



**THE MOTHER'S DEATH IMPACT AS REFLECTED
IN WILLIAM COWPER'S POEM ENTITLED *ON
RECEIPT OF MY MOTHER'S PICTURE***

A THESIS

**In Partial Fulfillment of the Requirements for S-1 Degree
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Humanities Diponegoro University**

Submitted by:

Aprilia Rismawati

NIM: 13020117120002

**FACULTY OF HUMANITIES
DIPONEGORO UNIVERSITY
SEMARANG**

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PRONOUNCEMENT

The writer confirms that she compiles this thesis by herself without taking any results from other researchers in diploma, S-1, S-2, and S-3 degree of any university. The writer also emphasizes that she does not quote any material from publications or someone's paper except the references mentioned.

Semarang, November 2022



Aprilia Rismawati

MOTTO AND DEDICATION

“Five minutes a day. If you have five minutes of peace, it’s bearable.”

Mie Jeong, My Liberation Notes

*This thesis is dedicated to
my beloved parents, brother, and friends
who always give me endless love and support to accomplish this thesis*

APPROVAL

THE MOTHER'S DEATH IMPACT AS REFLECTED IN WILLIAM COWPER'S POEM ENTITLED *ON RECEIPT OF MY MOTHER'S PICTURE*

Written by:

Aprilia Rismawati

NIM: 13020117120002

is approved by the thesis advisor

on 17 November, 2022

Thesis Advisor,



Dra. R.Aj. Atrinawati M.Hum.

NIP. 19610101 199001 2001

The Head of English Department



Dr. Oktiva Herry Chandra, M.Hum

NIP. 196710041993031003

VALIDATION

Approved by

Strata I Thesis Examination Committee

Faculty of Humanities Diponegoro University

on 21 December, 2022

Chair Person



Drs. Jumino M.Lib., M.Hum.

NIP. 196207031990011001

First Member



Ariya Jati S.S., M.A.

NIP. 197802282005011001

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ABSTRACT

As a literary work, a poem has words describing the emotions of people. In this study, the writer analyzes a poem by William Cowper entitled *On Receipt of My Mother's Picture*. It tells of a child reminiscing about happy memories with his mother. It also tells the impact of parental death in the author's life. The purpose of this study is to analyze the condition of the child before the mother passed away and the day after. Figurative Language and Imagery are used to analyze intrinsic elements inside the poem. Meanwhile the extrinsic element is used to analyze the mother's love and the death of the mother. The writer uses the theory of Motherly love by Erich Fromm as the main theory and The Concept of The Child's Discovery of Death by Sylvia Anthony as the supporting theory. This study used close reading to collect the data and contextual methods to analyze the intrinsic and extrinsic elements contained in this poem. The result shows that the unconditional love of a passed away mother does not only make the child sad but also manages to calm him down through their happy memories.

Keywords: poem; motherly love; child discovery of death; close reading; contextual method

TABLE OF CONTENT

TITLE PAGE	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION	v
ACKNOWLEDGEMENT	vi
ABSTRACT	viii
TABLE OF CONTENT	ix
CHAPTER I INTRODUCTION	1
1.1 Background of the Study	1
1.2 Research Problems	3
1.3 Objectives of the Study	4
1.4 Previous Studies	4
1.5 Scope of the Study	7
1.6 Writing Organization	8
CHAPTER II THEORY & METHOD	9
2.1 Theoretical Framework	9
2.1.1 Intrinsic Elements	9
2.1.1.1 Figurative Language	9
2.1.1.1.1 Personification	10
2.1.1.1.2 Metaphor	10
2.1.1.1.3 Hyperbole.....	11
2.1.1.1.4 Simile	12
2.1.1.2 Imagery.....	13
2.1.1.2.1 Visual Imagery.....	13
2.1.1.2.2 Auditory Imagery	14
2.1.1.2.3 Kinesthetic Imagery	15

2.1.2 Extrinsic Elements	15
2.1.2.1 The Concept of Love	16
2.1.2.1.1 The Concept of Motherly Love	17
2.1.2.2 The Concept of Child’s Discovery of Death	18
2.2 Research Method	19
2.2.1 Data and Data Source	19
2.2.2 Method of Collecting Data	20
2.2.3 Method of Analyzing Data	20
CHAPTER III DISCUSSION	22
3.1 Intrinsic Elements	22
3.1.1 Figurative Language	22
3.1.1.1 Personification	22
3.1.1.2 Metaphor	25
3.1.1.3 Hyperbole	27
3.1.1.4 Simile.....	28
3.1.2 Imagery	30
3.1.2.1 Visual Imagery	30
3.1.2.2 Auditory Imagery	33
3.1.2.3 Kinesthetic Imagery	35
3.2 Extrinsic Elements	37
3.2.1 The Mother’s Love for Her Son	38
3.2.2 The Unbelievable Situation of the Mother’s Death.....	42
CHAPTER IV CONCLUSION.....	45
ATTACHMENT.....	50
REFERENCES.....	47

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature is familiar in the community, especially in education. Eagleton states that literature is a writing or work of imagination (1996: 1). This definition agrees that literature is the result of fictitious works, delusions, and separations from reality-fiction. Literature has several types among ordinary works, and it is also arranged in separate ways. According to Klarer, literature is a work related to written expression including a work that has “aesthetic” or “artistic” characteristics (2004: 1). Therefore, a work of literature is different from other written documents, such as newspapers, legal documents, and scholarly writings. Furthermore, the types of literature are poems, drama, novels, and many more, which spread in every country in the world.

Compared to a drama, novel or short story, poem has a more beautiful language. Perrine says that poem has unique language because its language describes beyond the ordinary language (1963: 2). Every word that is arranged attractively in a poem has deeper meaning compared to everyday language. The choice of words is very selective. It also pays attention to norms and beauty. Therefore, this requires in-depth analysis to understand poems. Through a poem, the author can express his feelings about what he feels in what he sees.

The emotions represented by an author in his poem can be love, anger, and sadness. Some of these emotions are common feelings of people dealing with other humans in their daily life. These emotions arise naturally because of the impact of how people are treated. They will feel a sense of love when they are together with the one, they loved. Meanwhile, they will feel angry when they are treated badly by others. Furthermore, they will feel sad when they are abandoned by the person they loved. All these emotions influence each other and cause people to feel one emotion or several emotions at the same time. These emotions are forms of how people interact with each other as social beings.

A poem *On Receipt of My Mother's Picture* also known as *On Receipt of My Mother's Picture Out of Norfolk* published in 1798 by William Cowper is the representation of a poem which reveals the author's emotions or feelings. It is the only poem by him written to lament the loss of his mother. The stanzas of this poem talk about the child who gets a picture of his mother from his aunt. The picture makes him reminisce about fond memories of being with her mother and how he faces life after she died. The child experiences several emotions caused by his mother. Those emotions build a relationship between a child and a parent, especially a mother.

The relationship between a mother and a child has a deeper kind of relationship compared to the relationship between a father and a child. Fromm states that a mother is a place where all children return because she represents a natural home, such as nature, soil, and ocean (2006: 42). Therefore, a child is tightly connected with a mother. When a mother dies, a child gets the biggest loss in his life. From

this sense of loss, several emotions arise in a child and it is in accordance with the meaning of the poem that reflects in the child. This has become a reason the words in every stanza can be read and analyzed deeply by the writer to know the true meaning of the child's feelings.

The analysis of this thesis is about finding out how the child expresses his feelings to his mother using intrinsic elements, such as figurative language and imagery. The writer uses the theory of Motherly love in the book entitled *The Art of Loving* by Erich Fromm to prove that this poem also discusses the love given by a mother to her child. Besides that, to make it have more deep analysis, this study is also supported by the theory of the impact of parental death on a child in the book *The Child's Discovery of Death: A study in child psychology* by Sylvia Anthony. The purpose of using this theory is to know what impacts occurred in the author's life after his mother passed away.

