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Bridging Romantic and Modern Eras: Structural Elements in Byron's *She Walks in Beauty* and Auden's *The More Loving One*

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ABSTRACT

This study presents a comparative structural analysis of two renowned poems, "She Walks in Beauty" by G.G. Byron and "The More Loving One" by W.H. Auden, which are widely regarded as some of their finest works. The objective is to identify the similarities and differences between these poems, which originate from distinct poetic eras: Byron's work represents the Romantic era of the late 18th century, while Auden's belongs to the Modern era of the early 20th century. To facilitate the comparison, the analysis focuses on three key structural elements of poetry: theme, figures of speech, and imagery. The findings reveal both similarities and differences between the two poems. Shared elements include a focus on love as the central theme, the use of metaphor, personification, and hyperbole in figures of speech, and the incorporation of visual and organic imagery. However, the differences lie in how the theme of love is portrayed. Byron's poem celebrates the beauty of a woman, while Auden's reflects the fear of losing a loved one. Additional differences are evident in figures of speech and imagery; Byron employs simile and kinesthetic imagery, which are absent in Auden's poem. This comparative analysis underscores the influence of distinct poetic eras on these two iconic works' structural and thematic elements.

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1. Introduction

Literature can be found in various aspects of daily life in this modern era. More specifically, literature is writing that stimulates thought or conveys knowledge (Clarke, 1927). The forms of literature often encountered are prose, poetry, novels, and short stories. With the existence of literature, we can explore various ideas and feelings that exist in our minds. **Among these forms, poetry stands out for its unique ability to delve deeply into human emotions and ideas.**

Poetry is also regarded as literature that can explore human ideas and emotions. It is a literary work created to express the writer's desires, circumstances, and feelings, conveyed through condensed

and embellished language employing more beautiful and figurative language (Sudarma, 2020). Poetical language inherently possesses a unique beauty that distinguishes it from other forms of expression, and it serves as a medium for individuals seeking to convey their emotions (Siregar, 2022). People use language to communicate with one another, whether socially or emotionally (Lailiyah & Yustisia, 2018). Therefore, poetry has always existed in every era as a medium of human feeling.

English poetry has evolved through distinct literary eras, such as the Elizabethan, Augustan, Romantic, Victorian, and Modern periods (Harris, 2023). Each era reflects societal, artistic, and cultural changes, producing poets like George Gordon Byron and Wystan Hugh Auden, who exemplify the Romantic and Modernist movements. Byron, known for his elevated and eloquent style, epitomizes the Romantic ideals of individualism and beauty (Monroe, 1924). In contrast, Auden captures the complexities of modern existence through fragmented imagery and themes addressing psychological and political concerns (Alrazzaq & Mkhalef, 2020). Their respective works, *She Walks in Beauty* and *The More Loving One*, highlight poetry's emotional depth and cultural significance across eras. This study compares these two poems, focusing on themes, figures of speech, and imagery, to explore the cultural and ideological shifts between Romanticism and Modernism.

As poetry evolves, certain elements remain central to its ability to convey profound ideas and emotions. Themes form the foundation, guiding expression and enriching understanding (Rosida, 2017). Universal themes like love, immortality, and death resonate deeply, offering insights into human existence (Huyssteen, 2023). Figures of speech further enhance a poem's expressive quality, making language vivid and engaging. Similes, metaphors, personification, and hyperbole evoke powerful imagery and communicate complex emotions (Efendi, 2021; Ibáñez, 2020; Fata & Aprilya, 2021). Imagery enriches poetry by stimulating the senses and emotions. Visual imagery creates vivid pictures, auditory imagery evokes sounds, kinesthetic imagery depicts movement, and organic imagery conveys internal sensations, connecting audiences to the poet's experiences (Rosida, 2017; Sulaiman, 2017).

The figures to be highlighted in this study are George Gordon Byron and Wystan Hugh Auden. G.G. Byron, also known as Lord Byron, a leading figure in 18th-century poetry during the Romantic era, was renowned for his elevated and eloquent style, which few English poets have matched in effectiveness (Monroe, 1924). In contrast, a 20th-century poet, Auden, depicted the fragmented aspects of modern existence in his works, using possible visuals and conflicting anxieties to address psychological and political concerns (Alrazzaq & Mkhalef, 2020). These two poets were the most influential in their eras, marking poetry and literature landscape with their poems. The poems of these two poets are numerous and heartfelt, including *She Walks in Beauty* by G.G. Byron and *The More Loving One* by W.H. Auden. *She Walks in Beauty* by G.G. Byron is his most touching poem (Rosida, 2017). Auden's work, *The More Loving One*, is also considered a touching poem, highlighting more fear (Alrazzaq & Mkhalef, 2020).

