well, we are here to do something about that.

(In a German accent.)

9.
I had a dream: we are at war.
My mother leaves her crossbow in the high grass.

(Sagittarius, the archer.)

My childhood, closed to me forever,
turned gold like an autumn garden,
mulched with a thick layer of salt marsh hay.

10.
A golden bow: a useful gift in wartime.

How heavy it was — no child could pick it up.

Except me: I could pick it up.

11.
Then I was wounded. The bow
was now a harp, its string cutting
deep into my palm. In the dream
it both makes the wound and seals the wound.

12.
My childhood: closed to me. Or is it
under the mulch — fertile.

But very dark. Very hidden.

13.
In the dark, my soul said
I am your soul.

No one can see me; only you —
only you can see me.

14.
And it said, you must trust me.
Meaning: if you move the harp, you will bleed to death.

15.
Why can’t I cry out?
I should be writing *my hand is bleeding*, feeling pain and terror — what I felt in the dream, as a casualty of war.

16.
It is coming back to me.

Pear tree. Apple tree.

I used to sit there pulling arrows out of my heart.

17.
Then my soul appeared. It said just as no one can see me, no one can see the blood.

Also: no one can see the harp.

Then it said I can save you. Meaning *this is a test.*

18.
Who is “you”? As in “Are you tired of invisible pain?”

19.
Like a small bird sealed off from daylight:

that was my childhood.

20.
I was the man because I was taller.

But I wasn’t tall – didn’t I ever look in a mirror?

21.
Silence in the nursery, the consulting garden. Then:

*What does the harp suggest?*
22.
I know what you want –
you want Orpheus, you want death.

Orpheus who said “Help me find Eurydice.”

Then the music began, the lament of the soul
watching the body vanish.

1. Explication of Fugue

Fugue is the poem that told the story about connection and conversation between a man and his “soul”. Fugue was published in Averno poem collection by Louise Gluck. Starting from the first line of the first stanza: “I was the man because I was taller” it implied that the speaker mentioned himself as a man. In this poem the speaker could say anything he wanted by imagining one thing to another thing. Then, the 2-3 lines: “My sister decided when we should eat”. His statement above showed the general opinion about the degree between man and woman, where his sister’s degree is lower than him. She usually cooks and decides the menu for his family. The fourth line: “From time to time, she’d have a baby”. These words mean as a woman her destiny is about having a baby. Obviously, a baby was born by a woman.

In the fifth line: “Then my soul appeared”. The speaker changed his imagination. He imagines that his soul appeared. In the 6-8 lines: “Who are you, I said. And my soul said, I am your soul, the winsome stranger”. The words above describe that he imagine that he made a conversation with his soul face to face. Figuratively, the soul is answered the entire question he gave to it. The soul said that it was the winsome stranger. The “winsome” mean is pleasant and attractive.
In the 9-12: Our dead sister waited, undiscovered in my mother’s head. Our dead sister was neither a man nor a woman. She was like a soul.” Again, he changes his imagination. He imagines about his dead sister. Here, the speaker said that his sister was dead. So, his mother never thought that the death body waited for them. The death sister was neither a man nor a woman, she is just a soul. It means the sister was already dead. The death body has no real body. It is just a soul.

In the fourth stanza: “My soul was taken in: it attached itself to a man. Not a real man, the man I pretended to be, playing with my sister”. For several times, he changes his imagination. In this stanza, he imagines about his soul attached itself to a man, which he pretended to be. He imagines the soul is playing with his death sister.

In the lines 17-18: “It is coming back to me — lying on the couch has refreshed my memory”. From the first until fourth stanza his imagination is always changing. It can be anything. In the line 18 the speaker remembers that he ever lied to the couch.

In the line 21-27: “I had a dream: my mother fell out of a tree”. Again, the speaker changes his imagination. He imagines that he dreams about his mother fell out of a tree. “After she fell, the tree died”. A moment after my mother fell, the tree died. “it had outlived its function.” It means the tree has no function anymore. My mother was unharmed — her arrows disappeared, her wings turned to arms. Fire creature: Sagittarius. She finds herself in –. His mother is unharmed even though she fell out from the tree, her arrows
disappeared and her wings turn to arm, she became a creature of Sagittarius. In his imagination, everything could happen include his mother is still fine even though she fell out of a tree and imagining his mother changing as a creature of fire: Sagittarius. “She finds herself in- a suburban garden”, he added his imagination about his mother that is placing his mother into a suburban garden. “It is coming back to me”, means after he imagining he back to the reality.

