MEANING OF METAPHOR IN SIR WALTER RALEIGH'S POEMS

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirements for Gaining

the Bachelor Degree in English Literature

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2014

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PENGESAHAN SKRIPSI/TUGAS AKHIR
Nomor: UIN.02/DA/PP.009/1195 /2014

Skripsi / Tugas Akhir dengan judul:

MEANING OF METHAPHOR IN SIR WALTER RALEIGH'S POEMS

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MEANING OF METAPHOR IN SIR WALTER RALEIGH'S POEMS

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ABSTRACT

Metaphor is one part of figurative language. It is direct comparison between two things or more without using the word *like, as* and *as if*. Metaphor has three elements: *tenor*, *vehicle* and *ground*. Tenor is the main element of metaphor. Vehicle is something new used to desribe the tenor. Ground is the similarities between tenor and vehicle. The object of this research is sentence that contains metaphor meaning found in 12 poems by Sir Walter Raleigh selected by the writer. This research aims to clarify the types and the meanings of metaphor which are found in the poems by Sir Walter Raleigh.

The writer uses reading technique which is proposed by Ratna (2010) to collect and identify the data. It is to collect and to identify the sentence that contains metaphor meaning. Then, the writer uses metaphor theory proposed by Ullmann to examine the type and the meaning of metaphor.

The result of this thesis shows that in the 12 poems by Sir Walter Raleigh selected by the writer, the writer found 20 cases of metaphor. It consists of 2 cases of anthropomorphic metaphor, 7 cases from concrete to abstract metaphor and 11 cases of metaphor that does not belong to the category of metaphor proposed by Ullmann.

Keywords: *metaphor, figurative language, figurative meaning.*

MEANING OF METAPHOR IN SIR WALTER RALEIGH'S POEMS

Oleh: Nurhayati

ABSTRAK

Metafora adalah salah satu bentuk dari bahasa kiasan. Metafora adalah perbandingan langsung dua hal atau lebih tanpa menggunakan kata *seperti, laksana* dan *bak.* Metafora memiliki tiga element, yaitu *tenor, vehicle* dan *ground.* Tenor adalah topik utama metafora. Vehicle adalah sesuatu yang baru digunakan untuk mendeskripsikan tenor. Ground adalah persamaan diantara tenor dan vehicle. Objek dari penelitian ini adalah kalimat yang mengandung makna metafora di dalam 12 puisi karya Sir Walter Raleigh yang dipilih oleh penulis. Penelitian ini bertujuan untuk mengklarifikasi kategori dan makna metafora di dalam puisi tersebut.

Metode pengumpulan data yang digunakan dalam penelitian ini adalah metode membaca yang dikemukakan oleh Ratna (2010). Metode ini digunakan untuk mengumpulkan dan mengidentifikasi kalimat yang mengandung makna metafora. Kemudian, penulis menggunakan teori metafora yang di kemukakan oleh Ullmann untuk menganalisis kategori dan makna metafora tersebut.

Hasil dari penelitian ini menunjukan bahwa di dalam 12 puisi karya Sir Walter Raleigh, penulis menemukan 20 kasus metafora, yang terdiri dari 2 kasus metafora anthropomorphis, 7 kasus metafora dari abstrak ke konkret dan 11 kasus metafora yang tidak termasuk kedalam kategori yang di kemukakan oleh Ullmann.

Kata kunci*: metafora, kata kiasan, makna kiasan.*

ACKNOWLEDGMENT

Assalamualaikum, Wr. Wb.

Alhamdulillah and the biggest thanks, the writer intends to Allah SWT who has been giving His blessing and mercy to me to complete the graduating paper, entitled "Meaning of Metaphor found in Sir Walter Raleigh's poems". This graduating paper is submitted to fulfill one of the requirements to gain the Degree of Bachelor in English Literature Department in the Faculty of Adab and Cultural Sciences, UIN Sunan Kalijaga Yogyakarta. In addition, the writer's prayers are always given to the Prophet Muhammad SAW as the messenger of Allah SWT and as the guide for all the human beings.

In this great occasion, the writer gives thanks and appreciation to all people who have given many contributions and supports so that this graduating paper can be finished well, they are:

1. My beloved parents (Supardiyono & Sumini) and my beloved younger sister (Murni Hidayati) for your love and your support in my graduating paper process. Thanks for everything you have given to me.

2. The Dean of Faculty of Adab and Cultural Sciences, Dr. Hj. Siti Maryam, M. Ag.

3. The chief of English Department, Mr. Fuad Arif Furdiyartanto, M. Hum.

4. Mr. Dwi Margo Yuwono, as my academic advisor.

DEDICATION

DEDICATED TO

MY BELOVED PARENTS

(Supardiyono & Sumini)

MY BELOVED YOUNGER SISTER

(Murni Hidayati)

MY BELOVED GRANDPARENTS

&

ALL OF MY FAMILIES

MOTTO

Always be yourself and never be anyone else even if they look

better than you

-Anonymous-

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CHAPTER I

INTRODUCTION

1.1   Background of Study

Language is an important aspect for human life since language is used to communicate with other people. In other words, people can say that language is a media for humans to explore their feelings, opinions, ideas, and emotions to other people. Usually, people deliver the meaning of the utterance indirectly in their communication. It means that every utterance which is conveyed by people contains of hidden meaning indeed. In Islamic perspective, it is stated in Holly Quran, Surah An-Nisa', verse: 63:

أُو۟لَـٰٓئِكَ ٱلَّذِينَ يَعۡلَمُ ٱللَّهُ مَا فِى قُلُوبِهِمۡ فَأَعۡرِضۡ عَنۡهُمۡ
وَعِظۡهُمۡ وَقُل لَّهُمۡ فِىٓ أَنفُسِهِمۡ قَوۡلًۢا بَلِيغًا ۝

"Those are the ones of whom Allah knows that what is in their hearts, so turn away from them but admonish them and speak to them a far-reaching word" (http://quran.com/).

