



**SOUNDS AND SENSES IN TED HUGHES'
AFTER LORCA**

A FINAL PROJECT

In partial Fulfillment of the Requirement
For S-1 Degree in Literature
In English Department, Faculty of Humanities
Diponegoro University

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SEMARANG**

2019

PRONOUNCEMENT

I state truthfully that this project is compiled by me without taking the results from other research in any university, in S-1, S-2, and S-3 degree and in diploma. I ascertain I did not take the material from other publications or someone's work except for the references mentioned in the bibliography.

Semarang, 27August2019

Irvan Dwi Prasetyo

MOTTO AND DEDICATION

"There ain't going to be any shortcuts to becoming Hokage."

(Uzumaki Naruto)

*I sincerely dedicate this research for my beloved family and friends who always
put their loyalty and support above anything else.*

APPROVAL

**SOUNDS AND SENSES IN TED HUGHES'
AFTER LORCA**

Written by

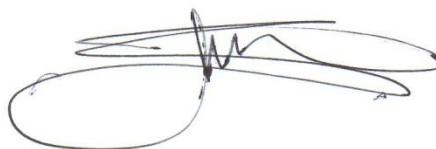
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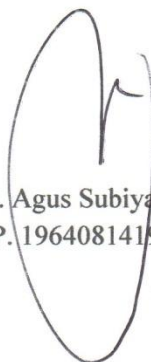
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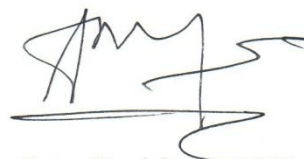
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The writer realizes that this project is still far from being perfect. He, therefore, will be glad to receive any constructive criticism and recommendation to make this final project better. Finally, he expects that this final project will be useful to the reader who wishes to learn elements of poetry, mainly in the subject of intrinsic elements of literature.

Semarang, 27 August 2019

Irvan Dwi Prasetyo

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ABSTRACT

In this research, the writer would like to analyze a poetry which is written by Ted Hughes entitled After Lorca. This research is aimed at segmenting, defining, explaining, and showing the significant of musical devices and figurative languages which are used in the poetry. The discussion will be focused on objective criticism as it deals only with the intrinsic aspect of the poetry. The writer will use close-reading method in order to get a comprehensive understanding of the poetry. The result of this research shows that alliteration, assonance, and consonance give musical tones which extends atmospheric elements to the poem. Meanwhile, denotations are used to give extra emotions and feelings, moreover, the uses of connotations emphasize implied meaning which scatters all the way through the poem. Lastly, personifications are used as a tool which humanize the poem and make it seems to be alive.

Keywords: Musical devices; Figurative Languages; Objective Criticism; Close-Reading

ABSTRAK

Dalam penelitian ini, penulis hendak menganalisa puisi dengan judul *After Lorca* yang ditulis oleh Ted Hughes. Penelitian ini sendiri ditujukan untuk memetakan, mendefinisikan, menjelaskan, dan menunjukkan pentingnya peran dari unsur intrinsik, dalam hal ini pranata puitis dan bahasa kiasan di dalam puisi tersebut diatas. Pembahasan akan terfokus pada *objective criticism* sebagaimana penelitian ini hanya berhubungan dengan aspek intrinsik dalam puisi tersebut dengan menggunakan metode *close-reading* guna memperoleh pemahaman yang lebih mendalam mengenai puisi itu sendiri. Hasil akhir dari penelitian ini menunjukkan bahwa *alliteration*, *consonance* dan *assonance* memberikan nada dan ritme musikal pada puisi tersebut diatas. Sementara itu, denotasi digunakan untuk menambahkan emosi dan perasaan pada puisi, ditambah dengan hadirnya konotasi yang menyertakan makna kiasan yang tersebar dalam puisi. Terakhir, personifikasi digunakan sebagai alat untuk menghidupkan puisi dengan cara memberikan atribut-atribut manusia kedalam puisi itu sendiri.

