A FOREGROUND ANALYSIS OF *CLOCKS, DEAR LOVE, AND PATIENCE* POEMS WRITTEN BY LANG LEAV

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Abstract

Literature and linguistics stand oppositely. They almost cannot be related, but nowadays Linguistics and Literature can stand in one field of study called Stylistics. From stylistics, literature can be interpreted in linguistic ways and otherwise. This research aims to know the influences of foreground features in the interpretation of modern poems written by Lang Leav (Clocks, Dear Love, and Patience) and analyze the properties of particular linguistic construction metaphors in the three poems. This research is descriptive qualitative research because it analyzed the foreground features, classified the metaphor structure, and described the interpretation of all foreground and metaphors found in the three poems. The source of data for this research is the poems entitled Clocks, Dear Love, and Patience. Meanwhile, the data is all clauses from the selected poems. This research applied total sampling as a technique of sampling data because the population of the sample is less than 100 data.The results found in this research are the foreground features affect the interpretation and could lead to a new perspective that cannot be reached by Literary Criticism and the mapped metaphor in the poems leads to a different perspective from where it first appeared.

Introduction

Linguistics and literature are two things that are always contradicting one another. Linguistics is the study of all the phenomena involved with language and its structure, its use, and the implications of these aspects. Laurie (2017:19) said that linguistics studies language in use, how language is created, how language changes, how language implies, and how language influences the speaker and the listener. Linguistics has many scopes of study.

Meanwhile, linguistics deals with structure and language use, and literature deals with the beauty of language. Eagleton (1983: 18) said that literature is not about writing imaginative, but appropriate writing, which fulfills all rules in English writing grammatical. And Leech Leech (1969: 57) said that literature is writing with an element of surprises. These statements give us some definitions of literature some are written appropriately but contain elements of surprises.

Each definition of linguistics and literature stands oppositely. It cannot be related. In modern days, when research keeps growing, Linguistics and Literature have bound in stylistic study. This field of study is included in applied linguistics or literary criticism.

Stylistic is one of the ways to understand literature from the linguistics side. It covers linguistic deviation, linguistic regularity, and even oddity in meaning and graphology. Many authors in literature use linguistic deviation to express something in implicit meanings. On the other hand, readers have to understand it in a way to grasp the meaning reflected in the sentence. In stylistics analysis, differentiation between intended data and normal utterance is crucial for a nuanced understanding of language use, intended data refers to elements in the text that carry specific, deliberate meaning, often essential for the interpretation of the text. This can include, Figurative Language, Symbolism, Rhetorical Devices, etc. Otherwise, normal utterance refers to elements in the text that serve to convey basic, straightforward information without any underlying complexity or deliberate stylistic effort. Here is an example, from Lang Leav's Dear Love:

> "The best of me I gave to him ---
>
> the years, the days, the hours.
>
> Precious little, in turn, he'd given
>
> Like dew to a wilting flower."

In this stanza, Lang Leav's sentences have at least 3 linguistic deviations (Leav, 2015). First, there are no existing connectors to connect clauses in one sentence. Second, in the first sentence and second clauses, the clause lacks of subject and verb. They need further information to explain what the poet is talking about. Third, in the phrase 'Precious little' the place of the noun is missed. The word 'Precious' should be put in the behind, as a noun, and the word 'Little' as a determiner in this phrase. Each deviation represents its interpretation. In the second deviation, the poet shows us that the things she mentioned are given to her lover. If this clause is written completely the essence of 'Precious things' the poet wanted to show will vanish. The poet also mentioned this thing from the bigger to the little. It is represented that she gave all of her until the tiniest part of her. The third deviation showed us how small or little her lover gave in return to her. It may have been planned by the poet to write this phrase. Some were mentioned in the explanation above.

The example above is understood that linguistic deviation crafts meanings. The interpretation could be longer, depending on deviation and the author's intention. Not only the deviation would be interpreted, but also regularity and shift meanings.

The author of the poem in the example above is also the author of the poems is Lang Leav. She is one of the most influential poets and selebgram in the present social media. Her books were sold for millions of copies all over the world. She is also the winner of the Qantas Spirit Awards in 2014 and the Poet Goodreads Choice Awards in 2014.

Her poems represent negative feelings in positive ways and beautiful words. She can write bias and ambiguity of feeling and the bias could be interpreted from different points of view. This kind of bias would be interesting to discuss and analyze in stylistic research. This reason also pushes the researcher to use her poems as the research object.