1.2 Research Problems

The research problems of this thesis are as follows:

1. What is the use of figurative language in *On Receipt of My Mother's Picture* poem?
2. How is imagery used in *On Receipt of My Mother's Picture* poem?
3. How is motherly love reflected in "*On Receipt of My Mother's Picture* poem?"
4. How does the death of the mother in *On Receipt of My Mother's Picture* impact the life of the child?

1.3 Objectives of the Study

There are four main objectives of this thesis as follows:

1. To explain the use of figurative language in *On Receipt of My Mother's Picture* poem.
2. To analyze how Imagery is used in *On Receipt of My Mother's Picture* poem.
3. To discuss the motherly love that reflected in *On Receipt of My Mother's Picture* poem.
4. To show the impacts of the mother's death on the child's life.

1.4 Previous Studies

As a literary work, several researchers have used this poem as the object of study. The first is a study entitled *Cowper's Return Home: Remembering and Working-Through in On the Receipt of My Mother's Picture* by Vincent Newey. It connects the poem to the terms Remembering, Repeating and Working-Through which Freud first used in 1914. According to Newey, "If Freud's formulations help us to characterize the habit of mind on show in *On the Receipt of My Mother's Picture*, however, the poem also connects directly in this aspect with a genre of which Cowper had himself been an exponent" (109: 2018). This poem is written to remember both the child's young life and his current situation.

The second is *The Fair Commands the Song: William and Woman* by Hisaaki Yamanouchi from Japan Women's University. This study discusses the relationship between Cowper and women who have an important influence on his life and

works. They are Mary Unwin, Ashley Cowper, Lady Ann Austen, Harriot, and his mother. Yamanouchi also shares that the death of Cowper's mother at the age of 5 left an unforgettable scar during his life. Cowper lives together with the love and memories of his mother, which he recounts through the poem.

Walt Whitman and William Cowper: A Borrowing by Narayan Chandran becomes the third previous study. This article is a review about a poem *A Passage to India* by Whitman which borrows a line from *Cowper's On the Receipt of My Mother's Picture Out of Norfolk*. Through the review, several words in the line of Whitman's poem are inspired from Cowper's.

The fourth is an article entitled *On The Receipt Of My Mother's Picture / Summary / Central Idea / Extra Questions* by Teach soul. The author mentions three things in this article, such as the summary, the central idea, and the eleven extra questions of the poem. All these discussions are related to Cowper as the main character who lost his mother and misses her affection.

The final project entitled *Motherly Love as Portrayed in Dorothea from 20th Century Women Movie* by Nadia Mutiara Rahmadani becomes the fifth previous study. This study uses theory from Fromm to analyze the movie as portrayed in Dorothea as a mother. Through the concept of love, the author can describe that Dorothea has unconditional love for her son. She will always care about her son and protect him at all costs.

The sixth is an article entitled *On Receipt of My Mother's Picture by William Cowper: Poem Analysis* published by KeyToPoetry.com. The article contains an analysis of this poetry based on its structure. Based on the article, this poem consists

of 6 stanzas, 121 lines, 159 average number of words per stanza, 8 average number of words per line.

The seventh is *Analysis of Motherly Love in Edgar Allan Poe's "To My Mother"* by Putra Rusdi Kurniawan. This study finds that not all children get love for their biological mother. Fortunately, they get the love from their step mother who can love them beyond biological mother without expecting a reward.

The eighth is an article entitled *Mother's Expressions of Love and the Existing Consequences in 'Malaikat Juga Tahu' and 'Tidur'* by Nadia Anggie Wijaya. Both short stories portrayed every mother having her own way of expressing her love towards her son, conventionally or unconventionally. Both mothers sacrifice their life to their son and put them first in everything.

The ninth is the final project entitled *The Concept of Motherly Love in Margaret Widdemer's "The Watcher"* by Vina Pertiwi. The author finds that the poem gives an example about unconditional love from a mother. A mother is described as a caring person because she always waits, watches, and feels anxious towards her son.

The tenth previous study is *The Power of Love Analysis in Rachel Ward's Novel "Numbers"*. Sumarni as the author finds five types of love in the novel. Those are brotherly love, motherly love, love between husband and wife, self-love, and love of God. But brotherly love and motherly love take part the most in the novel.

The last previous study is an article entitled *A Study of Erich Fromm's the Art of Love in Martin Amis's Lionel Asbo* by Sadegh, Brahman, and Farzaneh. This article focuses on the relationship of three main characters in the novel, Uncle Lionel, the

Grand, and Des. However, the author uses Fromm's theory to analyze fatherly love between Des towards his little daughter and Des's Wife towards her father. These relationships show the form of love between them that is unconditional and merely pure adoration.

However, the existing study above does not focus on the topic that the writer of this thesis is about to analyze. The writer uses the impact of parental death and motherly love to analyze the poem *On Receipt of My Mother's Picture*. It is because there are no analyses of the poem using these theories. Furthermore, this thesis has similarity with other analyses which use the same theories in different poems. These thesis uses more kinds of the art of loving, such as brotherly love and motherly love.

1.5 Scope of the Study

The writer limits the analysis on the intrinsic and extrinsic elements of the *On Receipt of My Mother's Picture* poem to have clear analysis and explanation. The writer discusses about figurative language and imagery in intrinsic elements. Meanwhile, in the extrinsic elements, the writer uses the theory of Motherly Love and supported by theory *The Child's Discovery of Death* to analyze the poem.

1.6 Writing Organization

The writing of this study elaborates four chapters which are organized as follows:

CHAPTER I INTRODUCTION

This chapter contains 6 sub-chapters, namely background of the study, research problems, objectives, previous studies, scope of the study, and writing organization.

CHAPTER II THEORY AND METHOD

The second chapter explains the theories and methods used to analyze the poem.

CHAPTER III DISCUSSION

This chapter analyzes the intrinsic and extrinsic elements of the poem to answer the research problems

CHAPTER IV CONCLUSION

This session consists of the conclusion of the analysis.

CHAPTER II

THEORY & METHOD

2.1 Theoretical Framework

All the poems existing in the world have two elements, intrinsic and extrinsic ones, that build this type of literary work. The writer focuses on figurative language and imagery as the intrinsic element. Meanwhile, motherly love and impact of parental death as the extrinsic element.

2.1.1 Intrinsic Elements

Understanding the intrinsic elements becomes one of the best ways in understanding a poem. Wellek and Warren argue that the intrinsic element is the element inside the poem and the way of its analysis or interpretation relates to all the elements in the poem itself (1984: 139). It can be concluded that intrinsic elements are the foundation of literary works. This study focuses on two elements, namely figurative language, and imagery.

2.1.1.1 Figurative Language

Perrine explains that figurative language is the language used by the author to convey something different from its literal meaning (1963: 28). It also can be defined as a way of adding extra meaning. Figurative language can pronounce the words that the poet wants to convey with interesting phrases by saying them

implicitly and attractively rather than directly. Generally, they are eleven types of figurative languages: metaphor, simile, personification, irony, symbol, allegory, understatement, overstatement, synecdoche, metonymy, and paradox. However, this study on William Cowper's poem only focuses on personification, metaphor, hyperbole, and simile to show his mother's love and the effect of her death.

2.1.1.1.1 Personification

Personification is a variant of figurative language which is used to describe a non-human thing, but it behaves like a human being. The writer's argument is strengthened by Perrine that personification consists in giving some animal, object, or concept with the human attributes (1999: 99).

As an example, the writer took some lines from *Mending Wall* by Robert Frost.

**My Apples trees will never get across
And eat the cones under his pine, I tell him
He only said "Good fences make good neighbors
(Frost, 1914)**

Based on the example above, the writer found that the author gives the apple trees as a character of a human attribute. The writer found that the poem creator illustrates how if an apple tree can move like a human.

