FIGURATIVE LANGUAGE USED IN RAZA ALI HASAN SELECTED POEMS

A GRADUATING PAPER

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THE ANALYSIS OF FIGURATIVE LANGUAGE USED IN RAZA ALI HASAN SELECTED POEMS

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ABSTRACT

This paper is entitled "The Analysis of Figurative Language Used in Raza Ali Hasan Selected Poems". The purpose of this paper is to find the types and functions of figurative language in Raza Ali Hasan's selected poems entitled *The Con of It All, The Emerald Mosque on the Hill, In that Part of the World, and No King, No King of Kings.* This study uses descriptive qualitative methods to examine data collected from the web www.poetryfoundation.org. This method is carried out by collecting data through documentation and identifying existing clauses. From the result of the research, the researcher finds out that there are twelve types of figurative language found in Raza Ali Hasan selected poems, and they are metaphors (2%), similes (6%), personifications (15%), apostrophes (4%), synecdoche (7%), metonymies (12%), symbols (13%), allegories (4%), paradoxes (18%), hyperboles (10%), understatements (2%), and ironies (7%). The researcher also found that there are four functions of figurative language in Raza Ali Hasan's selected poems, and they are to provide imaginative pleasure, to add imagery, to increase emotional intensity, and to say a lot in a limited amount of words. The researcher discovered that several types of figurative language, such as metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, and hyperbole, serve the function of providing imaginative pleasure. The second function of figurative language is to provide additional imagery, and examples include simile, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole, and irony. The next function of figurative language is to increase emotional intensity, and some figurative language functions include simile, personification, apostrophe, metonymy, symbol, paradox, hyperbole, understatement, and irony. The final function of figurative language is to express something in a few words. Furthermore, figurative language with this function includes synecdoche, metonymy, and symbol.

Keywords: *Figurative Language Types, Function, Perrine Theory, Poems*.

ANALISIS BAHASA KIASAN DALAM PUISI-PUISI PILIHAN

RAZA ALI HASAN

Oleh : Nisaus Syarifah

ABSTRAK

Karya tulis ini berjudul "Analisis Bahasa Kiasan yang Digunakan dalam Puisi Pilihan Raza Ali Hasan". Tujuan dari tulisan ini adalah untuk menemukan jenis-jenis dan fungsi bahasa kiasan dalam puisi-puisi pilihan Raza Ali Hasan berjudul *The Con of It All, The Emerald Mosque on the Hill, In that Part of the World, and No King, No King of Kings*. Penelitian ini menggunakan metode kualitatif deskriptif untuk mengkaji data yang dikumpulkan dari web www.poetryfoundation.org. Metode ini dilakukan denagn cara mengumpulkan data melalui dokumentasi dan mengidentifikasi klausa-klausa yang ada. Dari hasil penelitian, peneliti menemukan bahwa ada dua belas jenis bahasa kiasan yang ditemukan dalam puisi pilihan Raza Ali Hasan, dan mereka adalah metafora (2%), simile (6%), personifikasi (15%), apostrof (4%), synecdoche (7%), metonymies (12%), simbol (13%), alegori (4%), paradoks (18%), hiperbola (10%), understatement (2%), dan ironi (7%). Peneliti juga menemukan bahwa ada empat fungsi bahasa kiasan dalam puisi-puisi pilihan Raza Ali Hasan, dan mereka adalah untuk memberikan kesenangan imajinatif, untuk menambah citraan, untuk meningkatkan intensitas emosional, dan untuk mengatakan banyak dalam jumlah kata yang terbatas. Peneliti menemukan bahwa beberapa jenis bahasa kiasan, seperti metafora, personifikasi, apostrof, synecdoche, metonimi, simbol, alegori, dan hiperbola, berfungsi memberikan kesenangan imajinatif. Fungsi kedua dari bahasa kiasan adalah untuk memberikan citra tambahan, dan contohnya termasuk simile, personifikasi, apostrof, synecdoche, metonimi, simbol, alegori, paradoks, hiperbola, dan ironi. Fungsi bahasa kiasan selanjutnya adalah untuk meningkatkan intensitas emosional, dan beberapa fungsi bahasa kiasan termasuk simile, personifikasi, tanda kutip, metonimi, simbol, paradoks, hiperbola, understatement, dan ironi. Fungsi terakhir dari bahasa kiasan adalah untuk mengekspresikan sesuatu dalam beberapa kata. Selanjutnya, bahasa kiasan dengan fungsi ini meliputi synecdoche, metonimi, dan simbol.

Kata kunci: *Jenis Bahasa Kiasan, Fungsi, Teori Perrine, Puisi.*

MOTTOS

"فَاذْكُرُوْنِيْ ۞ اَذْكُرْكُمْ وَاشْكُرُوْا لِيْ وَلَا تَكْفُرُوْن "

Al-baqarah (2: 152)

"Don't Think Too Much, Just Do It With Your Extraordinary Ways"

Nisaus Syarifah

"Kabeh laku kudu di ilmuni, kabeh ilmu kudu dilakoni"

K.H. Zainal Abidin Munawwir & K.H. Ali Maksum

DEDICATION

I dedicated this graduating paper to:

Allah *subhanahu wa ta'ala*;

Rasulullah Muhammad *shalallahu 'alaihi wa salam*;

My beloved parents;

My beloved brothers;

My honorable teachers and lecturers, especially my advisor, Mr. Ubaidillah;

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All my friends

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Furthermore, I realized that in its preparation there were many errors due to the limitations of my knowledge. Therefore, I appreciate the criticism and suggestions to improve it. Finally, I hope that this paper can be useful for researchers in the future.