From the verse above, people are suggested to communicate with other people. People are suggested to speak in which their utterances have hidden meaning indeed. The form of communication is not only speech but also can be writing.

As the product of language, people also use language to write letters, novels, drama, short stories, song lyrics, poems, etc. According to Cambridge Advanced Learner's Dictionary (2008), "poem is a piece of writing in which the words are arranged in separate lines, often ending in rhyme, and are chosen for their sound and for the images and ideas they suggest." The language of poetry is needed in making literary work, especially poem. They are diction, imagery, figurative language, rhetorical device, and metaphor that is included to figurative languages.

Metaphor is a part of figurative languages, which is the most common and widely used. It is an implicit comparison in which idea is compared with another idea through a similarity or likeness of characteristics, qualities or attributes between the two ideas. There are different opinions about metaphors. According to Keraf (2004:139) "metaphor is a kind of analogy that compares two things directly, metaphor as a direct comparison which does not use the words, *like, as if, & as* so that the first thing is directly to relieve to the second."

Tarigan (2009:141-183) also states that "metaphor is a kind of figurative language of comparison which is simple. There are two ideas in figurative language; the first is the reality, something thought as an object; and the second one is something thought as the comparison between two things. We substitute the last part as the beginner."

> "The general theory of metaphor is given by characterizing such cross domain mappings. And in the process, everyday abstract concepts like time, states, change, causation, and purpose also turn out to be metaphorical. The result is that metaphor (that is, cross domain mapping)

is absolutely central to ordinary natural language semantics and that the study of literary metaphor is an extension of the study of everyday metaphor" (Lakoff, 1992:1).

The writer chooses metaphors as the object of this research. It is because metaphors are usually used by authors in their literary works, especially poem. Metaphors are used to deliver the message of the poem which wants to be conveyed by the author. Metaphor is a meaning of expressing one thing in terms of something else. It provides us with a mean of understanding the way language works, from the common phrases to the most complex. Metaphor not only used in a literature but also used in daily life. It gives a life like quality to our conversations and to the character of the fiction or poetry. Metaphors are also ways of thinking, offering the listeners and the readers fresh way of examining ideas and viewing the world.

> Searle (as stated in metaphor and thought (1993: 112)) states that metaphors represent a class of linguistic expression that says one thing and mean another. They resemble cases of irony and indirect speech acts. A characteristic of all such type of linguistic expressions is that the literal utterance, what in fact is said, is in some sense "defective," taking the form of "obvious falsehood, semantic nonsense, violation of the rules of speech acts, or violations of conversational principle of communication."

Johnson also states that, "metaphor, moreover, gives style clearness, charm, and distinction as nothing else can: and it is not a thing whose use can be taught by one man to another. Metaphors, like epithets, must be fitting which means they must fairly correspond to the thing signified: failing this, their inappropriateness will be conspicuous" (1981: 6).

There are many poets or authors in the world who have many literary works, including poems. One of the poets who use metaphor in his work is Sir Walter Raleigh. The writer chooses Sir Walter Raleigh's poem, as the subject of analysis because Sir Walter Raleigh's poems categorizes as classic poetry. Classic poetry is a kind of poetry that the design of the language tied to the rhythm, dimension, and rhyme. The arrangement of classic poetry is tied in line and abode. The other reasons which is interesting from Sir Walter Raleigh's poems is because Raleigh writes his poems in the relatively straightforward, unornamented mode known as the plain of style. Raleigh considered as one of the era's "silver poets", a group of writers who resisted the Italian Renaissance influence of dense classical reference and elaborate poetic devices.

Sir Walter Raleigh was a soldier, and writer who was imprisoned in the Tower of London and eventually put to death after being accused of treason by James I. Sir Walter Raleigh live in Elizabethan era (± 1550-±1620), this era also called as Renaissance era in English literature. In this era, the soul of Renaissance spirit is reflected very strong. Renaissance has change the human mental and attitude of Western Europe. During the reign of Elizabeth I, the soul and the spirit of renaissance are increasing in England. This period was characterized by patriotism, religious tolerance, social tranquility, intellectual advancement and great passion. These all are reflected in the literature which becomes the golden age in English history. Drama is the soul reflected in this era which combines thoughts, feelings, and actions. Drama becomes the most rapidly progress and its climax is in

the Shakespeare's works. On the other hand, this era also produce large amounts of poetry, variegated and high quality. Poetry in this era has a freshness and romantic tone, which is more closely follow the inner voice (heart voice). Both in drama and poetry were also influenced by classic and Italian (Samekto, 1998: 19-20).