Based on the background of the study above the questions to discuss in this article are: (1) How do foregrounded features work individually and together in the poems to influence the interpretation of the poems (Clocks, Dear Love, Patience)?, and (2) What properties of each part are mapped into the concepts by particular linguistic construction of metaphor?

The Aims of this research are (1) To know the influences of foregrounded features in the interpretation of Clocks, Dear Love and Patience, and (2) To analyze the properties of each part that are mapped into the concept by particular linguistic construction metaphor in Clocks, Dear Love, and Patience.

Foreground

Czech scholars said that literature is the consistent and systematic character of foreground (Leech 1969: 57). Every art element has something unusual. As we discussed before, the poet itself is a different way of expression. The expressions are different from everyday language. The Poet or any other work of art has an element of surprise and interest. This element attracts people and has an unusual impact on the society. Deviation is usually used in this element of surprise. This element is known as the foreground. Foreground always sticks out from the background. In the poem, the foreground figure is the linguistic deviation and the background is language (Leech 1969: 57).

Parallelism is the type of foregrounding that is in a sense opposite of deviation (Leech 1969: 62). In other words, parallelism uses regularity and pattern as the element of surprise.

Deviation is a kind of expression that does not fit with the language usage. As explained above, deviation is one of the elements of surprise which are presented by the poem. Eight types of deviation based on Leech's classification are presented in the following.

a. Lexical Deviation

The most obvious examples of lexical deviation are those where a poet makes up a word which did not previously exist. This is called "neologism". Neologism or the invention of a new word is one of the more obvious ways in which a poet may exceed the normal resources of the language (Leech, 1969: 42). Leech calls it 'lexical invention' or 'lexical innovation'.

b. Grammatical Deviation

The number of grammatical rules in English is large, and therefore the foregrounding possibilities via grammatical deviation are also large (Leech 1969: 47). To distinguish between the many different types of deviation, it is better to start with the line traditionally drawn between Morphology (the grammar of the word) and Syntax (the grammar of how words pattern within sentences).

c. Phonological Deviation

Since most of the literature was written, there would be relatively little scope for phonological deviation. It is not surprising that phonological deviation in English poetry is limited edition because patterns of phonology are even more 'on the surface' than those of syntactic surface (Leech 1969: 46). He also states not that this is true of all languages: in some American Indian cultures, notably that of the Nootka, literary

recitation is clearly marked off from ordinary speech by a set of deviation phonological irregularities of sound characteristics. In English, unification are conventional license the of verse composition: elision, aphesis, apocope, etc., and convenience of rhyming, as when the noun wind special pronunciation for the is pronounced like the verb wind.

d.   Graphological Deviation

   This section treats the orthography or typography of the text. There is a kind of graphological deviation that needs to have no counterpart in speech. The typographical line of poetry, like the typographical stanza, is a unit not parallel in non-poetic varieties of English: it is independent and capable of interacting with, the standard units of punctuation (Leech 1969: 47). This interaction is a special communicative resource of poetry. Two American poets purely visual patterning in poetry are Carlos Williams and E. E. Cummings. Cummings is well known for his use of another type of orthographic deviation: discarding capital letters and punctuation where convention calls for them (Leech 1969: 47).

e.   Semantic Deviation

   It is reasonable to translate absurdity, semantic deviation mentally into nonsense or so long as people realize that sense is used. For example, when someone says 'This story is beautiful' he/she decidedly do not imply 'This story is true'. It proposes some mystical unity of concepts that are ordinarily treated as distinct. Semantic deviation deals with what (Leech 1969: 49) calls as 'TROPES: foregrounded irregularities of content'. He states that they are classified largely into three sections: a. Semantic Oddity, b. Transference of Meaning, and c. Honest Deception.

(1) Semantic Oddity: means a semantic peculiarity of expression. There are five types of semantic oddity. Pleonasm, periphrasis, and tautology have semantic redundancy, and oxymoron and paradox have absurdity which contains irreconcilable elements of meaning or reference.

(1a) Pleonasm: In figurative language, words are used in such a way that they differ somewhat from ordinary everyday speech and convey meanings more vividly and impressively. Pleonasm makes a speech more effective; it beautifies and emphasizes the speech in rhetoric which is the art of speaking and writing effectively. Plett (2010: 69), in the Encyclopedia of Rhetoric Utterance states that as a rhetorical figure, pleonasm gives an utterance an additional semantic dimension.