Wassalamu'alaikum Wr.Wb

Yogyakarta, 5th December 2022

The researcher

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CHAPTER I

INTRODUCTION

1.1 Background of Study

Language plays various important roles in human life. In daily life, people need language as a means of communication between people. People talk, communicate, persuade, and give comfort through language. Language that is used by humans is different from signals that are used by animals to communicate. According to Yule (2019, p. 14), human language is very diverse from the communication frameworks of other creatures, so it would appear amazingly improbable compared to other animals. Language has a close relationship with literature. Language is a means to convey messages, while literature is a means of conveying messages beautifully. Language can be likened to a "bridge" for writers to convey their intentions and messages in the literary works they make. The relationship between language and literature has given rise to a science that examines the two disciplines, namely stylistics.

Stylistics, or 'literary linguistics' is the think about and investigation of texts; it is in specific, in spite of the fact that not solely, the think about and investigation of literary text (Burke, 2018, p. 1). Stylistics studies literature from the linguistics' point of view. This science also studies in depth about the style of language in literary texts and also the author's style in writing his literary works. One of the fields studied in stylistics is figurative language.

Figurative language or figure of speech is poetic diction that deals with something by relating it to something else (Altenbernd & Lewis, 1966, p. 14). Figurative language can be defined as words or groups of words that exaggerate or change the meaning of a regular word or sentence, thereby expressing the figurative meaning of the word component. An allusion that can be said to happen. Figurative language is frequently used in literary works, particularly poems.

Knickerbockers and Willard (as cited in Syafitri & Marlinton, 2018, p. 44) define a poem as a combination of sound and sense or a dissolving together of sound and sense. Poem may well be defined as a kind of language that says it more heightens than does conventional language. Poem has a distinctive character, and often uses figurative language to reinforce the meaning of the poem. Poem can be paraphrased into prose, but the process is not finished. To get the meaning contained in the poem, an in-depth analysis is needed both in the literal meaning and the figurative meaning in the poem. Poem itself is divided into several groups of poems based on their themes, including "love", "beauty", "nature", "sacrifice", and "religion".

The development of Islamic-themed poems in western literature cannot be separated from the development of Islam in Europe during the heyday of Islam in the era of the caliphate. The West, especially the Spanish poets, were influenced by Arabic literature. Literature about heroism, fighting spirit, horsemanship, courage, figure of speech, and imaginations of high value and beauty entered some Western literature through Arabic literature in Andalusia in particular (Rahman, 2018, p. 186). Along with the development of the times, the emergence of Muslim poets,

most of whom came from Asia and settled in America. These poets channeled their thoughts about the religion of Islam and tried to describe the beauty of Islam or even their form of protest against the discrimination they received for embracing Islam. Among these poets are; Raza Ali Hasan, Kazim Ali, Ibtisam Barakat, and many others.

Raza Ali Hasan is one of Muslim poet lived in America, and he writes several numbers of poems. Before migrating to the United States in 1991, Raza Ali Hasan was born in Bangladesh and reared in Islamabad, Pakistan. He graduated from the University of Texas at Austin with a BA in Computer Science in 1998 and an MA in English in 2004. He received his MFA in poetry from Syracuse University in 2007. Hasan's books include Sorrows of the Warrior Class (Sheep Meadow Press, 2015), 67 Mogul Miniatures (Autumn House Press, 2008), and Grieving Shias (Sheep Meadow Prize, 2006). He is currently employed as an instructor at the University of Colorado–Boulder (Poets, n.d.).

Raza Ali Hasan employs figurative language in his poems. Some of his poem's sentences have distinct meanings than the actual meaning. As a result, the researcher will look for and examine the many types of figurative language utilized in Raza Ali Hasan's chosen poems, as well as how the figurative language is perceived, in order to better grasp the message that Raza Ali Hasan is trying to express through these poems. To provide a clear description of the types and the meanings of figurative language in the poems, the researcher attempts to provide an example of the poem analysis. The example can be found in the sentence *"The sky here is American like the blue of your eyes".* It is a simile utterance. It can be

seen in the first line of *"In that Part of The World"*. The sentence means that the writer is comparing someone who has blue eyes, which is like *"the blue sky here is America"*. The context of the sentence can be mean that the writer is praising someone with blue eyes by equating his eyes with *"the blue of America sky"*. The simile utterance revealed the use of a comparison between one thing and another of a different kind to make a description more strong or vivid. Furthermore, simile utterance shows the comparison between the person's eyes and *"the blue sky of America"* when the author is writing the poem. This can also be interpreted to strengthen the meaning of the author's praise for the owner of blue eyes.

