THE ALLEGORY AND PARADOX ANALYSIS IN "THE DARK BETWEEN STARS" POEMS BY ATTICUS

THESIS

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The Allegory and Paradox Analysis in "The Dark between

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adalah benar-benar karya saya, kecuali semua referensi dan kutipan yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

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ii

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iii

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iv

ABSTRACT

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Depending on the needs and context, people can communicate using literal or figurative language. Poem is one of the literary arts that must be well understood. In poems, messages are conveyed both directly and indirectly through the use of figurative language. The study of figurative language in poems is fascinating. The aim of this study is to discover poems that have the same types of paradoxes and allegories as Atticus' poetry "The Dark between Stars," as well as the meaning of each figurative language. To examine poetry, this study used a content analysis. The poem "The Dark between Stars" by Atticus, which has 244 pages and three chapters, is used to analyze the study material. There are 54 poems in "Stars" Chapter, 52 poems in "Between" Chapter, and 55 poems in "The Dark" Chapter. The

book has a total of 302 poems. The analysis found that the types of allegory and the types of paradox contained in Atticus' poem in "Between" and "The Dark" chapters of "The Dark between Stars" are two veridical paradoxes and two allegories of ideas. The findings of the study can be useful to improve the literature study in English teaching.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF APPENDICES

CHAPTER I

INTRODUCTION

This chapter highlights the introduction of this study which consists of a background of study which defines a brief theory of language, pragmatics, and previous studies, two research questions, the aims of this, significance of this study and research terminologies relevant to this study.

A.   Background of Study

Language is a system of traditional spoken or written expressions that people use to communicate with one another. People need language in order to speak, connect, and obtain knowledge from others. Language may be used to convey someone's feelings or emotions and their concepts, perceptions, and imaginations by speaking or writing. Written language includes journals, poetry, and magazines that contain written words. In comparison, spoken language is used in poems, speeches, and conversations. In this context, people can communicate with one another through poetry. The creation of images and the use of precise words are as significant as the material in poems; the rhythm and structure communicate considerably more than just delivering information (Csikszentmihalyi, 1996). Currently, several poems can reflect our emotions, such as about God, nature, love, relationships, life, personal, political, and other topics.

Figurative language is described as a language that makes use of different figures of speech. Figurative language is part of pragmatic. According to Leech

(1983, p. 6), the study of meanings in speech situations is called pragmatics.

Pragmatics is the study of the use of language such as a particular word, phrase, or sentence, as some words can have several meanings and contexts. Pragmatics is one of the branches of linguistics that describes language use; it may be argued that it can also resolve issues between the speaker and the listener, particularly those involving point of view.

Pragmatics, according to Levinson (1983, p. 5), is the study of language use, that is, the study of the relationship between language and context, which is essential in language understanding, which connects from what is said to what is mutually assumed. Therefore, learning of language, especially figurative language supports the learning of pragmatics.

As described by Bradford T. Stull in his book, *Elements of Figurative Language* (2001), figurative language is a language that avoids speaking clearly or simply about the subject under consideration. Figurative language is used to equate or analogize one thing to another to make the illustration stronger, more meaningful, and more alive. Figurative language is often more powerful than the direct statement in conveying the writer's meaning. As a result, it is thought that by studying figurative language, students can better understand engaging with others, novels, poems, reading books, and watching movies. According to Knickerbockers and Willard (1963, p. 310), "a poem combines sound and meaning." Poems may be described as a type of language that expresses itself more strongly than ordinary language. A unique way of using vocabulary is to use figurative language, which poets commonly use to draw the reader's attention.

There are different types of figurative language, yet they all share some qualities. According to Perrine (2008), there are numerous different varieties of figurative language; simile, metaphor, synecdoche, personification, metonymy, allegory, understatement, irony, symbol, paradox, apostrophe, and understatement are all examples of an overstatement (hyperbole). The following sentence is an example of figurative language in The Dark between Stars poems: *"Teach me that music that flows beneath your skin."* The example is used in figurative language, particularly personification because the sentence uses the word "music that flows." The sentence describes the music can act as a living thing.

There have been numerous studies conducted on figurative language. Pambudi (2016) conducted research on figurative language used in Robert Frost's poems. The types of figurative language discovered the research such as personification, symbol, metaphor, hyperbole, irony, and apostrophe. Personification is the most frequently used figurative language. Connotative meaning is the most commonly used implied meaning.

Meanwhile, Hayani (2016) studied figurative language in Maya Angelou's selected poems. This study aimed to find out the kinds of figurative language in the five selected poems of Maya Angelou, the titles are: *Alone, Caged Bird, Old Folks Laugh, Phenomenal Woman, Still I Rise*. The focus of this study is figurative language which involves antithesis, metaphor, hyperbole, simile, metonymy, irony, synecdoche, symbolism, personification, and paradox. Qualitative approach with the design of content analysis was used in this study. She acted as the main instrument since she was the one who analyzed the

figurative language. Moreover, a checklist was also used to support her data collection. The data was analyzed through three stages; data reduction, data representation and conclusion. The result of her study showed there were 40 sentences that contained figurative language in five selected poems of Maya Angelou. They were; Hyperbole (1 sentence), Metaphor (13 sentences), Simile (8 sentences), Symbolism (5 sentences), Synecdoche (1 sentence), Personification (9 sentences), Antithesis (1 sentence), and Paradox (2 sentences). Most of her poems were about her prior experiences, which were rooted in the history of American-African prejudice.

This study referred to a previous study from Hayani (2016) who analyzed figurative language. The difference between her study and this research is that she analyzed 8 types of figurative language on Maya Angelou selected poems. Meanwhile, the present research focuses on types of paradox and allegory found in Atticus's poems in "Stars", "Between" and "The Dark" chapters of "The Dark between Stars" book. The book has three chapters: *Stars*, *Between*, and *The Dark*. *Between* and *The Dark* chapters are chosen because generally, the readers, including the writer himself, sometimes find some difficulties and uniqueness in understanding the meaning of the poems, and they have deep literature and meaning to analyze. The writer chooses poems by Atticus because Atticus's poems are meaningful. The lyrics of poems are typical of touch in teenage life. It is because the poet merely uses the figure of speech in order to be more aesthetic. A poet should be able to comprehend the ideas of figurative language. The speaker had to truly understand the idea in figurative language. His connectedness

with it is evident in the directness and insightful intelligence of his solutions.

Atticus poems are addressed in modern poems; the poet attempts to portray emotions and sensitivity through a carefully chosen sequence of words and brief phrases or sentences. People can readily understand the message that a poet wants to express because of the magical power unleashed by his words and phrases, and therefore enter the poet's world. Modern poetry is mostly written in free verse and prose (the prose poem). It is written in simple language, the language of everyday speech and even sometimes in dialect or jargon.

These are some of the validating poems in "The Dark between Stars" poems by Atticus, and that is also the reason for the researcher to choose these poems. This figurative vocabulary study is found in Atticus' poetry in "The Dark between Stars."

B.   Research Questions

Based on the problem stated above, the research questions of this study are:

1. What are the types of paradox and allegory found in "The Dark between Stars" poems book by Atticus?

2. How is the figurative language of paradox and allegory used in "The Dark between Stars" poems book by Atticus?

C.   The Aims of Study

The research aims are as follows, based on the formulation of the problem above:

1.   To identify the types of paradox and allegory found in "The Dark between Stars" poems book by Atticus.

2. To find out how figurative languages of paradox and allegory are used in "The Dark between Stars" poems book by Atticus.

D. The Scope of the Study

This study analyzes only the types of paradox and allegory found in "Stars", "Between" and "The Dark" chapters of "The Dark between Stars" poems. Atticus's poems were selected for analysis because the poems contain more figurative language than other literary devices. In addition, the contents in Atticus poems need more interpretation in order to understand the message that the poet wants to deliver to the readers or listeners.

E. Significance of the Study

This study is intended to have benefits for English students, lecturers, and other researchers. It shows English students how to improve their understanding of figurative language, particularly the figurative language found in Atticus' poem "The Dark between Stars." The findings of this study are intended to assist English lecturers in teaching figurative language in a novel manner in order to arouse and interest students prior to studying the figurative language material. The results of the research can be used as a reference for other researchers who want to conduct research in the same field.

F. Terminologies

In order to avoid misinterpretation and misunderstanding, the researcher provides explanations regarding some of the terms used in the study. The terms that are used in the study are figurative language, poems, allegory, paradox, and Atticus.

1. **Figurative Language**

According to Perrine and Thomas (1983), Figurative language is "a rhetorical language" (p.81). It is also another method of introducing a new dimension of language that can pique the reader's interest. Figurative language conveys meaning or heightens effect; it gives words more meaning, beautifies them, and emphasizes their meaning. Furthermore, in a book entitled *Elements of Figurative Language* written by Bradford T. Stull (2002), figurative language is a language that avoids speaking clearly or simply about the subject under consideration. It generates one-of-a-kind impact, clearer thoughts, and more vibrant and emotional words. According to the explanation above, this study is focused on two types of figurative language; they are Allegory and Paradox.

