AN UNDERGRADUATE THESIS

SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE

IN EDGAR ALLAN POE'S POEM

By:

APRILITA WIDIYANTI

Student Number: 1701070070

Tarbiyah and Teacher Training Faculty

English Education Department

STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO

1443 H/ 2021 M

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IN EDGAR ALLAN POE'S POEM

Presented as a partial Fulfillment of the Requirements

For the Degree of Sarjana Pendidikan (S.Pd)

In English Education Department

By:

APRILITA WIDIYANTI
Student Number: 1701070070

Tarbiyah and Teacher Training Faculty

English Education Department

Sponsor: Dr. Ahmad Subhan Roza, M.Pd

Co-sponsor: Trisna Dinillah Harya, M.Pd

STATE INSTITUTE FOR ISLAMIC STUDIES OF METRO

1443 H/ 2021 M

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APPROVAL PAGE

Title	:	SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE IN EDGAR ALLAN POE'S POEM
Name	:	Aprilita Widiyanti
Student Number	:	1701070070
Faculty	:	Tarbiyah and Teaching Training
Department	:	English Education

APPROVED BY:

To be examined in Munaqosyah in Tarbiyah Faculty of State Islamic Institute (IAIN) of Metro.

Metro, 05 Oktober 2021

Sponsor,

Dr. Ahmad Subhan Roza, M.Pd
NIP. 19750610 200801 1 014

Co-sponsor,

Trisna Dinillah Harya, M.Pd
NIP.198305112009122004

KEMENTERIAN AGAMA RI
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIYAH DAN ILMU KEGURUAN

NOTIFICATION LETTER

Number   :
Appendix : -
Matter   : **In order to hold the munaqosyah of Aprilita Widiyanti**

To :
The Honorable the Head of Tarbiyah Department
of State Institute For Islamic Studies of Metro

Assalamua'alaikum Warahmatullahi Wabarakatuh

We have given guidance and enough improvement to research thesis script which is written by:

Name   : Aprilita Widiyanti
Student Number : 1701070070
Faculty   : Tarbiyah and Teaching Training
Department   : English Education
Title   : SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE IN EDGAR ALLAN POE'S POEM

It has been agreed so it can be continued to the Tarbiyah Faculty in order to be discussed on the Munaqosyah. Thank you very much.

Wassalamu'alaikum Warahmatullahi Wabarakatuh

Metro, 05 Oktober 2021

Sponsor,   Co-sponsor,

Dr. Ahmad Subhan Roza, M.Pd   **Trisna Dinillah Harya, M.Pd**
NIP. 19750610 200801 1 014   NIP.198305112009122004

Head of English Education
Department,

Andianto, M.Pd
NIP.198711022015031004

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NOTA DINAS

Nomor   :
Lampiran   : -
Perihal   : **Mohon Dimunaqosyahkan Skripsi Saudari Aprilita Widiyanti**

Kepada Yth,
Dekan Fakultas Tarbiyah dan Ilmu Keguruan
Institut Agama Islam Negeri (IAIN) Metro
Di-
        Metro

Assalamu'alaikum Warahmatullahi Wabarakatuh

Setelah kami adakan pemeriksaan dan bimbingan seperlunya, maka Skripsi disusun oleh:

Nama   : Aprilita Widiyanti
NPM   : 1701070070
Fakultas   : Tarbiyah dan Ilmu Keguruan
Jurusan   : Tadris Bahasa Inggris (TBI)
Judul   : SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE
              IN EDGAR ALLAN POE'S POEM

Sudah kami setujui dan dapat diajukan ke Fakultas Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Metro untuk diseminarkan sebagai syarat untuk menyusun skripsi.

Demikian harapan kami dan atas perhatiannya, kami ucapkan terima kasih.
Wassalamu'alaikum Warahmatullahi Wabarakatuh

Metro, 05 Oktober 2021

Sponsor,   Co-sponsor,

Dr. Ahmad Subhan Roza, M.Pd   **Trisna Dinillah Harya, M.Pd**
NIP. 19750610 200801 1 014   NIP.198305112009122004

Head of English Education
Department,

Andianto, M.Pd
NIP.198711022015031004

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KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
Jl. Ki. HajarDewantaraKampus 15 A Iringmulyo Kota Metro Lampung 34111
Telp. (0725) 41507 Fax. (0725) 47296 Email: tarbiyah.iain@metrouniv.ac.id website: www.tarbiyah.metrouniv.ac.id

RATIFICATION PAGE
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WIDIYANTI, Students Number 1701070070, English Education Department, had been

examined (Munaqosyah) in Tarbiyah and Teacher Training Faculty on Friday, October

22th 2021, at 09.00 - 11.00 AM.

BOARD OF EXAMINERS:

Chair person : Dr. Ahmad Subhan Roza, M.Pd   (........................)

Examiner I : Drs. Kuryani, M.Pd   (........................)

Examiner II : Trisna Dinillah Harya, M.Pd   (........................)

Secretary : Ning Setio Wati, M.Pd   (........................)

The Dean of Tarbiyah
and Teacher Training Faculty

Dr. H. Zuhairi, M.Pd
NIP. 19620612 198903 1 006

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SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE

IN EDGAR ALLAN POE'S POEM

ABSTRACK

BY:

APRILITA WIDIYANTI

This research examines the ten of the fifteen types of figurative languages and the real meaning in *"Edgar Allan Poe's Poem"*. Therefore, the researcher formulated a problem statement in the poem to find out the types and its real meaning.

In this study, researchers used qualitative methods with analysis techniques to identify the types and real meaning in *"Edgar Allan Poe's Poem"*. The object of this research is figurative language. In data collection, the researcher used documentation techniques, and the steps were reading poems, identifying figurative languages in the poems, classifying figurative languages, and interpreting the data.

The results showed that there were 37 figurative languages. Based on the types of figurative languages in the poem "Annabel Lee", there are 5 types of figurative language, including 4 metaphors, 1 metonymy, 1 synecdoche, 3 hyperboles, and 1 alliteration. As for the poem "A Dream Within a Dream" there are 7 types of figurative language, including 2 metaphors, 3 personifications, 1 metonymy, 3 symbols, 1 synecdoche, 2 hyperboles, and 1 alliteration. While in the poem "The Sleeper" there are 5 types of figurative language, including 2 similes, 2 personifications, 2 symbols, 2 hyperboles, and 6 alliterations. Then the real meaning there are 37 real meanings.

Keywords: *figurative language, edgar allan poe, qualitative method.*

ANALISIS SEMANTIK BAHASA KIASAN

DALAM PUISI EDGAR ALLAN POE

ABSTRAK

Oleh:
APRILITA WIDIYANTI

Penelitian ini mengkaji 10 dari 15 jenis-jenis bahasa kiasan dan arti sebenarnya yang digunakan dalam *Puisi karya Edgar Allan Poe*. Oleh karena itu, peneliti merumuskan pernyataan masalah dalam puisi tersebut untuk mengetahui jenis dan arti sebenarnya.

Dalam penelitian ini, peneliti menggunakan metode kualitatif dengan teknik analisis untuk mengidentifikasi jenis dan arti sebenarnya dalam *Puisi karya Edgar Allan Poe*. Objek penelitian ini adalah bahasa kiasan. Dalam pengumpulan data, peneliti menggunakan teknik dokumentasi dan langkah-langkahnya adalah membaca puisi, mengidentifikasi bahasa kiasan dalam puisi, mengelompokkan bahasa kiasan dan menginterprestasikan data.