Seventh stanza continues the situation in the fifth stanza where he lying on the couch he was holding a book. Here is further explanation that he put the book aside. Then he wonders what the soul is. Figuratively, he compares a soul as a flag flown too high on the pole. In this stanza the speaker tries to explain to reader what he means about the soul. He explains more the body that cowers in the dream like underbrush.

In line 29-31 of the seventh stanza: “What is a soul? A flag flown too high on the pole, if you know what I mean?” The speaker thinks about the definition of a soul. Soul means the spiritual or immaterial part of a person, regarded as immortal or a person's moral or emotional nature or sense of identity. Flag means an oblong piece of cloth that is raised on a pole and used as an emblem, especially of nationality. The speaker compares these two things because they have similarities which are appreciated and become a symbol of identity. A flag is a symbol of a nationality. Soul is a symbol of a person. Something indicates that a person is alive. If there is no soul, there is no life. “Flown too high on the pole” means something (soul) which is
appreciated, usually be placed on a high place, it means soul is something precious and become the main part of a person. In the line 32-33: “The body cowers in the dream like underbrush. The body crouch down in fear in the dream like something undergrowth in the forest. Undergrowth means a dense growth of shrubs and other plants, especially under trees. Shrubs mean plant with a woody stem, lower than a tree.

Next, in eighth stanza: Well, we are here to do something about that. (In a German accent). Someone who talks here is the soul. We here means composite between each imagination that he made, his dead sister, his mother, the winsome stranger, which seemed that they are there for the speaker so the speaker can feel peace.

In the ninth stanza: “I had a dream: where are at war. My mother leaves her crossbow in the high grass.” (Sagittarius, the archer.) The speaker creates his own imagination again which tell that he was at war. He imagines how he is at war. He imagines her mother leaves her crossbow in the high grass, in his imagination his mother is Sagittarius, the archer who brings crossbow. In the line 37: “My childhood, closed to me forever,” is continuing the situation of the ninth stanza, where the speaker was a child he ever lived in a war time. Here, his imagination mixes with his memory of his childhood, the unforgettable memory which always closes to him forever.

Next, in the line 38-39: “turned gold like an autumn garden, mulched with a thick layer of salt marsh hay” means in this line the speaker figuratively compares his memory as an autumn garden which filled by leaves which are
turned gold. On the other words, his memories are so many as mass of gold leaves with which makes thick layer of salt marsh hay.

In tenth stanza: “A golden bow: a useful gift in war time.” Bow means a weapon for shooting arrows, made of a curved piece of wood joined at both ends by a taut string. The bow color is gold. For the speaker the golden bow is a precious thing in wartime. “How heavy it was — no child could pick it up.” Commonly, the golden bow has a heavy weight. Of course there are no children could pick it up. Again, he created his own imagination. In the real, no matter how heavy it is, he merely could pick it up and is only him who could do it. As described in line 42: “Except me: I could pick it up”.

In the eleventh stanza, again he continues his imagination. This stanza is still connected with the tenth stanza that is when he picked the bow he was wounded in his imagination the bow which was a weapon changed into a musical instrument, a harp. A harp is musical instrument consisting of a frame supporting a graduated series of parallel strings, played by plucking with the fingers (Oxford Dictionary). A harp has similarity from a bow from their shape. Here, the harp’s string cutting deep into his palm. The harp does two things in one time. The harp makes the speaker wounded but the harp also seals the world. Inside his imagination, he can decide whatever he wants include about the harp above.

In the twelfth stanza, the speaker show how closed the memory of his childhood by repeating the phrase “My childhood: closed to me”. The twelfth stanza has similarity with ninth stanza, but its added by words “but very dark
very hidden”. Dark means with little or no light, of a deep or somber color, secret or mysterious. Dark here is a symbol of his childhood which is full of pain, misery, and sadness. Words “very hidden” means the memory full of painful, he doesn’t want somebody else to know. He just keeps the memories inside in his head.

