



The Significance of Figurative Language in Teaching Poetry

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Abstract

Understanding any poems needs a recognition of the figurative language used in order to be able to comprehend the idea and to know what the poet wants to say, reflect, and show. This study aims at finding out:

- 1. the importance of poetry in teaching English language for EFL learners and whether figurative language poses a challenge to students of poetry or not.*
- 2. the type of figurative language that makes it challenging for English as a Foreign Language learners to understand poetry.*

75 students in the second grade of the English Department at Diyala University during the academic year 2022–2023 make up the research sample for this study. An achievement test is used to gather data on the poetry proficiency of the students. Eight questions are in the test, two of them are about figurative language and the other two are on three poems by William Shakespeare: The Hind, Spring, and Sonnet 18.

Finally, the test data are analyzed using appropriate statistical techniques. The findings indicated that some of the students have trouble employing metaphorical language when studying poetry.

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تدريس الشعر ا

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المخلص:

إن فهم أي قصائد يحتاج إلى التعرف على اللغة المجازية المستخدمة حتى تتمكن من فهم الفكرة ومعرفة ما يريد الشاعر أن يقوله ويتأمله ويظهره. تهدف هذه الدراسة إلى معرفة:

١. أهمية الشعر في تدريس اللغة الإنجليزية لمتعلمي اللغة الإنجليزية كلغة أجنبية وهل تشكل اللغة المجازية تحدياً لطلاب الشعر أم لا.
٢. نوع اللغة التصويرية التي تجعل من الصعب على متعلمي اللغة الإنجليزية فهم الشعر

٧٥ طالباً في الصف الثاني من قسم اللغة الإنجليزية في جامعة ديالى خلال العام الدراسي ٢٠٢٢-٢٠٢٣ يشكلون عينة البحث لهذه الدراسة. يتم استخدام اختبار التحصيل لجمع البيانات حول الكفاءة الشعرية للطلاب. تضمن الاختبار ثمانية أسئلة ، اثنان منها حول اللغة التصويرية والاثنان الآخران في ثلاث قصائد لوليام شكسبير: الغزال والربيع والسونيت ١٨ .

وأخيراً، بعد اجراء تحليل بيانات الاختبار باستخدام التقنيات الإحصائية المناسبة. أشارت النتائج إلى أن بعض الطلاب يواجهون صعوبة في استخدام اللغة المجازية عند دراسة الشعر.

Section One**1. Introduction**

Generally speaking, comprehending the use of figurative language has a big impact on the learning literature in overall, and poetry in particular. The understanding and enjoyment of poetry is greatly aided by instruction that emphasizes the use of figurative language. Poems are works of literature, and the language used in them is often very symbolic and metaphorical (Booth & Moore, 2003). It's a powerful tool for education and a source of enjoyment in the forms of reading, writing, and listening. Poetry does not seem to be as widespread a teaching tool in today's classrooms as one might expect. A lot of educators don't think poetry has a place in the classroom. Because of their personal poor experience, some educators are uneasy with the idea of teaching this genre in general and therefore avoid doing so (Linaberger, 2005, p.366). Children can make the transition from daily language to "an engagement with compressed ideas, connotation, and ambiguity" (Catt, cited in Fisher and Williams, 2000, p. 29) through studying poetry in the lower elementary school.

Specifically, teachers of foreign languages no longer include poetry in their curricula because of its complexity as a literary form (Denman, 1988) and a lack of methods for teaching it to students (Stulajterová, 2010). In spite of the fact that "poetry is the style that the majority of English instructors seem least comfortable with" (Lockward, 1994, p.65), when

incorporated into a language classroom, poetry becomes a large repertory comprising various nuanced aspects necessary for every language course. Several benefits of employing poetry in language instruction are outlined by Saraç (2003). He explains that literature not only helps students develop an appreciation for beauty, but also provides opportunities to reflect on how to apply novel grammar, syntax, text organization, and vocabulary in their own writing. Additionally, it casually introduces students to literary devices (Hismanoglu, 2005).