(1b) Tautology: is a device of limited usefulness in literature (Leech 1969: 137). Tautology is an unnecessary elaboration (the white collar workers), pointless repetition (huge pair of twins), superfluous description (Europe's butter mountain), a needless appendage (weather condition) or a self-cancelling proposition (He is either guilty or not guilty).

(1c) Periphrasis: is more common in poetry than pleonasm and tautology. Holcomb and (Holcomb & Killingsworth, 2010: 126) in their Practice of Style in Composition Performing Prose: Study says that periphrasis occurs when a single word is replaced by several others to form a longer phrase that names the same thing: for instance, 'briny deep' for 'ocean', or 'the manly art' for 'boxing'.

(1d) Oxymoron: is one type of absurdity which entails irreconcilable elements of meaning or reference (Leech 1969: 138). Oxymoron is literary figures of speech usually composed of a pair of neighboring contradictory words (often within a sentence).

(1e) Paradox: is a statement or concept that contains conflicting ideas. In logic, a paradox is a statement that contradicts itself (Leech 1969: 142). In everyday language, a paradox is a concept that seems absurd or contradictory, yet is true. In a Windows environment, for instance, it is a paradox that when a user wants to shut down their computer, it is necessary to click "start".

(2) Transference of Meaning: this section deals with the five tropes of figurative languages: Synecdoche, Metonymy, Metaphor, Simile, and Personification.
(2a) Synecdoche: is identified with a rule that applies the term for the part the whole and vice versa (Leech 1969: 150), for example: Angola has won an international beauty competition. Even though the subject in the example above is Angola, it does not mean that all people of Angola have participated in the beauty competition. Angola in this case means the girl from Angola who has competed in the competition.

(2b) Metonymy: as quoted by Leech (1969: 152) from the International Dictionary, Webster's Third New metonymy is a figure of speech that consists in using the name of one thing for that of something else with which it is associated. In literature, metonymy is often overlooked because of the powerful effect of metaphor, but is all the same and extremely important.

(2c) Simile: is an explicit comparison of similar things. As stated by Beardsley in Damon, (1996: 177), the simile is an explicit figurative comparison it is a statement that one thing is like another. It contains a comparative word: like, as, similar, or same.

(2d) Personification: is the technique of giving human qualities thing such as hearing, feeling, talking, or making decisions, for example, birds expressed their joy.

(3) Honest deception: this section treats three tropes: Sarcasm, Hyperbole (Exaggeration), and Irony.
(3a) Hyperbole: is a figure of exaggeration. It tells more than the truth about the size, number, or degree of something without intending to deceive (Willis, 1964: 242).

(3b) Irony: Leech (1969: 171) quotes the definition of irony made by H.W. Fowler in Modern English Usage, that irony is a mode of expression which postulates a double audience, one of which is 'in the know' and aware of the speaker's attention, while the other is naive enough to take the utterance as its face value.

(3c) Sarcasm: many people relate sarcasm to irony, but there is a big difference between the two. A person may use irony unintentionally and unconsciously. However, sarcasm must be intentional and conscious. Whoever makes a sarcastic comment knows that they are saying something contrary to how they feel.

f. Dialectical Deviation

Dialectism, or the borrowing of features of socially or regionally defined dialects, is a minor form of license not generally functional prose, who expected to be available to the average writer of to write in the generally accepted and understood dialect known as 'Standard English' (Leech 1969: 49).

g. Register Deviation

Modern poets have asserted their freedom from constraints of 'poetical' language. It is therefore to the present age that people turn for the most striking examples of poetic license in the domain of register. It is not that borrowing language from other, non-poetic registers is a new invention, but that poets of the present century have exploited this device with an unprecedented audacity. A chief feature of register deviation is Register Mixing or the use in the same text of features characteristic of different registers.

h. Historical Period Deviation

The medium of English poetry is the English language viewed as a historical whole, not just a synchronous system shared by the writer and his contemporaries. James Joyce, as quoted by Leech (1969: 51), thought that a writer must be familiar the history of his language that he must, in short, be philologist. It helps explain why many poets have felt that they share the same language, the same communicative medium, as poets of earlier generation whatever important changes the language may have undergone in the meantime. What poet sees as his linguistic heritage may even include dead languages such as Latin and Greek.

Metaphor

This research will apply the cognitive linguistic theory of metaphor. The theory will make the meaning of metaphor boarden and bring the deeper meaning. Based on the Cognitive linguistics theory in Kovecses, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. Kovecses, (2008: 4) In another word, metaphor is conceptual domain A is conceptual domain B. For example, in common term 'Life is Journey'. We can comprehend meaning of life from the journey people usually did. It is something which is moving forward, eventhough we regreted the past.