In the thirteenth stanza, when his soul in the dark said to him “I am your soul”, it explain more the words of twelfth stanza, “hidden” where the speakers never let somebody else knows his soul and keep his memory only for himself. No one can see the soul only the speaker can see the soul.

In the fourteenth stanza, again it continues the thirteenth stanza which here figuratively the soul said more the speakers that he must trust the soul. The speaker and the soul have a very close relationship as have been explained in several stanza before that the soul can makes some conversation or communication with the speaker. One of them is in this stanza. Actually the soul warn the speaker that if the speaker more the harp he will bleed to death. The speaker should trust his soul.

In the fifteenth stanza, the speaker asks to himself why he cannot cry out. And the speaker is also supposed write about his bleeding hand, feeling about pain and fear, and what he feels in the dream about victim of war. Thing that make the speaker can’t cry or write about all the thing happened because clearly all of this only exist in the imagination of the speaker.

In sixteenth stanza, “it is coming back to me”, he aware anymore to the reality. Then he remembers of a pear tree and an apple tree. He used to sit
there to remove the obstruction from his heart. The obstruction or burdens of his heart are likened by arrow as it is written in the line 62-63.

Next, in the seventeenth stanza, his imaginations play again. His soul appeared and the soul said to the speaker no one can see his soul and no one can see the blood. Then the soul tells more that no one can see the harp. And after that the soul said again that it can save him. It means the soul test the speaker is that speaker feels hurt.

Then, it continues in stanza 18, when the soul curious who is the speaker himself. In the eighteenth stanza “Who is you” as in “Are you tired of invisible pain?”, the soul ask to the speaker that soul want to know something that soul want to know about the speaker is neither the speaker really know who he is and whether he felt exhausted by the invisible pain, means that no one know about his painful because he just keep the pain by himself.

Nineteenth stanza is a partner explanation of the twelfth stanza where his childhood is very dark. Besides he felt pain and terror he also felt bridled like small bird seal off from day light. The opposite of bridled is free. Free child could see the sunlight or daylight is natural, light of the day.

In the twentieth stanza, it is opposite with statement of first stanza, where the speaker talk about position and differences gender between men and women. Here speaker repeating his words like in the first stanza “I was the man because I was taller” Ironically he stat that he was man because he does really tall. But in the same time he really knows that the fact is different. His
body isn’t tall as he though before. He realized it as described in the line “I wasn’t tall — didn’t I ever look in a mirror?”

Next in the twenty-first stanza “Silence in the nursery”, means this stanza show when the speaker has dark age in his childhood hw should give room of the present with fill it with new things which more fun, wake up form trauma with stopping bury the pain for only himself. It will be better if the speaker consult with other people which certainly can relieve sore inside his heart. Here, “Nursery” is equated by new things which more funny. The consulting garden here means people who can be invited to share “What does the harp suggest” means harp is beauty where it supposed when he listen or play the harp he feels beauty, happiness, and harmony. Nonetheless because he late in the dumps, the harp was as though make wound. He should be happy with playing harp.

The last, the twenty second stanza tell that the speaker imagine the soul and the harp are making some conversation where the soul said to the harp that it knows what the harp want, that is the harp want Orpheus and want death means the harp wants Orpheus to play itu again, “you want death” here means the harp wants Orpheus to bring it to the underworld where underworld is a place of death people. Going to underworld means death. It continues in the next line: “Orpheus who said ‘Help me find Eurydice’ ” which means Orpheus is someone who ask the harp to find her wife in the underworld, Eurydice. This is one of the Greek mythology where Orpheus the father of songs and asserted to be a son of the Thracian river god Oeagrus. He have
wife named Eurydice who die when she stepped on a venomous snake and killed her instantly. After the death, she belongs to underworld. Orpheus wants to save her wife using the harp.

The last line: “Then the music began, the lament of the soul watching the body vanish” tells the ending of the story of Greek myth about Orpheus and Eurydice when at last Orpheus are permitted to bring Eurydice by Hades, the king of the underworld, with a condition which is he can’t look back, precisely look to his wife before they arrive in the upper world. Unfortunately, when they almost at the border, because he is very happy that can be reunited with the loved one, he forgot his promises that is not to look back and she vanished for the second time, but this time she vanished forever. “the lament of the soul watching the body vanish” means, Orpheus watch in front of his eyes and his soul that Eurydice’s body disappear slowly forever.