2.1.1.1.2 Metaphor

Metaphor is a variant of figurative languages that consist of a comparison between two things. Perrine argues that metaphor has similarity with simile, but it is a type of language conveying analogic expression without asserting the word of

comparison (1999: 97). In short, metaphor is a variant of language which combines two different things without any connecting words. According to McArthur, a metaphor is a figure of speech which concisely compares two things by saying that one is the other (1992: 653). Therefore, a metaphor is a figure that describes a subject by stating the similarity of the subject. At some point, the comparison is the same as other objects that are not connected.

The example of a metaphor can be seen on the line of a poem from E.E. Cummings *Since Feeling is First*.

**We are for eachother: then, laugh, leaning my back in my arms for life's
not a paragraph and the death I think is no parenthesis
(Cummings, 1926)**

In the line above the writer found that the author compares life and death with writing and punctuation.

2.1.1.1.3 Hyperbole

McArthur states that hyperbole is an exaggeration or overstatement of words which is usually intentionally used by authors to emphasize an expression (1992: 491). Moreover, Perrine defines hyperbole as a figure of speech that uses exaggeration to achieve the truth (2003: 205). Hyperbole is a type of figurative language in which statements are exaggerated. It means hyperbole expresses an exaggeration in which the expression's meaning cannot be taken. It also produced a dramatic effect to the reader. As an example, the writer takes some lines from W.H. Auden's poem entitled *As I Walked Out One Evening*.

I'll love you, dear, I'll love you

**Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the streets
(Audens, 1938)**

Based on the poem above, the writer finds that the author describes his love as huge as the area which separated between China and Africa. Then, the writer also found that there are many exaggerations like the river jumps over the mountain and the salmon sing in the streets.

2.1.1.1.4 Simile

According to Perrine, a comparison in this figurative language is stated explicitly marked by the presence of words or phrases such as: like, as, then, like, resembles (1963: 28). Therefore, it can be said that simile is a figurative language that compares two things that are different but are considered to contain similar meanings. The example can be seen in *The Cricket Sang* by Emily Dickinson.

**The twilight stood as strangers do
With hat in hand, polite and new,
(Dickinson, 1896)**

The simile can be seen in the line, *The twilight stood as strangers do*. This compares two things that have different meanings between twilight and strangers marked with the word as. This line compares twilight to strangers who are not fully committed to staying or leaving.

2.1.1.2 Imagery

In the world of literary work, there is a term ‘imagery’ referring to sensory experiences which are constructed by words. The poet uses imagery to give a clear description, cause a specific atmosphere, and make a clear description in mind and sense. According to Perrine, imagery is the words used by the author to create an image as a representation of a sense of experience (1963: 24). The readers can see, hear, and feel what is experienced by the poets in their poems through images. Moreover, imagery is a prime element in a poem because it can bring experiences, actions, persons or objects, emotion, and the poet’s idea to the reader (Perrine, 1963: 26).

Perrine states that there are seven kinds of imagery: visual imagery or sense of sight, auditory imagery or sense of hearing, tactile imagery or sense of touch, organic imagery or internal sensation, olfactory imagery or sense of smell, gustatory imagery or sense of taste, and kinesthetic imagery or sense of movement (1963: 25). From all these types of imagery, the writer’s analysis focuses on visual, auditory, and kinesthetic imagery.

2.1.1.2.1 Visual Imagery

Visual imagery is an imagery generated by utilizing the experience of the sense of sight. According to Perrine, visual imagery is often found in a poem because all the words represented in the poem are seeable. It is related to graphics, visual scenes, pictures, or the sense of sight. It helps the reader to visualize more realistically the

author's writings (1963: 25). Therefore, the things that are not visible become as if seen. Then, the writer finds an example of visual imagery in *A Bird, Came Down the Walk* by Emily Dickinson.

**A Bird, came down the Walk -
He did not know I saw –
(Dickinson, 1891)**

This poem describes the beautiful simple action of a bird which is looking for food and then flying. These two lines above catch the reader's sense of sight. They give visualizations of a bird walking near the author's location

2.1.1.2.2 Auditory Imagery

Auditory imagery is produced by deciphering sound. Perrine states that the production of imagery not only from a sense of sight but also from a sense of hearing (1963: 25). It means that auditory imagery can provide stimulation to the ear so that the reader can hear something that is expressed through the imagery. This imagery is related to the impression and image obtained through the sense of hearing (Perrine, 1963:25). The example is in a poem entitled *I heard a Fly buzz - when I died* by Emily Dickinson.

**I heard a Fly buzz - when I died -
The Stillness in the Room
(Dickinson, 1896)**

The poem expresses the speaker who is near to her death. The use of auditory imagery can be seen in the first line of the poem. The words *a Fly buzz* appeals to our sense of hearing because it clearly produces sound in our imagination. These

lines told the audience that the speaker heard the buzz of a fly at the time of her death.

2.1.1.2.3 Kinesthetic Imagery

Kinesthetic imagery is imagery generated by experience or observation of motion. It can be obtained through the sense of movement of the muscles when performing an action (Perrine, 1963:25). These actions can be in the form of jumping, running, kicking, throwing, hitting, and others. It is not only describing something that moves but also describing something that does not move into a moveable thing. Therefore, it can be both a living or dead object. The example of imagery is also from *A Bird, Came Down the Walk* by Emily Dickinson.

**And then hopped sidewise to the Wall
To let a Beetle pass –
(Dickinson, 1891)**

The line, *And then hopped sidewise to the Wall*, catches our sense of movement. It depicts a bird trying to hop to let the beetle crawl past it.

2.1.2 Extrinsic Elements

Extrinsic element is the second from a poem that built the work from the outside. According to Kenney, extrinsic elements are closely related to elements that exist outside of poetry, but are still related to stories, social conditions and values, the structure of social life, line views, and political situations, religion, and so on (1966:5). Extrinsic elements of literature are particularly important since it is an

essential part that supports enhancing and building a story. The poem is examined through The Concept of Motherly Love by Erich Fromm and supported by The Concept of Child's Discovery of Death by Sylvia Anthony as the following:

2.1.2.1 The Concept of Love

Love is an emotion that can be felt by every human being where there is a strong feeling between individuals. Fromm describes that love is an action to 'give' showing the power of humans because this action only can be done without compulsion and with sincerity (2006: 23). The word 'give' in this context not only relates to giving someone material or tangible things, but also giving someone valuable things, such as time, knowledge, energy, or happiness. Furthermore, Fromm states that if someone does that kind of action, they will not know about the term 'give and take.' On the other hand, they feel happy about what they do in a sincere manner. Besides, love also requires proof in the form of care given to someone who is loved. He mentions that a love can be used as an active care for people we loved the most for their life and growth. However, the love will not exist anymore if this care is lacking (Fromm, 2006: 25-26). Therefore, it can also be said that care is an element that cannot be separated from love. In addition to caring, love also cannot be separated from action. A person will do various actions for his loved ones so that he can live happily and become a better person (2006: 27).

In *The Art of Loving*, Fromm divides love into five forms, namely Brotherly Love, Motherly Love, Erotic Love, Self-Love, and Love of God. As already stated

in the previous chapter, this study only focuses on the second type of love, namely Motherly love.

2.1.2.1.1 The Concept of Motherly Love

Love for humans at the beginning of their life is love that comes from their closest person, such as from their mother. Fromm argues that motherly love is unconditional and her affection begins when the child is still in the womb. Children do not need to meet the expectations of the mother and the social environment foremost to get that love (2006: 49). This kind of love is unconditional because children do not need a reason to be loved by their mother. Mother's love will automatically exist in her when she has children. It also makes the role of children in motherly love becomes passive. A child does not need to do anything to get it if they have a mother to fulfill their needs. She will do everything to pour her affection and love for them. Mother's love is absolute and permanent.

According to Fromm, giving will be more joyful than receiving, and loving becomes more important than being loved because a mother cares for their children physically and psychologically (2006: 49-50). Mothers also feel the same way. A mother will always want to give their children whatever they need as proof of her love for them. As mentioned earlier, love will always be followed by care, in maternal love this rule is also applied. In doing all that, a mother does not expect anything in return from her children except their happiness. Furthermore, the essence of a mother's love is to make the child independent and no longer dependent on her when they grow up (Fromm, 2006: 52). A mother must be prepared to see

her children separate from herself. At this point, mother's love becomes the most challenging task because she must be selfless in making them happy. A mother often ignore herself and others too just to devote her love to the child. It clearly explains that motherly love shows the relationship between mother and her kids in which she gives care and sacrifice for them.