Hedge (2000) argues that poetry are credible sources that can be utilized to hone readers' ability to take in information passively. Reading sonnets can be a great way to practice close reading, in addition to other reading abilities, such as inferencing, summing up, and so on. In addition, having students rewrite, report on, or translate a poem is a great way to improve their writing abilities (Sheila, Hessler, & Konrad, 2007).

2. The aims of the research: This study aims at finding out:

1. the importance of poetry in teaching English language for EFL learners and whether figurative language poses a challenge to students of poetry or not.
2. the type of figurative language that makes it challenging for English as a Foreign Language learners to understand poetry.

3. The limits of the Study

- 1- English poems: “**The Hind** ”, “**Spring** ”, and “**Sonnet 18**”.
- 2- Second-year EFL students at Diyala University in the second semester of the 2022–2023 academic year.

4. The research Hypotheses:

It's hypothesized that:

- a. Iraqi EFL university students' face significant difficulties in using figurative language in general.
- b. There are no significant differences in figurative language usage among EFL college students.

5. The procedures:

In order to achieve the aims, the researcher has adopted following procedures:

1. Providing theoretical context for metaphorical language.
2. Developing test construction.

3. Testing the students in their second year.
- 4- Producing statistical findings.

Section Two

Theoretical Background

2.1 Figurative Language:

Human life depends on language, and language is also crucial to human communication. Therefore, we are unable to interact with one another without language. An arbitrary set of vocal symbols called a language is used by people to communicate. The literal language and the figurative language are the two sorts of language. In this study, the researcher has solely provided examples of figurative language, or language that employs figures of speech. It is a tactic for expressing one thing while implying another.

Figurative language is described by Perrine (1983:565) as language that can't be taken literally or shouldn't be taken literally, says things in ways different than the conventional ones, or says one thing while actually meaning another. Figurative language, according to Heller (201:62–63), alludes to words and sets of words that exaggerate or change the conventional meanings of the word's constituent parts. Rozakis (1998: 28) states that the definition of figurative language is "demonstrating a particular thing in terms of another." It means that the speaker or writer is making use of a comparison or simile in order to convey meaning. In order to convey the intended meaning of a comparison in figurative language, the language often deviates from what a native speaker of that language would regard to be the normal or conventional meaning or order of words.

Poems, by definition, typically contain numerous literary methods. Therefore, a poem can be a great approach to expose pupils to figurative language in a language school. The acquisition of such information would equip students with the ability to communicate effectively in both oral and written forms. However, figurative language in poetry is typically cited as the primary reason for its absence from language curricula because of its perceived lack of precision and fuzziness (Zelenkova, 2004).

2.2 The Importance of Teaching Poetry in the Classroom

For a variety of reasons, teaching literature in the classroom is very significant. First, reading literature helps foster pupils' ability to think

critically and solve problems. Students gain the ability to recognize the underlying meaning behind texts and to take into account the social, historical, and cultural settings of literature through the analysis and interpretation of literature. Reading and writing about literature can also help pupils become more fluent in their language and gain a better understanding of communication conventions. Finally, literature can stimulate imagination, empathetic feelings, and a love of reading and education.

According to Carter and Nunan (2001:180), literature is used in the teaching of a second or foreign language because, according to the classical humanist paradigm, it is a legitimate and significant resource for language learning. When you consider about, the phrases "Cater" and "Long" spring to mind (1998:4). Younis (1998:21) asserts that language instruction and the teaching of literature are inseparably related since "...language is used in literature and it also permits the use of language." Language views literature as a friend. Numerous literary works were included in English language lessons as optional portions. Students' capacity for creative thinking, motivation, and enjoyment have all benefited from the use of literature in language training.

Poetry instruction in the classroom is a crucial component in encouraging kids' imagination and creativity. Poetry helps children explore and express their emotions, think more creatively and abstractly, and appreciate the elegance of language. Due to the requirement that students learn to recognize themes, metaphors, and other literary techniques within the text, it also aids in the development of critical thinking and analysis skills. And last, poetry can be a fascinating and entertaining method to learn about many viewpoints, cultures, and historical periods.