2. Figure of Speech in Fugue

1) Personification

Personification is one of several kinds of figurative language. Personification means giving human characteristic to non human as if it alive and can do what human does. In the line 7-8, Louise Gluck uses personification: “And my soul said, I am your soul, the winsome stranger”. Here, the soul is making some conversation with the speaker. In these words described my soul said. It is
impossible that soul can say something or making some conversation because only human who can talk and soul is not human indeed.

Then, Louise Gluck uses other personification in the line 46: “it both makes the wound and seals the wound.” It in here is the harp. In this line is told that the harp both makes the wound and seals the wound. The harp is a non human, it just a thing. Louise Gluck gives a quality of a human being to the harp where it can make and seal the wound.

The other personification which is used is described in the line 82: “What does the harp suggest?” These words described that the harp suggest. A harp does not have any ability to suggest like a human being. It even can’t think, moreover to suggest as if a human usually does. Harp is a thing that can not suggest on something. In these words, Louise Gluck gives a quality of human being to the harp as if it is really able to suggest.

2) Simile

A simile is a figure of speech comparing two things which is unlike, by using some words or phrases, such as like, as, than, similar to, and seems. Simile allows the two ideas to remain distinct in spite of their similarities. Louise Gluck uses simile in the line 12: “She was like a soul”. Here, Louise Gluck compares his sister with a soul. Soul is something unreal, something that cannot be touch nor have a real form like a human being and cannot be seen invisibly. It was told in the line before that his
death sister was neither a man nor a woman. It means sister in here is unreal and no longer alive anymore. She even has no real form whether she is a man or a woman in the real life after she died. They both have similarities which is they are something unreal in the real world.

Next, Louise Gluck uses simile in the line 19: “My memory is like a basement filled with old papers.” Louise Gluck compares his memory with old papers. Where the memory is the faculty by which the mind stores and remembers information, while paper has a function to write some information, ideas. They both have similarity that is they are media, a place to save information, data, and events. The word old in here indicate that they exist in the past, having lived for a long time; made or built long ago.

Then, Louise Gluck uses simile in the line 32-33: “The body cowers in the dream like underbrush.” Louise Gluck compares the body who cower with the underbrush. The body that cower means the body that crouch down in fear, while underbrush means a dense growth of shrubs and other plants, especially under trees in a forest. They both have similarity in their position that is brought forward and down.

The other simile which is used is described in the line 37-39: “My childhood, closed to me forever, turned gold like an autumn garden, mulched with a thick layer of salt marsh hay.” Here, Louise Gluck compares his childhood with an autumn garden. Childhood means a
young human being below the age of full physical development, a son or daughter of any age. Autumn means the season where the leaves falling down. Garden means a place used for growing flowers and trees. An autumn garden means a place where the leaves of the trees are falling down. His childhood’s memories are so many such as where he was at war, where he remembered that his childhood is very dark, very hidden, where he used to sit under the pear tree, the apple tree, a place where he pull out the lump in her heart. Her memory in his head scattered and stacked like a scattered number of leaves falling in the garden at the autumn moment.

The last simile is in the line 73-75: “Who is “you”? As in “Are you tired of invisible pain?” Like a small bird sealed off from daylight”. Louise Gluck compares the word “you” is like “you” is the speaker himself with “a small bird.” A small bird is a small animal which typically able to fly. So also man who should have the freedom to go wherever he wants. Here is the situation of speaker is a human who are in a war situation where he could not go anywhere and do anything he wants, and they cannot feel peace. While the birds here also have in common is the same which is confined, the bird was confined because it in a cage where it cannot fly free to enjoy the beautiful sunshine.
3) **Hyperbole**

Hyperbole is a figurative language which deliberates exaggeration, not meant to be taken literally. In the line 14, Louise Gluck used hyperbole: “it attached itself to a man.” She exaggerates that a soul can attach itself to a man because in fact a soul is the spiritual or immaterial part of a person, regarded as immortal which cannot change itself to be anything included unable to change to be a man.