2.1.2.2 The Concept of Child's Discovery of Death

This thesis is also supported by the theory The Child's Discovery of Death. The author of this theory is Sylvia Anthony that examines the impact experienced by a child on the death of their parents. Initially, this research is conducted as part of mental development research in children. In many countries, children should live separately from their parents who serve in the military. This situation creates a moment where children always think about the death of their parents or family members. One of the effects of parental death on some children is the emergence of psychological problems for them, namely individual sadness, and anxiety. Anthony states, some of them will experience huge sadness then give a reaction of anxiety (2000: 1). However, children who experience anxiety lead to unexplained sadness and anxiety. The anxiety also indicates mental health problems, such as psycho-neurotic problem, anti-social problem, hysterical problem that make children break the rule (Anthony, 2000: 1).

Besides causing sadness and anxiety, the death of the parents also causes a lack of emotional sensitivity for the child. Anthony said, children cannot release their emotions for every situation (Anthony, 2000: 2). In addition, children also show

rejection or not accepting the emotions that come into them when something bad happens. Furthermore, he also states that children may experience aversion to bitterness in their emotions leading to serious disintegration of the mind at a different stage of development or in a different personality (2000: 2).

2.2 Research Method

Research methods are an important part in building a thesis because it is used by researchers to solve the problem in their thesis. Murray and Hughes state that there are several ways to analyze the data in research (2008: 148). The use of this method has the purpose to get precise results in research so that it has the original purpose from the research itself. Therefore, the writer uses qualitative methods according to the background and objectives of this thesis to collect and analyze the data. Creswell states that qualitative method has a purpose to define the meaning of groups and individuals as social human being (Creswell, 2009:22). The writer collects and analyzes the poem data using intrinsic and extrinsic elements through this method.

2.2.1 Data and Data Source

Data is information or knowledge collected for analysis in a thesis. In collecting data, the writer does it in the form of primary data and secondary data. Douglas mentions in Ajayi that primary and secondary data exist as two categories of data collection (2017: 2). Primary data is the main data collected directly by the author. The poem *On Receipt of My Mother's Picture* by Cowper is the main data source

collected by the writer herself. Secondary data is data that serves to support the writer's arguments. It is not collected and produced directly by the writer but through other researchers. It can be in the form of books, e-books, journals, and articles from the internet. It plays a role in supporting the analysis of intrinsic and extrinsic elements.

2.2.2 Method of Collecting Data

The library research is used by the writer to collect data for this thesis. This analysis is limited to this method because the data does not come from the field, but it is gathered from various directories. According to George, library research is an analytical process in which the writer identifies and compiles information in the form of facts and opinions from experts (2008: 6). This thesis uses library research in the form of close reading and internet. As Eagleton states (2008: 38), close reading is a detailed analysis process by paying attention to and understanding the meaning of each word in the text rather than the context that surrounds it. The writer uses all the data from books, journals, student final papers, articles, and internet related to the analysis.

2.2.3 Method of Analyzing Data

To help in analyzing the data, the writer uses the contextual method. The contextual method focuses on the analysis of the intrinsic and extrinsic elements. According to Beard, the contextual method is a method that links the analysis of intrinsic

elements and extrinsic elements as a representation of the author's meaning and reality in a literary work (Beard, 2001: 2). The contextual method does not only focus on the text but also on what is beyond the text, for example, the ideas of historical, social, and psychological aspects. The analysis of intrinsic elements and extrinsic elements in this method aims to gain a deep understanding of a literary work.

CHAPTER III

DISCUSSION

3.1 Intrinsic Elements

In this sub chapter, the writer would like to analyze how motherly love and impact of mother's death are described intrinsically, through figurative language and imagery in *On Receipt of My Mother's Picture*.

3.1.1 Figurative Language

Furthermore, the writer discusses four types of figurative language as the first analysis. These are personification, metaphor, hyperbole, and simile. The discussion of these types of figurative language is as follows:

3.1.1.1 Personification

The writer finds a personification language style in the first and second lines of the poem.

Oh, that those lips had language! Life has pass'd 1
With me but roughly since I heard thee last 2
(Cowper, 1798)

The writer's statement is depicted on the first line of the quotation above that states *Oh that those lips had language*. Cowper mentions that lips has language. It can refer to a human who has a language to communicate. It uses a personification style to set the lips like a human. Meanwhile, the word 'lips' has actual meaning as

a part of human speech which is used to certain articulation. This poem shows the feelings and thoughts of seeing a picture of his mother who already passed away. In the first line, the author remembers the language or word of his mother which can make him happy and feel peace. Because of that the author likes to communicate with his mother. Then, the writer finds that life is a representation of the existence of the mother. The phrase *Life has pass'd* is a representation of his mother's life situation that has ended. Moreover, the next line that states *with me but roughly since I heard thee last* is a representation of the author's life situation after her mother died. His life had been rough without his mother's presence and her kind words. The death of the mother is a tough time for the author. This situation hit the author so hard and makes him cannot forget the day when his mother passed away.

The meek intelligence of those dear eyes	7
(Blest be the art that can immortalize,	8
The art that baffles time's tyrannic claim	9
To quench it) here shines on me still the same.	10
(Cowper, 1798)	

Through the quotation above, the author wants to reveal the way his mother treats him when she is still alive. The word '*the meek intelligence*' in line 7 is another example of personification describing the kindness of his mother because it is followed by the word '*of those dear eyes*'. The word 'eyes' is a part of the five human senses, but in this poem, it has an ability like a human who can get intelligence. Therefore, it has a different meaning from the actual because it describes a mother's love towards his son. The combination of the words explains that the mother is always gentle when taking care of her child. Furthermore, in the

word *'Blest be the art,'* the author also explains that he is grateful to recall all his memories about his mother and make it immortal by looking at the picture.

Perhaps thou gav'st me, though unseen, a kiss; 25
Perhaps a tear, if souls can weep in bliss— 26
(Cowper, 1798)

Based on the lines 25 and 26, the author wants to describe his condition by using personification with the word *'souls can weep in bliss'*. The main word that resembles that kind of figurative language is *'soul.'* According to Oxford Dictionary, this word means the spiritual part of the human being (2010: 1422). It is not the real human, but the part within human itself. But, in this poem, the author wants to use the word soul to describe his horrible condition when his mother left him. Fortunately, the sadness can be overcome because he gets an invisible kiss from his mother, so his soul can also cry in happiness.

Shoots into port at some well-haven'd isle, 90
Where spices breathe and brighter seasons smile, 91
(Cowper, 1798)

As stated above, there is another personification in this poem. The words *'Where spices breathe'* in the line 91 is described as a variety of plants that grow and thrive on several islands. The word *'spice'* in this context can be interpreted as the plants. Meanwhile, the word *'breath'* has the equivalent meaning of the word *'alive'* because humans are considered alive if they breathe. Furthermore, the words *'brighter seasons smile'* also reveal a human behavior on an object outside of the human. It is because to describe fair weather, the author chooses the word *'seasons smile'*. Based on those explanations, he has aims to describe the conditions of an island that is very fertile with various plants and sunny weather.

3.1.1.2 Metaphor

Metaphor is a figurative language that explains a situation like a comparison between two things. The comparison is used to explain the situation in a unique way. In this poem, the writer finds the metaphor on line 3 and 4 of the first stanza.

The quotation states that:

Those lips are thine—thy own sweet smiles I see, 3
The same that oft in childhood solaced me; 4
(Cowper, 1798)

Based on the quotation above, the author describes his mother as a figure who gives him comfort. The writer finds that the author uses metaphor to explain his mother's smiles in the picture. The author shows that his mother's smile is a moment which brings sweet memories to him. It is highlighted in the third line: *Those lips are thine—thy own sweet smiles I see*. In other words, it compares the mother's lips to the smile that calmed him when he was little.

