

**THE USE OF FIGURATIVE LANGUAGE IN CHARACTERIZATION OF
THE NIGHTINGALE AND THE ROSE SHORT STORY BY OSCAR
WILDE**

A THESIS

***Submitted In Partial Fulfillment of the Requirement
for the Degree of Sarjana Humaniora***

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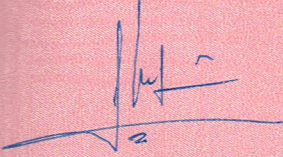
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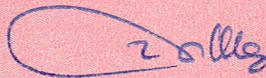
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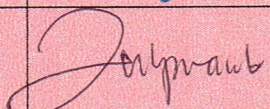
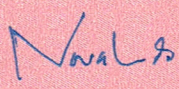
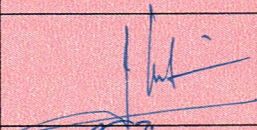



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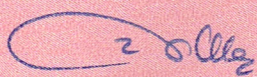
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DECLARATION

I hereby declare that this thesis has not been submitted yet, either in the same or different form. To my knowledge there have not been any forms or ideas written or published by others except those that are referred to in this thesis and mentioned in bibliography.

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Fitria Lonanda



This thesis is dedicated to

My lovely family

My father Agusrizal, my mother Isnawati, my brother Veby Ferdian, S.Pd

and my sister Feny Amelia, S.T.

My best friends

My '09 English Department students, my senior, my junior, my KKN friends in Andiang, my SMA Negeri 10 Padang, and my SMP Negeri 2 Padang

My Genta Andalas Family

My group of drama, Enemies of People

My Radio Sushi FM Crew

Thank you for making my life like a rainbow.



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The Researcher

ABSTRAK

Dalam skripsi ini penulis membahas jenis majas dan hubungan majas tersebut dengan karakterisasi karakter yang terdapat dalam cerita pendek *The Nightingale and the Rose* yang ditulis oleh Oscar Wilde (1888). Dalam mengumpulkan data, penulis menerapkan metode observasi dan teknik catat. Data diambil dari cerita pendek *The Nightingale and the Rose*. Penulis menganalisis data berdasarkan teori *Figurative Language*, yang dikemukakan oleh Rozakis (1995), dan teori *Character and Characterization*, yang dikemukakan oleh Abrams (1999) serta metode yang digunakan adalah metode stilistika, yang dikemukakan oleh Simpson (2004). Selanjutnya data disajikan dengan metode formal dan informal.

Dari hasil analisis ditemukan 14 majas, dengan rincian: delapan simili, satu metafora, dua personifikasi, dua ironi, dan satu hiperboli. Berdasarkan temuan tersebut, majas simili adalah jenis majas yang paling banyak digunakan Oscar Wilde dalam penulisan cerita. Hubungan antara majas simili dan karakterisasi karakter adalah mendeskripsikan karakter secara fisik dan mental. Dapat disimpulkan bahwa alasan penggunaan simili yang dominan dipengaruhi oleh target pembaca cerita pendek *The Nightingale and the Rose*, yakni anak-anak, karena simili mendeskripsikan dua hal secara langsung dengan menggunakan kata pembandingan.

Kata kunci: jenis majas, karakterisasi, stilistika, simili, Oscar Wilde

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Figurative language is an expression that deviates from everyday language by using comparison, analogy and allusion. Rozakis (1995: 28) defined that “Figurative language is saying one thing in terms of another.” Based on this definition, figurative language means that expressing something in another way to refer one thing by giving the implied meaning. It is often used in literary works to demonstrate the creativity of the author and the beauty of language itself. Besides, it is also one of the ways to interpret the meaning hidden in the literary works.

One of literary works which contains figurative language is the short story *The Nightingale and the Rose* included to the collection of short story *The Prince and the Other Stories* (1888) written by Oscar Wilde. He is a poet, playwright and novelist from Ireland. People know him as the one of persons who supports aesthetic movement *art for art's sake*.

The short story *The Nightingale and the Rose* is written aesthetically and imaginatively. This short story is intended for children, but Wilde dares to tell the story about love and sacrifice in figurative way. Briefly, it tells about the nightingale which sacrifices her blood to create the red rose for the young man. Even figurative language characterizes the characters in this short story. The researcher focuses on

analyzing *The Nightingale and the Rose* is to identify the use of figurative language which is used by the author. In addition, the researcher also wants to explore the relation of figurative language in the process of characterization in Wilde's work.

The use of language in literary works is always associated with another method, especially if we discuss about the style of the author in describing his work. This method is stylistics. Verdonk (2003: 3) said "Stylistics is concerned with the study of style in language." It means that stylistics is the study which helps us to investigate about the style of language in the text. It also helps us to disassemble how the creativity of the language used by the author in sounds, words, system structure, and the meaning of the language. Simpson (2004: 3) supported Verdonk's statement by saying "To do stylistics is to explore language, and more specifically, to explore creativity in language use." Stylistics will help the researcher to conduct this research.

The explanation above is the background of the researcher to conduct this research. From this study, the researcher hopes the result of this study can answer the reader's curiosity about figurative language relates to describe the characterization of characters in literary work.

1.2 Identification of the Problem

The researcher analyzes the use of figurative languages in characterization of *The Nigthingale and the Rose* short story by Oscar Wilde. Here, the researcher formulates some research questions, they are as follows:

1. What are the types of figurative language in characterization of the characters in the short story *The Nightingale and the Rose*?
2. How are figurative languages related to the characterization of the characters in the short story *The Nightingale and the Rose*?

1.3. Objective of the Study

The objective of this research is to analyze the types of figurative language characterizing the characters in the short story *The Nightingale and the Rose*. Besides, the researcher also wants to describe the relation of figurative language use to the characterization in the short story *The Nightingale and the Rose*.

1.4. Scope of the Study

The scope of this study is stylistics as method which combines linguistics and literature. The researcher analyzes the figurative language in describing the characterization in the short story. In this study, the discussions of figurative language are five; they are simile, metaphor, personification, irony, and hyperbole. The researcher limits the discussion of character into main characters because they often appear in the short story and have strong characterization by the author.

1.5 Method of the Study

The researcher takes the short story *The Nightingale and the Rose*. This short story is one of the collections of short story which is written by Oscar Wilde (1988). In collecting the data, the researcher applies observational method, non-participatory observational technique, and note taking technique which is presented by Sudaryanto (1993: 133-135). The researcher collects the data through library research. Then the researcher notes the data contain figurative language, especially simile, metaphor, personification, irony, and hyperbole in the corpus.

Furthermore, after collecting the data, the researcher analyzes the data by classifying the types of figurative language appearing in the short story based on the theory of Rozakis (1995: 29-38). Then, the researcher describes character and characterization by applying the theory of Abrams (1999: 32).

The last way is the method of presenting the result of analysis. The researcher combines two methods; they are informal and formal method by Sudaryanto (1993: 145). In informal method, the researcher uses the simple language and in formal method, the researcher uses the symbol to explain the research.

CHAPTER 2

REVIEW OF RELATED LITERATURES

In this chapter, the researcher explains about the previous studies and the theories related to the study which is being discussed. Firstly, the researcher explains about the three previous studies. Secondly, the researcher discusses about the theory of figurative language, character and characterization, and the last the researcher describes the study of stylistics.

2.1 Review of Previous Studies

The first study is conducted by Pugsley (1990). The purpose of her research is to identify the role of figurative language in advertising from the existing linguistic point of view. She limits the object of the research by discussing metaphor, metonymy, and synecdoche. She also discusses a bit about simile and personification. The data analyzed are 16 advertising in magazines that contain the most relevant aspects to identify figurative language. In analyzing the data, she applies the theory of semantics, stylistics features, and syntactic features. The results of her research is the tropes or figures of speech have an important role in constructing the language in advertisement which the language should be made as attractive as possible to attract the attention of consumers.

The second research is conducted by Sakadolkis (2003). He focuses on the use of figurative language in construction of musical meaning. The study case of the research is conducted on children who are in sixth grade general music classes. The class will be taught by the teacher by listening to the music and then the students and the teacher will describe the music. They listen to the music in the classroom with an audio tape recorder in the seven-week period. The example of analysis is conducted by Sakadolkis when the class is listening to the music "Tzena Tzena". After that, he finds the conversation between the teacher and the student as follows:

Teacher: If you were dancing, get a sense of whether this *music wants you to be*
into the floor or off the floor.