4) **Allusion**

Allusion is an indirect or implicit reference. It is shown in the lines: “Fire creature: Sagittarius”. Sagittarius is an allusion from Greek myth figure who has characteristic of wise person. The speaker makes Sagittarius as allusion from his wise mother. Sagittarius as a figure has fire bow so the speaker describes him as ‘fire creature’. The weapon of Sagittarius also has connection with other figure who has weapon too, who is Orpheus with his Harp. Both are the figures of Greek myth. He also assumes that his mother is fair or just because his mother doesn’t differ the speaker and his sister. Sagittarius likes hunting as if the speaker search for his life means. It also has connection with golden bow.

In the lines: “you want Orpheus, you want death. Orpheus who said “Help me find Eurydice” First, Orpheus as allusion of a person. Orpheus is known as figure of chief among poets and musicians, and the perfector of the lyre invented by Hermes. The speaker uses Orpheus as an allusion
because Orpheus was a famous person in the Greek myth. He also has similarity with the speaker that is being lonely after losing someone who became his soul mate. Here the speaker is felt lonely just as like Orpheus when he lost Eurydice. Second allusion is Eurydice as an allusion of a person who is loved who has gone forever. The speaker uses this word to reinforce an argument that Orpheus has a sad event in his life when he lost his beloved wife whose name is Eurydice herself. Eurydice is the wife of Orpheus who had died and gone to the underworld, but later is picked up by him only to lose her again.

5) Metaphor

Metaphor is a figure of speech in which a word or phrase is applied to something to which it is not literally applicable, a thing regarded as symbolic of something else. Here, Louise Gluck uses metaphor in the line 29-31: “What is a soul? A flag flown too high on the pole,” Louise Gluck compares the soul with a flag. Soul means the spiritual or immaterial part of a person, regarded as immortal or a person's moral or emotional nature or sense of identity. Flag means an oblong piece of cloth that is raised on a pole and used as an emblem, especially of nationality. Louise Gluck compares these two things because they have similarities which are appreciated and become a symbol of identity. A flag is a symbol of a nationality. Soul is a symbol of a person. Something indicates that a person is alive. If there is no soul, there is no life. “Flown too high on the pole”
means something (soul) which is appreciated, usually be placed on a high place, it means soul is something precious and become the main part of a person.

6) Symbol

Symbol can means a mark or character used as a conventional representation of something, e.g. a letter standing for a chemical element or a character in musical notation, or a thing that represents or stands for something else, especially a material object representing something abstract. First, in the line 40: “A golden bow, a useful gift in war time”. It is a weapon used by Sagittarius to hunt. A golden bow here has a function to hunt the prey which symbolizes the speaker to seek the truth in his life.

Second, in the line 43-44 “The bow was now a harp”. A harp refers to Orpheus’ weapon to save his wife’s—Eurydice’s—life. A harp symbolizes wealth that can be savior for life. But here a harp also means hindrance for the life if the speaker lulled by its power, as it happened with Orpheus who had lost his wife because he is too happy after getting his wife back by his harp.

Later, Louise Gluck uses symbol in the line 47-49: “My childhood: closed to me. Or is it under the mulch — fertile. But very dark. Very hidden”. Dark refers to unhappiness or unpleasantness. This word describe the dark days of the war where the speaker belong to in his childhood. Hidden means put or keep out of sight, keep secret, conceal
oneself. Where the speaker when has the problem which painful and hurt he just keep it inside only for himself. The speaker never let anybody knows about his suffering childhood.

Next, in the line 65, Louise Gluck uses another symbol: “pulling arrows out of my heart.” Arrows refers to some problems or something that annoys the speaker. Louise Gluck assumed the word arrow as the symbol of problem because problem and arrow are both can hurt someone. The last symbol which is used by Louise Gluck is in the line 80-81: "Silence in the nursery, the consulting garden.” Nursery refers to something new. It means the speaker should stop pile up her bad memory of the past with open himself and fill it with create new things to be made as beautiful memory from present and future. The consulting Garden refers to people. It means people who able to be invited for consultation and sharing. By sharing the speakers actually can erase the memory of the old which feel sore, cramped and obsolete.

7) Irony

Irony is the expression of meaning through the use of language signifying the opposite, typically for humorous effect; a state of affairs that appears perversely contrary to what one expects (also dramatic or tragic irony) a literary technique, originally used in Greek tragedy, by which the significance of a character's words or actions are clear to the audience or reader although unknown to the character. Louise Gluck also added an
irony into her literary works. It was there in the line 77-79: “I was the man because I was taller. But I wasn’t tall – didn’t I ever look in a mirror?” Sentence meaning from the situational probable intended, or underlying speaker means the speaker is not as tall as he think before. He is obviously aware that he isn’t as tall as that by looking in the mirror.