The academic reason why the researcher chose to examine figurative language in the selected poems is because Raza Ali Hasan is a Muslim poet who wrote several poems, in which the poem contains several kinds of figurative language that affect the meaning of the poem as a whole. In order to better understand the message that Raza Ali Hasan is trying to portray through these poems, the researcher is interested in investigating the sort of figurative language utilized in Raza Ali Hasan's selected poems and how the figurative language is understood.

1.2 Research Questions

The researcher presented the problems as follows, based on the study's background:

1. What types of figurative language are used in Raza Ali Hasan's selected poems?

2. What are the functions of such figurative language in Raza Ali Hasan's selected poems?

1.3 Objective of Study

The researcher attempts to establish the following study objectives based on the above-mentioned statement of the problem:

1. To explain the types of the figurative language are in Raza Ali Hasan's selected poems

2. To find out the functions of the figurative language in Raza Ali Hasan's selected poems.

1.4 Scope of Study

According to Burke (2018, p. 3), stylistics has several scopes that can be researched and analyzed. Some of them are classical rhetoric and stylistics, formalism and structuralism, functional stylistics, and some core issues in stylistics as well as some contemporary topics in stylistics, including stylistic pedagogy and stylistics in drama.

In terms of those characteristics, this study only looks at the figurative language used in the poems written by Raza Ali Hasan. It is intriguing to the researcher since the poems contain a lot of figurative language, which enriches and poeticizes the poem's meaning. According to Perrine (1978, pp. 604–665), there are various types of figurative language that can be found in a poem. According to his claim, the researcher is interested in conducting research on Raza Ali Hasan's use

of figurative language to make the poem's language poetic, as well as how the figurative language affects the poem's meaning. Moreover, the researcher used Perrine's theory of figurative language to assist in determining the type of figurative language in the poems.

1.5 Significance of Study

This study is meant to benefit both the readers and the researcher, as it will broaden her understanding of figurative language as shown in chosen poems by Raza Ali Hasan. This research is also hoped to provide additional information to the readers about the figurative language and its meaning using stylistics as the technique, as well as a clear portrayal of what figurative language is, what role it serves, and what significance it has in poems. Linguists should expect this research to pique their curiosity in using figurative language theory to conduct in-depth examination of literature, especially poem.

1.6 Literature Review

There have been several past studies that address the same topic or issue as the one above. The researcher compares and contrasts the findings of earlier studies with those of this study. The variations discovered by the researcher indicate that this study has never been thoroughly examined.

The first research was written by Vidyadhari Wikan Pribadi, and the title is "An analysis of figurative language translation in The Pursuit of Happyness Movie". This research was published in 2018, and it used M. H. Abrams theory of

figurative language to find the type of figurative language used in *"The Pursuit of Happyness Movie"*. It is also used Larson's theory to find the acceptability degree of the translation of the movie.

According to the research, the researcher concluded that there are 179 figurative languages in *"The Pursuit of Happyness Movie",* which are divided into three of figurative languages. They are Metaphor (83%), Hyperbole (13%), and Simile (4%). Furthermore, because 86 percent of translations contain two or three requirements, figurative language translations are included in acceptable translations. As a result, the translation is excellent (Pribadi, 2018, p. 45).

The second research was a journal written by Dewi Syafitri and Melisa Marlinton. It is a journal article issued by Linguistic, English Education and Art (LEEA) Journal in 2018. The research's title was "An Analysis of Figurative Language Used in Edgar Allan Poe's Poems". This research used semantic theory and figurative language theory by M.H.Abrams. The researchers used descriptive qualitative approach to find the figurative language and the meaning in Edgar Allan Poe's poems.

The researchers came to the following conclusions: There were 96 figurative languages in 8 poems by Edgar Allan Poe, with 25 personifications, 6 similes, 16 metaphors, 11 hyperboles, 2 ironies, 9 paradoxes, 6 metonymies, and 21 symbolisms. The poems contained 42 connotative meanings, 30 social meanings, 16 reflected meanings, and 8 collocative meanings as figurative language meaning. The researchers also concluded that the use of figurative language made the poems sound more beautiful, and the use of such figures made the poems more appealing

to the reader. The poet is aware of the use of figurative language in the construction of this poem, and it is used intentionally to strengthen the poem's meaning (Syafitri & Marlinton, 2018, p. 58).

The third research was by Andayani, with the title "A Study of Figurative Language Used in the Oriflame Catalogue of January 2019" published in 2020. This research uses Perrine's theory in determining the types and functions of figurative language in the 2019 Oriflame catalogue. In this research, she showed that the figurative language in the catalogue has many functions. For example: The functions show the effects or reaction to the readers when they read the catalogue, maybe some emotional feeling or other sensation that can make the reader buy the product.

According to the research, there are seven types of figurative language in Oriflame catalogue January 2019 such as metaphor, apostrophe, simile, hyperbole, personification, synecdoche and symbol. However, there are four types of figurative language which are not found in Oriflame catalogue January 2019 such as metonymy, litotes, allegory, irony and paradox. Furthermore, the researcher concluded that there are four types of function based on Perrine such as to give imaginative pleasure, to bring emotional intensity, to increase additional imagery and to say much in a brief compass (Andayani, 2020, p. 79).

