

**A SEMIOTIC ANALYSIS OF EDGAR ALLAN POE'S *AL
AARAAF***

An Undergraduate Thesis

**Submitted as a Partial Fulfillment of the Requirements for S1-
Degree**

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ABSTRACT

Poetry as a literary work is an expression of a thought that contains imagination, feeling, and meaning. It is arranged in a lovely and aesthetic language in a rhythmical arrangement. The experience of enjoying a poem could be obtained from listening, reading, and analyzing. Al Aaraaf is a long poetry written by Edgar Allan Poe. Al Aaraaf explicitly, tells about a place between heaven and hell. This research aims to answer the question about (1) How is the condition of the human who was in Al Aaraaf? (2) How is the semiotic analysis of Al Aaraaf poetry by Poe? (3) What is the relation between Al Aaraaf and Quran Sura Al A'raf?

This research uses a qualitative method with a content analysis model. The data was taken from Al Aaraaf while the objects of the research were taken from the words, phrases, clauses, sentences, or terminology indicated as the sign or symbol. The researcher analyzes the data using data condensation, data display and data conclusion/verification by Miles and Huberman. This research used semiotic approach by Ferdinand de Saussure in analyzing signs and symbols from Al Aaraaf.

After conducting the research, the researcher found (1) Al Aaraaf a poetry by Edgar Allan Poe only borrows the term Al Aaraaf from Arabic as the basic foundation to build a narrative story in his poetry. (2) Poe used several sources to write his poetry, that is historical events, mythologies, scripture, and nature terminology (biology). (3) Al Aaraaf does not describe much about the human condition there. However, it emphasizes more about the condition of the place and its main characters such as Nesace, Ligeia, Angelo, Ianthe, and Angels or Seraphs.

Keywords : *al aaraaf, poetry, semiotic*

DECLARATION

I hereby declare that this thesis, entitled “A Semiotic Analysis Of Edgar Allan Poe’s Al Araaf” is entirely my own work and is based on my own research. I also declare that all materials and sources consulted in the preparation of this thesis, be they book, articles, and any other kinds of document, are properly acknowledged in the footnotes and bibliography.

Bandar Lampung, 17 Juli 2024

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MOTTO

وَعَلَّمَ آدَمَ الْأَسْمَاءَ كُلَّهَا ثُمَّ عَرَضَهُمْ عَلَى الْمَلَائِكَةِ فَقَالَ أَنْبِئُونِي بِأَسْمَاءِ

هَٰؤُلَاءِ إِنْ كُنْتُمْ صَادِقِينَ ﴿٣١﴾

“He taught Adam all the names (of things) then He showed them to the angels and said, ‘Tell me the names of these if you truly (think you can)’”

(Q.S. Al Baqarah : 31)



DEDICATION

This thesis dedicated to everyone who cares and loves me. The researcher would like to dedicate this thesis to :

1. My beloved parents, Mr. Rahmat and Mrs. Siti Khotijah, no one can replace them as the first in my life. I have no idea to say but I hope they always be happy and healthy. And I wish I could make them proud with this tiny achievement. And the last thing I will never forgot is thank you so much for all of your time, efforts, pray, advices and much more that I could not mention all of it. Also I apologize because many mistakes I have been done to you and because I could not keep the promise to graduate on time.
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4. To someone who is always loyal to accompany you in every worst moment, providing support and motivation. Coloring all forms of my struggle to achieve my dreams. Someone who is the voice of my poetry, accompanies me in the process and she is a good listener to all my stories. The one who always receive all of my weakness understand my shortcomings and remind me when I forgot Thanks for always being my special thing, taught me new things and invited me to explore the city without having to be afraid of crowds. My queen of blue sapphire.
5. My beloved lecture who transfered me an amazing knowledge and almamater UIN Raden Intan Lampung.

CURRICULUM VITAE

Imam Khoironi. He was born on 18th February 2000 in South Lampung in the village namely Cintamulya, but because an little accident it was recorded in the Identity Card on 15th February 2000. He is the youngest child of Mr. Rahmat and Mrs. Siti Khotijah. He studied elementary school at SDN 02 Cintamulya on 2006-2012, and then he continued the Junior High School at MTs MA Cintamulya on 2012-2015, and he finished his 12 years compulsory education in MAS Islamiyah Cintamulya as the Senior High School on 2015-2018. He did not immediately continue to higher education because his proposal of scholarship in Universitas Lampung was rejected. He decided to continue his education in Boarding School of Hidayatul Mubtadiien Sindang Ayu for the fourth year. After a year, he took the opportunity to continue his education in UIN Raden Intan Lampung with Bidikmisi scholarship that help his parents to fund his education. He loves reading and writing poetry, short story and essay. He has published his literary writings in mass media both digital and print such as books, newspaper. For example, his poems and other writings was published by Tempo, Media Indonesia, Rakyat Sultra, Kedaulatan Rakyat, Merapi, Republika, Denpasar Post, etc. The first collection of his poems published in 2019 entitled Denting Jam Dinding. He is the second runner up of Duta Bahasa Provinsi Lampung 2024.

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Finally, this thesis is far from being perfect, but it is expected that this thesis will be useful not only for the researcher, but also the readers. Therefore, constructive thought, suggestion, and critiques are welcomed to make this thesis better.

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CHAPTER I INTRODUCTION

A. Title Confirmation

From the title **A Semiotic Analysis of Edgar Allan Poe's *Al Aaraaf***, the researcher will discuss about some terminological keywords for giving point of view to the reader and making them more understand about the title.

1. Semiotic Analysis

“Semiotics” is the study of how words and other symbolic systems of communication make meaning. The term originates from the Greek word for sign, *semeion*, which means anything that is used to represent or stand in for something. For example, the word "chair" is the sign that English speakers use to describe the thing with four legs that people sit on.

In accordance with Preminger “semiotics is the science of signs, studying socio-cultural phenomena, including literature as a sign system”.¹ Semiotics can also be defined as the study of the science of the production and interpretation of signs in all forms (symbols, icons, codes, indexes, etc.) with their functions, and their benefits to human life based on their supporting aspects.² In accord with Wiryatmadja that semiotics is “a scientific field that studies the life of signs and their broad inner meanings, both straightforward (literal) and figurative (imaginative), using language or non-language”.

As stated in Oxford Advanced Learner's Dictionary analysis is “separation into parts possibly with comment judgement. Studying or examining to learn about.”³ Robert J. Schreiter define analysis as reading with any technique that

¹ Alex Preminger, *Pricenton Encyclopedia Of Poetry And Poetics*, (New Jersey: Pricenton University Press, 1947) p 980

² Nyoman Kutha Ratna, *Teori, Metode dan Teknk Penelitian Sastra*, (Yogyakarta: Pustaka Pelajar, 2013)

³ A. S. Hornby, A.P. Cowie, A.C Gimson, *Oxford Advanced Learner's Dictionary Third Edition*, (Oxford : Oxford University Press, 1974) p 29

deserve of the text, which locates the signs that place the signs in dynamic interactions between the text and the socio-culture or its scope, and the messages conveyed. In a more specific description, as stated by Cassidy “analysis is the activity of gathering data, describing things as they are, collecting and recording instances, making lists, and so on”.⁴

So after synthesize the definition above researcher can conclude that semiotic analysis is the process of studying symbols in a language to find their meaning. In this case, the analysis will be aimed at poetry which specifically will take several signs which will then be used as objects of significance in order to achieve a deeper meaning in accordance with literary conventions.