According to Snapper (2009), who concurs, "Teachers additionally recognize how poetry can be "brought to life" for students by converting it from the page of a book to other media" An Ofsted (2009:12) report notes that among a variety of classes judged "fun" by pupils, one specific poetry lesson was noted to make use of "a variety of media to stimulate imagination". This attests to the benefits of this appearing to be readily apparent in the classroom. This strategy was "particularly suitable for a class where English was not all students' first language" (Ofsted, 2009:12), which is a feature of most permanent international English learning situations. This is supported by Sprackland (2008:30), who writes that

hearing a poet recite a poem gives pupils "a powerful source of insight, understanding, and enjoyment".

Despite the fact that audio recordings of poetry have been for a long time, some professors have taken things a step further by asking their students to record their own works using digital technology. This makes the entire process more efficient and available. Students can more readily record their own poems or opinions about poetry using digital technology and then share them online as podcasts, which will inspire them by providing them a real audience. The poetryfoundation.org is a great example of how to go about it, even though there are other websites that allow students to create podcasts and broadcast them online in order to reach a bigger audience (ibid).

2.3 Figurative Language Types

Personification, Simile, Metaphor, Hyperbole, Metonymy, and Irony are a few examples of figurative language that have distinct functions. Alliteration, Litotes, Synecdoche, Parallelism, Oxymoron, Onomatopoeia, Allusion, Allegory, and Anithesis are examples of literary devices. Some of them have been chosen by the researcher for this study. Let's get into greater detail about the chosen types:

2.3.1 Personification

Personification is another main type of figurative language. It indicates giving the characteristics of human beings to non-human being such as an animal, an abject or a concept (Reaske 67). Toner and Elizabeth Whittome state that "In personification a thing or object which is not human is given a human characteristic because of some similarity between the thing and a person. It is easy to remember because contains the word „person“ inside it." (13)

2.2.2 Simile

Laurence Perrine states that simile occurs when the author uses words or phrases such as (like as, similar to, as, or resemble) (Perrine 65). X.J Kennedy maintains that simile is comparing between two objects expressed by a connective, such as than, as, like, or a verb as resemble (Kennedy and Gioia 121). An example of simile is : "The box is as big as an elephant."

2.2.3 Metaphor

Metaphor is similar to simile, but defining it is more difficult than simile. T. Jay (2003, p. 315) defines metaphor as an implied comparison between

two things. These things are typically objects and ideas (Lakoff & Johnson, 2003, p. 14). This means that the author does not use direct words as with simile.

An example of metaphor is: “The mind is a machine”.

2.2.4 Hyperbole

When the author seems to be exaggerating emotions, he here uses hyperbole. R.M. Robert and R.J. Kreuz (1994, p. 160) assert that authors use hyperbole to make texts humorous, to intensify something, or sometimes they want to be clearer.

An example of hyperbole is: “That new car costs bazillion dollars.”

2.2.5 Metonymy

Metonymy is expressing a specific thing with an unexplicit word that contains ambiguity, pun, allusion, or innuendo. Metonymy is used to name something by using something related to it (Perrine 69). Jay mentions Lakoff’s and Johnson’s definition of metonymy as they say “metonymy is the tactic of using a familiar or easily perceived aspect of an object or situation to stand for the things as a whole” (Jay, 2003, p. 323).

An example of metonymy is: “Friends, Romans, countrymen, lend me your ears.” Here, the word “ears” refers to people’s attention.

2.2.6 Irony

In a very simple way, irony can be defined as the opposite of what one means. Jay (2003, pp. 330-331), irony is expressed as a type of figurative language in which an opposite meaning to the literal meaning is produced by the author. The author may state one thing by something else. An example of irony is : “your rapport is very good, until red’s color all”

2.2.7 Paradox

A paradox is a statement that seems contradictory and may nonetheless be true. Because the discrepancy is surprising or even shocking, it draws the reader's attention to what is being said (Perrine 109).

An example of paradox is: “Isn't this proof enough for us or are we so blind”

2.2.8 Symbol

Laurence Perrine asserts that symbolism is a type of figurative language which contains using signs like characters, plants, animals or objects to refer to something else. A symbol maybe an object or an action that is a representative to something else beyond its literal self (Perrine 70) .

