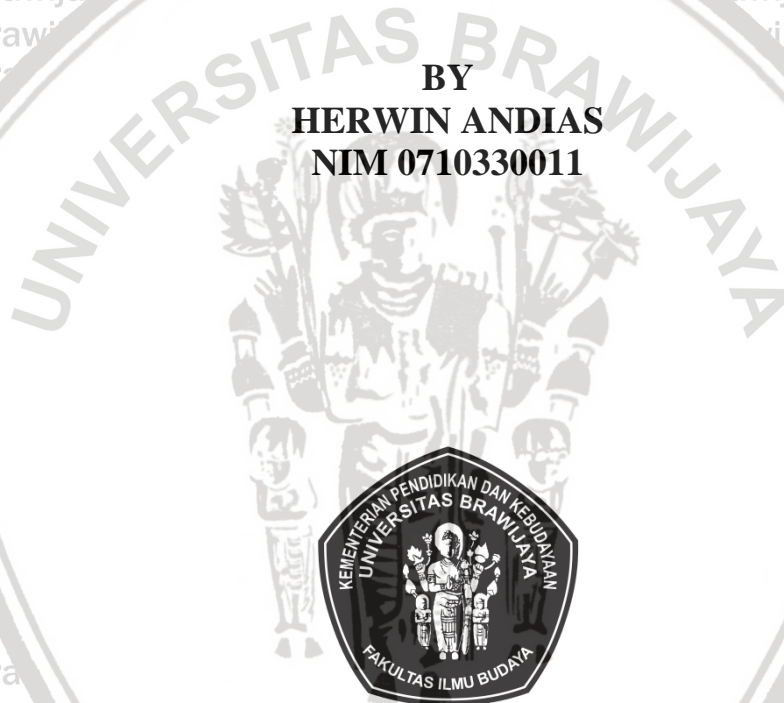


**THE FIGURATIVE LANGUAGE USED IN POEM IN
“STORY TEENLIT MAGAZINE”**

THESIS

**BY
HERWIN ANDIAS
NIM 0710330011**



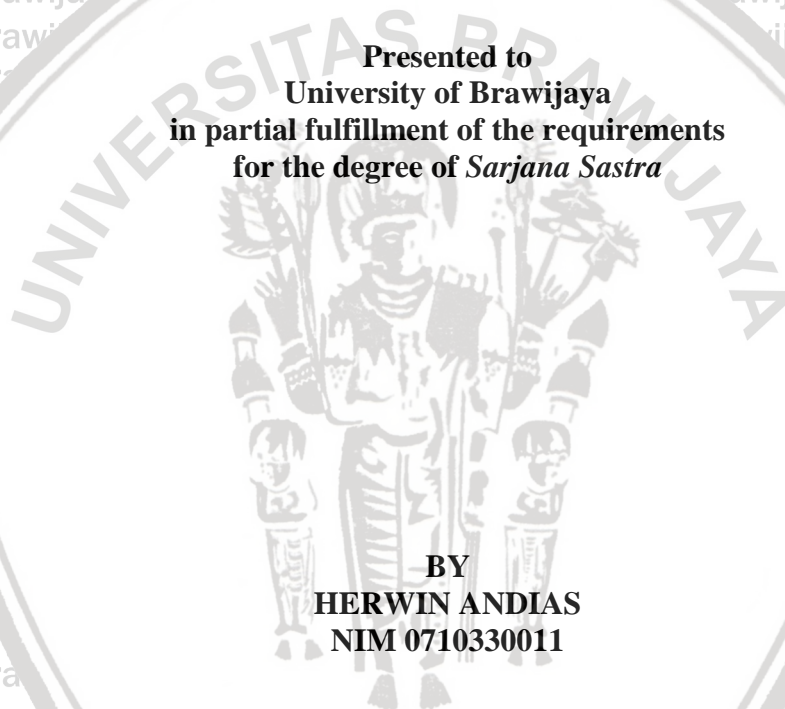
**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITAS BRAWIJAYA**

2012

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“STORY TEENLIT MAGAZINE”**

THESIS

**Presented to
University of Brawijaya
in partial fulfillment of the requirements
for the degree of *Sarjana Sastra***



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HERWIN ANDIAS
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**STUDY PROGRAM OF ENGLISH
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2012

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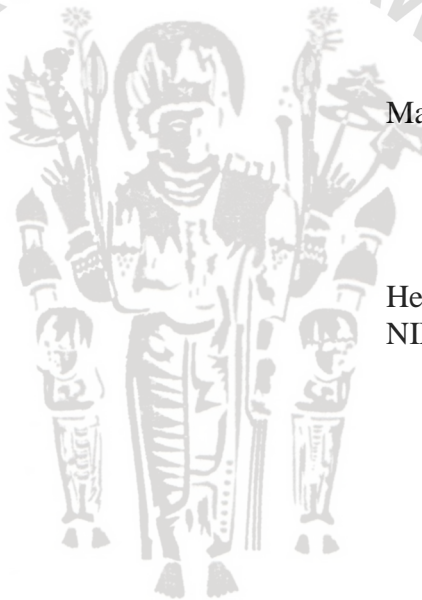
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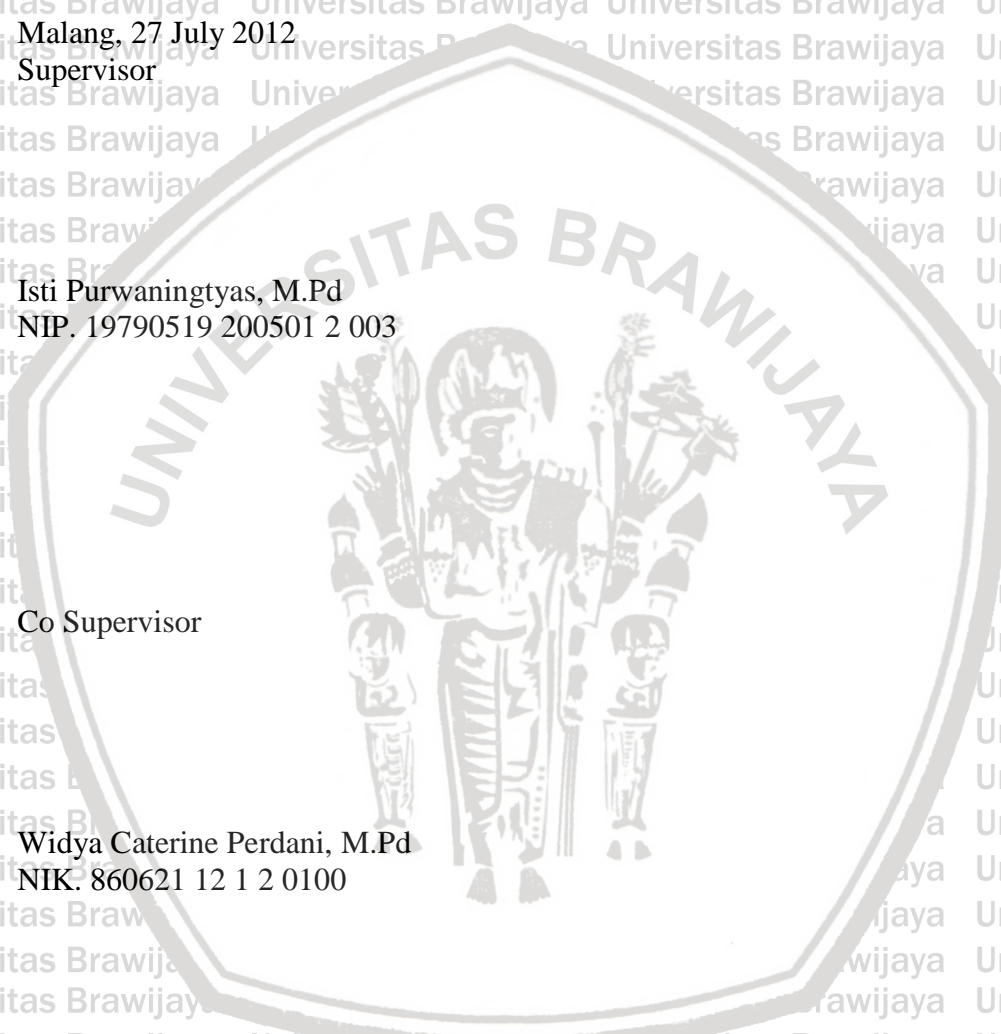
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ABSTRACT

Andias, Herwin. 2012. **The Figurative Language Used in Poem in “Story Teenlit Magazine”**. Study Program of English, Faculty of Culture Studies, Universitas of Brawijaya. Supervisor: Isti Purwaningtyas; Co-supervisor: Widya Caterine Perdhani.

Keywords: Story Teenlit Magazine; Figurative language; Poetry; Contextual Meaning

Poem is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being. The subject of poems is human's experience which is in the form record of the emotion, sensation or memory. In the poems, the poets are creative to express their personal experience. They use different kinds of figurative language. The writer conducted a study about figurative language, therefore the problems of the study are: (a) what kind of figurative languages are used in the “Story Teenlit Magazine's” poems? (b) what are the contextual meanings of figurative languages in the poems?.

This study uses qualitative approach with the content analysis taking role as the data analyse technique. The content analysis is selected as the consideration that this study is to focus on the interpretation of the phenomenon as found in the literary texts. The texts as the source of data are a collection of purposively selected poems in “Story Teenlit Magazine in 6 editions”, including *Celah Bumi*, *Jiwa Tak Keliru*, *Cinta Terlarang*, *Inikah PetunjukMu*, *Gondang 7* and *Gondang 8*. Kennedy theory is used to analyzed the types of figurative language and Dash theory to analyzed the contextual meanings.

Out of six poems, there are four kinds of figurative language used in the poems: metaphor (50%), personification (35%), hyperbole (13%) and simile (2%). Among these figurative languages, metaphor (50%) becomes the most frequently used of all. The investigation of contextual meaning as the focus of this study is done on the basis of context. There are at least four contexts that helped to interpret the meaning such as local context, sentential context, topical context and global context.

In conclusion, some of the poems speak about poets' deep concern about environment and cultural issues such as *Celah Bumi*, *Gondang 7* and *8*, *Inikah PetunjukMu*. Whereas, the others, *Jiwa Tak Keliru* and *Cinta Terlarang*, deal with the poets' perspective of love. For other researchers who are interested in exploring pop literature, the writer suggests that other aspects be also worth noticing such as the pattern of stylistic patterns, intrinsic elements of the poems.

ABSTRAK

Andias, Herwin. 2012. **Gaya Bahasa Perbandingan yang digunakan dalam puisi pada “*Story Teenlit Magazine*”**. Program Studi Sastra Inggris, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing I: Isti Purwaningtyas; Pembimbing II: Widya Catherine Perdhani.

Kata Kunci: Story Teenlit Magazine; Gaya Bahasa Perbandingan; Puisi; Makna Kontekstual.

Puisi merupakan bahasa verbal yang menggunakan susunan kata yang berima dan digunakan untuk menceritakan cerita, untuk mengekspresikan berbagai emosi, ide atau keadaan. Subjek dari puisi adalah pengalaman hidup manusia yang berupa catatan emosi, sensasi atau ingatan. Dalam puisi, penyair secara kreatif dalam mengekspresikan pengalaman pribadi mereka. Penyair menggunakan berbagai macam gaya bahasa perbandingan. Penulis melakukan studi tentang gaya bahasa perbandingan, karena itu rumusan masalah dari penelitian ini adalah: (a) gaya bahasa perbandingan apa saja yang terdapat pada puisi “*Story Teenlit Magazine*”? (b) apa makna kontekstual yang terdapat pada gaya bahasa perbandingan pada puisi tersebut?.

Penelitian ini menggunakan pendekatan kualitatif dengan menggunakan dokumen analisis sebagai teknik analisis data. Teknik ini dipilih sebagai dasar pertimbangan bahwa kajian ini berfokus pada penafsiran makna dari fenomena yang ditemukan dalam karya sastra. Teks yang digunakan sebagai sumber data penelitian ini adalah puisi yang dipilih secara sengaja dari majalah “*Story Teenlit Magazine edisi keenam*”, termasuk Celah Bumi, Jiwa Tak Keliru, Cinta Terlarang, Inikah PetunjukMu, Gondang 7 and Gondang 8. Teori Kennedy digunakan untuk menganalisis tipe-tipe dari gaya bahasa perbandingan dan teori Dash digunakan untuk menganalisis makna kontekstual.

Dari enam puisi yang diteliti, terdapat empat macam gaya bahasa yang digunakan dalam puisi yaitu: metafora (50%), personifikasi (35%), hiperbola (13%) dan simile (2%). Diantara gaya bahasa tersebut, metafora (50%) menjadi gaya bahasa yang paling sering digunakan. Penyelidikan tentang makna kontekstual sebagai fokus dari penelitian yang ditentukan oleh konteks. Sedikitnya ada empat konteks yang digunakan untuk menginterpretasikan makna, seperti konteks lokal, konteks kalimat, konteks topikal dan konteks global.

Dapat disimpulkan, beberapa puisi menceritakan tentang penyair yang mempunyai perhatian lebih pada keadaan lingkungan dan isu-isu budaya seperti Celah Bumi, Inikah PetunjukMu, Gondang 7 and 8. Sebaliknya, yang lainnya, Jiwa Tak Keliru dan Cinta Terlarang, mengacu pada pandangan penyair tentang cinta. Oleh karena itu sebagai saran bagi peneliti lain, untuk mengkaji lebih lanjut fokus penelitian dapat diarahkan pada aspek yang lain misalkan pola stilistik, elemen-elemen intrinsik sastra.

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Malang, 13 August 2012

The writer

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CHAPTER I

INTRODUCTION

This chapter is about the background of the study, the problems of the study, the objectives of the study and the definition of the key terms.

1.1 Background of the Study

A language is the most fundamental part in human life; it serves and satisfies a basic need of the people to communicate with each other. In communication people usually express their feelings, ideas, opinions, etc. Humans communicate both their ideas and feelings not only using the verbal expressions but also their non-verbal manifestation. The former and the latter are known as linguistic and non-linguistic features of the communication (the latter including facial expressions, gestures, etc.).

According to Harris (2002, p.119), “verbal communication provides written and unwritten linguistic properties that contain meaningful communicative purposes”. By contrast, “nonverbal communication is the communication produced by people using some means other than words (eye contact, body language, or vocal cues) (Knapp & Hall, 2002, p.5)”. In conclusion, people can use both verbal and non-verbal communication to communicate with other people, including expressing their ideas, feelings, and opinions.

A language can be performed through literature. Functionally, it is to express humans’ poetic experiences (Kadarisman, 2010) in the sense that people have the necessity to share their life experience poetically. With poetical expressions,

people including the literary authors enable others to feel their personal experience more intimately.

One of the most popular literary works is a poem. According to Olilla and Jantas (2006, p.4) "poems is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being". The subject of poems is human's experience which is in the form record of the emotion, sensation or memory. In the poems, the poets are creative to express their personal experience. In so doing, they use different kinds of figurative language.

Abram (1999, p.96) mentions that a "figurative language is a conspicuous departure from what users of a language apprehend as the standard meanings of words, or else the standard order of words, in order to achieve some special meanings". Thus, writer's experience reflected in the poems can be vividly and richly described. In fact, the meanings of this figurative language are not easily interpreted since they contain multiple interpretations. Hence, it needs imagination in the part of the readers to make the meanings explicit. In this research, the writer would like to find out several types of figurative language which is: metaphor, personification, simile, irony and paradox in the Story Teenlit Magazine poems because the writer wants to understand about the usage of the types of figurative language and the meaning of each types of figurative language.

According to Saeed (2003, p.3) "semantics is the study of meaning communicated through language and Semantics is the study of meanings of words and sentences". (Saeed, 2003) defined literal and non-literal meaning in the following:

Figurative language is seen as expressions with non-literal meaning in semantic. Being non-literal, it means that the particular expressions in a text may describe something else. Non-literal meanings which are called figurative language cannot directly imply an exact meaning as we have with the literal. For example, there is an expression *I could eat a horse*. Despite its cliché use, *could eat a horse* basically does not directly point to the literal meaning of the action of eating a real horse. It is semantically odd; factually non-sensical. Instead, it carries on an intense feeling of hunger that someone puts this analogy to his current hunger.