3. Romanticism Elements in Fugue

1) Imagination

In fugue, figures of speech also have contribution in building the elements of romanticism. He was proven by figures of speech which are referring to imagination and melancholy. But, the dominant element which occurs in Fugue is imagination. It is built by several figures of speech there are: personification, simile, hyperbole, allusion, symbol, metaphor and irony.

The first figure of speech which built the imagination element is personification which is appeared in the line 5-8:

Then my soul appeared.
Who are you, I said.
And my soul said,
I am your soul, the winsome stranger.

The personification here describes by the speaker who imagines his soul appeared in front of him. He does some conversation with his soul. He even imagines that his soul could state that he was a winsome stranger to emphasize his imagination he personifies it.
Second figure of speech which building the imagination element is simile found in the line 9-12:

*Our dead sister*
*waited, undiscovered in my mother’s head.*
*Our dead sister was neither*
a man nor a woman. She was *like a soul.*

Here, he imagines that his soul changes into his death sister. In his imagination his death sister is neither a man nor a woman. She just likes a soul. The simile in here is he compares his death sister with the soul. His imagination becomes more vivid by comparing with soul.

The third figure of speech which building the imagination element is hyperbole which is found in the line 13-16:

*My soul was taken in:*
it attached itself to a man.
*Not a real man, the man*
*I pretended to be, playing with my sister.*

Hyperbole in here express that he imagines that his soul changes into a man that he pretended to be. He exaggerates by imagining that his soul could attach itself. He imagines that the man is playing with his death sister. In his imagination, his death sister is still remaining while he creates another imagination that is a man that he is pretended to be.

Then, fourth figure of speech which building imagination element is allusion was found in the line 21-16:

*I had a dream: my mother fell out of a tree.*
After she fell, the tree died:
it had outlived its function.
My mother was unharmed — her arrows disappeared, her wings
turned to arms. Fire creature: Sagittarius. She finds herself in –
a suburban garden. It is coming back to me.

In these lines, figure of speech used to emphasize speaker’s imagination is allusion. The speaker alludes that her mother change into myth creature. The speaker imagines that his mother change to a fire creature that is the Greek myth Sagittarius is someone who is noble, wise, and always seeks the truth in the life.

Fifth figure of speech building the imagination element is symbol appeared in the line 40: “A golden bow, a useful gift in war time“. It is a weapon used by Sagittarius to hunt. A golden bow here has a function to hunt the prey which symbolizes the speaker to seek the truth in his life. The speaker imagines that he was at war, where his mother whom he imagines as a Sagittarius leaves her crossbow in a high grass. These lines are still about war, where he thinks that a golden bow is a very useful gift in a war time when he was still a child. He knows that the golden bow was very heavy and no child could pick it up, except him.

Sixth figure of speech building the imagination element is symbol was found in the line 43-46:

_The bow was now a harp, its string cutting deep into my palm. In the dream it both makes the wound and seals the wound._
In the line 43-44 “The bow was now a harp”. Suddenly, he changes his imagination about the bow then the bow change into a harp which could slash his palms. But besides can injure, in his imagination, the harp also can heal the wound. Here, a harp refers to Orpheus’ weapon to save his wife’s—Eurydice’s—life. A harp symbolizes wealth that can be savior for life. But here a harp also means hindrance for the life if the speaker lulled by its power, as it happened with Orpheus who had lost his wife because he is too happy after getting his wife back by his harp.

Another figure of speech building imagination element used by the speaker is personification used by the speaker appeared in the line 50-55:

In the dark, my soul said
I am your soul.
No one can see me; only you –
only you can see me.
And it said, you must trust me.
Meaning: if you move the harp,

The speaker gives human characteristic to the soul as if the soul could speak. It is support the imagination element. He imagines that his soul speaks or talks to him. The word “said” show that the speaker imagines that the soul could speak to him and says that he is his soul and only the speaker who could see the soul.

Next in the line 55-57:

Meaning: if you move the harp,
you will bleed to death.
Why can’t I cry out?
Here the speaker still imagines the soul. The soul gives advice to the speaker. It means the speaker must trust the soul, where that is if the speaker move the harp he will bleed to death.

