

**ARCHIBALD MacLEISH'S FIGURES OF SPEECH  
IN HIS SELECTED POEMS**



A Thesis  
Submitted to the Final Examination Committee  
as the Partial Fulfilment of S1 Literature Degree  
Requirement at the Faculty of Letters,  
Hasanuddin University

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**UJUNG PANDANG 1993**

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UNIVERSITAS HASANUDDIN  
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Universitas Hasanuddin :

Nomor : 1164. H5. FS/C/1990

Tanggal : 27 Juni 1990

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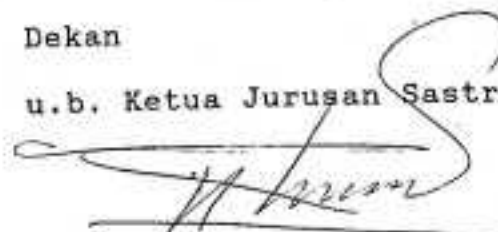
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(Drs. Agustinus Ruruk L, M.A.)

UNIVERSITAS HASANUDDIN

FAKULTAS SASTRA

Pada hari ini, Rabu Tanggal 21 April 1993, Tim Penguji menerima dengan baik skripsi yang berjudul :

ARCHIBALD MacLEISH'S FIGURES OF SPEECH

IN

HIS SELECTED POEMS

yang diajukan dalam rangka memenuhi salah satu syarat untuk memperoleh Gelar Sarjana Sastra Inggris pada Fakultas Sastra Universitas Hasanuddin.

Ujung Pandang, 21 April 1993

Tim Penguji

1. Hamzah Machmoed, M.A.	Ketua .....
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5. Drs. Ishak Ngeljaratan, M.S.	Anggota .....
6. Drs. Mustafa Makka, M.S.	Anggota .....

## ACKNOWLEDGEMENT

Alhamdulillah, praise be to God, Allah SWT, who has given good health and capability to finalize this literary thesis in fulfilment of his study at Faculty of letters of Hasanuddin University.

The writer would like to offer his grateful acknowledgement to Drs. Ishak Ngeljaratan, M.S. and Drs. Mustafa Makka, M.S. for their assistance in the completion of this writing. The grateful acknowledgement is also offered to Prof. Dr. Nadjamuddin, M.Sc., the Dean of the Faculty of Letters who has so helpful in the management of faculty that beneficially facilitates the learning environment. To those who have made the accademic activities easier, he extends million thanks to the Academic Staff of Hasanuddin University, particulary to the Faculty of Letters and Language Centre, Hasanuddin University.

For his beloved parents Muh. Daud and Wa Mina, his brothers Muh. Amin, S.E., Muh. Atti, Muh. Rijali, Muh. Zukri, Muh. Nafisi and Muh. Sarihu, his sister Su. fiani Daud and Sumiati Daud, he would like to offer his deepest gratitude for their assistance, prayers, and understanding that has been extended to him. The writer would like to offer his deepest and sincerest thankfulness to unnamed relatives who have constributed to the completion of this thesis successfully.

## ABSTRAK

Sastra adalah karya tulis atau lisan yang dapat berbentuk puisi, drama, cerita rekaan, esei, biografi maupun sejarah. Dalam tesis ini, penulis mengangkat lima puisi Archibald Macleish. Penulis mencoba mengetengahkan gaya bahasa yang digunakan oleh MacLeish yang ada di dalam kelima puisi tersebut dengan judul penelitian "ARCHIBALD MacLEISH'S FIGURES OF SPEECH IN HIS SELECTED POEMS".

Beberapa puisi yang diciptakan oleh penyair kelahiran Amerika yang hidup antara tahun 1892 dan 1982 ini dapat ditemui di dalam berbagai buku sastra ataupun bunga rampai kesusastraan Inggris. Namun seperti yang telah dikemukakan di atas, penulis memilih 5 buah di antara karya-karya MacLeish.

Dalam menghadapi segala permasalahan yang berhubungan dengan data dan karya-karya yang relevan dengan kelima puisi tersebut, penulis telah melakukan penelitian dengan menggunakan beberapa metode. Metode awal yang dilakukan oleh penulis adalah metode pustaka (Library Research). Kemudian data yang terkumpul dianalisis dengan menggunakan pendekatan kedalam (Intrinsic Approach). Dan sebagai pelengkap, pendekatan keluar (Extrinsic Approach) digunakan untuk mengetahui konteks sosial dan perkembangan sastra itu sendiri.

Melalui analisis, penulis dapat menyatakan bahwa di dalam 5 puisi terdapat sejumlah pengayaan yang berperan dan sangat menentukan suatu esensi kesusastraan pada umumnya. Dari sejumlah asosiasi, metafora, personifikasi, simbol dan pengayaan lainnya, tersirat pula esensi kebenaran, budaya, sejarah, psikologi, ilmu pengetahuan, pemerintahan, maupun politik dan filsafat.

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## I. INTRODUCTION

### 1.1. Reasons of Choosing The Title

William Wordsworth wrote (1770-1850):

"Aristotle, I have been told, has said, that poetry is the most philosophic of all writings: it is so: its object is truth, not standing upon external testimony, but carried alive into the heart by passions:"...

"I have said that poetry is spontaneous of powerful feelings:"...

Two quotations above (Alssaid and Kenney, 1964:112,118) do not refer either to the reasons of choosing "ARCHIBALD MacLEISH'S FIGURES OF SPEECH IN HIS SELECTED POEMS" or place the poetry to be something quite baffled. Wordsworth's "What Is Poetry" is one of poetry theories which evokes the writer anticipating the reality of having acquaintance with literature (English literary studies) for a few years at the Faculty of letters Hasanuddin University.

During those times of acquaintance, as he experienced, literature has been formally and scientifically learned by all learners (non-native speaking learners) and philosophically that is to say. It is undoutable that the theory of literature, history of literary cristicism, and the methodology of teachng english literature became more familiar with them (including writer) and belonged to the literary studies.

It is undoubtable too, since to the perception of literature, it is alive, literature itself has been developing from one periode to periode to periode, one generation to generation, and a different piece of art work to another. In most extendly, those scopes of literary study have been a cycle unity and manifestating in the Faculty of Letters Hasanuddin University.

Paraleling to its history, literary work, more specific, poetry has been colouring to the development of literary theories, literary cristicisms, and the methodologies of teaching english literature and involved in general through in its theory or application. The commonest forms of literary works are poetries, proses, dramas, essays, and much more, whether imaginative or unimagnative. This statement is reasonably recieved as long as all literary society inarguing in what in those forms are happened in. There is no one blaming, but then when there are descriptive poetry, reflective poetry, narrative poetry, and sonnet, one starts arguing that its classification might have changes or even the common sympatiars of different of literary works would quest that reality.

The reality says that poetry is one of literary works and of literary study objects chosen as the topic area to be the literary thesis. Comparing with other literary ones, such prose or drama, it has been going to

be minority group that cause some friend of his labelling with "Drs/Dra" before their names and academically they have been called as "Scholar of English Literature".

Perhaps, poetry is not the primadona to be the topic study because of some perceptions such as a like and dislike thing or the language of the poetry is not as less difficult as other literary ones. If these perceptions are true, it is interesting and being the first time for the writer to expose that poetry might not be ignored as something serious disease or regarded as leprosy. So subjective, the writer criticizes (with referring to Wordsworth's poetry theory) that it is "something less spontaneous of powerful feeling", or crazier there is "something more spontaneous overflow of fearful feeling".

Let the writer start thinking that the development of literature and its product are different from one periode to periode that is considering to be the significance of different of literary creators. These might not be avoided because they would be the early of their developments and just a different of process. The changes of process and significances depend on the literary creators do, the periode they existed, and certain times. To see clearly, it is better shown by how differences and significances between Romantic Era and Renaissance Era, and the 20th Century Era as well.

Though poetry is the first form of literary work and so it is in the leading place in literary studies, these are not any good reasons to form. They are not very radical and scientific either toward poetry or the title. Wordless to say, all scientific writings such literary theses have to give some point per point of reasons that they would be the keys of scientific procedures and guiding the readers to the following chapters. At once, it would like to mention the title, "ARCHIBALD MacLEISH'S FIGURES OF SPEECH IN HIS SELECTED POEMS".

It seems to the writer that there are Three (3) Great Reasons to form and his "literary feeling" would explicitize them in illustrated-reflective verses,

"WHYS"

Why is POETRY, Why not 'powatrie  
Why FIGURES OF SPEECH, Why NOT Parts of Speech  
Why Not ARCHIBALD MacLEISH  
Why .....  
Why .....  
Why: .....?!

This "WHYS" suggests him thinking carefully:

(1). Logically, there is no poetry without lines, verses and or words, and consequently there is no written language without words or sounds. Poetry could be analyzed into classes, its imagery, and some other elements of

poetry and more critical it is spontaneous feeling. There are two realities to stress in poetry. One side poetry tends to be further removed from every day speech. In other way statement, poetry is backed up by sounds (Linguistic codes) or words and consisting several figures of speech. One unforgettable thing that poetry is implicit.