There are 17 poems of Sir Walter Raleigh in classic poetry series, but the metaphor that becomes the focus of this research mostly they appear in the twelve poems of Sir Walter Raleigh. While, for the other 5 poems do not use metaphor intensively. The twelve poems that use metaphor intensively are: *What is our life?, The nymph's reply to the shepherd, Sir Walter Raleigh to his son, The passionate man's pilgrimage, As you came from the holy land, His pilgrimage, The lie, A Farewell to False Love, Farewell to the court, Now What is Love, My last will, and The Artist.1*

There are many metaphors that can be found in the poems, and below is the example of metaphors taken from *Sir Walter Raleigh's poem*:

- *What is our life? The play of passion*

    (Poem: What is our life, line: 1)

The sentence of the poem above is compared two things directly, they are *life* and *play*. It will have different meaning when both of the words are interpreted literally, but it will have same meaning when interpreted non-literally. The meaning is "*having deep feeling*" when those words are interpreted non-literally. Metaphorically, "What is our life? The play of passion" means "that life is about playing of passion, and everybody has passion".

In short, from the example above, the writer concludes that to get the meaning of metaphors, the word of those poems can be interpreted literally and metaphorically. The word can be interpreted literally to get the literal meaning of the word according to the dictionary, whereas it can be interpreted metaphorically to get the message that wants to be conveyed by the author because the author does not convey the message directly. That is why the writer is interested to discuss and to analyze the kinds of metaphor found in *Sir Walter Raleigh's poems*. The writer also thinks that the readers might be confused to understand the meaning of poems, because there is a hidden meaning indeed. By analyzing the metaphor and its meaning, hopefully it can help readers to be easier to understand *Sir Walter Raleigh's poems*, make the reader know what types of metaphors are found in *Sir Walter Raleigh's poems*, and know how the meaning of metaphor found in it.

1.2   Problem Statements

Based on the background above, the writer has two problem statements.

1.   What kinds of metaphors are used in Sir Walter Raleigh's poems?

2.   How are the meaning of metaphors in Sir Walter Raleigh's poems?

1.3 Objectives of the Study

The research of Sir Walter Raleigh's poems aims:

1.   to find out the types of metaphor are used in Sir Walter Raleigh's poems; and

2. to describe the literal and metaphorical meaning of metaphor found in 12 Sir Walter Raleigh's poems.

1.4   Significances of the Study

The significances of this research are to enrich semantic studies especially in understanding the form and the meaning of metaphors. Theoretically, the result of this research can be used to provide the knowledge and the additional information for language learners to improve their skill in analyzing semantic cases, especially metaphors. In addition, it is also hoped that this research can be useful for the readers in giving information about *Sir Walter Raleigh's poems* which sometimes make them misunderstand to the messages of those poems because the author use many kinds of metaphors. Practically, the research can be useful to be applied by everyone in making literary works like poems, novels, lyrics, etc. The readers are able to use metaphor in their works since it can give unique sense such as aesthetic and artistic elements that have important roles in building the beauty of literary works. For the readers, this research can motivate the reader to think carefully about the hidden meaning of poems so that the message from the writers of the poems can be well delivered to the reader.

1.5 Literature Review

This research has some similarities with some other studies which have similar topic. The first prior research is a thesis, entitled "Metafora dalam Komik" made by Fani Fajariyanti from University of Indonesia (2008). In this thesis, she

provides an analysis in type of metaphors, the most dominant of metaphors and the differences of dominant metaphors in different comic. The subject of this analysis is *comics,* while the object of this study is metaphor. This thesis uses metaphor theory proposed by Ullmann. Furthermore, method of this thesis uses library method. The result of this thesis, she finds 41 cases of metaphors that consists of 5% cases of anthropomorphic metaphors, 31% cases of animal metaphors, 40% cases of metaphors from concrete to abstract. There is no case of synaesthetic metaphors. 24 % cases metaphors that can not be classified also found in the comic. There is connection between the story context and the chosen animal metaphors in every comic.

The second prior research is a thesis made by Aldin Lukman Hakim from University of Sumatera Utara (2009) entitled "A Semantic analysis of Metaphors found in "Dream Theatre's selected lyrics". He provides an analysis of the amount of metaphors, the frequency of each metaphor and their meanings which are found in *Dream Theatre's* selected lyrics. The subject of this prior research is song lyrics from *Dream Theatre's.* The object of this research is metaphor in *Dream Theatre's* lyrics. The theory used in this research is the theory of Metaphor proposed by David Crystal and Karl Beckson& Arthur Ganz. This prior research uses library research method. In his analysis, he finds 95 cases of metaphors in the *Dream Theatre's* lyrics, consists of 65 conceptual metaphor cases (68,4%), 28 mixed metaphor cases (29,5%), and 2 poetic metaphor cases (2,1%).

The third prior research is a thesis entitled "An Analysis of Metaphor in the Jakarta Post Newspaper" made by Afrizal Niswandi from University of

Sumatera Utara (2011). In his research, he analyzes the kinds of metaphor, the meaning of each metaphor, and the dominance of metaphor types found in the newspaper. The object of this thesis is metaphor in the article title of *The Jakarta Post.* The subject of this prior research is the newspaper. This research uses Semantic theory and the method which is used in this research is library and qualitative research method. The result of his analysis is that *The Jakarta Post* uses several metaphors. He finds 24 cases of metaphors that consist of 11 hyperbole cases, 2 metonymy cases, 5 synecdoche cases, and 6 composite cases.

