

CHAPTER II

LITERATURE REVIEW

This chapter will explain the review of related theories that consists of three parts. Those are literary content analysis, figurative language, and “The Railway Children” novel. Previous research is provided to support the investigation, while reviews of related literature are necessary for discussion of the findings

A. Figurative Language

Figurative language is defined as language that employs expression words with meanings that deviate from the literal interpretation. A writer who uses literal language is just expressing the facts as they are. Figurative language, on the other hand, employs change to make a specific linguistic point. According to Groys Keraf, figurative language or style is a method of expressing one's thinking through a special language that reveals the soul and characteristics of the writer (language user). A good language style must contain three elements: sincerity, respect, and attractiveness (Keraf, 1981).

Furthermore, Perrine (1982:61) defines figurative language as "any way of saying something other than the ordinary way." It is more precisely defined as a means of saying one thing while implying another. Thus, figurative language is a method of expressing meaning that differs from literal interpretation. The following are some examples of figurative language (Klarer, 2004).

First of all is metaphor. It compares of two dissimilar objects (Dielarenza Destelita Wahana Putri & Marudut Bernadtua Simanjuntak, 2022). "My baby sister's a doll," the writer may say, comparing the sister's size and sweetness to that of a doll's perfection.

For example:

My brother is a rat.

This compares the sibling to the most heinous beast the speaker can imagine. In both circumstances, the speaker would be using a metaphor, which is a type of comparison that directly compares two unlike objects. A metaphor doesn't waste time getting to the point.

Secondly is simile, it is a type of comparison in which one object is compared (Kennedy, 2007) to another dissimilar thing by using comparison terms such as like, as, and resembles. Poets seek out uncommon metaphors and similes. Other examples are: (a) Seeking water, we sprint as though to meet the moon, then pause/ as gnomes, (b) stars, As white as snow, (c) wall Repair: Like an old stone savage armed.

Thirdly, symbolism. Symbolism is an item (which could be an object, person, situation, or action) that stands in for something more abstract (Lestari, 2020). Example: A flower becomes a symbol for Frost's adored, his wife Elinor, early in his poems.

Fourth is personification, it is a common type of comparison in which something that is not human is spoken about as if it had human powers and reactions. For example, when Keats portrays autumn as "sitting careless on

a granary floor" or "on a half-reaped furrow sound asleep," he is personifying a season. Also, in the previously noted Dickinson poem, frost is described as a "blond assassin" (Rahmi, 2017). As a result, she has become the embodiment of frost.

Fifth is apostrophe. Apostrophe is a figure of speech in which someone who is absent, dead, or inhuman is addressed as if it were alive and present (Harun et al., 2020). Example: Consider a star: the poem begins, "O Starting," and he addresses the star throughout the poem.

Sixth is called synecdoche. It is a figure of speech in which a portion of something is said to represent the entire thing (Agustini et al., 2016). For example, Shakespeare used synecdoche when he says that the cuckoo's sound is unappealing to a "married ear," referring to a married man. Seventh, Metonymy. Metonymy is a rhetorical device where an element closely associated with the intended concept is employed in its place. In Robert Frost's poem "Out, Out--," metonymy is utilized when he portrays an injured boy holding up his wounded hand "as if to preserve / The vitality from escaping" In this context, the hand represents the preservation of blood, symbolizing the broader concept of preserving life.

Eighth is paradox. It is a linguistic or situational construct containing seemingly contradictory or incompatible elements, which, upon closer examination, may reveal an inherent truth (Harya, 2017). For instance, in the context of a "Ghost House," the paradoxical statement, "I dwell in a

house that vanished,” challenges conventional notions of existence and absence.

Ninth is hyperbole. It is a rhetorical device characterized by the deliberate exaggeration of a statement to emphasize a point, often used for expressive or humorous effect (Lestari, 2020). Consider the hyperbolic expression, "Eating an apple a day will keep you from ever needing medical attention." Clearly, this statement exaggerates the health benefits of consuming apples for humorous effect.

Tenth is repetition. It is when a writer or speaker intentionally repeats a word, phrase, or structure for emphasis, rhythm, or stylistic effect within a piece of text. It's a common literary device used to highlight key ideas, create a specific mood, or reinforce a theme (Setiawati & Maryani, 2018). Here's an example of repetition in a figurative sense:

“The night was as dark as a shadow, as silent as the grave, and as cold as ice.”

In this sentence, the repetition of the word "as" emphasizes the comparisons being made between the night and darkness, silence, and coldness. This repetition adds rhythm to the sentence and intensifies the imagery, creating a vivid portrayal of the scene.

Repetition in figurative language serves to enhance the overall impact of the writing by drawing attention to important concepts,

reinforcing themes, or evoking emotional responses from the audience (Amilah et al., 2023).