Kata kunci: Pranata Puitis; Bahasa Kiasan; *Objective Criticism*; *Close-Reading*

INTRODUCTION

1.1 Background of the Study

After Lorca is a poem written by Ted Hughes in times between late 1950s and early 1960s. Personally, the writer feels the poem worth to read as it is enjoyable. However, it is frustrating at the same time. It is like a puzzle because it has lots of implied meaning. The poem itself has lots of repetition sounds and lots of figurative languages. It makes the readers not only enjoy the beauty of the words order that the poet created, but also think about what the actual meaning of the poem is.

To analyze After Lorca, objective criticism is chosen as the writer is highly impressed by the poet, Ted Hughes, who uses intrinsic elements beautifully to create outstanding sounds to the poem. The writer is as well impressed on how the author combines all those words which makes the readers feel the senses that he creates throughout the poem. Objective criticism only deals with the object of the analysis, by which neglecting any external factors that build up the poetry, thus, this research will then be strict on its intrinsic elements.

The writer believes that finding the right structure of the poem is very important before going further into its actual meaning. Thus, the readers can examine the writing pattern of certain poets before jumping deeper into a certain poet objective of writing the poetry. Sometimes readers might find poets that have the same objective in writing their poetry. However, their style of writing differs

from one to another. That will be the special features which poets give to the readers.

The research is focused on the intrinsic elements of the poetry. The writer chooses the musical devices and figurative languages as the main aspects of the research as it dominates the poetry. Therefore, the writer proposes a research which entitles “Sounds and Senses in Ted Hughes After Lorca.”

1.2 Research Question

The main problems that the writer formulates in this research are as follows:

1. What are the musical devices and figurative languages applied in Ted Hughes’ “After Lorca”?
2. What are the functions of musical devices and figurative languages in supporting the poem?

1.3 Purpose of the Study

By answering the research questions, the purposes of the research are:

1. To find and segment the musical devices and figurative languages which are applied in the poem.
2. To figure out the functions of musical devices and figurative languages in supporting the poem.

1.4 Scope of the Study

The research is focused on the intrinsic elements of After Lorca. Alliteration, assonance, and consonance are the focus on the poetic device analysis while

denotation, connotation, and personification are the focus on the figurative language analysis.

1.5 Previous Studies

To avoid plagiarism, before making the research, the writer did a simple research to find any related sources related to the research of *After Lorca*. The writer found an article entitled *After Lorca: Ted Hughes and the influence of Federico Garcia Lorca* which was written by Yvonne Reddick in 2013 and was published by Modern Humanities Research Association. This article discusses about the influence of Federico Garcia Lorca in Ted Hughes' poetry as well as Ted Hughes admiration upon him. Yvonne also believes that Ted Hughes was inspired by Federico Garcia Lorca while writing *After Lorca*.

The writer also found a thesis entitled *Intrinsic Analysis on Michele Amas' Poems Babies and the Unborn Ones* which was written by Hisbiyallah Gufron in 2010 as his fulfillment of the requirements for the degree of the strata 1 at Universitas Islam Negeri Syarif Hidayatullah Jakarta. Although this thesis has a bit far different object of analysis, both this thesis and the writer's research has a similarity. Both are analyzing the intrinsic elements of the poetry. This thesis is aimed at describing the significant of the intrinsic elements and their contribution in building the theme on *Babies and The Unborn Ones*.

THE POEM AND THE PARAPHRASE OF THE POEM**2.1 The Poem****After Lorca****By Ted Hughes**

The clock says "When will it be morning?"

The sun says "Noon hurt me."

The river cries with its mouthful of mud

And the sea moves every way without moving.

Out of my ear grew a reed

Never touched by mouth.

Paper yellows, even without flame,

But in words carbon has already become diamond.

A supple river of mirrors I run on

Where great shadows rise to the glance,

Flowing all forward and bringing

The world through my reflection.

A voice like a ghost that is not

Rustle that dead in passage

Leaving the living chilled,

Wipe clear the pure glass of stone.

Wipe clear the pure stone of flesh.

(<https://www.poeticious.com/ted-hughes/after-lorca>)

2.2 The Paraphrase of the Poem

It was a very long night that the sun didn't seem to even shine any soon. All there were the muddy downstream of a river and the ocean's wave. In the middle of nowhere, there was a graveyard which seemed to have never been visited by anyone. There was only silence, as it only occupied by human corpses. There was nothing but deaf, however, for me, they had turned into something a lot more precious.