The next research is entitled "An Analysis of Figurative Language in Maher Zain's Song Lyric". This research was written by Khoirul Nisa (2020). The research used two types of methods, they are qualitative and quantitative methods. Both of them are used in the research to find the figurative language in the songs. Moreover,

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the researcher used semantic analysis theory to analyze what kind of figurative language was found in the song lyrics.

Furthermore, the researcher found out that there are several types of figurative language found in the song lyrics, they are in the song "*Insha Allah*", and there are 9 types of figurative languages, namely: Personification, Metaphor, Simile, Hyperbole, Irony, Alliteration, Parallelism, Synecdoche, and Euphemism. And in the song *"For the Rest of My Life"*, there are 3 types of figurative language, namely: Hyperbole, Litotes, and Alliteration. While in the song *"Hold My Hands"*, the author found 7 types of figurative languages, namely: Personification, Metaphor, Antithesis, Simile, Irony, Parallelism and Synecdoche. The researcher also concluded that Euphemism and Alliteration are much used in the song of "Insha Allah", with a percentage of 25%. And Hyperbole are much used in the song *"For the Rest of My Life"*, with a percentage of 60%. While Personification are much used in the song of *"Hold My Hand"*, with a percentage of 10% (Nisa, 2020, p. 52).

The next research is a journal article written by Untsa Rohmah Fadzillah, Nur Afifah Fajar Satiti, Ani Susanti, Tengku Intan Suzila, and Tengku Syarif. The journal's title was "Semantic analysis of literary works in selected song lyrics and poems at English textbooks for grade XI of senior high schools", and it was issued in 2022. The descriptive qualitative method was used in the study to determine the types of meaning found in songs and poems without regard for the use of High Order Thinking Skills (HOTS) in 2013 curriculum textbooks produced by other

publishers such as the Ministry of Education and Culture and *Tiga Serangkai* (Fadzillah et al., 2022, p. 47).

Furthermore, the researchers found that metaphor and hyperbole are the most common figurative languages in *Tiga Serangkai* and the Ministry of Education's English book for grade XI. Meanwhile, the relationship of those literary works on High Order Thinking Skill (HOTS) practice is not efficient to see based on the figurative language itself, but how to bring the material of learning figurative language in learning practice as appropriate as the component approach of HOTS, which is comprised of observe, question, association, experiment, and network.

It can be concluded that those researchers used different objects, figurative language analysis methods, and different approaches compared to this research. Those researchers used song lyrics and catalogue to find the figurative language. Meanwhile, this research uses Raza Ali Hasan's selected poems. This research also focuses on the type of figurative language found in the poems by using stylistics approach, and uses Perrine's theory of figurative language to find the meaning of figurative language found in the poems.

1.7 Theoretical Approach

This research focuses on the analysis of figurative language in selected poems by Raza Ali Hasan. The researcher tries to use the stylistic theory of figurative language by Laurence Perrine (1978, pp. 604–665). Perrine divides figurative language into three major groups in his book, *Literature: Structure, Sound, and Sense*. This division is based on the similarity of the relationships of the

figurative language's objects. Comparison, association, and contrast are the three groups. Each of these groups has a diverse membership. For example, metaphor, simile, personification, apostrophe, synecdoche, and metonymy are members of comparison; allegory and symbols are members of association; and paradox, overstatement, understatement, and irony are members of contrast.

The researcher also tries to determine the type of figurative language that is in Raza Ali Hasan's selected poetry. To find out the types of figurative language and its meaning in these poems, the researcher uses the figurative language theory expressed by Perrine (Perrine, 1978, pp. 604–665).

Furthermore, researcher also used the theory of figurative language put forward by Perrine (1978, p. 613) in determining the function of figurative language found in selected poems of Raza Ali Hasan. To determine the functions of the figurative language, used the figurative language function's theory by Perrine (1978, p. 613), and they are; to give imaginative pleasure, bringing additional imagery, adding emotional intensity, and a way to say brief in compass. Each function will explain the meaning of the figurative language used and what is the meaning and message of the poem to be conveyed by the poet.

1.8 Method of Study

1.8.1 Type of Research

The qualitative descriptive analysis method was applied in this study. It is a method of examining and comprehending the meaning of individuals or groups who have been assigned to social or human problems (Creswell, 2018, p. 177). Data

collection is usually in the form of participant settings, data analysis is done inductively from specific themes to broader themes, and the researcher interprets the data. The inquirer is typically involved in a sustained and intensive experience with participants in qualitative research. This incorporates a variety of strategic, ethical, and personal concerns into the qualitative research process. In light of these concerns, researchers explicitly identify their biases, values, and personal background, such as gender, history, culture, and socioeconomic status, that may shape the interpretations formed during a study (Creswell, 2018, p. 177).

The structure of the final written report is customizable. Those interested in this type of research advocate for an inductive approach to research that emphasizes individual meaning and the need of translating complex situations (Creswell, 2018, p. 4). The goal of this study is to identify certain figurative language by determining the overall meaning of the words when they are employed in poems.

The clauses identified in chosen poems by Raza Ali Hasan are among the data in this study. Information, evidence collected through testing, or studies that may be examined are examples of data sources. The data for this study comes from Raza Ali Hasan selected poems entitled *The Con of It All, The Emerald Mosque on the Hill, In that Part of the World,* and *No King, No King of Kings*.

