

CHAPTER IV

ANALYSIS AND FINDINGS

After collecting the data, the writer begins to analyze the data. The finding of the kinds of figures of speech are reported in this chapter. This chapter consists of two part, the description of the data (the figures of speech used by Stephen C. Foster in his songs) and the analysis of data (figures of speech used in Stephen C. Foster's songs).

4.1 The Description of the Data

In this chapter the writer will try to find out the answer of the objective of this thesis by using data description as first step. Data description describe data collection for the use of this research. Within this phase, some lyrics of these songs exposed along with their background. While the sentences that contain figures of speech are found and listed in the table as corpus data. As the songs analyzed are the songs lyric of Stephen Foster. They are "Beautiful Dreamer, and Bury Me in the Morning Mother."

4.1.1 "Beautiful Dreamer"

"Beautiful Dreamer" is a parlor song by Stephen Foster (1826-1864). The first edition declares on the tittle page that "Beautiful Dreamer" is the last song ever written by Stephen C. Foster. Composed but few days prior to his death. The song is set in a 9/8 rhythm with a broken chord accompaniment. The song tells of a lover serenading a "Beautiful Dreamer", who is oblivious to all worldly cares and may actually be dead. Foster's work features many dead young women including Annie, Jeanie, and Laura Lee.

4.1.1.1 The Lyrics of "Beautiful Dreamer"

“Beautiful Dreamer” consists of four stanzas which is the first and the third stanza consist of four lines. Meanwhile, the second and the fourth stanza consist of five lines. In the following below, the writer encloses the song lyric of “Beautiful Dreamer”:

*Beautiful dreamer, wake unto me,
Starlight and dewdrops are waiting for thee;
Sound of the rude world, heard in the day,
Lull'd by the moonlight have all pass'd away! 4*

*Beautiful dreamer, queen of my song,
List while I woo thee with soft melody;
Gone are the cares of life's busy throng,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me! 9*

*Beautiful dreamer, out on the sea,
Mermaid are chanting the wild lorelei;
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn. 13*

*Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea;
Then will all clouds of sorrow depart,
Beautiful deamer, awake unto me!
Beautiful dreamer, awake unto me! 18*

4.1.1.2 Figures of Speech in “Beautiful Dreamer”

To facilitate the analysis of figures of speech view above then the writer creates table as follow:

No	Corpus	Figure of Speech	Lines
1.	<i>Beautiful dreamer, wake unto me,</i>	metaphor	1-1
2.	<i>Starlight and dewdrops are waiting for thee</i>	personification	1-2
	<i>Lull'd by the moonlight have all pass'd away!</i>	personification	1-4
3.	<i>Gone are the cares of life's busy throng</i>	metaphor	2-3
4.	<i>Beautiful dreamer, awake unto me!</i>	refrain	2-4
	<i>Beautiful dreamer, awake unto me!</i>		2-5
5.	<i>Mermaid are chanting the wild lorelei;</i>	metaphor	3-2
	<i>Over the streamlet vapors are borne,</i>	metaphor	3-3
6.	<i>Mermaid are chanting the wild lorelei;</i>	symbol	3-2
7.	<i>Waiting to fade at the bright coming morn.</i>	imagery	3-4
8.	<i>Beautiful dreamer, beam on my heart,</i>	symbol	4-1
9.	<i>E'en as the morn on the streamlet and sea:</i>	simile	4-2
10.	<i>Then will all clouds of sorrow depart,</i>	personification	4-3

Note: 1-2 = stanza 1 line 2

3-1 = stanza 3 line 1

4.1.2 “Bury Me in the Morning Mother”

“Bury Me in the Morning Mother” is civil war song by Stephen Foster. It is composed three years before Foster died. This song reflects the situation and condition before die and gives many symbol in it.

4.1.2.1 The Lyrics of “Bury Me in the Morning Mother”

The song lyric of “Bury Me in the Morning Mother” consists of five stanzas. Each stanza consists of four lines. The writer encloses the song lyric of “Bury Me in the Morning Mother” in the following below:

*Lay me down where the grass is green, mother,
Beneath the willow shade,
Where the murmuring winds will mourn, mother,
The wreck that death has made.* 4

*Bury me in the morning,
And mourn not at my loss,
For I'll join the beautiful army
That carry the saviour's cross.* 8

*Never sorrow or sigh for me, mother,
Tho' I fall in early years,
For I'll be in the pleasant land,
That's free from grief and tears* 12