A comparative structural analysis of the previous studies was done by Sulista & Latif (2020), which compares *I Love You In Silence* by Jalaluddin Rumi and *Great Love* by Kahlil Gibran. This poetry comparison does not discuss the biography of the two poets in depth and only compares the structure of these two poems, one of which is the figure of speech of these two poems. The study found similarities in the use of personification and differences in the use of repetition. The difference

in Rumi's use of repetition emphasizes the actions taken against the loved one, while Gibran uses repetition to describe the true nature of love. Secondly, Teola (2023) conducted a structural comparative study of two poems based on the themes. This study compared Nejâtî and Bâkî's poems, poets of the Ottoman Empire. The finding of this study found that, a poem must be analyzed and understood first to determine its theme. Also it is found that although the two poems have a common main theme, there are also differences. In the comparison in this study, both poems have the same theme of love, and the difference lies in Nejâtî expressing confusion about the concept of love while Bâkî expresses conflict of love. On the other hand, Rosida (2017) conducted a structural comparison analysis of two poems, *She Walks in Beauty* by G.G. Byron and *Night* by William Blake, both from the Romantic era. The study focused on figures of speech and imagery, revealing both similarities and differences. While both poems use simile, personification, and visual imagery, Blake's poem includes metaphor, hyperbole, and additional auditory, tactile, and kinesthetic imagery, contrasting with Byron's emphasis on visual and kinesthetic imagery.

The comparison between George Gordon Byron and Wystan Hugh Auden is justified by their profound influence on the literary landscapes of their respective eras. Byron, a leading Romantic poet, exemplifies Romantic ideals of beauty, emotion, and individualism (Monroe, 1924). In contrast, Auden, a prominent Modernist, explores psychological and political themes with fragmented imagery, reflecting the complexities of modern life (Alrazzaq & Mkhalef, 2020). This study examines the themes, figures of speech, and imagery in Byron's *She Walks in Beauty* and Auden's *The More Loving One* to highlight their similarities and differences. By comparing these structural elements, the research sheds light on the cultural and ideological shifts from Romanticism to Modernism and the enduring significance of these poets in literature.

2. Method

This study employs a comparative qualitative analysis to examine the structural elements of two influential poems: *She Walks in Beauty* by George Gordon Byron and "The More Loving One" by Wystan Hugh Auden. The goal is to explore the similarities and differences in these poems by analyzing their themes, figures of speech, and imagery, all of which serve as key components in understanding their poetic structure and style. The structural elements to be analyzed included these three elements: theme, figure of speech, and imagery of the two poems. Analyzing the two poem's themes is very important because the following comparative analysis is more relevant if they have the same theme. The figures of speech and imagery in both poems are analyzed before comparison.

The two poems were chosen based on their prominence and significance within their respective literary periods. Byron's *She Walks in Beauty* is a quintessential Romantic-era poem celebrated for exploring beauty and emotional depth. Auden's *The More Loving One*, written in the 20th century, offers a Modernist perspective on love, focusing on fear and loss. These poems represent two distinct poetic eras—Romanticism and Modernism—and were selected for their ability to reflect the shifting cultural and ideological contexts of their times.

The primary data for the analysis were the texts of the two poems, which were sourced from reputable literary publications to ensure accuracy. Secondary sources, such as literary critiques and

scholarly articles, were also consulted to provide context and support the comparative analysis. These sources allowed for a deeper understanding of the poems' themes and literary devices, enhancing the overall analysis.

The study focuses on three key structural elements: theme, figures of speech, and imagery. The theme of each poem was analyzed to identify the central ideas conveyed, particularly regarding love, beauty, and human vulnerability. The figures of speech—including metaphor, personification, hyperbole, and simile—were examined to understand how both poets use language to enrich their poetic expression. Lastly, the imagery in each poem was explored to uncover the ways in which visual, organic, and kinesthetic imagery contribute to the emotional resonance of the poems.

A detailed comparison was conducted to identify both the similarities and differences in how Byron and Auden handle these structural elements. Special attention was given to how each poet's use of theme, figures of speech, and imagery reflects the distinctive cultural and ideological contexts of the Romantic and Modernist periods. This comparative approach allowed for a deeper understanding of the evolution of poetic expression from the 18th to the 20th.

3. Result and discussion

This section presents the results from the comparative analysis of the poems *She Walks in Beauty* by G.G. Byron and *The More Loving One* by W. H. Auden. The analysis focused on three key structural elements: theme, figures of speech, and imagery. Through this comparative approach, the study sought to identify the similarities and differences between the two works, particularly in how each poet addresses themes of love, beauty, and human emotion.