Eleventh is irony. This figurative language encompasses three distinct forms; such as verbal irony, dramatic irony, and irony of situation. Verbal irony occurs when an expression contradicts the speaker's true intention. In Frost's "The Road Not Taken," the speaker ironically sighs about a choice that "made all the difference." Dramatic irony involves the audience or reader understanding a different meaning than the character. In "Birches," the desire to escape from earthly concerns may not be granted too soon, creating dramatic irony (Rohmmania, 2014). Irony of situation occurs when events transpire contrary to expectations, as seen in Frost's poem "Rage-Finding," where the speaker is disturbed by a bullet but finds it unimportant.

Twelfth is alliteration. It is a literary device marked by the repetition of initial consonant sounds, either single letters or combinations. It serves as a straightforward form of repetition in poetry. For example, "Sally swiftly swept the sandy shore," exhibits alliteration through the repeated "s" sounds (Irmawati & Kemal, 2023).

Thirteenth is allusion. It involves referencing a person, place, historical event, or another work of literature within a literary composition (Meyer, 2018). In a scientific context, we might consider an allusion to a significant scientific discovery or theory, such as, "This

experiment's outcome parallels the 'Eureka' moment in Archimedes' bathtub.”

Fourteenth is imagery. It involves the repeated use of descriptive language to create vivid mental images in the reader's or listener's mind. It's a technique that appeals to the senses and helps to paint a more detailed and immersive picture of the scene or subject matter (Dielarenza & Simanjuntak, 2022). Example: “The sun dipped low in the sky, casting a warm golden glow over the rolling hills. The fields stretched out like a patchwork quilt, each square a different shade of green or brown. Trees stood tall and proud, their branches reaching towards the heavens like outstretched arms.”

In this passage, imagery is used to vividly describe the landscape. Words and phrases like “golden glow,” “rolling hills,” “patchwork quilt,” and “outstretched arms” create a series of visual images that bring the scene to life. By repeating these vivid descriptions, the writer intensifies the imagery and helps the reader to visualize the setting more clearly.

Imagery repetition is a powerful literary device that enhances the sensory experience of the reader, making the writing more engaging and memorable. It allows writers to create rich and detailed descriptions that appeal to the reader's imagination and emotions (Wardarita, 2021).

Later on in the same book, Keraf (1981) describes a comprehensive figurative languages, which he divided into four major categories. There

are four types of comparisons, contrast, relationship, and repetition. The following is a detail divination.

First, comparison, consisting of; simile, metaphor, personification, allegory, antithesis, pleonasm, tautology, periphrasis, anticative (prolepsis), and correction (epanorthosis). Second, contrast, consisting of; hyperbole, litotes, irony, oxymoron, paronomasia, paralysis, zeugma, solipsist, satire, innuendo, antiphrasis, paradox, climax, apostrophe, anastrophe (inverse), apophasis (pretension), hysteron proteron, hypallage, sinicism, and sarcasm. Third, relationship, consisting of; metonymy, synecdoche, allusion, euphemism, eponym, epithet, antonomasia, erotesis, parallelism, ellipsis, gradation, asyndeton, and polysyndeton. Fourth, repetition: consisting of; alliteration, assonance, antanaclassis, chiasmus, epizeukis, tautotes, anaphora, epistrophe, simplek, mesodiploysis, epanalipsis, and anadiploysis (Keraf, 1981).

B. Moral Message

According to Siswanto (2008), messages are commonly referred to as mandates by authors. Mandates are principles that underpin literary works, statements that the author wishes to impart to readers and listeners. This message is commonly indicated in contemporary literary works. The message is often written in classic literary works (Charles & Peirce, 2023).

The author expresses an essential notion in the story's message. Messages are often communicated indirectly or implicitly, and have a

complex analytical nature formed by the interaction of multiple connotations presented by diverse aspects of literary works. The meaning of a literary work can be expressed by evaluating the implications. Implications are ideas that are communicated in an oblique but understandable manner (Siswanto, 2018). Different strategies, such as repetition of events or circumstances, artistic elements, symbols, and others, can be used to convey implications.

Furthermore, Nurgiyantoro (2015) argued that many moral messages might be adopted, and it can be stated as an endless conduct. It has the ability to reach the entirety of human problems and life itself. The honor of human dignity is incorporated in all things. And it may be classified into the following groups: 1) the relationship between humans and themselves, 2) the human-human interaction in all aspects of social life, including the natural environment, and 3) the human's relationship with God.

According to the preceding statement, moral in the literature works, or the message must be caught by the readers in the literary, and in the good meanings and in every piece of literature in which the antagonist or protagonist is shown, the author does not necessarily advocate that they behave in that manner. It is the same as the model, the terrible model, that the readers did not follow (Girsang et al., 2023). And the author's goal is always for the audience to get a message from the evil guy in the novel or stories.