On our way to that graveyard, we run into a curvaceous river. There, I found my reflection appeared to the surface of the river. It got bigger as we got nearer to the river. As I saw my reflection down that river, I was suddenly thinking about what I had done in this world in my whole life.

As we continued our journey, the rain started to fall, hydrating the corpse that we were about to burry in that grave. It as well makes all of us, the mourner, felt a cold sensation down our bodies.

Once we got the corpse to its final destination, I saw the rain wiped the dirt from the tombstones. I was thinking by myself, "is it as well wiping all the sins of all the corpses in this graveyard?"

THEORITICAL FRAMEWORK

3.1 Musical Devices

3.1.1 Alliteration, Assonance, and Consonance

Alliteration, assonance, and consonance are simply repetition of sound. The difference between them is the sound which is being repeated. As for alliteration, the beginning consonant sound is repeated. In assonance, the sound which is being repeated is vowel sound. Consonance is simply a repetition of ending consonance sound. This idea is supported by Perrine who wrote;

The repetition of initial consonant sounds, as in “tried and true,” “safe and sound,” “fish or fowl,” “rime or reason,” is alliteration. The repetition of vowel sounds, as in “mad as a hatter,” “time out of mind,” “free and easy,” “slapdash,” is assonance. The repetition of final consonant sounds, as in “first and last,” “odds and ends,” “short and sweet,” “a stroke of luck,” or Shakespeare’s “struts and frets” is consonance. (*Sound and Sense: An Introduction to Poetry*, 1969: 179)

These repetitions usually relate to the writing preference of an author. Every author has his/her own unique styles in working on his/her work. It is what makes a literature works beautifully.

In this analysis, the writer want to analyze musical devices in order to find the effect of the words choices that the poet uses in the poem. Moreover, it also encourage the writer to figure out the emotion in which the poet gives to the reader while reading the poem.

3.2 Figurative Languages

Figurative language can be seen as non-literal meaning of language. Oxford English Dictionary online defines figurative as an adjective which emphasizes the meaning “departing from a literal use of words” while it defines language as “the method of human communication either spoken or written.” (www.oxforddictionaries.com)

Perrine (1969: 65) defines figurative language as simply as “language using figure of speech” while figures of speech, he further explains, “is any way of saying something other than ordinary way, and some rhetoricians have classified as many as 250 figures.” They, as to Perrine (1969: 65), “are another way of adding extra dimensions to language.” He, then, concludes by stating figurative language as “language that cannot be taken literally.”

The figurative languages used by the writer to analyze the poem are denotation, connotation, and personification.

3.2.1 Denotation and Connotation

Word choices is one of the most important aspects in writing a poem. It gives a unique character as different poet would likely to use different word choices while writing their poems. It is also a huge aspect in the poem in which the writer analyzes, in this case, Ted Hughes’ After Lorca. The poet uses denotation to give extra emotions and feeling, while he uses connotation in order to emphasize implied meaning in the poem.

In order to get a better understanding of what a certain word implies or signifies, the writer chooses to use denotation and connotation to find the proper meaning of what the author of the poem writes in his poem.

Denotation, as Perrine (1969: 38) explained is as simple as “the dictionary meaning or meaning of the word.” The idea behind this explanation is pretty straightforward, simply, what is written is what it actually means. This idea is also supported by the definition based on M.H Abrams’s *A Glossary of Literary Terms* (1999: 46) which states, “the denotation of a word is its primary signification or reference.”

There are several other definitions about what a denotation is, however, most of them are pretty much the same, for instances, the Merriam-Webster Online Dictionary defines denotation as “a direct specific meaning as distinct from an implied or associated idea.”

(<https://www.merriam-webster.com/dictionary/denotation>)

The writer also finds a similar definition on *literarydevices.net* as it states, “denotation is generally defined as literal or dictionary meanings of a word in contrast to its connotative or associated meanings.”