2. **Poems**

A poem is a piece of writing formed in patterns of lines and sounds that often rhyme, expressing thoughts, emotions, and experiences in words that left someone's imagination (Longman dictionary, 2002). The poem is a type of literary work that is more difficult to comprehend than others since it is a possessed creative work that does not use language in the way that a normal human being does. In his book "Texts and Contexts, Introducing Literature and Language Study," Beard (2001) explained that, "unlike novels, most poems are quite brief and maybe read quickly, as well as re-read" (p. 55). These readings can be done in a private or public setting. He also argues that silently reading a poem has a different effect than reading it loudly, and hearing it read out by someone else has a different effect. "Hearing the poetry read to you alone differs from hearing it

read to a group, when you may be impacted by other people's reactions," (Beard, 2001, p. 55). Theoretically, a poem is an ambiguous word with various meanings. However, determining which meaning is meant cannot be done simply. There are several ways to analyze the meaning of a poem either semantically or pragmatically.

3. **Allegory**

An Allegory is a narrative, whether in poetry or prose, in which the author contrives the actors and acts and the setting to make logical sense on the "literal," or primary, level of significance while also signifying a second, linked order of signification. Tambling (2010) defines allegory as "describing one thing in the image of another" or "speaking one thing while suggesting another" (p.19). According to Whitman (2013), "allegory is both a philosophical strategy for interpreting texts and a literary technique for writing them." Allegory is not only a literary phenomena; it also appears, sometimes spontaneously, in certain areas of everyday speech when people discuss difficult problems in their daily lives (Gibbs, 2020). Meanwhile, Fletcher (2021) demonstrates allegory as, "a fundamental theory of allegory as a symbolic form, demonstrates how it conveys essential emotional and cognitive drives, and connects it to a wide range of aesthetic devices."

An Allegory is a story or description with a hidden meaning underneath the surface. Although the surface tale or description may be interesting in its own right, the author's main interest is in the hidden meaning. Abrams (1999) categories allegory in two main types:

a. **Allegory of Historical and Political**

This type is where the people and activities symbolized represent, or "allegorize," historical figures and events. For example, *"All animals are equal, but some animals are more equal than others." - George Orwell*

George Orwell's *Animal Farm* is a classic example of political allegory. The novel describes the story of the rise of the communist party in Russian. Although the story is about talking farm animals on the surface, the plot's characters and actions can be directly interpreted as an illustration of political events in Russian history. It revolves around a farm full of exhausted, overworked animals that rebel against their farmer in an attempt to establish a utopian community. However, the idealism they intended to promote, like their dictatorial master, failed. *Animal Farm* was ostensibly written in opposition to Stalin's Russia, but it remains true to readers as they witness the evolution from dictatorship to socialism.

b. **Allegory of Ideas**

Allegory of ideas is where actual people symbolize the concepts, and the story line allegorically represents an abstract philosophy or thesis. The central device of the second kind, continuous allegory of ideas, is the personification of abstract concepts like virtues, vices, states of mind, ways of existence, and character types. Such reference is expressed in clear allegories by the names given to people and places. For example, in an allegory warning of laziness, the main character might encounter figures such as sloth.

A number of literary genres can be classified as species of allegory since they all tell the story of a single coherent arrangement of actions that represent a second level of correlated meanings:

c. Fable

A fable also is a brief narrative in prose or poetry that illustrates an abstract moral thesis or principle of human behavior; usually, the narrator or one of the characters proclaims the moral in the form of an epigram at the end of the story. The beast story is the most common story in fables in which animals talk and act like the human types they represent.

d. Parable

A parable is a brief story about people told to emphasize an implicit connection, or parallel, with a basic statement, lesson, and religious aspect that the narrator is attempting to convey to his audience. For example, Parable of The Sower, Parable of The Two Sons, Stories in Buddhist Tipitaka, and The Cow from Al-Qur'an.

4. Paradox

Words that contradict one another are commonly seen in paradoxical sentences. A paradox is an inherent contradiction that is still true somehow (Perrine, 1969, p. 109). According to Miller and Greenberg (1981), a paradox is "a statement or circumstance that appears ridiculous or contradictory on the surface yet may well be accurate in essence" (p. 217). According to Breen and O'Connor (2007), there is a fundamental paradox inherent in how grief is societally perceived. Grief is anticipated to "pass" through linear stages, culminating in a

sensation of separation from the deceased. Quine (1966) presented a famous characterization of the concept of paradox, as well as a taxonomy and terminology for discussing paradoxical arguments. A paradox, according to Quine, is an apparently successful argument that ends with a statement or proposition that appears to be clearly incorrect or illogical. He refers to this conclusion as "the proposition of" the contradiction in question. What's paradoxical is that, if the argument is as strong as it appears, the conclusion must be correct. To resolve the paradox, according to this viewpoint, demonstrating either that (and why) despite appearances, the conclusion is correct after all. Quine (1966) categorizes paradoxes into three categories:

a.   Veridical Paradox

A veridical paradox is one in which the 'proposition' or conclusion, despite its absurdity, is true. In another word, it is one that initially seems absurd, but it is proven true in a logical way. Quine's two critical analogies are Frederic's difficulty in The Pirates of Penzance (who has reached the age of 21 after just five birthdays) and the Barber Paradox, which Quine views as simply sound evidence that the barber described cannot exist.

b.   Falsidical Paradox

A falsidical paradox contains a hypothesis or discussion of results that is obviously false or paradoxical, but it consists of a fallacy that is absolutely crucial for the illogical conclusion. It is one that establishes a result that not only seems false, but in fact, it is false due to a fallacy in its demonstration. When we carefully examine the argument and identify the flaw, we can conclude that the

paradox is false. Quine illustrates the claim that $2 = 1^2$ with De Morgan's trick argument. Quine, oddly, did not specify a third connected classification, the obverse of a veridical paradox: the reasoning in discussion might have a completely false or self-contradictory assumption, but still rest on no error of reasoning, no matter how sophisticated, as long as it has a premise that looks to be truly the case until the argument itself reveals that, and how, it is false after all. The Barber, for example, is classified as veridical since its assumption is the reality of the situation that no haircut shaves everybody there and only those who do not shave themselves; however, switch it on its head, and the assumption is the illogicality that there is a hairdresser who both does and does not shave himself.

c.   **Antimony paradox**

Antimony is an unsolvable paradox which we can fix in either of the following places: the premise is false to persuade the readers that its conclusion on is true despite appearances, because the conclusion is overtly contradictory or otherwise incoherent, but there is no fallacious move in the argument and there is no premise that is shown false-despite-appearances. It is one that achieves a contradictory result even by correctly applying the accepted forms of logical reasoning. According to Quine (1966), antimony demonstrates the need for a radical reworking of our conventional ways of thinking. For example, The Grandfather paradox which moves back the time to kill your grandfather, then your father could never have been born, thus you too, and you could not come to this world. If you were not born, you could not turn back the time to kill your grandfather.

CHAPTER II

LITERATURE REVIEW

This chapter presents some related literature and expert statements relevant to the study. These reviews can provide useful background information related to the research to support the study.

A.   Pragmatics

The researcher uses pragmatic theory, which examines the use of language to comprehend the metaphorical language contained in the Atticus poems. Human language and its context are intimately connected. As a result, Mey (1993) defines pragmatics as "the research of a necessity of human language which was used as a sociological perspective determines them" (p. 42). Moreover, according to Leech (1983), pragmatics is "the study of understandings in relation to discourse circumstances. It is the study of the language use of a specific word, phrase, or sentence, as some words can have multiple meanings and contexts" (p. 6).

According to Levinson (1983), "pragmatics is the study of language use, and it is, the connection of both language and context, which is absolutely essential to a consideration of linguistic knowledge and means making conclusions which relate what is being said about what is interdependently believed or what has been said previously" (p. 5).

Yule (1996) claims that, "pragmatics is the study of speaker meaning. The second definition of pragmatic is the study of contextual meaning. Pragmatics, the third definition, is the study of how more is transmitted than is expressed. The

final concept is that pragmatics is the study of relative distance expression" (p.43).

Yule also claims that in order to understand pragmatics in a nutshell, it is necessary to connect it to other fields of linguistics. This research can be linked to semantics and syntax. According to the definitions above, pragmatics is the study of the link between language, meaning, and context.

Based on such beliefs, pragmatics is the study of the use of language delving deeper into the meaning of words, phrases, and sentences to discover more conventional meanings. This study applies the theory of pragmatics, in order to find out the use of language and context uttered by the Atticus poems. Therefore, after finding out the contextual meaning of the words used by the Atticus poems, to make the meaning of the phrases in the text more attractive, the researcher employs associative meaning in the text or manuscript. Essentially, pragmatics has a contextual meaning as the heart of the language comprehension issue. This may be seen in Bates' (1976) definition of meaning as "a set of mental processes that a speaker wants to produce in his listener through the use of a sentence" (p. 10). As a result, a text devoid of context is worthless and, in some ways, meaningless. The term "context" refers to the setting in which language is utilized in a broader sense (Stranzy, 2005). Its significance can be seen in judging the acceptability of a statement based on linguistic and non-linguistic rules, and in the fact that "a word has a meaning only in the context of a proposition" (Wittgenstein, 1994, p. 294). As a result, "it might be argued that context is crucial to pragmatics in determining an utterance's intended meaning" (Brown and Yule, 1983: p. 35).