From the standpoint of literature, fiction may be considered as the author's expression to conversation and message. It might be a paradigm, a notion, a moral, or a message. In this paradigm, literature may be defined as a channel of communication, either written or oral (Endraswara, 2022). And literature may be defined as a type of art that serves esthetic aims while also conveying a certain message (Mustantifa & Nurmaily, 2022).

According to Nurgiyantoro (2015), moral message transmission modes are classified into two types:

Firstly, the form of the moral message's delivery has the direct character, which is the same as the portrayal of the figure character having the description, telling, or clarifying, explanatory character. If the writers use the description approach, they will immediately describe the characterisation of the figure tale. The reader is taught the concept of moral delivery in a plain and explicit manner. Secondly, the form of the moral message's delivery is indirect, with the message merely implied in the tale and in consistency with other story parts.

C. The Railway Children Novel

As stated previously in the study background, "The Railway Children" by Edith Nesbit is a timeless masterpiece of children's literature that was first published in 1906. This charming novel is set in rural England and employs a variety of literary themes to produce a gripping narrative that has enthralled generations of readers.

To begin, the novel's setting is an important component that immerses readers in a bygone age. Nesbit's characterization skills show through in the narrative. The plot centres around the Waterbury siblings and their mother, Roberta, Peter, and Phyllis. Each character is distinct and evolves significantly over the game. The story's kind and resourceful heroine is Roberta, the eldest sister. The brother, Peter, signifies curiosity and bravery, while Phyllis represents childlike innocence and enthusiasm. These characters are endearing and realistic, and readers get emotionally invested in their journey.

Furthermore, the plot structure incorporates episodic experiences as well as an overall mystery. The father of the children is wrongly accused of spying and imprisoned, causing financial difficulties for the family. The story follows the children as they face new hardships while seeking to learn the truth about their father. The episodic aspect of the story, in which each chapter provides a new adventure or revelation, keeps readers interested and hungry to learn more(Intan Wardyani & Candria, 2022).

Nesbit's language is dense with imagery and metaphor. Her descriptions of the countryside, the railway, and the emotions of the characters create a vivid feeling of time and place. The utilization of rich imagery allows readers to thoroughly immerse themselves in the world of the novel.

D. Previous Studies

Several previous studies have been conducted in order to acquire a better grasp of the content analysis of Edith Nesbit's "The Railway Children."

The first previous study was conducted by Anshori (2016). The purpose of this study is to describe the empowerment of children in Edith Nesbit's *The Railway Children*. The research concerns will be addressed through descriptions of the major characters' thoughts, actions, and feelings in the novel, as well as the presentation of other characters' comments dedicated to the main characters. *The Railway Children* by Edith Nesbit was the primary source of research data. It is categorized as children's literature. The occurrences in the novel that demonstrated the empowerment of the main characters were the focus of the research. The data comprise the major characters' thoughts, deeds, and feelings, as well as admirable comments from other characters dedicated to the main characters (Anshori, 2016).

Inductive content analysis was used to analyze the data. The researcher was the research instrument. The researcher employed four factors to determine the data's trustworthiness: credibility, transferability, dependability, and confirmability. The research findings revealed that the novel has three types of kid empowerment. They are Thought Empowerment, Action Empowerment, and Feeling Empowerment. *The Railway Children* can be classified as an excellent novel since child empowerment is regarded as a key component in children's stories and has

a significant impact on enriching children's intelligence and feeling during their growing time.

The second previous study is titled “ The Railway Children and Their Acts of Heroism” which was conducted by Wardyani and Candria (2022). The researcher is interested in examining the story further because of the children's brave behaviors. Nonetheless, they are particularly interested in determining their heroism as expressed by their usage of commissives. When children declare their intentions to do something in the future, they make permissive speech actions. Their commissive acts would be examined in light of Searle's (1980) classification of commissives in order to determine the sorts of commissives said by Roberta, Peter, and Phyllis, as well as which of those acts of commissives communicate hero functions. Kinsella (2015) provide a clear model of hero functions in their theoretical framework of heroism and hero functions, which we employ in their study (Wardyani & Candria, 2022).

E. Bibliography of Edith Nesbit

Edith Nesbit was a prolific and renowned English novelist, best known for her fascinating and creative children's literature. She was born Edith Mary Bland on August 15, 1858, and died on May 4, 1924. Her work has left an indelible imprint on the literary world, inspiring generations of readers and authors with her engaging storylines, complex character development, and inclusion of real-life situations into her fictional

narratives. This enormous bibliography attests to her literary legacy and her tremendous influence on children's literature and beyond.