2. Al Araaf

“Al aaraaf” is the longest poem Poe wrote and was inspired by Tycho Brahe’s discovery of a Supernova in 1572 which was visible for about seventeen months. Poe identified the supernova with Al Araaf, a star that was place between paradise and hell. Al Araaf was a place where people who have been neither markedly good nor markedly bad had to stay until forgiven by God and let into paradise, as discussed in Sura 7 of the Quran. As Poe explained to a potential publisher :

“Its title is ‘Al Araaf’ from the Al Araaf of the Arabians, a medium between Heaven and Hell where men suffer no punishment, but yet do not attain that tranquil & even happiness which they suppose to be the characteristics of heavenly enjoyment.”

3. Poetry

Poetry or poems has origins from Greek which comes from word “poima” that means making. While Supriyadi state that poetry is a literary work using words which form a

⁴ Stephen Petrina, *Method Of Analysis*, (Vancouver : The University of British Columbia, 2019) p. 389

rhyme and rhythm as media for expressing an idea and imagination. Altenbern said that “poetry is a drama forms of experiences which is interpret in rhythm language.”⁵ In other term, William Wordsworth define Poetry as the spontaneous overflow the powerfull feelings; it takes its origin from emotion recollected in tranquility; the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was the subject of contemplation, is gradually produced, and does itself actually exist in the mind. And just as Paul Valer, he define Poetry is an art based on language, but poetry has more general meaning that is difficult to define because it is less determine; poetry also expresses a certain state of mind.

B. Background of the Problem

William Saroyan, an American Novelist and Playwright, once said “*One picture worth a thousand words. Yes, but only if you look at the picture and say or think the thousand words.*” What does picture by saroyan actually mean? Why can it be worth a thousand words? In semiotic every single things has a purpose, including picture. Everything in this world have it ways to communicate with each other. And something that cannot speak and talk in our language make a sign or symbol. A picture that lean to Saroyan is one of the sign. People will translate the sign with anything that lie to their knowledge and it needs a thousand words.

Umberto Eco in the Theory of Semiotic said Semiotics is in principle the discipline studying everything which can be used in order to lie. If something cannot be used to tell a lie, conversely it cannot be used to tell the truth: it cannot in fact be used "to tell" at all. Umberto Eco explained that every sign is a lying system that telling a truth without saying it directly. And that is how a poetry

⁵ R. D. Pradopo, *Pengkajian Puisi*. (Yogyakarta: Gadjah Mada University Press, 1995), p. 6

work, rely on sign that the author put in line or every sentence he write.

Conforming to Umberto Eco's explanation semiotic have a big scope of study. Because every single object in this world produce signs and symbols. And one of those object is literature that has wider concept than a poetry, in this case poetry is one of branch of literature beside novel, short story etc. Literature and language has interconnection that in every language has each literature and it grow up within its' culture.

As stated in Oxford Dictionary, literature defined as “ a piece of writing that are valued as works of art, especially novel, plays, poems (in contrast to technical book and newspaper, magazine, etc.).”⁶ As quoted from Godwin Ogar Literature is one of the great creative and universal means of concerns of mankind like arts and music. The word literature in restricted and professional sense refers to work of creative imagination which deals with the social experience of man in terms of his interaction with his neighbor in the society. Thus literature is characterized by imagination, meaningfulness of expression, good form and technique, it may also instruct, inform, entertainment, express personal joy or pain, reflect religious devotion, glorify a nation or hero and educate a particular point of view be it political, social or aesthetic.⁷ According to Moody literature is the imaginative work of writers. Authors write down their ideas, life experiences, view of life, which they gain surroundings communities where they live. The literature emerged from innate love of storytelling, arrangement of words in pleasing patterns, revealed in the words of some specific aspects of human experience. This is usually specified in a character that was created to make it more easily to be understood though largely done on particular social events.⁸

⁶ A.S Hornby, *Oxford Advanced Learner's Dictionary of Current English*, (New York : Oxford University Press, 1974) p. 496

⁷ G. Ogar, S.V. Ushie, E. Odzang, *Comprehensive English Language and Literary Studies*, (Federal College of Odubu, 2007) p. 77
<https://www.researchgate.net/publication/336207894>

⁸ H.L.B. Moody, *Literary Appreciation*, (United Kingdom: Longman Group Ltd, 1984) p 2

From these statements, it is clear that literature discusses about the human experience. This is an expression of life in the words of truth and beauty. It is also a written record that is the aspirations, thoughts, and emotions as well. Many people do not realize that everything in the literature contains an awful lot of value that can be applied in life, for that is why literature is very important. Truth literature can also provide the truth and satisfaction. Literature classified into two groups, fiction and non-fiction. Fiction includes novels, short story, poetry, drama, and novella. Non fiction includes essay, biography, autobiography, memoirs, criticism, letters. Poetry is part of literary work that has a art value, poetry describes a wide variety of spoken and written forms, style, and patterns and also a wide variety of subjects.

Poetry as a literary work of art is aesthetic and meaningful work that has meaning, symbol, intent, and not just something empty without meaning. Poetry is the expression of the thought which have the imagination, stimulate the five senses in a rhythmic arrangement. In principle, poetry is composed of lines that form stanzas. Poetry writing uses beautiful language and is full of imaginative diction, besides that the application of figure of speech also adds to the richness of the meaning of poetry.

Most of the readers of poem are those who indeed basically liked the poems, the beauty of its language, or moderate of poem describe moods at the time. However, in understanding poem the reader must be able to capture the intent and purpose of the meaning between the lines in a poem which should be studied more in depth. In order to understand poetry in depth, we must know how to use style of the language and understand the whole poetry by way of analyzing the existing structure. Therefore the meaning of poetry cannot be translated literally like other literary works. The elements of the poetry do not have meaning by itself so poetry represent the sign structure which have a meaning and have a system, an analysis also linked up with semiotic analysis. In this case the language in poetry can be translated utilizing pragmatics which is a branch of linguistics.

One branch of pragmatic study is semiotic. And as stated by Saussure, language is a sign system that generally combines concepts and sound images, this indicates that every language is a signification process between sound representations and their relationship with other signs. Jakobson in “*Language in Relation to Other Communication System*” wrote that “Language is a purely semiotic system. The study of signs, however, must take into consideration also applied semiotic structures, as for instance, architecture, dress, or cuisine. Any edifice is simultaneously some sort of refuge and a certain kind of message. Similarly, any garment responds to definitely utilitarian requirements and at the same time exhibits various semiotic properties”.⁹ Then to understand more about language, some philosophers have developed a semiotic theory that can be used as a linguistic tool used to interpret a language based on signs. The internal structure of the sign in his view is binary consisting of a slice of sound image which he calls a signifier (signifiant) and a concept slice which he calls a signified (signifie).

Referring to the opinion above, the researcher found a relationship between language and semiotics. It means that every language can be used as a sign in everyday life, for example, with only a word someone can identify something even though that word cannot be used to define that thing. The sound image is not physical like the sound of spoken language, but is psychological, that is, like an image in the mind that appears when memorizing a text without moving the lips.

