

A RHETORICAL STUDY OF THE TENNYSON'S POEMS

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Abstract

A rhetorical study belongs to descriptive research. It was intended to find rhetoric form that consists of figure of thought, rhetorical figure, and imagery in the Alfred Lord Tennyson's poems *In Memoriam*. Data reduction or data selection was used to collect the data. Meanwhile, the technique of analyzing data which was used in the research was permutation and repetition technique. The finding shows that the types of figure of thought are simile, metaphor and personification; the types of figure of speech are alliteration, assonance, asyndeton, polysyndeton and anastrophe, and the types of imagery are visual, auditory and kinetic imagery.

Keywords: *rhetorical Study and Poems*

INTRODUCTION

Communication is an important factor in society to get in touch with other people. To communicate their idea or feeling, sometimes people express it through literary work, such as song, novel, short story, poem etc. In this case, besides being used to communicate, language is also used to share things. It is also the means by which the author/writer controls and influences the reader. In other words language has cognitive and emotive function.

A literary work is a means of communication of the author toward the readers or the listeners through language. Language is used beautifully to attract the readers or listeners. The readers or listeners will enjoy the beauty of the literary works directly or indirectly. A literary work is a creative and imaginative work, which describes the society based on the experience, knowledge and interpretation of the author about what happens in his or her surrounding in a certain time. In general, literature can be artistic expression of life, expression of beautiful thought and ideas in beautiful language and ideas of human interest (Eagleton, 1996:14).

Poetry is one of the literary works that uses language as a medium. A poem formulated as writing, usually metrical, formulates a concentrated imaginative awareness of experience using language chosen and arranged to create a specific emotional response through its meaning, sound, and rhythm. Poetry is emotional, lyrical, imaginative, and appreciative of beauty in all its forms. It uses language as a prominent medium. It can be said that poetry is the best word in the best order.

Language of poem is very connotative. It has an expressive side. It conveys intonation and the gesture of poet, and it tends to be a personal image. It does not only explain what it says but also persuades the reader or listener and move the feeling/sensation of the reader and lastly, it tries to change the reader or listener's view.

Each author has a special character how to expresses his/her idea. How an author expresses his/her idea is called style. Style involves phonology, syntax, lexicon, rhetoric and cohesion (Nurgiyantoro, 2002:277). Naturally, style is a technique in choosing the language that can express the intention of the poet.

One method to get an aesthetic effect of language is by analyzing the rhetoric of the work. Rhetoric is art of using words impressively in speech and writing (Hornby, 1995:1008). Keraf (2004:3) says that rhetoric is a technique of using language as art, in both oral and written form. It is based on a well-arranged knowledge.

THEORETICAL FRAMEWORK

Literature includes the form of writing which deliberately and creatively experiments with language in order to suggest images and ideas which engage the readers' imagination. The spacing of poetry on the page may suggest a shape of the rhyme and rhythm that may create a mood. The narrators and characters of prose fiction (short stories and novels) allow the readers to enter fictional worlds by identifying with other people, perspective and ideas. The dialogue and stage direction of dramatic texts represent a three-dimensional story, which readers can engage with and even perform. All this work involves imagination and interpretation (Lizbeth, 1996: vii).

Poetry

According to Jassin (in Situmorang, 1983:7), poem is a full comprehension of human life which is reflected by the writer with his/her personality, thinking, feeling, willing and others. Hudson asserts that literary work (including poem) is an expression of life through the medium of language (Situmorang, 1983:9).

Hazlitt (in Creeger & Reed, 1964:46) defines that poetry is the language of imagination and the passions. It relates to whatever gives immediate pleasure or pain to the human mind. Its language has certain characteristics. Its language is expressive; it means each sound and word chosen serves as expressive function. The elements of language used have to present the intonation, feeling and the experience of a poet. Its language is suggestive; it

means it advises and suggests to the reader or listener pleasantly. Its language is associative; it means it can raise the mind and feeling of the reader. For this it may have ambiguous meaning. Its language is magic; it means its language has power; it is like magic (Anwar & Sayuti, 2003:10).

Rhetoric

Rhetoric is the art of practice of writing or speaking as means of communication or persuasion often with special concern for literary effect (Webster, 2002:1946). It is an author's way in using language to get an aesthetic effect. It can be obtained through the creativity of language, and how the author uses language as a medium to express his idea. The language expression reflects the attitude and the feeling of the author; it also intends to influence the attitude and feeling of the reader. Hence, the language expression must be effective and can support the idea accurately (Nurgiantoro, 2002:294).