In understanding the semantic meaning of figurative language, the writer consider the importance of context, whether we are studying, reading newspaper, chatting, magazine or else in order to avoid misperception in the activity we are going through. Saeed (2003, p.181) defines "contextual meaning as the meaning of utterances which is constructing and interpreting relies/ based on context".

In understanding the meaning of its figurative language, the writer used Dash (2008, p.2) theory about contextual meanings in the following:

Contextual meanings are the meanings gained from the context where the words appear in relation to its environment in the text. He mentions that there are 4 aspects that help us to understand the contextual meanings of words. They include local context, sentential context, topical context, and global context.

In this study, the writer is interested in analyzing the poems in the *Story Teenlit Magazine* seen from figurative language perspective. There are reasons why the writer is interested in analyzing figurative language in this magazine.

First, the writer has a great interest in poems, for the writer poems are unique and interesting to study, due to the fact that the poems are expressive in nature where human experience is revealed in a few words. In addition, the meanings in the poems are non-literal that challenges the writer to understand further. This condition is because of the existence of figurative language. Moreover, besides

this research, the study of figurative language in Story Teenlit Magazine's poems has not been explored yet by any other researchers. In spite of the fact that similar studies have been extensively conducted by other researchers, this study has different, unique source of data that challenges the writer to further pursue deep investigation.

Second, theoretically figurative language is universal construct that literary work is concerned. The writer assumes that the theory of Jacobson's *poetica* is also prevalent in the Story TeenLit Magazine poems. In other word, this study is to confirm this theoretical argument by using Story Teenlit's magazine poems as the source of data.

Third, the poems in this magazine are interesting to investigate not only because they contain many figurative elements but also because they provide didactic values. By studying these poems, the writer will also learn the values of life. The significant of this study is to give knowledge to the writers and to the readers about the usage of figurative language and the meaning of its figurative language in the poems of "Story Teenlit Magazine".

In this research, the writer chooses Story Teenlit Magazine as the data of this research, because this magazines provides various kinds of popuplar literary works which have interesting themes and contain various kinds of figurative language in the literary works that makes the writer as the readers of wants to understand the meaning of the values of life that shown in the themes of literary works. These are rationales that give motivation and interest to the researcher to do further investigation.

1.2 Problems of the Study

1. What kind of figurative languages are used in the “*StoryTeenlit Magazine’s*” poems?
2. What are the contextual meanings of figurative languages in the poems?

1.3 Objectives of the Study

1. To find out the kinds of figurative languages used in the “*Story Teenlit Magazine’s* poems”.
2. To understand the contextual meaning of figurative languages in the poems.

1.4 Definition of Key Terms

1. Story Teenlit Magazine

This magazine contains of short story, novelette, serial story, poetry, and story published in English language and this magazine is published by Reni Erina.

2. Figurative language

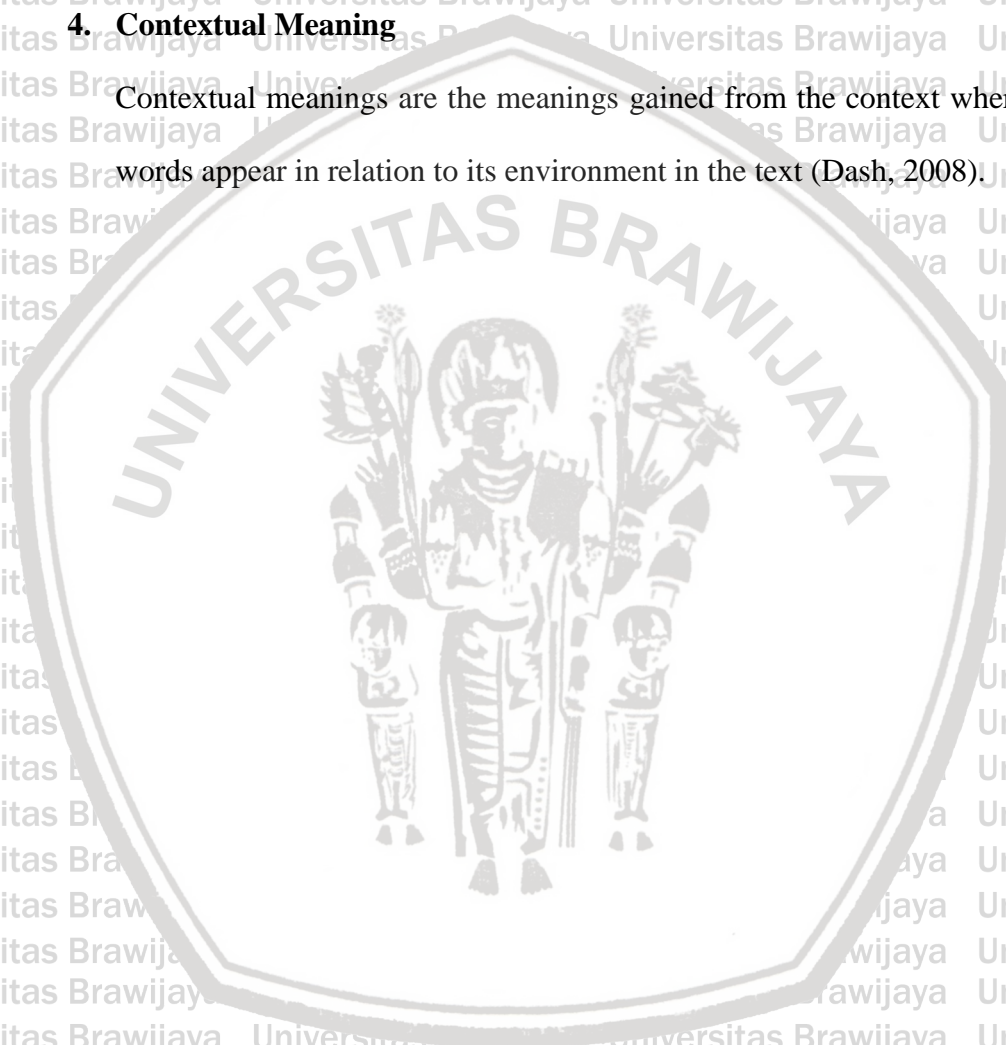
figures of speech is an expression or comparison that relies not on its literal meaning, but rather on its connotations and suggestion. Figures of speech may be said to occur whenever a speaker or writer, for the sake of freshness or emphasis, departs from usual denotation words. (Kennedy, 2001)

3. Poetry

Poetry is an imaginative awareness of experience expressed through meaning, sound and rhythmic language choices so as to evoke an emotional response. Flanagan (2003).

4. Contextual Meaning

Contextual meanings are the meanings gained from the context where the words appear in relation to its environment in the text (Dash, 2008).



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher presents some theories related to the problems of the study. The following are some descriptions related to the topic discussed in this thesis.

2.1 Semantics

Etymologically semantics is derived from Greek words '*sema*' or '*semaino*'. The noun "*sema*" means sign or signal; meanwhile the verb "*semaino*" means signal in English. Semantics as one of the linguistic branches has been described in different ways by linguists; however, most of their definition seems to refer to particular insight, that is, semantics is the study of the meanings (Saeed, 2003).

In addition, Yule (1996, p.4) mentions that "semantics is the study of the relationships between linguistic forms and the entities in the world; that is, how words literally connect to things. Semantic analysis also attempts to establish the relationship between verbal descriptions and states of affairs in the world as accurate (true) or not, regardless of who produces that description".

Learning from Yule's statement above, there are some implications we can infer. Firstly, semantics is concerned meaning which is depicted as a relational pattern between what we have in language such as linguistic properties and how they relate to their entities in the world. Secondly, the meanings which sometimes are prevalent in the oral communication are evaluated by using truth-conditions parameter. The following is the explanation of the theoretical conceptual implications.

With regard to the first implication, namely, relational pattern between what we have in language such as linguistic properties and how they relate to their entities in the world, this issue is central in semantics. There has been long discussion among linguists about this relational pattern which has been extensively elaborated in the signification concepts.

Previously, De Saussure (cited in Saeed 2003, p.12) has mentioned that this relational pattern can be seen from how a signifier relates to its signified, or how the concept of the entity is lexicalized in the form of word. For example, suppose that English speaking people have a concept of a building with rooms, roofs, windows, and doors. In order to signify it, they put this concept into the word *a house*. The word *house* is as the signifier, with the aforementioned concept (building) denoting to signified or the meaning. The relational pattern by which a language hooks onto the world is usually called reference (Saeed, 2003).

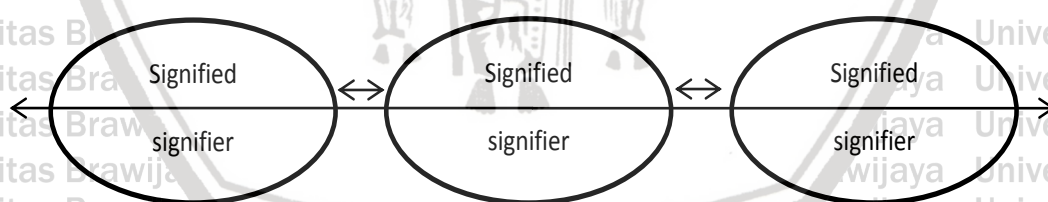


Figure 2.1 Reference and Sense in the Vocabulary (Saeed, 2003, p.12)

According to De Saussure, a language is seen as a social fact (Kadarisman, 2010). In this sense, the language is basically the product of the conventionalized agreement by the societies who speak and share it to fulfill their daily needs. At

the level of signification, the relationship between signifier and signified is arbitrary in nature. As such, every language has its own unique way of presenting their signifiers. For example, the words *house*, *bait* and *rumah* are respectively to denote the same concept of building in English, Arabic and Indonesian. Moreover, Indonesia whose geographical position is oriented to agricultural commodities is rich in describing a lexicalized concept of rice such as *padi*, *gabah*, *beras*, and *nasi*.

2.2 Meanings

Linguists associate meanings with the words concept and sense Leech (1981). For example, uses sense for his conceptual meaning. In this case, "sense" is equivalent to "concept". There is, however, difference between sense and reference. To some extent, we can say every word has a sense, i.e. some conceptual content, otherwise we will not be able to use it or understand it. But not every word has a reference. Grammatical words such as *and*, *but*, and *if*, do not refer to anything. Meanwhile, the words *God*, *ghost* and *dragon* refer to imaginary things, which do not exist in reality.

2.2.1 Denotation and Connotation

Fromkin (1990) define about denotation and connotation in relation to discussion of kinds of meaning. The following is the explanation of their concepts of the kinds of meanings.

Denotation is the meaning of a word which is primarily refers to the real world. It is the type of meaning which may be describe in terms of a set of semantic properties which serves to identify the particular concept associated with

the word in question. For instance “cow” shows a kind of animal, “house” shows a kind of building.

According to Fromkin (1990, p. 205). Connotation is define as words become associated with certain characteristics of the items to which they refer, for instance, the burdening of woman for many years with attributes such as frailty, inconstancy and irrationality has resulted in these becoming connotations of the word woman for many people. The words “for many people” are important here because connotations are related to the real word experience that one associates with a word and they will therefore vary (unlike denotative meanings) from individual to individual, and community to community. The word “woman” has different connotations from a misogynist than will have fro a feminist. Connotations are shifting and idiosyncratic associations which a word may have for some speaker but not for others (as opposed to the fixed and generally accepted meaning of a word). For instance the word “feminist” and “environment” tend to have very different connotations depending on a person’s attitudes and experience.

According to Fromkin (1990, p. 206) Connotation plays a major role in the language of advertising, politics and literature. For example the word “democracy, freedom and communism” often occur with emotive connotations of such highly-charged nature that speaker may be blind to the fact that there is no agreed-upon definition underlying their use. It is their potent affective meanings which makes such words attractive to the propagandist or political fanatic who wishes to arouse strong feeling without inviting critical examination of his case.

2.3 Figurative Language

Kennedy (2001, p. 855) states that “figures of speech is an expression or comparison that relies not on its literal meaning, but rather on its connotations and suggestion. Figures of speech may be said to occur whenever a speaker or writer, for the sake of freshness or emphasis, departs from usual denotation words”.

For example:

Dr. Jekyll is a butcher.

The literal meaning of that sentence can be interpreted that a physician, named Jekyll, works as a retailer of meats or a slaughter of animals used for food.

However, the word ‘*butcher*’ also denotes something non-literal, describing someone named Jekyll who is harmful, nasty and dangerous just like butcher.

Figurative language has many kinds, and in this analysis the writer explains only some of them related to the data to be researched. Figurative language has many kinds, and in this analysis the writer explains only some of them related to the data to be researched.

2.3.1 Personification

Kennedy (2001, p. 866) states “personification is a figure of speech in which a thing, an animal, or an abstract term (truth, nature) is made by human.

Based on the theory, personification makes nonhuman object, abstraction or ideas able to act like human being. The functions of this figurative language are to make the picture more alive to give explanation clearly, and to make the reader more imaginative. For example, we find put addressing *the moon as a lady*, referring to her beauty. The word *the moon* is interpreted as a lady because of the

beautiffulness, the moon is non-human object and it functions to make the moon like alive by indicating a lady as human characteristics”.

2.3.2 Simile

Kennedy (2001, p. 858) states that simile is a comparison of two things, indicate by some connective, usually like, as, than, or verb such as resembles.

Simile expresses similarity. Still, for simile to exist, the things compared have to be dissimilar in kind.

For example, *cool as a cucumber and as big as an elephant*.

In this sentence, the comparison between cool and cucumber, this sentence use the connectives word as. The meaning of this sentence is calm and unruffles.

In the sentence as big as an elephant, we can see the comparison between the word big and elephant, this sentence uses connective words as and the meanings is very big.

2.3.3 Metaphor

Kennedy (2001, p.858) states that metaphor is a statement that one thing is something else, which in a literal sense, it is not.” Metaphor is a figure of speech in which an implicit comparison is made between two things usually unlike. This type of figurative language does not use connective words such as *like* or *as*.

For examples:

You are the moon in my heart

My love is a red rose

The word 'you' is compared with the celestial object at night. *You* are human-being and the *moon* is the round object that you can see shining in the sky at night. The word 'love' compares directly with the word 'red rose'.

2.3.4 Hyperbole

According to Kennedy (2001, p.687). On the other hand, hyperbole is an expression to make something looks bigger or greater than it really is. The language of hyperbole is used exaggeration

e.g. *Your sound cleaves the world.*

From the example, the word cleaved of the world as an exaggeration. The sound of human being is never cleaved the world. This is the explanation of the loudness of the sound.

2.3.5 Irony

According to Kennedy (2001, p.771) the definition of irony is a literary device in which a discrepancy is masked beneath the surface language. Irony is present when a writer says on thing but means something quite opposite.

e.g. *What a sweet coffee! Don't you buy sugar?*

What a diligent student you are! Didn't you study?

2.3.6 Paradox

Accoring to Kennedy (2001, p.868) Paradox is a statement that at first strike one as self-contradictory, but that on reflection reveals some deeper sense.

Paradox is often to achieved by a play on words.

e.g. *He is clever, but stupid*

This sentence is shown about the contradictory between clever and stupid.

The meaning of this sentence is someone who thinks he is smart but actually he is stupid.

The reason of choosing Kennedy as the main theory of figurative language in this research is because this theory is very easy to understand and this theory is one of the complete theories from many theories that discuss about figurative language that makes the writer easy to understand the meaning of the types of figurative language and get deep understanding about the meaning of figurative language and the each types of figurative language.

2.4. Poetry

In understanding figurative language, the writer should know the definition of poetry because the languages of poetry tend to used figurative language in order to make the language become more beautiful.

The word poetry comes from the Greek "Poieis" that have meaning to make or to construct. the term poetry is usually associated with artificial or highly refined language. Moreover literature of all cultures began with poetry, whose rhythmic and sensous qualities satisfy a fundamental human need, Encyclopedia of knowledge (1995, p.48)

According to Ollila and Jantas (2006, p. 4) Poetry is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being.