Student: I think *it wants you to be* off the floor, like jumpy kind of.

From the example of conversation, it can be seen that there is figurative language, which is *personification* in the word of *music*. *Music wants you to be* indicates that the *music* also has a craving like a human.

He does not only apply the theory of figurative language, but he also combines it with the theory of linguistic cognitive. The result, figurative language is regarded as a fundamental mode of cognition, it is reflected not only in language, but also in thought and action. By studying figurative language, people can gain an understanding of how meaning is formed. This proved that the figurative language is important to form the musical meaning and it emphasizes the thinking and practice.

The mostly figurative language appears in his research are personification and metaphor.

The last research is conducted by Perez (2012). He analyzes the figurative language in social media text. The aim of his research is to show how a particular domain of figurative language: humor and irony can be handled automatically by considering the linguistic rules. The main objective of the research is to identify figurative language, especially irony and humor found in social media. The data analyzed is the text of social media (web comments, tweets, and user reviews) by selecting the characteristics of the text that has a funny aspect. An example of the data being analyzed is the irony:

“Sitting in the eye doctor’s office, wait for the doctor to see me”

The researcher analyzes the data by using figurative language theory and he combines with the theory of syntactic structure and semantics conceptualization. The result is the language reflects the patterns of thought and figurative language are assumed to communicate something indirectly. It is also found in the text where the social media which often contain irony and humor.

The three researchers above describe the differences of discussion with the researcher’s research study. In the first research, it discusses the use of figurative language contains in press advertising, while the second research discusses the figurative language in the creation of musical meaning and the third research has explained how the use of figurative language in the text of social media. The

similarities between the discussions is conducted by the researcher with the previous three researchers are equally discuss about figurative language, but the differences are the data of research. Another difference is the application of the theories. The first researcher applies the theory of figurative language, stylistics features, syntactic features, and semantic while the second researcher uses cognitive linguistic theory. Furthermore, the third researcher combines the theory of figurative language with syntactic structure, and semantic conceptualization.

In this study, the researcher discusses several types of figurative language and how the relation of figurative language to the characterization of main characters in Wilde's short stories by applying the theory of figurative language which is described by Rozakis (1995) and the theory of character and characterization by Abrams (1999). Meanwhile, it needed the method of stylistics by Simpson (2004) to connect between linguistic features in literary work.

2.2 Definition of Key Terms

Short Story	is a brief fictional prose narrative that may range from about five hundred to two thousand words (the short story) to twelve thousand to fifteen thousand words (the long short story), sometimes referred to as a novella (Murfin and Ray, 2003: 445).
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Figurative language is saying one thing in terms of another (Rozakis, 1995: 28).

Character is the name of literary genre; it is a short, and usually witty, sketch in prose of a distinctive type of person (Abrams, 1999: 32).

Characterization refers to the various means by which an author describes and develops the characters in a literary work (Murfin and Ray, 2003: 53).

Stylistics is a method of textual interpretation in which primary of place is assigned to language (Simpson, 2004: 2).

2.3 Theoretical Framework

2.3.1 Figurative Language

Rozakis (1995: 28) said that “Figurative language – saying one thing in terms of another”. It means that figurative language is an expression used by person or the author indirectly by using the comparison. It cannot be interpreted literally because the comparison in figurative language expression has the meaning. Furthermore, Abrams (1981: 63) explained that “Figurative language is a deviation from what speakers of a language apprehend as the ordinary or standard, significance or sequence of words, in order to achieve some special meaning or effect.” By this

explanation, it can be said that this expression is different from the language that we use in daily activity. The deviation of language has occurred in figurative language. This figurative language is often used as the technique to tell the story by the author. It is used to obtain the effect containing the meaning behind figurative language in which the use of it makes the description of the short story more powerful than the daily use of language or it is called literal language.

When the author uses figurative language to describe the story, he usually trick the language because he wants to create the implied meaning that will make the readers think deeply about the meaning. In interpreting the expression of figurative language, the reader will use the power of imagination to imagine this expression and think what the meaning behind it.

The use of figurative language creates the literary works to have high art value. This style of language makes the language more interesting and poetic. According to Tajali (in Fadaee, 2011: 11), he stated that figurative language has the purpose in three elements as he mentioned “The language that uses figures of speech is called ‘figurative language’ and ‘its purpose is to serve three elements of clarity, forth, and beauty in the language.’” The aim of figurative language is to give the clarity because it explains about the comparison of the different things which has meaning behind its expression. Furthermore, the more comparison used by the author in the short story, the better of his work to be read by the reader. It shows the ability and the creativity of the author in using the language. In addition, it also proves that

the use of figurative language has made the language more colorful, rich, and aesthetic.

Some linguists have different perceptions to divide the kinds of figurative language. Little (1984) divided into three kinds, they are comparison, association, and other figure of speech. Meanwhile, Perrine (1983: 571) divided it becomes ten kinds, they are metaphor, simile, synecdoche, personification, metonymy, allegory, overstatement (hyperbole), irony, symbol, and paradox. Rozakis (1995: 33) divided into allegory, ambiguity, apostrophe, conceit, connotation and denotation, contrast, metaphor, irony, hyperbole, irony, litotes, metonymy, onomatopoeia, oxymoron, personification, sarcasm, simile, symbolism, synecdoche, synesthesia, transferred epithet, and understatement.

In this study, the researcher uses the kinds of figurative language by Rozakis (1995: 33) because she explains it completely. The researcher discusses figurative language into simile, metaphor, personification, irony, and hyperbole. In the next following section, the researcher explains about these five figurative languages.

2.3.1.1 Simile

Simile is the comparison to express the thing is like another thing explicitly. As observed by Wren and Martin (in Siswantoro, 2005: 24), they said that “Simile is a comparison made between two objects of different kinds which have, however, at

least one point in common. Furthermore, Rozakis (1995: 36) explained that “A simile is comparison between unlike objects introduced by a connective word such as *like*, *as*, or *than* or a verb as *seems*.” Briefly, simile is the comparison of two distinctly different things but it is considered the same as helped by the connective words. In simile expression, other connective words that be found are *compare*, *similar to* and *resemble*.

The author clearly states the connective words in expressing simile to make the reader quickly determines and analyzes an expression as simile or not. The concept of simile is *A is like B*. Barnwell (1980: 34) divided three parts in simile as follows:

1. the **TOPIC**, i.e., the actual thing which is being talked about.
2. the **ILLUSTRATION**, i.e., the thing to which the topic is compared.
3. the **POINT(S) OF SIMILARITY**, i.e., the components of meaning which the topic and the illustration have in common when compared.

Henceforth, to make it simply, Barnwell (1980: 34) gives the example of simile, *the baby's skin is as smooth as silk*. This expression is simile because it considers *the baby's skin* is the same with *silk*. Yet we know the baby's skin and silk are different things in form and utility. The connective word used is *as*.

In applying Barnwell's theory into simile expression *the baby's skin is as smooth as silk*, it is necessary to analyze the topic, the illustration, and the point of

similarity. *The baby's skin* is the *topic* and *silk* refers to the *illustration* while a *smooth* is the *point of similarity*.

Baby have beautiful and smooth skin because the layer of baby's skin is relative young and new. Then a silk is soft thread from the cocoons of certain insects. It feels soft when touching. *The baby's skin* has compared with *silk*, it means the baby's skin is described and considered as silk which is *smooth*. It can be concluded that *the baby's skin is a smooth as silk* means the baby's skin feels smooth and soft like the silk.

2.3.1.2 Metaphor

The word *metaphor* comes from Greek; it means *to carry over*. Rozakis (1995: 33) stated that "A metaphor is a comparison without the words *like* or *as*." This statement is supported by Perrine (1983: 571), he declared that "In metaphor the comparison is implied—that is, the figurative term is *substituted for* or *identified with* the literal term." From those statements, we can get the point that metaphor is the process of comparing two unlike things as if they are one. This thing happened because metaphor does not have connective words such as *like*, *as*, *than*, *similar to* and *seems* determining them as figurative.