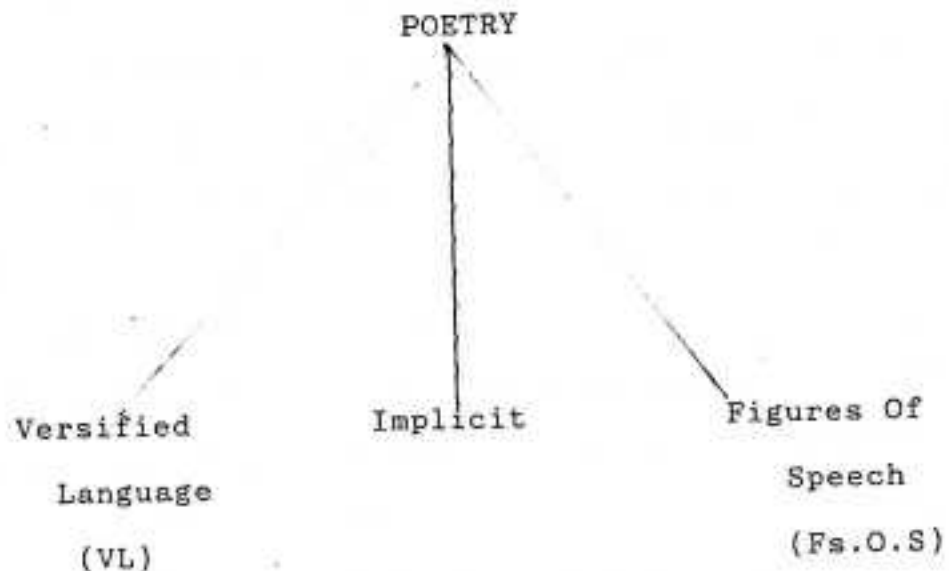
C.S. Lewis' At The Fringe Of Language (Alssid and Kenney, ibid : 49) indicated:

"Poetry most often communicates emotions, not directly, but by creating imaginatively the ground for those emotions"

Based on some arguments, the writer concludes that there are three authorities toward poetry. They are:

- a. It is because of first reality, it is versified language.
- b. With some unusual everyday speech, poetry has several figures of speech
- c. Most often communicates emotions and not directly, it is implicit.

Poetry in a tree diagram could be illustrated as follows:



Returning to the title, he still believes that what has existed in the past, what is going on now, and what will happen in the future time, poetry could be always analyzed. It is very simple reason that by language-based analysis poetry could be "explicitized" instead of finding the themes that the poet places on. In this case, by taking Macleish's Selected Poems is very related to the writer's "Literary Competence" and he wishes "Better Literary Performance".

(2). Second line of "WHYS" states that figures of speech is written in block style, while parts of speech is signified by 'NOT'. One thing to elaborate that figures of speech and parts of speech are two different cases.

/ Poetry most often consists of figures of speech and versified language more than parts of speech. Figures of speech (Figurative Language) is wellknown as stylistics area, while parts of speech (nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections) belong to morphological area in which is populer to grammar.

It is unfair explanation if those cases are reflected into different. Figures of speech and parts of speech have also built up the poetry and both are together constitutes verses.

To answer the questions of taking figures of speech, it is responsible to quotate some recievable sources:

a. X.J. Kennedy's An Introduction To Poetry, (1982:82) served the statement that figure of speech is:

"In its broadest defenition, a figure of speech may be said to accur whenever a speaker, writer for the sake freshness, or emphasis, departs from denotation of words"

b. Co-Author of "A Hand book of Literature", C.H. Holman, summerized the figures of speech into two broadest forms, in Encyclopadia Americana, Vol. 11. They are Tropes and Rhetorical Figures-Figures based largely on ubusual words or sentences consist of Imagery (sensory experience), Symbol, Simile, Metaphor, and Personifications. Rhetorical



Figures cover alliteration, Anaphora, Anastrophe, Anticlimax, Anti thesis, Apostrophe. Assideton, Chaimus Ellyphesis, Euphemism, Hestoren/Porteron, Irony, Litotes, Onomotopia, Pheripthesis, and Zegma. These rhetorical figures are closely related to Tropes and both might not be seperated.

c. Encyclopadia Britanica (1970. Vol' 9, 258) also served the steressing to the functions of figure of speech:

"....., however, the use of figure of speech is likely to be more fully conscious, more arstistic, stronger intellectual and emotional impach, will be more memorable" ....

d. L.G Alexander, in this book, Poetry and Prose Appreciation for Overseas Students, analyzed and classified figures of speech as SOUND DEVICES and SENSE DEVICES (1970:17-22).

e. In the end, the write is interested in to the thought of Ariestotle (Blackstone, 1961:330):

"The power to use metaphor is the most important thing to all for a poet, 'for this is the one thing that cannot be learned from another; and it is also a mark of genius, since a good metaphor implies an intuitive perception of similarity in dissimilars,"...

Since all literary tasters meet literary works such poetry, prose, drama, or even the essays, they are always facing to the appearances of figures of speech (styles) of the literary creators. The appearances of figures of

speech should be concerned with something natural and unquestionable.

The comprehension of figures of speech is very needed by them as they could enlarge their product-based language. Some different literary works that made up by word, phrase, or sentence, figures of speech are situated by the creators of literary work to the different goals. The narration of prose episodes need 'tone' to reach the readers, and in drama, also needs figures (characters) and figures of speech to emphasis through their dialogues.

In other extend, however, figures of speech are not only the cases of the readers or tasters, but it is very denoting. The writer, poet, speaker, or other literary creators need these and should be applied within the subjects and objects. It is so, literary works become more memorable and denoting the geniusness of the creators. To emphasis and make freshness, a speaker does it before the hearer(s) in every formal and informal situation, more ever an intelligent orator should be clever to dictionize in front of the audience

The same fact, of course, a speaker or lecturer will not need clamsity and boring thing in successing the suitable materials before the heares or learners. Otherwise, he/she would be assumed by them as "a liar, man or woman who talks like a thief, or more dengerous a trouble maker".

It is true that the use of figures of speech is more situated in literary works than in literary-scientific works. Referring to the analysis point of view, figures of speech and parts of speech are a scientific need. Poetry is the first sort of literary work in which breaks the norms of language and a grammarian might not interfere to the 'poetic licence'. It will be unfair to 'press' parts of speech within the verse. It is funny and ridiculous if the writer explores and exposes the number of verbs or adverbs in a poem than to 'know' metaphor or imagery in selected poems. Even parts of speech denote someone's language capability, he perceives that they are not "like eating fried bananas", but live out the rhetorical figures drives him on falling behind in language performance. To analyze poetry word by word is doing a big mistake because it does not reach the total meaning of the poem, and he "not like eating fried peanuts".

Figures of speech is very needed to master and analyze because they are not only as the polished language, but they indicate experiences, feelings, and thoughts of the poets.

By knowing what figures of speech in MacLeish's Selected Poems, there would be some themes to be found that would be in controlled sentences. In relation to the thought, Robert Frost has described that

poetry was a thought felt thing (B, Percy, 1981:78) and other fact could be seen in the last couplet of MacLish's Ars Poetica,

A poem should not mean  
But be

(3). Third line and other lines of "WHYS" would close the all questions of choicing the title. Archibald MacLeish is not Archibald Henderson. He is not either an Irish or British poet, but he is an american poet .

Archibald MacLeish (1892-1982) was born in Glencoe, he won Pultzer Prize (1932), and in 1939 he was named by Presiden Franklin D. Roosevelt as a Librarian of Congress, as an Assistant Secretary of State in Public Council. In the first world war he served in the field of artillery and rised the rank of Captain. He became a Professor of English at Harvard, recieved second prize, Bollingen Prize (1952), and finally he was called as Boylston Professor of Rhetoric and Oratory (Derived from Highlight Of American Literature, 1982:221-222) and Literature Of American: Modern Drama, Poetry, and Essays, (1967:169), Scott Foresman and Co.).

The writer is interested in this short biography and it sounds doubtful. The interest toward biography makes him thinking that there is no claim/rule that english literature should come from english people or someone who lives in Great Britain, except its media is not english.

English literature is a literature that english is the media used by. There is nothing to doubt that english is used as the media of experiences, feelings, and thoughts. This media is also used by americans, australians, and still many other races. It is possible for an indonesian people to creat an english poem or more.

By the literary point of view, the doubtfulness of the biography because some sources have given differently and never complete. As the literary work, it mght not be seperated with the creator, and the literary work, it the last reason of choicing MacLeish's Selected Poems and His Biography it is very hoped to fullfil the Writer's "Scientific Curiosity".