Another part of metaphor is Metaphorical linguistic expressions. The difference from conceptual metaphor will be easier from example of this common term 'your smile is my sunshine'. The source domain is 'your smile' and the target domain is 'my sunshine'. The metaphorical lingustics expressions is the way to understand target domain through the source domain Kovecses, (2008: 5). In another words, it makes manifest particular conceptual metaphor.

George Lakoff, Mark Turner, and Ray Gibbs have pointed out that poets regularly employ several devices to create novel unconventional language and "images" from the conventional materials of everyday language and thought. These include extending, elaboration, questioning, and combining (Kovecses, 2008: 53).

a. Extending

In extending, a conventional conceptual metaphor associated with certain conventionalized linguistic expressions is expressed by new linguistic means based on introducing a new conceptual element in the source domain.

b. Elaboration

Elaboration is different from extension in that it elaborates on an existing element of the source in an unusual way. Instead of adding a new element to the source domain, it captures an already existing one in a new, unconventional way.

c. Questioning

In the poetic device of questioning, poets can call into question the very appropriateness of our common everyday metaphors. example of demonstrating the mechanism of questioning is found in Margaret Freeman's article, which stated that "much of Dickinson's poetry is structured by the extent to which she rejected the dominant metaphor of her religious environment, that of life is a journey through time, and replaced it with a metaphor more in accordance with the latest scientific discoveries of her day, that of 'life is a voyage in space' (in Kovecses, 2008: 56). Thus, the cognitive mechanism of questioning the validity of accepted metaphors may be part of the "creed" of an artist.

d. Combining

Combining is perhaps the most powerful mechanism to go beyond our everyday conceptual system (but still using the materials of everyday conventional thought). In Metaphor, Kovecses, (2008: 59)mentioned "Some metaphors extend through entire literary texts or large portions of them. These called 'extended metaphor' or 'megametaphor'. They may not explicitly 'surface' in the texts at all but tend to appear in the form of 'micro metaphor'"

This theory will support that a poem has layered metaphor if they contain many micrometaphor to mapped as mega metaphor which will revealed the real message from the Author.

Method

This research is a qualitative research employing a descriptive qualitative method. It is called qualitative since it is a type of research, which does not include any calculation or enumeration (Moeleong, 2002: 2). Moreover, He states that a qualitative research is a kind of research, which is not designed to use the statistic procedures (Subroto, 1992: 6).

Meanwhile, it is called descriptive since its objective is to describe phenomena from which a research conclusion will be drawn. Surakhmad, (1994: 147) says that a descriptive method is the research method by ways of collecting data, arranging or classifying the data, analyzing the data, interpreting them and finally drawing conclusion. Arikunto (1998) also adds that descriptive research does not need any hypothesis in its research stages. The descriptive research is commonly used to describe certain phenomena, based on the data collected, to get conclusion. Based on the definition above, this research is called descriptive since it describes the phenomena based on the clauses collected from the poems and draws the conclusion.

Since the research belongs to the descriptive one, the data of the research must be words or description of something. The source of data is the poems entitled Clocks, Dear Love, and Patience. Meanwhile, the data are all clauses from the selected poems above.

According to Hadi (1983: 70) sample is a part of population being observed. Meanwhile, sampling technique is a technique that is used by the researcher to select the sample Hadi (1983: 75). This research applied total sampling. Based on Sugiyono (2007: 47) Total Sampling is where the number of sample as the same as the number of total population. The reason why total sampling used is said by on Sugiyono (2007: 47), when the population is less than 100, all population is used as sample. In this research, total sampling is applied, these all clauses integrate the definition of total sampling with meaningful clauses from the poems, illustrating how universal themes in literature can be studied comprehensively through this research method. The samples of this research are all clauses provided in the poems Clocks, Dear Love, and Patience.

Data Validation technique is the technique used in research to check the validity of data. This research uses Data triangulation as the data validation technique. Based on Patton Sutopo (2008: 78), there are 4 technique of data triangulation. Source triangulation, researcher triangulation, methodology triangulation, and theory triangulation.

From the triangulations above, this research used theory triangulation which is used more than one perspective of theory to explain the data. The data itself will be assessed by the expert. In this research the Supervisor will be included to assess the data.