(<https://literarydevices.net/denotation/>)

As for connotation, Abrams (1999: 46) stated that, “connotation is the range of secondary or associated significations and feelings which it commonly suggests or implies.” Perrine (1969: 38) added that, “the connotations are what it suggests beyond what it expresses: its overtones of meaning.” In other word, connotation can be defined as an implied meaning of a word, this definition is also

supported by Merriam-Webster Online Dictionary which defines connotation as “the suggesting of a meaning by a word apart from the thing it explicitly names or describes.” (<https://www.merriam-webster.com/dictionary/connotation>)

A simple word like home, for instances, by denotation it simply means a place where one lives, however, it could also mean charm, love, warm, and security as the connotation suggests. The meaning of a certain word varies depending on who uses the word and what feeling affects the decision upon using the word.

The purpose of analyzing the denotations as well as connotations in the poem is to make a sense of the poem or simply to find the meaning of the poem.

3.2.2 Personification

Merriam-Webster online dictionary classifies personification as noun and defines it as an “attribution of personal qualities; especially: representation of a thing or abstraction as a person or by the human form.”

(<https://www.merriam-webster.com/dictionary/personification>)

Something which is given any of human attributes can be classified as personification. According to Perrine (1969: 67) “Personification consists in giving the attributes of a human being to an animal, and object, or a concept.” A simple statement like “the windows trembled with fear” consist in giving an attribute of human being to an object, in this case ‘windows’. This statement uses personification to provide mood and imagery for the movement and sound the windows make. The windows cannot literally tremble, as a human can. Therefore, the phrase is figurative and the windows are personified.

RESEARCH METHOD

Research method consists of explanation about the type of research, data source, population and sample, method in collecting and analyzing data.

4.1 Type of Research

This research is intended to segment, define and figure out the functions of musical devices and figurative languages in supporting the poem. Thus, this research can be classified as an objective research as it only deals with the intrinsic elements of the poem.

4.2 Data Sources

The poem, *After Lorca*, is the main data sources of this research. There are two main focuses to analyze in this research; musical devices and figurative languages. Musical devices deal with how the poem sounds, while the figurative languages consist in explaining how the poetry sense to human mind. The data of this research is mostly written data.

After getting the data from an online source, the writer translate the data into Indonesian as it will get easier for the writer to have a comprehensive understanding of the data in the writer's mother tongue. After the writer feels confident enough with the data, the writer, then, makes a paraphrase of the data in

narrative paragraph, as narrative has a more common grammatical structure which will help the writer analyze the poem easier.

4.3 Population, Sample and Sampling Techniques

The population of the research is all of the intrinsic elements of the poem, After Lorca. The sample of the research is the intrinsic element which contain the musical devices and figurative languages due to the need of answering the research question. By any chance, the writer uses purposive sampling in order to get samples that contain musical devices and figurative languages in it. As purposive sample, according to ThoughtCo., “is a non-probability sample that is selected based on characteristics of a population and the objective of the study.

(<https://www.thoughtco.com/purposive-sampling-3026727>)

4.4 Data Collection

According to research-methodology.net, “data collection methods in this research can be divided into two categories: secondary methods of data collection and primary methods of data collection.” The writer chooses primary methods of data collection in relation to its qualitative descriptive research. Vickie and Clinton (2012:255) described qualitative descriptive research as “a comprehensive summarization, in everyday terms, of specific events experienced by individuals or groups of individuals.” There are few steps in collecting data, as follows;

1. The writer cites the poem from the following link;

(<https://www.poeticious.com/ted-hughes/after-lorca>)

2. The writer translate the poem into Indonesian language.
3. The writer make a paraphrase of the poem.
4. The writer compares the poem to the writer's paraphrased form of the poem carefully to find the proper structure or pattern of the poem.
5. The writer takes notes on the intrinsic elements of the poem, especially on its musical devices and figurative languages.
6. The writer classifies the intrinsic elements based on the theoretical framework section of the research.

4.5 Data Analysis

The writer uses Russian formalism approach to analyze the poem. It is based on the linguistic theory of Ferdinand de Saussure concerning on the autonomy of the text and the discontinuity between literary and other uses of language. The formalist sought to make their critical discourse more objective and scientific than that of symbolist criticism.