3.1 The analysis of *She Walks in Beauty* poem by G.G. Byron

The first poem is *She Walks in Beauty*, written by G. G. Byron, a prominent poet in the Romantic era. Byron created this poem at age 26 on June 11, 1814. This poem was published in a poetry book titled *Hebrew Melodies* as follows:

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that is best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,

Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling place.
And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent! (p.3)

Byron wrote this poem inspired by the beauty of his cousin, Mrs. Anne Beatrix Wilmot, whom he admired after seeing her elegantly dressed in black at a London party. The poem consists of three stanzas, each with six lines. It uses an A-B-A-B rhyme scheme and is written in iambic tetrameter, which means the lines have two beats and two stressed beats. The following discussion describes the theme, figurative language, and imagery elements used in *She Walks in Beauty* poem.

3.2.1 The Theme of *She Walks in Beauty* poem

Themes in poetry are crucial for poets, serving as the primary foundation for their work (Rosida, 2017). Every line a poet writes heavily relies on the chosen theme. Themes also aid in selecting words, language style, and poem structure. The theme in the poetry leads readers and listeners to understand the poem's meaning. Poetry encompasses a variety of themes, often revolving around human life and the surrounding environment. However, the most commonly used themes in poetry are love, immortality, and death (Huyssteen, 2023). These themes frequently arise because they touch upon fundamental aspects of human existence. Due to their depth, poems with such themes can sometimes be challenging to comprehend. The purpose of themes in poetry is to stimulate the reader's imagination. Solid and meaningful themes can inspire readers to contemplate and absorb the messages. Poetry can open new perspectives and provide different insights into life. Individuals can better understand themselves by reading poetry, as poetry often touches upon feelings and personal experiences that may be difficult to express with ordinary words. Themes are the structural foundation of poems and set boundaries for poets in developing their works. They determine the form and substance of a poem and enrich the reader's experience through the messages contained within.

She Walks in Beauty is a poem by G.G. Byron from the 18th century during the Romantic era. Poets from this era generally used themes that upheld emotions and feelings and had various themes. This poem also expresses a feeling toward the beauty of a woman. Moreover, the poem is analyzed to determine whether the theme used by Byron in his poem is the same. Byron describes a woman's beauty in this poem. In the first stanza, from the first until the sixth line, he describes the beauty of the woman's presence. Byron describes the woman's beauty as the beauty of the sky. It also describes the woman's physical beauty in the poem, which is balanced between the two elements, dark and light. In the Second stanza, from the seventh until the 12th line, Byron describes women's physical beauty. In

the last stanza, from the 13th until the 18th line, Byron describes beauty as sacred and innocent. The description of the woman’s beauty begins with a physical description of how the woman looks and ends with a depiction of inner beauty described by the poet.

3.2.2 The figure of speech of *She Walks in Beauty* poem

Figures of speech are essential in poetry as they convey meanings beyond the literal and enhance the emotional depth of a poem (Efendi, 2021). By enriching language, they help readers and listeners imagine the poet’s expressions more vividly. Four of the various types stand out: simile, metaphor, personification, and hyperbole. A simile compares two different things using “like” or “as,” highlighting a shared characteristic (Ibáñez, 2020). A metaphor similarly compares but does so directly by stating one thing is another, creating a stronger connection (Ibáñez, 2020). Personification attributes human qualities, such as emotions or desires, to non-human entities, offering deeper insight into abstract concepts (Fata & Aprilya, 2021). Hyperbole employs deliberate exaggeration to evoke strong feelings or emphasize particular ideas (Ibáñez, 2020). These figures of speech make poetry more engaging and impactful. Both G.G. Byron and W.H. Auden skillfully use them to enhance the beauty and resonance of their works, captivating readers with their poetic artistry.

Based on the analysis, it is found that *She Walks in Beauty* has four types of figures of speech contained in this poem, and they are as follows:

Table 1. Analysis of figures of speech in *She Walks in Beauty*

Figure of Speech	Stanza	Line	Sentence
Simile	1	1	She walks in beauty, like the night
Metaphor	2	8	Had half impaired the nameless grace
		9	Which waves in every raven tress,
		11-12	where thoughts serenely sweet express, How pure, how dear, their dwelling place
Personification	1	6	Which heaven to gaudy day denies
	2	11	where thoughts serenely sweet express,
	3	15	The smiles that win, the tints that glow,
Hyperbole	1	6	Which heaven to gaudy day denies

The figure of speech in this poem includes simile, figure metaphor, personification, and hyperbole. Metaphors and personifications are the most common, while similes are the least common. This poem contains one simile, three metaphors, three personifications, and one hyperbole. The analysis result of figures of speech in *She Walks in Beauty* reveals Byron’s masterful use of literary devices to portray the beauty and grace of the woman in the poem. The first figure of speech identified is a simile, which appears in the opening line of the first stanza: “*She walks in beauty, like the night*”. Here, the word “like” compares the woman’s beauty to the beauty of the night, suggesting a serene and gentle elegance. This comparison evokes an image of harmony and tranquility, emphasizing that the woman’s presence embodies beauty itself.