#### 1.2. Objectives of The Study

This thesis is intended to:

1. perform a study of MacLeish's Biography.
2. identify what figures of speech that MacLeish uses in his selected poems.
3. Analyze those kinds of figures of speech through the futher explanations toward their meanings and functions.
4. find the themes in the selected poems.

### 1.3. Scopes of The Study

(1). The five selected poems in which the writer analyzes are:

- a. Ars Poetica
- b. DR. Sigmund Freud Discovers The Sea Shell
- c. The End Of The World
- d. Vicissitudes Of The World
- e. You, Andrew Marvell

(2). Major analysis would be summarized such as:

- a. Versification; ryming patterns, rytmical and or metrical patterns, and Verse-Forms.
- b. Figurative language; Simile, Metaphor, Personification, Symbol and Imagery.
- c. Other figures of speech could be possible he would like to find the Themes in the selected poems.

(3). After analysing all figures he would like to find the Themes in the selected poems.

### 1.4. Methodology

In order to solve the problems that relating to the analysis, the writer used some methods. They are:

- (1). Library Research; it deals with the collections of primer and secondary data.
- (2). Intrinsic-Based Analysis in which refers to the element of poetry including language and style.
- (3). Extrinsic Approach; such as biography and settings.

### 1.5. Sequence of Presentation

The procedures of works are linked by the following chapters:

Chapter one is an introduction that contains backgrounds or reasons of choicing the title, objectives of study, scopes of the study, methodology, sequence of presentation.

Chapter two is dealing with literary review and Archibald MachLeish's biography.

Chapter three is a-5-selected poem-analysis. The analysis would be devided into two steps, versification of the selected poems and their figurative languages. After he analyzes, based on two steps of analysis, themes of the selected be integrated in this chapter.

Chapter four is closing chapter in which contains conclusion and suggestions.

## II. LITERARY REVIEW AND ARCHIBALD MacLEISH'S BIOGRAPHY

### 2.1. Literary Review

To define literature is rather difficult than to elaborate what poetry is in the narrow sense. It is because of literature itself is universal and covers all the life of things and unrestricted to the local conditions and situations.

A proof has been noted that all great literary works could stand in every periods and generations, and giving some honorable contributions to the society, more ever to the society of literature. In literary work, i.e in a drama, in which is textual or played, it is so clear to see that figures (characters) describe something life. They eat, living in one or more atmospheres, wear the clothes, take a breath, speech, speech figuratively, die, and so on. This description reminds to what Aristotle had ever said in his "poetics" that literary work or a work of art must has a beginning, a middle and an end. It is also happened to other literary works that they exist because there is a beginning, a middle, and an end.

Historically, poetry is the first sort of literary work. Prose (romances, novels, short fictions). drama, essays, and such biography might be included as a literary work if it is seen in different contexts. They come after



poetry and therefore the poetry's existency is to be the leading place in literary studies and become one of objects to study. The existency of poetry is the fact that might not be debated untill the foolish people find their stupidities, and for the writer to define poetry is very hard. He just states that all the beginnings are difficult.

At first, to determine about poetry perfectly, the competence poets, critics, and several literary scholar have stated, but the questions always appear that to take some definition in different contextual comprehendings could make all terms toward poetry are overlapping. On balance, the defined poetry has sometime similarity and collaboration to each other.

Secondly, as what has been mentioned by Rene Wellek to literary criticism of to day is that literary theory, history of literature, and literary criticism are the three diciplines Rene Wellek then stated (Lodge, ed. 1972:522) that they are necessary to collaborate and implicate each other. The writer would like to point out to some arguments that literature is universal and poetry in which is also created through the different medias. Some structuralists said that whatever poetry is using medias and those would be the product of language. Other contra-structuralists such T.S. Elliot suggested that poetry should be related to the backgrounds or settings

the creator. In analysis, literary work is not free valued, and therefore the manifesto of structuralism is contrary with the reality that a biography might have added values. Such Bahasa Indonesia, English, French, Arabic, and other languages are used by the literary creator as the medias to communicate their messages and emotions. But if we hope to the traditional paradigm (just a tool of communication) there would be noisy too for the literature concerns.

Let the writer restate that a previous definition to poetry could be overlapping. Take for instance, Bernard Percy has stated that poetry became a stronger and beautiful way to make a statement on something (The Power of Creative Writing;70) and the writer's Introduction, (poetry is spontaneous overflow of powerful feelings'). Both Bernard Percy and William Wordsworth are right if we place them in different contextual comprehensions. Generally, these terms of poetry lay on the truth that poetry vocalizes something, and very sure for the poets to do so. In the contrary, the spontaneousness, beautifulness, and strongness in literary work like poetry is able to be changed and might not be issued in every atmospheres, or in the same thing what a stronger-beautiful way does not have a relevance with powerful feelings of Wordsworth.

There are so many terms of poetry to be care, so the writer would not perform a poetry so far. Even in metaphorical statement.

Back to the title that he proposes figures of speech as the second reason to be formulated, he has to say in this literary review figures of speech is not something new.

Figures of speech (Holman) is traditionally included in the study of rhetorics and poetics and the use of them is as old as the origin of language. Figures of speech is not only found in literary atmospher, but we could identify through the every day talk, non-literary writings, political speeches, and much more. People always claim that figures of speec are used by the rhetorician and appear when they are evoked in front of the audience. About figures of view, they are very complicated and significance to the poets, writers, and other literary creators. We then know that a certain poet in a certain periode uses metaphor and later he or she is going to be a metaphorical poet.

The complexity of figures of speech does not meant that of having existing in the literary works but there is an unsatisfactory for the linguists and some psychologists do not satisfy to classify them into catagories. ries. It is true that to relate with C.W. Ferguson's essay. He said

that what is proper for one person would not be proper for another (Alssid and Kenney, 1964;77).

A grammarian says that metaphor is the simile in which the word such as 'like', 'identify with', 'as', 'suchas', equal to', 'similar with' is left out. If these, the wise man brings it to the external world, he would probably asks, "Do you know what is the most metaphorical life in this world"?, or a politician would agree if Persian Gulf Crisis and Vietnam are immetaphoric, or the writer argues that literature and language such as, "language and literature are like twin" and of course there are so many consequencious answers to them.

Figures of speech are not only the matter of metaphor and simile in the broadest form. There are still other rhetoricar figures that faced by 'readers' of literary works, and generally for the audience before the orator or rhetorican. It is simply seen in the underline meaning of what the use of punctuation in "twin".

To elaborate about figures of speech generally and specifically in literary work like poetry, prose, and drama, we are then introduced by the word 'style' of the literary creators. A good example is served by F.L. Lucas's. "Style" and alluded by Ferguson through his essay, 'A Sane Approach To Style'. He quated to what a

frenchman asking to a friend of Lucas, (Alssid and Kenney, Ibid 80).

"In French; it is the writer that takes troubles; in German, the reader; in England it is betwixt and between."

The linguist is not the so strange with 'style' and 'stylistics' because this kind of linguistic aspect born around 1960s (actually since many critics enlarged Aristotle's Rhetorics and Poetics) and it has been growing since Jacobson presented his paper in front of Indiana Style Conference in 1960. That year became the starting point of stylistics growth and developed until 1980. During until 1980. The following generations such Ohman (1964), Thorn (1969), and Levin (1971) were stylists whose papers appear after Jacobson. There are most relevance to the next development of stylistics is founded by Ferdinand De Saussure. Jacobson's "Linguistics and Poetics" seemed to be relevance with De Saussure's "Synchronic and Diacronic".

In analysing some selected poems, a critic should be care with figures of speech and much more care to what the awareness of the literary theory. T.S. Elliot said that it should be related to the settings or between biography and the works themselves, as they could have added values and not free valued. It is easy to perform a complete biography and the categories of figure of speech in one or more

poems. It is true that if we just show the biography and figures of speech and let them be would be something mistake. The relation to themes should be manifested. The writer would like to borrow the "assindeton" of Joseph (1970), "pitty minds discuss personalities, medioccur minds discuss events, and great minds discuss ideas". This kind of figure of speech suggests him to suppose to say that literary works in any kind theme is the most important thing and it is like the "heads" of literary works.

Of course, to be near with figure of speech through analysis, as the introduction, he presented recievable sources and very responsible. He would like to riview that what has been mentioned by J.K. Kennedy that figure of speech may be said to accur whenever a speaker, writer for the sake of freshness or emphasis, departs from denotation of words (p.86).

In that context, figure of speech places the meaning plurally and just a speaker and writer to saking the freshness or emphasis the massages to the hearers or readers. This quation is not yet enough. Second review, even figure of speech has been successfully catagoriced by C.H. Holman but he claim that there is no satisfactory system of classification (Encyclopadia Americana, 1982:186).

Third review, Aristotele had claimed that metaphor is the most important thing to all for poet and it marked the geniusness of the poet. This perception then developed and if Bernard Percy (1981:82) stated that metaphor, rhythmic flow and imagery became the language of the poets is a truth.