Metaphor and simile have close relation because comparing the different things. Metaphor also often called an implied simile. In simile, the comparison is seen

clearly. This is contrary to metaphor that compares the thing implicitly. If the concept of simile is *A is like B*, then the concept of metaphor is *A is B*.

Actually, metaphor has the way to determine the process of carrying meaning in this expression. According to Bradford (1997: 22), he explained two processes of metaphor; they are tenor and vehicle based on Richards's theory (1936). He describes that the tenor of metaphor is idea or the principal object discussed, meanwhile the vehicle is the analogy or the image that describes the object. The main point of Bradford's explanation about the process of metaphor has described that the tenor is the main concept and the vehicle is the analogy of the concept itself. The vehicle carries the description or the qualities to main concept.

The example of metaphor expression is taken from the poem *A Meditation for His Mistress* by Robert Herrick, *you are the queen all flowers among*. This becomes a metaphor because *you* is identified with *the queen all flowers among*. *You* refers to the lover of Herrick. The tenor or principal object which is discussed in this expression is *you* and the vehicle as the image that carries the description to object is *the queen all flowers*. The flower is the part of plant. It looks beautiful with brightly colored. In this expression, Herrick compares *his lover* with *the queen all flowers among* means that his girl is very beautiful because *you* has got the qualities of the flower, that is beautiful.

Another example of metaphor is *man is a wolf* (Glucksberg, 2001: 7). *The man* is compared with *wolf*. The tenor is *man* and the vehicle is *a wolf*. The word

wolf in this expression does not indicate that the man is real animal which has tail and canine tooth but it explains the characteristics of wolf used to describe the man. A wolf is known as a wild animal which is classified to dog family. It is also recognized as a greedy animal. This explanation illustrates that the man has characteristic owned by a wolf. It can be interpreted that the man has terrible behavior, greedy, and evil. Otherwise, the reader also can interpret *the man is a wolf* is wild or brave man.

2.3.1.3 Personification

According to Barnwell (1980: 42) “Personification is a figure of speech in which an abstract idea, or something which is not alive, is treated as though it were a person.” It means personification is the style of language that gives the characteristics of human to inanimate objects. Furthermore, Rozakis (1995: 35) explained that “Personification is the attribution of human characteristics and/or feelings to nonhuman organisms, inanimate objects, or abstract ideas.” This statement is supported by Murfin and Ray (2003: 339), “Personification is a figure of speech (more specifically a trope) that bestows human characteristics upon anything nonhuman, from an abstract idea to a physical force to an inanimate object to a living organism.” Briefly, personification is the expression of language to create non human life as if human. So, this kind of figurative language makes non human can act, speak, and has emotional feeling like human.

Personification often appears in fairy tale written for children. The use of figurative language will create the story imaginatively because the readers will find nonhumans such as animal, plant, and other objects have dialogue each other and they also have the attribution like human.

According to Keraf (1986: 141), personification has special feature from metaphor and simile. It contains the comparison like metaphor and simile, but in personification the things to be compared is nonhuman and human attributes.

The example of personification is the part of John Donne's sonnet, *Holy Sonets, death, be not proud* (Rozakis, 1995: 35). From this example, *death* is compared with *proud*. It explains the comparison between *death* as non human with *proud* as the characteristic of human. Donne indicates *death* as human who feels of proud. Literally, death is the end of life. This is the condition often feared by humans because death is certainly causing someone to lose his adventure life in the world. However, Donne had different understanding of death. In his sonnet, he mentions *death, be not proud* to portray his courage to die. He describes *death* as the human feared by other because it has the power to make one's end of his life. Here, death is personified by Donne.

2.3.1.4 Irony

Irony derived from the word *eironia*, it means deception. Galperin (1977: 146) stated “Irony is a stylistic device also based on the simultaneous realization of two logical meanings—dictionary and contextual, but the two meanings stand in opposition to each other.” In short, irony is the style of language to express something captured by the reader that should be opposite from the literal meaning. The things that should be noted when interpreting irony expression is the context of its expression.

Similar to Galperin, Rozakis also stated that “Irony states one thing in one of voice when, in fact, the opposite meaning is intended (1995: 33).” Clearly, it can be proposed that irony is not seen from what it is said but rather to interpret the meaning from the context or situation.

The use of irony creates the effect because the reader feels free to interpret the meaning as long as it appropriates to the context of utterance. The reader can interpret the meanings as humor, negative impression or critic. Perez (2012: 33) found the effect and the aim in irony. According to him, “The aim of irony is to communicate the opposite of what is literally said; whereas the effect may be a sarcastic, satiric, or even funny interpretation that undoubtedly profiles negative connotations.” It proves that irony is used for certain purpose and it causes the effect as well. Irony can be used to convey sensitive thing but in humor tone.

For better understanding about irony, the researcher explains irony by giving the example from one stanza of Byron's poem *Beppo*, *I like the taxes, when they're not too many*. This expression is irony because what it is said is different to what the real situation is. The keywords determine that expression as irony are *like* and *not too many*. It contains different meanings. In the first sentence, the speaker *I* says that he likes the taxes but in the second sentence he seems to weaken the previous sentence. In conclusion, it can be said that the speaker actually does not like the taxes.

Murfin and Ray (2003: 223) explained another example, "For instance, imagine that you have come home after a day on which you failed a test, wrecked your car, and had a fight with your friend. If your roommate were to ask how your day went and you replied "Great day, Best ever." From the context of the utterance, it can be known that you (the speaker) are in bad situation and in bad mood, but the speaker says something different from what she wants to mean.

2.3.1.5 Hyperbole

Barnwell (1977: 49) proposed that "A hyperbole is a deliberate exaggeration, used for emphasis and dramatic effect." This statement is supported by Murfin and Ray (2003: 205), "A figure of speech that uses deliberate exaggeration to achieve an effect, whether serious, comic, or ironic." It means hyperbole is the style of language in expressing something exaggeratedly even beyond of human logic. Hyperbole or

overstatement is used to cause the effect and reaction from the reader such as serious, ironic, and humorous.

Hyperbole has the keywords that indicate them as an expression of hyperbole.

Based on Carter (2003: 136) there are four types of hyperbole, as follows:

1. Vague quantifiers
 - a. Numerical quantifiers (e.g. *dozens of, scores of, thousands of, millions of*).
 - b. Measurement expression (e.g. *yards of, miles of, tons of*).
 - c. General size quantifiers (e.g. *heaps of, loads of, stacks of*).
 - d. Container quantifiers (e.g. *buckets of, truck of/lorry loads of, ocean of*).
 - e. Time quantifiers (e.g. *seconds, minutes, hours, centuries*).
2. Modifiers: e.g. *gigantic, enormous, to be dying, massive, vast, endless, wall-to-wall*.
3. Verb phrases: e.g. *to be covered in, to be dying of, to be up to one's eyes in*.
4. Counterfactual expressions: (often used in conjunction with *literally, nearly/almost* and related metalingual 'triggers'), e.g. *I ran when I was waiting to go on, I nearly died of thirst waiting for them*.

The reader should be sensitive to this hyperbole because it contains excessive statement and it brings untrue meaning. Galperin (1997: 76) alerts the reader to be

careful in determining the expression of hyperbole by saying “If the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes mere lie.” He gives the example *he was so tall that I was not sure he had a face* (O. Henry). This expression included to *modifiers form* because using *tall*. The meaning of this hyperbole expression that he is indeed so tall and then the speaker cannot see his face because if somebody is very tall, the speaker will talk and see his friend to look up to see his face. The use of hyperbole is to emphasize the strong expression that he has very tall body.

The reader has to pay attention in interpreting an expression of hyperbole because if he believes with what is said by the author and then the use of hyperbole as exaggerative expression is fail.

2.3.2 Character and Characterization

One of important elements in a literary work is character. Through the description of character, the reader can interpret the meaning of the literary work. According to Murfin and Ray (2003: 52), “A character is a figure in a literary work. Further, Abrams (1999: 32) said that “The character is the name of a literary *genre*; it is a short, and usually witty, sketch in prose of a distinctive type of a person.” It means that the character is the figure appears in the story and he is described with the personality attached to him such as good or bad personality. This personality distinguishes one character with other characters.