The next prior research is a thesis written by Andi Awaluddin from State Islamic University Syarif Hidayatullah (2011), entitled "Metafora Pada Tiga Puisi Pilihan Goenawan Muhammad (Kajian Stilistika)". In his research, he analyzes kind of metaphors and identifies what is the function of the metaphors found in the three selected poems of Goenawan Muhammad. The object of this thesis is metaphor and the subject of this thesis is poems. This research uses stylistics theory that focuses on metaphor theory proposed by Rosyidi and the method which is used in this research is qualitative research method. The result of his analysis is the three poems selected from Goenawan Muhammad uses explicit and implicit metaphors. He finds 23 cases of implicit metaphors and 8 cases of explicit metaphors. The metaphor functions are to clear the meaning, to unclear the meaning and to emphasize the meaning especially the setting of the event that happened in the poem.

The last prior research is a thesis made by Sri Astuti from University of Indonesia (2012) entitled "Analisis Semantis Metafora dalam Artikel Ekonomi

Majalah *Der Spiegel.*" In her research, she analyzes the kinds of metaphors which are commonly used in economy news article. The object of this thesis is metaphor in the economy article of *Der Spiegel* magazine. The subject of this prior research is the *Der Spiegel* magazine. This research uses library and qualitative research method. The result of her analysis shows that metaphors that commonly used in economy articles are structural metaphors, while according to the productivity and stability, the used common metaphor is lexical metaphor.

The similarity between the writer's thesis and the five prior researches is located in the object of the study, metaphor. Nevertheless, the differences are located in the subject of the analysis. The writer uses *Sir Walter Raleigh's poems* as the subject and focuses on the metaphor, which means different with the first prior research because it uses *comic.* The second prior research uses *Dream Theatre's* lyrics as the subject of analysis. The third prior research subject is *newspaper articles.* The next prior research subject is *poem* which have the similar meaning to the writer subject, but they have different things in the title and the author of the poems. The last prior research subject is a magazine.

The first prior research uses theory proposed by Ullmann and the method which is used in this thesis is library method. The second prior research uses theory of Metaphor from David Crystal and Carl Beckson & Arthur Ganz and the method which is used is library research method. The third prior research uses Semantic theory from Newell and the method which is used is Library and Qualitative method. The next prior research uses stylistics theory focus on metaphor theory proposed by Rosyidi and the method which is used in this

research is qualitative method. The last prior research uses metaphor theory proposed by Johnson and Lakoff. This prior research uses qualitative and library research method.

From the five prior researches above, it can be seen that all of the research have the same object to the writer thesis that is analysing on metaphor, but the difference is located in the subject of the analysis. The writer focuses on describing the kinds of metaphors and their meaning which are found in the *Sir Walter Raleigh's poems*. The writer uses semantics theory focus on metaphor proposed by Ullmann (1983).

1.6 Theoretical Approach

As stated in the objectives of the study above, the research is conducted to observe and to analyze metaphors used in *Sir Walter Raleigh's poems*. In this research, the writer uses semantic theory for analyzing the metaphors. Ullmann (1983:214-216) states that there are four types of metaphor, they are anthropomorphic metaphor, animal metaphor, from concrete to abstract metaphor, and synaesthetic metaphor. Since this research is to find the meaning of metaphor, the writer uses semantic theory of literal and nonliteral meaning.

Richard states that metaphors consist of three elements: tenor, vehicle, and ground (as cited in Ullman, 1983:213):

1. Tenor is the main element of metaphor. It is thing or something being described by the other component that comes after tenor;

2. Vehicle is the new meaning that the poet is attaching to the tenor. Vehicle is something new used to describe the tenor, it also called as media;

3. Ground is the similarities between the thing being described and the thing that describes it. On the other hand, it is called the similarities between tenor and vehicle.

1.7 Method of Research

1.7.1   Type of Research

The writer uses qualitative research in this thesis. "Qualitative research is research which produces analysis procedure which does not use statistics analysis procedure" (Moleong, 2009:6). Kothari says that "qualitative research is concerned with qualitative phenomenon, i. e., phenomenon relating to or involving quality or kind" (2004: 3).

1.7.2   Data Sources

The main source of data in this study is poems by Sir Walter Raleigh taken from the collection of Sir Walter Raleigh poem that is published in 2004 by PoemHunter.com-The World Poetry's Archive. The writer chooses the poems which has many metaphors. As the data source there are eleven poems selected, *What is our life?, The nymph's reply to the shepherd, Sir Walter Raleigh to his son, The passionate man's pilgrimage, As you came from the holy land, His pilgrimage, The lie, A Farewell to False Love, Now What is Love, Farewell to the court, My last will, and The Artist.*

1.7.3 Data Collection Technique

The writer uses reading technique in collecting the data of this research. Ratna says that "reading technique is scrutinizing and reading the data, and then continued by noting" (2010: 246). Moreover, it can be called shortly as reading, scrutinizing, and noting or *baca, simak, dan catat* (BSC) in Bahasa Indonesia. There are several steps in collecting the data:

1. Determining the source of the data, poems by Sir Walter Raleigh;

2. Reading and examining the metaphors contained in the poems;

3. Identifying the language elements which contain metaphors in the poems;

4. Classifying the data; and

5. Identifying the data.

1.7.4 Data Analysis Technique

The writer uses descriptive analysis method in analyzing the data, unlike quantitative approach that will result in numeral form. Kothari (2004:5) states that"descriptive research is concerned with describing the characteristics of a particular individual or of a group. It is concerned with specific predications, with narration of fact and characteristics concerning individual, group or situation." There are several steps that are done to analyze the data:

1. Finding how the metaphors in the poems are used,

2. Determining the categories of metaphor: anthropomorphic metaphors, animal metaphors, from concrete to abstract, and synaesthetic metaphors,

3. Analyzing the metaphors literally and metaphorically, and

4. Drawing the conclusion of all analysis in this study.

1.8 Paper Organization

This thesis contains four chapters. The first chapter is introduction. It describes the general information of the research including the background of the study, problem statements, objectives of study, significances of study, literature review, theoretical approach, method of research, and paper organization. The second chapter is theoretical background. This chapter explains about the theoretical background. Moreover, this chapter contains of the theories of semantic for analyzing metaphor. The next chapter is research finding and discussions. This chapter explains the research finding and the data analysis. The last one is conclusion and the suggestion of the research.

CHAPTER IV

CONCLUSION

4.1 Conclusions

The writer draws two conclusions based on the problem statements after analyzing the metaphors in 12 Sir Walter Raleigh's poems. The writer can conclude as follows:

1. In analysis 12 poems by Sir Walter Raleigh the writer finds two types of metaphors. They are anthropomorphic metaphors and abstract to concrete metaphors. While the animal metaphors and synaesthetic metaphors cannot be found in the twelve poems of Sir Walter Raleigh poems. The writer finds 20 cases of metaphors which consist of 2 cases anthropomorphic metaphors, 7 cases of abstract to concrete metaphors and 11 cases of metaphors which are not including to the four types of metaphors proposed by Ullmann which are taken by the writer. The dominant types of metaphor that is used by Sir Walter Raleigh is from concrete to abstract metaphors because Sir Walter Raleigh wants to show the abstract experience. It is the reflection of his writing style, that is straightforward.

2. Usually, the reader does not get what the writer means of the poems which contain metaphors. It is difficult for the readers to know the meaning of the metaphor which wants to be conveyed by the writer. Therefore, it is needed for both of the writers and the readers have the same assumption to make the

message delivered well to the reader. By interpreting the meaning of the poems, it can help the reader to get the meaning of the poems. Interpreting the meaning of metaphor cannot only use the literal meaning found in dictionary, but also the context of the poems itself. The metaphorical meaning in the poem is very interesting in order to make a great description of metaphor in literary work. From the two ways above, it provides the result, which is literal meaning comes from the dictionary or lexical meaning and metaphorical meaning is meaning which come from the interpretation of the readers by analyzing the sentence which come after the vehicle describes the tenor. From the analysis of metaphors, the writer concludes that in metaphorical cases, the literal meaning and the metaphorical meaning are different because literal meaning is the lexical meaning of the word and the metaphorical meaning is meaning which wants to be conveyed by the author and it usually comes because of the interpretation of the readers.

4.2 Suggestions

Metaphor becomes the part of daily conversation to help conveying the message. The writer proposes some suggestions in order to develop more research of metaphor:

1. The writer would like to suggest the readers to analyze metaphor in other poems. Metaphor is not only can be found in the poems but also in the other literary work, such as: song lyrics, novel, etc.

2. To suggest or to advice the reader, how to make a great analysis relating to the object of the research.

3. It is essential for the readers in learning language, especially in using metaphor in daily conversation and to make literary works.

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Appendices

1. The whole data

a. Anthropomorphic Metaphors

No.	The Metaphors	Poem, Line
1.	*A honey tongue, a heart of gall,* is *fancy's spring*, but sorrow's fall	The nymph's reply to the shepherd, Line: 11-12
2.	Our mother's *wombs* the *tiring-houses be*, *where we are dressed* for life's short comedy	What is our life, Line: 3-4

b. From Concrete to Abstract

No.	The Metaphors	Poem, Line
1.	What is our *life*? *The play* of passion	What is our life, Line: 1
2.	Our *mirth*? The *music of division*	What is our life, Line: 2
3.	Know that *love* is a *careless child*	As you came from the holy land Line: 29
4.	Their *purpose* is *ambition*	The lie, Line: 21

No.	The Metaphors	Poem, Line
5.	His *desire* is a *dureless content*	As you came from the holy land Line: 33
6.	But *true love* is a *durable fire*	As you came from the holy land Line: 33
7.	Now what is *love*, I pray thee, tell? It is that the *fountain* and that well where *pleasure* and repentance dwell	Now What is Love, Line: 1-3

c. Not Categorized

No.	The Metaphors	Poem, Line
1.	*Heaven* the *spectator* is, who sits and views whosoe'er doth act amiss	What is our life, Line: 6
2.	**Green** springs the tree, **hemp** grows, the wag is wild	Sir Walter Ralegh to His Son, Line: 10
3.	Green springs the tree, hemp grows, the *wag* is *wild*	Sir Walter Ralegh to His Son, Line: 10
4.	For there *Christ* is the *king's attorney*	The passionate man's pilgrimage, Line: 40