It is interesting since many linguists and psychologists unsatisfied to classify to suggest that an satisfactory classification causes that it is because of the "proper words in unproper things or people". and to be a task to find many further exploration to what is called by next elements of stylistics. In relation to stylistics, Widdowson's statement (1975), the writer would like to review as the last point. Widdowson stated that stylistics is the mediator of linguistics and literary criticism and if literary criticism to what Stylistics mediated to could be one of several critic approach to literature.

## 2.2. Biography of Archibald Macleish

When the writer starts putting the lines on Macleish's biography, it is different from other common literary thesis makers. Commonly, the title should be the name of the poet and followed by his works or Archibald MacLeish and His Works.

To put far away from the phrase 'His Works' does not mean that the elaboration of a poet's biography should only refer to the literary works the poet did, but what the writer instead of is that Archibald MacLeish is really a poet and not a common person or simple citizen of the United States. Consequently, the biography of Archibald MacLeish would cover his backgrounds, works, process of creativity, patterns of thinking, and a possible future of literature.

Archibald MacLeish was born on May, 1892, in Clencoe, an affluent of Chicago, Illinois, USA. He spent his byhood in that lake shore and attended Hotchkiss School. He then went to Yale University and in the age of twenty two (1915) he became an alumnus of that university. Having considering with graduate work in english he entered Harvard University and took a Law Degree (Adapted from The Norton Anthology of American Literature, W.W. Norton and Company, Inc., 1985, and The American Tradition In Literature, Randon House, Inc., 1985). Before he reaches his bright career in literature, as what happened during World War I, he involved in and served out side the U.S.

After World War I, in which he served as a Captain in the artillery field, MacLeish returned to teach in Harvard Law School. Subsequently, he left to practice law in Boston, but gave up a successful practice because "he



never could believe in it". He wanted to write poetry (Derived from Highlight of American Literature, Scott Foresman and Co. 1982).

Soon, however, he gave up his practice to devote full time to travelling and to writing (American Literature, Themes and Writers Series, Mc Graw-Hill, Inc, 1979). He practised his first book of poems "Tower Of Ivory" (1979). He practiced law briefly from 1920 to 1923, and finally giving his yearning to become a poet. He went to Paris with his wife and children for five years (1923-1928), living in that city and produced four books-The Happy Marriage (1924), The Pot Of The Earth (1925), Streets in the moon (1926), and The Hamlet Of A. MacLeish (1928) ( The Norton Anthology of American Literature).

The writer clarifies that he has several professions such as a lawyer, an army, and of course, a poet needs experiences to be. It is different from other poets-W.C. Williams a physician, Wallace Stevens a business executive. MacLeish was a lawyer as Edgar Lee Master. Not only those, he also held high public office as well. Back to USA he then created "New Found Land" (1930) (The Norton Anthology of American Literature).

For a few years submerged himself in the literary atmosphere in Paris and after he backed to USA and of literary experiences and travelling, he tried to go to

Mexico where he retraced Cortez's route from the coast of the Gulf of Mexico the valley of Tenochtitlan (Aztec Capital), based on Bernal Diaz's "True History Of The Conquest Of New Spain", published in 1932, and in 1933, his long narrative poem "Conguistador" won Pulitzer Prize as his first of three Pulitzer prizes (Highlight of American Literature).

As he received this, his career changed to be one of staff of "Time" and "Fortune". Then as an editor of "Fortune", a magazine devoted to the activities of big business, founded by his classmate Henry R. Lucas, one of three important magazines beside "Time and Life" (The Norton Anthology of American Literature).

His military career continued even during World War II spread out from Asia, Africa, Europe, and United States. But he still served his country in different fields. Start with the public office of Facts and Figures, he settled as an assistant director of the office of War Information, both are propaganda agencies. His process of creativity troubled for a moment and from this he established and preoccupied with wars and social customs of the ancient, primitive civilization. This is an effect that reminds the writer (if he is true) in which that what literature is committed in political cases as to be the principles of socialism (Marxism). It says whatever literary works should be applied in political events.

To be successfully influent by the number of figures and movements, encluding T.S> Elliot, ST-Perse, and of proletarian Literary Syimpathiers (Reader's Encyclopadia, An Encyclopadia of World Literature and Arts, Vail-Ballow, 1960), he had ever said that he wrote his own poetry in his own way ('I speak to my own time/To no time after') (Highlight of American Literature).

His compentences in creating literary works, he moved to other branches such as essays, dramatic verses, and in fact his works became the source of political and sociological studies. Among his works are quated successsfully by the writer are Next Harvard-1941, Freedom is the right to chooce: an inquiry into the battle, for future-1951, The Trojan Horse-1952, This music crept me upon the water-1952, Song For Eve-1952, J.B. Pulitzer Prize Play in 1958, Poetry and Experience-1962, The Dialogue af Archibald Macleish and Mark Van Dorendited by Waren Van Bush in 1964 (A Dictionary of Literature in English Language from Chaucer to 1940) Germany ; National Book League, Pergamon Press, 1970 : 544).

The noisy of his activities as an essayist, dramatist, and other special posts/jobs, such as an assistant Secretary of State from 1944 to 1945, the Chairman of American Delegation in UNESCO in 1959, as a Librarian of Congress chosen by President Franklin D. Roosevelt did

not trouble him in creating poems, but what he had done with those professions unignored the time has been wasting. A proof of this is pointed out by his letter to Ernest Hemingway, "nothing on earth make me happy as I am for about twenty minutes after I've finished a poem" (The Norton Anthology of American Literature). This statement drives the writer on concluding that during his career he had produced more than thirty or around forty books, most of them are poetry, essays, dramatic verses, and other articles when editing "Fortune" from 1929 to 1938.

The literary and non-literary works that the writer successfully recorded are Poems: Einstein(1929), Before March(1932), Frescoes for Mr. Rockefeller's City(1933), Public Speech(1936), American Was Promises(1938), Land of Free(1933), American Cause(1941), Act Five and Other Poems(1948), Play in Verse: Noboddady(1926), Panic(1935), The Fall of the City(1937), Air Raid(1938), Other Writings: Irresponsible(1940), A time to speak(1941), A time to Act(1943), and American Story(1943), (Adapted from The American Tradition in Literature, 6th Edition, USA : Random House, Inc., 1985 :1195) and (A Dictionary of Literature in English Language from Chaucer to 1940).

Macleish also wrote speeches for adlair Stenvenson's democratic presidential campaign againt Dwigh D. Eisenhower in 1952, Detested Esra Pound's political views, and denounced the activities for Senator Joseph Mc Carty in the 1950s.

Beside he has produced a successfully broadcasts in the 1958, he also as a good writer with different styli (The Norton Anthology of American Literature). A cardinal number of disertations (1777, 1778, 1779, 1780, 1781, and 1782) seems to the writer that his future works let these disertations makers satisfing their literary scientific curiosity, and a number of collected works such Collected Works(1917-1952) won second Pulitzer Prize (Disertations in American Literature, 1891-1966, USA : Duke University Prees,pp. 1772-1795).

Other number of predicates that dealt with him was as Boylston Professor of Rhetoric and oratory, and the three pulitzer prizes winner ; Conguistador, Collected Poems, and J.B. (The Cambridge Guide to Literature in English, Cambridge University Press and Hamlyn Group Limited, 1988 : 621)

Just short of his ninetiest birthday, he left some inputs that have advantages to the future of english literature (American Literature, A Chronical Approach, USA ; 1985 ;682) and this makes the writer to be proud as a non-native speaking learner to have an uppportunity to study and analyze his works.

### III. ANALYSIS OF THE SELECTED POEMS

#### 3.1. The Selected Poems

Before the writer analyzes all five selected poems, he would like to attach the complete form of poems in this chapter. They are chosen as the samples among other population literary works of Archibald MacLeish. The performance would be one by one.

#### ARS POETICA

A poem should be palpable and mute  
As the globed fruit,

Dumb

As old medallions to the thumb,

Silent as sleeve-worn stone

5

Of the casement ledges where the moss has grown--

A poem should be wordless

As the flight of birds.

A poem should be motionless in time

As the moon climbs,

10

Leaving, as the moon releases

Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves  
Memory by memory the mind--

A poem should be motionless in time 15  
As the moon climbs,

A poem should be equal to:  
Not true.

For all the history of grief  
An empty doorway and a maple leaf. 20

For love  
The learning grasses and two lights above the sea

A poem should not mean  
But be

(w. 1924)

#### DR. SIGMUND DISCOVERS THE SEA SHELL

Science, that simple saint, cannot be bothered  
Figuring what anything is for:

Enough for her devotions that things are  
And can be contemplated soon as gathered.

She knows every living thing was farthered, 5  
She calculates the climate of each star,  
She counts the fish at sea, but cannot care  
Why any one them exists, fish, fire or feathered.