According to Flanagan (2003) Poetry is an imaginative awareness of experience expressed through meaning, sound and rhythmic language choices so as to evoke an emotional response.

Poetry has such a language such its own, the language of poetry will tell us more than the ordinary language does. The language of poetry is richer, more suggestive and more powerful than the language of prose. Figurative language is the most important devices in the language of poetry. (Guth, 1981, p.1)

In conclusion, poetry is verbal language and a imaginative awareness experience that express through meaning, sound and structured rythmically or rhythmic language and is meant to tell a story, or express any kind of emotion, idea or state of being to evoke an emotional response.

2.5 Contextual Meanings

Dash (2008) defines context as ‘an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs’. She further explains that since it is not always explicit, it may be hidden within the neighboring members of a word used in a piece of text. If we cannot extract the information relevant to the meaning of a word from its immediate linguistic environment, we need to take into account the topic of discussion as a sphere of necessary information. In certain readings, information acquired from the local context and the topical context may be sufficient, but these are not enough for understanding all possible meaning variations of a word. Topical and global context are then necessary to investigate to find the contextual meanings.

From this explanation, we can conclude the definition of contextual meaning in a broader sense as meaning retrieved from the context where these linguistic properties occur. Dash (2008) mentions that there are 4 aspects that help us to understand the contextual meanings of words. They include local context, sentential context, topical context, and global context. In general, these terms can be defined as follows. The local context refers to the immediate circle of the key word (KW). The sentential context refers to the next circle immediately beyond the local context. The topical context refers to the wider circle beyond the sentence level, while the global context refers to the world at large (Dash, 2008).

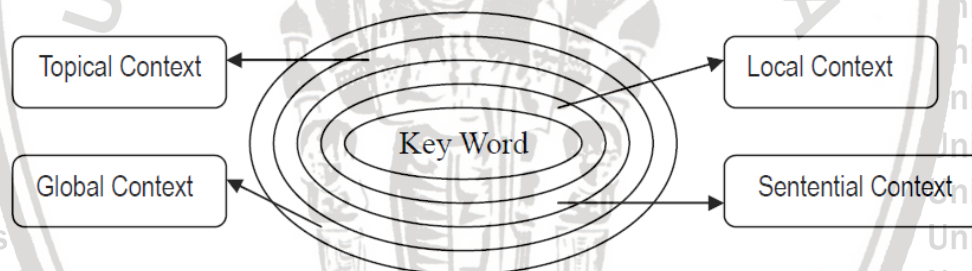


Figure 2.2 Conceptual layering of context of a word in a piece of text (Dash, 2010, p.22)

The description of Figure 2 will be described in detail in the following sub chapters:

2.5.1 Local Context

According to Dash (2008, p.3) the local context refers to the immediate environment of the key words (KW) in a sentence where it has occurred,

encompassing its immediately preceding and succeeding words. Conceptually, the immediately preceding left word (LW1), the key word (KW), and the immediately succeeding right word (RW1). Thus LW1 + KW + RW1 constitute a lexical block, where the KW is the main member while the LW1 and the RW1 are supporting members. Systematic interpretation of the lexical block will supply necessary information to retrieve the contextual meaning of the key word (KW).

2.5.2 Sentential Context

According to Dash (2008, p.6) the sentential context refers to a sentence where the KW has occurred. It supplies syntactic information to know if the KW has any explicit or implicit syntactic relation with the other words used in the sentence. The sentential context allows us to explore if there is any variation of meaning of the KW due to its relation with the other members located far away.

The most complex task, however, is to identify the members with whom the KW maintains a special kind of semantic relation in the sentence.

2.5.3 Topical Context

According to Dash (2008, p.7) the topical context refers to the topic of discussion and focuses on the content of a piece of text. Quite often, it is found that the actual meaning of the KW depends heavily on the topic which has a strong role to alter etymological meaning of the KW. For example, in English, based on the variation of topic the word shot refers to 'firing', 'drinking', 'hitting a ball bybat', 'kicking a ball', 'putting a ball in the net', 'distance between a player and the hole', 'taking a snap', 'giving an injection', or 'making love', etc. (Dash 2008).

2.5.4 Global Context

According to Dash (2008, p.8) words are not isolated entities. They are actually interlinked with other words as well as with the extralinguistic reality. In this case, it involves extralinguistic reality surrounding the linguistic acts undertaken by language users.

Generally, a huge chunk of information of the global context is available from the external world. Since the global context builds up a cognitive interface between language and reality, we often refer to it to understand: who says, what is said, to whom it is said, when it is said, where it is said, why it is said, and how it is said. Thus, the global context becomes a valuable source of information for meaning disambiguation of words, and it helps us to understand if the KW has any meaning variation, and if so, what it is.

2.6 Language Functions

Jacobson (cited in Kadarisman p.60) Roman Jacobson (1896-1982), a Russian linguist, has greatly influenced literature in the 20 century. The school of criticism growing mostly directly points out of Jacobson's work is called formalism and the linguistics which Jacobson practiced is referred to as structuralist linguistics. Furthermore, he develops six general functions of the language, namely, emotive, connotative, referential, poetic, phatic and metalingual. Below is the description of each function.

Emotive function refers to the expression of feelings and attitudes. The most common expressions are usually "Oh, my God!" or interjections such as "Wow!". It is directed to the addresser.

Conative function means that this is used to draw the addressee's attention.

For example, the expression to get the waiter's attention "Excuse me!" is directed to the addressee.

Next is the referential function. This is the function we mentioned at the beginning of this section. It is the communication of ideas or facts: for example, the explanation of a lesson or the narration of what has been done during a holiday. It is directed towards the context.

Poetic function is the language used for aesthetic purposes (poetry) or as verbal play (crosswords, jokes, riddles, tongue twisters). It is directed towards the message.

Phatic function is based on the human being's need for showing signs of friendship. Sentences like 'Good morning!', 'Nice to meet you!' are used as courtesy formulas or as icebreakers. It is directed towards the channel.

Metalingual function is used when explanations are requested for clarification, for example "I don't understand", "I can't read this". It is directed towards the code.

2.7 Poetics

The theory of poetic by Jakobson is obvious evidence of how the linguistics serves a relevant analytical tool for the elaboration of literary works (Kadarisman, 2010 p.62). In a narrow scope, poetics is understood as the linguistics analysis to analyze literary works, especially poems (Crystal, 1977). In a broad sense, poetic is known as one of the language function, focusing on human's verbal art.

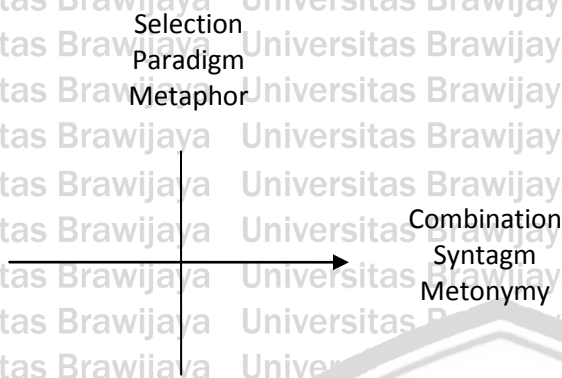


Figure 2.3 Axis of Selection and Axis of paradigm (Badford, 1997, p. 37)

The description of Figure 3 will be described in detail in the following paragraph:

According to Kadarisman (2010, p.62) Jacobson' thought is to focus on how certain forms of language do what they do. He makes distinction between metaphor and metonymy, asserting that language can be seen horizontally or vertically. A sentence involves two axes of selection, that is, horizontal and the vertical. For example, if there is a sentence, '*that little girl thinks she is sitting pretty*'. In this case, there are two sort of choices made. In the first place, the selected words and ideas are put in string together (the horizontal axis). The word little is put next to the word girl in order to characterize the little girl. The word think is selected because it is to focus on that aspect of the little girl's mentation.

Finally, the comment is also added about how the girl sees herself. All of these relationship are called 'contiguous' or near each other by virtue of their connection with each other in space and time. This is the realistic or metonymical aspect of the language.

But another set of choices is operative in or construction of this sentence.

These choices are called choices upon the vertical axis of language. Hence, the author can substitute a word for another, depending on what he/she wants. For example, the word little can be replaced with petite, a girl with kid, or even at the level of the clause, the clause 'thinks she is sitting pretty' can be replaced by 'thinks she is in the catbird's seat'. These acts of choices involve axis of selection: the vertical axis. This selection is chosen on the basis of its similarity (not contiguity) with another thing.

According to Jakobson (Kadarisman: 2010, p.62), poetics function projects to the principle of equivalence from the axis of selection into the axis of combination. This theory leads to some implications (Kadarisman: 2010). First, there is freedom of creation in the part of author: he is creatively and freely to select boundless number of the available forms and meanings (semantic) at the paradigmatic plane (mental lexicon) which is then projected to syntagmatic plane (phonotactic and syntactic planes). In the poetry, this kind of freedom is called *lisentia poetica*. Second, when considering the forms and the meanings at the paradigmatic plane, he is guided by the principles of equivalence. Structurally, this results in various repetitions. For example, in terms of phonological level, there appear assonance or rhymes, while in terms of syntactic and semantics plane there appear the parallelism of the structure and of meanings. Third, the results of this projection are to generate a language with aesthetical values.

2.8 Story Teenlit Magazine

Story Teenlit Magazine is Indonesian magazine that contains various of stories and that can accommodate a variety of creativity of the youth in Indonesia story and poetry. This magazine contains fiction story, non-fiction story, serial stories, short stories, artist news, stories in English, and poems. The first edition for this magazine is published in July 25th until August 24th in 2009. This magazine is published every month especially on the date of 25. Story Teenlit magazine published by Reni Erina and this magazine has several editions, one of them is 6 edition that published in December 25th 2009 until January 24th 2010 which is the edition that the writer chooses as the data of this research.

2.9 Previous Study

Zubaidi (2007) in his study entitled *Semantic Analysis on Simile in Christina Rossetti's Poem "Goblin Market"*. The study is about analyzing the figurative language in poem and finds the contextual meaning of the poem and the dominant of the figurative language are used in the poem. Zubaidi is found there were two categories of simile in the data. They were simile and extended simile. The result shows that extended simile is more frequently used than simile. Each type of simile has meaning that can be analyzed by contextual clues. Furthermore, the meaning of each simile shows relationship to the theme of the poem.

Utami (2010) in her study entitled *The Figurative Language and its Figurative meaning found in Sung Javanese Poem Kidung Rumecko Ing Wengi*.

The study is analyzing about the type of figure of speech is mostly found in sung Javanese poem "*Kidung Rumecko Ing Wengi*" and the figurative meaning of

figure of speech is found in sung Javanese poem "*Kidung Rumekso Ing Wengi*".

This study found that the most frequently used figure of speech in the sung poem hyperbole which was employed by the author to attract reader's attention by exaggerating the sentence.

There are some similarities and differences with the writer study. The similarity are both of the previous studies conducted research about figurative language and both of them analyze about poems and finds the meaning of the poem. The difference is this research analyzed Indonesian poems while Utami (2010) research used Javanese poem and Zubadi (2007) research used English poems as the data of this research.



CHAPTER III

RESEARCH METHOD

This chapter is devoted to the description of research design, data source, data collection procedure, and data analysis technique.

3.1. Research Design

This study uses qualitative approach due to the fact that this study a) have verbal data, b) have one natural setting, c) is concerned with the process rather than the outcomes, d) contains descriptive nature, e) analyze the data inductively.

Meanwhile, the research design used is a content analysis. The content analysis is the research technique for gathering and analyzing the content of the text (Neumann, 2003). Moreover, the content can include a wide variety of forms such as words, meanings, pictures, symbols, ideas, themes, or any message that can be communicated. This content which can be in the form of written, visual, or spoken linguistic properties includes books, newspaper or magazine articles, advertisements, speeches, official documents, films, or videotapes, musical lyrics, photographs, articles of clothing, or work of art.

The content analysis is selected based on the consideration that this study is to focus on the interpretation of the phenomenon as found in the literary texts. The texts which serve as the source of data for this study are a collection of purposively selected poems in *“Story Teenlit Magazine in 6 editions”*.

Based on her preliminary study, every poems in the *Story Teenlit Magazine* are contains figurative language. One of edition from *Story Teenlit Magazine* that used figurative language is *in 6 editions* that published in December 25th 2009 until January 24th, 2010. Therefore, this magazine are worth studying due to the fact that the poems contain the elements of figurative language, the themes of which are very relevant to the lives of the teenagers, not only entertaining but also preserving didactic values to development of the character building for young people.

The instrument of this study is the researcher herself. It is because the researcher is responsible for the whole process of the study, including collecting, analyzing and interpreting the meanings of the data. In so doing, the researcher devotes herself fully to the study. The researcher also keeps the detailed data.

3.2. Data sources

With regard to this study, data consist of figurative languages. Those data are selected because they reflect the focus of the study. The data sources of this study are poems in *Story Teenlit Magazine 6th edition* and published in December 25th 2009 until January 24th, 2010. In this magazine there are twelve poems and the writer purposively selected six poems due to the fact that these six poems are the representatives of twelve poems that containing several types of figurative language that becomes the focus of this study. The writer has some criteria of choosing six poems as the data of this research as follow:

First, these six poems has more than two stanza in the poems. Second, these poems is provided some types of figurative language as the representatives of

twelve poems, Third, these poems provided didactic values in the poems that represent from the themes of the poems. Moreover, the titles of this poetry are as follows:

1. Celah Bumi
2. Jiwa Tak Keliru
3. Cinta Terlarang
4. Inikah PetunjukMu
5. Gondang 7
6. Gondang 8

3.3. Data Collection

The data of this study are in the form of verbal expression that represent of figurative language. The source of data is six poems from *Story Teenlit Magazine*.

In order to collect the data, the researcher does the following:

- a. Reading the poems in order to get knowledge about poems in "*Story Teenlit Magazine*".
- b. Identifying twelve poems from "*Story Teenlit Magazine*" as data of this research. The writer identified there are twelve poems from *Story Teenlit Magazine* in 6 editions.
- c. Selecting six poems as the data of this research.

The writer has some criteria of choosing six poems as the data of this research as follow: First, these six poems has more than two stanza in the poems.

Second, these poems is provided some types of figurative language as the

representatives of twelve poems, Third, these poems provided didactic values in the poems that represent from the themes of the poems.

- d. Reading the poems carefully in order to understand the meaning.

3.4. Data Analysis

There are some steps that the writer used from Crewell (2012) theory to analyzed the data as follow:

- a. Classifying the types of figurative language

The writer classifying the types of figurative language using Kennedy theory.

- b. Coding the data based on the types of figurative language.

The writer coding the data by giving a brackets in the end of the sentence that use types of figurative language in every poems by coding the types of figurative language. The writer coding the types of figurative language into: Metaphor with M; Personification with P; Hyperbole with H; and Simile with S.

- c. Analyzing the meaning of the figurative language.

The writer analyzing the meaning of figurative language using Dash theory.

- d. This research is reviewed by Daniel Ginting, SS., M. Pd. He is a lecturer in Machung University. The field of his study is language and literature. For this thesis, he reviewed the translation of six poems, the types of figurative language and the meaning of the figurative language.

- e. Making conclusion.

In doing analysis, the writer distributed each types of figurative language into the following table:

Figurative Language	Sentences	Explanation	Contextual Meaning
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CHAPTER IV

FINDING AND DISCUSSION

This chapter is devoted to present the analysis of figurative language and their contextual meaning, the aspects of which become the central issues of the research problems and discuss about the findings of this research.

4.1 FINDING

In order to achieve this objective, the organization of this chapter is presented as follows: first, it is to show different kinds of figurative language in each poem, along with the classification of their sub themes. Secondly, the elaboration of the contextual meanings of each figurative language is given afterward by paraphrasing the content of each poem, starting from Celah Bumi, Jiwa Tak Keliru, Inikah PetunjukMu, Cinta Terlarang, Gondang 7 and Gondang 8.

4.1.1 The Analysis of Figurative Language in Story Teenlit Magazine

Out of six poems, there are four kinds of figurative language used in six poems: metaphor (50%), personification (35%), hyperbole (13%) and simile (2%).