Rhetoric is one of the techniques of the author in using language as a medium to express an idea. In the literary work rhetoric is used to get esthetic effect. Rhetoric uses whole language elements related to diction, grammar, figurative language and imagery (Nurgiantoro, 2002:281). The style in the rhetoric form consists of figurative language and imagery. Figurative language itself consists of figure of thought and figure of speech or rhetorical figure.

1. Figure of Thought

Figure of thought (some literary critics call figurative language) is a deviation form from the normative language, from its meaning and word connection, it aims to get certain meaning and effects (Anwar and Sayuti, 2003:42). According to Jassin the usage of figurative language is spontaneous, directly emerge from the author's heart and there is parallelism with such image.

Figurative language is language which is used imaginatively, not in the truly meaning of the sentence (Warrnier in Siswantoro). Wren & Martin (in Siswantoro, 2005: 28) define figurative language as a departure from the ordinary form of expression or the ordinary course of ideas in order to produce a greater effect. According to definition above, figurative language is deviation and unordinary expression or way of thinking to get wide effects. There are many kinds of figurative language which are used in the poetry such as simile, metaphor and personification.

a. *Simile*

Wren & Martin (in Siswantoro, 2005:24) argue that simile is a comparison made between two objects of different kinds that have, however, at least one point in common. It is indicated by some connective, usually like, *as*, *like*, *than*, or a verb such as *resembles*. A simile expresses a similarity or resemblance between two essentially unlike entities (Tirajoh, 1998:36).

b. *Metaphor*

A metaphor is a figure of speech which omits the comparative term (like, as, than) and implies that one thing is another (Tirajoh, 1988: 36). Wren & Martin (in Siswantoro, 2005:27) state that a metaphor is an implied simile. It takes that for granted and proceed as if two things were one.

c. *Personification*

Personification describes an inanimate visible or concrete thing or object as having human attributes, powers, or feeling (Siswantoro, 2005:29). While Kennedy (1991:593) mentions that personification is a figure of speech in which a thing, an animal, or an abstract term (truth, nature) is made human. It portrays an idea, object, or animal as having human traits or it gives attributes of human being to an animal, an object, or a concept.

Figurative language is a very important thing in the poetry. It makes a poem prismatic. It means it can enrich the meaning. Besides, figurative language facilitates the reader in enjoying something submitted by a poet. Thus, using figurative language causes the abstract concepts close to the reader (Jabrohim & Suminto, 2003:43).

2. Rhetorical Figure/Figure of Speech

Rhetorical figure as a part of rhetoric emphasizes on the sentence structure which is as a distortion from normal usage. An author, to get certain effect, to influence the reader or listener through the sentence arrangement and especially to get esthetic effect, consciously does it. There are many kinds of style which is relied on rhetorical figure. One of the styles which are used in many works is the repetition form. The repetition is a principle of music in language. It forges connections between words and phrases, creates expectations, and is pleasing itself (Bergman & Epstein, 1987:593). It includes the repetition of sound, syllable, word or part of the sentence to pressurize in an appropriate context like repetition, anaphora, polisyndeton, asyndeton, alliteration, assonance and anastrophe (Nurgiantoro, 2000:301).

a. Alliteration

Tirajoh (1988:56) says that alliteration is a repetition of the consonant sounds at frequent interval; they are usually but not necessarily at the beginning of words. Alliteration uses the same consonant to start two or more stressed words or syllables in a phrase or verse line. Alliteration needs to re-use all initial consonants. That matter can be said that it uses the same consonant at the beginning of each stressed syllable in a line of verse. Like "Mocks married man" (Siswantoro, 2005:94).

b. Assonance

Assonance is the repetition of vowel sounds, the repetition of similar or identical vowels sound in the stressed syllables of successive words (Bergman & Epstein, 1987:593). Like Tennyson's "Be near me when my light is low" (Bergman & Epstein, 1987:593).

c. Asyndeton

Asyndeton is omission of the conjunctions that ordinarily join coordinate words or clauses (Webster, 2002:136). Keraf (2004:131) states that it is using a punctuation to relate the coordinate word, phrase or clause. That form is generally dissociated with comma, as in the Tennyson's "In Memoriam": *From far and near (,) on mead and moor,* (12.6)

d. Polysyndeton

Polysyndeton is repetition of conjunction in close succession (Webster, 2002:1761). The coordinate words are dissociated with conjunction, as in the Tennyson's "In Memoriam": *From youth and babe and hoary hairs.*

3. Imagery

An image is anything that we can see, hear, smell, touch or taste. In other words, an image is anything that we can experience through the senses. It may be a whole object, or it may be a set of images appealing to more than one sense, for instance, a cold, sharp wind. It may also include an action, like the falling apple (Tirajoh, 1988:20).