Why should she? Her religion is tell  
By rote her rosary of perfect answers, 10  
Metaphisics she can leave to man:  
She never wakes at night in heaven or hell  
Staring at darkness. In her holy cell  
There is no darkness ever: the pure candle  
Burns, the beads drop briskly from her hand. 15  
Who dares to offer Her the curled sea shell!  
She will not touch it!--knows the world sea sees  
Is all the world there is! Her faith is perfect!  
And still she offers the sea shell...

what surf 20

Of what far sea upon what unknown ground  
Troubles forever with that asking sound?  
What surge is this whose question never ceases?

#### THE END OF THE WORLD

Quite unexpectedly as Vasserot  
The armless ambidextrian was lighting  
A match between his great and second toe  
And Ralph the lion was engaged in biting  
The neck of Madame Sossman while the drum 5  
Ponited, and Teeny was about to cough  
In waltz-time swinging Jocko by thumb--



And there, there, overhead, there, there, hung over  
Those thousands of white faces, those dazed eyes 10  
There in the starless dark the poise, the hower,  
There with vast wings across the canceled skies,  
There in the sudden blackness the black pall  
Of nothing, nothing-nothing at all (1926)

#### VICISSITUDES THE CREATOR

Fish has laid her succulent eggs  
Safe in sargasso weed  
So wound and bound that crabbed legs  
Nor clattering claws can find and feed.

Thus fish commits unto the sea  
Her infinite future and the Trade  
Blows westward toward eternity  
The universe her love has made

But when, upon his leeward beach,  
The measureless sea journey ends  
And ball breaks open from the beach  
And deft, gold, glossy crab exitents

In ring-side ritual of self-applause  
The small ironic silence of his claws

YOU, ANDREW MARVELL

And here face down beneath the sun  
And here upon earth's noonword height  
To feel the always coming on  
The always rising of the night

To feel creep up the curving eash  
The earthy under lands the vast  
Upon those under lands the vas  
And ever climbing shadow grow

5

And strange at Ecbatan the trees  
Take leaf by leaf the evening starange  
The flooding dark about their knees  
The mountain over Persia change

10

And now at Kermanshah the gate  
Dark empty and the withered grass  
And trough the twilight now the late  
Few travelers in the westward pass

15

And Baghdad darken and the bridge  
Acroos the silent river gone  
And trough Arabia the edge  
Of evening wilden and steal on

20

And deepen on Palmyra's street  
The wheel rut in the ruined stone  
And Lebanon fade out and Crete  
High through the clouds and overlown

And over Sicily the air 25

Still flashing with landward gulls  
And loom and slowly disappear  
The sails above the shadowy hulls

And Spain go under and the shore  
Of Africa the gilded sand 30

And evening vanish and no more  
The low pale light across that land

Nor now the long light on the sea

And here face downward in the sun  
To feel how swift how secretly 35

The shadow of the night come on... (1930)

### 3.2. Versification

As the secondary data, those five selected poems have been implied in several sources. The writer would like to clear them out. The first poem "ARS POETICA" has been in the "Highlight of American Literature" in which the editor placed it as the 'Selection II' to study.

"The Conscious Voice" stated that it was written in 1926 (p. 399) and Perrine's Literature: Structure, Sound and Sence in page 650. Other anthologies also served this poem and "American Poetry and Prose" was necessary to serve that the poem was written by Archibald MacLeish when he was an expatriate in Paris in the period of thirties. The sources above then explored that / ar z po e ti ka / was derived from Latin and the in english should be "THE ART OF POETRY".

In the end, it is clear that the sources committed to this poem as it is the traditionally used to the title for the works on the philosophy of poetry or could be said as the definition of poetry (writer : poetry theory of Archibald Macleish). It reminded to the famous discourse on the subject by Horace (65-8 B.C), a famous roman poet. A critic such G. Robert Carlson was necessary to say that / ar z po e ti ka / is the Imagist Manifesto. So far, Macleish never be a member of that group or belonged to Imagism. It is also a possitive tendency if Umar Yunus claimed him as one of several pioners of "ars poetica" and encluded Sutarji Calsum Bahri among other greatest poets in the world who has created successfully such poem (Kompas, Monday, February 3, 1992).

Second poem "DR. SIGMUND DISCOVERS THE SEA SHELL" is the only one poem that the writer analysing and found in

the "Hightlight of American Literature" (p. 222-223) that the editor (D. Curry) situated in the 'Selection I' to study. Concerning more further about this poem, he found poem, MacLeish biography lead to the time when he created by him in 1930 and became the comparisson between he himself and Marvell's "TO HIS COY MISTRESS" in the iambic pentametre form. "The Norton Anthology of American Poetry" or in all american anthologies also denoting to pages 1379 and 1030.

Based on the analysis point of view that writer has proposed a set of analysis, he would like to state that ryming patterns, metrical (rytmical) patterns, and Verseforms is not limited to the classification of versification or to a robot that is not a secular truth, but by this versification the writer also hopes that tried to avoid some robots' hearts and very acquainted existency of Versification perfectly and it is as a literary competence, that could lead the writer to master those principles and practices that could enrich through the meaning of selected poems.

### 3.2.1 Ryming Patterns

It has been to far that we considered that the rymes of poetry are based on the pronounciation (not letter) and

it seems that / ar z po e ti ka / constitutes several rymes. Such vowel rymes / -ai- / in /taim/ and /klaimbs/ is repeated in several time in one line or a stanza. This sounds could effect to their power. In the fifth and eighth stanza this assonaces (CVC/CCVC) might be a semi alliteration that could be implying to what a poem should be. What "should be" in the poem is that the other vowel rymes such as /-ai-/ in /DAM/, /-u:/ in /mjut:t/, /-3:-/ in /w3:dles/, /-A-/ in /DAM/, /-u:/ in /tu:/ or /tru:/, /-ou-/ in /mou les/, /-i:-/ in /gri:f/ or /-I-/ in /mi:n/ or /BI/. vowels or difthongs above can lead the writer to denote the end ryme that could be seen in the end of the lines (a-a-b-b-c-c-d-d-e-f-g-g-h-i-f-j-j-k-k-l-m-n-o). It is easy to denote that there are /s-/ in /sailent/, /sli:f/ and /stoun/. With the strong syllabic stress and final weak stress would reminded to the triple reppened in the line of fourteenth line /-+-/ , eleventh line /t-/ , thirteenth line /m-/ , and twenty second line /l-/ . They are stressed in the first syllable and belonged to masculines (chiming ryme).

Second poem rymes a-b-a-b-a-b-a-b-c-d-e-c-c-f-g-c-h-i-c-j-k-k-l. This ryming pattern is notes simply in the end of each line of the stanzas. Even it rymint pattern has been formulated, the writer still wonder to the other rimes that might be streessing to the future analysis.

There are some internal rymes to this poem that could lead us to the mind eye. The feminemes could be seen in line of first stanza /s-/, second stanza /c-/, /f-/, and sixth stanza /r-/, /m-/, fourth stanza /d-/, /b-/ fifth stanza /s-/, and sixth stanza /s-/, /w-/.

The consonances that have been coded explained that the stress syllables fall several time to the internal lines and kristilized the poem. Besides the vowels and difthongs strong syllabeles happened in them. We hear the vowels or difthongs in first stanza /-ai-/, /-i-/ and /-e-/ or in the other line or stanza with they found It is interesting to same sound with different letters which bring to the imperfect (eye) rymes. The worlds "shell...", "shell!" and "ground" sound?. These rymes do not only meaningful but sometime reconnected rhetorical question or rhetorical figures of the next analysis .

The third poem "THE END OF THE WORLD" chooces a-b-a-b-c-d-c-d-e-f-e-f-g-g and placing some internal rymes. The first stanza (octave) Macleish used some mascu- line like /a:-/ and /a-/ in the second line to suggest that the end of the world would be end as the unskillful- ness of using in every profession like Madame Sossman (a popular singer), while its masculin rymes /-w-/ and /d3-/ explained the time that could be more creative to the sportman and his moving. In the second stanza (sestain)

MacLeish's some repetitions /k-/ for the situation of hopeless and scared. From the second line to last line of the second stanza, he notes that /deiz/ and /da:k/ reflected several time in strong or weak stress syllable finalize every thing. The rhetorical figures (repetitions) is reinforcing the meaning of the sestain. There are so many "there-s", "those-s" and "nothing-s" that could help together with the other syllabic structure /CVC/ or /CCVC/.

The .fourth poem consumes two alliterations (head rymes) that found in the first stanza. They are /-au-/ in /waund/ and /baund/ and /-ai/+/-i:/ in /faind/ and /fi:d/ in stress sound. How the poet metaphorized this poem, in the end the writer found that the ryme scheme is a-b-a-b-c-d-c-d-e-f-e-f-g--g. The two final rymes (couplet ryme) in this poem is quite different from the third poem to two final rymes is not couplet but they belong to which the two out of sestain.