B.   **Figurative Language**

1. Definition of Figurative Language

The concept of Figurative language is another theory employed in this study. A figurative language has additional meaning in addition to its literal one. Figurative language is a language that cannot be taken because it has a different meaning from the literal meaning of a word. There are two types of literary work: fiction and nonfiction. Fiction, such as novels, poetry, and theater, is more creative than non-fiction because it uses figurative language to describe ideas. Meanwhile, a non-fiction example is an essay, which commonly includes arguing sentences. Fiction literary work needs attractive language. As a result, the researcher frequently employs metaphorical language to enhance it.

According to Abrams (1999), figurative language is defined as "a significant variation from what the language user knows as the normal meaning in order to obtain a unique meaning and impact" (p. 96). According to Perrine (2008), figurative language may be described as "any technique to express something unexpectedly" (p. 61). It indicates that when someone says something, they may not truly mean it. What they are talking about has an implied meaning. Meanwhile, there are several types of metaphorical language (Pradopo, 2012, p. 62). However, they have shared the fact that figurative language associates something by linking it with something else. The goal of figurative language is to communicate ideas in a unique language that reflects the author's individuality.

Perrine (1969) defines, "figurative language is a language that uses figures of speech or language that cannot be taken literally; generally defined, a figure of

speech is any method of stating anything that is not the traditional way" (p. 65). Figurative language is one aspect of what a text delivers, with a unique aesthetic value in poetic writing. Literature is one of the materials taught in English language classes, particularly at the higher education level. In its widest meaning, literature refers to written works that include poems, poetry, prose, and novels (Dancygier and Sweetser, 2014). Writers like using figurative language to entice readers and listeners to read and listen to their works. Figures of speech are another term for figurative language.

Based on the explanation above, the researcher is fascinated to examine metaphorical language in Atticus's poetry. She anticipates a fresh influence from the analytical procedure to get a new understanding of figurative language and anticipates that the figurative in Atticus's poetry will be used in teaching and learning, particularly poetry learning. As a result, the students can learn more about various figurative languages in the song and the poetry. Based on the preceding, the researcher wanted to carry out this study.

2. Types of Figurative Language

Based on the expertise of various experts, there are numerous classifications of figurative language types. According to Rozakis (1995), there are 22 kinds of figurative language and divided into allegory, irony, ambiguity, apostrophe, contrast, conceit, metaphor, connotation and denotation, oxymoron, hyperbole, litotes, irony, metonymy, onomatopoeia, personification, simile, sarcasm, synesthesia, symbolism, synecdoche, transferred epithet, and understatement. Meanwhile, Abrams (1999) classifies figurative language into ten

types: metaphor, simile, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbolism, and paradox. Due to the needs and focus of the study, this research focuses on the types of figurative language proposed by Abrams (1999) metaphor, simile, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbolism, and paradox.

a. Metaphor

Metaphor is a metaphorical language that claims the identity of concepts that are compatible without the use of a connective such as "like" or a verb such as "appears" (Barnet, Berman, and Burto, 1993, p. 458). As a result, metaphor is a metaphorical language that compares two dissimilar objects. For example, "life is a hungry animal" has become a metaphor for life, and when we say that someone or something is a fox or a jewel, we are comparing them to foxes and jewels, and implying that they possess some of the qualities that are traditionally associated with foxes and jewels.

b. Simile

A simile compares two dissimilar objects by applying a presence in social, some rather as like, as, than, or a verb, such as appears or seems. According to Perrine (1969), similes are "expressions such as like, as, than, comparable to, as well as mimics" (p. 65). "Inside a simile, things from multiple categories are clearly contrasted by a conjunction such as "like," "as," or "than" or through a verb such as "appears" or "seems," according to Barnet, Berman, and Burto (1993, p. 457). (If the objects compared are from the same class, e.g., "New York is like Chicago," no simile is present). A simile can be found in Vladimir Nabokov's

novel Lolita: "Elderly American women leaning on batons described against me like Pisa towers." He connects the ancient people leaning on walking sticks to the leaning tower of Pisa in his work with the connecting connections.

c. **Synecdoche**

A figure of speech in which a portion of something is spoken to represent the entire thing is known as synecdoche. For example, Shakespeare used synecdoche to state that the cuckoo's melody is unappealing to a "married ear," referring to a married man.

d. **Personification**

According to Miller and Greenberg (1981), "personification is a figure of speech in which an abstract concept, inanimate object, or element of nature is described as if it were human" (p.74). Personification is used in literary works such as William Shakespeare's Romeo and Juliet. "When lovely April is on the heel, hobbling winter treads." There are two personification instances in this statement: the first is "April," who is stated to have worn a frock, and "winter," who is given the human qualities of "limp."

e. **Metonymy**

Metonymy is defined as a name replacement, the substitution of one word for another or the expression of a concept through the use of terminology that includes connection. Metonymy (Greek for "a change of name") is the literal term for one item being assigned to another with which it has been strongly linked due to a recurring relationship in common experience (Abrams, 1999, p. 98).

f.   Allegory

An allegory is a narrative, whether in poetry or prose, in which the author contrives the actors and acts and the setting to make logical sense on the "literal" or primary, level of signification while also signifying a second, linked order of signification. Tambling (2010) defines allegory as "describing one thing in the image of another" or "speaking one thing while suggesting another." An allegory is a narrative or characterization that conceals a deeper meaning underneath the surface. Although the surface narrative may be interested in and of itself, the writer is most interested in the hidden message. According to Whitman (2013), "allegory is both a philosophical strategy for interpreting texts and a literary technique for writing them." Allegory is not only a literary phenomenon; it also appears, sometimes spontaneously, in certain areas of everyday speech when people discuss difficult problems in their daily lives (Gibbs, 2020). Meanwhile, Fletcher (2021) demonstrates allegory as, "a fundamental theory of allegory as a symbolic form, demonstrates how it conveys essential emotional and cognitive drives, and connects it to a wide range of aesthetic devices."

M. H. Abrams (1999) categories allegory in two main types:

1) Allegory of Historical and Political

This type is where the people and activities represent historical figures and events. For example, *"All animals are equal, but some animals are more equal than others." - George Orwell*

George Orwell's *Animal Farm* is a classic example of political allegory. The novel describes the story of the rise of the communist party in Russian.

Although on the surface, the story may seem to be about a bunch of talking farm animals, the characters and actions in the plot can be directly interpreted as a representation of political events in Russian history. The plot revolves around a farm full of tired, overworked animals that rebel against their farmer to establish a utopian community. *Animal Farm* was once supposed to have been written in opposition to Stalin's Russia, but it remains relevant to readers as they observe the transition from dictatorship to socialism.

2) Allegory of Ideas

Allegory of ideas is where actual people symbolize concepts, and the storyline allegorically represents an abstract philosophy or thesis. The central device of the second kind, continuous allegory of ideas, is the personification of abstract concepts like virtues, vices, states of mind, ways of existence, and character types. Such reference is expressed in clear allegories by the names given to people and places. For example, in an allegory warning of laziness, the main character might encounter figures such as Sloth.

A number of literary genres can be classified as species of allegory since they all tell the story of a single coherent arrangement of actions that represent a second level of correlated meanings:

3) Fable

A fable (also known as an apologue) is a brief narrative in prose or poetry that illustrates an abstract moral thesis or principle of human behavior; usually, the narrator or one of the characters proclaims the moral in the form of an epigram at the end of the story. The beast story, in which animals talk and act like the

human types they represent, is the most common.

4) Parable

A parable is a brief story about people told to emphasize an implicit connection, or parallel, with a basic statement or lesson that the narrator is attempting to convey to his audience. For example, Parable of The Sower, Parable of The Two Sons, Stories in Buddhist Tipitaka, and The Cow from Al-Qur'an.

g. Overstatement (Hyperbole)

Hyperbole in the service of truth is referred to as hyperbole (Perrine, 1977, p. 102). Keraf (2008) defines hyperbole as "a figure of speech that has overstatement by elevating a topic" (p. 135). The following is an example of overstatement or hyperbole from a Taylor Swift ballad, Blank Space, "*Boys only want love if it is torture.*" She is not arguing that males like to be tortured in sexual relationships. She is exaggerating when she claims that men want tough and dramatic relationships.

h. Irony

The irony is a perception phrase that goes beyond its usage as a figure of speech (Perrine, 1977, p. 103). There is an obvious imbalance between appearance and reality. It might also be a situation that ends more peacefully than most people expect. The irony is classified into three types: verbal irony, situational irony, and dramatic irony. Verbal irony happens when the speaker says something opposite to the intended meaning. Dramatic irony develops when the audience knows more than the characters in a work of literature. Situational irony refers to a scenario in

which the outcome differs significantly from what was expected. Here is an example of irony from William Shakespeare's Julius Caesar quote: *"Yet Brutus says he was ambitious; and Brutus is an honorable man."* The repeated assertion of Brutus' honesty against a background of half-truths undermines Brutus' word in the minds of the assembled friends, Romans, and countrymen.

