CAKRAWALA PENDIDIKAN

FORUM KOMUNIKASI ILMIAH DAN EKSPRESI KREATIF ILMU PENDIDIKAN

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Forum Komunikasi Ilmiah dan Ekspresi Kreatif Ilmu Pendidikan

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Daftar Isi

CRITICAL ANALYSIS ON SOUND DEVICES
AND FIGURES OF SPEECH OF EMILY BRONTE'S POEMS

Wiratno
Wiratnoray@gmail.com
Universitas PGRI Adi Buana Kampus Blitar

Abstrak: Mempelajari sastra memang menarik. Banyak pengalaman yang bisa kita dapatkan melaluinya. Setidaknya itu bisa membuka tambang kita pada gambaran yang lebih luas dan mendalam tentang kehidupan manusia. Karena puisi itu sendiri adalah gambaran kehidupan nyata atau tata krama, dan waktu penulisannya. Di sisi lain, beberapa siswa mengalami kesulitan dalam mempelajari sastra. Hal ini disebabkan pemikiran mereka sendiri bahwa sastra itu memberatkan Rally sastra seperti puisi dapat merangsang siswa, kebiasaan membaca. Dalam penelitian ini, penulis menggunakan metode kualitatif deskriptif. Analisis ini dimaksudkan untuk mengeksplorasi perangkat suara dan figur apa saja yang ada dalam puisi-puisi Emily Bronte. Data dalam tesis ini berasal dari perpustakaan dan internet. Penulis menggunakan referensi lebih dari satu, sesuai dengan topik penelitian. Perangkat suara puisi Emily Bronte bervariasi; ada ritme, pantun dan perangkat suara lainnya. Macam ritme ada; Irama bebas bukan suku kata khusus yang mendapat tekanan atau tidak, irama bermunculan yang setiap baris tiga atau empat yang mendapat tekanan, irama metrik yang dinamakan tetrameter iambik. Sajak puisi-puisi Emily Bronte, yaitu: sajak mata adalah kata yang memiliki rima dalam ejaan tetapi dalam lafalnya berbeda, contoh: doa – beruang, tujuan – jiwa, sajak miring adalah kata yang mirip bunyi, contoh: penghargaan – mimpi, cibiran - pagi, rima dalam adalah rima cari baris, bukan di akhir baris, rima maskulin dan feminin, contoh; kematian – nafas, kehampaan – hancur. Perangkat bunyi lainnya, yaitu: repetisi, aliterasi, asonansi. Kiasan puisi Emily Bronte: simile, metafora, personifikasi, hiperbola dan meremehkan.

Kata kunci: *analisis, perangkat bunyi, kiasan, puisi Emily Bronte*

Abstract: Studying literature is interesting indeed. We can get many experiences through it. At least it can open our mine into broader and deeper image of human life. For poem itself is a picture of real life or manners, and of the time in which it was written. On the other side, some students get difficulties in studying literature. It is caused their own thinking that literature is burdensome Rally literature such as poem can stimulate the student, habit of reading. In this study, the writer uses descriptive qualitative method. This analysis is intended to explore what sound devices and figures by are in the Emily Bronte's poems. The data in this thesis are from libraries and internet. The writer uses more than one reference, in line with the topic of the study. The sound devices of Emily Bronte's poems were varied; there are rhythms, rhymes and other sound devices. Kinds of rhythm there are; free rhythm is not specially syllables with get stress or no, sprung rhythm that is in every row three or four which is get stresses, metrical rhythm which named iambic tetrameter. The rhymes of Emily Bronte's poems, there

are: eye rhyme is word has rhyme in spelling but in the pronunciation different, examples: prayer – bear, goal – soul, slant rhyme is word which is similar sound, examples: esteem – dream, scorn - morn, internal rhyme is rhyme find the rows, not in the end of the rows, masculine and feminine rhyme, examples; death – breath, void - destroyed. The other sound devices, there are: repetition, alliteration, assonance. The figures of speech of Emily Bronte's poems: simile, metaphor, personification, hyperbole and understatement.

Keywords: *analysis, sound devices, figures of speech, Emily Bronte's poems*

INTRODUCTION

Only few people appreciate literature especially poems. Unlike other type of literary work, poem is not widely liked by people especially students. They prefer to read novels, short stories to reading poems. Actually it is not surprising, when we read the poems; we can not always understand what is really meant by poems. The poems can not be understood if we read the poem once only. Literature is one of the subjects that students of English Department of UNIPA Kampus Blitar have to take. It has been thought that to study a literary work is not as easy as one imagines. Since studying it needs a deep understanding. However not many students like studying literature because they feel that literary works such as prose. Poetry, drama, and novel are very difficult and burdensome. So they don't know that the literary works mentioned above are very useful.