1.8.2 Data Sources

Primary data is being used in this study. The data from this study are the clauses and sentences in Raza Ali Hasan's selected poems. The data comes from a collection of poems by Raza Ali Hasan entitled *The Con of It All, The Emerald*

Mosque on the Hill, In that Part of the World, and *No King, No King of Kings* that is downloaded by the researcher from https://www.poetryfoundation.org/. Aside from that, the researcher used secondary data in the form of news, interview data, and internet data to back up the researcher's arguments in analyzing the types and the functions of figurative language in Raza Ali Hasan's chosen poems.

1.8.3 Data Collection Technique

The information in this study was gathered through documentation. The researcher employs poetry transcripts, which are freely available on the *poetryfoundation.org* website. The documentation is completed by analyzing the poem's text and drawing inductive conclusions (Creswell, 2018, p. 4). The following steps were used to collect the selected poems by Raza Ali Hasan. After obtaining the poetry from the internet, the poems were attentively read. Second, in order to fully comprehend the message, each of the poems retrieved from the internet was read several times. The third step is to locate and record relevant data. Next, the collected data are analyzed so that researchers can determine the different types of figurative language and their functions in these poems.

1.8.4 Data Analysis Technique

Creswell (2018, pp. 183–184) claims that the process of analyzing data assists researchers in understanding text and image data, therefore several generic processes are needed to understand the data in depth and all data analysis activities. Following the collection of data from the poems, the researcher began to analyze

the data using the analytical techniques that had been prepared. Researchers used a variety of data analysis techniques, including:

1. Organize and prepare the data. The data are the clauses and sentences from Raza Ali Hasan selected poems that retrieved from website www.poetryfoundation.org

2. Highlight the data from Raza Ali Hasan's poems. The clauses and the sentences from Raza Ali Hasan chosen poems are the data.

3. Identify the type of figurative language used in the data that has already been collected and analyzed.

4. Applying Perrine's theory to analyze the function of figurative language discovered.

5. Write an analysis of the types and functions of the discovered figurative language, along with supporting evidence.

6. Draw conclusions based on the analysis that has been completed.

1.9 Paper Organization

There are four chapters in this paper. Introduction is the first chapter. Background of study, research questions, objectives of study, scope of study, significance of study, literature review, theoretical approach, method of study, and paper organization are some of the sub-chapters. The theoretical framework is the second chapter. It encompasses all of the researcher's theories .The findings and discussions are discussed in the third chapter. The researcher explains the figurative language in Raza Ali Hasan's selected poems, as well as the types of figurative

language found in the poems and their meanings, in this chapter. The final chapter

provides a conclusion and a recommendation. It summarizes the main points of the

entire analysis.

CHAPTER IV

CONCLUSION AND SUGGESTION

This chapter is divided into two sections: conclusion and suggestion. The conclusion summarizes the findings from the third chapter's analysis, and the recommendations are for future researchers working in the same field.

4.1 CONCLUSION

The following sub chapter attempts to summarize the findings of the third chapter's analysis, and this sub chapter aims to answer research questions. In this study, there are two research questions. The first research question concerns the types of figurative language found in Raza Ali Hasan's chosen poems, and the second concerns the functions of figurative language in Raza Ali Hasan's chosen poems. The researcher draws the following conclusions using Perrine's theory of figurative language.

1. The researcher discovered that there are twelve types of figurative language in Raza Ali Hasan's selected poems, according to Perrine's theory of figurative language, including metaphors, similes, personification, apostrophe, synecdoche, metonymy, symbols, allegory, paradox, hyperbole, understatement, and irony. According to Perrine's theory, *In that Part of the World* is the poem with the most complete type of figurative language of the four chosen poems. Meanwhile, the poem *The Con of It All* is poetry that

contains various types of figurative language but does not contain metaphors, similes, or understatements. Except for metaphor, synecdoche, and understatement, *No King, No King of Kings* contains all types of figurative language. Finally, *The Emerald Mosque on the Hill* is the poem with the fewest types of figurative language, with only personification, apostrophe, metonymy, symbol, paradox, and hyperbole as figurative language.

2. According to Perrine's theory, figurative language serves four purposes: to provide imaginative pleasure, to add imagery, to increase emotional intensity, and to say a lot in a limited amount of space. Except for *The Emerald Mosque on the Hill*, almost all of the four selected poems, have the four functions of figurative language according to Perrine. Meanwhile, the other three poems, *The Con of It All, In that Part of the World, and No King, No King of Kings,* have the four functions of figurative language according to Perrine's theory.

4.2 SUGGESTION

This research examines the figurative language types and their functions in selected poems by Raza Ali Hasan. The researcher has recommendations for future researchers after completing the analysis from the third chapter in the sub chapter above.

The researcher hopes that future researchers interested in figurative language will narrow their focus to specific types of figurative language or

figurative language functions. As a result, future researchers will be able to focus more on the aspects studied and draw more detailed conclusions. Future researchers could expand on this research by assessing the figurative language and its function. Furthermore, future researchers could conduct similar research by combining the figurative language topic with other poems or subjects.