Fancy shall weave a charm for my relief— 18
Shall steep me in Elysian reverie, 19
A momentary dream, that thou art she. 20
(Cowper, 1798)

Those quotations above, the author wants to describe his feelings about his mother's picture. In the word *a charm for my relief*, he considers her mother's picture as his charm because it is used to swipe away his tears when he is sad. This explanation is also emphasized by the word *Elysian reverie* and *A momentary dream* as others metaphor in this poem. The context of the word *Elysian reverie* explains that the author feels like in heaven when he stares at his mother's picture.

He reveries his mother's picture and it can cause *a momentary dream*. Through his mother's picture, his sadness and longing can be healed for a moment. He also makes memories about his mother even though it is just a momentary dream.

May I but meet thee on that peaceful shore, 34
The parting sound shall pass my lips no more! 35
(Cowper, 1798)

The word '*parting sound*' in line 35 means crying sound from the author. That word is called as a metaphor because it is used as a rhetorical effect for the word 'crying.' It means that the word '*the parting sound*' has different meaning from the actual and switch meanings when used in the context of this poem. He uses this metaphor to emphasize his sadness will disappear if he has another chance to meet again with her in the peaceful shore as their memorable place.

Thy nightly visits to my chamber maid, 58
That thou might'st know me safe and warmly laid; 59
Thy morning bounties ere I left my home, 60
The biscuit, or confectionary plum; 70
(Cowper, 1798)

The word '*nightly visit*' in this poem means that every night, his mother always goes to his chamber to check his condition. His mother wants to ensure whether the author is safe or not when he sleeps. The author also describes the love of his mother with the metaphor '*Thy morning bounties*.' This word explains that his mother always prepared several foods or snacks as presents for him before he left his house to go to the school. She gives the author biscuit and plum as the example of his supplies in the school. Those metaphors show that his mother always cares about him day and night.

Could time, his flight revers'd, restore the hours, 74
When, playing with thy vesture's tissued flow's, 75

The violet, the pink, and jessamine,	76
I Prack'd them into paper with a pin,	77
(And thou wast happier than myself the while,	78
Would'st softly speak, and stroke my head and smile)	79
(Cowper, 1798)	

In accordance with the quotations from the line 74 until 79 of the poem above, the author wants to express a metaphor related to childhood memories with his mother. The author uses a metaphor for the word '*flight revers'd*' which has the same meaning as the word '*turn back time.*' The point is that the author wants to go back in the past when he is still with his mother. Therefore, he can play with his mother's gown. As a response, she will not only softly speak to him, but also stroke his head and smile at him.

3.1.1.3 Hyperbole

The other figurative language used to analyze this poem is hyperbole. This figurative language can be seen in line 20 and 21 of the poem. The author is shocked after realizing that his mother has died. He cannot accept that his mother has already passed away. He forces the situation to be the same situation as he wants it to happen.

My mother! when I learn'd that thou wast dead,	20
Say, wast thou conscious of the tears I shed?	21
(Cowper, 1798)	

The writer finds that the author shares his feelings. On the first line of the quotation above, it explains that he needs a process of time to realize that his mother has passed away. This argument is reflected in the first line of the quotation above: *when I learn'd that thou wast dead.* This line indicates that the day when he loses

his mother is the saddest day of his entire life. On the second line of the quotation above, the writer finds that the author still cannot believe that his mother already passed away. The writer uses hyperbole with the word *tears I shed*. The word ‘shed’ means that a flow of tears. Therefore, the author wants to emphasize his sadness through this word. The author also hopes that the moment when the death of his mother does not exist anymore. Another hyperbole is also depicted on line 22 and 23 of the quotation below.

Hover'd thy spirit o'er thy sorrowing son,	22
Wretch even then, life's journey just begun?	23
(Cowper, 1798)	

In line 22, the author still believes that the mother's existence is still around. This line also indicates that the author believes that his mother's existence will always bless himself to entertain her sad son. This statement indicates that the author imagines the warmth of mother existence will guide himself. It shows that the author uses hyperbole to explain his feelings. The writer's statement can be seen on the first line of the quotation above with the words ‘*Hover'd thy spirit o'er thy sorrowing son.*’ The writer also finds that the life of the mother will always guide himself to do everything in the right way. This line explains that he still hopes that his mother will always be there as a spirit to guide him all the time. It also indicates that his life journey will be nothing without his mother.

3.1.1.4 Simile

Thou, as a gallant bark from Albion's coast	88
(The storms all weathered and the ocean cross'd)	89
Shoots into port at some well-haven'd isle,	90

Where spices breathe and brighter seasons smile, 91
There sits quiescent on the floods that show 92
Her beauteous form reflected clear below, 93
While airs impregnated with incense play 94
Around her, fanning light her streamers gay; 95
So, thou, with sails how swift! hast reach'd the shore 96
(Cowper, 1798)

A simile is found in the whole line above. In line 88, the author compares his mother with ‘*a gallant bark from Albion’s coast*’. This kind of figurative language is marked with the word ‘as’. A gallant bark is a splendid ship while Albion is the ancient name of England. He compares her mother with a splendid ship from England’s seashore. He expresses that the ship or his mother has weathered and survived from all storms. She crossed the seas smoothly and quickly to reach the safe harbor of the island where the seasons are bright and the spices breathed. What the writer is trying to convey through the explanation earlier, is that the author’s mother has lived a fast life to go to heaven in peace. The writer’s argument can be seen in line 89 until 91 of the poems. Moreover, the explanation that he compares his mother as a splendid ship is also strengthened in line 92 until 96 of the poems. The lines 92 and 93 tell that he saw his mother sitting quietly with her form reflected in the water. She finally reached her peaceful resting place, which is in heaven. In the quotation above, the author also hints that his mother died at such an early age.

3.1.2 Imagery

Imagery becomes the second analysis of the intrinsic elements in the poem. Although imagery has several types, the writer only uses visual imagery, auditory imagery, kinesthetic imagery to read and discuss the poem. The discussion of these types of imagery is as follows:

3.1.2.1 Visual Imagery

Visual imagery is part of figurative language given a sight sensation when the reader reads a poem. The writer finds visual imagery in line 3 and 4 of the first stanza.

Those lips are thine—thy own sweet smiles I see, 3
The same that oft in childhood solaced me; 4
(Cowper, 1798)

The whole line above contains visual imagery. It gives a visual sense about the author who sees his mother's smile through a picture. Based on the quotation above, he remembers the sweet smile on his mother's face which soothed him in his childhood days. Then in line 7-10 of the first stanza there is also visual imagery.

The meek intelligence of those dear eyes 7
(Blest be the art that can immortalize, 8
The art that baffles time's tyrannic claim 9
To quench it) here shines on me still the same. 10
(Cowper, 1798)

The writer understands that the author uses his sense of visual imagery to describe his mother's eyes. Besides her smile, the author also gets a vision of his mother's eyes through that picture. The writer's argument can be seen on line 7 of the quotation above. It makes the author remember his mother when she is still

alive. He imagines that she has gentle intelligent eyes. The writer also finds that the author strengthens his representation of the mother. It shows that both motherly love and the art of drawing are timeless. This argument can be seen on line 8 and 9. These lines explain that the author blesses the art of painting which can immortalize a dead person in the form of a picture. The art of drawing is free from the ravages of time. Time, which is supposed to be a tyrant, cannot take away the immortality of a person's picture. Furthermore, the author also uses visual imagery in line 10. It is still related to the previous lines. He expresses how he sees his mother's eyes now. He conveys that her gentle intelligent eyes still shine on him in the same way although she has already passed away. The whole line also brings the readers to have a vision of the eyes and face of the mother. Visual imagery also finds in line 22, 23, 25, 26, and 27 of the poems.