Among these figurative languages, it is metaphor (50%) that becomes the most frequently used of all. The description of the frequency distribution of figurative language in six poems is presented in Table 4.1.

Table 4.1 Frequency of Distribution of Figurative Language in Teenlit Magazine

No	Figurative Language	Frequency of Distribution	Percentage
1	Metaphor	46	50%
2	Personification	32	35%
3	Hyperbole	12	13%
4	Simile	2	2%
	TOTAL	92	100%

Furthermore, it is *Inikah PetunjukMu* that contains metaphor (30%) at the most. Meanwhile, the personification (22%) is mostly found in *Celah Bumi* and *Gondang 7*. Hyperbole (42%) mostly occurs in the poem *Inikah PetunjukMu*, with simile totaling (50%) in the poem *Jiwa Tak Keliru* and *Inikah PetunjukMu*. The description of frequency distribution of figurative language in six poems is presented in Table 4.2.

Table 4.2 Frequency of Distribution of Figurative Language in Each Poem

No	Poem	Metaphor	%	Personification	%	Hyperbole	%	Simile	%
1	<i>Celah Bumi</i>	6	13	7	22	0	0	0	0
2	<i>Jiwa Tak Keliru</i>	7	15	5	16	2	17	1	50
3	<i>Cinta Terlarang</i>	8	17	4	13	1	8	0	0
4	<i>Inikah PetunjukMu</i>	14	30	5	16	5	42	1	50
5	<i>Gondang 7</i>	5	12	7	22	3	25	0	0
6	<i>Gondang 8</i>	6	13	4	13	1	8	0	0
	TOTAL	46	100	32	100	12	100	2	100

Moreover, The description of each types of figurative language is in detail in the Table 4.3, Table 4.4, Table 4.5, Table 4.6, Table 4.7 and Table 4.8 on the following sub chapters of each poems.

4.1.1.1 Celah Bumi Poem

After doing analysis, the writer found that two types of figurative language which is Metaphor and Personification in the poem entitled Celah Bumi. In this part, the writer provided the poem of Celah Bumi along with its translation.

<i>Celah Bumi</i>	Cracks of the Earth
<i>Inilah sebuah kisah</i>	This is a sad story
<i>Yang nelangsa menukik awan (P)</i>	about swooping clouds
<i>Menerobos celah-celah (P)</i>	breaking through the cracks
<i>Kerak bumi nan kerontang</i>	of the earth crust parched
<i>dengarlah gemericik air yang berdentang (P)</i>	Listen to the hum of the water splashing
<i>bercerita tentang hijau yang punah (P, M)</i>	talking about the extinct green
<i>makhluk- makhluk menderita (M)</i>	suffering creatures
<i>dan jasad-jasad tak bernyawa</i>	and lifeless bodies
<i>muka bumi yang buruk (M)</i>	Bad earth
<i>tanpa cahaya hijau (M)</i>	without a green light
<i>di tengah hamparan padang gersang</i>	in the middle stretch of wasteland
<i>yang menari bersama fatamorgana (P, M)</i>	dancing with the mirage
<i>dimanakah tetesan bening sang air?</i>	Where are the clear drops of water?
<i>Ku cari di sela-sela kerak bumi</i>	I search in the sidelines of the earth's crust
<i>Namun sia-sia belaka</i>	but in vain
<i>Yang ada hanyalah hamparan</i>	there is only a stretch of
<i>Asin yang melekat (M)</i>	salt left
<i>Karna sang tawar berlari (M, P)</i>	because the fresh run
<i>Ke dalam celah-celah yang merana (M)</i>	into the crevices of the miserable
<i>(Lili Jeneri, MAN 2 Payakumbuh, 11 A 1)</i>	(Lili Jeneri, MAN 2 Payakumbuh, 11 A 1)

The writer coding the data by giving a brackets in the end of the sentence that use the types of figurative language in every poems by coding the types of

figurative language. The writer coding the types of figurative language which is, Metaphor with M; Personification with P.

This poem tells a portrait of a very severe drought that happen in an area. The theme is represented in its title (*Celah Bumi*). In other words, the title of the poem is to represent the atmosphere of drought through the cracks of the earth which is irregular, perforated and hollow. The term *celah* (gap) is closely associated with parts of an object that can be seen inside. An object can be slotted as a result of a deliberate act for a particular purpose. For example, the window is slotted. The crack (*celah*) in the window was made in such a way with the hope that the house will get enough air. But sometimes the gap created is as a result of unintentional actions/not expected. Because it is not expected, then it gives no advantage to people. For example, the wall is slotted (*dinding itu bercelah*). Gap in the wall generally occur as result of unexpected events such as the earthquake or being crushed by something else. A wide gap in the wall leads to cracks. When it happens then the wall is not only unpleasing to the sight but also can endanger all residents in the house. We can imagine a state of gloomy and sadness when the cracks happens to be on the earth. readers about the state of drought in a certain place. The present fact of the disaster is asserted by a expression *Inilah sebuah kisah*. This is a spatial deiksis that points to certain object to the speaker.

Moreover, the theme of the drought condition is realized in the effect of the alliteration of the rhyme 'ah' as repeated in the stanza 1: *Inilah sebuah kisah, ... Menerobos celah-celah*. In our daily life, the rhyme 'ah' is often used by people

to express a deep sense of disappointment in certain events. For example, *ah..betapa menyesalnya aku* (ah.. how sorry I am). The distress message of the poem is reaffirmed when the poet in stanza 1, said *nelangsa menukik awan*.

Nelangsa (miserable) is originally from the Javanese which means a state of needy for all things.

Second, the emergence of two personified words *menukik* (dive) and *menerobos* (to break through) in line 3 is the representation of the writer's concern of the drought. Judging from the local and sentential context, both words serve as a predication of a miserable story. The analysis goes as follows:

Inilah sebuah kisah yang nelangsa

menukik awan

menerobos celah-celah

The word *menukik* (diving) is an extreme maneuver which movement is as a result of unintentional actions. For example, *pesawat itu menukik tajam karena pilot telah kehilangan kendali* (the plane fell sharply because the pilot had lost control). Meanwhile, *menerobos* (breakthrough) can also be regarded as unusual or extreme act. In the global context, when people break through something, this act is considered a violation to the rule. Thus, *menukik* and *menerobos* belong to the personification that the poet wants to 'borrow' the feeling of the extremities to create inner experiences of severe draught.

In stanza 2, there are shades of irony to put forward or two traits that contradict to each other. For example, the poet presents the first word that splashing water (*air yang gemericik*) while on the other theme of this poem is

about the drought. Secondly, we can feel the nuances of conflict between words hummed (*berdendang*) with extinction (*punah*), suffering (*menderita*) and lifeless (*tak bernyawa*) in an expression of (*bercerita tentang hijau yang punah makhluk-makhluk menderita dan jasad-jasad tak bernyawa*). How could the poet use those words contradictory with the present draught?

Actually, this aspect of irony in the second stanza is a form of satire against the atmosphere of draught that is happening. Gurgling (*gemericik*) is the sound generated by the water when falls on the underneath. Although it is not very heavy, but there is a drop of water that continuously flow, making it sounded like the strains of music (*dendang*) and make the water sing (*berdendang*) and talking (*bercerita*). The ability of water to be chanted and talking like a human (personification) make two words non literal.

dengarlah gemericik air
 yang *berdendang*
bercerita tentang hijau yang punah makhluk-makhluk menderita
dan jasad-jasad tak bernyawa

The imagery of the water gurgling is an expression of grievances and long relentless disappointment (like water) which tells about the ongoing drought. As a result of the event, it damages to ecosystems and makes the plant and animal species suffer.

Stanza 3 of this poem is an extension of the second stanza: the effects of environmental damage to the ecosystem. To visualize the objects of the damage,

the authors use the metaphor of the human anatomy, that is, *muka bumi yang buruk*; metaphorical word *hijau* which is typical to plants, and the metaphor of natural phenomena, mirage, which typically occurs in the dry desert. In addition, in the third stanza the effect of irony is again shown through the personification of *menari bersama fatamorgana*. With the irony, we can infer that the poet intends to criticize the physical form of the earth which is alarming as both sultry and hot.

*muka bumi yang buruk
tanpa cahaya hijau
di tengah hamparan padang gersang
yang menari bersama fatamorgana*

Stanza 4 provides the conclusion of the prevailing drought problem. The poet asks *dimanakah tetesan bening sang air?* (where the water droplets?) This question has reinforced the importance of fresh water: *Karna sang tawar berlari*.

The word *berlari* (running) play a personification as a human can do. Running means leaving a place go to another place. There is only a stretch of salty sea water (*Yang ada hanyalah hamparan asin yang melekat*). *Melekat* means something left. First, *Hamparan asin* means a collection of salty water or salty sea water. And second, seen from the analysis of the global context, the position of the ecosystem chaos may be close to the coastal area where the poet might live.

In this part, the writer gives some descriptions about sentences that used two kinds of figurative language and the contextual meanings in Table 4.3.

Table 4.3 The Description of Sentence that Used Figurative Language and the Contextual Meanings in the poem Celah Bumi

Figurative Language	Sentences	The word that used figurative language	Contextual Meaning
Metaphor	<i>bercerita tentang hijau yang punah</i> (talking about the extinct green)	<i>Hijau</i> (green)	Trees/Plants
	<i>makhluk- makhluk menderit</i> (suffering creatures)	<i>makhluk- makhluk</i> (creatures)	Animals
	<i>muka bumi yang buruk</i> (Bad earth)	<i>muka bumi yang buruk</i> (bad earth)	The physical condition of earth
	<i>Asin yang melekat</i> (saltleft)	<i>Asin</i> (salt)	Sea water
	<i>Karna sang tawar berlari</i> (because the resh run)	<i>sang tawar</i> (the fresh)	Fresh water
	<i>Yang nelangsa menukik awan</i> (about clouds swooping)	<i>Menukik</i> (swooping)	Extremely sad
	<i>Menerobos celah-celah</i> (breaking through the cracks)	<i>Menerobos</i> (breaking through)	Gone
Personification	<i>dengarlah gemeric air yang berdendang</i> (Listen to the hum of the water splashing)	<i>Berdendang</i> (the hum)	Joy
	<i>bercerita tentang hijau yang punah</i> (talking about the extinct green)	<i>Bercerita</i> (telling)	Keeping the history
	<i>yang menari bersama fatamorgana</i> (dancing with the mirage)	<i>yang menari</i> (dancing)	Pretended of Joy
	<i>Karna sang tawar berlari</i> (because the fresh run)	<i>Berlari</i> (run)	Gone
	<i>Ke dalam celah-celah yang merana</i> (into the crevices of the miserable)	<i>yang merana</i> (the miserable)	Miserable

As we can see in the table, there are seven sentences that used Metaphor in the Poem entitled *Celah Bumi*. As we can see the word *green* in the first sentence refers to the word *trees or plants* because the poet told about a place that feel the draughtness because in those place there are no trees or plants anymore. In the second sentence the word *creatures* is represent to *animals* is told about that the animal are suffering because the are no food anymore. In the third sentence the word *bad earth* is represent to *The physical condition of earth*. It showed about

the earth was bad because there are no trees or plants anymore and animal are suffering because they don't have food to eat.

In the fourth sentence, the word *a green light* refers to the word *dried* because there are no trees anymore. In the fifth sentence the word *mirage* represents the word *pretended* it is showed about some that pretend to be a happy person but actually his or her feeling is sad. The six sentence in the following explanations. The word *salt* is represent the word *sea water*, In this sentence we can see only sea water are available in the area that felt draughtness. In the last sentence in the poem *Celah Bumi* the word *the fresh* is represent *the fesh water*, In this sentence the poet told about in a place that feel a draughtness, there are no fresh water anymore. After reading and analyzing the poem entitled *Celah Bumi*, the writer understand the sorrow of the poet felt about the horrible draughtness in a place that maybe close to the poet.

As we can see in the table, there are seven sentences that used Personification in the poem entitled *Celah Bumi*. The word *swooping* is represent the word *extremely sad*, this words represents about a very sad story because of the draughtness. The word *breaking through* represents the word *gone*, in this point of this words about someone try to leave the place that felt the draughtness seasons . The word *the hum* is represent the word *joy*, the point of view of this sentence is about the place will happy if there is a sound of water. The word *talking* is represent the word *keeping the history*, this words is about always remaining the draughtness seasons. The word *dancing* is represent the word *pretended of joy*, it is showed about the person is not happy because seen the

draughtness of the village. The word *run* represents the word *gone*, this words related to the sentence no water in anywhere. The word *the miserable* it is represent *miserable*, it is showed the poet is very sad situation because of the draughtness period.

4.1.1.2 Jiwa Tak Keliru Poem

After doing analysis, the writer found four types of figurative language which is Metaphor, Personification, Hyperbole and Simile in the poem entitled Jiwa Tak Keliru. In this part, the writer provided the poem of Jiwa Tak Keliru along with its translation.

<p><i>Jiwa Tak Keliru</i> <i>Di dermaga hatimu</i> (M) <i>Sauh cintaku, abadi kulabuh</i> (M, P) <i>Malam seribu bintang tersenyum</i> (M, P) <i>Menjadi saksi, aku mendekap bahagia</i> (M)</p> <p><i>Aku ingin mencintaimu seribu tahun</i> (H) <i>Sampai akar cinta melilit waktu</i> (M, P, H) <i>Dan rasa menjadi keras seperti batu</i> (S)</p> <p><i>Untuk semua musim kuingin jadi berarti</i> (M) <i>Dengan hati yang terus bernyanyi I</i> (M, P) <i>Dan pena rasa tak henti berpuisi cinta</i> (M, P) <i>Dan kupastikan jiwa tak keliru, mendamba</i> <i>(Kwek Li Na Taiwan, 04 Oktober 2009)</i></p>	<p>Soul Not Wrong In the dock of your heart Anchor of love, anchor eternally Night of a thousand stars smiled being a witness, I hold happiness</p> <p>I want to love you a thousand years Till the roots of love wrapped around the time And the feeling gets hard like a rock</p> <p>For all seasons I want them to be meaningful With a heart that keeps singing And the pen of feeling never ceases making love poems And the certainty of the soul is not mistaken, longing for (Kwek Li Na Taiwan, 04 Oktober 2009)</p>
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The writer coding the data by giving a brackets in the end of the sentence that use the types of figurative language in every poems by coding the types of

figurative language. The writer coding the types of figurative language which is, Metaphor with M; Personification with P; Hyperbole with H; and Simile with S.

Jiwa Tak Keliru as the title of this poem is an expression of deep inner conviction of love from the poet to the beloved one. In the global context, the word soul reminds us of an ancient Greek philosophy of a faith dualism where a human is believed to have both soul and baser elements. The latter is related to having desirable or positive qualities. The loyalty commitment is clearly revealed through such expressions *abadi kulabuh* dan *Menjadi saksi, aku mendekap bahagia; Aku ingin mencintaimu seribu tahun; Untuk semua musim kuingin jadi berarti*. In addition, the beauty of the poem is supported by alliteration and rhyme *uh* and *u* in some parts of this poem. *uh* and *u* is an suffixes to make beautiful poems and to attract the readers impression.

*Di dermaga hatimu, Sauh cintaku, abadi kulabuh
Malam seribu bintang tersenyum
Menjadi saksi, aku mendekap bahagia*

*Aku ingin mencintaimu seribu tahun
Sampai akar cinta melilit waktu
Dan rasa menjadi keras seperti batu*

In the first stanza, the poet intends to take the readers into the inner atmosphere of happiness in a beautiful location. Dock (*dermaga*) is a great place to give the romance imagery: the atmosphere is illuminated at night by the thousandsof stars in the sky. As a place to moor the boats, the word *dermaga hati* (dock of the heart) has a contextual meaning of a safe stopping place to link love and loyalty to her lover as expressed in the hyperbole *labuh*. The atmosphere of

happiness is complete because the night is bright as expressed in the personification of the night a thousand stars smiling (*malam seribu bintang tersenyum*).