Poets use images not merely to give us sensory impression of person, place, or thing, but also to evoke emotion. The poets choose images that suggest to the reader precisely the feelings the wish to convey. The best image evokes an almost magical reaction (Bergman & Epstein, 1984:497).

Images may take a variety of forms. According to Kennedy & Collins there are three forms of imagery. It includes of experience of sight (visual imagery), experience of sound (auditory imagery) and experience of touch (tactile imagery).

a. Visual imagery

Visual imagery is a vivid visual description; it seems to be alive in the readers' minds when he/she is reading. In this form the reader/listener are invited as if he/she is seeing something at the time of reading or hearing.

b. Auditory imagery

Auditory imagery is a vivid description of sound so the reader seems almost to listen to them while reading the poem. In this form the reader/listener is invited to listen to sound of something.

c. Kinetic imagery

Kinetic imagery is a vivid description of motion so the reader/listener seems to move like in the poem while reading the poem. In this form the reader/listener feels motion presented in poem.

d. Olfactory imagery

Olfactory imager is a vivid description of smell so it seems almost to stimulate the reader's own sense smell while reading. It is related to the sense of smell.

e. Tactile imagery

Tactile imagery is a description conveying a strong, vivid sense of touch and physical sensation that the reader can almost feel himself or herself while reading. It is related to the sense of touch, like hot, cold, hard, wet and others. It is possibly tasted.

METHODOLOGY OF RESEARCH

Method of the Research

This research is descriptive research. The writer used the descriptive method to describe and analyze the form of rhetoric in poems.

And the object of this research is collected poems of Alfred Lord Tennyson edited by F.B Pinion. Menwhile, the source of the data used in this research is a book of collected poems which is edited by F.B Pinion. The researcher took thirty poems to analyze because those contain the language related to the rhetoric.

This research uses the observation methods to collect the data of the research. It is done by observing the language which is used in a text of poem. For collecting the data, the

researcher read the collected poems “*In Memoriam*” edited by F.B Pinion and then selects them and takes the thirty poems which use the language related to the rhetoric.

In addition, the process includes data reduction, data display, and drawing conclusion. Data reduction is done by selecting the data. Data reduction involves coding the data which contain the forms of rhetoric.

ANAALYSIS and DISCUSSIONS

1. The forms of Figurative Language

a. Simile

Dark House

And like a guilty thing I creep at earliest morning to the door

In the sentence above the poet compares himself with a guilty thing because of the sorrow.

Thou come

My blessing, like a line of light, (9.10)

Is on the water day and night, (9.11)

And like a beacon guards thee home. (9.12)

In the line above the poet compares his blessing around his friend with light and like a beacon that guards the home. The poet asserts that wherever his friend he remember and bless him.

b. Metaphor

Calm Is The Morn

Calm is the morn without a sound (8.1)

In the sentence above the poet compares calm with silent morn without sound around.

Love

Love is and was my lord and King (29.1)

In the sentence above the poet compares the love with the lord and king. Lord and king are always glorified.

Thy Voice

My love is vaster passion now; (30.10)

In the line above the poet equalizes his love with the vaster passion. His love for his friend expands as he feels his spirit is everywhere.

c. Personification

I Climb the Hill

I find no place that does not breathe

In the line above the place is treated as a human being, because it can take a breath like human does.

Or low morass and whispering reed (26.6)

In the line above the poet treats the reed as a human being, because it can whisper like human does.

I Held It Truth

Let love clasp grief lest both be drowned (1.9)

In the line above the poet gives attribute to the abstract thing like *love* as a human being that can clasp something.

To dance with the death, to beat the ground (1.12)

In the line above the poet treats the abstract thing like *death* as a human being that it can dance like human does.

Dark House,

Doors, where my hearts was used to beat (6.3)

So quickly, waiting for a hand (6.4)

Doors are inanimate thing. In the line above the poet personifies it like a human who is waiting for a hand like human does.