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APPENDICES

APPENDIX 1. The Types of Figurative Language in Raza Ali Hasan's Selected Poems

No.	Clauses	Figurative language											
		Metaphor	Simile	Personificati	Apostrophe	Synecdoche	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understatem	Irony
1.	To the piano of ragtime music				√			√					
2.	Paul Newman plunges his head into a basin of ice and water.								√				
3.	A consummate conman, with Robert Redford,										√		
4.	he's up and ready to take on the Mafia.						√						
5.	The Sting is on.						√						
6.	Hollywood redresses the wrongs of the world.			√		√							
7.	From my proscenium seat, it is Newman's awakening into action that catches my imagination. Cool. So cool.			√									
8.	Outside NAFDEC cinema, Kipling's Great Game rages on.			√			√						

No.	Clauses	Metaphor	Simile	Personification	Apostrophe	Synecdoche	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understatement	Irony
9.	Yet, I am barely away.									√			
10.	My basin of ice cold water is going tepid.									√			
11.	The con of it all.												√
12.	But to them it's jazz. It's all cool, for jazz makes them look cool.									√			
13.	As for ragtime, just a last minute anachronistic improvisation, for good cinema's sake.						√						

No.	Clauses	Figurative language											
		Metaphor	Simile	Personification	Apostrophe	Synecdoche	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understatement	Irony
1.	In the lull, the afternoon sun warms the linseed field.									√			
2.	The flowers are quiet,			√									

No.	Text	1	2	3	4	5	6	7	8	9	10	11	12
3.	their bright subdued in the green			√			√						
4.	while the mind wanders			√									
5.	to the emerald mosque upon the hill, built around a flowing spring,				√								
6.	the easy absolutio ns and ablutions							√					
7.	in that mosque where the spring water has been let loose to meander over marble courtyard s and inner chambers ,										√		

No.	Clauses												
8.	across the geometric, green-tiled floor that cools the heels of the faithful.		√										

No.		Figurative language											
	Clauses	Metaphor	Simile	Personificat.	Apostrophe	Synecdoche	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understate	Irony
1.	The sky here is American like the blue of your eyes;	√	√										
2.	the folds of your eyelids the Hindu Kush mountain.	√											
3.	The rich vein of the Hindu Kush only a stony ridge									√			
4.	cutting across the parched soil of Afghanistan			√									
5.	on which the primal play of progress comes to pass.							√					
6.	Locked in, its people:							√					
7.	nomadic, peasant or					√							

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	simply pleasant,												
8.	green-eyed, blue-eyed, brown-eyed or simply wide-eyed.						√						
9.	Its great teacher: Noor Mohammad Taraki, the proud translator of great works										√		
10.	into Pashto, Dari, Turkic and Uzbek.					√							
11.	Its cities: Herat, Kabul, Kandahar.					√							
12.	Assuredly, the pilgrims descend the emerald-strewn Panjsher valley.									√			
13.	They have come to water and tend a young tree.							√					
14.	Time is at hand,						√						
15.	for the unhurried descent of the Western offering,						√						
16.	whose yellow parachute will slow its fall.							√					

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17.	And this tree, which will grow underneath the cluster bomb,									√		
18.	will hold up the pomegranate to the blue sky.									√		
19.	The tick tock and whirr of metal and material in the hidden azure vault of the air has so far unleashed the American ahistoricality upon the two tall Bamiyan Buddhas.								√			
20.	Ordained stone must give way to bared rock face.							√				
21.	Grieve not. Rejoice, for the spirit triumphs here.											√
22.	When Kabul was as beautiful as Leningrad,		√									
23.	when our hearts hadn't grown weary,						√					
24.	when Taraki could take a stroll down the streets of Kabul with a						√					

#	Text												
	confident smile,												
25.	when he could still be Afghanistan's Maxim Gorky,					√							
26.	when our erstwhile bachelor could enjoy the company of dancing girls like a mogul emperor,		√										
27.	when the way forward was the way forward.						√						
28.	The uncertain exile is never to Rome— no picture postcards of the coliseum to send home— but to a mud hovel among other mud hovels by the edge of the city of Islamabad.									√			√
29.	For the uncertain exile has nothing to do with the divine or with any other kind of comedy,									√			
30.	but with what has remained or with what reminds:											√	

No.	Clauses	Metaphor	Simile	Personification	Apostrophe	Synecdoche	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understatement	Irony
	with the trace of terror that persists.												
31.	In this part of the world the children know and have desires to be a martyr, to enter paradise, to leave this life.					√				√			

No.	Clauses	Figurative language											
		Metaphor	Simile	Personification	Apostrophe	Synecdoche	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understatemen	Irony
32.	Of the twenty-nine different names for the garden, they know all twenty-nine by heart.										√		
33.	For this part of the world began with a garden and will end as an open ditch piled up with bodies.								√	√			
34.	Grant me Antigone's strength to forbear for the sun has come unstuck from a blue sky gone black,							√		√			
35.	stolen for effect, and the			√									