Poetry, as one of the literary elements is very important to be learned. The writer, herself is very confused and impatient to read. Yet, after joining the literature class he knows a little about it. The writer realizes that by reading literature, he can enrich his experience about the word. The main point is that it can open his mind into broader and deeper image of human life with all possibilities.

It is clear enough that if one studies literature it not only enrich mind with new experiences related to the life but also enlarges linguistic competence through its analysis. The subject as a student who is interested in literature. The literary works to be studied is a thematic analysis of twelve England poems. The major problem of this study is the element of poetry.

POEM ELEMENTS
Rhythm

Oxford Advanced Learner Dictionary of Current English says that rhythm is regular succession of weak and strong stresses, sounds, accents or movements. In analyzing the Rhythm are two important things: 1. Number of stresses of each line. 2. Pattern of stressed syllable in each foot.

Based on the pattern of stress in each meter foot there are six kinds rhythm used in Greek language.

Kinds of Rhythm	Pattern	Example
1. Monosyllabic foot	1 accented syllable	Day
2. Iamb (Iambic foot)	1 unaccented syllable followed by 1 accented syllable	Ago
3. Trochee (trochaic foot)	1 accented followed by 2 unaccented	Trouble
4. Anaphest (anaphestic foot)	2 unaccented followed 1 accented	Interfere
5. Dacty (dactylic foot)	1 accented followed 2 unaccented	Possible
6. Spondee (spondaic foot)	2 accented syllable	Day break

Irregularities and Variation

If we read American poem, we often find the poems which does not follow metrical rhythm consistently because the poet does not want the poem to be monotonous.

There are two things to do: 1) Reversing the stress in one more feet. (Very often at the beg pining of iambic line). An iambic foot is meter of the first row and second row. 2) Adding or omitting unstressed syllables whether at the beginning, in the middle or at the end of the line. The syllables is lost get the symbol ( ), if the syllable is inversed get the symbol //.

Metter

In the metrical poem the meaning fixed pattern which is formed differently between syllables which is long or short or stressed rhyme or not. Kinds of Foot matter are one or two syllables get stresses or no. The symbol Metter pattern is used: 1. Curved line for not stress syllables. 2. Horizontal line for stress syllables. 3. Vertical line for limit part of meter foot

This name line which is based of total meter foot:

Name of Row	Total Metter
Monometer	1
Dimeter	2
Trimeter	3
Tentrameter	4
Pentameter	5
Hexameter	6
Heptameter	7
Octameter	8

4 Stanza

Stanza in the terms of prose is called paragraph in poetry, stanza is a paragraph of verse, in other words, it is a group of related sentences/lines, hi poetry stanza is rather different from paragraph. The commonest stanza forms are as follows:

Name of Stanza	Total Rows
Couple	2
Triplet	3
Quatrain	4
Quintet	5
Sextet	6
Septine	7
Octave	8
Sonnet	14

Rhyme

Rhyme is the repetition of the accented sound at the end of the sentence; rhyme is very often symbolized using letters, like aa - bb - cc. There are four kinds of rhyme:

1. Masculine and feminine rhyme
   Masculine is no more unaccented sound after the rhyming sound. After the rhyming syllables there are still unstressed syllables it is called. Example: hounding – sounding

2. Internal rhyme
   Internal rhyme is rhyme that falls within the line, not at the end of the line. Example: frail beauty must decay Painted or not painted all shall fade

3. Eye rhyme
   The word that is spelling but different in pronunciation is called eye rhyme. Example: <u>dove</u> – <u>love</u>

4. Slant rhyme/Partial rhyme
   Some words have the partially same sound. Example: Flood and would, killed and cold

Other Sound Device

1. Repetition
   Repetition is the repetition all me words or sometimes changes as variation.

2. Alliteration
   Alliteration is the repetition one consonant which usually lies at the first of the words.

3. Assonance
   Assonance is the repetition of consonant at the stanza.

4. Onomatopoiea
   Onomatopoiea is limiting sound from the natural directly. Examples: storm, dog yowling, thunder, etc.

Language of Poem

Language of poem is the way to give information or to reporting massage, intensity, to larges, to clearly, and to give real adventure. There are three kinds of devices that make of poem different from a prose. They are Diction, Imagery and Figure of speech.

1. Diction

To explained the real and adventure our life, the poetry used right words. The usage of diction is succeed if the reader and listeners can interested with them. So the reader can think and the same feel like what is the poetry think and feel. To communication ideas poetry can use words which has denotative like oh the dictionary. Poetry also can use connotative meaning attention this poem:

There is no figurate like a book

There is no frigate like a book
To take us lands a way
Nor or causes like a page
Of prancing poetry
These traverse may the poorest take
Without oppress of toll;
How frugal is chariot
That bears the human soul

By (Emily Dickinson)

Emily Dickinson argument that book or one sheet of poem can bring us to remote place and to imaginary country. It gives beautiful and imaginative adventure from this poem. He wants to compare poetry with public transportation, like raft, horse, and train. She is carefully connotative meaning.