O Sorrow

The stars, 'she whispers, 'blindly run (3.5)

In the line above the poet treats the stars as a human being, because it can run as human does.

From out waste places comes a cry, (3.7)

And murmurs from the dying sun (3.8)

In the line above the poet treats the cry and the murmur as a human being that can come and he also personifies the sun with the human character, namely dying. This attribute only prevails in the animate thing that can alive and dead.

Ring, happy bells, across the snow (28.6)

In the line above the poet personifies the bells with attribute of human, namely wild and also personifies it with the attribute of happy like human face. These attribute only prevails the human feeling.

2. Forms of rhetorical figure/figure of speech

a. Alliteration

I Climb the Hill

*No **g**ray old **g**rango, or lonely **f**old, (26.5)*

*Or simple **s**tyle from **m**ead to **m**ead (26.7)*

*Or sheep **w**alk up the **w**indy **w**old; (26.8)*

In the lines above found the alliteration of consonant sound of **g** (No **g**ray old **g**rango, or lonely **f**old), consonant sound of **s** (Or **s**imple **s**tile from **m**ead to **m**ead), consonant of **m** (Or simple **s**tile from **m**ead to **m**ead), consonant of **w** (Or sheep **w**alk up the **w**indy **w**old). The repetition of the consonant sound holds the reader mind.

Thou Comest

*My **l**essing, **l**ike a **l**ine of **l**ight, (9.10)*

In the lines above found the alliteration of consonant sound of **l** (*My **l**essing, **l**ike a **l**ine of **l**ight*),

Dark House

*Here in the **l**ong **u**n**l**ovely **s**treet (6.2)*

*On the **b**ald **s**treet **b**reaks the **b**lank **d**ay (6.11)*

The alliteration in the poem above is the alliteration of consonant sound of **l** (Here in the **l**ong **u**n**l**ovely **s**treet) and consonant sound of **b** (On the **b**ald **s**treet **b**reaks the **b**lank **d**ay).

b. Assonance

To Sleep

*To **s**leep I **g**ive my **p**owers **a**way (4.1)*

***O** **h**eart, **h**ow **f**ares it with thee **n**ow, (4.5)*

*What is it **m**akes me **b**eat **s**o **l**ow? (4.8)*

The assonance in the poem above is the assonance of vowel sound of **i** (To **s**leep I **g**ive my **p**owers **a**way, what is it **m**akes me **b**eat so **l**ow), vowel sound of **au** (**O** heart, **h**ow fares it with thee **n**ow) and vowel sound of **au** (What is it makes me beat so **l**ow).

Be Near Me

*Be **n**ear **m**e when my **l**ight is **l**ow (17.1)*

*When the **b**lood **c**reeps and the **n**erves **p**r**i**ck (17.2)*

*Be **n**ear **m**e when I **f**ade **a**way (17.13)*

The assonance in the poem above is assonance of vowel sound of **i** (Benear mewhen my light is low, when the blood creeps and the nerves prick, all the wheel of being slow, Benear mewhen the sensuous frame, Benear mewhen I fade away), and **ei** sound (Be near me when I fade awayay).

Dark House

Behold me, for I cannot sleep

And like a guilty thing I creep

The assonance in the poem above is assonance of vowel sound of **I** (Behold me, for I cannot sleep, And like a guilty thing I creep).

Yet If

The moaning of the homeless sea, (14.9)

But I should turn mine ears and hear (14.8)

The assonance is assonance of vowel sound of **au** (The moaning of the homeless sea) and vowel sound of **ia** (But I should turn mine ears and hear).

c. Asyndeton

I Held It Truth

I held it truth (,) with him who sings (1.1)

To dance with death (,) to beat the ground (1.12)

In the lines above the poet uses asyndeton form by using the comma to separate the coordinate word. The using of comma emphasizes the poet purpose that love will brings his friend back, it also expressing the coordinate idea.

d. Polysyndeton

Be Near Me

When the blood creeps (,) and the nerves prick (16.2)

And tingle; and the heart sick (16.3)

And all the wheels of being slow (16.4)

The poet uses the conjunction to attract the reader's mind. It relates the coordinate words.