Several metaphors are also present throughout the poem, enriching its descriptive depth. In the second stanza, line eight introduces the phrase “*nameless grace*,” metaphorically representing

the woman's perfect and ineffable beauty. Another metaphor appears in line nine, "*waves in every raven tress*," where Byron likens the woman's hair to the black, sleek feathers of a raven, further emphasizing its dark and captivating allure. Lines 11 and 12 of the same stanza continue this trend with the metaphor "*thoughts serenely sweet express*," describing the purity and sweetness of the woman's thoughts, which align with her external beauty.

Byron also uses personification to enhance the imagery of the poem. In line six of the first stanza, "*Which heaven to gaudy day denies*," the word "heaven" is personified, symbolizing the woman's divine and pure presence. Similarly, in line 11, the phrase "*thoughts serenely sweet express*" personifies the woman's thoughts, attributing them with a serene and sweet quality that mirrors her inner beauty. Another instance of personification is found in line 15 of the third stanza, "*The smiles that win, the tints that glow*," where the woman's smiles and facial expressions are brought to life, further showcasing her captivating appearance.

Lastly, Byron employs hyperbole in line six of the first stanza, saying, "*Which heaven to gaudy day denies*." This exaggeration underscores the unparalleled beauty of the woman, likening her to the concept of "heaven" itself. The hyperbolic expression elevates her beauty to a divine level, making it seem unmatched and unattainable.

Through these figures of speech—simile, metaphor, personification, and hyperbole—Byron skillfully conveys the woman's physical and inner beauty, portraying her as an embodiment of grace, purity, and charm. These literary devices collectively contribute to the poem's enduring elegance and emotional impact.

3.2.3 *The imagery of the She Walks in Beauty poem*

Imagery is essential in poetry because it describes whether the reader and listener can feel the events in the poem (DeGuzman, 2021). Imagining the experience in a poem makes it easier for readers and listeners to understand the poem. Poets use imagery to make their poems unique and exciting to read and listen to. Imagery can trigger the audience's imagination to describe sight, taste, smell, touch, and sound and connect with internal emotions. This makes imagery able to describe the wonderful experience of a poem.

Imagery consists of various types, but this study focuses on four specific types: visual, auditory, kinesthetic, and organic imagery. This focus highlights the types most relevant for conveying themes, emotions, and sensory experiences in the poems. Visual imagery creates vivid mental pictures by describing scenes, colors, and shapes, making it the most common and accessible form in poetry (Rosida, 2017). Auditory imagery evokes sounds, helping readers and listeners imagine auditory experiences without hearing them directly (Rosida, 2017). Kinesthetic imagery portrays movement, such as dancing or running, allowing audiences to visualize physical actions (Sulaiman, 2017). Organic imagery captures human emotions and sensations, such as fear or happiness, to engage the readers' and listeners' feelings (Sulaiman, 2017).

Table 2 presents the findings of the analysis of imagery in G.G. Byron's poem *She Walks in Beauty*. It outlines the specific types of imagery identified in the poem, along with examples of the sentence lines.

Table 2. Analysis of Imagery in *She Walks in Beauty*

Types of Imagery	Stanza	Line	Sentence
Visual	1	2	Of cloudless climes and starry skies;
		5-6	Thus mellowed to that tender light. Which heaven to gaudy day denies.
	2	7-10	One shade the more, one ray the less, Had half impaired the nameless grace Which waves in every raven tress,
	3	13-15	And on that cheek, and o'er that brow, So soft, so calm, yet eloquent, The smiles that win, the tints that glow,
Auditory	-	-	-
Kinesthetic	1	1	She walks in beauty, like the night
Organic	2	11-12	Where thoughts serenely sweet express, How pure, how dear their dwelling place.
	3	17-18	A mind at peace with all below, A heart whose love is innocent!
Tactile	-	-	-