In addition, Nurgiantoro (1995: 165) stated clearly about the character. He stated that the character in the narrative work is the answer to the questions *who is the main character in the story?* and *how many characters as told by the author?* From this statement, it can be seen that the character is the center of attention from the author and the reader in the interpretation of the literary work and it is also supported by other elements such as plot, setting, and point of view.

The character is described in the literary work can be animals like bird, cat, deer, crocodile, and plants such as the rose, palm tree, and daffodil. Not only animals and plants, inanimate objects like train and car also can be the character in the literary work because the character does not only include human, the author has the freedom to express his work to become more interesting and imaginative in order to make the reader likes to read and interpret his work. As stated by Murfin and Ray (2003: 53), “Character may be nonhuman animals or even nonliving entities, provided that the author characterizes them by giving them the attributes a human individual.” It means animals, plants, and nonliving object can be the characters in the literary work by getting the traits of human to them. They act, speak, and even have conversation like human in the story.

In literary work, character and characterization are unity. It because characterization is the way or technique used by the author to describe the character physically and mentally. It is declared by Murfin and Ray (2003: 53), “The terms characterization refers to the various means by which an author describes and

develops the characters in a literary work.” The description of character’s physic can be seen from the way the author tells the figure or identity of the character in the story whether that figure is handsome or pretty, tall or short, fat or thin and then followed to the explanation about his face such as lips, hair, eyes, nose, and ears. The physical condition of the character relates to the mental condition of the character. Mentally, the author describes about the emotion, feeling, attitude, and personality of the character in the literary work. The physical and mental characters have always connected each other because physical also illustrates of character’s mental.

According to Abrams (1999: 33), the characterization of character can be done in two ways. He argued that “Characters are the person represented in dramatic/narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the person say and their distinctive ways of saying it-the dialogue-and from who they do the action.” From Abram’s argument, it can be said that the author describes the character traits such as expression, emotion, and perception by presenting conversations, actions, and reactions of the characters in the story. This characterization will be analyzed by the reader to know what and how the personal qualities owned by each character.

Abrams (1999: 33) divided the technique of characterizations into two, they are showing and telling. He said that “In showing, the author simply presents the characters talking and acting and leaves the reader to infer the motives and

dispositions that lie behind what they say and do (1999: 33). From his statement, showing is the technique used by the author indirectly in revealing the character. Nurgiantoro (1995: 198), called this technique as dramatic technique because the way of description about character is almost similar to drama in which the author gives the reader occasion to be active in interpreting the character in a literary work. The point of showing technique is the reader able to conclude the identity and personality of characters himself supported by action, dialogue, and situation faced by the character.

Another technique of characterization is telling. Contrast with showing technique, telling technique precisely describes the character directly and clearly. So, the reader does not need to guess hard the aims of characterization written by the author.

2.3.3 The Study of Stylistics

In this study, the researcher uses stylistics as method to analyze the use of figurative language in characterization of the short story. Stylistics helps the researcher in interpreting linguistic features in the literary work. According to Verdonk (2002: 3) “Stylistics is concerned with the study of style in language.” Similar to Verdonk, Simpson (2004: 3) stated “Stylistics is a method of textual interpretation in which primary of place is assigned to language.” This method discusses the style of language use. The main focus in stylistics is language. By using

stylistics, the readers able to analyze the style how the authors tell the story in choosing words and sentences become unity of beautiful writing. In addition, stylistics also helps the readers to describe the sound, form of words, and the meaning that contained in the text.

Many texts can be interpreted by applying stylistics method like linguistic and literary texts. Those texts are interpreted by using different stylistics methods based on Semino and Culpeper (2011: 14). They divided stylistics into two; they are general and literary stylistics. The difference between general and literary stylistics is the text to be analyzed. General stylistics emphasizes to analyze the linguistic texts such as advertising, newspaper reporting, politics, academia, bureaucracy, religion, and everyday conversation. Meanwhile, literary stylistics focuses on analyzing the literary works such as short story, novel, novella, and poem.

Literary stylistics connects linguistics and literature because through this method, the linguists try to remind the value of literature in exploring of language in it. Semino and Culpeper (2011: 1) explained that “Literary stylistics rests on the assumption that the theories and methods developed within linguistics can be appropriately and fruitfully applied to the study of literature.” It means that literary stylistics applies linguistic methods and linguistic features to interpret the literary work. It describes the process of language in literary work and it explores the creativity of language. Besides this literary stylistics also explain the reason of language use by the author.

Through the method of literary stylistics, the researcher interprets the literary text especially characterizations by exploring the use of linguistic feature that is, figurative language in the short story. The researcher also analyzes the style of the author in writing his short story and in conclusion the researcher interprets the reason of the author uses figurative language in characterization of his work.

CHAPTER 3

THE USE OF FIGURATIVE LANGUAGE IN CHARACTERIZATION OF *THE NIGHTINGALE AND THE ROSE* SHORT STORY BY OSCAR WILDE

3.1 Analysis

In this chapter, the researcher discusses the analysis of the types and the relation of figurative language to the characterization in the short story *The Nightingale and the Rose*. Figurative languages are characterized by the use of bold type in the data. The connective words of figurative language are marked with underline type and the things which are being compared are recognized through italic type. In this explanation, first the researcher explains about the story briefly followed by the types and second the researcher describes how figurative languages relate to the characterization in the short story.

3.1.1 Simile

Datum 1

His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow. (The Happy Prince and Other Stories, page 23)

The datum above is uttered by the nightingale. She looks at the young student who is sad because he does not find a red rose that will be given to his lover. From a

far distance, the nightingale describes the young student by saying that *his hair is dark as the hyacinth-blossom*.

The expression of *his hair is dark as the hyacinth-blossom* is simile expression because it compares *his hair is dark* with *the hyacinth blossom*. The topic of this simile is *his hair* and the illustration is *the hyacinth blossom* while the point of similarity is *dark*. The connective word used in this simile expression is *as*.

The nightingale compares the young student's hair which is dark to the hyacinth blossom. The hyacinth blossom is beautiful flowers that have four to six leaves with beautiful colors such as pink, purple, blue and red. Besides, the hyacinth blossom also has lingering fragrance. The hair of the student which is dark compared with the hyacinth blossom means that the young student has a wavy dark beautiful hair. Otherwise, ancient Greek legend also explains the origin of hyacinth. According to Greek belief, Hyacinth believed as the handsome young man loved by two Gods, they are Apollo and Zephyr. They compete to attract the attention of Hyacinth. From this Greek belief, it can be said that the young student has a handsome face too because the hyacinth loved by others.

Clearly, the simile expression in this datum describes the characterization of the young student physically. The use of *his hair is dark as the hyacinth blossom* illustrates the young student who has wavy hair. Moreover, it can be said that the

young student is handsome and he also has the fragrant hair because the hyacinth blossom indicates the good smell and it is often used for the production of perfume.

Datum 2

His hair is dark as the hyacinth-blossom, and *his lips are red as the rose* of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow. (The Happy Prince and Other Stories, page 23)

The situation above occurs when the nightingale notices the young student who sits down in his garden. He seems restless and moody because of the situation faced by him. He cannot bring her lover the red rose in the party. He has to find that flower as soon as possible. When the young student reveals his sadness meanwhile in the-Oak tree, the nightingale says that the young student has the red lips that look like the rose.

The simile expression is the comparison between one thing with another thing. In this case, the nightingale compares the red of the young student's lips with the rose by using connective word *as*. The topic is *his lips* and the illustration is *the rose*, meanwhile the point of similarity is *red*.

As we know, the red rose is the flower which has a very red color and looks so beautiful. The rose has over 100 species and included into *Rosa* or *Rosaceae* family. The thorns that grow in the stem of rose are the characteristics of this flower. Actually, the color of rose is not only red, it also has other colors such as yellow, pink and purple but the rose is usually symbolized by red color. In the short story, the

nightingale compares the lips of the young student which is red as the rose, it means that the young student's lips are red the same as the color of the red rose.

The use of simile expression in datum *his lips are red as the rose* has the relation to the characterization of the young student. It describes how the young student looked physically. The use of this expression *his lips are red as the rose* directly indicates that the young student has red color lips.