5.	*Sleep* is *God's own gift*;	My last will, Line 77
6.	*Dead* is the *root whence all these fancies grew.*	A farewell to false love Line: 30
7.	The *weed* is that which strings the *hangman's bag*;	Sir Walter Ralegh to His Son, Line: 7
8.	And when they meet, they one another **mar**, And they be these: **the wood, the weed, the wag.**	Sir Walter Ralegh to His Son, Line: 4-5
9.	The *wood* is that which makes the *gallow tree*;	Sir Walter Ralegh to His Son, Line: 6
10.	My **script of joy**, **immortal diet**	His Pilgrimage, Line: 3
11.	*The Artist* is *an awful man*	The Artist, Line : 9

2. Biography of Sir Walter Raleigh

Sir Walter Raleigh is a Courtier, explorer, soldier, and writer. He was born in 1552 in Hayes Barton, Devon, SW England, UK. He studied at Oxford before serving in the Huguenot army in France (1569). A rival of the Earl of Essex for the queen's favors, he served (1580) in Elizabeth's army in Ireland, distinguishing himself by his ruthlessness at the siege of Smerwick and by the plantation of English and Scots Protestants in Munster. Elizabeth rewarded him with a large estate in Irelans, knighted him (1585), and gave him trade privileges and the right to colonize America. In 1587 he explored from North

Carolina to present-day Florida, naming the region *Virginia* in honor of Elizabeth, the "Virgin Queen". In 1587 Raleigh sent an ill-fated second expedition of colonists to Roanoke. In 1588 he took part in the victory over the Spanish Armada. He led other raids against Spanish possessions and returned with much booty. Raleigh forfeited Elizabeth's favor his courtship of and subsequent marriage to one of her maids-of-honor, Bessy Throckmorton, and he was committed to the Tower (1952). Hoping, on his release, to recover his position, he led an abortive expedition to Guiana to search for El Dorado, a legendary land of gold. Instead, he helped to introduce the potato plant and tobacco use in England and Ireland. Elizabeth's successor, James I, distrusted and feared Raleigh, charged him with treason and condemned him to death, but commuted the sentence to imprisonment in the Tower (1603). There Raleigh lived with his wife and servants, and wrote his *History of the World* (1614). He was released in 1616 to search for gold in South America. Against the king's undertaking to the Spanish, he invaded and pillaged Spanish territory, was forced to return to England without booty, and was arrested on the orders of the king. His original death sentence for treason was invoked, and he was executed at Westminster. A gifted poet, writer, and scholar, many of his poems and writings was destroyed. A pioneer of the Italian sonnet-form in English, he was a patron of the arts, notably of Edmund Spenser in his composition of *The Faerie Queene* (1589-96).

3. Poems by Sir Walter Raleigh

a. What is our life?

What is our life? A play of passion,

Our mirth the music of division,

Our mother's wombs the tiring-houses be,

Where we are dressed for this short comedy.

Heaven the judicious sharp spectator is,

That sits and marks still who doth act amiss.

Our graves that hide us from the setting sun

Are like drawn curtains when the play is done.

Thus march we, playing, to our latest rest,

Only we die in earnest, that's no jest.

b. **The Nymph's Reply to The Shepherd**

If all the world and love were young,

And truth in every shepherd's tongue,

These pretty pleasures might me move

To live with thee and be thy love.

> Time drives the flocks from field to fold
>
> When rivers rage and rocks grow cold,
>
> And Philomel becometh dumb;
>
> The rest complains of cares to come.
>
> The flowers do fade, and wanton fields
>
> To wayward winter reckoning yields;
>
> A honey tongue, a heart of gall,
>
> Is fancy's spring, but sorrow's fall.

The gowns, thy shoes, thy beds of roses,

Thy cap, thy kirtle, and thy posies

Soon break, soon wither, soon forgotten,

In folly ripe, in reason rotten.

> Thy belt of straw and invy buds,
>
> Thy coral clasps and amber studs,
>
> All these in me no means can more
>
> To come to thee and be thy love.

But could youth last and love still breed,

Had joys no date nor age no need,

Then these delights my mind might move

To live with thee and be thy love.

c. Sir Walter Raleigh to his son

Three things there be that prosper up apace

And flourish, whilst they grow asunder far,

But on a day, they meet all in one place,

And when they meet, they one another mar;

And they be these: the wood, the weed, the wag.

The wood is that which makes the gallow tree;

The weed is that which strings the hangman's bag;

The wag, my pretty knave, betokeneth thee.

Mark well, dear boy, whilst these assemble not,

Green springs the tree, hemp grows, the wag is wild,

But when they meet, it makes the timber rot,

It frets the halter, and it chokes the child.

Then bless thee, and beware, and let us pray

We part not with thee at this meeting day.

d. The Passionate man's pilgrimage.

Give me way scallop shell of quiet,

My staff of faith to walk upon,

My scrip of joy, immortal diet,

My bottle of salvation,

My gown of glory, hope's true gage,

And thus I'll take my pilgrimage.

Blood must be my body's balmer,

No other balm will there be given,

Whilst my soul, like a white palmer,

Travels to the land of heaven;

Over the silver mountains,

Where spring the nectar fountains;

And there I'll kiss

The bowl of bliss,

And drink my eternal fill

On every milken hill.

My soul will be a-dry before,

But after it will ne'er thirst more;

And by the happy blissful way

More peaceful pilgrims I shall see,

That have shook off their gowns of clay,

And go appareled fresh like me.