There are seven imageries found in this poem. The most common imagery type is visual, and the least is kinesthetic; visual imagery is four, kinesthetic is one, and organic is two. The analysis of imagery in *She Walks in Beauty* reveals Byron's meticulous use of visual, Kinesthetic, and organic imagery to portray the beauty and grace of the woman described in the poem. The most prominent type of imagery is visual imagery, which appears throughout the poem. In the second line of the first stanza, "*Of cloudless climes and starry skies,*" Byron evokes a serene nighttime scene, using the imagery to liken the woman's beauty to the clarity and brilliance of a starry night. Lines five and six of the same stanza, "*Thus mellowed to that tender light / Which heaven to gaudy day denies,*" continue this visual depiction by contrasting the woman's face with the brightness of the morning, emphasizing its incomparable gentleness and elegance. Similarly, in the second stanza, lines nine and ten, "*Which waves in every raven tress, / Or softly lightens o'er her face,*" Byron uses visual imagery to describe the woman's black, flowing hair and her glowing face, further reinforcing her striking beauty.

Finally, lines 13 to 15 in the third stanza, "*And on that cheek, and o'er that brow, / So soft, so calm, yet eloquent, / The smiles that win, the tints that glow,*" depict her cheeks, brows, and radiant smile, portraying her physical features as calming and mesmerizing. Byron also incorporates kinesthetic imagery to describe the woman's graceful presence. In the opening line of the first stanza, "*She walks in beauty, like the night,*" the word "walks" conveys motion, presenting the woman's arrival as gentle and captivating, akin to the peacefulness of the night.

In addition, Byron employs organic imagery to convey the emotional impact of the woman's beauty. Lines 11 and 12 of the second stanza, "*Where thoughts serenely sweet express, / How pure, how dear their dwelling place,*" use the word "serenely" to describe the tranquility the woman inspires. Similarly, in the third stanza, lines 17 and 18, "*A mind at peace with all below, / A heart whose love is innocent,*" Byron uses the words "peace" and "innocent" to convey the purity and inner harmony of the woman's character, highlighting how her presence brings peace to the poet's heart.

Character is all the qualities and features that make a person, groups of people, and places differ from others (Putriwana & Yustisia, 2021).

In conclusion, *She Walks in Beauty* features three types of imagery: visual, kinesthetic, and organic. The most frequently used visual imagery vividly describes the woman's physical beauty, appearing in every stanza. Kinesthetic imagery adds a sense of motion, portraying her graceful arrival. Organic imagery captures her beauty's emotional and psychological effects, emphasizing her exuding peace and purity. Together, these elements create a rich and enduring portrayal of the woman's beauty, solidifying the poem's status as a masterpiece of Romantic poetry.

3.3 Analysis of *The More Loving One* poem

The second poem is *The More Loving One* written by Wystan Hugh Auden, also known as W.H. Auden, a prominent poet of the modern era. This poem was written in 1957 and published in 1966 in a poetry book titled *Collected Shorter Poems 1927-1957* as follows

Looking up at the stars, I know pretty well
That, for all they care, I can go to hell,
But on Earth, indifference is the least
We have to dread from man or beast.

How should we like it were stars to burn
With a passion for us, we could not return.
If equal affection cannot be,
Let the more loving one be me.

Admirer as I think I am
Of stars that do not give a damn,
I cannot, now I see them, say
I missed one all day.

Were all stars to disappear or die,
I should learn to look at an empty sky
And feel its total dark sublime
Though this might take me a little time (p.282)

This poem became one of Auden's most prominent poems, and it is about unrequited love. Although Auden was a poet known for his political conflicts, this poem explores the meaning of life

and the fear of losing a loved one. The poem was written at the end of the Second World War, illustrating how Auden had difficulty finding his love during this chaos. The complex language in this poem conveys the uncertainty in his love life. Known for his conflicted background on political matters, this poem is one of Auden’s best works. This poem is relevant and touches many hearts to this day.

The poem *The More Loving One* by W.H. Auden has four stanzas, each with four lines, for sixteen lines. The rhyme scheme is A-A-B-B, and the meter is an iambic tetrameter. This means this poem is unstressed on the first syllable but stressed on the second. Therefore, this poem is an iambic tetrameter since it has eight syllables with the same reading pattern in one line.

3.3.1 The Theme of *The More Loving One* poem

The More Loving One is a poem by W.H. Auden, a poet from the early 20th century, during the modern era. Although Auden is known for discussing political movements or events at the time, this poem is about love. This poem describes an unrequited love. In the first stanza, from the first until the fourth line, Auden discusses his feelings about unrequited love and describes his resentment towards the situation. In the second stanza, from the fifth until the eighth line, it states that if someone does not give the expected love, it is better for him to love that person. In the third stanza, from the ninth until the 12th line, Auden explains that love is impermanent and will pass, and his fear of that happens. In the last stanza, from the 13th until the 16th line, Auden acknowledges that the person he loves is gone and needs time to overcome that situation.