We seem as a species to be driven by a desire to make meanings: above all, we are surely *homo significans* – meaning-makers. Distinctively, we make meanings through our creation and interpretation of ‘signs’. Indeed, in accordance with Peirce, ‘we think only in signs’.¹⁰ Signs take the form of words, images,

⁹ Roman Jakobson, ‘Language in Relation to Other Communication Systems’, (The Hague: Mouton, 1968) p 703

¹⁰ Charles Sanders Peirce, *Collected Papers* (8 vols: vol. 1, *Principles of Philosophy*, ed. Charles Hartshorne and Paul Weiss, (Cambridge, MA: Harvard University Press, 1931) p. 2302

sounds, odours, flavours, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. In the other term Peirce declares that 'Nothing is a sign unless it is interpreted as a sign'.¹¹ Anything can be a sign as long as someone interprets it as 'signifying' something – referring to or *standing for* something other than itself. We interpret things as signs largely unconsciously by relating them to familiar systems of conventions. It is this meaningful use of signs which is at the heart of the concerns of semiotics.

As a sign system, language is abstract rather than concrete. Therefore, meaning is needed to get the essence of a language, especially in literary works. Literature was born as an individual expression that represents the beauty of speech in spoken and written form. Literature embodies symbols as an important key to a language. In this case, symbols cannot be clearly interpreted literally because literature in general does not follow existing rules, literature has its world themselves in a language.

The researcher realizes that the study of poetry, especially semiotic analysis, is still minimal. Researchers also discovered the fact that the level of literacy is still low among students or society in general, especially in the literary sphere. The absence of accommodation in the curriculum for a comprehensive understanding of literature in schools is one of the causes. even though literature is a language tool that can be used as a benchmark for a person's reasoning and critical thinking. On this basis, researchers are interested in researching literature, apart from appreciating the author's work, it is also to introduce more widely literary works that have an influence on language.

In this case the researcher has a very high interest in literary works, especially poetry. As quoted from Sapardi in his book "*Bilang Begini Maksudnya Begitu*", a form of appreciation for writers is to read and understand their work, so that to make it easier for readers, such as giving an overview in this study, the researcher wants to give a kind of guidance by using semiotic

¹¹ Ibid. p. 2172

theory to dig deeper into the meaning of a poem. Meanwhile, Poe's poetry is very interesting when viewed from the title and background that Poe told himself when publishing his poetry. Apart from that, this poem is also very interesting because it is the longest poem by Poe, and is divided into two parts. Each part has the same structure. Among the poems of American and world writers, this poem has a very unique character from its typography and word choice.

C. Focus and Sub-focus of the Research

This research focus on analyzing the symbols and signs in Al Aaraaf that are the material for representing the meaning of the poem as a whole. This research also focuses on the utilization of the symbol and another language tools to develop Al Aaraaf universe. This research will find the meaning of the poetry and capture the portrayal of human life that represented by Al Aaraaf. And for the subfocus, this research will also understand the characteristics of the poem like word choice from Poe and the importance of these words in the poem. And for another subfocus, this research also analyze the relation between the poetry and Quran Sura Al Aaraaf. Instead of interpreting it subjectively, the researcher uses semiotic theory so that it can be more objective in assessing. This research will be conduct by using semiotic theory under the Saussure's signifier and signified.

D. Problem Formulation

There are three problems that will the author answer by making this paper. Both are relating to the signs and symbols that presented by Edgar Allan Poe in both part of his poetry.

1. How is the condition of the human who was in Al Aaraaf?
2. How is the semiotic analysis of Al Aaraaf poetry by Poe?
3. What is the relation between Al Aaraaf and Quran Sura Al A'raf?

E. Objectives of the Research

In line with the problem formulation the researcher have determine two objectives of the research, there are:

1. To analyze the representation of human life in Al Aaraaf.
2. To analyze the sign of Edgar Allan Poe's Al Aaraaf.
3. To analyze the relation between Al Aaraaf and Quran Sura Al A'raf.

F. Significance of the Research

1. Theoretically

The research result are expected to provide a reference for subsequent semiotic research, especially those related to literary analysis. Usefull to improve the interest of the reader to literary work especially poetry. Improve the compresension about literature and how to interpret it in a more appropriate way. The researcher also expect that this research can trigger further research on this kind of poetry or literature in general. Especially using semiotic theory.

2. Practically

Researcher realized that in English learning in schools the use of literature as teaching material is still lacking. English learning only focus into four basic skill and does not accomodate the literature learning specifically especially for poetry. Practically, this research hopefully have the significance such as:

- a. For English students literature, it can be an attraction in language learning because in fact language also progressing because literature. The researcher hopes that this research can later contribute in language teaching material and help English or other language teacher in deliver the material.

- b. Beside the literary scope, the researcher hopes that this result of research in the form of wordphrases can be applied as the material for English teaching and learning process in senior high school. The phrases in this poem that displayed in the table also can add to the vocabulary of students and teachers.
- c. The researcher expects that the results of this research can be used as a basis for literary activists to produce better and more authentic works. And more than that, the researcher hopes that this research can be a tool for the highest appreciation of literary works and especially to Edgar Allan Poe.

G. Relevant Previous Research

1. Farah Velda Digna Zaidah in 2019 with the title *The Portrayal of Jannah in Poe's Al Aaraaf* a Minor Thesis (Skripsi) Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. This research applied literary criticism in the form of text analysis method with text oriented approach. This study tries to describe the representation of Islam heaven or known as *Jannah* in one of the Edgar Allan Poe's poems, *Al Aaraaf*. This research tries to portray *Jannah* in the Quran through Ibn Kathir views in his tafsir, *Tafsir Ibn Kathir* and related it to the poem.
2. Ahmad Sahlani, in 2009 conduct a research under the title "Semiotic Analysis on Edgar Allan Poe's Poems". This research used semiotic analysis method under Peirce's triadic signs theory. There are three poems that became the object of the research, they are *Alone*, *To Helen*, *The Valley of Unrest*. The finding of this research is a description of symbols in Poe's Poems.

3. Pungky Farras, Ely Nurmaily, on “A Semiotic Analysis on Eldorado Poem by Edgar Allan Poe” that published in *Linguistic and Literature Journal* Vol. 1 No. 2 in 2020. This study is aimed to know the meaning of the symbols of Gallant knight, Eldorado, shadow, a pilgrim shadow, shade, over the mountains related to the socio-historical issue. This study is also used in the qualitative method and library research. Starting from the writers’ interest in the poem and think that, the poem has a unique word inside it. In this research, the knight who do the long journey to search for “Eldorado”. This study focuses on semiotic analysis, which uses the semiotic approach. Charles Sanders Pierce is the theory that the writers use to analyze “Eldorado” poem by Edgar Allan Poe. The use of semiotic analysis is to find a symbol of Eldorado poem. This study also used the socio-historical approach that correlates with the Eldorado poem.
4. Karmila Mokoginta, Nur Ilmi, Hartina Mahardhika, in the journal of *Scope of English Language Teaching, Literature and Linguistic (SELTICS)*, Vol. 4 No. 2 in the year of 2021 with the title “J.E Tatengkeng and Robert Frost’s Poems : An Application of Michael Riffaterre’s Semiotic Model”. This qualitative content analysis study describes the results of poem analysis using the semiotic model of Riffaterre. The objects of analysis were poems written by J.E Tatengkeng from Indonesia including Di Lereng Gunung, Bulan Terang, and Melati; and Robert Frost from America including Nothing Gold Can Stay, Fireflies in the Garden, and After Apple Picking. The analysis was conducted using two steps of reading. The first was the heuristic reading conducted by using linguistic knowledge; while the second was the retroactive reading conducted by using knowledge beyond the text. This second step was intended to conclude the hypograms, and based on the hypograms, matrices and significance of the poems were concluded. The analysis revealed the poems’ matrices and

significance related to the value of love, beauty of nature, and religious belief.