i. Symbolism

The symbol is a picture that is so laden with meaning that it is neither literal nor merely stands for something else; it is both itself and something else that it richly suggests, a type of representation of something too complicated or elusive to be disclosed otherwise. In literature, a symbol, according to Perrine (1969), may be described as something that means more than what it is. For example, *"some dirty dog took my wallet during the party"* denotes that the dirty dog, as a symbol, might represent a thief. In addition, Robert Frost's "The Road Not Taken" may represent a choice in life, such as a career, residence, mate, and so on.

j. Paradox

Words that contradict one another are commonly seen in paradoxical sentences. Antonyms are two words that contradict one other. Perrine (1969) mentions that, "paradox is an inherent contradiction that is still true somehow" (p. 109). According to Miller and Greenberg (1981), a paradox is "a statement or circumstance that appears ridiculous or contradictory on the surface yet may well be accurate in essence" (p. 217). A paradox is William Shakespeare's Hamlet's "I must be harsh to be nice." Although it does not make sense for someone to treat

another person warmly even if they are rude. According to Breen and O'Connor (2007), there is a fundamental paradox inherent in how grief is societally perceived. Grief is anticipated to "pass" through linear stages, culminating in a sensation of separation from the deceased. Quine (1966) presented a famous characterization of the concept of paradox, as well as a taxonomy and terminology for discussing paradoxical arguments. A paradox, according to Quine, is an apparently successful argument that ends with a statement or proposition that appears to be clearly incorrect or illogical. He refers to this conclusion as "the proposition of" the contradiction in question. What's paradoxical is that, if the argument is as strong as it appears, the conclusion must be correct. To resolve the paradox, according to this viewpoint, demonstrating either that (and why) despite appearances, the conclusion is correct after all. Quine (1966) categorizes paradoxes into three categories:

1) Veridical Paradox

A veridical paradox is one in which the 'proposition' or conclusion, despite its absurdity, is true. In another word, it is one that initially seems absurd, but it is proven true in a logical way. Quine's two critical analogies are Frederic's difficulty in The Pirates of Penzance (who has reached the age of 21 after just five birthdays) and the Barber Paradox, which Quine views as simply sound evidence that the barber described cannot exist.

2) Falsidical Paradox

A Falsidical Paradox has a proposition or conclusion that is clearly untrue or self-contradictory, but also contains a fallacy that is clearly accountable for the

nonsensical conclusion. It is one that establishes a result that not only seems false, but in fact, it is false due to a fallacy in its demonstration. When we examine the argument carefully and identify the flaw, we determine that the paradox is false. Quine uses De Morgan's trick argument for the claim that $2 = 1^2$ as an illustration. Quine, strangely, does not mention a third related category, the obverse of a veridical paradox: the argument in question could have a clearly untrue or self-contradictory conclusion, but nevertheless rest on no error of reasoning, no matter how subtle as long as it has a premise that appears to be true until the argument itself shows us that, and how, it is false after all. The Barber, for example, is categorized as veridical because its conclusion is the truth that no barber shaves all and only those who do not shave themselves, but flip it on its head, and the conclusion is the absurdity that there is a barber who both does and does not shave herself or himself.

3) Antimony paradox

Antimony is an unsolvable paradox which we can fix in either of the following places: the premise is false to persuade the readers that its conclusion on is true despite appearances, because the conclusion is overtly contradictory or otherwise incoherent, but there is no fallacious move in the argument; and there is no premise that is shown false-despite-appearances. It is one that achieves a contradictory result even by correctly applying the accepted forms of logical reasoning. According to Quine (1966), antimony demonstrates the need for a radical reworking of our conventional ways of thinking. For example, The Grandfather paradox which moves back the time to kill your grandfather, then

your father could never have been born, thus you too, and you could not come to this world. If you were not born, you could not turn back the time to kill your grandfather.

C.   "The Dark between Stars"

"The Dark between Stars" is the second poetry book by Atticus. It focuses on the dualities of our lived experiences, the inextricable links between our highest highs and lowest lows. He illustrates the thrilling energy of starting a relationship, the fractious truth of loyalty, as well as the aching regret of being alone again. While grappling with the topic of how to live with purpose and find meaning in the journey, these poems provide both truthful adventures of solitude and our need for relationship, and light-hearted, humorous reflections. As Atticus writes compellingly of dancing, Paris, jazz clubs, sunsets, connecting a bottle of wine on the river, drizzly days, creating, and ruining, he illustrates how we need aesthetic and sorrows, darkness and stars, to properly appreciate everything that love and life have to offer. The book was published in 2019. These are some of the validating in Atticus's "The Dark between Stars" Book of Poems, and that is also the reason for the researcher to choose these poems. This figurative vocabulary study is found in Atticus' poetry in "The Dark between Stars." Since a linguistics student conducts this thesis, it is assumed that the results will be beneficial to linguistics and literature students.

D.   Atticus

According to Naji (2018), Atticus is a storyteller, observer, and the anonymous New York Times Best-selling author of *Love Her Wild*, *The Dark*

between Stars, and *The Truth about Magic*. Atticus is a poet from Canada. His books, "The Dark between Stars" and "The Truth about Magic", became New York Times best-sellers almost immediately. Atticus composes poetry with themes of love, relationships, and adventure. Atticus posts updates on social media with his 1.5 million followers, including *Facebook* and *Instagram*, in parallel to his books. Atticus is undeniably one of the most mysterious poets on social media, right down to the fact that he wears a mask in every single one of his profile photos. He informs that he masks his identity to stay anonymous and motivates himself to compose what he truly feels rather than what he believes he might feel. It is his sincerity that helps him to connect so deeply with his followers and also write the text based on his personal life. His connectedness with it is evident in the directness and insightful intelligence of his solutions (Rangkuti and Putri, 2022, p. 83).
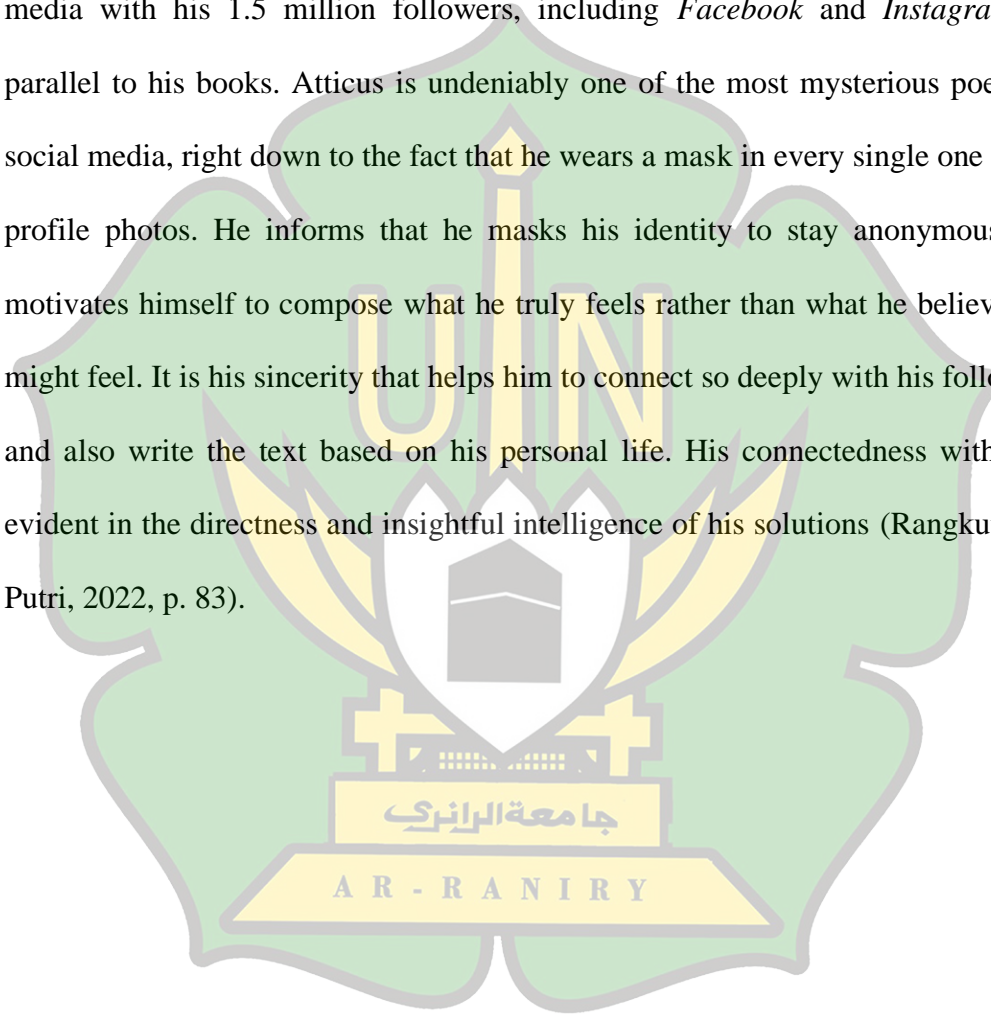
CHAPTER III

RESEARCH METHOD

This chapter focuses on components of a research method. The research technique is concerned with how the research is carried out. It is beneficial to the researcher in solving the problem. This chapter is divided into three sections: research design, the material of analysis, and data analysis procedures.