The theme of the poem *The More Loving One* by W.H. Auden is a love theme. This is because the poet discusses his love for someone, but the person is not reciprocated until he has to let go of the person he loves. Thus, the analysis of the themes of the poem is love and afraid of losing a loved one.

3.3.2 The figure of speech of *The More Loving One* poem

This section delves into the analysis of the figures of speech employed in “*The More Loving One*,” highlighting the poet’s creative use of language to convey profound emotions and themes. The identified figures of speech include:

Table 3. Analysis figure of speech in *The More Loving One*

Figure of speech types	Stanza	Line	Sentence
Simile	-	-	-
Metaphor	1	1	Looking up at the stars, I know pretty well
Personification	1	1-2	Looking up at the stars, I know pretty well
	3	10	That, for all they care, I can go to hell,
	4	13	Of stars that do not give a damn,
Hyperbole	4	13	Were all stars to disappear or die
	2	15	And feel its total dark sublime,

Three types of figures of speech are found in this poem. The most common form of figure of speech in this poem is personification, and the least common form is metaphor and hyperbole. Metaphor is one, personification is three, and hyperbole is one.

In *The More Loving One*, the figures of speech effectively convey the poet's emotional struggle with unrequited love. The first figure of speech is a metaphor found in the opening line of the first stanza: "Looking up at the stars, I know quite well." Here, the "stars" symbolize someone the poet loves, representing something distant and beautiful yet unattainable.

Personification appears multiple times throughout the poem. The first instance occurs in lines one and two of the first stanza: "Looking up at the stars, I know quite well / That, for all they care, I can go to hell." In these lines, the stars are personified to reflect a lack of care or love, mirroring the poet's feelings of rejection. Similarly, in line 10 of the third stanza, the stars are described as those "that do not give a damn," continuing the theme of indifference. Another instance of personification occurs in line 13 of the fourth stanza: "Were all stars to disappear or die," where the loss of stars represents the disappearance or death of a loved one.

Hyperbole is also employed to emphasize the intensity of the poet's emotions. In line 15 of the fourth stanza: "And feel its total dark sublime," the poet exaggerates the anguish of losing a loved one, comparing it to the overwhelming experience of complete darkness.

The figures of speech in *The More Loving One*—metaphor, personification, and hyperbole—are intricately woven to explore the theme of unrequited love. The metaphor equates the person Auden loves to a star, emphasizing beauty and distance. The recurring personifications of the stars depict indifference and loss, while the hyperbole amplifies the pain of separation. Collectively, these devices create a poignant portrayal of the poet's emotional vulnerability and the universal experience of love unreturned.

3.3.3 The Imagery of The More Loving One Poem

This section explores the use of imagery in *The More Loving One* highlighting how Auden employs vivid sensory language to evoke emotions and enhance the poem's themes. While not all types of imagery are present, the following examples demonstrate the poet's deliberate use of imagery to bring his ideas to life:

Table 4. Analysis of imagery in *The More Loving One*

Types of Imagery	Stanza	Line	Sentence
Visual	1	1	Looking up at the stars, I know pretty
	3	11	I cannot, now I see them, say
	4	14	I should learn to look at an empty sky
Auditory	-	-	-
Kinesthetic	-	-	-
Organic	2	7-8	If equal affection cannot be, Let the more loving one be me.
	4	15	And feel its total dark sublime
Tactile	-	-	-

Two types of imagery are found in the poem *The More Loving One* by W.H. Auden. Visual imagery is the most common imagery found in this poem. Visual imagery amounted to three, and organic imagery amounted to two. The imagery in *The More Loving One* is central to conveying the speaker’s experience of unrequited love. In the first line, the poem opens with visual imagery, where the speaker looks at the stars, symbolizing unattainable love. The act of “looking” at the stars indicates the speaker’s awareness that his love is unreturned, emphasizing the distance between him and the object of his affection. In the third stanza, another instance of visual imagery appears when the speaker reflects on his inability to “see” the one he loves, underscoring the emotional distance and unreciprocated feelings.

Further visual imagery in the fourth stanza reflects the speaker’s acceptance of unrequited love. The phrase “look at an empty sky” symbolizes the emptiness left when love is not returned, suggesting that the speaker must accept the loss and consider moving on. This imagery emphasizes the speaker’s emotional void and the acceptance that follows.

The poem incorporates visual imagery and organic imagery to capture the internal emotional turmoil of unrequited love. In the second stanza, the speaker expresses a desire to be the “more loving one,” highlighting the emotional imbalance and feelings of unfulfilled affection. The phrase “dark sublime” in the fourth stanza further intensifies the emotional depth, representing the profound sense of loss and emptiness the speaker experiences.