5. Husnul Hatima Adudu and Dahlia Husain in the journal of *BRITISH Jurnal Bahasa dan Sastra Inggris* with the title of *Semiotic Analysis of William Blake Poems*. This research focused on semiotic of Riffatterre's theory in William Blake poems, entitled *The Sick Rose*, *My Pretty Rose Tree*, and *The Garden of Love*. The method that used in this research was descriptive qualitative method. The data that used in this research was a written record in the form of three poems by William Blake. Three poems in question were *The Sick Rose*, *My Pretty Rose Tree*, and *The Garden of Love*. The technique used to collect data in this research was the technique of reading log. The researcher used the Riffatterre's theory to analysis the poems. Based on the analysis, it can be concluded that poem *The Sick Rose* and *The Garden of love* depict of live before France Revolution occurred, and poem *My Pretty Rose Tree* describe about the author's feeling to his wife.
6. Rusmitha Sipahutar and Tomi Arianto in *Journal BASIS Vol. 6 No. 2* in the year of 2019 the article with title of *An Analysis of Semiotic Rifatterre in Walt Whitman Selected Poem*. The object research in the Walt whitman poem was an Semiotic analysis seen from MichaelRiffatterre's theory. This research used the descriptive qualitative method for this research. That means the method of data collection by analyzing and interpreting also described to understand the theories contained in the poem. In this qualitative research, researcher used the Semiotic theory by Michael Riffatterre in his book *Semiotic of poetry* as a basic concept and framework of thinking. The concept contains three point: The first was unsustainability of expression in poetry include the displacing meaning, distorting meaning, and the creating of meaning. It

discussed the figurative language such as metaphor, personification and also the structure of verse. The second was Heuristic and Hermeneutic reading that has a relation with reading a verse based on language conversion and overall rereading with interpretation. The last was Matrix, model, and varian is key, transformation, and description in a poem. In the Walt whitman selected poem finds some point based on the result of the analysis the data. From an analysis, the researcher concluded the dominant point in the Walt whitman poem is unsustainability of expression in poetry.

7. Putri Intan Sari Pradani and Sarif Syamsu Rizal in Journal Culturalistics Vol. 4 No. 1 the article with title of *Michael Riffaterre's Semiotics on William Shakespears A Madrigal (A Semiotic Analysis)*. The purpose of this study is to find out what aspects of Michael Riffaterre's semiotics are composed in William Shakespeare's A Madrigal poem. This study uses a qualitative descriptive method to describe the semiotic aspects, and library research to collect data. In order to achieve the objectivity of this study, the literary study approach used is structural and semiotic approach. The structural approach directs the description of aspects of the physical appearance and the semiotic approach limits the description of the semiotic aspects in William Shakespeare's *A Madrigal*. The results of the study show that there are four aspects and their sub-aspects found in William Shakespeare's *A Madrigal*. The first aspect is the result of Heuristic and Hermeneutic readings and there are three sub-aspects found, namely Syntax Extraction, Morphological Change, and Normative and Semantic Forms. The second aspect is Indirect Expression including three sub-aspects that are found, namely Shifting Meaning, Distorting Meaning, and Creating Meanings. The third aspect is Matrix, Variants and Models. The fourth aspect is Potential and Actual Hypogram.

So after review the relevant previous research, the researcher did not found any similarities on the theory that used on the previous research and this research. The researcher conclude that this research has novelty than previous research that has been reviewed by the researcher in the theory that the rearcher used. This research use semiotic theory by Ferdinand de Saussure and other than that this research use a different variable than the others that is the sign and symbol of Al Aaraaf a poetry by Allan Poe

H. Research Methodology

1. Research Design

In this research the researcher used qualitative content analysis based on semiotic theory. Content analysis is a research method focuses on analyzing and interpreting recorded material to learn about human behavior or identifying specified characteristics of the material. The material may be public records, textbooks, newspapers letters, films, tapes, diaries, themes, reports, websites, blogs, virtual worlds, speeches, television programs, advertisements, musical compositions or other documents. Content analysis usually begins with a question that the researcher believes can best be answered by studying documents.¹²

Semiotics use as the base theory of this research that studying linguistic units to examine the relationship between signs and their meanings. There is no neutral text: the use of certain words excludes other choices. Texts or signs and their structural relationships are the subject of study for semiotics. These approaches stress the system of relations between words as a source of meaning and view language as a social construction. Words are viewed as signs that bring together a concept and an image, derive their meaning from their place

¹² Donald Ary, Lucy Cheser Jacobs, Chris Sorensen, David A. Walker, Introduction to Research In Education 9th Edition, (America: Wadsworth Cengage Learning, 2014) p, 32.

within an articulated system, are arbitrary (e.g., different languages use different terms for the same concepts), and can be assembled in combinations and patterns.¹³

2. Data and Data Source

a. Data

Al Aaraaf, a poetry by Edgar Allan Poe

b. Data Source

Researcher analyzed the data by using: books, articles, relevant previous research, translation of Alquran Sura Al A'raf.

3. Data Collection Technique

In this research, researcher uses document analysis as a data collection technique. In accordance with Babbie document analysis is “the study of recorded human communications, such as books, websites, paintings and laws”.¹⁴ Document analysis is a method of data collection which involves analysis of content from written documents in order to make certain deductions based on the study parameters. The method is mainly used in qualitative research as a method of qualitative analysis. Researcher take the data by read and copy from the main sources. The researcher will collect the data from the poetry using semiotic theory by Saussure to determine the sign or signifier.

4. Research Instrument

The researcher himself as the instrument on this research by reading some books and other references. The writer will analyze the symbol and signs in Al Aaraaf using Saussure's semiotic theory.

¹³ Ibid. p, 505.

¹⁴ E. Babbie, *The practice of social research, 12th Edition*, (Belmont : Wadsworth, 2010) p. 530

5. Data Analysis

The data from this research was analyzed by using three steps of activity, that is data condensation, data display, and conclusion drawing and verification. As stated by Miles and Huberman that data condensation is the process of selecting, focusing, simplifying, and transforming the data that appear in the written-up field notes or transcripts, documents and other empirical material. As data collection proceeds, further steps of data condensation occur as we can grab the example: writing summaries, coding, teasing out themes, making clusters, making partitions, or writing memos. Data condensation is the part of analysis, it used to sharpen, sorts, focuses, discards, and organize the data in such a way that the final conclusions of the result can be drawn and verified. In the other term as Tesch points out it also can be seen as data condensation.¹⁵

The second major flow of analysis the data is data display. Generically, a display is an organized, compressed assembly of information that allows conclusion drawing and action. The most frequent form of display for qualitative data in the past has been extended text. But, as stated by Miles and Huberman “The displays discussed and illustrated include many types of matrices, graphs, charts, and networks. All designed to assemble organized information into an immediately accessible, compact form so that analyst can see what is happening and either draw justified conclusions or move on the next step analysis.”¹⁶ In this research the researcher displays the data by using tables.