*Di dermaga hatimu
Sauh cintaku, abadi kulabuh
Malam seribu bintang tersenyum
Menjadi saksi, aku mendepak bahagia*

The second stanza speaks about the poet's commitment to his love for his girlfriend. This is expressed in the hyperbole of *Aku ingin mencintaimu seribu tahun* which means forever. A thousand years has a magnetic and magical feeling as Chairil Anwar has used in his poem *Aku: Aku ingin hidup seribu tahun lagi*. The commitment is reconfirmed in the metaphors akar (root). In addition, the personification of melilit (twisting) and even the simile of as hard as a rock even reaffirm that determination. Stone is a hard object. The quality of 'hard' is borrowed from rock to deliver commitment of love

*Aku ingin mencintaimu seribu tahun
Sampai akar cinta melilit waktu
Dan rasa menjadi keras seperti batu*

The third stanza is an expression of hope in the future. When the constancy of love happens then all the time (metaphor for all seasons/*semua musim*) they will always be happy. It is poured with the personification of happiness that continues to sing; poetry of love. *Menyanyi* and *berpuisi* are imagery which sums up the mood full of happiness and fun.

*Untuk semua musim kuingin jadi berarti
Dengan hati yang terus bernyanyi
Dan pena rasa tak henti berpuisi cinta
Dan kepastian jiwa tak keliru, mendamba*

(Kwek Li Na Taiwan, 04 Oktober 2009)

The descriptions about sentences that used four kinds of figurative language and the contextual meanings in Table 4.4.

Table 4.4 The Description of Sentence that Used Figurative Language and the Contextual Meanings in the poem Jiwa Tak Keliru

Figurative Language	Sentences	The word that used Figurative Language	Contextual Meaning
Metaphor	<i>Di dermaga hatimu</i> (In the dock of your heart)	<i>Dermaga hatimu</i> (the dock of your heart)	In the bottom of heart
	<i>Sauh cintaku, abadi kulabuh</i> (Anchor of love, anchor eternally)	<i>Sauh</i> (anchor)	Devoted to
	<i>Malam seribu bintang tersenyum</i> (Night of a thousand stars smiled)	<i>Malam seribu bintang</i> (Night of a thousand stars)	Beautiful night
	<i>Menjadi saksi, aku mendekap bahagia</i> (being a witness, I hold happiness)	<i>Saksi</i> (a witness)	Seeing an event
	<i>Sampai akar cinta melilit waktu</i> (Till the roots of love wrapped around the time)	<i>akar cinta</i> (roots of love)	Devotion to beloved one
	<i>Untuk semua musim kuingin jadi berarti</i> (For all the seasons I want them to be meaningful)	<i>Untuk semua musim</i> (for all seasons)	All the time
	<i>Dan pena rasa tak henti berpuisi cinta</i> (And the pen of feeling never ceases making love poems)	<i>pena rasa</i> (the pen of feeling)	Feeling of love
Personification	<i>Sauh cintaku, abadi kulabuh</i> (Anchor of love, anchor eternally)	<i>Kulabuh</i> (anchor)	Devote one's love to somebody
	<i>Malam seribu bintang tersenyum</i> (Night of a thousand stars smiled)	<i>Tersenyum</i> (smiled)	Clear night
	<i>Dengan hati yang terus bernyanyi</i> (With a heart that keeps singing)	<i>Bernyanyi</i> (singing)	Feeling Joy
	<i>Dan pena rasa tak henti berpuisi cinta</i> (And the pen of feeling never ceases making love poems)	<i>berpuisi cinta</i> (making love poems)	Feeling Joy
	<i>Sampai akar cinta melilit waktu</i> (Till the roots of love wrapped around the time)	<i>melilit waktu</i> (wrapped around the time)	Devotion to beloved one
Hyperbole	<i>Aku ingin mencintaimu seribu tahun</i> (I want to love you a thousand years)	<i>seribu tahun</i> (a thousand years)	All the time

Table Continuation 4.4

Figurative Language	Sentences	The word that used Figurative Language	Contextual Meaning
Hyperbole	<i>Sampai akar cinta melilit waktu</i> (Till the roots of love wrapped around the time)	<i>melilit waktu</i> (wrapped around the time)	All the time
Simile	<i>Dan rasa menjadi keras seperti batu</i> (And the feeling gets hard like a rock)	<i>keras seperti batu</i> (hard like a rock)	toughness

As we can see in the table, there are seven sentences that used Metaphor in the Poem entitled *Jiwa Tak Keliru*. In the first sentence, in the word *the dock* is represent the word *In the bottom of heart* because it is showed about a place give our feeling to someone is in his or her heart. The word *anchor* is represent *devoted to*. In this sentence showed about to whom your feeling of love is given to. The word *night of a thousand stars* is represent *the beautiful night*, it showed about situation between two people that beautiful or romantic. The word *witness* is represent the word *seeing an event*. It showed about other person that felt happy just because they see the event of someone that falling in love. The word *roots of love* is represent *devotion to beloved one*, it showed about loyalty of love is the proof of the comitment of love. The word *for all seasons* is represent *all the time*, it is showed that there are no limitation of the times to love someone. The word *pen of feeling* is represent the word *feeling of love*, it is showed about the feeling in his or her heart is always happy because of love.

As we can see in the table, there are five sentences that used Personification in the poem entitled *Jiwa Tak Keliru*. The word *anchor* is represent the word *devote one's love to somebody*, it is showed about giving the feeling of love only to the person that he or she really loves. The word *smiled* is represent *clear night*, it is showed about a the situation in a place is a beautiful night and the night is bright. The word *singing* it represent the word *feeling of joy*, it showed someone feelings is very happy because he or she is in love. The word *making love poems* represents *feeling joy*, it is showed about someone is fall in love, and her or his is very happy. The word *wrapped around the time* represents *all the time*, it is showed about the someone has loyalty to beloved one and he will love him forever or in a long time.

As we can see in the table, there are two sentences that used Hyperbole in the poem entitled *Jiwa Tak Keliru*. The word *a thousand years* is represent the word *long duration of time*, it is showed about the someone wants to love other persons in a long time or forever. The word *wrapped around the time* represents *all the time*, it is showed about the loyalty of someone to the beloved one unlimited time.

As we can see in the table, there are one sentences that used Simile in the poem entitled *Jiwa Tak Keliru*. The word *hard like a rock* is represent the word *thoughtness*, it is showed about the feeling of love that very strong and no one cannot destroy his or her love.

4.1.1.3 Cinta Terlarang Poem

After doing analysis, the writer found that three types of figurative language which is Metaphor and Personification, Hyperbola in the poem entitled Cinta Terlarang. In this part, the writer provided the poem of Cinta Terlarang along with its translation.

<i>Cinta Terlarang</i>	Forbidden Love
<i>Meniti jembatan gelap (M)</i>	Walking through the dark bridge
<i>Menyusuri kesunyian (M)</i>	down the silence
<i>Mencarimu disudut malam (M)</i>	looking for you on the corner of the night
<i>Kerinduan mendera, menguliti rasa (H,P)</i>	Longing whack, peel flavor
<i>Raga tak mungkin bersama (M)</i>	Bodies won't be together
<i>Dinding pemisah angkuh menantang kita</i>	walls separating challenge our arrogantly
<i>Cintamu, cintaku terlarang</i>	Your love, forbidden love
<i>Bagi mereka boomerang (M)</i>	For those they are like boomerang
<i>Dan kita kalah sebelum berperang (P)</i>	And we lost before the war
<i>Cinta tunduk pada peradaban (P, M)</i>	Subject to the civilization of love
<i>Cinta mati karena dogma kehidupan (P, M)</i>	Love died of dogma life
<i>Kau dan aku menjadi debu penasaran (M)</i>	You and I became curious dust
(Kwek Li Na Taiwan, 04 Oktober 2009)	(Kwek Li Na Taiwan, 04 Oktober 2009)

The writer coding the data by giving brackets in the end of the sentence that use the types of figurative language in every poems by coding the types of figurative language. The writer coding the types of figurative language of this poems which is, Metaphor with M; Personification with P; Hyperbole with H.

The background of the forbidden love is set out in the first stanza. The building metaphor of (black bridge), ambience (solitude), and the location (the corner of the night) are used to depict imagery of darkness and silence of their

romance. Dark bridge is a metaphor to describe the difficulty of the journey of romance; silence and point of the night atmosphere and the location represent metaphor which tells about the love carried out in secret, unknown to the audience.

*Meniti jembatan gelap
Menyusuri kesunyian
Mencarimu disudut malam*

The second stanza tells of a sense of longing between two lovers in the dark, depicted in *menguliti rasa* hyperbola. But their romance is officially (sports metaphor) discouraged by people. Strong opposition is embodied in the metaphor of *dinding pemisah angkuh menantang kita*. Alliteration of the *a* rhyme appears again in the second stanza poetic giving aesthetic effects on this poem.

*Kerinduan mendera, menguliti rasa
Raga tak mungkin bersama
Dinding pemisah angkuh menantang kita*

The third stanza is the conclusion of the poet about forbidden love. The poet describes this story as bad for them, metaphorized in the term boomerang. They will not be able to resist the force from the society (and we lost before the war). And finally their romance will just end ups in vain as curious dust metaphor.

*Cintamu, cintaku terlarang
Bagi mereka boomerang
Dan kita kalah sebelum berperang
Cinta tunduk pada peradaban
Cinta mati karena dogma kehidupan
Kau dan aku menjadi debu penasaran*

In this part, the writer gives some descriptions about sentences that used three kinds of figurative language and the contextual meanings in Table 4.5.

Table 4.5 The Description of Sentence that Used Figurative language and Contextual Meanings in the poem Cinta Terlarang

Figurative Language	Sentences	The word that used Figurative Language	Contextual Meaning
Metaphor	<i>Meniti jembatan gelap</i> (Walking through the dark bridge)	<i>jembatan gelap</i> (the dark bridge)	Love Affair
	<i>Menyusuri kesunyian</i> (down the silence)	<i>Kesunyian</i> (the silence)	Loneliness
	<i>Mencarimu disudut malam</i> (looking for you on the corner of the night)	<i>disudut malam</i> (on the corner of the night)	Everywhere
	<i>Raga tak mungkin bersama</i> (Bodies won't be together)	<i>Raga</i> (Bodies)	Physical being
	<i>Bagi mereka bumerang</i> (For those they are like boomerang)	<i>Bumerang</i> (boomerang)	Blunder
	<i>Cinta tunduk pada peradaban</i> (Subject to the civilization of love)	<i>Peradaban</i> (the civilization)	Norms
	<i>Cinta mati karena dogma kehidupan</i> (Love died of dogma life)	<i>dogma kehidupan</i> (dogma life)	Norms
	Kau dan aku menjadi debu penasaran (You and I became curious dust)	<i>debu penasaran</i> (curious dust)	Hopeless
Personification	<i>Kerinduan mendera, menguliti rasa</i> (Longing whack, peel flavor)	<i>menguliti rasa</i> (peel flavor)	Feeling
	<i>Dan kita kalah sebelum berperang</i> (And we lost before the war)	<i>Berperang</i> (the war)	Against the norms
	<i>Cinta tunduk pada peradaban</i> (Subject to the civilization of love)	<i>tunduk</i> (subject)	Obedient
Hyperbole	<i>Cinta mati karena dogma kehidupan</i> (Love died of dogma life)	<i>Mati</i> (died)	Lost
	<i>Kerinduan mendera, menguliti rasa</i> (Longing whack, peel flavor)	<i>Kerinduan mendera</i> (Longing whack)	Undergoing severe feeling of lost

As we can see in the table, there are eight sentences that used Metaphor in the Poem entitled *Cinta Terlarang*. The word *dark bridge* in this poem is represent *love affair*, it showed about someone that falling in love to other persons in secrets. The word *the silence* is represent *loneliness*, it showed that someone

feelling sad and lonely. The word *on the corner of the night* is represent *everywhere*, it is showed that the couple can go together to every place but only at nights. The word *bodies* is represent *physical being*, it is showed only their heart that can be together but they separated from each other. The word *boomerang* is represent *blunder*, it is showed about the couple made a big mistake if they are together. The word *the civilization* is represent *norms*, it showed about that love should be obey the rule of culture or their tradition. The word *dogma life* is represent *norms*, it showed about love that must obedient to rule of life. The word *curious dust* is represent *hopeless*, it is showed that the couple is hopeless to defend their love and againts the rules of lifes.

As we can see in the table, there are four sentences that used Personification in the poem entitled *Cinta Terlarang*. The word *peel flavor* represents the word *feeling*, it is showed about someone miss his lovers made his feeling is torture. The word *the war* is represent the word *againts*, it is showed about situation of the couple that cannot defend their love because of the situation that influence by the tradition, culture of the couple that made them cannot be together. The word *subject* represents the words *obedient*, this sentence related to the sentence loving somebody, we should follow the norms. The word *died* refers to the word *lost* and it showed about the couple are suffer from lost their love because of the norms.

As we can see in the table, there are one sentences that used Hyperbole in the poem entitled *Cinta Terlarang*. The word *longing whack* is represent the word *undergoing severe feeling of lost*, it is showed about the couple are miss and they want to meet and they felt the roughness to separate from each others.

4.1.1.4 Inikah Petunjukmu Poem

After doing analysis, the writer found that two types of figurative language which is Metaphor, Personification, Hyperbola and Simile in the poem entitled

Celah Bumi. In this part, the writer provided the poem of Inikah Petunjukmu.

Inikah PetunjukMu

Bumi berantakan, terhempas gelombang keegoisan
(M, P)

Langit retak, air matanya meniti (H, P)

Bintang-bintang berguguran, tak tahu tujuan (H)

Air membekukan bumi (P)

Angin menjadi api (M)

Gempa nada (M)

Tsunami menyapa (P)

Musim-musim kehidupan bertabrakan (P)

Manusia ingin menjadi Tuhan (M)

Dunia dengan segala tanda, akhir jaman

Terputar di VCD kehidupan (M)

Dalam hitungan detik

Palu kematian siap diketuk (M)

Kiamatku..., tamat aku dari sekolah kehidupan
(M)

Hanya menunggu waktu

Aku sedang di ruang tunggu, (M)

Menanti namaku disebut

Dan kereta kencana membawaku ke awan (M)

Kulihat lorong begitu dalam (M)

Cahaya saling bersapa (P)

Bagai sahabat lama (S)

Tak kulihat lagi raga, perbedaan kasta (M)

Semua menjadi sama

Warna dan rasa, terlihat putih (M)

Kuraba pipiku..., tak tersentuh

Aku bermimpi

Tuhan inikah petunjukMu?

Alam, murkakah engkau dengan ulah kami (M)

(Kwek Li Na Taiwan, 04 Oktober 2009)

Is this Your clues?

Earth apart, crashing waves of selfishness

The sky cracks, tears pursue

The stars are falling, not knowing the purpose

Freezing water of the earth

The wind turns into a fire

tone of the earthquake

tsunami greets

The seasons of life collide

People want to be a God

World with all its signs, end times

Life is turned on VCD

In seconds

Ready to knock the hammer death

My doomsday ..., I graduated from the school of life

Only a matter of time

I'm in the waiting room,

Waiting for my name

And take carriage up to the cloud

I saw it in the hallway

Each light greets

Like an old friend

I saw no more body, caste differences

All be the same

Color and flavor, looks white

I touch my cheek ..., untouchable

I had a dream

God is this Your clue?

Nature, are you angry because of our deeds?

(Kwek Li Na Taiwan, 04 Oktober 2009)

The writer coding the data by giving a brackets in the end of the sentence that use the types of figurative language in every poems by coding the types of figurative language. The writer coding the types of figurative language which is, Metaphor with M; Personification with P; Hyperbole with H; and Simile with S.

This poem consists of six stanzas each of which plays mutual relationship.

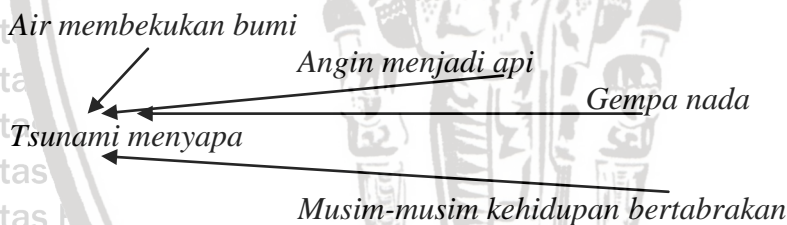
Stansa one and two serves as a backdrop, telling the terrible situation of the disaster. Stansa three, four and five is about the poet of empathy while imagining herself in a disaster. Meanwhile, the last stanza is about the conclusions: the poet shares her reflection of religiosity as the disaster is because of indifferent human attitude to the environment.