Overall, Auden skilfully combines visual and organic imagery to express the pain, resignation, and emotional isolation of unrequited love. These images describe the external world and reflect the speaker’s internal emotional landscape, reinforcing the theme of unreturned affection.

3.4 The comparison structural analysis between *She Walks in Beauty* and *The More Loving One* poem

The comparison of the structure analysis begins by exploring the similarities between *She Walks in Beauty* and *The More Loving One*, focusing on their shared thematic elements, figures of speech, and imagery. The authors identified several similarities between *She Walks in Beauty* and *The More Loving One* through a structural analysis focusing on the theme, figures of speech, and imagery used in both poems.

Table 5. Structural Similarity Between *She Walks in Beauty* and *The More Loving One*

Aspect	Similarity	Details
Theme	Love as the central theme	Byron admires the beauty of the woman he loves, while Auden explores the emotional pain of unrequited love.
Figures of Speech	Both poems use metaphor, personification, and hyperbole	<ul style="list-style-type: none"> • Metaphor: Byron (3 instances), Auden (1 instance) • Personification: 3 instances in each poem • Hyperbole: 1 instance in each poem
Imagery	Both poems include visual and organic imagery	<ul style="list-style-type: none"> • Visual Imagery: Byron (4 instances), Auden (3 instances) • Organic Imagery: 2 instances in each poem

One key similarity is the theme of love, which is central to both poems. In *She Walks in Beauty*, Byron expresses admiration for the beauty of the woman he loves, while in *The More Loving One*, Auden explores the pain of unrequited love. Both poems express deep emotional connections to their loved ones, making love the common theme that binds them.

The figures of speech in both poems also show notable similarities. While the types of figures of speech are consistent, the frequency of their usage differs. Both Byron and Auden employ metaphor, personification, and hyperbole. Byron uses three metaphors, while Auden uses one. Personification appears three times in each poem, and both poems feature one instance of hyperbole. Although the quantity of metaphors varies, the presence of these three figures of speech in both poems highlights a structural similarity.

Similarly, the use of imagery in the two poems reveals common ground. Both poems feature visual and organic imagery, though their quantity differs. Byron uses four instances of visual imagery, while Auden uses three. However, both poems contain two instances of organic imagery. These similarities in imagery types and their use contribute to the structural connection between the two works.

In conclusion, *She Walks in Beauty* and *The More Loving One* share several structural similarities, particularly in their use of love as a central theme, as well as in the figures of speech and imagery employed. While there are slight differences in the frequency of their use, both poems demonstrate common poetic strategies, highlighting the enduring nature of certain structural elements across different periods.

Following the exploration of similarities, the next section delves into the differences between *She Walks in Beauty* and *The More Loving One*, highlighting the contrasting approaches in their themes, figures of speech, and imagery. These differences provide deeper insight into how the poets' unique styles reflect their respective cultural and emotional contexts. The comparative analysis between *She Walks in Beauty*, and *The More Loving One* reveals both striking similarities and key differences in their structural elements. These differences are most prominent in the three key areas analyzed: theme, figures of speech, and imagery. The following table highlights the differences between *She Walks in Beauty* by Lord Byron and *The More Loving One* by W.H. Auden in terms of their themes, figures of speech, and use of imagery, showcasing how each poem uniquely approaches the concept of love and its expression. However, these differences are not based on the quantity of types used in each poem but rather on their specific characteristics and applications.

Table 6. Structural differences between *She Walks in Beauty* and *The More Loving One*

Aspect	Byron's <i>She Walks in Beauty</i>	Auden's <i>The More Loving One</i>
Theme	Love expressed through the admiration of female beauty. The theme is tied to physical and inner grace, reflecting the Romantic ideal.	Love rooted in the fear of losing a loved one, exploring unrequited love and emotional vulnerability, reflective of Modernism.
Figures of Speech	Uses a simile ("like the night") to emphasize harmony and beauty.	Does not use similes but relies on personification and metaphor to express emotional conflict and despair.
Imagery	Includes kinesthetic imagery, creating a sense of movement and physical elegance, enriching the visual and tactile experience.	Lacks kinesthetic imagery, focusing instead on emotional and intellectual experiences, aligning with the poem's introspective tone.