2. Imagery

Imagery is the way poetry tries explain. He adventures their life with imagery. With imagery the poetry hope in order to the reader can feel "Aesthetic Enjoyment" and reach "Chat arsis and purification of Mind" ex: verbal. Auditive, visual, sense of smell, taste, touch, etc. Example:

Meeting at night

The gray sea and the long black land;
And the yellow half moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep
As I gain the cove with pushing prow
And quench its speed I the slushy sand
Than a mile of warm sea scented teach;
Three field to cross fill farm appears
A tap at the pane the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud, through its joys and fears,
Then the two hearts beating each to each

By (Robert Browning)

This poem is description about love. Love is the beautiful adventure, make spirit but can also make a person blind. When some one fall in love they will feel everything is beautiful. And lovely is perfect man or woman in the world. But the poetry does not use directly word, event he does not use love and lovely.

3. Figure of Speech

In poem we will often find out expressions which are not normally used in everyday language. But it does not mean that poetry uses special language. But it does not means that poetry uses special language different from any other language, but rather it uses everyday language in a specially skilled and sensitive way to develop a certain image. It is by Graham little (1966:164).

1. Simile is a comparison using the word "like" or "as". Youth like summer morn Age like winter weather. A simile differs from a metaphor by keeping the three items separate and asking the audience to find similar features instead of saying they are the same thing. A popular mnemonic for a simile is that "a simile is similar or alike ".

   Similes have been widely used in literature for their expressiveness as figure of speech:
   - Curley was flopping like a fish on a line.
   - The very mist on the Essex marshes was like a gauzy and radiant fabric.

- Why, man, he doth bestride the narrow world like a Colossus.

There are kinds of simile, as follow:

a. Explicit similes

A simile can explicitly provide the basis of a comparison or leave this basis implicit. For instance, the following similes are implicit, leaving an audience to determine for themselves which features are being predicated of the target:
- My dad was a mechanic by trade when he was in the army, "Raymond Thompson said, "When he got the tools out, he was like a surgeon."
- His mind is like a samurai's sword.

More detail is present in the following similes, but it is still a matter of inference as to what features are actually predicated of the target:
- You may not live like a samurai, but you can die like a samurai.
- He walks like a ninja and runs like a cat
- He drinks like a fish.

In contrast, the following similes explicitly state the features that are predicated of each target:
- His mind is as sharp as a samurai's sword.
- When he got the tools out, he was as precise and

thorough as a surgeon.
- He drinks copiously like a fish.
- She walks as gracefully and elegantly as a cat.

Unlike a metaphor, a simile can be as precise as the user needs it to be, to explicitly predicate a single feature of a target or to vaguely predicate an under-determined and open-ended body of features. Empirical research supports the observation that similes are more likely to be used with explicit explanations of their intended meaning; this offers some support to the claim that similes are preferred if a user wants to associate unusual or out-of-the-ordinary property with a target.

b. Stereotypes

The most commonplace similes offer a window into the stereotypes that pervade a given language and culture. For example, the following similes convey a stereotypical view of people, animals and things:
- as precise as a surgeon
- as regular as a clock
- as cunning as a fox
- as ugly as a toad
- as strong as an ox
- as sour as a vinegar
- as lithe as a panther

These similes have the status of a cliché or platitude in English, and their use is typically taken to signify a lack of creative imagination.

Some stereotypical similes express viewpoints that are technically incorrect but which are widespread in a culture, such as:
- as hairy as a cat
- as cruel as a wolf
- as stubborn as a goat
- as drunk as fish
- as violent as gorilla
- as humorless as a German
- as proud as a peacock

Animal stereotypes provide a rich vein of similes in English, as does a persistent body of ethnic stereotypes.

Similes do not have to be accurate to be meaningful or useful. To be "as proud as a peacock" is "to be very proud" whether peacocks actually do exhibit pride or not. What matters is that peacocks are commonly believed to be exemplary examples of proud behavior.

c. Irony

Some similes play against expectations to convey an ironic viewpoint, as in the following examples:
- as hairy as bowling ball
- as subtle as a sledgehammer
- as porous as steel
- as bulletproof as a sponge cake

The intended audience for such similes must

sufficiently understand the concepts involved so as to appreciate that the opposite of the intended meaning is being conveyed.

Ironic similes create a humorous effect by setting up an expectation that is then incongruously dashed. Incongruity is core concept in the understanding of humor as a cognitive mechanism.

Irony is relatively common feature of similes that are used in web-based texts. Indeed researchers have estimated that between 10% to 15% of explicit web-based similes (by unique type rather than by frequency) are ironic similes of the above kind.