A. Research Method

According to Taylor and Bogdan (2012), qualitative research is a study that generates descriptive data such as written words or spoken words from individuals or behavior that can be controlled. Qualitative data analysis includes comments, video files, audio and video recordings, photographs, and documents.

This study was conducted in qualitative analysis of data, which is a textual study that investigates a document's complexity in terms of the content and interpretation, including its layout and speech. The meaning of the text also widens, not just something that is written. According to Lockyer (in Given, 2008, p. 865), "the text includes not only written narratives from press, articles, television programs, and speeches, but also design, fashion models, and even household furniture, workplaces, food outlets, as well as other centers. Anything that can be interpreted is treated as text." Text reviewers focus on how the text is constructed, how meaning is produced, and the nature of that meaning. At first, the study of texts was only used in communication, especially political

27

communication, but now it has developed into many disciplines such as sociology, geography, history, language, art, literature, media, and even film.

Based on the definition, the focus of textual analysis is content analysis. That is descriptive research which implements a number of processes to derive a rational conclusion as well as valid data based on context from a book or document. This study describes the types of Paradox and Allegory in "The Dark between Stars" poems by Atticus.

B. The Material for Analysis

The material for analysis of this study in "The Dark between Stars" of Poems Book by Atticus has 244 pages with three chapters. *Stars* chapter contains 54 poems, *Between* chapter has 52 poems, and *The Dark* chapter has 55 poems. In total, this book contains 302 poems. This book was published in 2019. In his second poetry collection, "The Dark between Stars", Atticus focuses on the dualities of our lived experiences – the inextricable links between our highest highs and lowest lows. He illustrates the thrilling energy of starting a relationship, the fractious truth of loyalty, as well as the aching regret of being alone again. While grappling with the topic of how to live with purpose and find meaning in the journey, these poems provide both truthful adventures of solitude and our need for relationship, and light-hearted, humorous reflections. As Atticus writes compellingly of dancing, Paris, jazz clubs, sunsets, connecting a bottle of wine on the river, drizzly days, creating, and ruining, he illustrates how we need aesthetic and sorrows, darkness and stars, to properly appreciate everything that love and life have to offer.

C. Data Analysis Procedures

According to Bruce L. Berg (1988), "textual analysis is an extensive, elaborate, systematic study and analysis of a specific number of documents to the structure, concepts, and interpretation." Furthermore, according to Webber (In Moleong, 2007, p. 219), "textual analysis is a research approach that employs a series of procedures to derive valid conclusions from a journal or written statement." According to Holsti (1968), "content analysis is a technique for making inferences by systematically and objectively identifying special characteristics of messages." Based on the definition above, content analysis is a research approach that employs a set of procedures to derive a rational conclusion from replica and valid data based on context from a book or document.

Huberman and Miles (1994) define analysis as "three concurrent flows of occurrence: data reduction, data occurrence, data presentation, and conclusion drawing validation." This study collects data through text-based methods. The researcher is referring to Atticus' poems from "The Dark between Stars."

The texts were analyzed by using the following steps:

1. Identifying each poem in "Stars", "Between" and "The Dark" chapters of "The Dark between Stars" poems by Atticus.

2. Categorizing and classifying the sample of analysis the location and the types of paradox and allegory per-sentence by using a table.

3. Finding how allegory and paradox are used in "Stars", "Between" and "The Dark" chapter of "The Dark between Stars" poems book by Atticus.

4. Drawing the conclusion based on the result of data analysis.

CHAPTER IV

FINDING AND DISCUSSION

This chapter covers the research findings and discussion of the analysis of Paradox and Allegory used in "The Dark between Stars" poems by Atticus. The findings are obtained from the analysis, while the discussion is the elaboration about the result of the analysis and the explanation of meaning of each type of paradox and allegory.

A. Research Findings

After analyzing the data, it was found that the verses in "Stars", "Between" and "The Dark" chapters of Atticus's poems contain Paradox and Allegory. The data of this research are presented in term of elements of the types of Paradox and Allegory which is in the following table which answers two questions, that is, what types of Paradox and Allegory are found and how figurative language of Paradox and Allegory are used in "The Dark between Stars" poems by Atticus. The types of paradox and allegory are set in the following table:

Table 4.1

The Analysis Result of Allegory and Paradox types in "The Dark between Stars."

Types of Figurative Languages	Frequency	Chapters, Pages and Sentences	Percentage
Allegory of Ideas	2	*(The Dark: 153)* *"**You are a bird**, my girl," her father said, "Shake the water from your feathers, spread those mighty wings and fly."* *(The Dark: 189)* *"Keep your head up" the old man said, "for **you are a lion** don't forget that and neither will the sheep."*	29%
Allegory of Historical and Political	-	-	-
Veridical Paradox	5	*(Between: 134)* *She **lost** herself in him and after he was gone there was a great **re-finding**.* *(Between: 139)* *Love by its very nature is **fragile** and that's what makes true love so **powerful**, you make **fragile** thing **strong**.* *(Between: 140)* *He **shielded** her heart like a flame in a storm, his back **against** the wind.* *(The Dark: 162)* *Some of us need the **storm** to feel **safe**.* *(The Dark: 174)* *I hate to be **alone**, there are t**oo many voices talking**.*	71%
Falsidical Paradox	-	-	-
Antimony Paradox	-	-	-
Total	7		100%

Table 4.1 categories the summary of paradox and allegory found in "The Dark between Stars" poems book by Atticus. From the table above, it implies that there are 5 Veridical Paradoxes and 2 Allegories of Ideas found in "Between" and "The Dark" chapters. The percentage of 71% from Veridical Paradox is more dominant than the percentage of 29% from Allegory of Ideas.

Below are the explanation of the types of allegory and paradox:

1. Type of Allegory

Abram (1999) categorizes Allegory into two types: Allegory of Historical and Political and Allegory of Ideas. In Allegory, personification is popular. It is a literary term in which objects or animals are given human characteristics because the main concept of allegory is to tell ordinary stories about non-human things.

a. Allegory of Historical and Political

There is no Allegory of Historical and Political in "The Dark between Stars" poem by Atticus because Historical and Political utterance is rarely used in the context of personal life poems.

b. Allegory of Ideas

According to Abrams (1999) Allegory of ideas is where actual people symbolize the concepts, and the story line allegorically represents an abstract philosophy or thesis. The central device of the second kind, continuous allegory of ideas, is the personification of abstract concepts like virtues, vices, states of mind, ways of existence, and character types. Such reference is expressed in clear allegories by the names given to people and places. There are two Allegories of Ideas in "The Dark between Stars" poem by Atticus.

The Dark (p. 153)

*"**You are a bird**, my girl," her father said, "Shake the water from your feathers, spread those mighty wings and fly."*

It refers to Allegory of ideas because it has another meaning behind the utterance. The word *"bird"* refers to his daughter. According to Merriam Webster Dictionary, *a bird* is an animal belongs to the family (Aves) of warm-blooded vertebrates that is characterized by having a body covered in feathers and forelimbs modified into wings. The next sentence "*Shake the water from your feather, spread those mighty wings and fly"* has another context. It is followed by the utterance referring to the bird. In this context, his father said to his daughter to be brave and confident. Throw all the things that burden you and walk with confidence and bravery. The characteristic of an Allegory in this utterance contains a certain figure of animal and the moral value after at the end of the sentence.

The Dark (p. 189)

*"Keep your head up" the old man said, "for **you are a lion** don't forget that and neither will the sheep."*

This allegory of ideas *"Keep your head up"* is an imperative sentence. It refers to confidence, courage and prestige. *"For you are a lion",* according to Merriam Webster Dictionary, the word *"lion"* is figuratively referred to a person of great interest or importance. In another meaning, it refers to a leader, while "*the sheep"* are his followers. A leader must keep holding his head so that his followers

always respect him. The lion is an animal that is widely used as a symbol and philosophy in life. The courage and strength of the lion is highly respected in the wild. If someone wants to learn to be brave and have a strong character within, then he can learn from the philosophy of the lion. The characteristic of an Allegory in this utterance contains a certain figure of animal and the moral value after at the end of the sentence.

2. Type of Paradox

Lycan (2010) and Quine (1966) categorize paradox into three categories: Veridical Paradox, Falsidical Paradox and Antimony Paradox. There are seven Veridical Paradoxes in "The Dark between Stars" poem by Atticus.

a. Veridical Paradox

A Veridical Paradox is one in which the proposition or conclusion, despite its absurdity, is true. In short, to classify a paradox as authentic is to believe that a certain selected process of solving the puzzle is in the correct way. There are five Veridical Paradoxes in the book.

Between (p.134)

*"She **lost** herself in him and after he was gone there was a great **re-finding**."*

The utterance of *lost* and *re-finding* are contradictions. The word "*lost*", in Merriam Webster Dictionary is a verb means missing something from one's possession or from a customary or supposed place, while re-finding is a transitive verb means to find something again. In this context, the woman has lost herself. She does not recognize who she really is after she has a relationship

with her lover. But after the departure of her lover, she felt she had found herself again. Usually this is influenced by a toxic relationship which causes one of the partners to change their personality and behavior which is influenced by their partner. The paradox in this utterance is using two antonym words which are located in the beginning and at the end of the sentence.