The third steps of the data analysis in this research according to Miles and Huberman is drawing conclusions and verification. From the start of the data collection, the qualitative analyst interprets what things mean by noting

¹⁵ Matthew B. Miles, A. Michael Huberman, Johnny Saldana, *Qualitative Data Analysis A Methods Sourcebook Third Edition*, (London: SAGE Publications, 2014) p. 31

¹⁶ Ibid.

patterns, explanations, causal flows, and propositions. Conclusion drawing in is only half of Gemini configuration. Conclusions are also verified as the analyst proceeds.¹⁷

Qualitative data can be transformed or reduced by using data condensation in several ways through selection, summary or paraphrase, through being subsumed in a larger pattern and so on. In this case, the researcher choosed data condensation in terms of selecting the signifier from every stanzas in Al Aaraaf and focus to interpret the signified or the meaning before write the summaries to sharpen the conclusions in the next step.¹⁸

6. Trustworthiness of the Data

Researcher used triangulation technique to obtain valid data, which verified the validity of the data. Triangulation is a method used to increase credibility and validity of research findings.¹⁹ By combining theories, methods or observers in a research study, triangulation can help ensure that fundamental biases arising from the use of a single method or a single observer are overcome. Triangulation is also an effort to help the exploration and explanation the complexity of human behavior using variety of methods to propose a more balanced explanation for the reader.²⁰ As proposed by Denzin, there are four types of triangulation, namely :

- a. Data triangulation, which requires researcher to collect data from a variety of sources such as people, space and time.
- b. Investigator triangulation (researcher triangulation), which includes the use of several researcher in a study. It means

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Cohen L, Manion L, Morrison K, *Research Methods In Education*. (Brit J Educ Stud, 2000) p 48:446

²⁰ Joppe M, *The Research Process*, 2000, (https://www.researchgate.net/publication/44286439_Reliability_and_Validity_of_Qualitative_and_Operational_Research_Paradigm.)

the validity of data or conclusions above specific parts or the whole can be tested by several researchers.

- c. Theory triangulation which encourages several theoretical schemes to enable more complete interpretation and and more comprehensive conclusions of a phenomenon.
- d. Methodological triangulation, which promotes the use of several data collection method in collecting similar data such as observation, interview, etc.²¹

The researcher in this study uses one sort of triangulation called researcher triangulation. The researcher used research triangulation to test the validity of the data by involving one of the linguistic lecturers at the English Education of University of Bandar Lampung to approve the results of the research that have been done.

I. Systematic of Discussion

This research divided into five chapters. First chapter is an introduction. The Introduction chapter consist of title confirmation that explain the terminological keywords in the title, background of the problem, focus and sub-focus of the research, problem formulation, objectives of the research, significance of the research, relevant previous research, research methodology, and systematic of discussion.

The second chapter reviews the literature that discusses the definition of semiotic analysis, concept of semiotic as the main theory used in this research, definition of literature and its types and definition of poetry and its types.

The third chapter is a description of the poetry (Al Aaraaf). The chapter contains a general description of the object consisting the poetry's identity, poem's summary, biography of the author (Edgar Allan Poe) as well as a description of the research data in the form of attachm and the description of research fact and data.

²¹ NK Denzin, *The Research Act: A Theoretical Introduction To Sociological Methods*, (New Jersey: Transaction Publishers, 1970) p 301

The fourth chapter discusses the analysis of data obtained from research in detail. This chapter also displays the research findings.

The fifth chapter contains the conclusions of the research carried out and the recommendation given.



CHAPTER II LITERATURE REVIEW

A. Concept of Semiotic

Semiotic derives from greek *semeion*, meaning sign, *semanion* which means signifier and *semainomenon* which means signified or indication. Generally, semiotic is the study of signs or an epistemology about the existence or the actuality of sign in societal life. Many pioneers, researchers, practitioners and authors of semiotic such as Ferdinand de Saussure, Charles Sanders Peirce, Roland Barthes, Roman Jackobsen, Charles Morris and Umberto Eco have agreed on the simple definition. For understanding and clearer purpose, semiotic accounts for everything that can be seen or be interpreted as a sign as postulated by Umberto Eco in his book entitled 'A Theory of Semiotics' who indicated that 'semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken as significantly substituting for something else.'¹ Umberto Eco state that 'something else' does not necessarily exist exactly at the same time when the sign represent or replace its position. Therefore, Umberto Eco often refers to it as theory of lie, or deception because it can be used for misleading or deceiving others.

Beyond the most basic definition – *the study of signs* – semiotics involves the study not only of what we refer to as “signs” in everyday speech, but of anything ‘which stand’ for something else. In a semiotic sense, signs take the form of words, image, sounds, gestures and objects. Contemporary semioticians study the signs not in isolation but as part of semiotic ‘sign-systems’ (such as a medium genre). They study how meanings are made and how reality is represented.²

As quoted from John Locke’s work in 1690 “*Essay Concerning Human Understanding*” in the historical view, the theories of signs appear throughout the history of philosophy from

¹ Umberto Eco, *A theory of semiotics*, (Bloomington: Indiana University Press, 1979) p. 7

² Daniel Chandler, *Semiotics: The Basics*, (New York: Routledge, 2007) p. 2

very ancient time onwards.³ However the two primary traditions in contemporary semiotics stem respectively from Ferdinand de Saussure a Swiss linguist and Charles Sanders Peirce an American philosopher. They have two different point of view of semiotic and develop two different system of theory.

In his first edition of *Course in General Linguistics* Saussure declares that “*It is . . . possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek se-mèion, ‘sign’). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge.*”⁴

While for the linguist Saussure ‘semiology’ was ‘a science which studies the role of signs as part of social life’, to the philosopher Charles Peirce the field of study which he called ‘semeiotic’ (or ‘semiotic’) was the ‘formal doctrine of signs’, which was closely related to logic. Peirce and Saussure are widely regarded as co-founder of what is now more generally known as ‘semiotics’. They construct two major theoretical traditions. Saussure with his ‘semiology’ as the representation of Saussurean tradition and the term ‘semiotics’ sometimes refer to the Peircean tradition. However nowadays the term ‘semiotics’ is widely used as an umbrella term to embrace the whole field.⁵

Beside of both fundamentalist, some linguists have developed their variation of semiotics. Some comentators adopt Charles W. Morris’s definition of semiotics (a reductive variant of

³ Tzvetan Todorov, *Theories of the Symbol* (trans. Catherine Porter), (Ithaca, NY: Cornell University Press, 1982)

⁴ Ferdinand de Saussure, *Course in General Linguistics* (trans. Roy Harris), (London: Duckworth, 1983) p 15-16

⁵ Winfried Nöth, *Handbook of Semiotics*, (Bloomington, IN: Indiana University Press, 1990) p. 14

Saussure's definition) as the science of signs.⁶ The term science is misleading. In fact, semiotic involves no widely agreed of theoretical assumptions, models, or empirical methodologies. Semiotics has tended to be mostly theoretical. Many of its theorists attempted to establish its scope and general principles. Peirce and Saussure, for instance, were both concerned with the fundamental definition of the sign. Peirce developed logical taxonomies of types of signs. As for methodologies, Saussure's theories constituted a starting point for the development of various structuralist methodologies for analysing texts and social practices. For Roman Jakobson, semiotics 'deals with those general principles which underlie the structure of all signs whatever and with the character of their utilization within messages, as well as with the specifics of the various sign systems and of the diverse messages using those different kinds of signs'.⁷

In the following section concept of semiotic by Saussure will be explain for more detail. The concept of semiotics from Saussure. Saussure describes semiotics in two slices of the terms signifier and signified or better known as the dyadic system.