Datum 3

His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made *his face like pale ivory*, and sorrow has set her seal upon his brow. (The Happy Prince and Other Stories, page 23)

This situation in this datum still related to the datum one and two. The nightingale looks the young student from the Oak-tree. From what the nightingale's view, the young student is described with the wavy hair and the red lips. Although he has handsome face but it looks so pale because he cannot achieve his desire that is a red rose. He has to find the red rose as his promise to his lover then he can dance with her happily.

The expression *his face like pale ivory* above contains the simile expression because it describes two different things, they are the young student's face and pale ivory but they are considered the same things. The topic of this simile expression is *his face*, the illustration is *ivory* and the point of similarity is *pale*. The connective word used is *like*.

The young student's face is pale because his desire to bring the red rose cannot be achieved. He does not find a single red rose as a necessity in order he dance with the girl who he loves in the party. All desires and sorrows are illustrated on his face when the nightingale expresses him by saying simile expression *his face like pale ivory*. The young student's face looked dispirited because he knows the consequence if he does not bring the red roses for his lover. The girl will ignore the young student at the party and she does not want to dance with him. The red rose is asked by the girl to the young student is the reason that makes he feels restless. It can be related to the meaning behind the red rose as the symbol of love. We know the red rose is often used as the symbol of the strong feelings called love. This flower is the message to express *I love you* to someone we like. The situation of the young student who cannot find the red rose for his lover explains the meaning that he must be ready to be refused by that girl and it also indicates that the girl cannot be his lover.

The use of simile in the expression of *his face like pale ivory* explains the characterization of the young student mentally and physically. Mentally, he feels sad and scared if at the end he does not find the red rose that will be used in the girl's party dress. This feeling of sad, sorrow, fear, and desire cannot be achieved proved clearly as illustrated through the physic of the young student that his face is pale because he imagines the girl he loves will refuse him.

Datum 4

She passed through the grove like *a shadow*, and like a shadow she sailed across the garden. (The Happy Prince and Other Stories, page 25)

The expression above tells about the description of the nightingale which is done by the author, Oscar Wilde. It relates to the problem faced by the nightingale. She has to find the red rose for helping the young student. Then, as fast as shadow she looks for the red rose from one place to another.

The expression of *she passed through the grove like a shadow* is simile. The point is *passed*, the illustration and the point of similarity are *a shadow*. The word of *like* is the connective word that compares one object to another. It tries to compare the way of the nightingale passes the grove with a shadow.

A shadow can be defined as area where caused by something which cuts out light. It cannot be achieved or held because it can only be viewed. In addition, the shadow also can be interpreted as something moves fast. In this simile expression, *passed* is compared with *a shadow*. It means the nightingale does something very quickly. The nightingale flies through the groove and sailed across the garden so fast. This simile expression describes the speed of movement performed by the nightingale because she wants to help the young student in finding the red rose that will be given to the young student's lover. She passes the garden quickly to find the red rose sooner. It shows that the nightingale is kind and attentive to another person like the young student. In fact, she does not know about the young student but her kindness

makes her to help the young student. She helps him to struggle the things that she calls love.

The use of simile expression *she passed through the grove like a shadow* characterizes the character of the nightingale. She is a bird which is willing to help others. It evidenced by the speed of the nightingale in flying to find the red rose from one garden into another. This is done by her to help the young student's problem about love.

Datum 5

Flame-coloured are his wings, and **coloured like flame is his body**.
(The Happy Prince and Other Stories, page 28)

The utterance is described by the author to the nightingale which is perched in the Oak-tree. She says the farewell to the young student. In this situation, the nightingale wants to see the young student be happy when he finds the red rose later.

The expression of *like flame is his body* indicates the expression of simile because it compares *flame* with *the body of the nightingale*. In this simile expression, the topic is *his body* and the illustration is *flame* while the point of similarity is *colored*. The connective word used by the author in comparing *flame* with *his body* is *like*.

Flame is burning gas comes from the fire. It has brown color like fire. This simile *like flame is his body* explains that the nightingale has a brown body and wings

because flame is brown. Here, the author does not only describe the nightingale's identity physically, but there is also purpose behind this simile expression which is indicated by him to the reader. In physic, flame is smoldering fire. Mentally, it illustrates the emotion or spirit that appears in the nightingale's self. It relates to the situation experienced by the nightingale when she decides to give her heart blood in coloring the new red rose. The description of flame is used by the author to show the strong feeling and passion of the nightingale in helping the young student. She hopes it will be happy ending love story of the young student.

Based on the analysis above, it can be concluded that the description of simile expression *like flame is his body* is used to inform the character of the nightingale physically and mentally. The nightingale has brown body and wings because the color of flame is brown. Otherwise, the use of *flame* also shows the mental description of the nightingale which has strong desire to find the red rose in relieving the young student's problem. The nightingale drains her heart blood to the rose which is used by the young student to make his girl to be happy.

Datum 6

Flame-coloured are his wings, and coloured like flame is his body. **His lips are sweet as honey**, and his breath is like frankincense. (The Happy Prince and Other Stories, page 28)

The author states the expression above to describe the nightingale which is roost in the Oak-tree. She is watching the young student who is still crying because

he cannot bring the red rose for his lover. She says that the young student shall be happy because he will get the red rose soon. That rose is made by heart blood of the nightingale.

This expression *his lips are sweet as honey* is called simile because there is the point of similarity *sweet* between two things are being compared, they are *his lips* and *honey*. The topic is *his lips* and the illustration is *honey* while the connective word used in this simile is *as*.

Honey is sweet fluid produced by bees. It is often mixed into drink and food to add flavor of drink and food. The author compares *honey* with *the lips of the nightingale*. The use of honey as an illustration of the nightingale's lips can be described as a good utterance from the lips of the nightingale. It is appropriate to the nightingale's utterance which asks the happiness of the young student with the girl he loves. She helps him to obtain the red rose. This flower is used by the young student to get his lover. Moreover, the illustration of honey explains about the personality of the nightingale which fulfills her words that she gives her heart blood for coloring the pale rose for the young student.

The meaning of simile expression *His lips are sweet as honey* is used to describe the character of the nightingale. Through this simile, the author wants the reader to know that the nightingale is sweet and nice bird. She has good utterance because she wishes the young student can be happy as true lover after finding the red

rose. Her sacrifice for the young student is due to her desire of struggling of love. The nightingale appreciates love as valuable thing in this world. Love shows us how to fight for the happiness to make the happy ending of love story.

Datum 7

His lips are sweet as honey, and *his breath is like frankincense*. (The Happy Prince and Other Stories, page 28)

The character of the nightingale is described by the author when she looks at the young student who is lying on the grass with tears are not yet dry from his beautiful eyes. The author says that the nightingale has brown body, sweet lips, and breath is like frankincense.

The expression in this datum is simile. It contains in *his breath is like frankincense*. It is identified as simile expression because comparing two different things; they are *his breath* and *frankincense*. The topic which is being discussed is *his breath* while the illustration is *frankincense*. The point of similarity between *his breath* and *frankincense* is hidden by the author. It can be interpreted by the analysis of frankincense.

Frankincense or *olibanum* comes from *Boswellia* tree which has good aroma. It is often used for aromatic or perfume. Another function of this frankincense is used for religious ceremony for example Hindus. The author compares the breath of the nightingale with frankincense. It explains that she has fragrant breath. Furthermore, when this simile expression connects to the function of frankincense which is used

for ceremony of religious, it can be said that the use of simile expression to describe the character of the nightingale which has a nice utterance like a prayer. It relates to the situation of the nightingale and the young student. She wishes for the young student's happiness. She dedicates her heart blood stabbed by the thorns of the rose tree to the birth of the red rose. This is done by the nightingale to help the young student in finding the red rose. After that, he will give the red rose for someone special, the girl he loves. Through the nightingale's surrender, she hopes the young student and the girl he loves to be a happy couple. In addition, she wants the young student to be a true lover because the nightingale believes that love is stronger and more powerful than anything.

The use of simile expression *his breath is like frankincense* is to explain the characterization of the nightingale. She is sweet and kind. She is not only beautiful physically, but she is also good in utterance and prays. She hopes for the happiness of the young student who she regards as a true lover. When she looks at the young student who wants to find the red rose for his lover, then she helps him to get a red rose. For her, love is something to fight. She is willing to sacrifice her life for making of the new red rose. This simile expression portrays the sincerity of the nightingale as evidence through her wishes for the young student. She wishes the young student is happy after bringing the red rose for the girl.