Between (p. 139)

*Love by its very nature is **fragile** and that's what makes true love so **powerful**, you make **fragile** thing **strong**.*

As translated literally, this utterance is very contradictory in meaning. The word "*fragile*", in Merriam Webster Dictionary is something easily broken or destroyed. The word "fragile" is the opposite of solid, compact or strong. Then, something that is fragile can become strong is something of an impossibility. It is different with love; love can be solid if love is sincere and true, but it will turn brittle if it falters. In this context, paradox takes a place with the antonym of the word. As stated above, fragile is the antonym of strong which is located in the beginning and at the end of the sentence.

 Between (p.140)

*He **shielded** her heart like a flame in a storm, his back **against** the wind.*

As translated literally, this utterance is contradictory. The word "*shielded*", in Merriam Webster Dictionary, is a verb, which means protecting something while "against" is a preposition that means opposed or fight to something. He protects

his heart like a flame in a storm means he tries so hard not to hurt his heart. While the storm is a problem, pain, a trial that hits his heart. His back against the wind means he keeps that heart out of trouble in a relationship. The paradox in this utterance is using two antonym words which are located in the beginning and at the end of the sentence.

The Dark (p.162)

*Some of us need the **storm** to feel **safe**. (p. 162)*

This utterance is a veridical paradox which "the conclusion, despite its absurdity appears to the contrary, is true" (Quine, 1966). As translated literally, this utterance is very contradictory in meaning. The word "*Storm*", in Merriam Webster Dictionary is a weather disturbance characterized by wind and, more commonly, rain, snow, hail, sleet, or thunder and lightning. While *"safe"* is an adjective word means that it cannot or will not be hurt or harmed in any way such as not in danger. It is impossible humans would feel safe in a storm. But if we look forward, this utterance means that some people need the trials and obstacles they face in life. In order to feel more resilient and understand to survive because they have experienced storms from all the obstacles in their lives. The paradox in this utterance is using two antonym words which are located in the beginning and at the end of the sentence.

The Dark (p.174)

*I hate to be **alone**, there are t**oo many voices talking**.*

This utterance is categorized as a veridical paradox which "the conclusion, despite

its appearances to the contrary but the meaning is true" (Quine, 1966). The utterance is about the poet feeling when he is alone. Literally, "*alone"* is an adjective word meaning a situation where there are no other people or separated from others or quietness. While the next utterance describes the reason why he hates being alone, *"there are too many voices talking"*. However, in contrast to this utterance, he actually heard "*many voices talking"*. In this context of the situation, the voice actually did not come from his surroundings, but from his own mind. In this case, he was thinking about many things that were overflowing in his mind, so that, his thoughts are like talking and make him hate being in that situation. The paradox in this utterance is using two antonym words which are located in the beginning and at the end of the sentence.

b. Falsidical Paradox

A Falsidical Paradox has a proposition or conclusion that is clearly untrue or self-contradictory, but also contains a fallacy that is clearly accountable for the nonsensical conclusion. There is no Falsidical Paradox in "The Dark between Stars" poem. (Lycan, 2010) an argument will be considered a Falsidical Paradox if the paradox has an unclear conclusion and the resulting deductive premise has a false premise.

c. Antimony Paradox

Antimony Paradox, according to Quine, demonstrates the necessity for a dramatic rewriting of our normal way of thinking. There is no Antimony Paradox in "The Dark between Stars" poem because Antimony is the argument fails to persuade readers that its conclusion is true, typically because the conclusion is

obviously contradictory or otherwise confusing, yet there is no illogical move in the argument; and there is no premise that is shown untrue.

Based on 2 types of Allegory proposed by Abrams (1999) and 3 types of Paradox proposed by Quine (1699), only 1 type of Paradox was found in "Between" and "The Dark" chapter and 1 type of Allegory were found in "The Dark" chapter of "The Dark between Stars" poems. The characteristic of an Allegory of Ideas especially in Atticus poems contains a certain figure of animal and the moral value after at the end of the sentence. While the characteristic of Veridical Paradox especially in Atticus poems has two antonym words which are located in the beginning and at the end of the sentence and it has a true conclusion of the utterance. In his poems, it illustrates how we need beauty and sorrow, darkness and stars in order to truly appreciate everything that life and love have to offer.

B. Discussion

This section covers the collaboration and discussion of the types of paradox and allegory found in chapters "Stars", "Between" and "The Dark" of Atticus' poems "The Dark between Stars". There are five poems containing Paradox and two poems containing Allegory.

1. Allegory

From the analysis, two allegories of ideas were found in "The Dark" chapter. Allegory of ideas is where actual people symbolize the concepts, and the story line allegorically represents an abstract philosophy or thesis. The central device of the second kind, continuous allegory of ideas, is the personification of

abstract concepts like virtues, vices, states of mind, ways of existence, and character types. Below are the poems which contain Allegory of Ideas in "The Dark" chapter.

The Dark (p. 153)

*"You are a **bird**, my girl," her father said, "Shake the water from your feathers, spread those mighty wings and fly."*

It refers to Allegory of ideas because it has another meaning behind the utterance. The word *"bird"* refers to his daughter. According to Merriam Webster Dictionary, *a bird* is an animal belongs to the family (Aves) of warm-blooded vertebrates that is characterized by having a body covered in feathers and forelimbs modified into wings. The next sentence "*Shake the water from your feathers, spread those mighty wings and fly"* has another context. It is followed by the utterance referring to the bird. In this context, his father said to his daughter to be brave and confident. Throw all the things that burden you and walk with confidence and bravery. The characteristic of an Allegory in this utterance contains a certain figure of animal and the moral value after at the end of the sentence.

The Dark (p. 189)

*"Keep your head up" the old man said, "for you are a **lion** don't forget that and neither will the **sheep**."*

This allegory of ideas *"Keep your head up"* is an imperative sentence. It refers to confidence, courage and prestige. *"For you are a lion",* according to Merriam

Webster Dictionary, the word *"lion"* is figuratively referred to a person of great interest or importance. In another meaning, it refers to a leader, while "*the sheep*" are his followers. A leader must keep holding his head so that his followers always respect him. The lion is an animal that is widely used as a symbol and philosophy in life. The courage and strength of the lion is highly respected in the wild. If someone wants to learn to be brave and have a strong character within, then he can learn from the philosophy of the lion. The characteristic of an Allegory in this utterance contains a certain figure of animal and the moral value after at the end of the sentence.

2. Paradox

From the analysis, it was found two Veridical Paradoxes in "The Dark" chapter and three Veridical Paradoxes in "Between" chapter. A veridical paradox is a one in which the proposition or conclusion, despite its absurdity, is true. Below are the poems which contain veridical paradoxes in "Between" and "The Dark" chapters.

Between (p.134)

*She **lost** herself in him and after he was gone there was a great **re-finding**.*

The utterance of *lost* and *re-finding* are contradictions. The word "*lost*", in Merriam Webster Dictionary is a verb means missing something from one's possession or from a customary or supposed place, while re-finding is a transitive verb means to find something again. In this context, the woman has lost herself. She does not recognize who she really is after she has a relationship

with her lover. But after the departure of her lover, she felt she had found herself again. Usually this is influenced by a toxic relationship which causes one of the partners to change their personality and behavior which is influenced by their partner. The paradox in this utterance is using two antonym words which are located in the beginning and at the end of the sentence.

Between (p. 139)

*Love by its very nature is **fragile** and that's what makes true love so **powerful**, you make **fragile** thing **strong**.* (p.139)

As translated literally, this utterance is very contradictory in meaning. The word "*fragile*", in Merriam Webster Dictionary is something easily broken or destroyed. The word "fragile" is the opposite of solid, compact or strong. Then, something that is fragile can become strong is something of an impossibility. It is different with love; love can be solid if love is sincere and true, but it will turn brittle if it falters. In this context, paradox takes a place with the antonym of the word. As stated above, fragile is the antonym of strong which are located in the beginning and at the end of the sentence.

Between (p.140)

*He **shielded** her heart like a flame in a storm, his back **against** the wind. (p.140)*

As translated literally, this utterance is contradictory. The word "*shielded*", in Merriam Webster Dictionary is a verb means protecting something while "against" is a preposition that means opposed or fight to something. He protects

his heart like a flame in a storm means he tries so hard not to hurt his heart. While the storm is a problem, pain, a trial that hits his heart. His back against the wind means he keeps that heart out of trouble in a relationship. The paradox in this utterance is using two antonym words which are located in the beginning and at the end of the sentence.

The Dark (p.162)

*"Some of us need the **storm** to feel **safe**".*

This utterance is a veridical paradox which "the conclusion, despite its absurdity appears to the contrary, is true" (Quine, 1966). As translated literally, this utterance is very contradictory in meaning. The word "*Storm*", in Merriam Webster Dictionary is a weather disturbance characterized by wind and, more commonly, rain, snow, hail, sleet, or thunder and lightning. While *"safe"* is an adjective word means that it cannot or will not be hurt or harmed in any way such as not in danger. It is impossible humans would feel safe in a storm. But if we look forward, this utterance means that some people need the trials and obstacles they face in life. In order to feel more resilient and understand to survive because they have experienced storms from all the obstacles in their lives. The paradox in this utterance is using two antonym words which are located in the beginning and at the end of the sentence.