The first stanza serves the background of the disaster happening somewhere on Earth. To strengthen the strong effect of the damage, the poet uses the sea setting, presenting the hyperbole of *bumi berantakan dan terhempas* which means apart and cluttered. This chaotic situation is originally caused by the metaphore of *gelombang* (pressure wave) of human selfishness. The impact of this disaster makes great destruction as metaphorized in *langit retak dan bintang-bintang berguguran* (sky cracked and falling stars). Cracks of the sky and the falling stars in the sky create an imagery of doomsday, portraying great destruction. Sadness atmosphere is expressed in the personified words *air mata meniti* and people have no idea to do. As a result of this situation, create an atmosphere of sadness everywhere through the personification of the word tears to pursue and ultimately makes humans do not know where else this life goal.

Inikah PetunjukMu
Bumi berantakan, terhempas gelombang keegoisan

*Langit retak, air matanya meniti
Bintang-bintang berguguran, tak tahu tujuan*

Stanza 2 is a further elaboration of the impact of disaster: water frozen, wind turning to fire, and earthquake tone. These create the imagery that captures the sense of human pain (human sense). There are two interpretations in the context of this disaster. The presence of the word Tsunami is in this stanza gives two interpretations of that disaster is really about the Tsunami. Secondly, the word tsunami was just as a metaphor for the story of the disaster kedahsyatan. But if we hold on to the first interpretation, the interpretation is about the Tsunami disaster that hit Indonesia. This is evidenced by the date of writing this poem (October 4, 2009). The explanation is described as the following diagram:



In the second stanza, the poet believes that the root cause of this disaster is because human wants to be God. God is a religious metaphor that could be interpreted as His Power. By sharing this predication, then when the man wants to be God, he wanted to show the nature of greed and arrogance like the Lord. This imagery reminds us of the story of Adam and Eve in the Garden of Eden. Because of his desire to be like God, man violates the Word of God by eating the fruit of knowledge of good and bad. Furthermore, the poet mentions VCD metaphor as the metaphor to describe disaster just like a sad movie.

Air membekukan bumi
Angin menjadi api
Gempa nada
Tsunami menyapa
Musim-musim kehidupan bertabrakan
Manusia ingin menjadi Tuhan
Dunia dengan segala tanda, akhir jaman
Terputar di VCD kehidupan

Stanza three, four and five is the poet of empathy when placed himself in a disaster situation. The metaphor of *palu kematian siap diketuk* shows great possibilities for himself to the brink of death when placed in that situation. The assertion that death's door in the local context and sentential refers to the religious metaphors of Doomsday. Doomsday is religious belief as decreed by God for all human beings who are no longer willing to execute His Words. Furthermore, life is an opportunity for people to learn to obey and carry out the mandate of God. The picture of a place to learn in order to become good human beings is metaphorized by *sekolah kehidupan*.

Dalam hitungan detik
Palu kematian siap diketuk
Kiamatku..., tamat aku dari sekolah kehidupan
Hanya menunggu waktu

Later in the fourth stanza, the threshold of life and death is metaphorized as a waiting room (*ruang tunggu*). This word reminds us of waiting room of the doctor that every time the patient is ready to be called his name forward. The metaphors of carriage (*kereta kencana membawaku ke awan*) is a picture of a tool that brings the human soul to the netherworld (the clouds). In the Javanese's belief, the story of the royal carriage is closely associated with the vehicle queen Nyi Roro Kidul that brings the Queen to the some places.

*Aku sedang di ruang tunggu,
Menanti namaku disebut
Dan kereta kencang membawaku ke awan*

The threshold of life and death or the afterlife, the poet imagines herself with a hallway metaphor where the view of the light is familiar to him (like an old friend). Sense of familiarity with the old friend is a reflection of religious beliefs.

The teaching of religion teaches him about afterlife. In religious belief, there is no longer a physical body (body), social differences, race, and people (caste, color and flavor). Equality of man before the Creator is expressed in the expression of all being the same, color and taste, looks white.

*Kulihat lorong begitu dalam
Cahaya saling bersapa
Bagai sahabat lama
Tak kulihat lagi raga , perbedaan kasta
Semua menjadi sama
Warna dan rasa, terlihat putih
Kuraba pipiku ..., tak tersentuh
Aku bermimpi*

In the fifth stanza, the poet comes to the conclusion of his religious reflection by asking Tuhan inikah petunjukMu? By asking this, the poet seems to get the inspiration that this disaster will remind her of God's presence: is this a sign that God has been disgusted with the attitude of mankind.

*Tuhan inikah petunjukMu?
Alam, murkakah engkau dengan ulah kami*

The descriptions about sentences that used four kinds of figurative language and the contextual meanings in Table 4.6.

Table 4.6 The Description of Sentence that Used Figurative language and Contextual Meanings in the poem Inikah PetunjukMu

Figurative Language	Sentences	The word that used Figurative Language	Contextual Meaning
Metaphor	<i>Bumi berantakan, terhempas gelombang keegoisan</i> (Earth apart, crashing waves of selfishness)	<i>terhempas</i> (crashing) gelombang keegoisan (waves of selfishness)	Thrown away emotional
	<i>Angin menjadi api</i> (The wind turns into a fire)	<i>Angin</i> (The wind)	Disaster / catastrophe
	<i>Gempa nada</i> (tone of the earthquake)	<i>Gempa</i> (the earthquake)	Disaster/ catastrophe
	<i>Manusia ingin menjadi Tuhan</i> (People want to be a God)	<i>Tuhan</i> (a God)	Powerful
	<i>Terputar di VCD kehidupan</i> (Life is turned on VCD)	<i>VCD kehidupan</i> (Life on VCD)	Story of life
	<i>Palu kematian siap diketuk</i> (Ready to knock the hammer death)	<i>Palu</i> (the hammer)	Judgment
	<i>Kiamatku..., tamat aku dari sekolah kehidupan</i> (My doomsday..., I graduated from the school of life)	<i>Kiamatku</i> (My doomsday); sekolah kehidupan (the school of life)	The end of life life
	<i>Aku sedang di ruang tunggu</i> (I'm in the waiting room)	<i>ruang tunggu</i> (the waiting room)	Waiting for death
	<i>Dan kereta kencana membawaku ke awan</i> (And take carriage up to the cloud)	<i>kereta kencana</i> (carriage)	Transport to bring to hereafter
	<i>Kulihat lorong begitu dalam</i> (I saw it in the hallway)	<i>Lorong</i> (the hallway)	Hereafter
Personification	<i>Tak kulihat lagi raga , perbedaan kasta</i> (I saw no more body, difference)	<i>Raga</i> (body)	Physical being
	<i>Warna dan rasa, terlihat putih</i> (Color and flavor, looks white)	<i>terlihat putih</i> (looks white)	No difference
	<i>Langit retak, air matanya meniti</i> (The sky cracks, tears pursue)	<i>air matanya meniti</i> (tears pursue)	Sadness
	<i>Tsunami menyapa</i> (tsunami greets)	<i>Menyapa</i> (greets)	Come to destroy
	<i>Musim-musim kehidupan bertabrakan</i> (The seasons of life collide)	<i>Bertabrakan</i> (collide)	Catastrophe
Hyperbole	<i>Cahaya saling bersapa</i> (Each light greets)	<i>Bersapa</i> (greets)	The light of the thunder
	<i>Alam, murkakah engkau dengan ulah kami</i> (Nature, are you angry because of our deeds?)	<i>Murkakah</i> (angry)	Catastrophe
	<i>Bumi berantakan, terhempas gelombang keegoisan</i> (Earth apart, crashing waves of selfishness)	<i>Bumi berantakan</i> (Earth apart); terhempas (crashing)	Ruin Ruin
	<i>Langit retak, air matanya meniti</i> (The sky cracks, tears pursue)	<i>Langit retak</i> (The sky cracks)	Make a very sharp explosive sound

Table Continuation 4.6

Figurative Language	Sentences	The word that used Figurative Language	Contextual Meaning
	<i>Bintang-bintang berguguran, tak tahu tujuan</i> (The stars are falling, not knowing the purpose)	Berguguran (falling)	Sadness
	<i>Air membekukan bumi</i> (Freezing water of the earth)	Membekukan (Freezing)	Devoid of warmth
Simile	<i>Bagai sahabat lama</i> (Like an old friend)	Bagai (Like)	Familiarity

As we can see in the table, there are thirteen sentences that used Metaphor in the Poem entitled *Inikah PetunjukMu*. The word *crashing* is related to the word *thrown away*, because this sentence showed about something that lost because the chaos in the earth. The word *waves of selfishness* represents the word *emotional*, it is showed about amount of anger or very angry. The word *the wind* related to the word *disaster or catastrophe*, it is showed about the destroyer of life in this world.

The word *the earthquake* represents *disaster or catastrophe*, it is showed about something that can destroy our lives. The word *a God* is represent *powerful*, it is showed that people want to be the person that has power to control the world.

The word *life on vcd* is represent *story of live*, it is showed that the record of life that when the disaster destroy our life. The word *the hammer* is represent of *judgement*, it related to the sentence our lives is a short times especially when the disaster are come. The word *my doomsday* represents the word *the end of life*, it related to the times of life. The word *the school of life* is represent *life*, it is showed about a place to be good human being. *The word the waiting room* is represent *waiting for death*, it is showed that we are waiting our turns of the end life. The word *carriage* is represent *transport to bring to hereafter*, it related to a

tool that transport us to afterlife. The word *the hallway* represents *hereafter*, it related to a place that separate between our life and dead. The word *body* is represent *physical being*, it has relation with we cannot see our own body when we are dead. The word *looks white* represents the word *no difference*, it has relation with we cannot differentiate the color and the flavor and everything looks the same.

As we can see in the table, there are five sentences that used Personification in the poem entitled *Inikah PetunjukMu*. *tears pursue* represents the word *sadness*, it is showed about rain falls from the sky. The word *greets* represents the word *come to destroy*, it related tsunami disaster that hit in Indonesia. The word *collide* is represent *catastrophe*, it related the damage environment. The words *greets* is represent the word *the light of the thunder*, it is showed about the light is collide each other. The word *angry* is represent the *catastrophe*, it is showed about the rageness because the damage of the earth.

As we can see in the table, there are five sentences that used Hyperbole in the poem entitled *Inikah PetunjukMu*. The word *earth apart* is represent the word *ruins*, it is showed about the chaos that happen during a disaster. The word *crashing* is represent the word *ruin*, it is showed about the chaos of earth because of the rageness. The word *the sky cracks* is represent the word *make a very sharp explosive sounds*, it is showed about separated because of the thunder. The word *falling* is represent the word *sadness*, it is showed about there are no stars in the sky. The word *Freezing* is represent the word *devoid of warmth*, it related to the sadness because of the disaster that destroy the earth.

As we can see in the table, there are one sentences that used Simile in the poem entitled *Inikah PetunjukMu*. The word *like* is represent the word familiarity, it is showed about symbolized the friendship of the light that never met in very long time.

4.1.1.5 Gondang 7 Poem

After doing analysis, the writer found that three types of figurative language which is Metaphor, Personification and Hyperbola in the poem

Gondang 7. In this part, the writer provided the poem of Gondang 7 along with its translation

Gondang 7

Dari beranda Niagara hotel kesunyian itu (M)
Membentur bukit tanah hijau. Pinus pinus (P)
Membius tubuh yang tenggelam (P)
Dalam genggam kehidupan batu moyang (P, M)
Ngiang-ngiang suara talu gondang
Dari liang-liang palung danau
Membalik ruang waktu tujuh puluh juta tahun lampau
(M)
Gunung-gunung pecah berhamburan (H)
Kristal-kristal debu menembus cakrawala (H)
Di tepi dinding pantai pasir-pasir menghilang
Tergilas sebuah peradaban yang memangsa (M)
Rindang-rindang pohon, Aku diam dalam semayam ruh
(M)
Mencari-cari perahu tuk mengayuh ke seberang pulau
Tempat manusia manortor memantra bumi (H)
Biar diam tak lagi mengirim bencana
Ranjang dan selimut menunggu dalam kamar
lemah cahaya (P)
Langkahku terhenti di ambang pintu dihadang samar
suara (P)
Gondang itu terus saja bersahutan (P)
Menikam-nikam dingin dan sunyiku (P)
(Foeza ME Hutabarat, Danau Toba awal Juli 2009)

Gondang 7

In the verandah of Niagara hotel the silence
 Hit the green hill land pine
 Anesthetize the submerged body
 Handheld ancestor in stone of life
 The sound of the *gondang* echoed
 Of holes trough the lake
 Space-time reverse seventy million years ago
 Mountains shattered
 the crystal dust pierce through the horizon
 On the edge of the wall-sand beaches to disappear
 Run over by a civilization that prey
 Shady, shady trees, I'm still in the spirit of dying
 Looking for a boat ride across the island
 Where manortor people spell the earth
 Let me dwell no longer send disaster
 Beds and blankets in the room are waiting in the weak
 light
 I stop in the doorway blocked by faint sound
 Gondang continued to ring
 stabbing my cold and silence
 (Foeza ME Hutabarat, Danau Toba awal Juli 2009)

The writer coding the data by giving a brackets in the end of the sentence that use the types of figurative language in every poems by coding the types of figurative language. The writer coding the types of figurative language which is, Metaphor with M; Personification with P; Hyperbole with H.

In the stanza one, the poet presents the setting of the poem, that is, in the quiet Niagara Hotel. This hotel is probably located near the Toba Lake. The silence is a metaphor that describes the loneliness and the quietness of the poet during the time he writes the poem. It is so quite that he feels as though it hit (*membentur*) the green hill. Surrounded by the pine trees, he becomes withdrawn (*dibus/ anesthetized*) with the circumstances. His thought is totally fixated (*tenggelam*) on the past experience (*kehidupan batu moyang*).

Gondang 7

*Dari beranda Niagara hotel kesunyian itu
Membentur bukit tanah hijau.
Pinus pinus membius tubuh yang tenggelam
Dalam genggam kehidupan batu moyang*

Stanza two is the continuation of the poet's reflection of the past in the stanza one. His imagination of the ancient time of this place is reminded by the echoing sound of Gondang; whereas, the alliteration of *-ang* (*ngiang-ngiang dan liang-liang*) makes that experience real to his auditory sense. Moreover, his reflection of the ancient time of this place is affirmed by the metaphor seventy million years ago (*tujuh puluh tahun lampau*). It used to the place where the volcanic erupted (*pecah berhamburan*) with the crystal-looking- like dust piercing through the horizon (*menembus cakrawala*).

*Ngiang-ngiang suara talu gondang
 Dari liang-liang palung danau
 Membalik ruang waktu tujuh puluh juta tahun lampau
 Gunung-gunung pecah berhamburan
 Kristal kristal debu menembus cakrawala*

In the stanza three, the poet claims that the place (*di tepi dinding pantai pasir-pasir menghilang*) he is telling about is no longer beautiful and natural because of the interference of modern people (*tergilas sebuah peradaban yang memangsa*). By saying this, the poet in his deep contemplation (*semayam ruh*) infers that the natural beauty of the nature has gone because people in the present time are ignorant of the environment. He wishes that that this will never happen. He prays (*Mencari-cari perahu tuk mengayuh ke seberang pulau*) that by the power of the God (*Tempat manusia manortor mem mantra bumi*) this place is protected and safe (*Biar diam tak lagi mengirim bencana*).

*Di tepi dinding pantai pasir-pasir menghilang
 Tergilas sebuah peradaban yang memangsa
 Rindang-rindang pohon, Aku diam dalam semayam ruh
 Mencari-cari perahu tuk mengayuh ke seberang pulau
 Tempat manusia manortor mem mantra bumi
 Biar diam tak lagi mengirim bencana*

In the stanza four, there is a shift of the poet's attitude from being in the state of ecstasy to being in the state of full consciousness. He soon remembers of his present condition (*ranjang dan selimut menunggu dalam kamar lemah cahaya*). Despite the fact that he becomes totally aware of his present existence, he cannot easily forget about the experience of the ancient time in this place as the sound of *gondang* keep haunting him (*langkahku terhenti di ambang pintu dihadap samar suara*).