An example of irony is : Using a chalkboard to represent education.

2.2.9 Repetition

Repetition is a type of figurative language, which used by authors to repeat many words or sound in the texts. Gorys Keraf states (2009:127) that the intention of using repetition is to intensify something in a suitable context.

An example of repetition is : *And miles to go before I sleep,
And miles to go before I sleep.*

2.2.10 Alliteration

Seth Lerer mentions that alliteration is the act of repeating the initial consonant of two or more words in the same line. Alliteration is a deliberate phonological device that mostly related with literary, especially poetic texts, but it can be in common twister, idioms and advertising language (Lerer 271).

An example of repetition is : *Betty bought butter but the butter was bitter*

2.2.11 Litotes

Merriam-Webster defines Litotes as a derived word from a Greek meaning "simple". It is the use of minimization through double negatives or, in other words, an affirmative statement (Litotes definition and meaning)

An example of Litotes is: "She is not a bad singer"

2.2.12 Synecdoche

When a part of speech is used to refer to the whole or vice versa, this is called synecdoche (Hornby 451). It is also known as replacing a more comprehensive term with a less comprehensive term or vice versa such as a fireplace, or referring to a part of a fire place.

An example of synecdoche: The word "head" can refer to counting cattle or people.

2.2.13 Parallelism

As its name suggests, parallelism is the similarity of the grammatical structure of phrases in a sentence. In its simplest use, parallelism gives a statement that is balanced and clear. It also acts to provide the phrases a rhythm and a pattern (Parallelism: Definition and examples 2017).

2.2.14 Oxymoron

When two contradictory adjectives of the same thing, it is the oxymoron. In other words, a pair of opposite terms is used together to emphasize something (Reaske: 1966).

An example of Oxymoron is: True Lies

2.2.15 Onomatopoeia

Onomatopoeia is a type of figurative speech in which a word's pronunciation imitates a sound it describes (*Onomatopoeia: Definition and examples* 2017). The word "woof" is an example of onomatopoeia because its pronunciation describes a dog's bark sounds like "woof".

2.2.16 Allusion

Allusion is when the author or the speaker refers to a reference in an implicit way. The reference is for instance a well-known place, person, event, or a work of literature, art, music, pop culture (Lennon 2004).

An allusion example can be in Taylor Swift's song —Love Story. The allusion here is found in:

*Cause you were Romeo, I was a scarlet letter
And my daddy said, Stay away from Juliet.*

2.2.17 Allegory

When a story or a poem has two stories, a "surface story" and another story hidden underneath, this is called an allegory (*Allegory* 2021). An example of allegory in poetry can be *Rime of the Ancient Mariner* by Samuel Taylor Coleridge.

In its lines, there is the use of allegory as the poet speaks on the sin. Here , he, defines the sin through the lens of Christianity.

2.2.18 Antithesis

Antithesis is the process of balancing strongly contradictory words, phrases, or ideas, often by means of grammatical structure. Here, the author establishes a clear and contradictory relationship between two ideas by joining them together or placing them side by side, often in a parallel structure (Dibrova 2002 46). An example of antithesis is "No pain, no gain".

Section Three

Methodology

3.1 Population and Sample

It can be difficult to have data for any member of the population because the term "population" could refer to any unique or interesting entity (Hanlon and Larget, 2011:2). Population is the collective term for all

the topics you intend to research and includes every person, thing, or event (Ary, D., Jacobs, L. C., and Sorensen, 2006: 125). During the academic year 2022–2023. 180 undergraduates EFL students from Diyala University's English departments made up the study's population.

A sample, according to Greswell (2012), is a subset of the population under investigation that the researcher intends to investigate and extrapolate results from in order to draw conclusions about the population as a whole. In a perfect world, a representative sample of people would be chosen to reflect the entire population. See table (1)

Table (1)
The Population and the Sample of the Study

Stage	Population	Sample	Percentage
Second-Year	100	75	%75

3.2 Test Construction

According to Richards & Schmidt (2013), a test is any technique for evaluating someone's skill, knowledge, or performance. As stated by Aljuboury (2014:7), a test is the most useful tool for gathering information about the performance of learners and accomplishments over a particular course of study. It is a method or procedure for assessing someone's capacity, knowledge, or performance in a particular field of endeavour.