The Dark (p.174)

*I hate to be **alone**, there are too many **voices talking**.*

This utterance is categorized as a veridical paradox which "the conclusion, despite its appearances to the contrary but the meaning is true" (Quine, 1966). The utterance is about the poet feeling when he is alone. Literally, "*alone"* is an adjective word meaning a situation where there are no other people or separated from others or quietness. While the next utterance describes the reason why he hates being alone, *"there are too many voices talking"*. However, in contrast to this utterance, he actually heard "*many voices talking"*. In this context of the situation, the voice actually did not come from his surroundings, but from his own mind. In this case, he was thinking about many things that were overflowing in his mind, so that, his thoughts are like talking and make him hate being in that situation. The paradox in this utterance is using two antonym words which are located in the beginning and at the end of the sentence.

Based on the discussion above, of 2 types of allegory proposed by Abrams (1999) and 3 types of paradoxes proposed by Quine (1699), only 1 type of paradox and 1 type of allegory were found in "The Dark" chapter of "The Dark between Stars" poems by Atticus. For utterances containing allegory of ideas in "The Dark" chapter of poems context meaning talk about confidence and courage to face all the pain they experience. Moreover, the utterances that contain particular paradox are most dominant in this study. As stated in "Between" and "The Dark" chapters, the poems talk about contradictory words that need to be analyzed deeper to get the meaning.

Lastly, of 2 types of Allegory proposed by Abrams (1999) and 3 types of Paradox proposed by Quine (1699), only 1 type of Paradox was found in

"Between" and "The Dark" chapter and 1 type of Allegory were found in "The Dark" chapter of "The Dark between Stars, the other two types are "Allegory of Historical or political", "Falsidical Paradox" and "Antimony Paradox" were not found, perhaps because they were not suitable to be used in Atticus's personal life poems "The Dark between Stars".

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

This chapter summarizes the main points of the entire discussion in this research. In addition, it makes some recommendations for students, teachers, and other future researchers.

A. Conclusions

This research concludes that there are a number of poems in "The Dark between Stars" by Atticus, which is regarded as one of the most best-selling books according to the *New York Times*. After doing the pragmatic analysis of figurative language, which is the types of allegory and paradox in "Between" and "The Dark" chapters, it can be concluded that this chapter is containing Allegory and Paradox.

The types of allegory and paradox found in "Between" and "The Dark" chapter of "The Dark between Stars" poems by Atticus are two Allegories of Ideas and five Veridical Paradoxes. The type of Allegory of Ideas describes the motivational utterance, while the Veridical Paradox describes life lessons.

B. Recommendations

Based on the result, pragmatic study about figurative language is essential and recommended to the English students, lecturers and other researchers. The finding is expected to support English students in improving their understanding of figurative language, particularly the figurative language found in Atticus' poem "The Dark between Stars." Moreover, this research is intended to assist English

lecturers in teaching figurative language in a novel manner in order to arouse and interest students prior to studying the figurative language material. Other types of figurative language expressions, whether in poetry or other literary genres, are available to English language lecturers, particularly literature lecturers, by using a conceptual approach rather than a literal approach. Because any poem about Allegory and Paradox can be interpreted differently by different readers, this will help avoid misunderstandings caused by incorrect interpretation.

Because I only focused on two types of Allegory and three types of Paradox in "Stars", "Between" and "The Dark" chapters of "The Dark between Stars" poems by Atticus, it is suggested that future studies analyze the other aspects of figurative language used in "The Dark between Stars" poems. The results of the research can be used as a reference for other researchers who want to conduct research in the same field. Besides, the researchers can also analyze other linguistic and literary aspects.
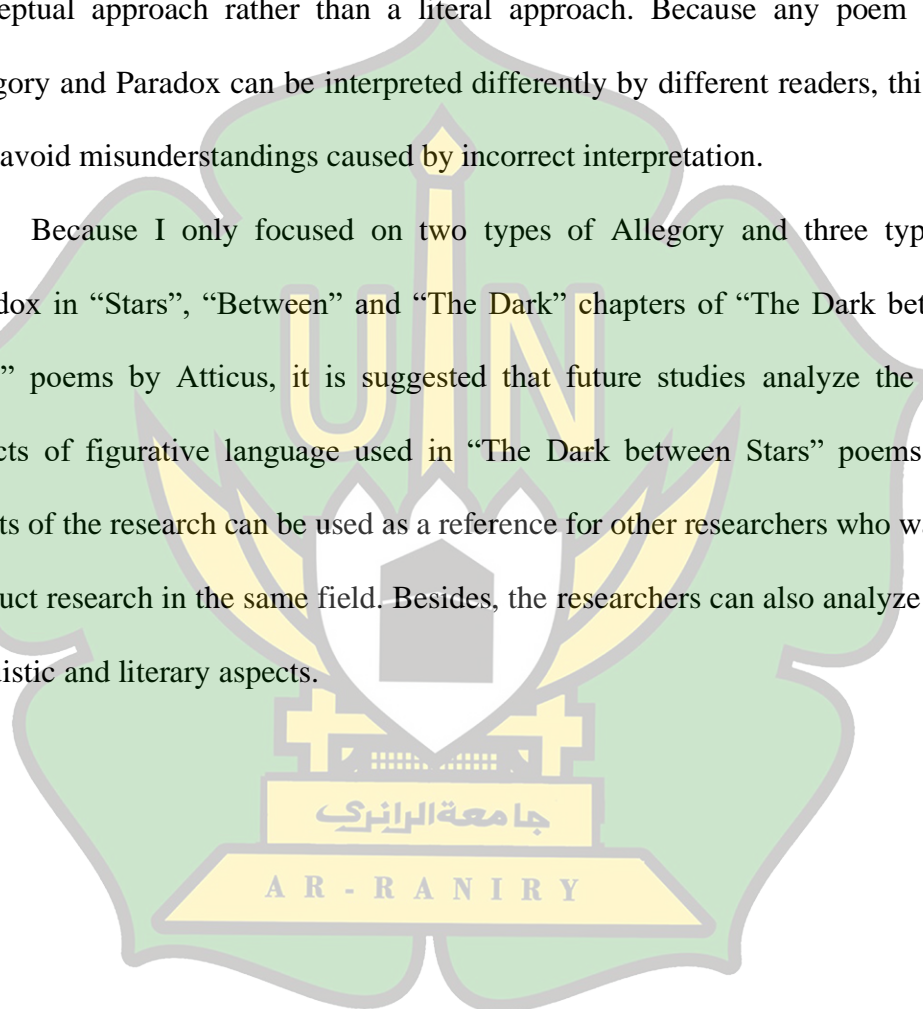
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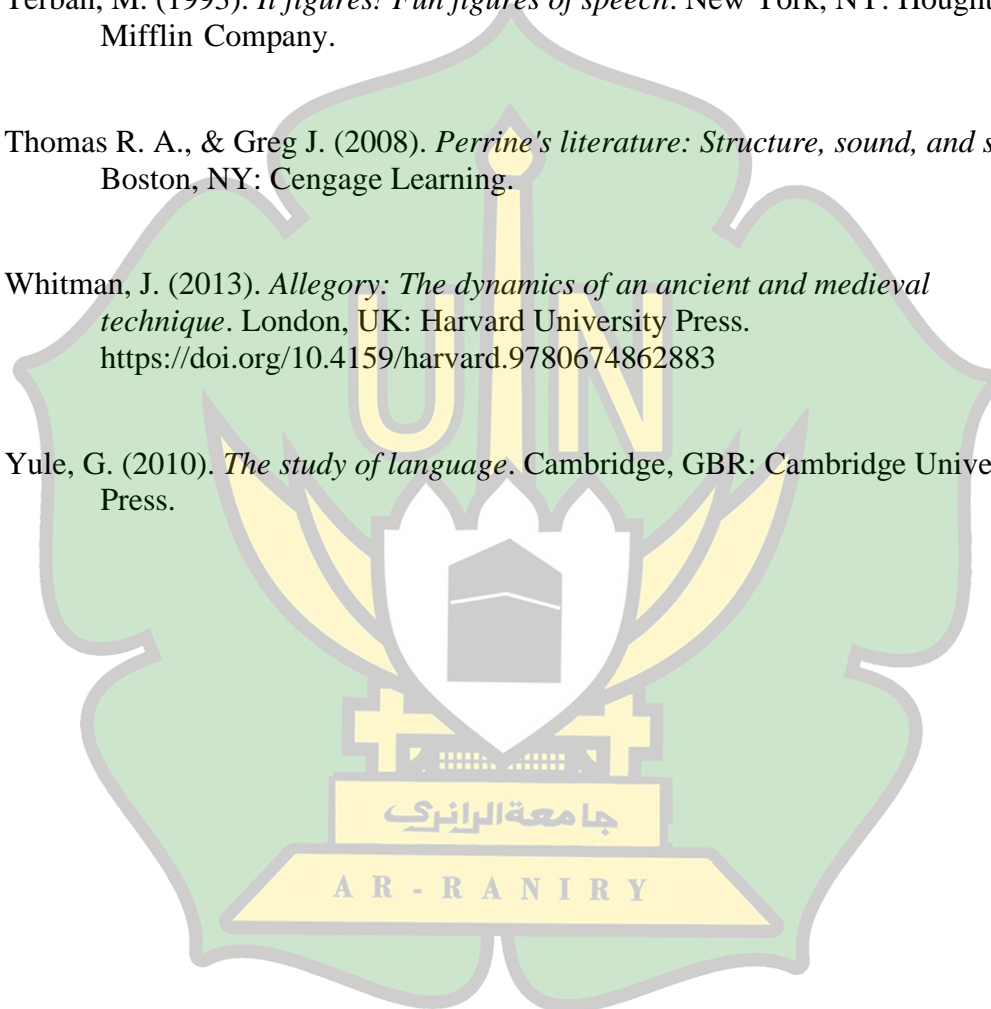
APPENDIX A

Menimbang : a. bahwa untuk kelancaran bimbingan skripsi dan ujian munaqasyah mahasiswa pada Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Banda Aceh, maka dipandang perlu menunjuk pembimbing skripsi tersebut yang dituangkan dalam Surat Keputusan Dekan;
b. bahwa saudara yang tersebut namanya dalam surat keputusan ini dipandang cakap dan memenuhi syarat untuk diangkat sebagai pembimbing skripsi.