B. Saussure's Semiotic Theory

In this research, the researcher use semiotic theory from Saussure. Ferdinand de Saussure introduced the concept of language signs.⁸ Pursuant to Saussure, language signs are the main unit of language, because language is only a large combination of signs that relate to each other in various ways. Saussure argues that language signs do not combine an object with its name, but rather between concepts and sound images.

The sign model proposed by Saussure is in the dyadic tradition. That is a concept in which the sign is divided into two parts consisting of the 'sign vehicle' and its meaning. Focusing on

⁶ Charles W Morris, *Foundations of the Theory of Signs*, (Chicago: Chicago University Press, 1938/1970)

⁷ Roman Jakobson, 'Language in Relation to Other Communication Systems', (The Hague: Mouton, 1968) p 703p. 698

⁸ Hugh Bredin, *Sign and Value in Saussure*, (Philosophy, 1984) p 67

signs within the scope of linguistics such as words, Saussure defines a sign as something that is composed of a signifier (*signifiant*) and a signified (*signifié*). Contemporary commentators tend to describe the signifier as the form that the sign takes and the signified as the concept to which it refers. Saussure makes distinction between these terms, he state that :

*“A linguistic sign is not a link between a thing and a name, but between a concept [signified] and a sound pattern [signifier]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer’s psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a ‘material’ element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept.”*⁹

The internal structure of the sign in his view is binary consisting of a slice of sound image which he calls a signifier (signifiant) and a concept slice which he calls a signified (signifié). The sound image is not physical like the sound of the spoken language, but it is purely psychological, that is, like the image in the mind that appears when memorizing a text without moving the lips.

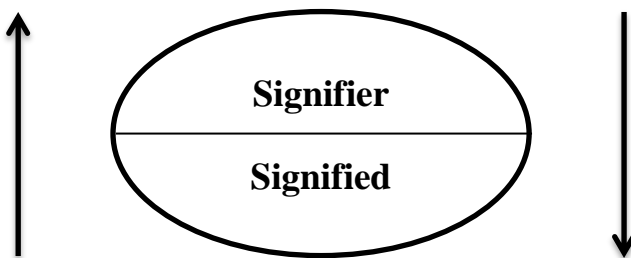


Figure 2.1 Saussure’s Model of Sign

⁹ Ferdinand de Saussure, *Course in General Linguistics* (trans. Roy Harris), (London: Duckworth, 1983) p 66

Both were non-material *form* rather than *substance*. Nowadays, while the basic ‘Saussurean’ model is commonly adopted, it tends to be a more materialistic model than that of Saussure himself. The *signifier* is now commonly interpreted as the *material (or physical) form* of the sign – it is something which can be seen, heard, touched, smelled or tasted – as with Roman Jakobson’s *signans*, which he described as the external and perceptible part of the sign.¹⁰

As stated by Saussure, we need to distinguish the significance and value of the sign. Signification is a concept that we attach to a sign. The use of the PLATE sign to represent a type of kitchen utensil to put something or serve food is a process of signification. The value of a sign is the relationship of that sign to other signs. Saussure likens it to a train journey, if there are two trains at 8:25 from Geneva to Paris in 24 hour intervals, we consider the train to be the same train every day, although it is possible that the carriages, drivers, train crew and locomotives are different. The name of a street will remain the same even if the road is demolished and rebuilt with different materials and constructions.¹¹

His conception of meaning was purely *structural* and *relational* rather than *referential*: primacy is given to relationships rather than to things (the meaning of signs was seen as lying in their systematic relation to each other rather than deriving from any inherent features of signifiers or any reference to material things). In Saussure's analysis, the assumption of repeated signs or reconstructed roads as the same sign or path because what is seen is not the material element of the sign but the relationship between one sign and another. In other words, the PLATE sign becomes meaningful and can be used repeatedly, not because of the similarity of the sign and the concept of PLATE, but because apart from PLATE, there are

¹⁰ Roman Jakobson, ‘*Parts and Wholes in Language*’, (Cambridge, MA: Harvard University Press, 1963) p 111

¹¹ Hugh Bredin, *Sign and Value in Saussure*, (Philosophy, 1984) p 67 p 86

also GLASS, and other signs. Thus, Saussure argued that signs only make sense as part of a formal, generalized and abstract system, he also added that language is formal and relational, which means language is a form, not a substance.¹² Saussure did not define signs in terms of some essential or intrinsic nature. For Saussure, signs refer primarily to each other. Within the language system, ‘everything depends on relations’.¹³



Figure 2.2 Word ‘OPEN’ on a shop doorway

We can take a linguistic example as showed by Figure 2.2 above that the word ‘open’ (when it is invested with meaning by someone who encounters it on a shop doorway) is a *sign* consisting of:

- a *signifier*: the word ‘open’;
- a *signified concept*: that the shop is open for business.

A sign is a recognizable combination of a signifier with a particular signified. The same signifier (the word ‘open’) could stand for a different signified (and thus be a different sign) if it were on a push-button inside a lift (‘push to open door’).

¹² Didi Sukyadi, *Dampak Pemikiran Bagi Perkembangan Linguistik dan Disiplin Ilmu Lainnya*, (Parole Vol 3. No. 2: Universitas Pendidikan Indonesia, 2013) p. 5

¹³ Ferdinand de Saussure, *Course in General Linguistics* (trans. Roy Harris), (London: Duckworth, 1983) p 121

Similarly, many signifiers could stand for the concept ‘open’ (for instance, on top of a packing carton, a small outline of a box with an open flap for ‘open this end’) – again, with each unique pairing constituting a different sign.¹⁴

In the process of signification, Saussure argues that the relationship between the signifier and the signified is arbitrary. But Saussure believes that the nature of the arbitrary is not absolute, although he has not completely resolved the issue of its significance. In agreement with him, there are signs in which the arbitrary relationship between the signifier and the signified is more dominant and there are also those whose arbitrary relationship is less dominant or more motivated. In this regard, Saussure argues that every language is made up of two adjoining elements – one that is completely unmotivated and one that is relatively motivated – that mix in varying proportions. One language can be contrasted with another language by looking at the many or few of these elements.¹⁵

C. Definition of Literature

Before defining literature, firstly we have to consider that there is a fact that literature cannot be separate with language. Both have very strong relation. Basically, literature is part of a language. In accordance with Chomsky, language is a set (finite or infinite) of sentences, each finite in length and constructed out of a finite set of elements. Oxford dictionary have own definition about language that has easier construction, language is “the method of human communication, either spoken and written, consisting of the use of the words in a structured and conventional way. In Merriam Webster dictionary, language is used by people in shared culture to communicate with each other. From three

¹⁴ Daniel Chandler, *Semiotics the Basics* Second Edition, (New York: Routledge, 2007) p 16

¹⁵ F. de Saussure, *Saussure's third course of lectures on general linguistics* (1910-1911) (dari catatan Emile Constantin. Edisi Perancis ed. by Eisuke Komatsu dan Edisi Bahasa Inggris diterjemahkan oleh Roy Harris), (Oxford: Pergamon Press, 1993) p 37

recent definition, there are same essences. Language contains rule and elements, takes both spoken and written form, reflects the speaker's culture and way of thinking, and it is significantly used to communicate idea.¹⁶

Defining literature in this research is important because it has a very complex background. Literature have a big range and scope in human culture. It starts growing since human civilization built and language used as the tools of communication, it takes a root in every day life without us knowing it. We are as human who develop the literature are not even aware of how complex the things behind its definition are.