I Dreamed

From youth and babe and hoary hairs: (22.10)

To emphasize his purpose, the poet uses conjunction to relate the coordinate words.

e. Anastrphe

O Sorrow

The stars, 'she whispers, 'blindly run (3.5)

Nc/O S V Nc/O

From out waste places comes cry (3.7)

Adv V S

The common word orders of the lines are:

She whispers 'the star blindly run'

A cry comes out from waste places

To Sleep

To sleep I give my powers away (4.1)

Adv S V O

And with my heart I muse and say (4.4)

Co Adv S V

Something it is which hast lost, (4.9)

O S V Rel.C

The common word order of the lines is:

I give my power away to sleep

And I muse and say with my heart

It is something which is hast lost

3. The form of Imagery

a. Visual

Dark house, by which once more I stand (6.1)

Here in the long unlovely street (6.2)

Doors, where my heart was used to beat (6.3)

So quickly, waiting for a hand (6.4)

In the couplet it is described that there is a dark house, located in the Wimpole Street, where his friend lived. There are doors, where the writer used to talk with his friend. The reader feels as if he/she sees the house and the door when he/she is reading.

I Dreamed

The streets were black with smoke and frost (22.3)

In the sentence above the poet describes that the streets were black/dark because of the smoke and frost that cover it. The reader feels as if he/she really sees that situation.

b. Auditory

Oh Yet

An infant crying in the night (19.18)

An infant crying for the light (19.19)

And with no language but cry (19.20)

In the lines above the poet invites our hearing to listen to the sound of an infant that is crying.

Thy voice

Thy voice is on the rolling air (30.1)

I hear thee where the waters run (30.2)

In the sentence above the poet invites the reader to listen to his friend's voice that encrusts the air.

c. Kinetic

Be Near Me

When the blood creeps (16.2)

And all the wheels of being slow (16.4)

In the verse above the poet exposes the reader to the slow movement of the blood and the slow movement of the wheels.

A Happy Lover

A flower beat with rain and wind (7.15)

In the sentence above the poet reveals the motion of the flower because of the rain and wind.

Dark House

And like a guilty thing I creep (6.7)

In the sentence above the poet shows the reader how the writer creeps because he feels guilty.

<p>Figurative Language</p> <p>a. Simile</p>	<ul style="list-style-type: none"> ➤ Or crush her, like a vice of blood (3.15) ➤ Such clouds of nameless trouble cross (4.13) ➤ the dark church And like a guilty thing I creep (6.7) ➤ Like coarsest clothes against the cold (5.10) ➤ My blessing, like a line of light (9.10) ➤ Like birds charming serpent draws (13.14) ➤ Like light in many a shivered lance (15.3) ➤ Ye watch, like God, the rolling hours (17.14)
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	<ul style="list-style-type: none"> ➤ So fret not, like an idle girl (18.13) ➤ Or cast as rubbish to the void (19.7) ➤ Be sometimes lovely like a bride (20.6) ➤ And in like a ghost (21.15) ➤ I wore them like a civic crown: (22.8 ➤ Like strangers' voices here they sound (27.9)
b. Personification	<ul style="list-style-type: none"> ➤ My will is bondsman to the dark; (4.2) ➤ Calm is the morn without sound (,) (8.1) ➤ Love is and was my lord and king, (29.1) ➤ My love is vaster passion now (30.10)
c. Metaphor	<ul style="list-style-type: none"> ➤ Let love clasp grief lest both be drowned, (1.9) ➤ To dance with death, to beat the ground (1.12) ➤ The seasons bring the flower again (2.5) ➤ 'The stars,' she whispers, 'blindly run; (3.5) ➤ With morning wakes the will and cries, (4.15) ➤ The noise of life begins again (6.10) ➤ A flower beat with rain and wind (7.15) ➤ Calm on the seas, and silver sleep, (8.17) ➤ The moon is hid; the night is still; (12.2) ➤ My own dim life should teach me this, (13.1) ➤ And love would answer with a sigh, (14.13) ➤ Will change my sweetness more and more, (14.15) ➤ When the blood creeps, and the nerves prick (16.2) ➤ sorrow, wilt thou rule my blood, (20.5) ➤ A lucid veil from coast to coast, (21.14) ➤ I hear thee where the waters run; (30.2)
Figure of Speech a. Alliteration	<ul style="list-style-type: none"> ➤ Let love clasp grief lest both be drowned, (1.9) ➤ And bring the firstling to the flock (2.6) ➤ The stars,' she whispers, 'blindly run; (3.5) ➤ With morning wakes the will and cries, (4.15) ➤ I sometime hold it half a sin (5.1) ➤ Here in the long unlovely street (6.2) ➤ In which we two were wont to meet, (7.10)