Hasil penelitian menunjukkan bahwa ada 37 bahasa kiasan. Berdasarkan jenis bahasa kiasan dalam puisi "Annabel Lee" yaitu 5 jenis bahasa kiasan, diantaranya 4 metaphors, 1 metonymy, 1 synecdoche, 3 hyperboles, and 1 alliteration. Adapun dalam puisi "A Dream Within a Dream" yaitu 7 jenis bahasa kiasan, diantaranya 2 metaphor, 3 personification, 1 metonymy, 3 symbols, 1 synecdoche, 2 hyperboles, and 1 alliteration. Sedangkan dalam puisi " The Sleeper" yaitu 5 jenis bahasa kiasan, diantaranya 2 simile, 2 personifications, 2 symbols, 2 hyperboles, and 6 alliterations. Kemudian arti sebenernya ada 37 arti sebenarnya.

Kata kunci: *bahasa kiasan , edgar allan poe, metode kualitatif.*

STATEMENT OF RESEARCH ORIGINALITY

The Undersigned:

    Name   : APRILITA WIDIYANTI

    St. Number : 1701070070

    Department : English Education

    Faculty   : Tarbiyah and Teacher Training

States that this undergraduate thesis is originally the result of the researcher's research, in exception of certain parts which are excerpted from the bibliography mentioned.

Metro, 22 Oktober 2021

The Researcher

APRILITA WIDIYANTI
St. Number. 1701070070

ORIGINALITAS PENELITIAN

Yang bertanda tangan dibawah ini :

Nama	: APRILITA WIDIYANTI
NPM	: 1701070070
Jurusan	: Tadris Bahasa Inggris
Fakultas	: Tarbiyah dan Ilmu Keguruan

Menyatakan bahwa skripsi ini secara keseluruhan adalah asli hasil penelitian penulis, kecuali bagian-bagian tertentu yang dirujuk dari sumbernya dan disebutkan dalam daftar pustaka.

Metro, 22 Oktober 2021

Peneliti

APRILITA WIDIYANTI
NPM. 1701070070

MOTTO

مَثَلُهُمْ كَمَثَلِ ٱلَّذِى ٱسْتَوْقَدَ نَارًا فَلَمَّآ أَضَآءَتْ مَا حَوْلَهُۥ ذَهَبَ ٱللَّهُ بِنُورِهِمْ وَتَرَكَهُمْ فِى ظُلُمَـٰتٍ لَّا يُبْصِرُونَ ﴿١٧﴾

Their parable is like that of those who light a fire, after illuminating their surroundings, Allah removes the light (which shines on) them and leaves them in darkness, unable to see. (Al Baqarah:17).

DEDICATION PAGE

I highly dedicated this undergraduate thesis to:

My beloved parents, Mr. Suparlan and Mrs. Asiyah who always supported me and always encourages me with endless love, and do everything for me.

All of the beloved family that I can not mention one by one and all of my beloved friends.

My beloved almamater State Institute for Islamic Studies of Metro.

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Praise to be Allah SWT the Almighty and the most merciful who has given his blessings and guidance so that the researcher can complete this undergraduate thesis. *Shalawat* and *salam* just to the best prophet, Muhammad SAW, who has delivered the truth to all human beings, especially to Muslims.

This undergraduate thesis entitled *"Semantic Analysis of The Figurative Language in Edgar Allan Poe's Poem"*. This undergraduate thesis is arranged as a fulfillment of the requirement for the degree of Sarjana Pendidikan (S.Pd) in the English Education Department of IAIN Metro.

In the second place, the researcher would like to give thank to:

1. Dr. Hj. Siti Nurjanah, M.Ag as the Rektor of IAIN Metro, who have been willing to give the opportunity to the researcher, so the researcher could complete the study to take a Bachelor's degree.

2. Dr. Zuhairi, M.Pd as the dean of the Tarbiyah and Teacher Training Faculty, gives permission to write an undergraduate thesis as a form of the final assignment.

3. Mr. Andianto, M.Pd as the Head of English Education Department, is willing to give permission for research to the researcher so that this undergraduate thesis can be arranged and also the time and direction which have been given.

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6. The entire lecture in English Education Department who always give support, motivation, and knowledge during the study in IAIN Metro.

7. All of the staff of the English Education Department who help the researcher in the processing of the administration.

8. All of my beloved friends, who have been the best friends and help the researcher in the study.

The researcher realizes that this undergraduate thesis is far from perfect, but the researcher hopes that this research is of some benefits for all the readers in general and for all the knowledge seekers in particular.

Metro, 22 Oktober 2021
The Researcher,

Aprilita Widiyanti
1701070070

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CHAPTER I

INTRODUCTION

A. Background of the Study

Communication is an endeavor that humans engage in on a regular basis. People often use literary works such as music, novel, short story, poem, and other forms of expression to convey their thoughts or feelings. Language is used to share information in this situation, in addition to communicating. It's also how the author/writer exerts authority over and inspires the reader. To put it another way, vocabulary has both logical and emotional functions.

A work of literature is a way for an author to communicate with readers or listeners by words. Beautiful language is used to entice readers or listeners. The uniqueness of the works of literature will be enjoyed by the readers or listeners directly or indirectly. A literary work is an artistic and innovative work that depicts culture based on the author's understanding, insight, and perception of what is happening in his or her immediate environment at a specific moment. It means that literature can be a creative reflection of life, an expression of lovely thoughts and ideas spoken in lovely language, and ideas of human interest.

Poem is a form of literary work that employs language as its medium. Since the poet often used implicit sentences, poems sometimes have complex words to comprehend. Poems typically have patterns, but they often try to elicit an emotional response and draw associations between otherwise unrelated objects and ideas. A poem allows a person to communicate his

meaning to a large number of people, allowing them to understand his emotions. In addition, a phrase usually has a meaning. The semantic determines the exact meaning of words and varieties of words. The study of context in language is known as semantics. Semantic has a lot of subtopics. It includes figurative language. The analysis of semantics will help you understand figurative language.

In semantics, figurative language is described as a language that uses a symbolic meaning that is not literal. Metaphor, simile, personification, metaphors, hyperbola, symbolism, and exaggeration are all examples of figurative language. Figurative languages communicate meaning or heighten influence by giving words more meaning, beautifying them, and emphasizing their meaning. In other words, a poem's attractiveness, sense, and elegance would be lost if it lacks figurative language. For the purposes mentioned above, figurative language is an essential feature of a poem. Figure of speech is one of the most essential inherent components in a poem, and it has a stronger presence than the other components. It means that the use of figurative language enhances the beauty of the poem, and that the use of such characters often draws the reader's attention to the poems.

Furthermore, when it appeals to the imagination, figurative language opens up new perspectives on the new world. It is still comparing and contrasting different items. Meanwhile, poems have at least two layers of meaning: the literal vocabulary makes the poem fascinating, fresh, and especially explicit when it comes to describing the imagination. Language

information isn't often enough to express something about a poem's subject. Metaphor, Simile, Personification, Metonymy, Apostrophe, Synecdoche, Understatement, Symbol, Allegory, Overstatement, Irony, and Paradox are all used by the poet to render his words forceful.

Based on the above explanation, figurative language is a type of phrase that deviates from the usual sense of a word or sentence or from the typical literal meaning of a word or sentence. To create a specific effect, figurative language goes beyond the literal sense of words. Over all, figurative language is part of a language phenomenon that is worth studying because it is the product of imaginative creativity. In its agreeable words, figurative language forces the reader to focus on the connotation rather than the denotations.

As a result, a unique means of using words is with the use of figurative language, which is commonly used by poets to draw the reader's eye, colour the poem, and make it fun to read. In a poem, there are many topics that can be explored, but this research study focuses solely on the figurative language used in the poem. The poems of Edgar Allan Poe were selected for analysis because they are abundant in figurative language.

In addition, Edgar Allan Poe is one of the most well-known American authors. Poe made his mark in Gothic literature, particularly through the macabre tales for which he is now popular, and was heavily inspired by the German Romantic Ironists. He is one of the few undeniably excellent short story authors, including Guy de Maupassant and O. Henry, despite

considering himself mainly an author. Poe contributed to the new detective genre and published widely influential literary criticism in addition to redefining the medium as a vehicle for literary literature.