Result and Discussion

The analysis was done in progressive way, starting from the most basic element (Parallelism) to the broader element (Metaphor) but first, the result is shown below

Table 1: Parallelism and deviation found in three poems

	Parallelism	Deviation

Clocks	1. The repeated of words *'Knows not'*
	   a. *I do <u>not know</u>*
	   b. *The clock <u>knows not</u>*
	
	2. The last line of every stanza are connected by the rhyme and diction
	   a. *sung lou<u>der</u>*
	   b. *Its h<u>our</u>.*
	   c. *By see**ing***
	   d. *For their be**ing**.*
		1. Without connector
		   Here in time,
		    <u>You are mine;</u>
		    <u>My heart has not</u>
		    sung louder.
		
		2. Personification
		   a. *The <u>clock knows </u>not*
		   b. *That <u>time is told</u>*
		   c. *<u>Clocks do not know</u>,*
		3. Negative clause without auxiliary verb
		   The <u>clock knows </u>not

Dear Love

1. Every Stanza is begun with word 'Love'.
   a. *Love,* he has abandoned me
   b. *Love,* he left – unceremoniously,
   c. *Love,* he sheared away tenderly,
   d. *Love,* has he forgotten me?

2. Lack of connector
   a. *I guard his memory jealously –*
      With him I'd placed my worth.
   b. *Love, he sheared away tenderly,*
      My beauty, my strength, my mind,
   c. *The best of me I gave to him –*
      The years, the days, the hours.
   d. *Precious little, in turn he'd given,*
      Like dew to a wilting flower.
   e. *Love, he has abandoned me,*
      Do with me as you will.

1. Lack of conector
   a. *I guard his memory jealously –*
      With him I'd placed my worth.
   b. *Love, he sheared away tenderly,*
      My beauty, my strength, my mind,
   c. *The best of me I gave to him –*
      The years, the days, the hours.
   d. *Precious little, in turn he'd given,*
      Like dew to a wilting flower.
   e. *Love, he has abandoned me,*
      Do with me as you will

2 Second line does not connect with previous line and line after that.
   Love, he has abandoned me,
   Do with me as you will.
   Love, he left – uceremoniously,

3. The word 'Unceremoniously'
   Love, he left – unceremoniously,

4. The word 'Precious Little'
   Precious little, in turn he'd given,
   Like dew to a wilting flower.

5. Paradox in second and third line
   Do with me as you will.
   Love, he left – unceremoniously,

6. Simile in line 8
   Like dew to a wilting flower.

7. Paradox in line 3 and line 4
   Love, he left – unceremoniously,
   Why must I love him still?

8. Parallel structure without parallel connector
   a. *The best of me I gave to him –*
      The years, the days, the hours.
   b. *Love, he sheared away tenderly,*
      My beauty, my strength, my mind,

9. Another paradox in line 9
   Love, he sheared away tenderly,

10. Apostrophe in all beginning stanza
    Love, he has abandoned me
    Love, he left – unceremoniously,
    Love, he sheared away tenderly,
    Love, has he forgotten me?

Patience	-	1. Personification *'Patience'* and *'Love'* as main character in the prose poem 2. Hyperbole *"I have been searching all my life"*
Total	4	16

Table 2: The Metaphor Analysis Result

	Extending	Elaboration	Questioning	Combining
Clocks	4	-	-	-
Dear Love	3	2	-	-
Patience	6	-	-	-

1. Parallelism

Parallelism is the type of foregrounding which is in a sense opposite of deviation (Leech; 1969; p.62) In other words, parallelism uses regularity and pattern as the element of surprise.

The analysis of parallelism was done for each poem. The parallelism is explained and interpreted as follows.

    a. Clocks

    (1) The repeated of words *'Knows not'*

In the second Stanza,

> *I do not know*
>
> *why I love you so --*
>
> *The clock knows not*
>
> *its hour*

Repeating the word 'knows not' was intended to affect the reader. The poet tried to grasp the reader's attention by repeating this word. This word's intention is to explain something 'not fully understand' or 'not realize' by the author. The poet tried to say that she didn't understand why she loved her lover so much. Almost no word can explain the reason. After the explanation of not knowing the reason. The poet drifted the reader's attention to the analogy of everlasting love, **'Clocks'**.

> *The clocks <u>knows not</u> its hour*

'Knows not' was mentioned again, this time with foreground and to explain the analogy of Love, clocks. This word intended in explaining the analogy made by the poet and gave connection to the line before.

This parallelism will be classified as antistrophe. Antistrophe is The repetition of items in a reverse order. The formula is (...a...b...)(b...a), etc.

(2) The last line of every stanza are connected by the rhyme and diction

This Parallelism is the new way that was shown to us by this author. She linked all the last line of the stanza and give impression that every last line is as the main point of her story.