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	<ul style="list-style-type: none"> ➤ My blessing, like a line of light, (9.10) ➤ This fellow would make weakness weak' (10.7) ➤ From far and near, on mead and moor, (12.6) ➤ In some wild poet, when he works (13.7) ➤ And basked and battened in the woods. (14.24) ➤ Like light in many a shivered lance (15.3) ➤ the dead shall look me through and through. (17.12) ➤ That breathed beneath the Syrian blue: (18.12) ➤ Is shriveled in a fruitless fire, (19.11) ➤ Be sometimes lovely like a bride, (20.6) ➤ By that broad water of the west, (21.3) ➤ From youth and babe and hoary hairs: (22.10) ➤ Foreshortened in the tract of time? (23.4) ➤ And take us a single soul. (24.44) ➤ He finds on misty mountain-ground (25.2) ➤ Or sheep walk up the windy wold; (26.8) ➤ Ring out, wild bell, to the wild sky (28.1) ➤ My love involves the love before; (30.9)
b. Assonance	<ul style="list-style-type: none"> ➤ Ah, sweeter to be drink with loss, (1.11) ➤ Beats out the little lives of men (2.8) ➤ To sleep I give my powers away (4.1) ➤ But the large grief which these enfold (5.11) ➤ Behold me, for I cannot sleep, (6.6) ➤ But since it pleased a vanished eye, (7.21) ➤ Calm and deep peace on this high wold, (8.5) ➤ My blessing, like a line of light, (9.10) ➤ I envy not the beast that takes (11.5) ➤ My own dim life should teach me this, (13.1) ➤ But I should turn mine ears and hear (14.8) ➤ The seeming-wanton ripple break, (15.11) ➤ Be near me when I fade away (16.13) ➤ Do we indeed desire the dead (17.1) ➤ So fret not, like an idle girl, (18.13)

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	<ul style="list-style-type: none"> ➤ Will be the final goal of ill, (19.2) ➤ As I confess it needs must be; (20.4) ➤ There comes a glory on the walls; (21.4) ➤ I found a wood with thorny boughs: (22.6) ➤ May bind a book, may line a box, (23.6) ➤ What time mine own might also flee, (24.37) ➤ He sees himself in all he sees. (25.4) ➤ And each reflects a kindlier day; (26.18) ➤ A single church below the hill (27.3) ➤ With sweeter manners, purer laws (28.16) ➤ Which every hour his couriers bring. (29.4)
c. Asyndenton	<ul style="list-style-type: none"> ➤ I held it truth(,) with him who sings (1.1) ➤ And in the dusk of thee (,) the clock (2.7) ➤ sorrow, cruel fellowship (,) (3.1) ➤ I sit within a helmless bark (,) (4.3) ➤ For words, like nature (,) half reveal (5.3) ➤ Behold me (,) for I cannot sleep, (6.6) ➤ And all the place is dark (,) and all (7.7) ➤ Calm is the morn without sound (,) (8.1) ➤ Mid-ocean (,) spare thee (,) sacred bark; (9.14) ➤ to feel from world to world (,) and charms (10.19) ➤ The linnet born within the cage (,) (11.3) ➤ Peace and goodwill (,) to all mankind. (12.12) ➤ Of things all mortal (,) or to use (13.11) ➤ From art (,) from nature (,) from the schools, (15.1) ➤ When the blood creeps (,) and the nerves prick (16.2) ➤ Ye watch (,) like God (,) the rolling hours (17.14) ➤ So fret not (,) like an idle girl, (18.13) ➤ To pangs of nature (,) sins of will, (19.3) ➤ And set thee forth (,) for thou art mine, (20.13) ➤ I met with scoffs (,) I met with scorns (22.9) ➤ May bind a book (,) may line a box, (23.6) ➤ Or deep dispute (,) and graceful jest; (24.24)