Then in the line 66-77:

*just as no one can see me, no one can see the blood.*
*Also: no one can see the harp.*
*Then it said*
*I can save you. Meaning*
*this is a test.*

It emphasized that all of this just imagination of the speaker. Because there is no one else who can see the soul, the blood and even the harp except the speaker himself. Then the soul said that it can save the speaker.

In the line 70-72:

*I can save you. Meaning*
*this is a test.*
*Who is “you”? As in*

It shows that imagination of the speaker is very high because even here he imagines the soul only test the speaker with arousing fear because in fact the speaker is fine and not hurt. It is done so the soul can guard the speaker with giving him pictures of suffering that can be experienced at war. The soul gives suggestions so the speaker will not do anything that can hurt himself.
The last figure of speech building imagination element is simile which appeared in the line 73-75:

"Are you tired of invisible pain?"
Like a small bird sealed off from daylight:
that was my childhood.

Here, the speaker does the same conversation with the soul. The soul asks to the speaker who he is truly. The simile in here compares the speaker with a bird which sealed off from the day light. The sentence “Are you tired of invisible pain?” describe when the soul asked to the speaker as if the soul know the speaker have invisible pain. The soul also knows the speaker feels tired to hide the pain from other people.

2) Melancholy

The figure of speech building the melancholy element is allusion. The last line of the poem, line 86-87: “Then the music began, the lament of the soul watching the body vanish.” Louise Gluck uses romantic melancholy. In the Greek myth, there is a myth about Orpheus and his beloved wife, Eurydice. These lines tell about the closing of the myth, where romantic melancholy stressed in here. When Orpheus lost his beloved wife forever, he is truly sad, desperate, and disappointed. He felt gloomy because his effort in rescuing his beloved woman by going to underworld and getting sympathy from Hades is useless. In front of his face and by using his both eyes, Orpheus watches the body of Eurydice vanish. In the end, he lost his
love forever. Orpheus falls apart in his misery. Romantic melancholy is stressed on those parts.
A. Conclusion

After analyzed each poem, the writer has conclusion that Louise Gluck in her both poem “A Myth of Devotion” and “Fugue” uses figure of speech to support Romanticism elements contained in it. Figures of speech that are contained in “A Myth of Devotion” are *allusion*, *simile*, *metaphor*, and *symbol*. These figure of speech are used to build and support Romanticism elements which dominated by *emotion*. The focus of the poem is how love of Hades for Persephone became destructive and brings his loved one to kidnapping, isolation and death. Meanwhile in “Fugue” Gluck uses personification, simile, hyperbole, allusion, metaphor, symbol and irony to build Romanticism elements which is imagination and melancholy. The focus of the poem is how ‘the speaker’ has great control of imagination. In his imagination, he connects his own experience and feeling with figure and story from Greek mythology.

All types of figure of speech that is found in both poems are: *allusion*, *simile*, *metaphor*, *symbol*, *personification*, *hyperbole*, and *irony*. The figure of speech kinds that are appeared in both poems are *allusion*, *simile*, *metaphor* and *symbol*. Both of the poems tell the stories that are based on Greek Mythology. This make *allusion* became central and universal kind of figure of speech in view of the fact that the poems make references with Greek legends.
frequently. *Symbol* also became one of common figure of speech in the both poems because figure of Greek myth has characteristics that stands for or points to a reality beyond itself.

**B. Suggestions**

After completed this thesis about analysis of Romanticism Elements Poems, the writer has some suggestions for further similar researches generally for students of literature and particularly for students of English Letter Department, Faculty of Adab and Humanities, State Islamic University Syarif Hidayatullah Jakarta:

1. The readers need to read the text of the poem repeatedly and enrich the meaning if they want to get good understanding about the poems.
2. The readers also need to have wide knowledge of the supporting elements such as figurative language, theme of the poem and what the poem about itself to get deeper understanding of idea and meaning of the poem.
3. Student is also recommended to learn and even examine about literature movement or flow in the past, and how it can impact modern literature.
4. The writer expect this study will be useful to the reader especially student in English Letter Department UIN Syarif Hidayatullah who wants to know further figure of speech and figure of speech contribution in building the Romanticism elements in Louis Gluck’s poem.