In addition, creating a test requires planning, preparing things and instructions, assembling them, and then duplicating the test (Brown, 2004: 47). The diagnostic test used in this study serves as the research tool. The questions which are constructed are multiple choices and true / false for figurative language and the poets: The Hind , Spring and Sonnet 18 by William Shakespeare.

The purpose of each question is to gauge how well the students can identify the figurative language. In various aspects of the test.

3.3 Validity

The validity of measurement equipment should be prioritised during development and evaluation. A device's validity has traditionally been

described as the degree to which it accurately measured the thing that it was designed for measurement (Ary et al., 2006:225). A significantly more significant sort of validity is content validity. What is referred to by content validity, as defined by Anastasi, A., & Urbina (1997: 14), is "the systematic analysis of the topic of the test to determine if it encompasses a sufficient representation of the domain to be measured." Face validity, as defined by Harris (2007:65), is "the way the test looks to the examinees, testing administrators, educators, and the like." As defined by Mousavi (2009: 247), face validity is the degree to which a test appears to evaluate the understanding or talents it promises to assess, given on the subjective evaluation of the testing-takers, those in administrations who understand its application, and other psychologically uncomplicated observers.

An important quality of an excellent test is reliability. When a test's level of accuracy remains constant over time under the same circumstances for a single group of students, it is said to be trustworthy (Veram and Beard, 1981:860).

To ensure the test's face validity, a jury of instructors and specialists in the literature, linguistics, and instruction of the English language has been gathered. The jury examined the instrument and concluded that it was appropriate and valid, and that any improvements they had proposed had been made.

3.4 Test administration in its final phase

After confirming its validity and reliability through pilot testing, the test was put into practice. The exam was given during the second semester of the 2022-2023 school year, on March 25. Everyone's attention has been drawn to the questions being addressed to the class. The questions can be completed in roughly 90 minutes.

Section Four

Data Analysis and Discussion of the Results

This section describes the statistical modification of the data that was done to assess the study's hypotheses. It offers data analysis and discussion of the results.

1. The general performance

To verify the first hypothesis which is *“Iraqi EFL university students’ face significant difficulties in using figurative language in*

general”, The theoretical mean is (40), with a standard deviation of (10.45), and the mean scores for the test's overall student performance are (42.66) and (40), respectively. For one sample, the T-test formula is applied. When the degree of freedom is 74, the computed t-value of (2.210) is determined to be greater than the tabulated t-value of (1.994) at the (0.05) degree of significance, this means that the students face difficulties in using figurative language, so the first hypothesis is verified, as shown in Table (4.1).

To verify the second hypothesis which is *“There are no significant differences in figurative language usage among EFL college students.”*. The results of table (4.1) show that there are significant differences, favouring the student's overall performance, between the theoretical mean and the overall outcome of tests at Diyala University. The students performed significantly better than expected on the organizational competency test, based on these results. The second hypothesis is therefore isn't confirmed.

Table (4.1)

The Mean Scores, Standard Deviations, and One Sample T-Value of the Students' general performance

Group	No. of students	Mean	SD.	Theoretical Mean Score	T-Value		DF	Level of Significance
					Calculated	Tabulated		
General Perf.	75	42.66	10.45	40	Calculated	Tabulated	74	0.05
					2.210	1.994		

Results of Analysis of Variance (ANOVA)

The researcher employed a one-way analysis of variance, as can be seen in the table below:

Table (4.2)

One-Way Analysis of Variance (ANOVA) Among the four types

	Sum of Squares	DF	Mean Square	F-value		Si g.
				Computed	Tabulated	
Between Groups	121.920	3	40.640	3.049	2.63	0.05
Within Groups	3944.747	296	13.327			
Total	4066.667	299				

Table (4.2) demonstrates that, with a 0.05 threshold of significance and a DF of 2, 296, the calculated F-value value is greater than the tabular F-value value (3.049). This suggests that the four groups differ significantly from one to another.

