

CHAPTER V

CONCLUSION

Literature is a unique thing that everyone can learn. Not only a student from English Department, but also everyone can study it. The most important thing that we can take from literature is the value inside of it. Sometimes, explaining the feeling through literature is the best way that we can do. Literature has three classifications, including prose, drama, and poetry. In this research, the writer conducts a poetry as the main research. Meanwhile, the writer chooses a poet written by Emily Bronte entitled “Mild the Mist Upon the Hills”. Moreover, the title of the research is “Irony Describing Childhood and Adulthood in Emily Bronte’s “Mild the Mist Upon the Hills” ”.

Emily Bronte uses the character in her poem that explains her childhood and adulthood era. She has some experience that everyone has ever experienced them. She also uses some words that show her feeling, and some symbol inside the words she uses. The poet draws her life’s experience through her poem. In this case, the writer is interested in analysing the poem. The first is the situational irony that describes childhood and adulthood in Emily Bronte’s “Mild the Mist Upon the Hills”, and the second is the situational irony that constitutes the symbol of childhood and adulthood in Emily Bronte’s “Mild the Mist Upon the Hills”. The problem stated are analyzed through three theories. They are the theory of figure of speech, symbol, and childhood and adulthood. The first theory is figure of speech. Actually, there are six kinds of figure of speech, that are simile,

metaphor, hyperbole, personification, irony, and allusion. However, the writer only uses one of them, that is irony. This kind of figure of speech can be divided into three kinds, that are verbal irony, situational irony, and dramatic irony. To make the research easier, the writer only uses the theory of situational irony to explain the meaning of the poem. The last theory is symbol. Symbol is an object to represent another. It is sometimes to give an additional meaning of a word.

To analyze the data, the writer uses two approaches. The first is structural approach. It is related to the word constituent. The second is formalist approach. It is dealing with internal analysis of the work of art, social, moral, philosophical, and personal material as irrelevant.

The writer has found the situational irony in this poem. The second stanza visualizes the childhood era, and the first stanza visualizes the adulthood era. Some symbols are also found related to childhood and adulthood. The line “And ‘neath my father’s sheltering roof” symbolizes protection, “And near the old hall door” symbolizes new experience of life, “I watch this cloudy evening” symbolizes gloomy, “blue mists, sweet mists of summer pall” symbolizes hope, and the line “The damp stands on the long green grass” symbolizes optimism.

From this poem, the writer can learn and understand much experience. A child always has a very beautiful imagination about the future. He does not know the obstacles that may ruin his dream. When a child is asked about his future, he will answer with happy expression. Sometimes, the movement from the previous

era (childhood) to the next era (adulthood) makes her shocked, because it is not as beautiful as her imagination in adulthood. A young adult will be stressful in living the life. However, if it happens to us, we do not have to be stressful. Although our dream does not really happen, but there is still some help from our surrounding. Furthermore, people around us will give some help if there are some problems. We do not have to be worried about it. We have to be sure that God's plan is good.

Bibliography

- Abrams, M.H. 1999. *A Glossary of Literary Terms*. Massachusetts: Heinle and Heinle.
- Attardo, Salvatore. 2000. *Irony as Relevant Inappropriateness*. Youngstown: Elsevier Science B.V.
- Bastable, Susan B. 2007. *Developmental Stages of Learner*. Jones and Barlett Publisher
- Berk, Laura E. 2007. *Development Through the Lifespan*. Boston: Illinois State University.
- Dunwoody ISS Lab Writing. 2000. *Figures of Speech*. Georgia: Perimeter College.
<http://depts.gpc.edu/~duniss/FIGURES%20OF%20SPEECH.pdf>
(June 10th, 2017.)
- Estabrook, Leigh. 1984. *Sociology and Library Research*. New York: Syracuse University
- Giora, Rachel. 1998. *Handbook of Pragmatics*. Philadelphia: John Benjamins Publ. Co.
- Heller, Daniel. 2011. *Figurative Speech as a Representation of Meaning*. Praha: Institute of World Literature, Slovak Academy of Sciences.
- Hudson, William Henry. 1965. *An Introduction to the Study of Literature*. London: George G. Harrap & Co. Ltd.
- Kennedy, X. J. 1979. *An Introduction to Fiction, Poetry, and Drama*. Boston : Little, Brown and Company.
- Knupfer, Nancy Nelson & Hilary McLellan. *Journal of Educational Communications and Technology*. 2001. *Descriptive Research Methodologies*. Indiana: Kansas State University.
- Kreus, Roger J. 2002. *Asymmetries in the Use of Verbal Irony*. Memphis: Sage Publications.
- Langer, Susanne K. 1953. *Felling and Form*. New York: Charles Scribner's Sons.

Robinson, C. Oliver. 2013. *The Holistic Phase Model of Early Adult Crisis*. New York: Springer Science + Business Media

Sokol, Justin T. Graduate Journal of Counseling Psychology. 2009. *Identity Development Throughout the Lifetime: An Examination of Eriksonian Theory*. Marquette: Marquette University

Vancova, Hana. Journal of International Scientific Publications. 2015. *Irony in the Importance of Being Earnest by Oscar Wilde*. Slovakia: Trnava University

Wilson, D. & D. Sperber. 2004. *On Verbal Irony*. University College London: Theory Online Course

Yoon, YoungEun. 2014. *Connecting Irony and Humor with Witticism and Lightheartedness*. Seoul : Ewha Womans University

_____ (<http://typesofirony.com/>) accessed on June 7th, 2017