My mother! when I learn'd that thou wast dead,	21
Say, wast thou conscious of the tears I shed?	22
Hover'd thy spirit o'er thy sorrowing son,	23
Wretch even then, life's journey just begun?	24
Perhaps thou gav'st me, though unseen, a kiss;	25
Perhaps a tear, if souls can weep in bliss—	26
Ah that maternal smile! it answers—Yes.	27
(Cowper, 1798)	

The whole of the line above is visual imagery. In these lines, the reader is in the author's position who expresses the pain he went through. He wished his mother knew how much he was grieving. He also hopes that his mother will know what he is going through by asking questions as written in lines 22 and 24. The phrase, *wast thou conscious of the tears I shed?*, shows him crying. From that phrase, the writer can imagine the author who is shedding tears over the death of his mother. Although it was impossible, he wished his mother could be there to accompany him. This

The author wondered if he could turn back the time he had with his mother. He remembered the time he would play with the purple, pink, and jasmine dry tissues on her mother's dress by pinning them to the paper. The words, *tissued flow'rs*, *the violet*, *the pink*, and *jessamine* indicate visual imagery. They give visual senses of tissue flowers which have violet, pink, and jasmin colors to the reader.

3.1.2.2 Auditory Imagery

The phrase, *Voice only fails* and *they say*, fifth line, indicate auditory imagery.

Voice only fails, else, how distinct they say, 5
"Grieve not, my child, chase all thy fears away!" 6
(Cowper, 1798)

This line tells the lips of his mother. It explains what would the lips of the author's mother say if they had the ability which they do not have in a picture. He imagined that if those lips could speak, they would have comforted him. They would speak clear and gentle words telling him not to grieve and to banish all his fears. He sees his mother as a protector of his life. It can be understood as a request from the mother to protect the child. Another auditory imagery is found in line 28 and 31 of the poem.

I heard the bell toll'd on thy burial day, 28
I saw the hearse that bore thee slow away, 29
And, turning from my nurs'ry window, drew 30
A long, long sigh, and wept a last adieu! 31
(Cowper, 1798)

Based on the quotation above, the writer finds that the grief of the author increases rapidly in the middle of the burial day of his mother. Through this moment, the writer understands that the author feels deeply about the mother's

funeral. The writer's argument reflected on the whole lines above. These lines explain that the author still remembers his mother's funeral day. The words *I heard the bell and A long, long sigh appeal* to our sense of hearing because it can produce sound in our imagination. The author informs the reader that he heard the slow tolling of the bell at his mother's funeral. The sound of the death bell during the burial day still howling in the author's mind. Besides, line 31 also stimulates the reader's sense to imagine the sound of a long sigh from the author. He did it while saying goodbye to his mother.

Another example of auditory imagery can be seen in line 46 of the quotation below. This line describes a moment when the author realizes the loss of all the childhood warmth after the mother has passed away.

Where once we dwelt our name is heard no more, 46
Children not thine have trod my nurs'ry floor; 47
And where the gard'ner Robin, day by day, 48
Drew me to school along the public way, 49
(Cowper, 1798)

There are many memories with his mother at the house they used to live in. One of them is the memory when they called each other's name. He misses a moment when he heard the voice of her mother calling his name. Now, in the place where they used to live, he no longer hears each other's name because the house is already occupied by another family. The author uses auditory imagery style to make the readers understand how the moment should be. The writer's argument is reflected in the words *Where once we dwelt our name is heard no more*.

Me howling winds drive devious, tempest toss'd, 105
Sails ript, seams op'ning wide, and compass lost, 103
And day by day some current's thwarting force 104
(Cowper, 1798)

The next auditory imagery can be seen on line 105 of the poem above. The phrase, *Me howling winds drive devious*, indicates auditory imagery. These lines are still related with the analysis of simile in the previous sub chapter. In simile analysis, the writer says that his mother has reached a peaceful resting place, namely heaven. She has died. In his sadness, the author also wanted to reach her side. He wanted to be in heaven with his parents. He positioned himself as a ship crossing the ocean. However, his hopes were weak because he was always hindered from reaching the harbor by the howling wind. The words, *howling wind* indicates auditory imagery. The howling wind prevented him from reaching heaven where his parents were. In other words, he went through many obstacles in this world. He could not just end his life just to meet his mother again. He realizes that it is not possible for him to go on living in the past.

3.1.2.3 Kinesthetic Imagery

Then, beside auditory, and visual imagery, the writer finds kinesthetic imagery depicted in the poem. Kinesthetic imagery is a variant of imagery language which emphasizes the moving of something. Kinesthetic imagery is depicted in the words that illustrate moving activity such as walk, run, take, pick etc. The first kinesthetic imagery is found in line 47 until 49 of the poems. In these lines below, the author recalls memories in his childhood house.

Children not thine have trod my nurs'ry floor;	47
And where the gard'ner Robin, day by day,	48
Drew me to school along the public way,	49
(Cowper, 1798)	

The word *trod* indicates movement. He lamented the loss of all childhood warmth. The house that used to be busy with the presence of him and his mother has now been replaced by another family. The nursery where the author slept now belonged to the other children. This explanation is evidenced in line 30, *Children not thine have trod my nurs'ry floor*. This line shows that children from other families are walking in the nursery. Another kinesthetic imagery is also found on line 30 which states, *Drew me to school along the public way*. The word *drew* means pull or drag something such as a vehicle to make it follow behind. Here, the author remembers Robin, the gardener of his family. He remembered Robin who always took him to school by coach along the public roads. From the explanation above, the writer understands that the author still remembers everything clearly. All those memories have become history. In other words, the writer still remembers his childhood and mourns the death of his mother.

Then, in this thesis, the writer also finds kinesthetic imagery on line 58 until 59 of the poems below.

Thy nightly visits to my chamber made, 58
That thou might'st know me safe and warmly laid; 59
(Cowper, 1798)

In the line above, the author remembers moments with his mother at night. The word *chamber* also means bedroom. The phrase *Thy nightly visits* includes physical body movement. The mother used to visit him every night to make sure he was safe and comfortable in his bed. From these lines above, it shows the mother's affection for the author. Another kinesthetic imagery also can be seen in line 75 until 79 of the poems.

When, playing with thy vesture's tissued flow'rs,	75
The violet, the pink, and jessamine,	76
I prick'd them into paper with a pin,	77
(And thou wast happier than myself the while	78
Would'st softly speak, and stroke my head and smile)	79
(Cowper, 1798)	

On these lines of the quotation above, the writer finds that the author uses kinesthetic imagery. The words *playing*, *prick'd*, and *stroke* catches our sense of movement. Through these verses, the author reminisces about the happy memories he had with his mother. They make the reader imagine the joy and happiness felt by the little boy. He recalls the moment when he played with floral tissue by pinning it to the paper. In line 78 of the quotation above, the writer understands that they are the source of happiness for each other. The author remembers well that during those moments the mother was happier than him. She would speak softly and stroke his head. The writer finds that the author uses kinesthetic imagery to illustrate his mother's love. The writer finds that the author illustrates the moving of his mother's lips when it is used to send his love to her son. The writer's argument can be seen in the words *Would'st softly speak, and stroke my head and smile*.

3.2 Extrinsic Elements

In this subchapter, the writer would like to analyze how motherly love and impact of mother's death are described extrinsically, through theory of Motherly Love and supported by the theory of The Child's Discovery of Death by Sylvia Anthony.

3.2.1 The Mother's Love for Her Son

This poem tells of the author who sees a picture of his mother and begins to reminisce about the memory with her. It is based on the filial affection of a child towards his mother. As Fromm says in his book, that love is an action to 'give' showing the power of humans because this action can only be done without compulsion and with sincerity (2006: 23). In this poem, the love action of the child is shown. When his mother was in heaven, he chose not to forget her. He wrote a poem in memory of his mother. By always remembering her, he showed his family's love. He keeps the memories with his mother in his mind and heart. He is growing in love inside of him.