2. Discussion of the Results

According to the obtained results, the students face difficulties in identifying the figurative language through poems and these difficulties are due to the following reasons:

1. Many students lose interest in studying poetry because they find it too challenging to comprehend. This may occur because of poetry's abstract nature, difficult vocabulary, or lack of context.
2. For many students, connecting with and appreciating diverse kinds and genres of poetry is more challenging because of a lack of exposure to poetry outside of the classroom. Their capacity to compose original poetry may also suffer as a result of this lack of exposure.
3. Third, students may be unable to freely express their thoughts and feelings through poetry because they lack self-assurance in their writing skills or are afraid of being criticized by their classmates.
4. Students from different cultural backgrounds may have trouble connecting with poems that don't have any cultural connection. This can make it more challenging for them to connect with the subject matter.

To make students more creative in teaching poetry, it is important to:

1. Let students find their own ways of gaining meaning from the poems you assign them. Make it safe for them to share their reactions to the poem, even if they disagree with the accepted reading.
2. Include visuals: Include visuals, such as photographs, videos, or artwork, that relate to the poem. This might stimulate imaginative thought by giving pupils a concrete way to imagine the poem's topics and feelings.
3. Encourage pupils to debate the poetry and share their thoughts with their classmates. Working together like this has the potential to generate novel ideas and interpretations.
4. Introduce different poetic forms: Teach students about various poetic forms such as sonnets, haikus, or free verse. By experimenting with different forms, students can expand their creative abilities and discover new ways of expressing themselves.

Section Five

Conclusions

1. Students, according to the results, face difficulties in using and identifying different kinds of figurative language.
2. Teachers of English should be more resourceful in their use of music as a medium to engage their students and keep them engaged in the subject matter. Students' familiarity with figurative language is facilitated by the media, and this is especially true in semantics classes that focus on the topic.
3. The researcher's goal with the English Department students is to help them develop their skills, particularly with metaphor and figurative language, through the application of other objects.

Figurative language

1. Irony is

The difference between what is expected and what happens.

The difference between a protagonist and antagonist.

The difference between the beginning and end of a story.

The difference between a character and their parent.

2. Comparison using like or as is

simile
metaphor
analogy

3. Reference to something or someone famous is

simile
metaphor
allusion

4. Indirect comparison not using like or as

simile
alliteration
metaphor

5. Alliteration is _____.

The repetition of vowel sounds.
The repetition of consonant sounds.
The repetition of letters in a word.
The repetition of the same word.

True or false

1. When nonhuman things or abstractions are represented as having human qualities, it is personification.
2. Repetition is an intentional and extreme exaggeration for emphasis or effect.
3. An Oxymoron is a figure of speech in which opposites are paired for effect.
4. Paradox is a seemingly contradictory statement that on closer analysis reveals a deeper truth.

The Hind

1. “Whoso list to hunt, I know where is an hind”,

Simile
Metaphor
allusion

2. “The vain travail hath wearied me so sore,”

Allusion
Alliteration
Simile

3. “Draw from the deer, but as she fleeth afore”

Contrast

Paradox

Personification

4. “And graven with diamonds in letters plain”

synecdoche

Allusion

Simile

5. “Noli me tangere, for Caesar's I am.”

Simile

Metaphor

Allusion

TRUE OR FALSE

1. Hunting in this poem refers to Metaphor.
2. “And wild for to hold, though I seem tame” is Contrast.
3. “Sithens in a net I seek to hold the wind.” Is metaphor.
4. “Fainting I follow. I leave off therefore,” is alliteration.
5. “Draw from the deer, but as she fleeth afore” is simile.

Spring

1. “The soote season, that bud and bloom forth brings,”

Allusion

Alliteration

Simile

2. “ The nightingale with feathers new she sings,”

Contrast

Paradox

Personification

3. “ The turtle to her make hath told her tale.”

Contrast

Paradox

Personification

4. “The hart hath hung his old head on the pale,”

Allusion

Alliteration

Simile

5. “Each care decays, and yet my sorrow springs.”