The new way of parallelism is the creative license mentioned in chapter 2 before. The poet has every right to change the rule of poem and uses it as she pleased to develop her capability building world among the word. This one new way is shown by the modern poet that people believe can't do such thing to brought language in new level.

b. *Dear Love*
(1) Every Stanza is begun with word 'Love'.

As the title of the poem, the author placed herself as some one who told her friend about her feeling, but her friend is not in living thing. Love is actually her friend. The tendency of this act is to show that her heart is broken as the action of her lover but love, literally love, is stil lay on her heart. Even it grow bigger and can not be killed easily.

She repeated the word 'Love' everytime. This is to show us that more hurt was brought to her, but she can not kill her love to him. Even it killed other things she had. She had the faith that love will protect her.

(1) Lack of connector

It is repeated. In this poem, almost all clause is not connected with connector. This kind of repeatation will be included as parallelism. The author not use proper connector is to build her metaphor. The paradox she built from the beginning of trhe poem will collapse if she put connector between the clause.

2. Deviation

This part of analysis will explain about all deviation was founded in the poems.

b. *Clocks*
(1) Without connector

In this stanza, the poet didn't put connector to connect clauses. Even though the poet put the adverb of time as the beginning of the poem. The poet wants to give effect that the time is important a part of this clause. If we apply the grammar rule, the words 'Here in time' should be replaced with 'when'. 'When' is the most appropriate word as connector also as the word showing the time. The poet preferred to use 'here in time' because of the impression of going on event. The 'you are mine' event is still happening at this moment. She intended that this event is in this part when the poem was written.

(1) Personification

The figurative language was found in in this stanza is personification. Personification is when the non-living thing is given a characteristic of living thing. In this stanza, it is shown in

> *my heart has not sung louder*

'My heart' is literally a non-living thing but the poet said that it has not 'sung louder'. 'Sung louder' is the characteristic of living thing. In Leech's theory it called Semantic oddity. The poet intended to make an impression that her heart didn't search for any other love since 'you are mine'

c. *Dear Love*
(1) Lack of connector

It is repeated. In this poem, almost all clause is not connected with connector.grammatically connector must be included if the sentence contains more than one clause. The oddity from this grammatical rules will be included as Deviation. The author not use proper connector is to build her metaphor. The paradox she built from the beginning of trhe poem will collapse if she put connector between the clause.

Beside the metaphor, the author showed some paradox and did not use any connector word to show to the reader and make it seen if the connector did not include in the clause. That makes the reader only saw the content and judge the paradox based on the word and content.

(1) Second line does not connect with previous line and line after that
Love, he has abandoned me,

Do with me as you will.

Love, he left – unceremoniously,

Why must I love him still?

As it can be seen, the second line included 'you' when the author was talking with 'Love' suddenly it changed. The word 'you' itself is referenced to the lover of the author. In the first liune the author told about his act abandoning her, but in second line she talk to him and in the third line she talked to 'Love' again.

d. *Patience*
(1) Personification

Patience and Love agreed to meet at a set time and Place, beneath the twenty-third tree in the olive orchard.

This poem has adifferent form from the other two poems. A prose poem appears like a prose with quality of poem. From the poets.org said that prose poem is prose maintain poetic quality, often utilizing technique common to poetry such as fragmentation, compression, repetition and rhyme and it may explore limitless array or subjects.

From this explanation, this 'Patience' prose poem has one common identification, poetic quality. The poetic quality used in this poem is personification.

The form of personification in this poem can be interpreted as the hidden message. The author wants to said that Love is patience, so she told a story with 'love' and 'patience' as a person, take action, do what people do, she wants to said that waiting is the part of how love is. Waiting is something we must do to find love, even it takes long time or may be forever.

(2) Hyperbole
"I have been searching all my life"

This deviation is found in the second to last line. The sentence is shown that patience is tired of waiting. It looks like forever, even it only a few minutes. Time can lie to someone who is waiting for the precious to them. Also, it felt pain if we wait in a long time.

3. Metaphor

This part of analysis will explain metaphor findings in the three poems mentioned.

   a. Clocks

This poem was presented with layered metaphor. The author set a micro metaphor to form some mega metaphor as her message. As mentioned before in parallelism, the last clause of each stanza is the most important part. It contains the micro metaphor to define mega metaphor at the end. Because of the gradually increased metaphor, it will be explained as the original composition. Started form first stanza and ended in the last stanza.