Furthermore, the poet favors poem as a study topic. Poem is a poetic work in which the words are crammed together, with rhythm and sound style serving as word images. The terms are carefully chosen to give the job substance. Understanding connotation, such as figurative language, is always the most difficult challenge. Furthermore, the writer's thesis focuses on the use of figurative language in a poem by Edgar Allan Poe. The writer chose to compose Edgar Allan Poe's poem in figurative language because it piqued his interest in learning more about the poem and its components so that he and the reader could understand them better.

Dependent from the above description, the writer is interested in understanding figurative language to understand the forms, true meaning, and division of meaning, especially in Edgar Allan Poe's poem, entitle ***"Semantic Analysis Of The Figurative Language In Edgar Allan Poe's Poem"***.

B. Research Question

Depending on the foregoing, the writer would also like to address the following issues:

1. What are the types of figurative language does Edgar Allan Poe use in his poem?

2. What is the real meaning of figurative language found in Edgar Allan Poe's poem?

C. Objective and Benefit of the Study

1. The objective of the Study

The writer's goals are as follows, depending on the research issue listed above:

a. To identify the types of figurative languages found in Edgar Allan Poe's poem.

b. To figure out the real meaning of the figurative language found in Edgar Allan Poe's poem.

2. Benefits of the Study

The below are some of the advantages of studying:

a. **For the English students,** Eventually, this study will serve as a guide to figurative language.

b. **For English teachers,** Eventually, this study would be useful in the classroom when it comes to teaching figurative language.

c. **Other Writer,** This study can also be used as tool for those learning a second language, mostly English, and for other writers interested in figurative language.

d. **For Education**, overall this research will be one of the important references for English Language Education which conducts similar research.

D. Prior Research

Many scholars have focused on metaphorical words. As a result, several studies on figurative language have been published in the past.

First, in 2018, Nita Kurniawati from the English Education Department, Teacher Training and Education Faculty, Muria Kudus University published an article titled "An Analysis Of Figurative Language Used In Song Lyrics Of Taylor Swift's "Speak Now" Album"[1] This is a case study with the aim of determining the forms of figurative language and describing the interpretation of figurative language in song lyrics from Taylor Swift's "Speak Now" album. The cumulative number of forms of figurative language used in song lyrics from Taylor Swift's "Speak Now" album is 48, according to the findings of this study. Hyperbole is the most common, with 17 different varieties. There are 10 similes, 8 personifications, 8 symbols, 2 metaphors, 2 oxymorons, and 1 synecdoche.

Second, in 2016, M Sulkhan Habibi of the State Institute for Islamic Studies (IAIN) Salatiga completed an undergraduate thesis titled "An Analysis of Figurative Language in Andrea Hirata's Edensor Novel."[2] This thesis reflects on the types of figurative language used in the novel "Edensor," as well as the application of the findings to English language instruction. According to the findings of this study, there are six different forms of figurative language in Edensor's book. There are 20 simile sentences, 8

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[1] Nita Kurniawati, *"An Analysis Of Figurative Language Used In Song Lyrics Of 'Speak Now' Album By Taylor Swift,"* 2018, Ix.

[2] M Sulkhan Habibi, *"An Analysis Of Figurative Language In Edensor Novel By Andrea Hirata"* English Education Department Teacher Training And Education Faculty State Institute For Islamic Studies (Iain) Salatiga 2016, N.D., Xii.

metaphor sentences, 6 personification sentences, 5 hyperbole sentences, 1 synecdoche sentence, and 4 sign sentences.

Khadijah Arifa of the English Letters and Language Department, Humanities Faculty, State Islamic Maulana Malik Ibrahim University Malang conducted a previous study titled " Figurative Language Analysis in Five John Legend's Songs" in 2016.[3] This study aims to classify the different forms of figurative language used in John Legend's song lyrics, as well as interpret and explain their contextual significance. The findings of this study indicate that simile, metaphor, hyperbole, personification, oxymoron, paradox, symbolic, echo, allusion, and anumerasio are examples of figurative language used in John Legend songs.

The writer takes up the title "Semantic Analysis Of The Figurative Language In Edgar Allan Poe's Poem" compared to the previous researches. The difference between this study and the three previous studies is that each of the previous studies only looked at varieties of figurative language, which means they didn't look at its true meaning or classifications. The aim of this study is to distinguish different forms of figurative language, as well as their true meanings and classifications.

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[3] Khadijah Arifah, *"Figurative Language Analysis In Five John Legend's Song,"* N.D., 9.

CHAPTER II

THEORETICAL REVIEW

A. **The Concept of Semantic**

1. **Definition of Semantic**

Semantic is the study of sentence meaning and word meaning.[4] It is concerned with how speakers express meaning and how listeners understand it. Semantics, on the other hand, is concerned with the intrinsic context of terms, phrases, and even sentences.[5] It means that knowing semantics allows you to grasp the study of language in sentences.[6] It is a piece of common knowledge to know that a sentence built from classes of speech, either is noun, verb, or adjective.

Semantics is one of the two major branches of linguistic research, according to Griffiths.[7] It is, in essence, the analysis of meaning. He describes semantics as the study of word and sentence interpretation, as opposed to pragmatics, which is concerned with the relationship between language and its contexts. Borg, like Griffiths, claims that a semantic philosophy is concerned with sentence meaning rather than speaker meaning. Carston has his own way of distinguishing semantics from pragmatics. He goes so far as to say that pragmatics, which is concerned with the speaker's meaning, plays a role in deciding semantic substance.

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[4]Patrick Griffiths, *An Introduction to English Semantics and Pragmatics*, Edinburgh Textbooks on the English Language (Edinburgh: Edinburgh University Press, 2006), 6.

[5]Tri Rohani, SafnilArsyad, and Irma Diani, *"Semantic Analysis Of Figurative Language Expressions,"* n.d., 2.

[6]Salmia Syarifuddin and Irmawaty Hasyim, *"Semantic Analysis In English High School Handbooks,"* *. . Juni* 9, no. 1 (2020): 2.

[7]Griffiths, *An Introduction to English Semantics and Pragmatics*, 1.

Furthermore, Kwantes states that the target word's semantic representation is built using a meaning vector obtained from memory. Yule distinguishes the terms grammar, syntaxes, and pragmatics in his book on pragmatics. Syntax, he explained, is concerned with the relationships between linguistic forms, as well as how they are organized and shaped. The interaction between linguistic forms and their consumers is the subject of pragmatics.[8]

Semantics refers to the association between linguistic forms and the real-world objects to which the linguistic forms relate. Semantics is concerned with how words literally refer to objects, rather than with the consumers or the ways in which they are used. The topic of grammar in this case includes syntax, morphology, and phonology. According to the preceding statement, semantics describes the speaker's capacity to comprehend new words or phrases without the use of grammatical methods.

2. **Types of Semantic**

Semantic is linguistic subject which discusses about meaning system. Meaning is semantics' object that can study from many aspects, especially in theory or ideology of linguistic. The types of semantic are:

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[8] Griffiths, 158.

a. Behavior Semantic

Before we discuss more about the behavior semantic, there is better if we know about general attitude of behaviorism before. The behaviorisms are:

1) Not really trust with mentalist such as mind, concept and idea.

2) There is no essential difference between human attitude and animal attitude.

3) More emphasize the learn factors than innate factors.

According to the explanation above, the stimulus and reaction have relation like below:

$$S \longrightarrow R$$

S: Stimulus

R: Respond

It means that the meaning is influenced by environment. Therefore, the meaning only can interpret if there is data which can gaze at the environment of human experience.

For example:

A woman feds the baby porridge. Be equal to fed him, she says "mom...mom...", because the situation repeatedly, the baby understand that the activity to crew some food is eating, and liquid food which chewed off is porridge. This explains with us that the baby understand the meaning by behavior pattern.

b. Descriptive Semantic

Descriptive semantic is study of semantic which discuss about the meaning in nowadays. The first meaning of the word is ignored.