Ranjang dan selimut menunggu dalam kamar lemah cahaya
Langkahku terhenti di ambang pintu dihadang samar suara

The stanza five is the continuation of the stanza four regarding the haunting experience of the place as represented by the echoing sound of *gondang* (*menikam-nikam dingin dan sunyiku*).

*Gondang itu terus saja bersahutan
Menikam-nikam dingin dan sunyiku*

The descriptions about sentences that used three kinds of figurative language and the contextual meanings in Table 4.7.

Table 4.7 The Description of Sentence that Used Figurative language in the poem Gondang 7

Figurative Language	Sentences	The word that used Figurative Language	Contextual Meaning
Methaphor	<i>Dari beranda Niagara hotel kesunyian itu</i> (In the verandah of Niagara hotel the silence)	<i>kesunyian itu</i> (the silence)	Loneliness
	<i>Dalam genggam kehidupan batu moyang batu moyang</i> (Handheld ancestor in stone of life)	<i>batu moyang</i> (ancestor in stone)	Remainders from the past
	<i>Memalik ruang waktu tujuh puluh juta tahun lampau</i> (Space time reverse seventy million years ago)	<i>tujuh puluh juta tahun lampau</i> (seventy million years ago)	Long time ago
	<i>Tergilas sebuah peradaban yang memangsa</i> (Run over by a civilization that prey)	<i>Peradaban</i> (a civilization)	Modern life
	<i>Rindang-rindang pohon, Aku diam dalam semayam ruh</i> (Shady, shady trees, I'm still in the spirit of dying)	<i>semayam ruh</i> (the spirit of dying)	Loneliness
Personification	<i>Membentur bukit tanah hijau. Pinus- pinus</i> (Hit the green hill land. Pines)	<i>Membentur</i> (Hit)	Stare at
	<i>Membius tubuh yang tenggelam</i> (Anesthetize the submerged body)	<i>Membius</i> (Anesthetize)	Make oneself unaware
	<i>Dalam genggam kehidupan batu moyang</i> (Handheld ancestor in stone of life)	<i>Genggam</i> (Handheld)	Hidden
	<i>Ranjang dan selimut menunggu dalam kamar lemah cahaya</i> (Beds and blankets in the room are waiting in the weak light)	<i>Menunggu</i> (waiting)	Desire to rest
	<i>Langkahku terhenti dihadang pintu dihadang sang suara</i> (I stop in the doorway blocked by faint sound)	<i>Dihadang</i> (blocked)	Keep from moving
	<i>Gondang itu terus saja bersahutan</i> (Gondang continued to ring)	<i>Bersahutan</i> (to ring)	Reminding

Table Continuation 4.7

Figurative Language	Sentences	The word that used Figurative Language	Contextual Meaning
	<i>Menikam-nikam dingin dan sunyiku</i> (stabbing my cold and silence)	<i>Menikam-nikam</i> (stabbing)	Severe cold
Hyperbole	<i>Gunung-gunung pecah berhamburan</i> (Mountains shattered)	<i>pecah berhamburan</i> (shattered)	Exploding
	<i>Kristal-kristal debu menembus cakrawala</i> (the crystal dust pierce through the horizon)	<i>menembus</i> (through)	Penetrating
	<i>Tempat manusia manortor memantra bumi</i> (Where manortor people spell the earth)	<i>memantra bumi</i> (spell the earth)	Heal

As we can see in the table, there are five sentences that used Metaphor in the Poem entitled *Gondang* 7. The word *the silence* is represent *loneliness*, related to the word the comfort situation because of the place *calm* and *quiet*. The word *ancestor in stone* is represent about the word *remainders from the past*, it is showed that influenced by culture from the ancestor. The word *seventy million years ago* it represent to word *long time ago*, it is showed about the poet reflection about her past in home town. The word *a civilization* is represent about *modern life*, it is showed that the tradition is gone because the modernization era. The word *the spirit of dying* is represent *loneliness*, it is showed that the person already dead.

As we can see in the table, there are seven sentences that used Hyperbole in the poem entitled *Gondang* 7. The word *hit* is related to the word *stare at*, it is refers to someone that seeing the hill from the veranda. The word *shattered* is represent the word *exploding*, it is showed reminding about the erupted of Toba Mountain. The word *through* related to the word *penetrating*, it is showed about the dust volcanic eruption spread everywhere and make the eyes in pain. The

word *spell the earth* is represent the word *heal*, it is showed about the people that has belief that pray to the mountain, to the sea to heal the rageness of the earth in order to make no more disaster in the earth.

4.1.1.6 Gondang 8 Poem

After doing analysis, the writer found that three types of figurative language which is Metaphor and Personification in the poem Gondang 8. In this part, the writer provided the poem of Gondang 8 along with its translation

Gondang 8	Gondang 8
<i>Dari balik jajaran pohon kopi di tepi Simarjarunjung Kehijauan tak berujung walau gerimis terus mengepung (M, P)</i>	From behind the tree line on the edge of the coffee Simarjarunjung Endless greenery despite the drizzle continued to besiege
<i>Matamu jatuh ke kaki bukit yang menghampar keramba-keramba (P)</i>	Your eyes fall to the bottom of the hill which extend cages
<i>Ribuan ikan berkecipak di bawah batang-batang bamboo riuh suara (P)</i>	Thousands of fish splashing in the bamboo stalks boisterous voice
<i>Mungkin ikan-ikan itu mencari palung-palung 'tuk sembunyi (P)</i>	Maybe the fish are looking for trenches for hidden
<i>Panen akan membawa mereka pada dapur-dapur api (M)</i>	Harvest will bring them on fire kitchens
<i>Aku menapak trap tangga dengan langkah separuh tua (M)</i>	I tread the trap stairs with an old half-step Entering the café visited by the tracker universe
<i>Memasuki café yang disinggahi para pelacak semesta (M)</i>	We sat at a table against the wall of glass breathing in warm fried palm sugar bandrek
<i>Kita duduk di meja yang menyandar pada dinding kaca</i>	Deep in the expanse of the lake a voice gondang is left still
<i>Menghirup kehangatan gorengan dan bandrek gula kelapa</i>	I was lonely and you're pulling in love dish mat
<i>Jauh di hamparan danau gondang itu masih sisakan suara</i>	
<i>Aku dan kau mencabuti sunyi di tatakan hidangan cinta (H,M)</i>	
Foeza ME Hutabarat, Simarjarunjung, awal Juli 2009	Foeza ME Hutabarat, Simarjarunjung, awal Juli 2009

The writer coding the data by giving a brackets in the end of the sentence that use the types of figurative language in every poems by coding the types of figurative language. The writer coding the types of figurative language which is, Metaphor with M; Personification with P; Hyperbole with H.

In stanza one, the poet starts presenting the setting of the poem, that is, in the plantation area of Simarjarunjung. Greenish (*Kehijauan*) performs as the metafora to describe trees which are plenty in number (*tak berujung*) during the rainy day (*gerimis mengepung*). The alliteration of the ryme *-ung* is quite obvious in this stanza, making the audiotory sense of local area name, Simarjunjung, more and more obvious.

Gondang 8

*Dari balik jajaran pohon kopi di tepi Simarjarunjung
Kehijauan tak berujung walau gerimis terus mengepung*

In the second stanza, the poet's attention is directed to the sight of his spouse as the latter is looking at the lake down (*matamu jatuh*). The expression your eyes fall (*matamu jatuh*) is personified to give the image of the direction of the sight. In this stanza, the nuance of the event becomes more alive because of the presence of the fish in the lake. To add the liveliness of the circumstances, the poet presents the alliteration of the rhyme *-a* in this stanza as found in the words *keramba* and *suara*.

*Matamu jatuh ke kaki bukit yang menghampar keramba keramba
Ribuan ikan berkecipak di bawah batang-batang bamboo riuh suara*

Poet's interest in fish is continued in stanza three. He seems to sympathize with the fate of the fish as he mentions harvest will bring them on the fire kitchens

(*panen akan membawa mereka pada dapur-dapur api*). The fire kitchens are the metaphor that describes the place where the fish will be cooked.

*Mungkin ikan-ikan itu mencari palung-palung 'tuk sembunyi
Panen akan membawa mereka pada dapur-dapur api*

In the rest of the stanzas, four, five and six there are figurative languages worth noticing. For example, in the stanza we find the hyperbole *I tread the trap stairs with an old half-step* (*langkah separuh tua*) which indicates the slow motion of the steps as old people commonly walk. In addition, the metaphor of human's job is quite noticeable as expressed by the phrase by the tracker universe (*pelacak semesta*). This metaphor denotes to the meaning of people who like hiking. The word breathing in *menghirup kehangatan gorengan dan bandrek gula kelapa* (breathing in warm fried coconut and sugar bandrek) performs the personification, indicating the image of enjoyment of the smell of the food.

The other personification is with the word *mencabuti* (*aku dan kau mencabuti sunyi di tatakan hidangan cinta*) which indicates the act of breaking the silence. Meanwhile, *tatakan hidangan cinta*, a metaphor, has something to do with food they like.

*Jauh di hamparan danau gondang itu masih sisakan suara
Aku dan kau mencabuti sunyi di tatakan hidangan cinta*

*Aku menapak trap tangga dengan langkah separuh tua
Memasuki café yang disinggahi para pelacak semesta*

*Kita duduk di meja yang menyandar pada dinding kaca
Menghirup kehangatan gorengan dan bandrek gula kelapa*

*Jauh di hamparan danau gondang itu masih sisakan suara
Aku dan kau mencabuti sunyi di tatakan hidangan cinta*

In this part, the writer gives some descriptions about sentences that used three kinds of figurative language and the contextual meanings in Table 4.8.

Table 4.8 The Description of Sentence that Used Figurative language in the poem Gondang 8

Figurative Language	Sentences	Metaphor	Contextual Meaning
Metaphor	<i>Kehijauan tak berujung walau gerimis terus mengepung</i> (Endless greenery despite the drizzle continued to besiege)	<i>Kehijauan</i> (greenery)	Trees/Plants
	<i>Panen akan membawa mereka pada dapur-dapur api</i> (Harvest will bring them on fire kitchens)	<i>dapur-dapur api</i> (fire kitchens)	The place where to cook
	<i>Aku menapak trap tangga dengan langkah separuh tua</i> (I tread the trap stairs with an old half-step)	<i>separuh tua</i> (old half)	Slowly
	<i>Memasuki café yang disinggahi para pelacak semesta</i> (Entering the café visited by the tracker universe)	<i>para pelacak semesta</i> the tracker universe)	People whose job is to hike
	<i>Aku dan kau mencabuti sunyi di tatakan hidangan cinta</i> (I was lonely and you're pulling in love dish mat)	<i>Sunyi</i> (lonely); <i>hidangan</i> (dish)	Loneliness Devotion
Personification	<i>Kehijauan tak berujung walau gerimis terus mengepung</i> (Endless greenery despite the drizzle continued to besiege)	<i>Mengepung</i> besiege)	Raining hard all over the place
	<i>Matamu jatuh ke kaki bukit yang menghampar keramba-keramba</i> (Your eyes fall to the bottom of the hill which extend cages)	<i>Matamu jatuh</i> (Your eyes fall)	Staring at
	<i>Ribuan ikan berkecipak di bawah batang-batang bamboo riuh suara</i> (Thousands of fish splashing in the bamboo stalks boisterous voice)	<i>riuh suara</i> boisterous voice)	Noisy
	<i>Mungkin ikan-ikan itu mencari palung-palung 'tuk sembunyi</i> (Maybe the fish are looking for trenches for hidden)	<i>Sembunyi</i> (hidden)	Keep oneself from being seen
Hyperbole	<i>Aku dan kau mencabuti sunyi di tatakan hidangan cinta</i> (You and I were lonely pulling the silence in a love dish)	<i>Mencabuti</i> (pulling);	Filling the loneliness

As we can see in the table, there are six sentences that used Metaphor in the Poem entitled *Gondang 8*. The word *greenery* is represent the word *trees* or *plants*, it is showed that there are many trees and so wide in the garden. The word *fire kitchens* is represent *the place where to cook*, it showed about people would take the fish and cook them. The word *old half* is represent *slowly*, it is showed that this person has feeling of shy when entering a cafe. *the tracker universe* is represent *people whose job is to hike*, it is showed about people who love doing adventures. The word *lonely* is represent *loneliness*, it is showed the comfort situation between couple that falling in love. The word *dish* is represent *devotion*, it refers to the sentence to whom will be given her love.

As we can see in the table, there are four sentences that used Personification in the poem entitled *Gondang 8*. The word *besiege* represents the word *raining hard all over the place*, it showed about the fertility trees whether the drizzled are fall. The word *your eyes fall* is represent the word *staring at*, it is showed someone is look down and see the fish. The word *boisterous voice* represents *noisy*, it is showed the sound of fishes made noisy voice. The word *hidden* represents the word *keep oneself from being seen*, it is showed that the fish are shelter so the people cannot took them.

As we can see in the table, there are one sentences that used Hyperbole in the poem entitled *Gondang 8*. The word *pulling* represents the word *filling the loneliness*, it is showed about a couple which is dating and they are speak to each other.

4.2 DISCUSSION

Out of six poems that this study uses as the source of the study, it is found out that there are about four different kinds of figurative language used, namely, metaphor (50%), personification (35%), hyperbole (13%) and simile (2%), with metaphor becoming the most frequently used of all. Seen from the individual poems, these four kinds of figurative language do not always exist altogether (*Celah Bumi, Inikah PetunjukMu, Cinta Terlarang, Gondang 7 and Gondang 8*).

It is only *Jiwa Tak Keliru* that has the most complete types of four types of figurative language. In addition, it is *Inikah PetunjukMu* that contains metaphor (30%) at the most. Meanwhile, the personification (22%) is mostly found in *Celah Bumi* and *Gondang 7*. Hyperbole (42%) mostly occurs in the poem *Inikah Petunjukmu*, with simile totaling (50%) in the poem *Jiwa Tak Keliru* and *Inikah PetunjukMu*.

In this research, the writer used Kennedy's theory to analyze the types of figurative language. states that figures of speech is an expression or comparison that relies not on its literal meaning, but rather on its connotations and suggestion.

This research is relevant with Kennedy's theory about figurative Language. In this research, the writer realized about the poets creativity through the sentences that used by the poet to represent the meaning from the poems. As a sample the writer took *Celah Bumi* poem to represent the used of the kind of figurative language, which is metaphors. The poet wrote some words which is green, creatures, earth, a green, the mirage, salt and the fresh. In this poem the poet is talking about the draughtness in a place, where there are no trees, the animals are suffers, the place

was empty, only sea water are exist, but there are no fresh water. The used of the kinds figurative language which is personification is used by the poet to represented human characteristics, for example the word the tears pursue in the sentence The sky cracks, tears pursue is talking about the rain falls because of the sky are cracks. The used of hyperbole we could see in the sentence I want to love you a thousand years. This sentence represent the hyperbole of time that the meaning is I want to love you in a long time, this sentence is similar with the poem Chairil Anwar which is I want to live in a thousand years, both of are used the hyperbole of time. And the example of the sentence that used simile is Like an old friend represents imagine an close relationship between two things. And simile is the least figurative language are appears in the poem. In fact, It only appears in two poem, *Jiwa Tak Keliru* and *Inikah PetunjukMu*.

Dash (2008) defines context as 'an immediate linguistic environment (rarely detached or isolated) in which a particular word occurs'. And this research is relevant with Dash's theory about contextual meanings. The investigation of contextual meaning as the focus of this study is done on the basis of context. There are at least four contexts that help the researcher to interpret the meaning such as the local context, sentential context, topical context and global context. In most parts, they are play important roles and help the researcher to interpret the meanings. For example, the word *berdendang* (Key Word) below obviously carries out non-literal meaning, The conclusion is based on the local and sentential contexts that the inanimate object water (*gemercik air*) does singing (*berdendang*) and telling a story (*bercerita*) like human.