Datum 8

So the Nightingale sang to the Oak-tree, and ***her voice was like water bubbling from a silver jar.*** (The Happy Prince and Other Stories, page 28)

The situation occurs when the nightingale is going to pierce her heart by the red rose thorn. The Oak-tree is best friend of the nightingale. He asks the nightingale to sing a song for the last time. The Oak tree feels so sad to say goodbye to the nightingale because she is so kind to him. When the nightingale sings a song for the Oak tree, the author describes her voice by revealing *her voice was like water bubbling from a silver jar.*

The simile expression contains in *her voice like water bubbling from a silver jar.* It compares *the nightingale's voice* to *water bubbling from a silver jar.* The topic is *her voice*, the illustration and the point of similarity is *water bubbling from a silver jar.* The connective word indicates simile is the words *like*.

Bubbling is coming from water and air. Besides, bubbling is also usually described as the feeling of happiness. The voice of the nightingale is described like water bubbling. It means her voice is cheerful and full of happiness. Then the voice of the nightingale is said like water bubbling in silver jar. As we know the sound produced from the silver jar always sounding tinny. It can be concluded that the nightingale's voice is beautiful.

The analogous of the nightingale's voice with *water bubbling from a silver jar* has the meaning of characterization that is, the nightingale has the melodious

voice and the happy feeling when she is singing. Moreover the simile expression uses the words *silver jar* to describe the voice of the nightingale. It indicates her voice is classy. In conclusion, the simile expression of *her voice was like water bubbling from a silver jar* describes the voice of the nightingale which sings a song beautifully. She has beautiful voice and she is always feels happy when singing a song.

Metaphor

Datum 9

Flame-coloured are his wings. (The Happy Prince and Other Stories, page 28)

The expression above describes about the nightingale which is illustrated by the author. From far away, the nightingale is perching in the Oak tree. She is a beautiful bird. She looks at the young student who cries over his destiny. He cannot bring a single red rose for his favourite girl. This situation causes him cannot dance with the girl he likes at the night of the party. The nightingale feels sad to the situation that is being faced by the young student.

The expression *flame-coloured are his wings* is metaphor. The word of *flame* compares to *his wings*. The comparison in metaphor is implied because this expression does not have the connective word such as *like*, *seems*, and *as*. The tenor of metaphor is its principal subject; the topic addressed in this metaphor expression is

the nightingale's wings meanwhile the vehicle as the analogue or the subject carried is *flame*.

Flame is compared to *his wings*. Flame comes from Latin *flamma*. It is the fire produced by combustion and air (oxygen). The colour of flame is brown and it can be seen clearly by eyes. Exothermic reaction in the thin zone causes the flame. In real life, we can see the flame through the candles or fireworks. The brown colour in flame makes something classy. Wilde says *Flame-coloured are his wings* to describe the nightingale, it can be said that the point to be revealed by Wilde is that the nightingale has brown wings and it looks beautiful and classy.

From this metaphor description, it can be seen the way of the author characterizes the nightingale physically. Flame is used by the author to describe the colour of the nightingale's wings. This metaphor expression *flame-coloured are his wings* gives understanding to the reader that the nightingale is a beautiful bird with brown wings.

Personification

Datum 10

Pearls and pomegranates cannot buy it, nor is it set forth in the market-place. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold.' (The Happy Prince and Other Stories, page 24)

The utterance in this datum said by the nightingale when she believes love is more powerful than anything. Love is something which cannot be bought by others

because she thinks love is precious than the expensive things in this life. She also compares pearls and pomegranates with love.

The expression of personification contains in *Pearls and pomegranates cannot buy it*. The nightingale personifies pearls and pomegranates. In this expression, inanimate objects like pearls and pomegranates are treated as though it were a person. They can act to buy or cannot buy something like human.

The expression of *Pearls and pomegranates cannot buy it* indicates that pearls and pomegranates as if the person who have money for buying something. However, in this case, the nightingale says that pearls and pomegranates cannot buy love because she favors love than anything. Pearls are silvery-white expensive jewel that grows inside an oyster. These jewelries have small hard structure which is often used by woman. Then, pomegranates are a thick-skinned sweet fruit with red color and full of seeds. Both of these, pearls and pomegranates are given human attribute as if they can do job like buy something. The important thing in this expression is the nightingale compares pearls and pomegranates to love by saying personification. Actually, pearls which expensive and pomegranates are often used as medicine are not able to buy something called love. It illustrates love is the most precious thing for the nightingale, even pearls and pomegranates cannot buy it.

From this analysis, it can be said that the personification makes pearls and pomegranates as the person because they are given the predicate *buy*. From

personification expression *Pearls and pomegranates cannot buy it*, we can find the characterization of the nightingale. She is a bird which admires love more than precious thing like pearls as jewelries and pomegranates as sweet fruits. In addition, pearls and pomegranates are liked by people because pearls are beautiful jewelries while pomegranates are sweet fruit which can be used for medicine. Pomegranates are the fruit which have many benefits. Even the rind of pomegranates and the bark of tree are used as traditional medicine such as to cure nose bleeding, diarrhea, and even bleeding gums. These things of pearls and pomegranates do not influence the nightingale's perception about love. Pearls and pomegranates cannot exceed love.

Datum 11

‘You said that you would dance with me if I brought you a red rose,’ cried the Student. ‘Here is **the reddest rose** in all the world. You will wear it to-night next your heart, and as we dance together **it will tell you how I love you.**’ (The Happy Prince and Other Stories, page 32)

This situation happens when the young student finds the red rose, then he gives it to the girl he loves immediately. He is very happy to give that flower as a symbol of his love. He also reveals that when the red rose is used in the girl's dress, she will look beautiful and it will whisper how deep his love for her.

The expression of *it will tell you how I love you* actually refers to the reddest rose. This expression is personification because the young student considers the red rose which is non human as the person who can talk and speak to others. The young

student personifies the red rose. He treats the red rose as if human who can deliver the message to the girl.

The red rose is the flower which is often admired by people because this flower is pretty by variety of colors such as pink, red, and white. This flower also has good aroma. The young student gives the reddest rose as his promise to the girl. In return, the girl will dance with him at the party. When the girl wears the reddest rose next her heart on her dress, then this flower will say that the young student is falling in love with her. The young student has said the reddest rose as if it has mouth to speak and whisper like human. However, actually the reddest rose is the flower which cannot speak and have conversation as human. The reddest rose is flower and flower is still flower. This expression of personification aims to show the feeling of the young student for the girl. He wants his love be happy because of the reddest rose from him.

From this analysis, we can be noticed that the young student has romantic side. Through the expression of personification *it will tell you how deep I love you*, he wishes his love can be expressed through the reddest rose that to be wear by the girl who he loves at the party. We know the flower cannot speak but the young student hopes it can be evidence of his love for the girl. The reddest rose is treated as person in this personification is expected to represent the love feeling of the young student.

Irony

Datum 12

Well, upon my word, you are very ungrateful,' said the Student angrily; and **he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.** (The Happy Prince and Other Stories, page 32)

The situation of irony in this datum occurs when the young student fights with the girl. It is suspected by the attitude of the girl who does not accept the red rose from the young student. The bad response of the girl causes the young student throws the red rose into the gutter and a cart-wheel threads it.

The irony expression contains in *he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.* It is categorized into irony because the short story which is described by the author is different with the expectation of the readers and the characters. Certainly, some readers suspect the end of this short story will be happy ending because the sacrifices have been made by the nightingale which helps the young student to obtain the red rose. At least, the girl accepts that flower and she able to spend the night with the young student. However, the hope of the young student to dance with the girl he loves had vanished.

The deed of the young student *he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it* indicates that he is not the true lover as expected by the nightingale. It is because he throws the red rose that had been an

important thing in his life to the gutter. The situation when the girl rejects the red rose means that love of the young student is also rejected by her. Then he gives up and does not want to keep the red rose as symbol of his love. It becomes ironic when the sacrifices of the nightingale are not comparable with the response she got from the young student and the girl. The red rose is made from the blood heart of the nightingale is wasted.