For example:

In Indonesian, the word "abu" has meaning that is result of combustion. Whereas, the first meaning of "abu" is shellacking in spin a top game.

c. Generative Semantic

Generative semantic is be born because of dissatisfaction of Chomsky's opinion. They are Postal, Mc. Cawley and Lakoff. According to them, the structure of semantic and syntaxes are homogenous, although, they recognize that semantic has the different existent from syntaxes. Generative semantic was born on 1968. The conclusion of the theory is grammar of the intern structure consists of semantic structure and the extern structure is pronouncement. The both of them related by transformation.

d. Grammatical Semantic

Grammatical semantic is study of semantic which discusses about meaning specially. Verhaar says that grammatical semantic is more difficult to analyze. Someone may not only interpret the sentence based on the meaning word, but should interpret based on the meaningful of the sentence.

Example:

"My brother has slept for 2 hours"

e. Historical Semantic

Historical semantic is the study of semantic which discusses about meaning system in time. Palmer says "historical semantic, the study of the change of meaning in time".[9] Historical semantic emphasizes the study of meaning in time, not historical change of word.

Example:

"Padi ⟶ Indonesian language

"Pari ⟶ Javanese language

f. Lexical Semantic

Lexical semantic is the study of semantic that more discusses about meaning system which is in the word. Lexical semantic focuses to the meaning in the word in constructing the sentence.

Example:

"Eat": to put food in your mouth.

g. Logical Semantic

Logical semantic is branch of modern logical which related to the concepts and sign in linguistic analyze. Logical semantic discusses meaning system logically. Besides that, logical semantic also discusses about proportion meaning which differentiated from the sentence, because the sentence which difference in same language can utterance

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[9]Palmer, F. R, *Semantics a New Outline*, second edition (Cambridge: Cambridge University Press., 1976), 11.

in the same proportion, conversely, a sentence can utterance in two or more proportion.

h. Structural Semantic

Structural semantic come from structural linguist's opinion which started by Ferdinand de Saussure (an expert of linguistic) who made structuralism of linguistics. Structuralize had a notion that each language is a system, a relation of structure which consist of some elements. The structure is constructed by phoneme, morpheme, word, phrase, clause, sentence and text.

B. The Concept of Figurative Language

1. Definition of Figurative Language

Figurative language is a branch of literal language that deviates from the norms. Instead of saying only what it is, figurative language forces the reader to make an imaginative leap in order to understand the author's point. It normally involves a distinction of two objects that aren't really the same. At first glance, they seem to be related.[10]

Figurative language and the use of words and phrases in literary elements. A figure of expression is a means of describing something that isn't directly expressed in the universe. That whenever a writer or speaker uses a figure of speech to express freshness or emphasis, he or she pulls

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[10] Leila Borges, *British Literature & American Literature* (Brazil: Universitario Da Cidade, n.d.), 24.

away from either the usual idiomatic phrases of words. As a result, the essence of one's language is figurative language.

In addition, the term metaphor encompasses all the terms and phrases that make up figurative words, just as the term analogy, which is limited to visual objects, is often applied to other sense sensations. The analogy of objects that are largely dissimilar but share at least one attribute is the fundamental form of metaphor.

Figurative language is a type of language, or figure of speech, that expresses something more than the word's original meaning.[11] In poem, figurative language is very popular. However, it can be used in prose and nonfiction literature. This is very beneficial to compose and it allows them to make their words more beautiful to listen to.

2. Types of figurative language

Metaphor, personification, simile, and other figurative language expressions are examples. In each form of figurative language, each specialist has their own meaning.

a. Simile

According to Kennedy, a simile is a relation of two objects that is indicated by a connective, such as, as, then, or a verb like resembles.[12] In general, a simile is a form of figurative language used

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[11] Trisna Dinillah Harya, *"An Analysis Of Figurative Languages Used In Coelhos's Novel Entitled 'Alchemist,'"* PREMISE JOURNAL:ISSN Online: 2442-482x, ISSN Printed: 2089-3345 5, no. 2 (May 8, 2017): 46.

[12] Syifa Nuraeni, Taufik Ismail, and Evie Kareviati, *"The Analysis Of Figurative Language Used In The Lyric Of Awaken By Maher Zain,"* PROJECT (Professional Journal of English Education) 3, no. 2 (March 17, 2020): 188.

to describe the similarity of two objects (in shape, color, characteristic ecatera). Get the same scenario:

1) As easy as shooting fish in a barrel.

2) Her eyes are like a star, eastern star.

The first example means that he does things that most consider difficult but that he finds really quick and convenient. The second case, where the terms "eyes" and "eastern star" are expressed with the same purples, is referred to as clear contrast. Both of the examples mentioned were using the key words like and as to compare two dissimilar objects.

b. Metaphor

Metaphor is the second form of figurative language. Metaphors are mental (conceptual) operations that enable speakers to organize and construe abstract fields of information and experience into more tangible experiential terms.[13] Metaphor is similar to simile in that it contrasts two items, but it does not use the words "like" or "like" to do so. A metaphor, according to Kennedy, is a statement that each object is something that it isn't in a literal sense.[14] It does not connect sequences with terms like "like" or "as." Whenever the similarity between the two objects are clear, and then when the relationship is known, does metaphors make much sense. Get the same scenario:

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[13]Hurford James R. Brendan Heasley, and Michael B. Smith, *"Semantics a Coursebook"*, Second Edition (Cambridge University Press 2007, n.d.), 331.

[14] Nuraeni, Ismail, and Kareviati, *"The Analysis Of Figurative Language Used In The Lyric Of Awaken By Maher Zain,"* 188.

1) He has a heart of stone.

2) I am a big, big world.

The concept of the heart of stone is that a man's heart is as strong as a stone, and he cannot tolerate other people's opinions. In the second case, the first key word is immediately linked to the second highest word. As a result, "I" has a strong correlation with "the big planet." All of the above statements compare two distinct objects.

c. Personification

It was a rhetorical device that turns a human through an object, an animal, or an inanimate object (truth or nature).[15] Inanimate things, creatures, and concepts are given human characteristics by personification. This will have a major impact on the reader's perceptions. This can be seen in children's novels, poems, and fiction. Get the same scenario:

1) The sun played hide and seek with the clouds.

2) The sky was full of dancing stars.

The first sentence implies that perhaps the day's weather is continuously evolving, while the second implies that perhaps the night's sky is very beautiful and it is full of stars. Each of the preceding sequences explains how people perform and dance with the moon and the sun. The term "played" has a connotative meaning, as does "dancing.".

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[15] Nuraeni, Ismail, and Kareviati, 188.

d. Metonymy

Metonymy is a term that allows one to conceptualize one thing in its relationship to another.[16] Metonymy as the point of something that is loosely similar to the object that is really said. It's a rhetorical device for which the name about one subject is substituted by the name of someone else that has only been tangentially connected to it. Get the same scenario:

1) Somebody wants your love so open the door.

2) The pen is mightier than the sword.

That somebody has built a relationship and it has asked the woman to accept his love, according to the first statement. The second example involves not only weapons such as spears, arms, and knives, but also pain, which can damage others as sharply as a sword. Both sentences are closely similar to the original meaning of the word.

e. Symbol

Symbols, according to Meyer that abstract things in the form of an event, person, or a word that can provide additional description of a literary work.[17] An apple pie, for example, will symbolize the American way of life. Natural images such as light and shadow, fire and water may represent opposing ideas. The context determines the value of any symbol, whether it is an entity, an event, or a gesture. A

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[16]Brendan Heasley, and Michael B. Smith, *"Semantics a Coursebook"*, 338.

[17] Rezky Fitraturrahmahi, *"Symbols In William Blake's Poetry Song Of Experience,"* n.d., 14.

icon is essentially any entity or event that has a meaning other than its own. Get the same scenario:

1) Music is nature's painkiller. Sing him a song.