(<https://www.britannica.com/art/Formalism-literary-criticism>)

Terry Eagleton (1996: 03) stated that formalism “started out by seeing the literary work as a more or less arbitrary assemblage of 'devices', and only later came to see these devices as interrelated elements or 'functions' within a total textual system.” Furthermore, he (1996: 03) claimed that formalism “was essentially the application of linguistics to the study of literature.” The steps of analyzing the datas are;

1. Identifying the presence of the intrinsic elements of the poem.

2. Classifying the intrinsic elements based on the theoretical framework section.
3. Defining the function of each elements in the poem.
4. Making the conclusion.

DSCUSSION

5.1 Musical devices

Musical devices which are about to be analyzed in this section are; alliteration, the repetition of initial consonant sound, assonance, the repetition of vowel sound, and consonance, the repetition of final consonant sound.

5.1.1 Alliteration

As for the first stanza, every line has alliteration. By the first line there is a repetition of the initial sound w in “**W**hen” and “**w**ill”. In the second line, the sound s is repeated in “**s**un” and “**s**ays”. The third line shows the repetition of sound m in “**m**outhful” and “**m**ud”. The last line in the first stanza point the sound w to be repeated in “**w**ay” and “**w**ithout”.

*The clock says “**W**hen **w**ill it be morning?” (line 1)*

*The **s**un **s**ays “Noon hurt me.” (line 2)*

*The river cries with its **m**outhful of **m**ud (line 3)*

*And the sea moves every **w**ay **w**ithout moving. (line 4)*

In the second stanza, there only one repetition of beginning consonant which is in “**B**ut” and “**b**ecome”. The b sound is repeated.

***B**ut in words carbon has already **b**ecome diamond. (line 4)*

Each of the third, fourth, and fifth stanza has only one alliteration. In the third stanza, **f** sound is repeated in “*Flowing*” and “*forward*”. As for the fourth stanza there is a repetition in sound **l** as in “*Leaving*” and “*living*”.

Stanza 3

Flowing all forward and bringing (line 3)

Stanza 4

Leaving the living chilled, (line 3)

Based on above analysis, the alliterations in this poem is intended to emphasize certain emotions for the reader while reading the poem. It also gives the reader a sensation of how emotional the poet feels when writing the poem.

5.1.2 Assonance

As for the assonance, line 1, 3 and 4 in the first stanza has it. In the first line, there exist a repetition of sound **i** in “*will*” and “*morning*”. Then, in third line the writer finds the sound **i** is repeated as in “*river*” and “*with*”. By the fourth line, sound **i** is repeated in “*without*” and “*moving*”.

The clock says “When will it be morning?” (line 1)

The river cries with its mouthful of mud (line 3)

And the sea moves every way without moving. (line 4)

As to the second stanza, the writer only finds two lines which have assonance in those, the repetition of sound **ou** in the second line as in “*touched*” and “*mouth*” and the repetition of sound **e** in the third line as in “*paper*” and “*even.*”

Never touched by mouth. (line 2)

Paper yellows, even without flame, (line 3)

It can be concluded that the assonances in the poem is mainly used to give a melodious as well as mystical effects to the reader. It also emphasizes the main situation inside the poem which sounds somehow melodramatic.

5.1.3 Consonance

In the first stanza, by the first line, consonance **n** is identified as in “*sun*” and “*noon*”. Unfortunately, by the second stanza, consonances are not found. However, in the third stanza, in line three, the writer finds the sound **ng** to be repeated in “*flowing*” and “*bringing*”. Then, by the third line, in the fourth stanza, there is a repetition of sound **ng** in “*leaving*” and “*living*”.

Stanza 1

The sunn says “Noonn hurt me.” (line 1)

Stanza 3

Flowingng all forward and bringng (line 3)

Stanza 4

Leavingng the livingng chilled, (line 3)

As far the writer concerns, the consonances of the poem give a lyrical strain which will then followed by an enormous feeling to do a self-introspection for the reader.

5.2 Figurative Languages

Figurative languages that are being analyzed consist of; denotation, the literal or dictionary meaning of a word, connotation, the suggested meaning of a word which emphasizes feeling or certain signification, and personification, something that is given a human attribute. More information about these definition can be found in theoretical framework section of this analysis.