Contrast

Paradox

Personification

True or False

1. “The buck in brake his winter coat he flings,” is paradox.
2. “The busy bee her honey now she mings” is personification.
3. “The adder all her sloughe away she slinges:” is personification.
4. “ The turtle to her make hath told her tale.” is alliteration.
5. “The fishes flote with newe repaired scale:” is simile.

Sonnet 18 by William Shakespeare

1. “Shall I compare thee to a summer's day?”

Simile

Metaphor

Allusion

2. “Sometime too hot the eye of heaven shines,”

Simile

Metaphor

Allusion

3. “Sometime too hot the eye of heaven shines,”

Contrast

Paradox

Personification

4. ‘So long lives this, and this gives life to thee’

Contrast

Paradox

Personification

5. “So long as men can breathe, or eyes can see,”

Contrast

Paradox

Synecdoche

TRUE OR FALSE

5. “Thou art more lovely and more temperate” is personification.

6. "When in eternal lines to Time thou grow'st" is synecdoche.
7. "And every fair from fair sometimes declines," is alliteration.
8. "But thy eternal summer shall not fade" is metaphor.
9. "Rough winds do shake the darling buds of May." is contrast.

The Poems

The Hind Sir Thomas Wyatt

BY SIR THOMAS WYATT

"Who so list to hunt, I know where is an hind,
 But as for me, hélas, I may no more.
 The vain travail hath wearied me so sore,
 I am of them that farthest cometh behind.
 Yet may I by no means my wearied mind
 Draw from the deer, but as she fleeth afore
 Fainting I follow. I leave off therefore,
 Sithens in a net I seek to hold the wind.
 Who list her hunt, I put him out of doubt,
 As well as I may spend his time in vain.
 And graven with diamonds in letters plain
 There is written, her fair neck round about: Noli me tangere, for Caesar's I
 am,
 And wild for to hold, though I seem tame."

"Spring" by Henry Howard

"The soote season, that bud and bloom forth brings,
 With green hath clad the hill and eke the vale:
 The nightingale with feathers new she sings;
 The turtle to her mate hath told her tale.
 Summer is come, for every spray now springs:
 The hart hath hung his old head on the pale;
 The buck in brake his winter coat he flings;
 The fishes flete with new repaired scale.
 The adder all her slough away she slings;
 The swift swallow pursueth the flies smale;
 The busy bee her honey now she mings;
 Winter is worn that was the flowers' bale.

And thus I see among these pleasant things
 Each care decays, and yet my sorrow springs."

Sonnet 18: Shall I compare thee to a summer's day?

BY WILLIAM SHAKESPEARE

“Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer’s lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm’d;
And every fair from fair sometime declines,
By chance or nature’s changing course untrimm’d;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow’st;
Nor shall death brag thou wander’st in his shade,
When in eternal lines to time thou grow’st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee

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The Poems

The Hind Sir Thomas Wyatt

BY SIR THOMAS WYATT

“Who so list to hunt, I know where is an hind,
 But as for me, hélas, I may no more.
 The vain travail hath wearied me so sore,
 I am of them that farthest cometh behind.
 Yet may I by no means my wearied mind
 Draw from the deer, but as she fleeth afore
 Fainting I follow. I leave off therefore,
 Sithens in a net I seek to hold the wind.
 Who list her hunt, I put him out of doubt,
 As well as I may spend his time in vain.
 And graven with diamonds in letters plain
 There is written, her fair neck round about: Noli me tangere, for Caesar's I
 am,
 And wild for to hold, though I seem tame.”

“Spring” by Henry Howard

“The soote season, that bud and bloom forth brings,
 With green hath clad the hill and eke the vale:
 The nightingale with feathers new she sings;
 The turtle to her make hath told her tale.
 Summer is come, for every spray now springs:
 The hart hath hung his old head on the pale;
 The buck in brake his winter coat he flings;
 The fishes flete with new repaired scale.
 The adder all her slough away she slings;
 The swift swallow pursueth the flies smale;
 The busy bee her honey now she mings;
 Winter is worn that was the flowers' bale.
 And thus I see among these pleasant things



Each care decays, and yet my sorrow springs.”

Sonnet 18: Shall I compare thee to a summer's day?

BY WILLIAM SHAKESPEARE

“Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.”