2) I'm ready on jail.

The first example small that the man despises music, while the second indicates that he has been ready for whatever may arises. Since the words "painkiller" and "jail" here have to mean more than they do in the dictionary (they don't have the same literal meaning).

f. Synecdoche

Through use of a part of something else to describe that this whole piece, or vice versa, is known as synecdoche.[18] As previously said, a synecdoche is a figure of speech that uses a component to portray the whole. As an alternative,:

1) All eyes on me.

2) Since Medicare doesn't protect elderly women who are stung by giant bees. Get down to it. The first example means that someone is staring at her.

The second point is that Medicare does not necessarily pay any of the medical costs of elderly women. Terms including eyes and giant bees are used to label a part of stuff for the whole.

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[18] Nuraeni, Ismail, and Kareviati, *"The Analysis Of Figurative Language Used In The Lyric Of Awaken By Maher Zain,"* 188.

g. Paradox

A paradox is a concept which thus happens to contain two opposing propositions but also is or may be true. An statement which seems to be self-contradictory for a while but makes perfect sense upon further thought is called a paradox.[19] For example:

1) He was dead in the middle of his riches.

2) We just need to move quickly but carefully.

The first assertion means that the man died when he was at the peak of his wealth and had a lot of income. The second point means that they must act as quickly as possible while being cautious. Since it needs to make sense, all examples are inconsistent statements.

h. Hyperbole

Hyperbole is a figure of speech in which the speaker deliberately exaggerates or overstates something, either for clarification or to be vividly descriptive.[20] Hyperboles can be used in literature to give a character more dimension and colour. Get the same scenario:

1) I had to walk 15 miles to school in the snow, uphill.

2) He was so hungry. He ate that whole cornfield for lunch, stalks and all.

The first sentence implies which he walks to schooling throughout the snow, making it seem as though he walks 15 miles. He

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[19] Nuraeni, Ismail, and Kareviati, *"The Analysis Of Figurative Language Used In The Lyric Of Awaken By Maher Zain,"* 189.

[20] Nuraeni, Ismail, and Kareviati, 189.

ate a lot because he was starving, according to the second statement. The preceding sentence is an example of exaggeration.

i. Oxymoron

Murthy defines an oxymoron as a form of speech that expresses two opposite qualities of the same thing.[21] When two terms are combined in a way that opposes each other, it is called an oxymoron (opposite). Get the same scenario:

1) Takes a big man to play a little guitar.

2) Big man's afraid of a little mouse?

The first sentence implies that a large guy playing a small guitar with big hands and fingers seems unlikely. The second sentence portrays a large man with a large body who is only scared of a small rodent. The fact differs from the interpretation of the sentence.

j. Litotes

Litotes is the polar opposite of hyperbole. When a person uses the negative of a phrase ironically to say the contrary, it's referred to as understatement. On the other word, litotes is the expression of one's meaning by stating something that would be diametrically opposed to someone's feelings, which is used to make someone else's comments appear aggressive.[22] Get the same scenario:

1) I shan't be sorry when it's over.

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[21]Kamoliddinova Vazira Fazlitdinovna, *"Oxymoron And Its Methodological-Semantic Feauturies"* 7, no. 2581 (n.d.): 144.
[22] William Blake, *"An Analysis Of Figurative Language On The Poems Entitled 'Classic Poetry Series' By William Blake,"* n.d., 23.

2) It was no easy matter.

When anything negative happens, he will not apologise, according to the first case. The second assertion means that a man still considers carefully when a problem arises, and now finds it clear and convenient to solve.

k. Irony

Irony has a deeper sense than just being a figurative language. Irony is the use words to convey the opposite of their literal meaning.[23] Get the same scenario:

1) You are so disciplined because you come from the meeting at 8.00 o'clock.

2) Your house is very beautiful because there are so many things on the floor.

The first example means that the employee was late to the conference. The second sentence means that the house is filthy and there are several items strewn about. The preceding statement contrasts what really occurs with what was wished for.

l. Antithesis

Antithesis is a construction in which words are opposed but balanced in opposition.[24] For example:

1) Good and beast.

2) Ignorance and reason

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[23] Blake, 23.
[24] Goutam Karmakar, *"A Glimpse into the Antithetical Poetic World of Vihang A. Naik,"* Asian Journal of Social Science Studie*s* 1, no. 1 (March 1, 2016): 59.

The use of a less insulting word is known as euphemism. It's the substitution of a mild, soothing, or evasive word for one that's taboo, derogatory, insulting, or too direct.

1) He terminated her pregnancy

2) passed away : Died

m. Parallelism

Parallelism is characterized also as situation of someone being parallel or comparable in just about any sense, and even the more use consecutive verbal frameworks in poem or prose that are related in grammatical structure, sound, meter, meaning, and some other variables.[25] Parallelism is defined as a similarity of form in a pair or sequence of linked terms, phrases, or clauses. Get the same scenario:

1) We can't hide, we can't deny

2) Don't despair and never lose hope

n. Alliteration

Alliteration is a figurative language wherein the series of phrases the same first vowel sound occurs.[26] Consider the following examples:

1) But a better butter makes a batter better.

2) A big bully beats a baby boy.

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[25] Khader Tawfiq Khader and Mohammed Mostafa Kullab, *"The Structure of Parallelism in Sa'adi Yusuf's Poetry,"* International Journal on Studies in English Language and Literature, n.d., 40.

[26] Ainur Rohmah, *"A Rhetorical Study Of The Tennyson's Poems,"* n.d., 5.

In the other hand, there are several forms of figurative language. Each category of figurative language has its own set of applications and examples.

3. Figurative Meaning

According to Richard Gill, a word or expression that deviates from ordinary claudius for the comparison purposes, emphasis, clarity, or crispness. If used properly, different factors affect will boost the fiction and be a cost-effective means of transferring a concept or a point.[27]

When used wrongly, though, figurative meaning may be perplexing. One of the meanings of the word "figure" is "drawing," "gif," or "scene." The aim of figurative language is to conjure up images (figures) in the reader's or listener's mind. This images aid in conveying the message more quickly and vividly than words alone. Literal language is the polar opposite of figurative language. Literal language conveys meaning in the sense that it says precisely what it does. Figurative language conveys something more than what is written on the surface.

Example:

- John is as strong as Jack (literal)

- John is as strong as a lion (figurative)[28]

[27]Dewi Mutiara Indah Ayu and Sjafty Nursitti Maili, "*The Analysis Figurative Meaning Of Jakarta Post A Paper*" 08 (2016): 103.

[28]Ayu and Maili, 104.

With in example described, the word "as large as a lion" is a turn of phrase (in this case, a simile). It's crucial to know the difference among literally and metaphorically context.

Metaphorical terminology, however according Edward P.J. Corbett, is now an essential part of everyone's vocabulary. In your everyday discussions and writing, they use thousands of words and phrases. You may very well have come up with several of their preferences, albeit unintentionally. A rhetorical device is simply for use of a phrase in a different context; it moves away from of the phrase's popular literal meaning and provides it a special beginning.

The researcher argues whether metaphorical sense is really a means of stating something from a person or perhaps a similarity to doing something, common, representative, used during a natural sense, as a metaphor; not literal; applied to terms and phrases, and that we must use our interpretation to character out how much the statement implies, based from the above assertions.

C. Poem

1. Definition of Poem

Poem is a form of poetic work in which a great deal of emphasis is placed on the presentation of feelings and ideas through the use of

meaning, sound, and rhythmic language in order to elicit an emotional response.[29]

"Poem is a rhythmical arrangement of words representing mood, designed to confuse and delight, and to arouse an emotional response," according to Robert Frost, as quoted by Kennedy. It is about sentiment, and it depicts the poet's emotions as they are elicited by a scene, an encounter, or an attachment. "Poem is the sudden overflow of strong thought, reflection of desire, and it is often concerned with ordinary human problems, with the everyday matters of one's life," says Wordsworth, as quoted by Robinson. It means that poem is the representation of an author's feelings and thoughts, which are dependent on the author's mood impressions, imaginative, and spontaneous expression. His poem flows naturally and fluently from his heart. Deep emotion is the foundation of poem; strong feelings and emotions are essential; great poem cannot be written without them.