5.2.1 Denotation and Connotation

In order to fully understand what the poem is actually about, analyzing the poem line by line is considerably the best way as the writer sees. In this part, the writer would like to show the corresponding analysis based on the poet's words choices through the poem.

5.2.1.1 First Stanza

In the first stanza, there are several words that the writer finds fairly unique and has an effect in building up the poem for the better. For instances, the word *says* and *morning* by the first line:

*The clock says "When will it be **morning**?"*

As the writer reckoned, the word *says* is a connotative word which means *showing something*. The word *morning* in the same line is literally morning in general, *the time in which the sun starts to shine*. Thus, the whole line should mean *a period of time during the night in which it feels so long as the clock seems not to move at all*.

As the poem goes on, the writer is interested in the word *sun* and *hurt* in the second line:

The sun says "Noon hurt me."

The term *sun* refers to the sun that people see everyday, *an energy source for any living creature in the world*. The word *hurt* in the similar line refer to *the feeling of being overworked*. In the context of the full stanza, this line should mean *the unwillingness of the sun to shine as the noon overworked him*.

In line three of the first stanza, the words *cries* and *mud* sound pretty interesting to be analyzed, as the line is written as follow:

The river cries with its mouthful of mud

Based on the line as a whole, the word *cries* should point to *the flow of the water through the river* while the word *mud* is what it is, *mud*. The whole line represent *a downstream of a river*.

In the last line of the first stanza, the phrase *moves every way without moving* is a connotation that is used as a modifier to the previous word, which is *sea*:

And the sea moves every way without moving.

This phrase represent *the tide that flows through the sea*. As tide looks like a moving water on the sea, however, the water quantity in the sea does not seems to change.

Based on the above analysis, the first stanza of the poem as a whole means the setting of the poem, *a long duration of night on a downstream of the river where the sea tide can be seen*.

5.2.1.2 Second Stanza

The writer finds that the second stanza is fairly difficult to be analyzed by line as it does not make any sense when the writer tries to do so. However, when being analyzed as a whole, it makes a lot more sense. Nevertheless, before doing like so, the writer feels that it is more appropriate to show the overall stanza with its highlighted words and phrases before jumping straight into the analysis. Here is the second stanza:

*Out of my ear grew a **reed***

*Never **touched** by mouth.*

***Paper yellows**, even without **flame**,*

*But in words **carbon has already become diamond**.*

The highlighted words and phrases in the above stanza represents the main part that the writer thinks as the main part that build up the meaning of the entirety of the stanza.

The word **reed** in the first line refers to *something that grows wildly*. In the second line, **touched** means *be eaten* as the line suggests it *by mouth*. The second line is an extension to the first line as it does not have any real object to be modified by the word **touched**, which means this word modifies the object in the previous line, the **reed**.

In the third line, **paper yellow** should represent *the decaying process of something*. This is really straightforward as if books or some sort of papers are being left alone for some amount of time, they will slowly turn yellow by

themselves. In the same line, *flame* means *burning gas from something on fire* as it is.

By the end of the stanza, the *sentence carbon has already become diamond* represent *the dept*. It is well understood that diamond is a mine product which will only be found under certain degree of depth under the ground.

All the lines in this stanza do not make any sense if they stand at their own, however, when they are combined they sounds like a deep place where some wild things can grow and that depth can decompose anything inside it. The writer suggests that the stanza indicates *a tomb*. A place where dead body starts to decompose, turns it into some nutrients which will then be consumed by the wildly growing plant around it.

5.2.1.3 Third Stanza

In the third stanza, most of the interesting stuff comes from phrases on each line. The writer chooses to analyze them in phrases as it feels more appropriate and sounds a lot better. In the first line of the stanza for instances:

A supple river of mirrors I run on

The phrase *river of mirrors* indicates *a long live journey reflection*. As the poem goes on, the second line reveals something really interesting:

Where great shadows rise to the glance,

The phrase *great shadow* refers to *regret, pride and joy* that comes after the first line's journey of live reflection. After all, these two lines show the main action of the poem where the main character starts to have a certain value in the poem.