These two poems have one theme difference, although both poems share the same theme, which is love. Byron uses the theme of female beauty, while Auden uses the theme of the fear of losing someone he loves. This theme difference is how these two poets convey their love. Both poems share the common overarching theme of love, yet they approach and convey it in distinctly different ways. In Byron's *She Walks in Beauty*, the theme of love is intricately tied to the admiration of female beauty. The poem celebrates a woman's physical and inner grace, reflecting the Romantic ideal of idealizing beauty and the profound emotional response it elicits. Byron portrays love as an appreciation of the pure and perfect form of the beloved. In contrast, Auden's *The More Loving One* presents a more melancholic and complex exploration of love. The central theme in Auden's work is the fear of losing a loved one, particularly in the context of unrequited love. Unlike Byron's celebration of beauty, Auden's poem delves into the emotional turmoil and vulnerability associated with love, focusing on the anxiety of loving someone who may not return that affection. This difference in thematic approach highlights the shift from Romanticism's idealized, outward focus to the introspective, psychological concerns of Modernism.

There is a difference in the figures of speech in both poems. This difference lies in the use of figures of speech. Byron uses one simile in his poem, while Auden does not use this figure of speech. Regarding figures of speech, there are also notable differences between the two poems. Byron's *She Walks in Beauty* employs a simile to describe the woman's beauty, comparing her to a night, a classic Romantic device emphasizing harmony, purity, and grace. Auden, however, does not use a simile in his poem. Instead, his figures of speech revolve more around personification and metaphor, conveying the internal emotional conflict and despair associated with unrequited love. The absence of a simile in Auden's poem contributes to the modernist feel of his work, which often emphasizes more abstract or emotional language.

The imagery used is also different in these two poems. The authors find that Byron uses kinesthetic imagery while Auden does not. The imagery in these two poems further illustrates their differences. Byron's use of kinesthetic imagery in *She Walks in Beauty* evokes a sense of movement and physicality, enhancing the sensual and visual aspects of the poem. The image of the woman "walking in beauty" conjures a fluid, graceful movement that aligns with the poem's emphasis on the physical beauty and elegance of the subject. On the other hand, Auden does not employ kinesthetic imagery in "The More Loving One." Instead, his imagery is more focused on the emotional and intellectual experience of love, capturing the tension and conflict between the speaker's deep affection and the fear of unreciprocated feelings. While Byron's imagery appeals to the senses, Auden's remains more emotionally abstract, contributing to the poem's Modernist exploration of inner turmoil.

It can be concluded that the poems *She Walks in Beauty* and *The More Loving One* differ in their structural analysis. This difference is the use of different themes, namely Byron with the theme of a woman's beauty and Auden with unrequited love. The figure of speech and imagery of these two poems also have differences in the use of type. Byron used one of the figures of speech and imagery, which is a simile and kinesthetic imagery in his poem, while Auden does not. Even though these two poems have structural similarities, both also have structural differences. Furthermore, while both *She Walks in Beauty* and "The More Loving One" explore the theme of love, their treatment of this theme reflects the distinct differences in the cultural and ideological contexts of the Romantic and Modern-

ist periods. Byron's use of the theme of female beauty and his focus on kinesthetic imagery and simile contrast with Auden's exploration of unrequited love and more abstract figures of speech. These differences highlight the two poets' varying poetic techniques and thematic concerns, offering insight into how each reflects their respective times' emotional and philosophical landscape. Despite these differences, both poems share a deep emotional resonance and contribute to the enduring legacy of their authors within the literary canon.

4. Conclusion

The authors structurally compare *She Walks in Beauty* and *The More Loving One* poems by G.G. Byron and W.H. Auden. Byron was one of the prominent poets of the Romantic era. *She Walks in Beauty* is one of his most-known works, and this poem is about the beauty of a woman. The other poet, Auden, is a poet from the modern era, and *The More Loving One* is one of Auden's most-known works; even though he is known for his political conflict, this poem is about unrequited love.

In this study, the authors analyzed and compared both of the poems in three parts: themes, the figure of speech, and the imagery. Firstly, the themes: the two poems share a similar theme of love because they express the poet's feelings for their loved ones, and the difference is that Byron discusses the beauty of a woman, while Auden discusses his fear of being left by a loved one. Secondly, the figures of speech: Both poems use three similar types of figures of speech: metaphor, personification, and hyperbole, and the difference lies in Byron's use of the simile, while Auden's poem does not. Thirdly, the imagery: both poems use visual and organic imagery, but Byron's poem uses kinesthetic imagery, while Auden's poem does not

The structural comparison *between She Walks in Beauty* and *The More Loving One* shows that these two poems are both about love, although Byron focuses on the beauty of a woman, while Auden discusses the fear of losing a loved one. Both poems use metaphor, personification, and hyperbole, but only Byron uses simile. In terms of imagery, both use visual and organic imagery, but Byron also includes kinesthetic imagery, which Auden does not. The comparison of these two poems offers insights into different poetic eras.

5. References

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