The writers infer that poem is a medium that humans use to convey their thoughts, feelings, and memories, based on the meaning above. Poets communicate their feelings, emotions, and concepts to their readers through poem, which is a collection of words that communicates someone's feelings, pleasure, or sorrow in a spontaneous manner. To put it another way, poem is normally based on the author's creativity. The main

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[29]Cicih Nuraeni and Putri Amalia Peron, *"Figurative Language in Kelly Darrow's Selected Poetry,"*Wanastra: JurnalBahasa Dan Sastra 9, no. 2 (September 25, 2017): 123.

point is that the picture is a tool that a poet may use to convey his or her purpose or emotion.

2. The Elements of Poem

a. Rhythm

The assumption whether terms have both strained and unaccented syllables does indeed have a significant influence on pacing. The much more interesting design feature of poem is rhythm, which is created by the recurrence of similar units of something like a syllable on a regular or nearly regular basis.[30]

According to the above definitions of rhythm, the conclusion shows that rhythm seems to be the regular, shaped variation of stressed syllables sounds in poem and literature.

b. Rhyme

A rhymed poem does not sound dated, but more like a throwback to a previous era. Another way that sound can work in a poem is by rhyme, which is one of the poet's fundamental instruments.

As a result of the aforementioned meanings of rhyme, the writer concludes that rhyme is a repetition of end sounds.

c. Refrain

According to Perrine, Refrain occurs where such repetition follows a predetermined sequence.

d. Tone

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[30]Noni Marlianingsih, *"The Metaphor In William Shakespeare's Poem: 'Sonnet Lxiii"* 08 (2016): 202.

In literary, tone refers to the writer's or speaker's attitude toward his or her subject, audience, or self.

e. Imagery

The word "pic" comes to mind. Perhaps the majority of them conjure up a mental image, something seen in the mind's eye and visual imagery is the most common type of imagery in poem. A sound, a smell, or a smell (gustatory imagery); touch, such as stiffness, softness, wetness, or extreme temperatures (tactile imagery); or an inward sensation, such as hunger, fatigue, or distress (internal imagery) (organic imagery).

Imagery is a particularly useful way of evoking visual memory, and it is a poet's most important skill because it can be used to express sentiment, offer thoughts, and induce a mental reproduction of sensations.

While imagery has always been important in poem, many twentieth-century poets have elevated it to a priority. Rather than spelling down their thoughts, they let the image infer them by its vividness, emotional ambiguity, psychological overtones, strangeness of recognition, and comparisons to those other objects in the poem.

The writer concludes that imagery can be described as the depiction of sense perception through language, based on the definitions provided above.[31]

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[31]Marlianingsih, 203.

CHAPTER III

RESEARCH METHOD

A. Types and Characteristics of the Research

There are two types of research methods; there are qualitative and quantitative methods. The characteristic of this research is chosen based on its purpose. On the basis of Creswell, Qualitative research is one of the research types that can be used in education scope beside quantitative and class room research.[32] In qualitative research, the writer made interpretation of the data. This included developing a description of an individual setting, analyzing data from each category, and finally making an interpretation or drawing a conclusion about its meaning. It is very different from a quantitative that is associated with frequency' while qualitative relates to even abstract characteristics.

Qualitative research is a general term that embraces various interpretive techniques that attempt to represent, decode, translate, and otherwise pertain to the meaning rather than the frequency of the phenomena that occur in the natural social world. On the basis of Krippendorff, content analysis is one of the research techniques for making replicable and valid conclusions from texts (or other meaningful matter) to the contexts of their use. Content analysis is one of the research methods for drawing replicable and accurate assumptions from texts (or other meaningful matter) to the ways

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[32] John W. Creswell and John W. Creswell, *Qualitative Inquiry and Research Design: Choosing among Five Approaches*, 3rd ed (Los Angeles: SAGE Publications, 2013), 4.

in which they are used, according to Krippendorff.[33] Therefore, in this research, the writer will use qualitative descriptive research to examine *figurative language in Edgar Allan Poe's poem.*

B. Data Source

For gathering accurate information, the writer needs accurate data from a qualified source. The writer used Edgar Allan Poe's poem as a basis of data when doing this study. Data sources are classified into two categories: main data and secondary data. In the analysis or documentary history, primary and secondary sources' quality is the primary qualification to be included in the database.

As explained by Donald Ary, historians classify the material as a primary and secondary source. Initial records (correspondence, papers, studies, etc), relics, remnants, or objects are examples of primary sources. These are the immediate results of participant activities or accounts. Between the case and the user of the text, secondary sources are the thoughts of a non-observer.[34] It means that primary sources and secondary sources are different. The main source in this study is a sentence of figurative language, and the data source is a poem by Edgar Allan Poe. Subjects from which data can be derived are the study's data base. This research uses poems from Edgar Allan Poe, they are:

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[33] Klaus Krippendorff, *Content Analysis: An Introduction to Its Methodology*, second edition (London: SAGE Publications, 2004), 18.
[34] Donald Ary et al., *Introduction to Research in Education*, 8th ed (Belmont, CA: Wadsworth, 2010), 467.

1) Annabel Lee

2) A Dream Within A Dream

3) The Sleeper

The writer then uses secondary data to other sources outside the poem that are closed to the subject and can support primary data, such as textbooks, another undergraduate thesis, and internet sources.

C. Data Collecting Technique

"In many observational experiments, investigations collect different sources of data and spend considerable time in general environments collecting information," writes John W. Creswell.[35] Data collection measures includes governing study boundaries, gathering unstructured or semi-structured interviews, observations, documents, and sets rules for recording information. It means that data collecting for information include interviews, observation, and documentation.

In collecting data, the writer needs instruments. The instrument to be used by the writer is its documentation. On the basis of Zina O'Leary, the term 'document' can refer to a more just paper and include photos, television programs, and even artwork.[36] Documentation is the science of information in general, covering all academic and professional disciplines that handle

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[35] Creswell and Creswell, *Qualitative Inquiry and Research Design*, 178.
[36] Zina O'Leary, *The Essential Guide to Doing Research* (London ; Thoundand Oaks: SAGE, 2004), 177.

recorded information.[37] It means that documentation is a way used to obtain information from written sources or otherwise.

In obtaining data, the writer has used a documentation method to get detailed data on the figurative language used in *Edgar Allan Poe's poem*. The technique of being used in collecting data is:

1. Deciding the poem.

2. Reading, the writer read *"Annabel Lee, A Dream Within A Dream, The Sleeper"* in Edgar Allan Poe's poem.

3. Identifying ten of the fifteen (simile, personification, metaphor, metonymy, synecdoche, hyperbole, oxymoron, litotes, symbol and alliteration) types of figurative language in the poem.

4. The writer analyzes, classifying and grouping the expressions based on their ten of the fifteen types of figurative languages.

D. Data Analysis Technique

Researchers use information analysis as a data analysis tool. One of the main methods used in qualitative study is content analysis. On the basis of Mayring as quoted by Louis Cohen, it focuses on logical and correct language (e.g. in code and types use) because its analytical rules are accurate, transparent, and public. Further, because data is in a fixed form (text) of friction through reanalysis and replication is possible.[38] Meanwhile, Bogdan defining data analysis is a procedure for locating and arranging interview

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[37] Sanku Bilas Roy and Moutusi Basak, *"Journal of Documentation : A Bibliometric Study,"* n.d., 3.