The third line is basically an extension to what happens in the previous to line where the term *flowing all forward* modifies the object of the previous line, which is the *great shadows*:

Flowing all forward and bringing

This phrase points to what happens to the *great shadows*. The phrase itself means something that *comes to mind*. Moreover, as the poem goes on, the last line concludes the overall value of this stanza:

The world through my reflection.

Based on what it says, through my reflection means *the legacy of the main character actions in his whole entire lifetime*.

In conclusion, the whole stanzas reflect *the character of the poem who starts to remember all his doings in his entire lifetime where he finds lots of regrets, pride, joy and some other stuff that colour up his life*. As the writer recognizes, this is the main part of the poem. Differ from the first and second stanza which only show the setting of the poem, whether it is time or place, this stanza consists of giving the action to the character of the poem.

5.2.1.4 Fourth Stanza

The fourth stanza of the poem is used as an outro part of the poem. This stanza contains specific terms that emphasize the situation after the whole action finished. It is specified to the surrounding area as a part of setting to the poem.

In the first line of the stanza, there exists a phrase which sounds like a voice like a ghost:

A voice like a ghost that is not

This phrase emphasize the *sound of a rain* that happen after the whole action in the previous stanzas finished. The next line, however, expresses how the rain drop by the tomb, as it is to be written as follow:

*Rustle that **dead** in passage*

The word **dead** refers to *the person who is burried inside the tomb*. The water as a result of that rain flows through cracks of the tomb which might touch the person inside the tomb.

The next line explains what the rain does to any living creature that are affected by the rain:

*Leaving the living **chilled**,*

The writer considers the word **chilled** as a synonym to the word *cold* because they are just exactly similar. Moreover, that is just what rain feel to living creature, *feeling cold*.

In the last line:

*Wipe clear the pure **glass of stone**.*

The term **glass of stone** refers to the *tombstone* as it might be made by a glass in certain part of the world. There is nothing special about it to tell, but that gives the reader much more understanding about where the whole poem actually takes place. It is just another accentuation that the author gives to make the reader understand the whole poem in an easier way.

5.2.1.5 Fifth Stanza

The last stanza consists only of one line which correlates to the previous stanza. An emphasis of where the poem takes place. However, this line has a darker scene which gives the reader some sort of goosebump effect after finishing the poem.

*Wipe clear the **pure stone of flesh**.*

The term *pure stone of flesh* is a hyperbolic statement for the whole series of graveyard in the area with their own respective tombstone on top of it.

5.2.2 Personification

Personification in the poetry is only found in the first stanza of the poetry, as the first line;

The clock says “*When will it be morning?*” (line 1)

It is known that the verb “says” means that third person is talking about something. In this line, the verb “says” is applied to the noun “clock” which actually does not have any ability to say a word.

The sun says “*Noon hurt me.*” (line 2)

The same case as the first line happens to the second line. “says” as a human attribute is applied to “sun” which does not have any ability to talk.

The river cries *with its mouthful of mud* (line 3)

It is known that cry is a human attribute but in this line the author gives the attribute to the river which actually flows.

These personifications are used to show the setting in which the action of the poem takes place. In the context of the complete line of these personification, they are followed by a couple of sound repetitions which can be found in the

musical devices section of this analysis. This makes the poem feels much more lively as well as stronger, in the sense of its setting.

6

CONCLUSION

To sum up, the five stanza poem, After Lorca, which was written by Ted Hughes is an interesting poem due to the depth of its meaning as well as the musical pattern which the author gave to the reader. Alliteration, assonance, and consonance applied to the poem give musical tones which extend an atmospheric elements that make the poem even more enjoyable to read.

Denotations in the poem are used to give extra emotions and feelings that are related to the words which are being used in the poem. Connotations are used as tools to emphasize implied meaning which scatters all the way through the poem. Furthermore, it as well gives the emotions and feelings of the words which are used. The connotations are much more dominant in the poem compared to its denotations as the poem is well rounded on lots of implied meaning.

In the poem, personification is used as a tool to humanize the poem and make the poem seems to be alive as well as emphasize the setting in which the action of the poem takes place.

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