The description of the irony explains the character of the young student. Basically, he is not true lover or warrior of love. He is a quitter and irritable. When he is rejected by the girl, he is no longer believes in love. After he is disappointed to the rejection of the girl, he instead throws the red rose whereas in the previous situation, he cries because he cannot find the red rose. If he loves the girl, of course he is willing to keep the red rose as the evidence of his effort to get the flower especially in winter rather than throw it away.

Datum 13

‘What a **silly thing Love is**,’ said the Student as he walked away. ‘It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. (The Happy Prince and Other Stories, page 32)

The expression happens after the young student who is refused by the girl. The red rose which makes his life a mess is not accepted by the girl because she feels

the red rose is not matched with her blue dress. The young student becomes angry and he thinks that love is silly.

The expression of *What a silly thing Love* is an expression of irony due to the fact faced by the young student is opposite of what he expected. Before, he hopes after finding the red rose, and then he can dance happily with the girl he likes, but what happens is the opposite of his expectation.

The young student believes that love is silly things because his love is refused by the girl. The situation of the young student is ironic because at first he favors love. He even cries when he cannot bring his love the single of the red roses. The flowers will be used on the girl's dress. This flower is also a necessity which is given by the girl if the student wants to dance with her. However, when the young student gets the flowers and the girl does not want to accept that flower, then he throws it into the street. After this situation, he believes that love is a foolish thing. It is ironic when the attitude of the young student suddenly changes at the end of the story. At beginning he wants to fight for love, but at the end of the story he says that love is something useless. He also says that love is not as practical as the logic by saying *It is not half as useful as Logic*. In addition, the expression feels so ironic when nightingale's hope that the young student to be as true lovers is never becomes real. At the end, the nightingale's struggle in giving her heart blood to color the new red rose is nothing.

The expression of irony said by the young student shows the personality of the young student has changed. His judgment about the great love has turned into a ridiculous love. The young student who says love is silly describes that he is not a true lover. He becomes the young man who does not believe in love because he feels love is telling one of things that is not going to happen.

Hyperbole

Datum 14

She will dance so lightly that *her feet will not touch the floor*, and the courtiers in their gay dresses will throng round her. (The Happy Prince and Other Stories, page 24)

This expression is said by the young student when he imagines how happy the girl he loves if she wears the red rose in her beautiful party dress. He also imagines that the girl will dance with her dress while the sound of harp and the violin are played. Other people are going to dance around her.

The young student's expression is categorized into hyperbole because he said *She will dance so lightly that her feet will not touch the floor* that has hyperbole elements, it is exaggerated thing. The keyword of hyperbole in this expression is *her feet will not touch the floor*.

The young student's expression is beyond human logic that is *her feet will not touch the floor*. Normally, when dancing the feet of the girl is touching the ground or the floor because the gravity forces on human body on this earth. The hyperbole

expression *her feet will not touch the floor* aims to dramatize the happiness which is felt by the young student when he imagines his lover dance beautifully while using the red rose in her dress. The hyperbole expression will give dramatic effect to the reader. He can imagine the joy of the young student, how happy his lover dance at the party.

Hyperbole expression of *She will dance so lightly that her feet will not touch the floor* describes the feeling of happiness which is owned the young student to make his girl happy in dancing later. However, that hyperbolical expression is merely his imagination because he has to find the red rose given to the girl so they can dance together. This imagination is also conscious desire of the young student to be with the person his love in the day where the party will be held.

From the above part, it is found that the expression of simile is the type mostly found in the short story *The Nightingale and the Rose* by Oscar Wilde. From 14 data of figurative language in the characterization of main characters, there are 8 data of simile in the short story. These simile uses for describing physic and mental of main characters. Besides, Wilde mostly uses the expression of simile to explain the main characters physically. He compares the physic of main characters with the nature such as *the red rose*, *hyacinth blossom*, and *honey*. In characterization, he mostly uses the showing technique because the author explains the short story figuratively. Indeed, he uses figurative language to tell about the characters but it can be interpreted by the reader based on context.

CHAPTER 4

CONCLUSION

The researcher focuses on the types of figurative language and its relation to the characterization of main characters in the short story *The Nightingale and the Rose*. After analyzing the data, the researcher finds that there are 14 figurative languages occurred in the short story, they are: eight similes, one metaphor, two personifications and two ironies, one hyperbole. The type of simile mostly found in characterization of characters in the short story. From this, it can be seen clearly that the reason Wilde uses simile in characterization of the characters because this story is intended for the children. The researcher believes that simile expression is more easily recognized as the style of language that shows the comparison between two unlike things with the help of connective words. So, the children are not too difficult to find the meaning behind the simile expression.

The result of analysis also presents the connective words mostly appears in simile expression, they are *as* and *like*. Otherwise, Wilde uses simile expression for describing the condition of physic and mental of characters. In characterization, Wilde tends to compare the physic of characters with the nature such as *hyacinth blossom, the red rose, flame, honey, and frankincense*. It indicates that the purpose of Wilde in describing the short story through simile is he wants to lead children closer to the nature.

The use of metaphor in characterization is also addressed to the portrayal of characters physically and mentally. Besides, personification is used by Wilde to create the short story more interesting in making inanimate objects as if they can act like human. So, the use of personification here will make the reader more entertained and excited to read and to discover the meaning of the language style use in the short story. Then, irony is used to show a disappointment because of what the characters expect is different with reality. Meanwhile, hyperbole is used to illustrate the strong feelings of the characters like the feeling of happiness and the feeling of love.

The use of figurative language has explained the main characters in the short story, they are, the nightingale, the young student, and the girl who loved by the young student. Clearly, the nightingale is a kind bird who sacrifices her heart blood for the red rose in helping the young student. She believes that love is more valuable than anything. Her belief in love has proved through her sacrifices to end her life in coloring the new red rose by her heart blood. Even she does not want to get any return from the young student except one thing, she hopes the young student becomes a true lover and lives happily with his lover.

For the young student, the use of figurative language has shown his personality changes about love. At first, he wants to make the professor's daughter as the girl he loves be happy when she gets the red rose from him, but at the end of the story he does not believe in love because he is refused by the girl who feels the red rose does not fit with her blue dress. This proves that he is not a true lover as

regarded by the nightingale. He even says that love is not useful and quite unpractical.

Beside the nightingale and the young student, the figurative language also explains the character of the girl. Contrast with the nightingale, she prefers expensive things such as jewelry rather than love. It is known when she refuses offering of the red rose as symbol of love by the young student.

The use of figurative language in characterization in the short story *The Nightingale and the Rose* has shown the emotion, personality, actions, reactions, and perception owned by the characters in the story. The researcher believes that another reason Wilde uses figurative language is to make the story more interesting and give effect to the reader's imagination in interpreting of the meaning behind it. In addition, the use of figurative language makes the reader especially the children are easier to imagine the things that are being compared by Wilde in telling his short story.

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APPENDIX

THE NIGHTINGALE AND THE ROSE

By: Oscar Wilde (1888)

"She said that she would dance with me if I brought her red roses," cried the young Student; "but in all my garden there is no red rose."

From her nest in the holm-oak tree the Nightingale heard him, and she looked out through the leaves, and wondered.

"No red rose in all my garden!" he cried, and his beautiful eyes filled with tears. "Ah, on what little things does happiness depend! I have read all that the wise men have written, and all the secrets of philosophy are mine, yet for want of a red rose is my life made wretched."

"Here at last is a true lover," said the Nightingale. "Night after night have I sung of him, though I knew him not: night after night have I told his story to the stars, and now I see him. His hair is dark as the hyacinth-blossom, and his lips are red as the rose of his desire; but passion has made his face like pale ivory, and sorrow has set her seal upon his brow."

"The Prince gives a ball to-morrow night," murmured the young Student, "and my love will be of the company. If I bring her a red rose she will dance with me till dawn. If I bring her a red rose, I shall hold her in my arms, and she will lean her head upon my shoulder, and her hand will be clasped in mine. But there is no red rose in my garden, so I shall sit lonely, and she will pass me by. She will have no heed of me, and my heart will break."