[38] Louis Cohen, Lawrence Manion, and Keith Morrison, *Research Methods in Education*, 6th ed (London ; New York: Routledge, 2007), 475.

transcripts, field notes, and other materials you gathered logically to allow you to find the find.[39]

In analyzing data, writers use the following procedure:

1. Reading the "*Edgar Allan Poe's poem*".

   The writer read all Edgar Allan Poe's poems repeatedly to find the figurative languages that appear in the poem.

2. Identifying the figurative languages in Edgar Allan Poe's poem.

   The writer identified the figurative languages found in by reading poem in the next steps.

3. Grouping the figurative languages

   After all the poems by Edgar Allan Poe were identified, these figurative languages are classified.

4. Drawing conclusions

   After the data is shown and interpreted, the writer concludes. The findings were made clear to make it easier for the reader to know the judgment's result.

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[39] Dwi Setiyadi et al., *"Analyzing On English-Indonesian Culture – Specific Concept Translation By Google Translate"* 9, no. 01 (2020): 2243.

CHAPTER IV

RESEARCH RESULT AND DISCUSSION

In this chapter, the researcher took the data by 3 poems of Edgar Allan Poe, the poems are: Annabel Lee, A Dream Within A Dream and The Sleeper a document as source data and finding the data appropriate for two of the research questions mentioned in chapter one. There are two sub-chapters of this part, the first is data findings and the second is analysis.

A. FINDINGS

This sub-chapter presents types of figurative language and real meaning. Below are the short explanations:

1. The Types of Figurative Language

As explained before, on the basis of Leila Borges, there are fifteen types of figurative languages.[40] The data of this research was taken from three poems by Edgar Allan Poe, the songs are: Annabel lee, a dream within a dream, the sleeper. After reading and analyzing the poems Annabel lee, a dream within a dream, the sleeper, the researcher found out 37 which refer to figurative language. Those figurative languages have appeared through the following types of figurative languages:

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[40] Leila Borges, *British Literature & American Literature* (Brazil: Universitario Da Cidade, n.d.), 24.

a. **The types of figurative language used in the poem** *"Annabel Lee"*

1) **Simile**

   Simile is a relation of two objects that is indicated by a connective, such as, as, then, or a verb like resembles. They can be used in written and spoken English to make the English more colorful, and robust comparisons. It means that similes are a statement that compares two things and can be used for written and spoken. In this type of figurative language, there is no data found.

2) **Metaphor**

   A metaphor is a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison. In this type of figurative language, there are data found as follow:

   Data 1 (Line 9)

   But we loved with a love that was more than more

   Data 2 (Line 15-16)

   A wind blew out of a cloud, chilling

   My beautiful Annabel Lee

   Data 3 (Line 17-18)

   So that her high-born kinsman came

   And bore her away from me

   Data 4 (Line 19)

   To shut her up in a sepulcher

3) Personification

Personification comes from Latin that is persona which means "human", and fic which means "make". Personification is the type of figure of speech that applies the character of humans to an inanimate object. It means that personifications are inanimate objects that act and act likes a human being or human disposition. In this type of figurative language, there is no data found.

4) Metonymy

Metonymy is a term that allows one to conceptualize one thing in its relationship to another Metonymy is a term that allows conceptualizing one thing in its relationship to another. It means that metonymy is the naming of a person, institution, or human characteristic by some objects or attributes with which it is clearly associated. In this type of figurative language, there are data found as follow:

Data 1 (Line 7)

I was a child and she was a child,

5) Symbol

Symbols are abstract things in the form of an event, person, or word that can provide additional descriptions of a literary work. *An apple pie*, for example, will symbolize the American way of life. Natural images such as light and shadow, fire and water may represent opposing ideas. The context determines the value of any

symbol, whether it is an entity, an event, or a gesture. In this type of figurative language, there is no data found.

6) **Synecdoche**

Through use of a part of something else to describe that this whole piece, or vice versa, is known as synecdoche. As previously said, a synecdoche is a figure of speech that uses a component to portray the whole. In this type of figurative language, there are data found as follow:

Data 1 (Line 36)

The stars never rise,

7) **Hyperbole**

Hyperbole is a figure of speech in which the speaker deliberately exaggerates or overstates something, either for clarification or to be vividly descriptive. Hyperboles can be used in literature to give a character more dimension and color. In this type of figurative language, there are data found as follow:

Data 1 (Line 5-6)

And this maiden she lived with no other thought

Than to love and be loved by me

Data 2 (Line 11)

With a love that the winged

Seraphs of heaven

Data 3 (Line 30-33)

And neither the angels in heaven above,

Nor the demons down under the sea,

Can ever dissever my soul from the soul

Of the beautiful Annabel Lee

8) Oxymoron

Murthy defines an oxymoron as a form of speech that expresses two opposite qualities of the same thing. When two terms are combined in a way that opposes each other, it is called an oxymoron (opposite). In this type of figurative language, there is no data found.

9) Litotes

Litotes is the polar opposite of hyperbole. When a person uses the negative of a phrase ironically to say the contrary, it's referred to as understatement. It means that used to make someone else's comments appear aggressive. In this type of figurative language, there is no data found. In this type of figurative language, there is no data found.

10) Alliteration

Alliteration is a figurative language wherein the series of phrases the same first vowel sound occurs. In this type of figurative language, there are data found as follow:

Data 1 (Line 21)

The angels, not half so happy in heaven

b. **The types of figurative language used in the poem** *"A Dream Within A Dream"*

1) **Simile**

In this type of figurative language, there is no data found.

2) **Metaphor**

Data 1 (Line 12-15)

I stand amid the roar

Of a surf-tormented shore,

And I hold within my hand

Grains of the golden sand

Data 2 (Line 16-17)

How few! Yet how they creep

Through my fingers to the deep

3) **Personification**

Data 1 (Line 13-15)

Of a surf-tormented shore,

And I hold within my hand

Grains of the golden sand

Data 2 (Line 6)

Yet, if hope has flown away

Data 3 (Line 16)

How few! Yet how they creep

4) Metonymy

Data 1 (Line 1)

Kiss upon the brow

5) Symbol

Data 1 (Line 5)

A dream

Data 2 (Line 15)

Grains of the golden sand

Data 3 (Line 1)

Kiss

6) Synecdoche

Data 1 (Line 21-22)

Can I not save

One from the pitiless wave?

7) Hyperbole

Data 1 (Line 10-11)

All that we see or seem

Is but a dream within a dream

Data 2 (Line 21-22)

O God! Can I not save?

One from the pitiless wave

8) Oxymoron

In this type of figurative language, there is no data found.

9) Litotes

In this type of figurative language, there is no data found.

10) Alliteration

Data 1 (Line 4-5)

You are not wrong, who dream

That my days have been a dream

c. **The types of figurative language used in the poem *"The Sleeper"***

1) **Simile**

Data 1 (Line 13-14)

Looking like Lethe, see! The lake

A conscious slumber seems to take,

Data 2 (Line 30)

Like ghosts the shadows rise and fall!

2) **Metaphor**

In this type of figurative language, there is no data found.

3) **Personification**

Data 1 (Line 5-6)

And, softly dripping, drop by drop,

Upon the quiet mountain top,

Data 2 (Line 10-11)

The lily lolls upon the wave;

Wrapping the fog about its breast,

4) **Metonymy**

   In this type of figurative language, there is no data found.

5) **Symbol**

   Data 1 (Line 23)

   The bodiless airs, a wizard rout,

   Data 2 (Line 45)

   While the dim sheeted ghost's gob by!

6) **Synecdoche**

   In this type of figurative language, there is no data found.

7) **Hyperbole**

   Data 1 (Line 19)

   Oh, lady bright! Can it be right?

   Data 2 (Line 33)

   Sure thou art come o'er far-off seas,

8) **Oxymoron**

   In this type of figurative language, there is no data found.

9) **Litotes**

   In this type of figurative language, there is no data found.