#	Text													
	veiled moon stands in,													
36.	for the mourning women standing next to platters of rice,				√									
37.	signifying the historically sound end of forgetfulness, returning our agency to mourn									√				
38.	the collaborations of the merchant capitalist class with the unlistening, ahistorical God.									√				
39.	If only Gandhi's spinning wheel had spun a million yards of cloth we would have covered all our war dead.													√
40.	And as for tents, we would have built cities upon cities of tents to keep the rain out for all our refugees.													√
41.	And then and only then would we have mourned our war dead, mourned our war dead.												√	

No.	Clauses	Figurative language											
		Metaphor	Simile	Personification	Apostrophe	Synecdochee	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understatemen	Irony
1.	has ever lit up our hearts like this. No king.		√	√							√		
2.	See Bhutto in Karachi, 1972. His path strewn with rose petals,							√					
3.	sprinkled with attar, leads him, not to the sea with its crashing surf and screaming gulls but into the alleys and passageways of a slum.			√						√			
4.	Ferdowsi in *"Shahnamah"* tags it for the interim as "the place of worship before any others existed. . ."				√								
5.	No King, no King of Kings, had ever toured a slum before.									√			

No.	Clauses	Metaphor	Simile	Personification	Apostrophe	Synecdochee	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understatemen	Irony
6.	It opened wide the thrice-locked chamber of mercy in our hearts			√				√					
7.	The gathering crowds expecting to catch a glimpse of Bhutto, are, instead, treated to a double vision: Alexander the Great, in a red robe, left hand resting on his sword, like in an illustration from *"Shahnamah"*,		√							√			

No.		**Figurative language**											
	Clauses	Metaphor	Simile	Personification	Apostrophe	Synecdochee	Metonymy	Symbol	Allegory	Paradox	Hyperbole	Understatemen	Irony
8.	as he watches our own pilgrim, the unsuspecting Bhutto "reach for the door handle of the Ka'ba." Bhutto's entourage and PTV news crew push back.						√	√					

No.	Clauses												
9.	The crowd askew, insufflated by this vision, pushes Bhutto towards the hovel of the woman driven half-insane by poverty.			√							√		
10.	Bhutto, aglow, with tears in his eyes, embraces the woman who collapses in his arms.						√						√
11.	No king, no king of kings, had ever lit up our hearts like this. No king.			√						√			

APPENDIX 2 Functions of Figurative Language in Raza Ali Hasan Selected Poems

No.	Clauses	Types of Figurative language	Function of Figurative Language			
			Imaginative pleasure	Additional imagery	Emotional intensity	Concentration
1.	To the piano of ragtime music	Apostrophe	√			
2.		Symbol		√		
3.	Paul Newman plunges his head into a basin of ice and water.	Allegory		√		

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No.	Expression	Device				
4.	A consummate conman, with Robert Redford,	Hyperbole	√			
5.	he's up and ready to take on the Mafia.	Metonymy	√			
6.	The Sting is on.	Metonymy				√
7.	Hollywood redresses the wrongs of the world.	Synecdoche	√			
8.		Personification			√	
9.	From my proscenium seat, it is Newman's awakening into action that catches my imagination. Cool. So cool.	Personification			√	
10.	Outside NAFDEC cinema, Kipling's Great Game rages on.	Metonymy	√			
11.		Personification	√			
12.	Yet, I am barely away.	Paradox			√	
13.	My basin of ice cold water is going tepid.	Paradox			√	
14.	The con of it all.	Irony			√	
15.	But to them it's jazz. It's all cool, for jazz makes them look cool.	Paradox		√		
16.	As for ragtime, just a last minute anachronistic improvisation, for good cinema's sake.	Synecdoche		√		

No.	Clauses	Types of Figurative language	Function of Figurative Language			
			Imaginative pleasure	Additional imagery	Emotional intensity	Concentration
17.	In the lull, the afternoon sun warms the linseed field.	Paradox	√			
18.	The flowers are quiet,	Personification		√		
19.	their bright subdued in the green	Personification		√		
20.		Metonymy		√		
21.	while the mind wanders	Personification			√	
22.	to the emerald mosque upon the hill, built around a flowing spring,	Apostrophe	√			
23.	the easy absolutions and ablutions	Symbol			√	
24.	in that mosque where the spring water has been let loose to meander over marble courtyards and inner chambers,	Hyperbole		√		
25.	across the geometric, green-tiled floor that cools the heels of the faithful.	Personification		√		
No.	Clause	Types of Figurative language	Function of Figurative Language			
			Imaginative pleasure	Additional imagery	Emotional intensity	Concentration

No.	Text	Figure of Speech				
26.	The sky here is American like the blue of your eyes;	Metaphor	√			
27.		Simile		√		
28.	the folds of your eyelids the Hindu Kush mountain.	Metaphor	√			
29.	The rich vein of the Hindu Kush only a stony ridge	Paradox			√	
30.	cutting across the parched soil of Afghanistan	Personification			√	
31.	on which the primal play of progress comes to pass.	Symbol				√
32.	Locked in, its people:	Symbol				√
33.	nomadic, peasant or simply pleasant,	Synecdoche				√
34.	green-eyed, blue-eyed, brown-eyed or simply wide-eyed.	Metonymy				√
35.	Its great teacher: Noor Mohammad Taraki, the proud translator of great works	Hyperbole			√	
36.	into Pashto, Dari, Turkic and Uzbek.	Synecdoche				√
37.	Its cities: Herat, Kabul, Kandahar.	Synecdoche				√
38.	Assuredly, the pilgrims descend the emerald-strewn Panjsher valley.	Paradox			√	
39.	They have come to water and tend a young tree.	Symbol			√	
40.	Time is at hand,	Metonymy			√	