The last poem "YOU, ANDREW MARVELL", if the writer contects, is alternating the rymeing scheme(a-b-a-b-c-d-c-d-e-f-e-f-g-h-g-h-i-j-i-j-k-l-k-l-m-n-m-n-o-p-o-p-q-r-q-r) would bring that the ryming is running or it is ryming-on-line (running rymes)



### 3.2.2. Metrical (Rytmical) Patterns

What the commonest perception to the metres of the poetry is really a foot (plural: feet) and rytmical patterns are the matter of unstress or stress syllables. The writer would like to perform an example that deals to the first poem:

/ ARZ PO E TI KA /

1. a PO-em should be PAL-'pa- 'ble and MUTE
2. as the GLOB-'d FRUit
3. DUMD
4. as Old me-DAL-'lions to the THUmB,
5. SI-lent as the SLeeve-worn STone
6. of the as the Sleeve-worn Stone
7. a PO-em should be Word-less
8. as PO-em should be Word-less
9. a PO-em should be mo-TION-less In TIME
10. as the Moon Climbs,
11. Leav(e)-ing, as the Moon re-LEASE-'s
12. Twig by Twig the Night-En-tangl-'d TREes,
13. Leav(e)-ing, as the Moon be-Hind the Win-ter  
Leave-s
14. MEM(o)-ry by MEM(o)-ry the MInd
15. a PO-em should be mo-TION-less In Time
16. as the Moon Climbs.

17. a PO-em should be EQ-ual to:
18. Not TRue
19. for All the HIST(o)-ry of Grief
20. an EM-ty Door-way and a MA-'ple LEAF
21. For LOVE
22. the Lean-ing gress-'s and Two Lights a'bove the  
Sea--
23. a PO-em should not MEAN
24. But BE

After footing the poem, the writer concludes that /arz po e ti ka/ is really consisting of unryming-ryming patterns or placing iambic metres. It could be proved that the poem in which MacLeish producing is in irregular rytmes and still believable that it is the art of poetry. It is different from other poem, to mathematicalize the metres and rytmes, there are 75 feet in which consists offifteen iambs, nine trochees, nine anapaests, three dactyls, fourteen amphibrachs, fourteen spondes, and eleven pyrrhics.

The logical analysis above stresses that in one foot might has one syllabic stress or two unstress syllables or all stressed syllables. What we see from the spondaic (strong-stress metre) or weak-stress metre is the poem's lines referring to twenty five metres.

A poem should be mute, palpable, wordless, motionless, and dunding is the words that announces to the powerful of meaning, while the other words such as "should be" and "equal to" is the routes to the poem is about. What MacLeish has proposed the poetry theory and very familier is less meaningful if the writer is not able to relate to the last couplet /A poem should not mean /But be/.

Second poem, third poem, fourth poem, and fifth poem would be illustrated into diagram:

#### Metrical (Rymical) Patterns

1. Iambus/Iambic	(x /)	= 36	feet
2. Trochee	(/ x)	= 26	" "
3. Anapaest	(x x /)	= 8	" "
4. Dactyl	(/ x x)	= 7	" "
5. Amphibrach	(x / x)	= 18	" "
6. Spondee	(/ /)	= 1	foot
7. Pyrrhic	(x x)	= 5	feet

DR. SIGMUND DISCOVERS THE SEA SHELL

1. Iambus/Iambic	(x /)	= 19	feet
2. Trochee	(/ x)	= 14	" "
3. Anapaest	(x x /)	= 2	" "
4. Dactyl	(/ x x)	= 5	" "
5. Amphibrach	(x / x)	= 15	" "
6. Spondee	(/ /)	= 3	" "
7. Pyrrhic	(x x)	= 5	" "

THE END OF THE WORLD

1. Iambus/Iambic	(x /)	= 17	feet
2. Trochee	(/ x)	= 10	"-
3. Anapaest	(x x /)	= 3	"-
4. Dactyl	(/ x x)	= 2	"-
5. Amphibrach	(x / x)	= 9	"-
6. Spondee	(/ /)	= 9	"-
7. Pyrrhic	(x x)	= 2	"-

VICISSITUDES THE CREATOR

1. Iambus/Iambic	(x /)	= $14^{\hat{1}} \times 4$	feet
		= 144	feet

YOU, ANDREW MARVELL

How the poet gives the effects to the rymes through the lines of the poem, second poem chooces /saiðns/, /'simpl/, /seint/, and /'kõntempleit'd/ in the first stanza with the stress in the primary syllables. An unstress syllables falls on the second stanza establish the meaning that the structured knowledges could inforce the meaning that the science knows the living thing, calculates the climate of each star, counts the fish at sea, and whatever exists like fish, fire or feathered.

There are several norms of language that avoiding the poem through the stress syllable "She" and providing those subjects to pronounce "Her" in the internal line of third quatrien or in the second terset. Or in the spondee

/it!--knows/. The words /si:fel/ with using different sets of punctuations are signing that the poem in which start with "Science" cause rytical effects of someone who have knowledge in the university is expensive pearl or promotion.

Two trochees in "Metaphisics" is very psychological to what Archibald MacLeish perceived DR. Sigmund as scientist that could be parallel to the simple saint whom he never know the heaven or hell, even the stress syllable falls primarily.

In poem "THE END OF THE WORLD", some spondees and pyrrhics alternate "There" in the tersain. While "nothing" expantionate some trochees. This repetition and feminemes rymes stress to the effects of rytme through melodically and illustrated the damage of world and symbolizing of unability of the lion in bitting, the queteness, and the blackness.

Another trochees are found in "overhead" and "hung over" in the second stanza, or as well as "dazed" and "canceled". "Those thousands" in amphibrach foot is a graphic that shown by MacLeish to denote the damage of the world without any helps and without perception of the living thing. To what happened to the black pall, starless dark, and nothing at all is reality of the second stanza that supporting "Those thousands".

It is different from the third poem, "VICISSITUDES THE CREATOR" guaranteed by MacLeish that the "fish" in the strong metre comprehending the circle of the creator. In second stanza the "fish" falls on the second accent and its amphibrach in phrase "The universe" mirrorizing the love of the creator and created longer before "real fish" can find and feed, or at the same time as the certain characteristics of that animal.

Last poem has a certain meaning of rytmes and other metrical structures. The nursery ryme (not childish) expantionate the iambic tetra metre with no other rytmic pattern found in the fourth previous poems. Here, the ryme, metre, and or rytme is denoting within the lines of each quatrien.

### 3.2.3. Verse-Forms

There are a few common of english verse-form that could fix to the selected poems of Archibald MacLeish. In the first poem MacLeish created his /arz po e ti ka/ in couplets and whom the first old poem (old couplets) is Cantembury Tales.

It is an art or image of MacLeish to use some irregular metres and rytmes in the couplets, but still rymes in the seven couplets and five unryming couplets.

The second poem consists of three quatriens with two sestets and one fine line stanza. If we allude to the Petrarchan sonnet in the octave, two of three are Italian sonnet and a last quatrain differed to.

Two tersets do not depend on one specific form, besides the last stanza is very projective. The image that the writer gets from this is if the metre devotes from the traditional form, he agrees to what Robert Frost perception; creating such form is like playing tennis with the net down or it is a freedom of political in creating poem without anarchy implies.

The third poem seems to collaborate with Shakespearean sonnets because the last two lines of the tersain is written in couplet rhyme (-g-g-). But because of the octave and tersain the writer sees that this poem is also an Italian sonnet in Shakespearean rhyme. MacLeish combines two forms with a special peculiarity. The fourth poem is really an English or Shakespearean sonnet because the first quatrain rhymes a-b-a-b., second quatrain rhymes c-d-c-d., third quatrain rhymes e-f-e-f., and a couplet rhyme (-g-g-). The last poem "YOU, ANDREW MARVELL" seems to the writer's eye is iambic tetrameter and running rhymes and eventually the last poem is categorized into one free line and a single terset.

### 3.3. Figures Of Speech

There are two provocative terms to what the second analysis of figures of speech are very concord with. The first term is that it is also a figure of speech as well as the writer selects five poems of Archibald MacLeish or it is being a product of language like other discourses.

The second provocative term is that one or more figures of speech might be able to set a group of meaning or extra meaning. Besides the figurative language within the selected poems implying several intellectual and psychological concerns. This analysis is the continuence of versication and would be structurally created.

#### 3.3.1. Simile

There are some notes to encode the similes in the selected poems. In the first poem, MacLeish has tried to introduce similes and elaborated with the simple language:

- a poem should be palpable and mute as the globed fruit,
- a poem should dum as old medallion to the thumb.
- a poem should be silent as the sleeve-worn stone of the casement ledges where the moss has grown.
- a poem should be wordless as the flight of birds.