Eagleton and Jonathan Culler have thought about literature in their books as both elaborate the complexity and problems of defining literature. Eagleton, for instance, found a ambiguity in one of the famous literature definition: literature is the kind of writing that uses language in a special way.¹⁷ In the formalist technical terms as stated by Paulus Sarwoto it is called estranging or defamiliarizing as opposed to 'normal' day to day use of language. Although this definition, which is derived from Viktor Shklovsky's survey on the possible scientific facets on literary analysis, matches the characteristics of poetry, Eagleton shows the innadequacy of this definition for two reasons. First of all, not all literary works, a novel or a drama for example, use language with this estranging effect and yet they are still considered literature. And secondly, given a certain context any language might be estranging – which remind us of the nature of meaning characterized by slippage and spillage.¹⁸

Since the definition of literature then depends on “who” rather than “what” both Eagleton or Culler look the literature is like weeds: their ontological definition is beyond the objective

¹⁶ Ista Maharsi, *The Study of English Literature, Journal of English and Education Vol. 6 No. 1* (Universitas Islam Indonesia : Yogyakarta, 2012) p. 33

¹⁷ Terry Eagleton, *Literary Theory: an Introduction*, (Oxford : Blackwell Publihing, 1996)

¹⁸ Paulus Sarwoto, *Literary Theory In Indonesian English Department: between Truth and Meaning*, *Phenomena : Journal of Language and Literature Vol 15. No. 1* (Department of English Letters Universitas Sanata Dharma : Yogyakarta, 2015) p 2

formulation. The closest definition we might come to is that literature is some kind of writing which for certain reasons people value highly. Fictionality, language estrangement and beauty function as non-defining features rather than the defining characteristics of literature.

So, ideally literature does not depend on the features which can be judged objectively. The ideal form of literature is every writings that have high-value meaning without having prioritize special language values and that beauty which made up. The standards is on literature which have role as media to deliver message of life, so that it is considered as high-valuable writing in a culture.

Just as Sumardjo and Saini state that literature is classified into two types, imaginative and non-imaginative. Imaginative literature consists of two genres, which well-known as prose and poetry. Furthermore, prose divide into two types : fiction and drama. There are several example of fiction, such as novel, short story, and novella. While there are two kinds of drama: prose drama and poetic drama, and it is including comedy drama, tragedy drama, melodrama and tragic comedy. Poetry includes epic poetry, lyric, and dramatic. While non-imaginative literature consists of essays, criticism, biography, autobiography, history, memoirs, diaries, and letters.

D. Definition of Poetry

Poetry is one of the oldest genres in the history of literature. although it is an old tradition, defining it is more difficult than other genres. Poetry is closely related to the term "lyrics" which is etymologically derived from the ancient Greek musical instrument "lyra" and refers to the original tradition in the field of music. In classical times, such as in the *middle ages*, minstrels recited poetry accompanied by lyre or other musical instruments. The term poetry basically refers to the Greek word "poeio" which means to make, to produce, which indicates that a poet is someone who composes "verses".

Most traditional attempts to define poetry juxtapose poetry with prose. The majority of these definitions are limited to characteristics such as verse, rhyme, and meter, which are traditionally regarded as the classical elements that distinguish poetry from prose. These criteria, however, cannot be applied to modern prose poetry or experimental poetry. Explanations of the genre which combine poetic language with linguistic elements other than rhyme and meter do more justice to non-traditional forms such as free verse or prose poems. These approaches examine as lyric phenomena the choice of words as well as the use of syntactic structures and rhetorical figures. Although these elements dominate in some forms of poetry, they also appear in drama or fiction. In spite of the difficulties associated with the definition of poetry, the above-mentioned heterogeneous criteria outline the major qualities that are conventionally attributed to poetry.¹⁹

A rhetoric scholar Richard Lanham has argued, that if a language is going to support a highly literate culture then the language must be made of simple parts. That is, the characters that are the building blocks of language must be easy to comprehend and the calligraphy unobtrusive. This is because a reader must be able to internalize an alphabet and effectively look "through" the characters to the meanings they convey. This emphasis on the choice to look "through" language reflects the significance of the form of language that the poet may use to convey his ideas.²⁰

As a part of a language, poetry has to be recognized by language tools. Wordsworth state that poetry is the imaginative expression of strong feeling such as happiness, sadness, madness, even a criticism, usually rythmical, lyrical or prosaic, the spontaneous overflow of powerful feelings recollected in

¹⁹ Mario Klarer, *An Introduction to Literary Studies*, (New York: Routledge, 1999), p. 27

²⁰ Richard A Lanham, *The Electronic Word: Democracy, Technology, and the Arts*, (Chicago: University of Chicago Press, 1993)

tranquility, therefore lots of poet write his poetry in a silence.²¹ However, a poetry can be created from a crowd situation through a long contemplation and many of consideration.

In fact, poetry is not as long as novel or short story, but it is the most difficult genre of literature. It can be consider from the meaning. Poetry has more complicated language, and it is use more linguistic aspect to understand. Michael Rifattere in his book *Semiotic of Poetry* explains that the language of poetry differs from common linguistic usage, because:

1. Poetry often employs a words exclude from common usage, it is have own terms for making an original notion that known as *licentia poetica*. A Poet have an authority to use language device such as word outside rule to reach a certain beauty or satisfication.
2. Because poetry has its own special grammar, and even the grammar is often invalid or incorrect (not standard).²²

Poem is a type of literary work that is very distinctive. Its sentences often cannot be interpreted only based on the literal meaning of the words in it. Therefore, the meaning of a poem cannot be understood only by relying on ordinary language analysis. Poems have almost 99% implicit meaning, so the most appropriate way to interpret poem is to use the semiotic approach. Words are not seen as mere words, but as semiotic signs that does not only represent a fact, but also the meaning outside the fact.