Moreover, motherly love is depicted in this poem through the memory of the son. The author wants to bring back the affection of his dead mother. He recalls the good old days when she showered all her love on him. According to Fromm, love is an action to 'give' showing the power of humans because this action can only be done without compulsion and with sincerity (2006: 23). The mother shows her love through several actions as the author describes in his poem. One of the most memorable actions is when the mother visits his room every night to make sure he sleeps warmly and comfortably. This explanation can be shown in line 58 and 59 of the poem. These lines are also concluded as a metaphor which is explained before. The word *nightly visit* resembles how his mother always cares about him. The child can feel the affection of his mother as he still remembers it.

Thy nightly visits to my chamber made, 58
That thou might'st know me safe and warmly laid; 59
(Cowper, 1798)

Another mother's love action can be found in line 60 until 63 of the poems.

Thy morning bounties ere I left my home, 60
The biscuit, or confectionary plum; 61
The fragrant waters on my cheeks bestowed 62
By thy own hand, till fresh they shone and Glow'd; 63
(Cowper, 1798)

Besides visiting him at night in the bedroom, the mother also takes care of him in the morning. She gave them biscuits or plums in the morning before he left for school. He called it morning bounties from her. Bounties also mean something that is given generously. In addition, he also remembered how his mother used to apply fragrant water on his cheeks until they glowed. These actions show motherly love. Mother proves her love by always caring for him day and night. She provides everything the author needed as a child. She gave him food so that he would not starve. She also takes care of his body by giving him scented water to keep his face glowing and well-groomed. It is in line with Fromm's explanation about motherly love in chapter II, that mother's love is always followed by care both physically and psychologically (2006: 49-50). Mothers will always provide whatever their children need for their growth.

From these actions, the child can feel the love of the mother. He expresses that his mother gives a constant flow of love for him. It is never reduced, overwhelmed by blind anger, or influenced by other changes in mood. Even though she is not around, all her honorable deeds are clear in his mind. Even in his old age, her honorable deeds are still remembered, adding joy to him every day. This joy has helped him to give honors like this memorial poem at the age of 58. This explanation is depicted in line 64 until 70 of the poems.

Thy constant flow of love, that knew no fall,	64
Ne'er roughen'd by those cataracts and brakes	65
That humour interpos'd too often makes;	66
All this still legible in mem'ry's page,	67
And still to be so, to my latest age,	68
Adds joy to duty, makes me glad to pay	69
Such honours to thee as my numbers may;	70
(Cowper, 1798)	

The author expresses that the mother's love is absolute. It cannot be changed or bargained. Death did not take away her love for the child. Death does not really separate them. The child can still remember her love though he could not physically see her again. His mother's love also has added happiness in living the rest of his life.

According to Fromm, giving will be more joyful than receiving, and loving becomes more important than being loved (2006: 49). For the mother, the most important thing is to give her love to the child. Besides action, her love can also be shown through her lips. The author repeatedly wrote about his mother's lips that showed her affection and love.

Those lips are thine—thy own sweet smiles I see,	3
The same that oft in childhood solaced me;	4
Voice only fails, else, how distinct they say,	5
"Grieve not, my child, chase all thy fears away!"	6
(Cowper, 1798)	

In the lines above, the author remembers his mother's typical sweet smile. His mother's smile is a moment when she brings sweet memories to the author. That smile comforted him in his childhood days. Even though he could not hear her voice now, he remembered her words clearly and gently trying to calm him down. Her lips told him not to grieve and drove away his fears. This explanation can be seen

in line 3 until 6 which also contain visual and auditory imagery. Therefore, the readers have clear imagination about her sweet smile and her gentle voice.

The writer also finds that the mother's lips can give strength to the author. He imagines if the mother were still alive, she would surely comfort him with a smile and a kiss. He also imagines the mother would show her motherly smile. Those lips will accompany him through his sorrow. This explanation shows in line 25 until 27.

Perhaps thou gav'st me, though unseen, a kiss; 25
Perhaps a tear, if souls can weep in bliss— 26
Ah that maternal smile! it answers—Yes. 27
(Cowper, 1798)

The writer finds that the author believes in his mother. She will take care of him as her son. He believes her mother will always take care of him even when he does not see his mother's existence anymore. The writer's argument is reflected on the first line of the quotation above. All of the lines are also analyzed as personification and visual imagery before. The author still feels his mother's love after she dies. Although it makes him sad, the unseen kiss of his mother keep his soul cry in happiness. Furthermore, the mother's happiness is greater than the author although he is the one who received the love. It can be found in line 78 and 79 of the poem.

(And thou wast happier than myself the while, 78
Would'st softly speak, and stroke my head and smile) 79
(Cowper, 1798)

He imagines if time could be turned back to when he played with his mother. His mother often accompanied him to play. She did it to prove her love. She showed her motherly smile for the child. At that moment, the author noticed that the mother looked happier than she was. It is in line with Fromm's explanation about motherly love. He says, giving will be more joyful than receiving (2006: 49). The author's

mother gets more happiness when she can give love to her child. The writer also finds that the existence of the author's mother is the only way to feel happiness, sweetness and bring him to the comfortable situation especially when the author is young. In addition, the writer finds that his mother's smile also can take care of his life. These lines also contain metaphor and kinesthetic imagery as explained in intrinsic elements.

3.2.2 The Unbelievable Situation of the Mother's Death

In this poem, the author is grieving over the death of his mother. His mother died when he was 6 years old. He was still a small child. He was in a state of not knowing about the world and the future. His life has just begun, but he must live it without a mother figure. At that age, children are not fully independent. They still need parents to guide them towards maturity and independence. Therefore, her death brought great sorrow to the author. Grief is an effect of parental death on children. As Anthony said in her book, some of them will experience huge sadness then give a reaction of anxiety (2000: 1). This effect is also shown from the beginning to end of the poem line. He expresses that life became difficult without her presence and her kind words. It is depicted in the first and second line of the poem below which also contains analysis of personification.

Oh, that those lips had language! Life has pass'd	1
With me but roughly since I heard thee last.	2
(Cowper, 1798)	

Then, the author expresses that he is broken and filled with sadness at the beginning of his life journey. It is because her mother is gone forever. This explanation can be found in line 21 until 24 of the poems.

My mother! when I learn'd that thou wast dead,	21
Say, wast thou conscious of the tears I shed?	22
Hover'd thy spirit o'er thy sorrowing son,	23
Wretch even then, life's journey just begun?	24

(Cowper, 1798)

In the whole line above, the author stated that he burst into tears when he learned his mother had died. He reveals himself broken and full of sorrow. The lines above also show the child's confusion in dealing with his life which has just begun. The writer also finds his mother will always guide him to make everything begin. It also indicates that his life journey will be nothing without his mother. He seemed to have lost his way. Therefore, he hopes her spirit can be there to comfort him during his sadness and confusion.

Furthermore, the writer finds that the author is shocked after realizing that his mother dies. It is shown in line 31 until 35 of the poems below.

A long, long sigh, and wept a last adieu!	31
But was it such? —It was. —Where thou art gone	32
Adieus and farewells are a sound unknown.	33
May I but meet thee on that peaceful shore,	34
The parting sound shall pass my lips no more!	35

(Cowper, 1798)

The meaning of line 35 is categorized as a metaphor which means the sound of crying. He took a deep breath and cried one last time to his beloved mother. His memory of her funeral day was still fresh in his mind. However, he could not fully understand the meaning of the word farewell. He did not know that he would not be able to see his mother again. He wanted to see her again so he did not have to

say parting words. This also shows that the child has not been able to separate from his mother. He cannot accept that his mother has already passed away.

Moreover, the author also needs the process of time to realize that his mother has passed away. The writer's argument is reflected in the lines 36 to 41 of the poem below.