I'll bring them first

To slake their thirst,

And then to taste those nectar suckets,

At the clear wells

Where sweetness dwells,

Drawn up by saints in crystal buckets.

And when our bottles and all we

Are fill'd with immortality,

Then the holy paths we'll travel,

Strew'd with rubies thick as gravel,

Ceilings of diamonds, sapphire floors,

High walls of coral, and pearl bowers.

From thence to heaven's bribeless hall

Where no corrupted voices brawl,

No conscience molten into gold,

Nor forg'd accusers bought and sold,

No cause deferr'd, nor vain-spent journey,

For there Christ is the king's attorney,

Who pleads for all without degrees,

And he hath angels, but no fees.

When the grand twelve million jury

Of our sins and sinful fury,

'Gainst our souls black verdicts give,

Christ pleads his death, and then we live.

Be thou my speaker, taintless pleader,

Unblotted lawyer, true proceeder,

Thou movest salvation even for alms,

Not with a bribed lawyer's palms.

And this is my eternal plea

To him that made heaven, earth, and sea,

Seeing my flesh must die so soon,

And want a head to dine next noon,

Just at the stroke when my veins start and spread,

Set on my soul an everlasting head.

Then am I ready, like a palmer fit,

To tread those blest paths which before I writ.

e. As you came from the holy land

As you came from the holy land

   Of Walsingham,

Met you not with my true love

   By the way as you came?

 "How shall I know your true love,

   That have met many one,

I went to the holy land,

   That have come, that have gone?"

 She is neither white, nor brown,

   But as the heavens fair;

There is none hath a form so divine

In the earth, or the air.

"Such a one did I meet, good sir,
　　Such an angelic face,
Who like a queen, like a nymph, did appear
　　By her gait, by her grace."

She hath left me here all alone,
　　All alone, as unknown,
Who sometimes did me lead with herself,
　　And me loved as her own.

"What's the cause that she leaves you alone,
　　And a new way doth take,
Who loved you once as her own,
　　And her joy did you make?"

I have lov'd her all my youth;
　　But now old, as you see,
Love likes not the falling fruit
　　From the withered tree.

Know that Love is a careless child,
　　And forgets promise past;
He is blind, he is deaf when he list,
　　And in faith never fast.

His desire is a dureless content,
　　And a trustless joy:
He is won with a world of despair,
　　And is lost with a toy.

Of womenkind such indeed is the love,
    Or the word love abus'd,
Under which many childish desires
    And conceits are excus'd.

But true love is a durable fire,
    In the mind ever burning,
Never sick, never old, never dead,
    From itself never turning.

f. His pilgrimage

Give me my scallop-shell of quiet,
  My staff of faith to walk upon,
My scrip of joy, immortal diet,
  My bottle of salvation,
My gown of glory, hope's true gage;
And thus I'll take my pilgrimage.

Blood must be my body's balmer;
  No other balm will there be given:
Whilst my soul, like quiet palmer,
  Travelleth towards the land of heaven;
Over the silver mountains,
Where spring the nectar fountains;
    There will I kiss
    The bowl of bliss;
And drink mine everlasting fill
Upon every milken hill.

My soul will be a-dry before;
But, after, it will thirst no more.

g. The lie

Go, Soul, the body's guest,
Upon a thankless errand;
Fear not to touch the best;
The truth shall be thy warrant:
Go, since I needs must die,
And give the world the lie.

    Say to the court, it glows
    And shines like rotten wood;
    Say to the church, it shows
    What's good, and doth no good:
    If church and court reply,
    Then give them both the lie.

Tell potentates, they live
Acting by others' action;
Not loved unless they give,
Not strong but by a faction.
If potentates reply,
Give potentates the lie.

    Tell men of high condition,
    That manage the estate,
    Their purpose is ambition,
    Their practice only hate:
    And if they once reply,
    Then give them all the lie.

Tell them that brave it most,
They beg for more by spending,
Who, in their greatest cost,

Seek nothing but commending.

And if they make reply,

Then give them all the lie.

    Tell zeal it wants devotion;

    Tell love it is but lust;

    Tell time it is but motion;

    Tell flesh it is but dust:

    And wish them not reply,

    For thou must give the lie.

Tell age it daily wasteth;

Tell honour how it alters;

Tell beauty how she blasteth;

Tell favour how it falters:

And as they shall reply,

Give every one the lie.

    Tell wit how much it wrangles

    In tickle points of niceness;

    Tell wisdom she entangles

    Herself in overwiseness:

    And when they do reply,

    Straight give them both the lie.

Tell physic of her boldness;

Tell skill it is pretension;

Tell charity of coldness;

Tell law it is contention:

And as they do reply,

So give them still the lie.

    Tell fortune of her blindness;

    Tell nature of decay;

    Tell friendship of unkindness;

    Tell justice of delay:

And if they will reply,

Then give them all the lie.

Tell arts they have no soundness,

But vary by esteeming;

Tell schools they want profoundness,

And stand too much on seeming:

If arts and schools reply,

Give arts and schools the lie.

Tell faith it's fled the city;

Tell how the country erreth;

Tell manhood shakes off pity

And virtue least preferreth:

And if they do reply,

Spare not to give the lie.