*I have heard the songs of the blest, mother,
And angels are drawing near
To carry me o'er the stream, mother,
That mortals dread and fear* 16

*You must promise to come to me, mother,
When life and hope shall fade,
For there's room for you in the home, mother,
That's far from the greenwood shade* 20

4.1.2.2 Figures of Speech in “Bury Me in the Morning Mother”

To facilitate the analysis of figures of speech view above then the writer creates table as follow:

No	Corpus	Figures of Speech	Lines
1.	<i>Lay me down where the grass is green, mother</i>	allegory	1-1
	<i>Beneath the willow shade</i>		1-2
	<i>Where the murmuring winds will mourne, mother</i>		1-3
	<i>The wreck that death has made</i>		1-4
2.	<i>Lay me down where the grass is green, mother</i>	euphemism	1-1
3.	<i>Lay me down where the grass is green, mother</i>	symbol	1-1
4.	<i>Bury me in the morning</i>	symbol	2-1
5.	<i>For I'll join the beautiful army</i>	metaphor	2-1
	<i>That carry the saviour's cross.</i>		2-2
6.	<i>Tho' I fall in early years</i>	euphemism	3-2
7.	<i>For I'll be in the pleasant land</i>	euphemism	3-3
8.	<i>That's free from grief and tears</i>	parallelism	3-4
9	<i>I have heard the songs of the blest, mother,</i>	imagery	4-1
	<i>And angels are drawing near</i>		4-2
	<i>To carry me o'er the stream, mother</i>		4-3
	<i>That mortals dread and fear</i>		4-4
10.	<i>When life and hope shall fade</i>	parallelism	5-2
11.	<i>For there's room for you in the home, mother</i>	synecdoche	5-3
12.	<i>That's far from the greenwood shade</i>	symbol	5-4

Notes: 1-3= stanza 1 line 3

2-5= stanza 2 line 5

4.2 The Analysis of Data

The data from song lyrics “Beautiful Dreamer” and “Bury Me in the Morning Mother” above will be analyzed to find the figures of speech and the possible meaning.

4.2.1 Analysis of “Beautiful Dreamer”

The figures of speech in Stephen C. Foster’s “Beautiful Dreamer” are:

*Beautiful dreamer, wake unto me,
Starlight and dewdrops are waiting for thee;
Sound of the rude world, heard in the day,
Lull'd by the moonlight have all pass'd away!*

From the first stanza there are several figures of speech, those are metaphor and personification. In the first stanza, we can identify metaphor in the first line. In Reaske’s view metaphor is the figure of speech which compares one thing to another directly (1966: 36). Foster uses metaphor to compare the dreamer with beautiful which is the beautiful is woman. He uses word “beautiful” refers to the dreamer is woman. So the word “beautiful dreamer” means female dreamer. He uses comparison of two things by metaphor more subtle. Imagine if Foster uses such phrase “female dreamer”. How so strange and rough it is. As the result the language use of the song lyric more interesting and it gives romantic effect for the song. So, the comparisons made by metaphors are thus usually more subtle than those made by similes.

Still, in the first stanza the writer finds personification in the second and fourth lines. Personification is portrayal of an idea, object, or animal as having human traits (Hoepfer and Pickering, 1990: 70). Foster gives human being attributes (waiting) to the starlight and dewdrops. He gives the human qualities to the starlight and dewdrops as if it can act like human being, wait. In fact wait is human character. Then, in the fourth line Foster paints that

“lull” can act as if human being trait. He gives the human qualities to “the lull” as if it can act like human being, “pass’d away.” Foster personifies human qualities or describes them as if they were people. So, the things that are considered having human traits is more vivid than things act as the way they are. So, personification makes the song lyric is more vivid and dramatic.

*Beautiful dreamer, queen of my song,
List while I woo thee with soft melody;
Gone are the cares of life’s busy throng,
Beautiful dreamer, awake unto me!
Beautiful dreamer, awake unto me!*

From the second Stanza, the writer finds metaphor and refrain. Abrams states, “metaphor is a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison” (1999: 97). Foster says, “*Gone are the cares of life’s busy throng.*” He denotes that the cares of life’s busy throng has become metaphor for gone. He compares word “gone” with “the cares of life’s busy throng” directly. He transfers the qualities and associations of one object to another in order to make the latter more vivid in our mind. So, in metaphor the things are compared to another directly become more vivid and make it has sensuous.