   (1) First stanza

   Here in time,

   you are mine;

   my heart has not

   sung louder

The last clause of this stanza is the main focus. This is the foundation that was planted by the author to the reader's mind. 'my heart has not sung louder.' is the extension of idioms 'sing your heart out'. Macmillan online dictionary was mentioned that this idiom is meant to put a lot of effort into singing. Another source is mentioned that 'to sing your heart out' means with vigorous or intense condition. From that explanation, it can be presumed that the clause's meaning is the heart didn't work hard to struggle with the pain in intense condition.

This clause also as a personification. Previously, personification is explained as the given human qualities to non-human things. Personification is included in metaphor by the cognitive linguistic theory. It is part of the poetic reworking metaphor which has its own interpretation.

   (2) Second Stanza

   I do not know

   why I love you so --

   the clock knows not

   its hour.

In this stanza, the author mentioned image metaphor she formed. This image metaphor will be drawn as Love is clock. The image is shown by the line 3 in this stanza. The sudden mentioned of image metaphor without any connector shown that this image metaphor will be represented as mega metaphor the author try to build from the beginning of the first stanza.

This stanza classifies as extending poetic reworking metaphor. The usual linguistics expression is used in the society is 'reason isn't needed to fall in love' or 'Love has no reason'. Otherwise, the author expressed this linguistics expression in an unconventional way, 'the clock knows not its hour'.

b. *Dear Love*

(1) First Stanza

> *Love, he has abandoned me,*
>
> *Do with me as you will.*
>
> *Love, he left – unceremoniously,*
>
> *Why must I love him still?*

This stanza elaborate the Mega metaphor is drawn by the author. The megametaphor of this poem is 'Love is Paradox'. In the elaboration, the author modified one or both domain in the mega metaphor. In this stanza, the domain 'paradox' has been modified. This domain is chaged into something contrary. For the example in the first and second line, there are two words which are contrast. 'abandoned' and 'as you will', literally this word are noot the antonym fo each other but semantrically this word is contrast and shows something irrelevant if they are combined.

Also in the third and fourth line, the paradox occurs in the same way as before. The contrary word is used by the author are "left' and 'still love'. This kind of contrary is elaborate the real meaning of paradox in the megametaphor of the poem.

(2) Second Stanza

> *The best of me I gave to him –*
>
> *The years, the days, the hours.*
>
> *Precious little, in turn, he'd given,*
>
> *Like dew to a wilting flower.*

This stanza extend the domain of the megametaphor. 'Love is paradox' the domain paradox is being extended by the author to the meaning 'I gave him everything and he gave nothing'. The poem is still in the path metaphor but different way of telling the mega metaphor. In the first stanza, the domain paradox is modified as the things in contrary. But in this second stranza, the domain is not modified but it extended into another linguistics expressions.

The author also used simile as the one of the extended linguistic expressions. 'Like dew to a wilting flower.' is the kind of new linguistics expressions ever heard. In the online dictionary is explained that wilting flower references to the personality used to be alive and blooming but now, is dead and wilting. The author's intention is revealed from this meaning. Also the addition of dew gave the dramatical effect for the aftermate.

c. *Patience*

Most part of this poem is extended metaphor or linguistic expressions in a new way. There were found 6 extendded metaphor in syntax form.

 (1) *Patience and Love agreed to meet at a set time and place*

This is beginning sentences of the poem, the author introduces her story through poetic word. The main character set a time and place to meet. They believe his when they will meet and will having a good time. This the first glimpse of the word the author said, but actually the author had hidden intension. She wanted to say that even they

planed where they meet, the meeting of Love and Patience is when the destiny said it. In another words, Love is foundd at the right time and in the right place.

This expression is shown the extending way of said 'Love is found at the right time and in the right place.' The expression is modified to fit in the prose she wrote but the value in the word is not missed. It perfectly said as it has to.

(2) There was no sign of love

This is rather unique sentence, because this sentencee told about how 'Patience' waiting, but this sentence also gave another meaning. In daily conversation it usually said as 'Love never comes'. This sentence is extended from the real form. Actually, not much and contains the same intension but the word she choosen is fit in and also it gives perspective that if love come there will be some sign to be known in literally.

(3) Perhaps it was another where they were supposed to meet.

This sentence showed some doubt and unease feeling. When we have to wait we will wonder 'is it really come?', 'how long I have to wait?', and many other feeling surrounding it. The fear, the doubt, and the struggle in waiting point is the main focus.