- a poem should be motionless in time as the moon climbs.
- a poem should be leaving as the moon releases twig by twig the night-entangled trees.
- a poem should be leaving as the moon behind the winter leaves, it leaves memory by memory the mind.
- a poem should be equal to: not true and not for all the history of grief.
- a poem should be equal to: for love
- a poem should be equal to: the leaning grasses and two light above the sea.

From the sequence of simple language, the writer tries to elaborate that the first poem /arz po e ti ka/ uses "as" and "equal to" to identify the associations of "sound", "voiceless", "movements", "plants", "memories", "history", "love", and "truth". These references of the similar analogy could add to the existency of poetry in which contain historical, philosophical, and intellectual sights.

The /arz po e ti ka/ is historical because of the process of creativity of poetry engendered by the certain periode. It is philosophical because the poem and or the poetry is existed, and intelectually. The truth in the poem's lines might be discussed as well as other discourses.

It seems that the simile sentence "...motionless in time..." and "... moon climbs." are not literal meaning but they show how the minds of the writer or reader to acquainted with experiences, feelings, and thoughts of the nature. In this contexts, we are taken to the situations or conditions of the seasons and very memorable. To whom people who are not very seasonable to winter, summer, and or auntumm would be very hard and even we are included in those seasons. The similes that have been mentioned are bringing to the poetry's existency. There are exists that if writer would touch the biography of MacLeish, as far as he study literature in France for five years (1923-1928), the writer encodes him as the poet who was not able to state that a poem should be true.

But because of the existency of MacLeish that has been learning existency's philosophy, it is the fact experience while the title in Latin and English verses are referring that he is a cristian. Go further, to the versification and figurative language, they are always existing in every discourse and periode of creative working. It means that the true of facts, true of experiences, and true of thoughts of the poet are very totally different from the absolute truth.

To the second poem, fourth line identified the science that could contemplate as she could gather what anything is for. The simile in "THE END OF THE WORLD" found in the first line of the octave "quite unexpectedly like Vasserot". This line gives the authority of metaphorical line till the tercain. Fourth poem and fifth do not use similes to identify their lines.

### 3.3.2. Metaphor

The last couplet of /arz po e ti ka/ states only one metaphor and its metaphor is existential and philosophical thinking that poem or poetry should be existed that could be meaningful and it is not the truth. In second poem, MacLeish uses metaphor to denote the science as the simple saint, and he proposed DR. Sigmund with other figures or the perfect sights between science and simple saint. The third quatrain and second tercet of "DR. SIGMUND DISCOVERS THE SEA SHELL" he explain his metaphor that the perfect answers of simple saint is by her rote rosary and the perfect faith of the saint is also perfect. Second line of "THE END OF THE WORLD" metaphorizes lighting of a person is unable to use to state something.

In the fourth poem, MacLeish metaphorized the circle of the creator with the "fish" that exists in every

situation and giving something meaningful. In the second line of the second quatrain, (Her infinite future and trade) is a metaphorical line that the life is limited and including the infinite trade. In the third quatrain, he takes an example that the best answer to anticipate the life with circle is by the ritual of its self.

### 3.3.3. Symbol

If the metaphor expands language by comparison and interaction, the symbols of the selected poems of Archibald MacLeish is expanding language by substitution and strengthened by the repetitions. In the second poem of MacLeish, some symbols depend on the lines such as:

- ... the climate of each star.
- ... fish at sea,
- ... holy cell
- ... the pure candle.
- and the sea shell.

From the five symbols above, "the climate of each star" and "the fish at sea" symbolizing the science that has a power to determine. The science could have a power to know all the living thing and it devotes some disciplines like biology, astronomy, and philosophy. The holy cell and the pure candle evoked by MacLeish that

religion is the perfect answers. In the end, in this second poem, he symbolizing that the sciences and religion are two ultimatums that may not be separated or the people who have one or more skills (sciences) is like the pearl that symbolized by "the sea shell".

In poem "THE END OF THE WORLD", several symbols could refer to damage of the world. Three out of the octave denied by /the neck of Madame Sossman/, /swinging Jocko/, and /a lion called Ralph/. These symbols expand the ways the world end. There is no more singer like Madame Sossman, there is no more Jocko who runs quickly, and there is no more lion could bit or no more greats and so on. The repetitions in the line or within the lines of second stanza would be imagerized in other structural analysis.

The writer would like to note that the general symbol in "VICISSITUDES OF THE CREATOR" might be explained by the phrase "The universe" that mentions a debt, a gold, the beach and ring of the ritual. These symbols could pass the way the fish exists in the several seasons and they are very silence and natural truly. The love of the universe is more excellent than the beach touching the measureless sea, the beach with beautiful surges and surfs. Also a gold without ritual of self applause.

#### 3.3.4. Personification

Personification means that the things would be brought to animate or to give an attribute of human. The "science" in second poem is personified by the third person singular and it is very hope to speech like human being. Science or she might ought to knows the living thing, to calculate the climate of each star, and to count the fish at sea, and why they are existed like other objects. In the third quatrain, MacLeish stressed that the science is just to tell, it never wakes at night in heaven or hell. Science could give contribution to the human being and it could answer the several questions that deal with biological, and astronomical effects, and explaining the philosophy of life (existencialism).

#### 3.3.5. Imagery

In many defenitions, imagery might be regarded as the figure of speech that deals with the sensory experiences or if it is related to natural description, it would be classified into two terms. They are general imagery and vivid imagery. The first poetry that entitle "ARS POETICA" is very vivid that remains to the specific literary discourses. The line /the leaning grasses and two lights above the sea/ is going to give the hopeness to the

beautiful nature of the leaning grasses in the same time when the sun and moon above the sea. It is very romantical to image the seasonable thing. It is for the love of the nature and the history of sorrow to imagine the sorts tree of the Northon Hemisphere.

The general imagery that happened to second poem is that DR. Sigmund is scientist and his dicipline is psycologics. The word /Her religion is to tell/ has a synonyme with the work of science and vivid image to this is crist. The climate of each star denotes the galacsy and includes the earth as our plannet. The living thing is very general and vividies the plants, animals, and human being. In the third poem, the word "world" would specificalize the earth. In many skills, the damage of the skillful is representated by Madame Sossman a singer. a lion called Ralph, and Jocko a sprinter.

The blackness in second stanza of the third poems, is pointed by the canceled skies. Poem "VICISSITUDES OF THE CREATOR" is very general because the end line of second quatrien starts with / The universe her love has made /. Some vivid imageries mention some words like beach, fish, a deft, a gold and so on. The general imagery to the "CREATOR" is able to be meant by God himself. To the last poem, MacLeish creates some imagerious lines: sun and night, the trees at Ecbatan (the ancient name of Persian

city of Hamadan, move to the gate of persian city west of Hamadan (KERMANSHAS), Zagros Gate (westward pass) in which many tourists enjoying. The river of Tigris the Baghdad, go through to Arabia that many people could see the ancient caravan centre (Palmyra's Street). MacLeish then imagines the writer to see the Beirut (Lebanon) and the island of Crete. By plane, it is clear to see the Sicily (Italia) to bring the writer of being acknowledged with the panoramas or specific backgrounds. From Spain, we have to imagine the shore to the beach of Africa or probable Maroko. The specific quatrain of "YOU ANDREW MARVELL" closed by MacLeish as to imagine the birthland (USA) that the secret of the travelling from one place to another (when he was a chairman of United States Delegation in UNESCO) might be felt by his native land where he came back from the mediterranean.

### 3.3.6. Other Figures Of Speech

Some figures of speech that the writer remembers would be discussed in this item. It is a mistake if there are some other figures of speech (rhetorical figures) stay behind.

In the first poem, MacLeish draws the repetition "a poem" and "should be". These repetitions emphasize the meaning through the lines of each stanza. In second poem,



there is a rethorical sentence /why should she?/, /Her religion is to tell/. This rethorical question gives the consequence of the people who always blame that the science has no methods to explain the reality of life. In literary work, the methodology is the way guiding the reader to find the objectivity and subjectivity of the conclutions. The religion of the science is just to tell, or in the biolinguistical point of view, the different of every language is absolutely understood. A simple saint or non-progressive saint finds the truth through the rote of his rosary. It is only a more brillian scientist who could believe that they are good elements to be perfect.

The fifth stanza of the second selected poems gives some exclamation mark / ...the curled see shell! /, /She will not touch it/, /Is all the world there is!/, and /Her faith is perfect!/. The exclamation marks that repretated in this stanza would be translated that the science has disadvantages and advantages. The rethorical question is also pointed by the horisontal intonation /What surf of far sea up on what unknown grouwn/. The relation between lines /What troubles frever with what asking sound? / and /what surge is this whose questions never ceases?/ is going to be explained based on the methodologie of science that moves from time to time, from a scientist to scientist, and never ending.

Some assyndeton and anadiplosis and climex are very successfully arranged by MacLeish in the second stanza of the third poem. In this stanza these rhetorical figures give the emphasis that the end of the world is having the ways it is. A single paradoxical sentence found in the third line line of third selected poem. /A macth between his great and second toe/ reinforcing the idiology and the application should be selected as to face the difficult problems by the human being. This is also an alternative that someone who dies must put them off.