2. Metaphor is a comparison omitting the words like and as so that one object is likened to another by being said to be that other example life's but a walking shadow, a poor player. That struts and frets his hour upon the stages

And then is heard no more; it is a tale

Told by idiot, fall of found and fury

Signifying nothing

The metaphor, according to I. A. Richards in *The philosophy of Rhetoric* (1936), consists of two parts: the **tenor**

and **vehicle**. The tenor is the subject to which attributes are ascribed. The vehicle is the subject from which attributes are borrowed. Other writers employ the general terms **ground** and **figure** to denote what Richards identifies as tenor and vehicle. Consider: All the world's stage:-

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances; -
(William Shakespeare, As You Like It, 2/7)

3. Personification is a metaphor in which an object or idea is likened to a person:

Justice with her scales, liberty with her torch, and so on.

Season of missis and mellow fruitfulness

Close bosom friend of the maturing sun

Conspiring with him how to load and bless

With fruit the vines that round the that h-eaves run

4. Analogy is sustained simile or metaphor, likening one state of affairs to and her in a series of comparison. The Archbishop of Canterbury, in Henry V, draws an analogy between a kingdom and a beehive:

They have a king and officers of short;
Where some, like magistrates, concert at home,
Other, like merchants, venture trade a broad,
Other, like soldiers.

Personification and analogy combine to form the basis of the following literary forms or genres:

Fable   : Pointing a moral about human life in a tale about animals.

Allegory : Pointing a moral about religious or political life by felling a tale about characters who personify abstract qualities.

Parable : Pointing a religious moral with a simple tale of earthly affairs.

5. Hyperbole (pronounced hyperbole, with accent on the second   Metaphor in which something is said to be greater than that it is (exaggeration).

Volpone : (To his gold) othon son of sol But brighter than they father.

6. Understatement is the opposite of hyperbole, a metaphor in which is said to be less than it is.

Mercurito: (of the swordsman who has mortally wounded him) ... a cat, to scratch a man do death

METHOD
Research Design

The research design is descriptive qualitative, because; 1. The data collecting are soft data enriches with description of men, places, and dialogue which can't be treated with statistical procedures. 2. The research question does not refer to variable as quantitative research. 3. The researcher is the key instrument in the data collecting and analysis process. 4. The result is argument and description, considering that the object is a poem rich and understands about the form, and language Poems.

Source of Data

The source of data is twelve Emily Bronte Poems taken from internet in http://www.emily**brontepoem.com**.

Data Collection

In collection the data the writer goes to library to find the literatures that closely related to his topic, and download some Emily Bronte Poems from internet, and try to understand it. In other words she used the library research to collect as many literatures as he can in order to get data.

Data Analysis Procedure

After obtaining the data, the writer analyzed them by using descriptive qualitative method. As the former section, poem is much concern with human being usually creates the characters in good poem.

The writer will get data from various source books and internet. The primary source of the data is exactly from internet "Emily Bronte poems from Google". The secondary sources of data will be taken from books that contain ideas, opinions and theories from the expert dealing with the subject. To support the analysis, the writer uses some theories in analyzing Emily Bronte poems.

To give a clear description of the study, the following procedure is used: 1. Read and reread the poem, to know what the meaning the poem. 2. Analyzing the sound device of the poem. 3. Analyzing the figure of speech. 4. Making conclusion.

FINDING

Kinds of rhythm here are free rhythm, sprung rhythm, and metrical rhythm that is iambic tetrameter. Kinds of rhyme of Emily Bronte's poems are eye rhyme, internal rhyme, and masculine and feminine rhyme. From Emily Bronte's poems is found three other sound devices there are: repetition, alliteration, and assonance. The Report of finding Figure of speech Emily Bronte's Poems are; Simile = 6, Metaphor = 19, Personification = 81, and Hyperbole = 44.

CONCLUSION

The kinds of sound devices of Emily Bronte's poems are rhythm, rhyme, and other sound device. Kinds of rhythm here are free rhythm, sprung rhythm, and metrical rhythm that is iambic tetrameter. Kinds of rhyme of Emily Bronte's poems are eye rhyme, internal rhyme, and masculine and feminine rhyme. From Emily Bronte's poems is found three other sound devices there are: repetition, alliteration, and assonance. In Emily Bronte's poems are found figure of speech, there are:

metaphor, simile, personification and hyperbole.

SUGGESTIONS

Before we answer the literature, we must understand what are the statements of the problems in our literature; we must understand what the language is, what the form is, and what is the content or theme of poems. If we are understand about the elements of poem, we will find the stanzas, rhymes, other sound device, rhythm, figure of speech, and the content or theme of poems. Reading poem is very important because it can increase and develop our English, besides, we can enjoy reading the poems. We also can understand what the meanings of poems are.

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