This sentence is extending way to say 'if it is not here, maybe it in another place.' The intension of the doubt is high and the author focus is on that intense feeling. To make the feeling as real as possible for the reader, so they can feel it.

(4) Both began to drifted aimlessly around the Olive orchard, almost meeting but never do.

The usual linguistic expression is 'keep on trying, you're almost there.' At a glimpse, it looks like the author wants to give a mental support to the reader. In fact, it is not. From the sentence after, the author just dropped the hope of the reader. Her intension is 'They never meet their lover'. The negative feeling in the middle of the poem will push the reader to keep on reading. This long poem will be felt so bored if the author did not use this kind of trick to make the reader on track.

But still, this sentence is extended from 'keep on trying' expression. It extended to make the sentence fit in the poem and built the layered metaphor at the end.

Discussion

In this research indicates a significant impact of Foreground features on the resulting interpretations. These interpretations will guide readers towards a new perspective that cannot be achieved using conventional literary criticism theories. Additionally, the metaphors formed will lead readers to an interpretation vastly different from the initial one.

1. Parallelism and Deviation

In the research findings the parallellism and the deviation are work individually to make interpretation explained. In this part the researcher will analyze the parallelism and deviation which is overlap and work together to draw interpretation for the reader.

a. Clocks

Individually, parallelism is not giving much impact to the interpretation of the poem. Instead, parallelism attracted readers by the form and drift them to the deviation which has many interpretation to reveal hidden message.

In other hand, deviation really shows up to do bot attract and trap the reader into the layered metaphor built by the author. The interpretation of the deviation in the poem is rather complex. The deep meaning given by the author is revealed after we understood the deviation and metaphor in the poem.

Together, the parallelism and deviation (metaphor included) built the intense layered meaning inside the poem. The more itwas read the more reader get new perspective. At glance, it is understood as 'Love is clock' but it revealed new perspective 'Love is the matter of act' at the end, the reader drifted to meaning of 'Love has no reason' Love is just live no longer explanation.

b. Dear Love

Individually, parallelism gave an effect of echo. It was echoing the layered metaphor. Also the parallelism connected the same meaning in every repetition. In this poem, the deviation attracted the reader through any form of paradox. Symbolic metaphor is drawn in many paradoxes. The layered metaphor also built from paradox which will connect with the 'Love is paradox'.

Together, the parallelism and deviation built complex paradox whichrather complex to be interpreted. Micrometaphor and megmetaphor blend, also the diction makes the poem is complex. The poem represents negative and postive feeling in paradox way. Happiness is not always smile and laugh, sadness is not always hurt and tears.

c. Patience

The deviation mapped interpretation to the reader. It will lead into the core meaning the author wants to reveal. The personification is building layered metaphor through the interpretation. The poem gave the story metaphorically and literally in one way.

2. Metaphor

In this part of discussions the researcher draw the conclusion from the analysis was done before. From the each poems it was found some poetic reworking metaphor. The result of that analysis will be drawn and will be analysis over the theory.

a. Clocks

All stanzas shown in this poem is extending part as the poetic reworking metaphor. As Kosvecses (2008; p. 59) menioned that poem with large portions of extended metaphor contains megametaphor. This poem is extended metaphor or megametaphor because of each stanzas contains micrometaphor which built the megametaphor. Also, this poem has two mega metaphor, they are '*Love is acts*' and '*Love has no reason*'.

b. Dear Love

In this poem, the author not only made a new linguistic expression but she also modified the domain metaphor. She started to explore a new way to explain her message. She also gave the effect of deeper reading will lead to the deeper meaning.

The pattern of the metaphor is as the same as the poem previously. The micrometaphor surfaced to explicitly open the megametaphor hidden in the poem. The megametaphor found is 'Love is Paradox'.

c. Patience

Large portions of this poem is extended metaphor where the author expressed new linguistic expressions. The ability to change the language made this poem a new mode and give new perspective to the reader. The interpretation also layered based on the micrometaphor found. These micrometaphor were formed megametaphor. It is 'Love is Patience'.

Conclusion

From the research has been done about the foreground analysis, The researcher concludes that the parallelism and deviation as foreground features affect most of all interpretation in the poem. Individually or together they brings new dimension of literary criticism. From the linguistic deviation, the interpretation can lead into new perspective that could not be shown by literary criticism.

The Metaphor mapped in the poem is giving the reader new meaning every time the poem reread. The layered metaphor reveals one by one in every stanza and clause. It gives some blow kicks at the end of the poem and also gives new perspective to interpret poems. This complex metaphor could be a specific characteristic to the author.

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