Then in the fourth and fifth line, still in the second stanza, the writer uses figures of speech “refrain”. Where according to Abrams’ view, refrain is a line, or part of lines, or group of lines, which is repeated in the course of a poem, sometimes with slight changes, and usually at the end of each stanza (1999: 263). Foster repeats again the fourth line in the second stanza to make emphasis and prominent what otherwise might be overlooked. He attracts the reader attention by using repeated sentence. This repeated sentence creates an

emotional music in keeping with the idea of song and thus serve to carry the reader into Foster's emotional state.

*Beautiful dreamer, out on the sea,
Mermaid are chanting the wild lorelei;
Over the streamlet vapors are borne,
Waiting to fade at the bright coming morn.*

From the third stanza, the writer finds several figures of speech, those are: metaphor, symbol, and imagery. In Abrams's view, metaphor is a word or expression that in literal usage denote one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison (1999: 97). Foster says, "*Mermaid are chanting the wild lorelei*. Chanting the wild lorelei has become metaphor for Mermaid. Here Foster uses comparisons to express an abstract ideas in imagistic language, thereby stimulating the reader's imagination, providing additional information, and opening up endless opportunities for entertainment and persuasion. In Lakoff 's view, metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act is fundamentally metaphorical in nature (1980: 4). Foster says "*Over the streamlet vapors are borne*" in the third stanza line three. In this lyric, Foster uses metaphor which is use comparison to paint pervasive in everyday life both think and act is fundamentally metaphorical in nature.

More than, Foster uses symbol "mermaid" in the third stanza, second lines. Hooper and Pickering assert that symbol is an image that has an overt literal function in a poem, but it also evokes a range of additional meaning (1990: 75). In the story, mermaid is woman with a fish's tail instead of legs. Here Foster paints the symbol that beautiful woman is woman that cannot go everywhere because it doesn't have legs. She only lives in her own world. Foster has evoked a range of additional meaning. This symbol has made Foster's song lyric more

interesting for the reader because of word choice. So, the use of symbol in this case gives adding the beauty of the song lyric. It can invite the reader get in to the imaginery symbol that has been made by Stephen C. Foster.

Still in the third stanza, Foster uses imagery in the fourth line. According to Reaske, imagery is images, pictures, or sensory content, which we find in a poem (1966: 35). Foster depending on our imagination to see and hear the real beautiful dreamer, where she out on the sea. When mermaid are chanting the wild lorelei, we are invited to hear its sound, how beautiful its sound. When the streamlet vapors, we are invited by him to see the real situation of it (lines three). We get invitation to see and feel the fade of waiting at the bright coming morn, how beautiful it is. Foster uses imagery to attrack our sensory senses. He paints an image, picture, or sensory content that can be imagery in our mind well. He can rise imaginary of the readers perfectly. The ways that he draws his songs lyric verbally give his lyric language more sensuous. So, it may conclude that imagery can make the language lyric more sensuous and arouse the emotional tense.

*Beautiful dreamer, beam on my heart,
E'en as the morn on the streamlet and sea;
Then will all clouds of sorrow depart,
Beautiful deamer, awake unto me!
Beautiful dreamer, awake unto me!*

In the last stanza, the fourth stanza, the writer finds some figures of speech those are symbol, simile, personification, and refrain. From the first line we can find symbol “beam”. Like the physical universe, a symbol is finite but unbounded: finite in the sense that the symbol itself is spesific and imagistic, but unbounded in the sense that the limits on the possible interpretations of the symbol are often difficult to define. Foster uses symbol “beam” to express his thought and feeling to beautiful dreamer. Here, beam means light where the

function is giving enlightenment for others. He considers beautiful dreamer as light in his life. We know that light is needed in the darkness. So, it can be said that beautiful dreamer becomes light for his life. Then, Foster makes clear the symbol by adding lyric "*E'en as the morn on the streamlet and sea;*". It means that "beam" as symbol of light in his life is really happen. It is like the light of the morn on the streamlet and sea. So, the symbol is used by Foster in his song lyric has made the lyric more imagistic.

From the second line, we can find simile used by Foster still in fourth stanza. Simile is a comparison between two distinctly different things is explicitly indicated by the word "like" or "as" (Abrams, 1999: 97). In this simile, Foster states comparison by using word as. This word shows the comparison in the simile. Here, he compares two things like, "e'en" and "morn" explicitly. Actually simile can be recognized by the specific use of comparative word or phrase such as like, as, and seem. Foster uses direct comparison between things which are not similar in their essence. He introduces "e'en" through a connecting word which signals that a comparison is being made. This peculiar use of simile reflects immediately back on the persona. So simile, in this case enriches the language of his song lyric and gives the dramatic sense.