(1) *dengarlah gemericik air
yang berdentang
bercerita tentang hijau yang punah makhluk- makhluk menderita
dan jasad-jasad tak bernyawa*

The global context is also helpful to guide the researcher to come to the interpretation. The global context sometimes plays additional role especially when the interpretation deals with the information out of the text. For example, when interpreting the personification (*menukik and menerobos*) in the poem Celah Bumi, the researcher needs global context to interpret those words. For example, in the global context, when people break through something, this act is considered a violation to the rule. Thus, *menukik and menerobos* belong to the personification that the poet wants to 'borrow' the feeling of the extremities to create inner experiences of severe draught.

Based on this study, the researcher would like to say that the findings of her study have confirmed the theory of figurative language. It is in the sense that theoretically the poets make use of figurative language in such a way that they intend to make their ideas vividly and lively. Moreover, in order to get the contextual meanings of the figurative language, it is necessary for the researcher to look into the context of the text, namely, the local context, sentential context, topical context, and global context.

After doing analysis, the writer found some values of life that represents from the themes of the types of figurative language. The description of the values of life or didactic values in the following pragraph:

In the poem of Celah Bumi, the writer found the themes of this poems is the draughtness and the writer learn about the values of lives which is to appreciate and protecting the environment and make the environment always clean. The writer protecting the environment by disposing the trast in the right place and treat the plants well. In the poem Jiwa Tak Keliru, the writer found the theses of the poems is the loyalty of love. In this poems the writer learn about the loyalty of love to have faith and constancy in love in her life partner by not having an affair with another person and the writer will appreciate the feeling of love of her life partner.

In the poem of Cinta Terlarang, the writer found the theme of this poem is sacrifice of love. In this poems the writer learns that love requires sacrifice because we are trying to unite with the people we love in spite of what we are doing against the rules of life. but the writer seeks to balance love with rules of life. When love and rules of life could not be balanced, then the writer learns to handle feelings of love although the writer hearts would feels very sick.

In the poem of Inikah PetunjukMu, the theme of this poem is the misserable effect with Tsunami disaster. The writer learns about to be a good man and always reconciling ourselves to the Lord. This life is only temporary because the author did not know God's plan and it is only matter of times when a disaster

comes the writer could lose lives. So, we must ready whenever it is. And we should be ready when if it is our times.

In the poem of Gondang 7, the writer found the theme of this poem is the importance of indigeneous of Tapanuli cultures along with the beauty of the nature, the writer learns about in the lonely place someone saw the beauty of green hill land and make the situation is very quiet remembering the influenced of the culture from the ancestors which is Gondang as the musical instruments that not exist anymore and the Toba mountain that already explode. The Tapanuli culture lost because the modernization era and in Tapanuli still has some people who have faith pray to God by making and disposing the offerings in the sea.

In the poem of Gondang 8, the writer found the theme of this poem is the importance of indigeneous of Tapanuli cultures along with the beauty of the nature, the writer learns about the beauty of the edge of coffee trees and in this place there are thousands of fish in the bamboo stalks and make noisy voice and they tries to hide themselves because the do not want to be cook. In the cafe that far from crowded there are some hiker that come to eat when we sit and eating and drinking, in the expanse we can hearing the sounds of Gondang.

In this research, the writer found that this research has similarity with the previous studies which Utami (2010) and Zubaidi (2007) and the similarity is our research has found the most frequently of figurative language are used in the poems, in this research the writer found that the most frequently of figurative language that used in the poems is metaphor. Utami (2010), the most frequently of

figurative language is Hyperbole. Zubaidi (2007), the most frequently of
figurative language is extended simile.



CHAPTER V

CONCLUSION AND SUGGESTION

In Chapter Five, the writer intends to present the conclusion and suggestion to the readers. The conclusion deals with the reflection on the study on the figurative language and their contextual meanings as found in six poems. In the next part of this chapter, the writer also proposes ideas that this study has not covered to other researchers for further studies.

5.1 Conclusion

The poems in the Teenlit Magazine belong to popular literature by talented young poets of Indonesia. As literary work of pop literature, their themes are quite varied with the text expressing life experience or current issues in the society where they live. Some of the poems, for example, speak about poets' deep concern about environment and cultural issues such as Celah Bumi, Gondang 7 and 8, Inikah PetunjukkMu. Whereas, the others, Jiwa Tak Keliru and Cinta Terlarang, deal with the poets' perspective of love.

The environmental themes forwarded by the poems Celah Bumi, Gondang 7 and 8, Inikah PetunjukkMu) have certain accentuation when expressing their ideas. For example, in Celah Bumi the poet talks about a severe draught that has happened in a certain area. Meanwhile, the poems Gondang 7 and Gondang 8 have stressed on the importance of the indigenous culture of Tapanuli, along with its beauty if the nature. Furthermore, the poem Inikah PetunjukMu brings

forward the miserable effects of Tsunami on humankind, the implication of which leads the poet to deep contemplation on God's existence and purposes. In spite of their different accentuation, these poems seem to have addressed the same issue: it is people themselves who become the source of the disasters. It is their selfishness and greediness that makes all catastrophes occur, disordering the harmony and the beauty of the nature.

The other two poems, *Jiwa Tak Keliru* and *Cinta Terlarang*, reflect poet's contemplation on the experience of love. Interestingly, we notice how the poet uniquely positions herself in the same theme. In *Jiwa Tak Keliru*, obviously the poet has sympathized herself in the position of someone who adores the purity and the loyalty of love. Meanwhile, the poet seems to have taken an empathy of being someone else who has been in affair with her lover.

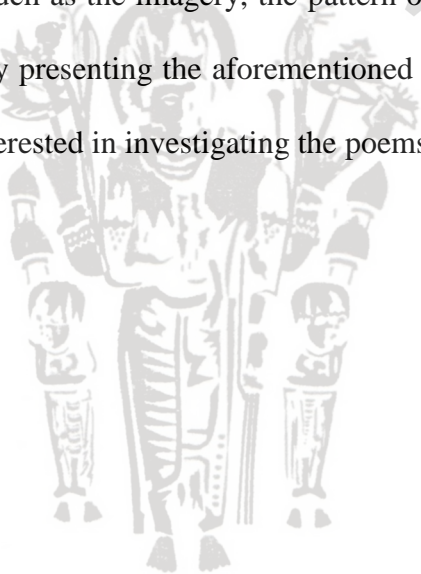
Based on the analysis of six poems in *Story Teenlit* magazine, the poets have used different kinds of figurative language to express their ideas. Of all figurative languages, it is the metaphor that poets have used most in the poems. In fact, kinds of metaphor used by the poets are varied and rich in expressions such as the metaphor of nature, movement, culture and beliefs, etc. The alliteration technique, along with the irony, makes life experience dense, sensible and beautiful in expressions.

5.2 Suggestion

Investigating figurative language in poems is nothing new in literary studies. However, looking into the poems in *Story Teenlit Magazine* as source of data can be said to be both new and challenging to do. It is not easy for the

researcher to fully disclosure all 'dark sides' of these literary works. Hence, this study admits its limitation to researching types of figurative language and their contextual meanings.

For other researchers who are interested in exploring pop literature, the writer suggests that other aspects be also worth noticing. For example, other researchers may see the poems in the Story Teenlit Magazine though the stylistic study. It is worth noting in order to the pattern of stylistic patterns of the poets. In addition to the style, there are also intrinsic elements of the poems that have not been investigated yet such as the imagery, the pattern of alliteration. In any case, the writer hopes that by presenting the aforementioned suggestions, there will be researchers who are interested in investigating the poems in the Teenlit Magazine.



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APPENDICES

Appendix 1 Celah Bumi

CELAH BUMI

Inilah sebuah kisah
Yang nelangsa menukik awan
Menerobos celah-celah
Kerak bumi nan kerontang

Dengarlah gemericik air yang berdentang
Bercerita tentang hijau yang punah
Makhluk-makhluk menderita
Dan jasad-jasad tak bernyawa

Muka bumi yang buruk
Tanpa cahaya hijau
Ditengah hamparan padang gersang
Yang menari bersama fatamorgana

Dimanakah tetesan bening sang air?
kucari di sela-sela kerakbumi.

Namun sia-sia belaka.

Yang ada hanyalah hamparan
asin yang melekat.

karna sang tawar berlari
ke dalam celah-celah yang merana.

(Lil Jeneri, MAN 2 Payakumbuh, 11 A 1)

Appendix 2 Puisi-puisi Kwek Li Na

JIWA TAK KELIRU

Di dermaga hatimu
 Sauh cintaku, abadi kulabuh
 Malam seribu bintang tersenyum
 Menjadi saksi, aku mendekap bahagia
 Aku ingin mencintaimu seribu tahun
 Sampai akar cinta melilit waktu,
 dan rasa akan menjadi kera sseperti batu

Untuk semua musim kuingin jadi berarti
 Dengan hati yang terus bernyanyi
 Dan pena rasa tak henti berpuisi cinta
 Dan kupastikan jiwa tak keliru, mendamba

CINTA TERLARANG

Meniti jembatan gelap
 Menyusuri kesunyian
 Mencarimu di sudut malam
 Kerinduan mendera, menguliti rasa
 Raga tak mungkinbersama
 Dinding pemisah angkuh menantang kita

Cintamu,cintaku terlarang
 Bagi mereka bumerang
 Dan kita kalah sebelum berperang
 Cinta kita tunduk pada peradaban
 Cinta mati karena dogma peradaban
 Kau dan aku menjadi debu, penasaran
 Taiwan, 04 Oktober 2009

InikahPetunjukMu

Bumi berantakan, terhempas keegoisan
Langi tretak, air matanya meniti
Bintang-bintang berguguran, tak tahu tujuan

Air membekukan bumi
Angin menjadi api
Gempa nada
Tsunami menyapa
Musim-musim kehidupan bertabrakan
Manusia ingin menjadi Tuhan
Dunia dengan segala tanda, akhir jaman
Terputar VCD kehidupan

Dalam hitungan detik
Palu kematian siap diketuk
Kiamatku...,tamat aku dari sekolah kehidupan
Hanya menunggu waktu

Aku sedang di ruang tunggu,
Menanti namaku disebut
Dan kereta kencana membawaku ke awan

Kulihat lorong begitu dalam
Cahaya saling bersapa
Bagai sahabat lama
Tak kulihat lagi raga, perbezaan kasta
Semua menjadi sama
Warna dan rasa, terlihat putih
Kuraba pipiku...,tak tersentuh
Aku bermimpi

Tuhan inikah petunjukMu?
Alam, murkakah engkau dengan ulah kami?
Taiwan, 04 Oktober 2009

Appendix 3 Puisi-puisi Foeza Me Hutabarat

GONDANG 7

Dari beranda Niagara Hotel kesunyian itu
Membentur bukit tanah hijau. Pinus-pinus
Membius tubuh yang tenggelam
Dalam genggam kehidupan batu moyang.

Ngiang-ngiang suara talu gondang

Dari liang-liang palung danau

Membalik ruang waktu tujuh puluh juta tahun lampau.

Gunung-gunung pecah berhamburan

Kristal-kristal debu menembus cakrawala

Di tepi dinding pasir-pasir menghilang

Tergilas sebuah peradaban yang memangsa

Rindang-rindang pohon. Aku diam dalam semayam ruh

Mencari-cari perahu tuk mengayuh ke sebrang pulau

Tempat manusia manortor memantra bumi

Biar diam tak lagi bencana

Ranjang dan selimut menunggu dalam kamar lemah cahaya

Langkahku terhenti diambang pintu dihadap sang suara

Gondang itu terus saja bersahutan

Menikam-nikam dingin dan sunyiku.

Danau Toba, awal Juli 2009

GONDANG 8

Dari balik jajaran pohon kopi di tepi Simarjarunjung

Kehidupan tak berujung walau gerimis terus mengepung

Matamu jatuhke kaki bukit menghampar keramba-keramba

Panen akan membawa mereka pada dapur-dapur api

Aku menapak trap tangga dengan langkah separuh tua

Memasuki café yang disinggahi para pelacak semesta

Kita duduk di meja yang menyandar pada dinding kaca

Menghirup kehangatan gorengan dan bandrek gula kelapa

Jauh di hamparan danau gondang itu masih sisakan suara

Aku dan kau mencabuti sunyi di tatakan hidangan cinta

Simarjarunjung, awal Juli 2009

Appendix 4 Berita Acara



KEMENTERIAN PENDIDIKAN DAN KEBUDAYAAN
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6. Tanggal Selesai Revisi : 12 Agustus 2012
7. Nama Pembimbing : I. Isti Purwaningtyas, M.Pd
II. Widya Caterine Perdhani, M.Pd
8. Keterangan Konsultasi:

No	Tanggal	Materi	Pembimbing	Paraf
1.	08 Maret 2011	Pengajuan Judul Skripsi	Pembimbing I	
2.	20 September 2011	Pengajuan Judul Skripsi	Pembimbing II	
3.	29 April 2011	Penyerahan BAB I, II, III	Pembimbing I	
4.	20 Oktober 2011	Penyerahan BAB I, II, III	Pembimbing II	
5.	20 Mei 2011	Konsultasi BAB I, II, III	Pembimbing I	
6.	20 Desember 2011	Konsultasi BAB I, II, III	Pembimbing II	
7.	29 Juli 2011	Konsultasi Revisi BAB I, II, III	Pembimbing I	
8.	29 Desember 2012	Konsultasi Revisi BAB I, II, III	Pembimbing II	
9.	29 Maret 2012	Konsultasi Revisi BAB I, II, III	Pembimbing I	
10.	03 Maret 2012	Konsultasi Revisi BAB I, II, III	Pembimbing II	
11.	04 Mei 2012	Konsultasi Revisi BAB I, II, III	Pembimbing I	

Lanjutan Tabel:

No	Tanggal	Materi	Pembimbing	Paraf
12.	04 Mei 2012	Konsultasi Revisi BAB I, II, III	Pembimbing II	
13.	24 Mei 2012	Konsultasi Revisi BAB I, II, III	Pembimbing I	
14.	20 Mei 2012	Konsultasi Revisi BAB I, II, III	Pembimbing II	
13.	29 Mei 2012	ACC Seminar Proposal Skripsi	Pembimbing I	
14.	30 Mei 2012	ACC Seminar Proposal Skripsi	Pembimbing II	
15.	04 Juni 2012	Seminar Proposal Skripsi	Pembimbing I	
16.	04 Juni 2012	Seminar Proposal Skripsi	Pembimbing II	
17.	17 Juli 2012	Konsultasi Revisi setelah Seminar Proposal Skripsi	Pembimbing I	
18.	18 Juli 2012	Konsultasi Revisi setelah Seminar Proposal Skripsi	Pembimbing II	
19.	19 Juli 2012	Konsultasi Revisi setelah Seminar Proposal Skripsi	Pembimbing I	
20.	19 Juli 2012	Konsultasi Revisi setelah Seminar Proposal Skripsi	Pembimbing II	
21.	20 Juli 2012	ACC Seminar Hasil Skripsi	Pembimbing I	
22.	20 Juli 2012	ACC Seminar Hasil Skripsi	Pembimbing II	
23.	26 Juli 2012	Seminar Hasil Skripsi	Pembimbing I	
24.	26 Juli 2012	Seminar Hasil Skripsi	Pembimbing II	
25.	26 Juli 2012	Konsultasi Revisi setelah Seminar Hasil Skripsi	Pembimbing I	
26.	26 Juli 2012	Konsultasi Revisi setelah Seminar Hasil Skripsi	Pembimbing II	
27.	27 Juli 2012	ACC Ujian Akhir Skripsi	Pembimbing I	

Lanjutan Tabel:

No	Tanggal	Materi	Pembimbing	Paraf
28.	27 Juli 2012	ACC Ujian Akhir Skripsi	Pembimbing II	
29.	13 Agustus 2012	ACC	Pembimbing I	
30.	13 Agustus 2012	ACC	Pembimbing II	
31.	13 Agustus 2012	ACC	Penguji I	
32.	13 Agustus 2012	ACC	Penguji II	

9. Telah dievaluasi dan diuji dengan nilai:

Dosen Pembimbing I

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