41.	for the unhurried descent of the Western offering,	Metonymy				√
42.	whose yellow parachute will slow its fall.	Symbol			√	
43.	And this tree, which will grow underneath the cluster bomb,	Hyperbole			√	
44.	will hold up the pomegranate to the blue sky.	Hyperbole			√	
45.	The tick tock and whirr of metal and material in the hidden azure vault of the air has so far unleashed the American ahistoricality upon the two tall Bamiyan Buddhas.	Allegory		√		
46.	Ordained stone must give way to bared rock face.	Symbol	√			
47.	Grieve not. Rejoice, for the spirit triumphs here.	Irony		√		
48.	When Kabul was as beautiful as Leningrad,	Simile		√		
49.	when our hearts hadn't grown weary,	Metonymy			√	
50.	when Taraki could take a stroll down the streets of Kabul with a confident smile,	Metonymy		√		
51.	when he could still be Afghanistan's Maxim Gorky,	Metonymy		√		

No.	Text	Device				
52.	when our erstwhile bachelor could enjoy the company of dancing girls like a mogul emperor,	Simile		√		
53.	when the way forward was the way forward.	Symbol			√	
54.	The uncertain exile is never to Rome— no picture postcards of the coliseum to send home—	Irony			√	
55.	but to a mud hovel among other mud hovels by the edge of the city of Islamabad.	Paradox			√	
56.	For the uncertain exile has nothing to do with the divine or with any other kind of comedy,	Paradox			√	
57.	but with what has remained or with what reminds: with the trace of terror that persists.	Understatement			√	
58.	In this part of the world the children know and have desires	Synecdoche	√			
59.	to be a martyr, to enter paradise, to leave this life.	Paradox			√	
60.	Of the twenty-nine different names for the garden, they know all twenty-nine by heart.	Hyperbole			√	
61.	For this part of the world began with a garden and will end as an open ditch piled up with bodies.	Allegory	√			
62.		Paradox			√	
63.	Grant me Antigone's strength to forbear for the sun has come unstuck	Hyperbole	√			
64.	from a blue sky gone black,	Symbol			√	

No.	Clauses	Types of Figurative language	Imaginative pleasure	Additional imagery	Emotional intensity	Concentration
65.	stolen for effect, and the veiled moon stands in,	Personification		√		
66.	for the mourning women standing next to platters of rice,	Apostrophe			√	
67.	signifying the historically sound end of forgetfulness,	Paradox			√	
68.	returning our agency to mourn the collaborations of the merchant capitalist class with the unlistening, ahistorical God.	Paradox			√	
69.	If only Gandhi's spinning wheel had spun a million yards of cloth we would have covered all our war dead.	Irony			√	
70.	And as for tents, we would have built cities upon cities of tents to keep the rain out for all our refugees.	Irony			√	
71.	And then and only then would we have mourned our war dead, mourned our war dead.	Understatement			√	
No.	**Clauses**	**Types of Figurative language**	**Function of Figurative Language**			
			Imaginative pleasure	**Additional imagery**	**Emotional intensity**	**Concentration**
72.		Hyperbole	√			
73.	has ever lit up our hearts like this. No king.	Simile			√	
74.		Personification	√			

No.	Text	Device				
75.	See Bhutto in Karachi, 1972. His path strewn with rose petals,	Symbol		√		
76.	sprinkled with attar, leads him, not to the sea with its crashing surf and screaming gulls	Personification		√		
77.	but into the alleys and passageways of a slum.	Paradox			√	
78.	Ferdowsi in *"Shahnamah"* tags it for the interim as "the place of worship before any others existed. . ."	Apostrophe		√		
79.	No King, no King of Kings, had ever toured a slum before.	Paradox			√	
80.	It opened wide the thrice-locked	Personification		√		
81.	chamber of mercy in our hearts	Symbol			√	
82.	The gathering crowds expecting to catch a glimpse of Bhutto, are,	Paradox		√		
83.	instead, treated to a double vision: Alexander the Great, in a red robe, left hand resting on his sword, like in an illustration from *"Shahnamah"*,	Simile		√		
84.	as he watches our own pilgrim, the unsuspecting Bhutto "reach for the door handle of the Ka'ba."	metonymy		√		
85.	Bhutto's entourage and PTV news crew push back.	Allegory		√		
86.	The crowd askew,	Personification	√			

87.	insufflated by this vision, pushes Bhutto towards the hovel of the woman driven half-insane by poverty.	Hyperbole			√	
88.	Bhutto, aglow, with tears in his eyes, embraces the woman who collapses in his arms.	Irony			√	
89.		Symbol			√	
90.	No king, no king of kings, had ever lit up our hearts like this. No king.	Personification			√	
91.		Paradox			√	

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ii.   **Educational background**

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