In the third quatrain of the fourth poem, MacLeish starts with the line /But when, upon his leeward beach/ and related to the and line /A deft, gold, glosy crab extents/. These two lines synonymizes the vicissitudes of the creator. It means that the commas within the lines are continuity and relativity. In language codes, some punctuations (....., :, and --) are not only the matter of pronunciation, but their single and double bar of the selected poems of Archibald MacLeish makes the poem's line more sensitive. In the selected poems, MacLeish expands the phonetic intensive (intensivication) that the sounds suggest to the ideas of moving or to characteristics of the words.

The consonant /k-/ in /the culrled sea se shell/ suggests to the difficulties of someone finding the ways

and to the backround of the bottom of the sea. In the first poem, consonant /-t-/ (12 th line) MacLeish shows how difficult to detect the moving of the moon or to be difficult to create the familiar poetry. Back to the second selected poems, the sound of /s-/ is very associative with the moving of the sea, while /-s-/ in /what asking sound?/ he gives the characteristics of the wind that could troubles or destroy to. In the end line of first stanza in "THE END OF THE WORLD", the consonant /-f/ suggests the moving of unexpected wind. In the second stanza (sustain) the /-k/ in /black pall/ atributing the clumsity, and /s-/ in /conceled skies/ denoting the unlimited moving of the birds of vast wings. The infinite /ðe/ in all selected poems is a peculiarity of the situation or condition.

In the lines of "YOU, ANDREW MARVELL", some consonances performing the peculiarities of the objects that the poet is very acquainted with the places and to the conditions of the Mediternian Cities or from Persia to Africa.

### 3.3.7. Theme Of The Selected Poems

Versification and Figures of speech are two method of analysis that directing to the writer to attributes the theme in the selected poems. The themes of each poem would

be arranged into the proportional sentences. In first poem, MacLeish has tried to image the poem. Based on the title of the poem, and using english lines (mixing codes), the writer would like to gives two themes on the /arz po e ti ka/ :

1. poetry is one of literary works that has its own literariness.
2. The process of literary works have some special historical, philosophical, and intellectual backgrounds.

In the second poem, MacLeish creates some important lines that DR. Sigmund is one of figures of scientists that has doing the clinical experiences like other ones. By looking strongly to third quatrain, the the writer seems to conclude that themes of this poem consists of :

1. Science is the organized knowledges
2. A scientist has to have capability
3. A scientist has to have religion and or belief

In the third poem, MacLeish gives some example of destruction between the principles and practices, between characteristics and habitualities, and between the humanity and profesionality. In the second stanza of "THE END OF THE WORLD", he gives some images of hopeless, unhappi-

ness, deathly pale, and nothing-ness. These description are going to label the themes of the poem:

1. The end of the competence and performance depend on the creativities.
2. A bad activity expresses the useless thing.

Fish is a good metaphor in the two quatriens of VICISSITUDES OF THE CREATOR. It is one of specific animal that could be forcing the life circlly. When there is water there is a life of future. There is a good proverb to examine that water (sea) is not seperated with the of fish. In third quatrien of this poem, MacLeish ironicalizes with the line /But when,.../.

In the end of the poem (a couplet), he closes the line such as /In ring side-ritual of self-applause/ and /The small ironic silence of his claws/. These two lines might effect to condition of life or the rotations of the life in every living thing. Here, suggests the writer to evoke the themes:

1. The live is naturally determined by the creator.
2. The life is limited.

If we concentrate to the lines of the poem or to the stanzas, the running rymes and its iambic tetra metre expose the route of Archibald MacLeish. Based on his biographical life that he liked travelling (in the periode of thirthies he traveled the route of Mexico Gulf).

The writer wishes to mobilize the route of Persian Gulf to Arabia, the route of Arabia to Uerope, and from Uerope to Africa. The tone seems to be the same when MacLeish introduced YOU, ANDREW MARVELL through the line /And here face down beneath the sun/ (1st line) and /And here face downward in the sun/ (2nd line of last stanza). These lines express the place that he created the poem in a specific place or probable in the USA. Other lines that referring to the condition of the place is /The always rising of the night/. This line is intentified by him through the last line of the poem /The shadow of the night comes on .../. It is also true if was representing the USA in United Nations (UNESCO), because he was very experience to those areas. The central ideas that the writer finds in this poem are:

1. Travelling is the art
2. The experiences would be useful if we put them into the papers.
3. History is the mirror of future

YOU, ANDREAW MARVELL is poem of experinces that created by Archibald MacLeish in 1929. The year that he created "True History Of The Conguest Of New Spain" is a good point to elaborate the biography of the poet. The relation of this creative writting is if MacLeish wrote

"YOU, ANDREW MARVELL" based on 'The American Poetry and Prose' in 1926 and enclosed by 'An Anthology' in 1929, the travelling of the Valley of Tenochtitlan (Aztec Capital) is created by him before it is published in 1932. The experiences of MacLeish could reflect to the people of the United States to post him self in UNESCO in the periode of fourthes. And it is a successfulness if he is named as A Librarian Of Congress.

The lines of the poem narrate a long travelling of the poet from one place to another, from one continent to another, from one culture to another, from one idiology to another, from literature to literature , and from poet to poet. The third quatrain starts with the route of Ecbatan that belongs to Persian or Mediteranian city. In fourth quatrain, MacLeish show us to the gate of Kermanshah that many travellers pass the city west of Hamadan. The poet then traveled to the area of Arabia through the river of Tigris in The Republic Of Irak or Euphrat River in The Middle east. By the history of ancient caravan Centre (Palmyra's Street), he traveled to Mesopotanian Sea to see what Lebanon and Crete are. Just in the seventh quatrain, he saw one of the city of Italia. The culture of Spainiards and African placed by him in eighth stanza.

#### IV. CONCLUSION AND SUGGESTIONS

##### 4.1. Conclusion

The subjectivity and objectivity of this thesis is the general conclusion. The writer has performed the multi approaches such biography, setting (atmosphers), styles of the poet, and the themes of the selected poems. The analysis has been carried out which consists of sets of versification, figurative languages, and the themes of the selected poems.

Based on the intence of the study, a biography of Archibald MacLeish (1892-1982) is very helpful to support the analysis of the selected poems. The writer concludes that he gives some contributions to the life of English literature and to the life of American cultures. The poet creates the poems are related to the periodes of experience, feeling, and the thought. On the countrary, the writer regards that MacLeish represents the disadvantages of himself. It might be other references that he has succesfully named his wife and children.

After identifying all figures of speech in his selected poems, he would like to conclude that MacLeish uses some similes, metefora, simbols, personifications, imageries, rhetorical, figures, repetitions, and echoisms.



MacLeish has consumed some figurative languages in his selected poems indicating intellectualities, The competence to consume similes and metaphors and other figures of speech is very usual to all for a poet and to all for a poet and to all for the different discourses. The functions of personifications, imageries, rhetorical figures, repetitions, and onomatopoeia denotes him as discursive man and rhetorician.

Themes of the selected poems are guides to state that MacLeish creates his poem through the period of experience, process of creativity, and intellectuality. The poet has thought that the life is determined and limited. He also presents that the organized knowledge is determined by the methods, and all discourses are meaningful. The themes are found in the relationship between the lines, stanzas and total meaning of the poems. The most important theme in the first poem is Literariness and the second poem is about the essence of truth the poet. In the third poem, MacLeish imagines that creative works are the matter of competence and performance. In the fourth poem, he illustrates what the life is and how it will be. In the last poem of the selected poems, he gives the meaningful experiences of the poet through the route of travelling in this world.

#### 4.2. Suggestions

By the end of fourth chapter, the writer is going to suggest: (1) The important of the biography of the poet, English Literature, and the meaning of creative writings is needed. History (a biography is also one of histories) must be learned because it is one of the data that supports the analysis. The lackness of data is the lackness of analysis.

(2) Similes, metaphors, and other rhetorical figures are not only representating to the goodness of the poet, but the misplacing of them (dangerous figure and figures of speech) is able to destroy the poet, or at least they bring inhumanity or produce craziness of human being (fatal thoughts).

(3) Like Bahasa dan Sastra Indonesia, English language and literature can not stand alone insteads of English language and literature devoloped in anytime and anywhere.

(4) It is greatly hoped to make the further analysis on English literature for construbuting to the devolopment of Sastra Indonesia. To this view, the writer would like to state that English Literature would walk abreast with Sastra Indonesia .

(5) All literature, including Sastra Bugis/Makassar need to have some projective researches that are conducted by the Faculty of Letter-Hasanuddin University. To the English literature, the projective researches (not pejorative) would cover the 'area of English literature' and if it is more needed why do not we contribute and support Bahasa Indonesia to be the language of Asean and of International Language.

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