So when thou hast, as I

Commanded thee, done blabbing—

Although to give the lie

Deserves no less than stabbing—

Stab at thee he that will,

No stab the soul can kill.

h. A Farewell to False Love

Farewell, false love, the oracle of lies,

A mortal foe and enemy to rest,

An envious boy, from whom all cares arise,

A bastard vile, a beast with rage possessed,

A way of error, a temple full of treason,

In all effects contrary unto reason.

A poisoned serpent covered all with flowers,

Mother of sighs, and murderer of repose,

A sea of sorrows whence are drawn such showers

As moisture lend to every grief that grows;

A school of guile, a net of deep deceit,

A gilded hook that holds a poisoned bait.

A fortress foiled, which reason did defend,

A siren song, a fever of the mind,

A maze wherein affection finds no end,

A raging cloud that runs before the wind,

A substance like the shadow of the sun,

A goal of grief for which the wisest run.

A quenchless fire, a nurse of trembling fear,

A path that leads to peril and mishap,

A true retreat of sorrow and despair,

An idle boy that sleeps in pleasure's lap,

A deep mistrust of that which certain seems,

A hope of that which reason doubtful deems.

Sith then thy trains my younger years betrayed,

And for my faith ingratitude I find;

And sith repentance hath my wrongs bewrayed,

Whose course was ever contrary to kind:

False love, desire, and beauty frail, adieu!

Dead is the root whence all these fancies grew.

i. Farewell to the Court

Like truthless dreams, so are my joys expir'd,

And past return are all my dandled days;

My love mislead, and fancy quite retir'd

Of all which pass'd the sorrow only stays.

My lost delights, now clean from sight of land,

Have left me all alone in unknown ways;

My mind to woe, my life in fortune's hand

Of all which pass'd the sorrow only stays.

As in a country strange, without companion,

I only wail the wrong of death's delays,

Whose sweet spring spent, whose summer well-nigh done

Of all which pass'd only the sorrow stays.

Whom care forewarns, ere age and winter cold,

To haste me hence to find my fortune's fold.

j. My last will

When I am safely laid away,

Out of work and out of play.

Sheltered by the kindly ground

From the world of sight and sound,

One or two of those I leave

Will remember me and grieve,

Thinking how I made them gay

By the things I used to say;

But the crown of their distress

Will be my untidiness.

What a nuisance then will be

All that shall remain of me!

Shelves of books I never read,

Piles of bills, undocketed,

Shaving-brushes, razors, strops,

Bottles that have lost their tops,

Boxes full of odds and ends,

Letters from departed friends,

Faded ties and broken braces

Tucked away in secret places,

Baggy trousers, ragged coats,

Stacks of ancient lecture-notes,

And that ghostliest of shows,

Boots and shoes in horrid rows.
Though they are of cheerful mind,
My lovers, whom I leave behind,
When they find these in my stead,
Will be sorry I am dead.
They will grieve; but you, my dear,
Who have never tasted fear,
Brave companion of my youth,
Free as air and true as truth,
Do not let these weary things
Rob you of your junketings.
Burn the papers; sell the books;
Clear out all the pestered nooks;
Make a mighty funeral pyre
For the corpse of old desire,
Till there shall remain of it
Naught but ashes in a pit:
And when you have done away
All that is of yesterday,
If you feel a thrill of pain,
Master it, and start again.
This, at least, you have never done
Since you first beheld the sun:
If you came upon your own
Blind to light and deaf to tone,
Basking in the great release
Of unconsciousness and peace,
You would never, while you live,
Shatter what you cannot give;
Faithful to the watch you keep,
You would never break their sleep.

Clouds will sail and winds will blow

As they did an age ago

O'er us who lived in little towns

Underneath the Berkshire downs.

When at heart you shall be sad,

Pondering the joys we had,

Listen and keep very still.

If the lowing from the hill

Or the tolling of a bell

Do not serve to break the spell,

Listen; you may be allowed

To hear my laughter from a cloud.

Take the good that life can give

For the time you have to live.

Friends of yours and friends of mine

Surely will not let you pine.

Sons and daughters will not spare

More than friendly love and care.

If the fates are kind to you,

Some will stay to see you through;

And the time will not be long

Till the silence ends the song.

    Sleep is God's own gift; and man,

    Snatching all joys he can,

    Would not dare to give his voice

    To reverse his Maker's choice.

    Brief delight, eternal quiet,

    How change these for endless riot

    Broken by a single rest?

    Well you know that sleep is best.

We that have been heart to heart

Fall asleep, and drift apart.

Will that overwhelming tide

Reunite us, or divide

Whence we come and whither go

None can tell us, but I know

Passion's self is often marred

By a kind of self-regard,

And the torture of the cry

"You are you, and I am I."

While we live, the waking sense

Feeds upon our difference,

In our possession and our pride

Not united, but allied.

We are severed by the sun,

And by darkness are made one.

k. The Artist

The Artist and his luckless Wife

They lead a horrid haunted life,

Surrounded by the things he's made

That are not wanted by the trade

The world is very fair to see;

The Artist will not let it be;

He fiddles with the works of God,

And makes them look uncommon odd.

The Artist is an awful man,

He does not do the things he can;

He does the things he cannot do,

And we attend the private view.

The Artist uses honest paint

To represent things as they ain't,

He then asks money for the time

It took to perpetrate the crime.

CURRICULUM VITAE

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