Thy maidens griev'd themselves at my concern,	36
Oft gave me promise of a quick return.	37
What ardently I wish'd, I long believ'd,	38
And, disappointed still, was still deceiv'd;	39
By disappointment every day beguil'd,	40
Dupe of to-morrow even from a child.	41

(Cowper, 1798)

In the whole line above, the friends or relatives of the mother are also sad and worried about the child. Thus, they often gave him a promise that his mother would return quickly. Because of this, the author believes that his mother is still alive and will return to see him. However, it was a false promise which he had believed in for a long time. He was filled with a feeling of disappointment and tricked every day. Finally, he realized that his mother did not come back anymore.

CHAPTER IV

CONCLUSION

William Cowper's poem entitled *On Receipt of My Mother's Picture* tells the feelings and thoughts when looking at a picture of his long-dead mother. This poem reflects the motherly love and the grief due to his mother's death. This thesis focuses on the analysis of intrinsic and extrinsic elements. It describes the uses of figurative language and imagery. Besides, it also describes motherly love and parental death effects for the child or the author.

In the intrinsic elements, motherly love and grief can be seen through figurative language, namely personification, metaphor, hyperbole, and simile. Metaphor is used by the author to describe the meaning of the mother figure. He expressed that his mother's smile soothed him when he was little. Through personification, the author reveals that his life has been difficult since his mother died. In hyperbole the author reveals he is incredibly sad and hopes his mother can comfort him. While in the simile the author reveals that the mother has rested in peace in heaven. In addition to figurative language, the writer analyzes this poem with imagery, namely, visual imagery, auditory imagery, and kinesthetic imagery. The author uses visual and auditory imagery to describe the image of his mother and the situation when her mother died. While in kinesthetic imagery, the author describes his happy moments with his mother in their house.

Meanwhile, in the analysis of extrinsic elements, the writer uses Fromm's theory of mother's love and Anthony's theory of the effects of parental death on children.

Mother has proven that she has a mother's love for the child. She proved it by actions that show affection and attention to her child. She gives a constant flow of love for him. Mother's love for him is eternal and unchangeable. It is proved by the child who still remembers the moment when the mother showered him with her affection even though she died a long time back. In addition, this poem also shows how the death of the parents has a significant impact on the child. One of the effects is huge sadness. The author is grieving the death of his mother. He is broken and full of sorrow. He still remembers when his mother was buried. It was a sad day for him. He needed time to accept the fact that his mother had died.

Moreover, both intrinsic and extrinsic elements analysis are interrelated. The intrinsic elements become the main part of the analysis to help or get deep understanding and explanation in intrinsic elements. Also through the intrinsic elements, the writer can describe what kind of motherly love and the impact of mother's death in the poem. Therefore, this thesis has more effective analysis of the poem for the readers.

The writer realizes that this thesis still has many shortcomings. Therefore, for other writers who want to analyze this poem, they can use another theory. Through intrinsic elements, the writer can analyze more elements, such as theme, meter, rhythm, scheme, verse, etc. This poem also connects with human daily life. Therefore, other writers can use another extrinsic element that resembles human life too. Moreover, the readers can get another analysis from this poem to study.

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ATTACHMENT

“On Receipt of My Mother’s Picture” Poem

Oh, that those lips had language! Life has pass'd
With me but roughly since I heard thee last.
Those lips are thine—thy own sweet smiles I see,
The same that oft in childhood solaced me;
Voice only fails, else, how distinct they say,
"Grieve not, my child, chase all thy fears away!"
The meek intelligence of those dear eyes
(Blest be the art that can immortalize,
The art that baffles time's tyrannic claim
To quench it) here shines on me still the same.

Faithful remembrancer of one so dear,
Oh, welcome guest, though unexpected, here!
Who bidd'st me honour with an artless song,
Affectionate, a mother lost so long,
I will obey, not willingly alone,
But gladly, as the precept were her own;
And, while that face renews my filial grief,
Fancy shall weave a charm for my relief—
Shall steep me in Elysian reverie,
A momentary dream, that thou art she.

My mother! when I learn'd that thou wast dead,
Say, wast thou conscious of the tears I shed?
Hover'd thy spirit o'er thy sorrowing son,
Wretch even then, life's journey just begun?
Perhaps thou gav'st me, though unseen, a kiss;
Perhaps a tear if souls can weep in bliss—
Ah that maternal smile! it answers—Yes.
I heard the bell toll'd on thy burial day,
I saw the hearse that bore thee slow away,
And, turning from my nurs'ry window, drew
A long, long sigh, and wept a last adieu!
But was it such?—It was.—Where thou art gone

Adieus and farewells are a sound unknown.
May I but meet thee on that peaceful shore,
The parting sound shall pass my lips no more!
Thy maidens griev'd themselves at my concern,
Oft gave me promise of a quick return.
What ardently I wish'd, I long believ'd,
And, disappointed still, was still deceiv'd;
By disappointment every day beguil'd,
Dupe of to-morrow even from a child.
Thus many a sad to-morrow came and went,
Till, all my stock of infant sorrow spent,
I learn'd at last submission to my lot;
But, though I less deplor'd thee, ne'er forgot.

Where once we dwelt our name is heard no more,
Children not thine have trod my nurs'ry floor;
And where the gard'ner Robin, day by day,
Drew me to school along the public way,
Delighted with my bauble coach, and wrapt
In scarlet mantle warm, and velvet capt,
'Tis now become a history little known,
That once we call'd the past'ral house our own.
Short-liv'd possession! but the record fair
That mem'ry keeps of all thy kindness there,
Still outlives many a storm that has effac'd
A thousand other themes less deeply trac'd.
Thy nightly visits to my chamber made,
That thou might'st know me safe and warmly laid;
Thy morning bounties ere I left my home,
The biscuit, or confectionary plum;
The fragrant waters on my cheeks bestow'd
By thy own hand, till fresh they shone and glow'd;
All this, and more endearing still than all,
Thy constant flow of love, that knew no fall,
Ne'er roughen'd by those cataracts and brakes
That humour interpos'd too often makes;
All this still legible in mem'ry's page,
And still to be so, to my latest age,
Adds joy to duty, makes me glad to pay
Such honours to thee as my numbers may;

Perhaps a frail memorial, but sincere,
Not scorn'd in heav'n, though little notic'd here.

Could time, his flight revers'd, restore the hours,
When, playing with thy vesture's tissued flow'rs,
The violet, the pink, and jessamine,
I prick'd them into paper with a pin,
(And thou wast happier than myself the while,
Would'st softly speak, and stroke my head and smile)
Could those few pleasant hours again appear,
Might one wish bring them, would I wish them here?
I would not trust my heart—the dear delight
Seems so to be desir'd, perhaps I might. —
But no—what here we call our life is such,
So little to be lov'd, and thou so much,
That I should ill requite thee to constrain
Thy unbound spirit into bonds again.

Thou, as a gallant bark from Albion's coast
(The storms all weather'd and the ocean cross'd)
Shoots into port at some well-haven'd isle,
Where spices breathe and brighter seasons smile,
There sits quiescent on the floods that show
Her beauteous form reflected clear below,
While airs impregnated with incense play
Around her, fanning light her streamers gay;
So thou, with sails how swift! hast reach'd the shore
"Where tempests never beat nor billows roar,"
And thy lov'd consort on the dang'rous tide
Of life, long since, has anchor'd at thy side.
But me, scarce hoping to attain that rest,
Always from port withheld, always distress'd—
Me howling winds drive devious, tempest toss'd,
Sails ript, seams op'ning wide, and compass lost,
And day by day some current's thwarting force
Sets me more distant from a prosp'rous course.
But oh the thought, that thou art safe, and he!
That thought is joy, arrive what may to me.
My boast is not that I deduce my birth
From loins enthron'd, and rulers of the earth;

But higher far my proud pretensions rise—
The son of parents pass'd into the skies.
And now, farewell—time, unrevok'd, has run
His wonted course, yet what I wish'd is done.
By contemplation's help, not sought in vain,
I seem t' have liv'd my childhood o'er again;
To have renew'd the joys that once were mine,
Without the sin of violating thine:
And, while the wings of fancy still are free,
And I can view this mimic shew of thee,
Time has but half succeeded in his theft—
Thyself remov'd, thy power to sooth me left.