Poetry express concept and things with indirection, usually using a metaphor or imagery. Every text actually contain a meaning, and so does a poem. The difference is that a normal text such as news carries meaning directly, and the meaning is usually termed as referential meaning or denotation. In the other word, poetry have opposite term known as conotation or symbolic meaning. In practice, a symbol or sign

²¹ William Wordsworth, *Lyrical Ballads, with Other Poems*, (Cambridge: Cambridge University Press, 1800)

²² Michael Riffaterre, *Semiotics of Poetry*, (Bloomington and London: Indiana University Press, 1978)

cannot be directly known (except by expert) and therefore it needs interpretation.²³

Pursuant to Riffaterre the literary phenomenon is a dialectic between text and reader, we can imagine that a text of a literature is talking with reader and a reader used to interpret it with any linguistic device. The statement should at least mean that the interpretation of a reader toward the text is very important. A critical reader will be able to grasp deeper meaning than the uncritical one. It shows that a literary work does not imply a single straight meaning. To be a good critic, one should always read theories and have much practice on the analysis of poetry. Poems are generally classified into two: 1) The narrative poems, and 2) The symbolic poems, in addition there are several types of symbolic poems such as hymn, ode, ballad, and so on. The narrative poems are easier to understand because the lines of poems show “distinct relations” that made a story or narrative, whereas in the symbolic poems there are no “visible relations” between the lines of the poems that made every single stanza or verse could be different in interpretation.²⁴

Along with the times, poetry has many of different forms and styles. There are several forms and styles that poets use themselves in word. Aristotle states that poetry is meant to imitate life, so every poetry from each poet has different characteristics. In other terms they have different ways of life to express in their poetry. The several styles of poetry will be slightly explained in the following number, these are:²⁵

1. The Epic

As stated by Jay Parini, “The epic is one of the major genres. The term is rather flexible, and it often refers loosely to works written on a grand scale with heroic

²³ Noer Doddy Irmawati, *Understanding how to Analyze Poetry and its Implication to Language Teaching*, (International Journal on Studies in English Language and Literature Vol 2 Issue 11: Yogyakarta, 2014) p 36

²⁴ Michael Riffaterre, *Semiotics of Poetry*, (Bloomington and London: Indiana University Press, 1978) p 1

²⁵ Bernie Ollila and Joe Jantas, *The Definition of Poetry*, 2006

dimensions”. The epic is the most primitive form of the art of poetry. It began roughly around the time of the Greeks and was used to tell stories, either meant to be read, or to be seen on a stage. For example, Homer’s “The Odyssey” is an epic poem that is meant to be read.

2. The Elegy

An elegy is a versatile form of poetry; because, its name has a dual meaning. Elegy can either be a poem written in couplets; or, a simple song. Nonetheless, the elegy has been around for centuries, and was an embraced form of the art by famous poets throughout the course of the existence of poetry. “Lycidas,” by John Milton is regarded as the best poem in the English language; and, it is written in elegy form. Even though the poem contrasts with Edgar Allan Poe’s “Philosophy of Composition,” in terms of ideal length, “Lycidas” delivers the necessary aspects of poetry just as Aristotle. On the surface, the poem is about a shepherd who mourns a dead friend. However, there are metaphors that can be explored which are extraordinary. He incorporates the protestant view of priests, the Catholic Church as an evil entity, judgment day, and several other ideas that are personified through his use of metaphor.

3. The Narrative

A narrative poem is one that tells a story. Narrative poetry can’t be discussed without the mention of Edgar Allan Poe’s “The Raven.” It is one of the most acclaimed, imitated, adapted, and well-known works of poetry ever to have been written. Though the poem is written with a somber, melancholic tone and theme, there is a beauty in its composition through Poe’s vast vocabulary, and use of internal rhyme, alliteration, and assonance. In short, the poem is about a man who has lost a lover. Though he appears to be miserable, he is in fact content with his isolation. The conflict of the poem’s story is introduced when a raven cruelly interrupts the man’s loneliness with its mere presence. The man continuously interrogates the bird,

to which its reply is “nevermore.” His continuous interrogation presents a curiosity that makes the reader question whether or not the man actually was content in his solitude. Through the interrogation, and the reactions of the man-who acts as the narrator-, as well as his description of his surroundings and his conversation with the bird provide the reader with a view of the man’s descent into insanity; because, he feels guilt in Lenore’s loss, and fears punishment for his role in her death.

4. The Ode

From the days of Horace, poets have composed odes. An ode is a poem that address a rather serious or necessary theme, and is written in stanzas. However, in Horace’s time, an ode was composed in three parts, which are the strophe, antistrophe, and the epode, which are meant to be movements from right to left, followed by a stand- still. This idea evolved over time though. An example of this evolution is the odes of the romantic era. During the romantic era of art and literature, the concept of nature was heavily explored. The movement also provoked an interest in aesthetic experience. One of the poets to have come from this school of thought was John Keats. His “Ode to a Nightingale,” is a poem that address the concepts of nature and aesthetic experience through transience, and the exploration of mortality, and the ode also incorporates the idea of altering the perception of reality to achieve a greater aesthetic experience.

5. The Ballad

A ballad is a work of poetry that uses rhyme, and repetition; repetition is achieved through use of refrain. Ballads sometimes incorporate dialogue, and are meant to tell a story. The lines are composed in the succession of beats, and are supposed to have a rhythm. Like all forms of art though, ballads have evolved over the course of time. A more primitive example ballads would be the *lais* of Marie de France. The word *lai* literally translates to ballad or song.

However, her works are very long in comparison to more contemporary ballads. Marie de France's work also contrasts in her recurring use of allegory. A good example of the contrast would be Langston Hughes' "Ballad of the Landlord."

Unlike Marie de France, Langston Hughes was poor, and wrote for the lower class. De France wrote about the courtly chivalry of her environment in the twelfth century, while Langston Hughes wrote about his poor environment in the twentieth century. The audience of Marie de France was wealthy and educated; whereas, Hughes' audience was poor and not very well learned. De France used allegory, because her audience was educated enough to be able to decipher the actual meanings of her works. Her work is also lengthy in its resemblance to the popular epic form of poetry of her time. Hughes, though, bluntly wrote what he meant in short composition in order to give his oppressed minority audience a feeling of acceptance through understanding literature. The idea of the ballad has maintained the concept that the poet writes about his or her surroundings and what they know, while accommodating the audience that will read the poetry.

6. The Sonnet

The original definition of a sonnet is a poem that is fourteen lines long, written in iambic pentameter, and is conformed to a particular rhyme scheme, and is usually about love. The sonnet's origins lay in Italy and were made famous by Dante. William Shakespeare made this form of poetry popular in the English language; poets such as John Donne also used it. The sonnet is still utilized in contemporary poetry, and can even be seen in the process of song writing by musicians today, such as Connor Oberst of the band Bright Eyes.

7. The Haiku

The haiku is a Japanese form of poetry adopted, and altered to be composed in the English language. A haiku's

phonetic structure is the most important part in the categorization of a poem as a haiku. They usually generalize a broad idea, and evoke a curiosity in the reader to further contemplate its subject matter.

8. Free Verse

Free Verse is poetry's most liberal genre, because it is not guided in its composition by a fixed writing scheme or pattern. Though there is no set rhyme, meter, or structure of free verse, it is recognizable as poetry by its ability to present an identifiable thematic pattern to its reader.

Birthered by Walt Whitman during the romantic artistic movement, free verse poetry came about from Whitman's desire for creative originality. Whitman's collection of poetry, *Leaves of Grass*, is one of the most heavily criticized works of poetry to come from America. It didn't die out after Whitman, though. Other poets participated in the composition of free verse poems, such as E.E.

E.E. Cummings was an American poet known for his experimental and often strange writing techniques. A testament to his originality would be his use of free verse poetry. His poem "Buffalo Bill's/Defunct," bears its strange title because Cummings never appropriately titled the work; consequently, the poem gets its name from its first two lines. The poem is free verse, because Cummings structured the poem in accord with creativity, rather than use a well-known and accepted structure to compose the piece. He uses odd spacing techniques to create a dramatic effect for the poem; and, is critical and sarcastic of the poem's subject, Buffalo Bill, after he praises him. Cummings' "Buffalo Bill's/Defunct" is free verse also because of its identifiable theme, which is that death comes for everyone.

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