"Here indeed is the true lover," said the Nightingale. "What I sing of, he suffers - what is joy to me, to him is pain. Surely Love is a wonderful thing. It is more precious than emeralds, and dearer than fine opals. Pearls and pomegranates cannot buy it, nor is it set forth in the marketplace. It may not be purchased of the merchants, nor can it be weighed out in the balance for gold."

"The musicians will sit in their gallery," said the young Student, "and play upon their stringed instruments, and my love will dance to the sound of the harp and the violin. She will dance so lightly that her feet will not touch the floor, and the courtiers in their gay dresses will throng round her. But with me she will not dance, for I have no red rose to give her"; and he flung himself down on the grass, and buried his face in his hands, and wept.

"Why is he weeping?" asked a little Green Lizard, as he ran past him with his tail in the air.

"Why, indeed?" said a Butterfly, who was fluttering about after a sunbeam.

"Why, indeed?" whispered a Daisy to his neighbour, in a soft, low voice.

"He is weeping for a red rose," said the Nightingale.

"For a red rose?" they cried; "how very ridiculous!" and the little Lizard, who was something of a cynic, laughed outright.

But the Nightingale understood the secret of the Student's sorrow, and she sat silent in the oak-tree, and thought about the mystery of Love.

Suddenly she spread her brown wings for flight, and soared into the air. She passed through the grove like a shadow, and like a shadow she sailed across the garden.

In the centre of the grass-plot was standing a beautiful Rose-tree, and when she saw it she flew over to it, and lit upon a spray.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are white," it answered; "as white as the foam of the sea, and whiter than the snow upon the mountain. But go to my brother who grows round the old sun-dial, and perhaps he will give you what you want."

So the Nightingale flew over to the Rose-tree that was growing round the old sun-dial.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are yellow," it answered; "as yellow as the hair of the mermaiden who sits upon an amber throne, and yellower than the daffodil that blooms in the meadow before the mower comes with his scythe. But go to my brother who grows beneath the Student's window, and perhaps he will give you what you want."

So the Nightingale flew over to the Rose-tree that was growing beneath the Student's window.

"Give me a red rose," she cried, "and I will sing you my sweetest song."

But the Tree shook its head.

"My roses are red," it answered, "as red as the feet of the dove, and redder than the great fans of coral that wave and wave in the ocean-cavern. But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses at all this year."

"One red rose is all I want," cried the Nightingale, "only one red rose! Is there no way by which I can get it?"

"There is away," answered the Tree; "but it is so terrible that I dare not tell it to you."

"Tell it to me," said the Nightingale, "I am not afraid."

"If you want a red rose," said the Tree, "you must build it out of music by moonlight, and stain it with your own heart's-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine."

"Death is a great price to pay for a red rose," cried the Nightingale, "and Life is very dear to all. It is pleasant to sit in the green wood, and to watch the Sun in his chariot of gold, and the Moon in her chariot of pearl. Sweet is the scent of the hawthorn, and sweet are the bluebells that hide in the valley, and the heather that blows on the hill. Yet Love is better than Life, and what is the heart of a bird compared to the heart of a man?"

So she spread her brown wings for flight, and soared into the air. She swept over the garden like a shadow, and like a shadow she sailed through the grove.

The young Student was still lying on the grass, where she had left him, and the tears were not yet dry in his beautiful eyes.

"Be happy," cried the Nightingale, "be happy; you shall have your red rose. I will build it out of music by moonlight, and stain it with my own heart's-blood. All that I ask of you in return is that you will be a true lover, for Love is wiser than Philosophy, though she is wise, and mightier than Power, though he is mighty. Flame-coloured are his wings, and coloured like flame is his body. His lips are sweet as honey, and his breath is like frankincense."

The Student looked up from the grass, and listened, but he could not understand what the Nightingale was saying to him, for he only knew the things that are written down in books.

But the Oak-tree understood, and felt sad, for he was very fond of the little Nightingale who had built her nest in his branches.

"Sing me one last song," he whispered; "I shall feel very lonely when you are gone."

So the Nightingale sang to the Oak-tree, and her voice was like water bubbling from a silver jar.

When she had finished her song the Student got up, and pulled a note-book and a lead-pencil out of his pocket.

"She has form," he said to himself, as he walked away through the grove - "that cannot be denied to her; but has she got feeling? I am afraid not. In fact, she is like most artists; she is all style, without any sincerity. She would not sacrifice herself for others. She thinks merely of music, and everybody knows that the arts are selfish. Still, it must be admitted that she has some beautiful notes in her voice. What a pity it is that they do not mean anything, or do any practical good." And he went into his room, and lay down on his little pallet-bed, and began to think of his love; and, after a time, he fell asleep.

And when the Moon shone in the heavens the Nightingale flew to the Rose-tree, and set her breast against the thorn. All night long she sang with her breast against the thorn, and the cold crystal Moon leaned down and listened. All night long she sang, and the thorn went deeper and deeper into her breast, and her life-blood ebbed away from her.

She sang first of the birth of love in the heart of a boy and a girl. And on the top-most spray of the Rose-tree there blossomed a marvellous rose, petal following petal, as song followed song. Pale was it, at first, as the mist that hangs over the river - pale as the feet of the morning, and silver as the wings of the dawn. As the shadow of a rose in a mirror of silver, as the shadow of a rose in a water-pool, so was the rose that blossomed on the topmost spray of the Tree.

But the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and louder and louder grew her song, for she sang of the birth of passion in the soul of a man and a maid.

And a delicate flush of pink came into the leaves of the rose, like the flush in the face of the bridegroom when he kisses the lips of the bride. But the thorn had not yet reached her heart, so the rose's heart remained white, for only a Nightingale's heart's-blood can crimson the heart of a rose.

And the Tree cried to the Nightingale to press closer against the thorn. "Press closer, little Nightingale," cried the Tree, "or the Day will come before the rose is finished."

So the Nightingale pressed closer against the thorn, and the thorn touched her heart, and a fierce pang of pain shot through her. Bitter, bitter was the pain, and wilder and wilder grew her song, for she sang of the Love that is perfected by Death, of the Love that dies not in the tomb.

And the marvellous rose became crimson, like the rose of the eastern sky. Crimson was the girdle of petals, and crimson as a ruby was the heart.

But the Nightingale's voice grew fainter, and her little wings began to beat, and a film came over her eyes. Fainter and fainter grew her song, and she felt something choking her in her throat.

Then she gave one last burst of music. The white Moon heard it, and she forgot the dawn, and lingered on in the sky. The red rose heard it, and it trembled all over with ecstasy, and opened its petals to the cold morning air. Echo bore it to her purple cavern in the hills, and woke the sleeping shepherds from their dreams. It floated through the reeds of the river, and they carried its message to the sea.

"Look, look!" cried the Tree, "the rose is finished now"; but the Nightingale made no answer, for she was lying dead in the long grass, with the thorn in her heart.

And at noon the Student opened his window and looked out.

"Why, what a wonderful piece of luck!" he cried; "here is a red rose! I have never seen any rose like it in all my life. It is so beautiful that I am sure it has a long Latin name"; and he leaned down and plucked it.

Then he put on his hat, and ran up to the Professor's house with the rose in his hand.

The daughter of the Professor was sitting in the doorway winding blue silk on a reel, and her little dog was lying at her feet.

"You said that you would dance with me if I brought you a red rose," cried the Student. "Here is the reddest rose in all the world. You will wear it to-night next your heart, and as we dance together it will tell you how I love you."

But the girl frowned.

"I am afraid it will not go with my dress," she answered; "and, besides, the Chamberlain's nephew has sent me some real jewels, and everybody knows that jewels cost far more than flowers."

"Well, upon my word, you are very ungrateful," said the Student angrily; and he threw the rose into the street, where it fell into the gutter, and a cart-wheel went over it.

"Ungrateful!" said the girl. "I tell you what, you are very rude; and, after all, who are you? Only a Student. Why, I don't believe you have even got silver buckles to your shoes as the Chamberlain's nephew has"; and she got up from her chair and went into the house.

"What a silly thing Love is," said the Student as he walked away. "It is not half as useful as Logic, for it does not prove anything, and it is always telling one of things that are not going to happen, and making one believe things that are not true. In fact, it is quite unpractical, and, as in this age to be practical is everything, I shall go back to Philosophy and study Metaphysics."

So he returned to his room and pulled out a great dusty book, and began to read.