Still, in the last stanza the writer finds personification in the third line. Personification is the process of assigning human character to nonhuman objects, abstractions or ideas (Reaske, 1966: 39). Here, Foster gives human being attributes (sorrow and depart) to the clouds. He gives the human qualities to the clouds as if it can act like human being, sad and go. In fact, sad or sadness is human character and go is action that can be done by human being, not the "clouds" as in Foster's song lyric above. Foster considers the use of things having human traits can attract more attention of the reader than he expresses it literally in his song lyric. It means that personification makes the language use more vivid.

More than that, there is refrain in the last stanza, at the fourth and fifth lines. The refrain occurs in many ballads and work poem, where it may be merely nonverbal carrier of the melodic line. In this stanza, Foster repeats the lyric “beautiful dreamer, awake unto me!” to make emphasis and prominent of his song lyric. He wants to create an emotional music by giving emphasizing for keeping the ideas of song and for carrying the reader into his emotional state.

4.2.2 Analysis of “Bury Me in the Morning Mother”

From “Bury Me in the Morning Mother” song lyrics the writer will try to analyze the figures of speech that found.

*Lay me down where the grass is green, mother,
Beneath the willow shade,
Where the murmuring winds will mourne, mother,
The wreck that death has made.*

From the first stanza, the writer finds several figures of speech those are: allegory, euphemism, and symbol. Reaske states that euphemism is a figure of speech which veils the obvious word with another, less direct one (1966: 33). From the first line, Foster uses euphemism “lay me down” instead of “bury”. Foster veils the obvious word “bury” with “lay me down” to make his song lyric more refined. He employs euphemism to make his lyric or words more appealing. So, euphemism is used in the song lyric to arouse the song lyric more refined and appealing.

Still, in the first stanza and first line, we can find symbol “mother”. Symbol is an image that has an overt literal function in a poem, but it also evokes a range of additional meaning (Hoepfer and Pickering, 1990: 75). Foster uses symbol “mother” as somebody that he wants to talk. Here, “mother” can be symbol of earth where he wants to be buried. Here,

he uses symbol of mother as the earth because the earth can receive all of people in the world without exception. Similarly, mother is somebody who always accepts us (the children) as sincerely as possible in any conditions. So, the using of symbol above evokes the additional meaning in the song lyric. It may arouse the lyric more beautiful and brief without long explanation of the symbol.

More than that, in the first stanza, we can find allegory from the first line to the fourth line. In Abrams' view allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the "literal," or primary, level of signification and at the same time to signify a second, correlated order of signification (1999: 5). Here, Foster uses a universal element of fictional narration to describe the place where he wants to be buried. He gives name to the character and place for making the narration more coherent. Foster paints the place and the character narratively. So, he uses allegory to make the language of his song lyric more dramatic.

*Bury me in the morning,
And mourn not at my loss,
For I'll join the beautiful army
That carry the saviour's cross.*

From the second stanza above, we can find figure of speech those are metaphor and symbol. In the second stanza, we can identify symbol in the first line. Hoepfer and Pickering state that symbol is an image that has an overt literal function in a poem, but it also evokes a range of additional meaning (1990: 75). In the first line, Foster says "bury me in the morning", where "morning" as the symbol. As we know, commonly in the morning people can see the bright light of sun. It creates the place condition of surrounding is bright. It makes people can continue their daily activities easily and commonly they welcome the

bright of morning happily. So, the morning can be a symbol of happiness. Here, he means that he wants to be buried in the situation happily. Foster veils word “the morning” to evoke the reader sense and to give additional meaning. So, symbol in this case can be a imagery device to add the beauty of language.

In the second stanza, the writer also can find metaphor in the third and fourth line. In Reaske’s view metaphor is the figure of speech which compares one thing to another directly (1966: 36). Foster compares “the beautiful army” with “the saviour’s cross”. The saviour’s cross has become metaphor of the beautiful army. Foster tranfers the qualities and associations of one object (the beautiful army) to another (the saviour’s cross). He can say that beautiful army is the army that carry saviour’s cross. He uses metaphor to compare that something is something else. The metaphor makes the language use more rich. It gives the song lyric more interesting, and beautiful.