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	<ul style="list-style-type: none"> ➤ No gray old grange (,) or lonely fold, (26.5) ➤ The moon is hid (,) the night is still; (27.2) ➤ Ring out (,) wild bell (,) to the wild sky (28.1)
<p>d. Polysindenton</p>	<ul style="list-style-type: none"> ➤ And find in loss a gain to match? (1.6) ➤ And grow incorporate into thee. (2.16) ➤ And shall I take a thing so blind, (3.13) ➤ And with my heart I muse and say: (4.4) ➤ And half conceal the soul within (5.4) ➤ And like a guilty thing I creep (6.7) ➤ And all the place is dark, and all (7.7) ➤ And only thro' the faded leaf (8.3) ➤ And balmy drops in summer dark (9.15) ➤ And make them pipes whereon to blow (10.4) ➤ And that my hold on life would break (12.15) ➤ And dust and ashes all that is; (13.4) ➤ And basked and battened in the woods. (14.24) ➤ And tingle; and the heart sick (16.3) ➤ And I be lessened in his love? (17.8) ➤ And every winter change to spring. (19.16) ➤ My bosom-friend and half of life; (20.3) ➤ And in the dark church like a ghost (21.15) ➤ From youth and babe and hoary hairs: (22.10) ➤ And, passing, turn the page that tells (23.10) ➤ And, hovering o'er the dolorous strait (24.39) ➤ And of my spirit as of a wife. (25.8) ➤ And, leaving these, to pass away (26.19) ➤ And ancient forms of party strife (28.14) ➤ And whispers to the worlds of space, (29.11)
<p>Imagery a. Visual</p>	<ul style="list-style-type: none"> ➤ The seasons bring the flower again (2.5) ➤ A web is woven across the sky; (3.6) ➤ Such clouds of nameless trouble cross (4.13) ➤ Here in the long unlovely street (6.2) ➤ And all the place is dark, and all (7.7)

'CHANNING'

	<ul style="list-style-type: none">➤ That twinkle into green and gold: (8.8)➤ My blessing, like a line of light, (9.10)➤ When more and more the people throng (10.15)➤ The linnet born within the cage, (11.3)➤ The moon is hid; the night is still; (12.2)➤ This round of green, this orb of flame, (13.5)➤ The dust of continents to be; (14.12)➤ Like light in many a shivered lance (15.3)➤ That not a worm is cloven I vain; (19.9)➤ When on my bed the moonlight falls, (21.1)➤ The streets were back with smoke and frost, (22.3)➤ Or when a thousand moons shall wane (23.8)➤ I see thee sitting crowned with good, (24.5)➤ He finds on misty mountain-ground (25.2)➤ Of all the landscape underneath, (26.2)➤ The moon is hid, the night is still; (27.2)
a. Auditory	<ul style="list-style-type: none">➤ I held it truth(,) with him who sings (1.1)➤ From out waste places comes a cry (3.7)➤ The noise of life begins again (6.10)➤ Who lights and rings the gateway bell, (7.3)➤ I sing to him that rests below, (10.1)➤ Before I heard those bells again: (12.16)➤ And love would answer with a sigh, (14.13)➤ That lay their egg, and sting and sing (16.11)➤ An infant crying in the night: (19.18)➤ The voice was low, the look was bright; (22.15)➤ Shall ring with music all the same; (23.14)➤ To clap their cheeks, to call them mine, (24.18)➤ Their hearts of old have beat in tune, (25.10)➤ That hears the latest linnet trill, (26.10)➤ A single peal of bells below, (27.5)➤ Ring out, wild bell, to the wild sky (28.1)➤ To hear the tidings of my friend (29.3)

	<ul style="list-style-type: none">➤ And hear at times a sentinel (29.9)➤ I prosper, circled with thy voice; (30.15)
b. Kinetic	<ul style="list-style-type: none">➤ dance with death, to beat the ground (1.12)➤ And like a guilty thing I creep (6.7)➤ A flower beat with rain and wind (7.15)➤ And waves that sway themselves in rest, (8.18)➤ And balmy drops in summer dark (9.15)➤ And, since the grasses round me wave, (10.2)➤ I took the horns to bind my brows, (22.7)➤ To clap their cheeks, to call them mine, (24.18)➤ The flying cloud, the frosty light (28.2)

CONCLUSION

The forms of figurative language found in Tennyson's poems are simile, metaphor and personification. While figure of speech found in the Tennyson's poems are alliteration, assonance, asyndeton, polysyndeton and anastrophe. Beside that Tennyson's poem used visual, auditory and kinetic imagery. By using figurative language, figure of speech and imagery Tennyson intended to create imaginative pleasure, to concrete the abstract thing and to add the intensity of the his feeling.

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