Mengingat : 1. Undang-undang Nomor 20 Tahun 2003, tentang Sistem Pendidikan Nasional;
2. Undang-undang Nomor 14 Tahun 2005, tentang Guru dan Dosen;
3. Undang-undang Nomor 12 Tahun 2012, tentang Pendidikan Tinggi;
4. Peraturan Pemerintah Nomor 74 Tahun 2012 tentang Perubahan atas Peraturan Pemerintah RI Nomor 23 Tahun 2005 tentang Pengelolaan Keuangan Badan Layanan Umum;
5. Peraturan Pemerintah Nomor 4 Tahun 2014, tentang Penyelenggaraan Pendidikan Tinggi dan Pengelolaan Perguruan Tinggi;
6. Peraturan Presiden RI Nomor 64 Tahun 2013; tentang Perubahan IAIN Ar-Raniry Banda Aceh Menjadi UIN Ar-Raniry Banda Aceh;
7. Peraturan Menteri Agama RI Nomor 12 Tahun 2014, tentang Organisasi dan Tata Kerja UIN Ar-Raniry Banda Aceh;
8. Peraturan Menteri Republik Indonesia No. 21 Tahun 2015, tentang Statuta UIN Ar-Raniry;
9. Keputusan Menteri Agama Nomor 492 Tahun 2003, tentang Pendelegasian Wewenang, Pengangkatan, Pemindahan dan Pemberhentian PNS di Lingkungan Departemen Agama Republik Indonesia;
10. Keputusan Menteri Keuangan Nomor 293/KMK.05/2011 tentang Penetapan Institut Agama Islam Negeri Ar-Raniry Banda Aceh pada Kementerian Agama sebagai Instansi Pemerintah yang Menerapkan Pengelolaan Badan Layanan Umum;
11. Keputusan Rektor UIN Ar-Raniry Nomor 01 Tahun 2015, tentang Pendelegasian Wewenang kepada Dekan dan Direktur Pascasarjana di Lingkungan UIN Ar-Raniry Banda Aceh;

Memperhatikan : Keputusan Sidang/Seminar Proposal Skripsi Prodi Pendidikan Bahasa Inggris Fakultas Tarbiyah dan Keguruan UIN Ar-Raniry Tanggal 27 Oktober 2021

MEMUTUSKAN

Menetapkan :
PERTAMA Menunjuk Saudara:
1. Drs. Mustafa AR, M.A., Ph.D   Sebagai Pembimbing Pertama
2. Dr.phil. Saiful Akmal, M.A   Sebagai Pembimbing Kedua
Untuk membimbing Skripsi :
Nama   : **Mutia Dinda**
NIM   : 170203059
Program Studi   : **Pendidikan Bahasa Inggris**
Judul Skripsi   : **An Analysis of Figurative Language in Poems**

KEDUA : Pembiayaan honorarium pembimbing pertama dan kedua tersebut diatas dibebankan pada DIPA UIN Ar-Raniry Banda Aceh Tahun 2020; No.025.04.2.423925/2020, tanggal 12 November 2019.
KETIGA : Surat keputusan ini berlaku sampai akhir semester Genap Tahun Akademik 2021/2022
KEEMPAT : Surat Keputusan ini berlaku sejak tanggal ditetapkan dengan ketentuan segala sesuatu akan diubah dan diperbaiki kembali sebagaimana mestinya apabila kemudian hari ternyata terdapat kekeliruan dalam penetapan ini.

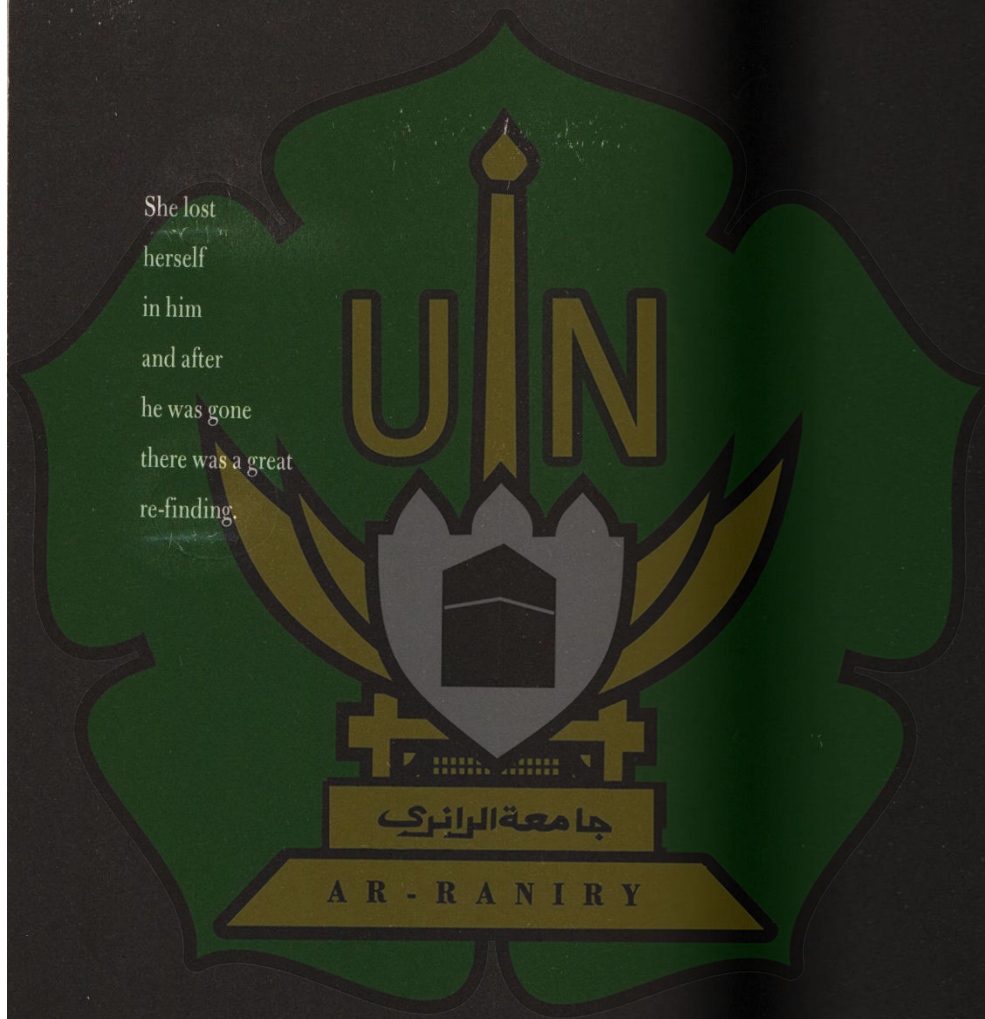Ditetapkan di: Banda Aceh
Pada Tanggal: 09 November 2021
Dekan,

Muslim Razali

Tembusan
1. Rektor UIN Ar-Raniry (sebagai laporan);
2. Ketua Prodi PBI Fak. Tarbiyah dan Keguruan;

APPENDIX B

BETWEEN

She lost
herself
in him
and after
he was gone
there was a great
re-finding.

UIN

جامعة الرانري

AR - RANIRY

ATTICUS

134

Love
by its very nature
is fragile
and that's what makes
true love
so powerful—
you make a fragile thing
strong.

HE SHIELDED

HER HEART

LIKE A FLAME

IN A STORM—

HIS BACK

AGAINST

THE WIND.

"You are a bird,

my girl,"

her father said,

"shake the water from your feathers

spread those mighty wings

and fly."

ATTICUS

153

"Stay away from trouble,"
momma said
but then
some of us need
the storm to feel safe.

THE DARK

I hate to be alone

there are too many voices talking.

ATTICUS

174

"Keep your head up,"
the old man said,
"for you are a lion
don't forget that
and neither
will the sheep."

ATTICUS
•
189