*Never sorrow or sigh for me, mother,
Tho’ I fall in early years,
For I’ll be in the pleasant land,
That’s free from grief and tears*

In the third stanza, the writer can find figures of speech those are euphemism, and parallelism. From the second and third line, we can identify euphemism. According to Abrams, Euphemism is an inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing (1999: 83). Euphemisms are used frequently with reference to such subjects. Here, Foster uses “fall” instead of “died” and he uses “pleasant land” instead of ”heaven. Using of euphemism makes the language of his song lyric more refined and interesting. He makes the words in his song lyric more appealing and inoffensivefor the readers.

Still, in the third stanza, the writer can find parallelism in the fourth line. In Reaske's view, parallelism is a principle advocating that ideas of equal importance or significance should be treated at equal length within a poem (1966: 38). Foster uses words "grief and tears" which is those words are equal importance. So, there is no extreme disproportion in emphasis. He uses it to make the language of his song lyric more clear. He tries to give explanation of his song lyric as clear as on what in his mind. Thus, parallelism gives the emphasis of the language use and it makes the language of song lyric became more clear.

*I have heard the songs of the blest, mother,
And angels are drawing near
To carry me o'er the stream, mother,
That mortals dread and fear*

From the fourth stanza, we can identify imagery. Imagery is images, pictures, or sensory content, which we find in a poem (Reaske, 1966: 35). Words that call upon our sense are referred to as images. In the lyric above, Foster tries to attract our attention by painting a verbal picture of situation. Foster depending on our ability to see and hear imaginatively. He invites us to hear the real song of the blest. When the angels are drawing near, we are made curious and then we can see it imaginatively. Also when the mortals dread and fear, we invited by him to see the real situation of it (line four). As a conclusion, we may at least to sum small degree, in our mind's eye hear the songs of the blest. Then, also in our mind's eye see the angels which are drawing near to him and we can see mortals dread and fear. It means that Foster uses imagery in it. So, by using imagery, Foster wants to stimulate some of sensory content of the readers as if they experience the same things with him. Thus, imagery makes the language of the song lyric more attractive and emotional.

More than that, there is personification in this stanza. In Hoepfer and Pickering's view, personification is the portrayal of an idea, object, or animal as having human traits (1990:

70). In this personification Foster gives human being attributes (drawing near) to the angels. He gives the human qualities of the angels as if it can act like human being, draw near. In fact, draw near is human character. So, it can be considered that ideas or things are considered have human traits make the language of song lyric more interesting and vivid. The using of personification in song lyric makes the language more interesting and vivid.

*You must promise to come to me, mother,
When life and hope shall fade,
For there's room for you in the home, mother,
That's far from the greenwood shade*

From the fifth stanza, we can identify figure of speech those are parallelism, symbol, and synecdoche. In the second line, we can find parallelism. According to Reaske, parallelism is a principle advocating that ideas of equal importance or significance should be treated at equal length within a poem (1966: 38). Foster uses the ideas or words “life and hope”. He consider that “life and hope” as ideas of equal importance. The using of parallelism can take more attention of the readers to understand the song lyric of music. So, Foster uses parallelism in his song lyric to send deep understanding of his song to the readers. It can be said that parallelism gives the lyric song more beautiful and emphatic.

Then, in the third line of fifth stanza, the writer can find synecdoche. Synecdoche is particular form of which is the technique of synecdoche uses a part in order to signify the whole (Reaske, 1966: 41). Foster says that “for there is room for you in the home, mother.” The word “room” is refers to place for his mother. It means he will accept his mother coming with heart fully. Although in the lyric above he substitutes place for his mother with the word “room” and in the real fact that room is part of home and is smaller than home. He beautifies the song lyric by using a small place or part in order to signify the whole. He uses room to represent the whole place in home. It means Foster has used *synecdoche pars pro toto* in it.

So, things are used a part to signify the whole can give the dramatic effect for the beauty of the lyric song.

In the last stanza and line, we can identify symbol. Here, Foster uses word “greenwood” as a symbol. Commonly, greenwood refers to wood that still life. In fact, the color of live plants is commonly green, especially its leaves. Foster says “*That’s far from the greenwood shade*” in the fourth line. It means that room or place for his mother is “another place” in the future (next place for the next life). Then he says “*that’s far from greenwood shade,*” that it means place without life inside. Foster builds his reader imagination by giving long explanation inside of lyric in the brief way. So, the use of symbol in this case creates a brief song lyric with to expand a range of additional meanings because a symbol is finite but unbounded. Finite in the sense that the symbol itself is specific and imagistic, but unbounded in the sense that the limits on the possible interpretations of the symbol are often difficult to define.