10) **Alliteration**

Data 1 (Line 1-2)

At midnight, in the month of June

I stand beneath the mystic moon

Data 2 (Line 35-36)

Strange is thy pallor! Strange thy dress!

Strange above all, thy length of tress

Data 3 (Line 38-39)

The lady sleep! Oh, may her sleep

Which is enduring, so be deep!

Data 4 (Line 40)

Heaven have her in its sacred keep

Data 5 (Line 49-50)

For in the forest, dim and old,

For her may some tall vault unfold

Data 6 (Line 51-52)

Some vault that oft hath flung its black

And winged panels fluttering back,

2. **The Real Meaning of Figurative Language**

The true meaning of words is found in resolving what people do with them, not what they say about it, and the context will determine them. Each language has its own idiomatic way of expressing meaning through

lexical items such as idioms, secondary meaning, metaphor, and figurative meaning.

a. The real meaning of figurative language used in the poem *"Annabel Lee"*

1) Simile

In this real meaning of figurative language, there is no data found.

2) Metaphor

Data 1 (Line 9)

But we loved with a love   ***It means that their live is***

that was more than more   ***bigger than anyone can***

(Original stanza, p, 82)   ***imagine.***

(Real meaning of original stanza, p, 82)

Data 2 (Line 15-16)

A wind blew out of   ***It means that Annabel Lee***

a cloud, chilling   ***was sick.***

My beautiful Annabel Lee   *(Real meaning of original*

(Original stanza, p, 82)   *stanza, p, 82)*

Data 3 (Line 17-18)

So that her high-born   ***It means that her sickness***

kinsman came   ***become worse.***

And bore her   *(Real meaning of original*

away from me   *stanza, p, 82)*

(Original stanza, p, 82)

Data 4 (Line 19)

To shut her up   ***she finally dies.***

in a sepulcher   *(Real meaning of original*

(Original stanza, p, 82)   *stanza, p, 82)*

Data 5 (Line 34-37)

For the moon never beams,   ***he never dreaming again***

without bringing me dreams   ***although night is coming***

(Original stanza, p, 83)   ***or the moon has rise.***

                                      (Real meaning of original

                                      stanza, p, 83)

3) **Personification**

In this real meaning of figurative language, there is no data found.

4) **Metonymy**

Data 1 (Line 7)

I was a child and	***their love was happen***
she was a child	***since they are young.***
(Original stanza, p, 82)	*(Real meaning of original stanza, p, 82)*

5) **Symbol**

In this real meaning of figurative language, there is no data found.

6) **Synecdoche**

Data 1 (Line 36)

The stars never rise	***it means that the stars to make sense of a bright that never comes because the stars never rises.***
(Original stanza, p, 83)	*(Real meaning of original stanza, p, 83)*

7) **Hyperbole**

Data 1 (Line 5-6)

And this maiden she lived	***It means that the maiden***
with no other thought	***has nothing more***

Than to love and be loved by me

(Original stanza, p, 82)

other than her love.

(Real meaning of original

stanza, p, 82)

Data 2 (Line 11)

With a love that the winged

seraphs of heaven.

(Original stanza, p, 82)

it means that their love is

Very strong, very huge, make

all people even angel in

heaven jealous and want to

coveted them.

(Real meaning of original

stanza, p, 82)

Data 3 (Line 30-33)

And neither the angels

in heaven above,

Nor the demons down

under the sea,

Can ever dissever my

soul from the soul

Of the beautiful Annabel Lee

(Original stanza, p, 83)

It means that the love

between the narrator

and Annabel Lee is

so big, that nobody

can separate them,

not even death.

(Real meaning of original

stanza, p, 83)

8) Oxymoron

In this real meaning of figurative language, there is no data found.

9) Litotes

In this real meaning of figurative language, there is no data found.

10) Alliteration

Data 1 (Line 21)

The angels, not half	***it means that true happiness is***
so happy in heaven	***heaven***
(Original stanza, p, 82)	*(Real meaning of original stanza, p, 82)*

b. The real meaning of figurative language used in the poem *"A Dream Within A Dream"*

1) Simile

In this real meaning of figurative language, there is no data found.

2) Metaphor

Data 1 (Line 12-15)

I stand amid the roar	***Time will determine whether***
Of a surf-tormented shore,	***we will lose hope because***
And I hold within my hand	***of time or we will gain hope***

Grains of the golden sand **because of using time.**

(Original stanza, p, 80) **(Real meaning of original**

stanza, p, 80)

Data 2 (Line 16-17)

How they creep through **it means that even though**

my fingers to the deep **his life hasn't happy**

(Original stanza, p, 80) **moments**, **he swept out**

his fingers into the ocean.

(Real meaning of original

stanza, p, 80)

3) **Personification**

Data 1 (Line 13-1 5)

Of a surf-tormented shore, **it means that the poet**

And I hold within my hand **actually smiles as it someone**

Grains of the golden sand **was tortured. The beach in**

(Original stanza, p, 80) **This sentence makes people**

Feel very unhappy in his

mind.

(Real meaning of original

stanza, p, 80)

Data 2 (Line 6)

Yet, if hope has flown away

(Original stanza, p, 80)

when something we strive

For in life is gone it will

Only exist in memory.

(Real meaning of original stanza, p, 80)

Data 3 (Line 16)

How few! Yet how they creep

(Original stanza, p, 80)

it means that one will lose

Hope when he cannot make

Good use of the time.

(Real meaning of original stanza, p, 80)

4) Metonymy

Data 1 (Line 1)

Kiss upon the brow

(Original stanza, p, 80)

it means that the writer kiss

or get kiss by his lovers on

his face because they are

parting on their ways.

(Real meaning of original stanza, p, 80)

5) Symbol

Data 1 (Line 5)

A dream   ***a person cannot possess,***

(Original stanza, p, 80)   ***for this reason it becomes***

                                        so desirable and attractive.

                                        (Real meaning of original

                                        stanza, p, 80)

Data 2 (Line 15)

Grains of the golden sand   ***it means that symbolize days of our***

(Original stanza, p, 80)   ***life.***

                                        (Real meaning of original

                                        stanza, p, 80)

Data 3 (Line 1)

Kiss   ***it means that symbol of the last kiss***

(Original stanza, p, 80)   ***to someone on their deathbed.***

                                        (Real meaning of original

                                        stanza, p, 80)

6) Synecdoche

  Data 1 (Line 21-22)

  Can I not save   ***it means that the dream of***

  one from the pitiless wave?   ***Writer in some beach that***

  (Original stanza, p, 80)   ***as pitiless wave.***

                                      (Real meaning of original

                                      stanza, p, 80)

7) Hyperbole

  Data 1 (Line 10-11)

  All that we see or seem   ***everything that writer see,***

  Is but a dream within a dream.   ***Everything that the writer***

  (Original stanza, p, 80)   ***Feel it's only his dream***

                                          in his Dream.

                                          (Real meaning of original

                                          stanza, p, 80)

  Data 2 (Line 21-22)

  O God! Can I not save?   ***If we have hopes and also***

  One from the pitiless wave   ***something to be achieved,***

  (Original stanza, p, 80)   ***Then it should not only be***

                                        Balanced with our actions to

                                        Make it happen.

(Real meaning of original

stanza, p, 80)

8) Oxymoron

In this real meaning of figurative language, there is no data found.

9) Litotes

In this real meaning of figurative language, there is no data found.

10) Alliteration

Data 1 (Line 4-5)

You are not wrong,	***it means that everything he goes***
who dream	***through is just a shadow.***
That my days have	*(Real meaning of original stanza,*
been a dream	*p, 80)*

(Original stanza, p, 80)

c. The real meaning of figurative language used in the poem *"The Sleeper"*

1) Simile

Data 1 (Line 13-14)

Looking like Lethe,	***It means that Poe rattled as usual!***
see! The lake	***closing the gesture, the speaker***
A conscious slumber	***introduced the beautiful dead***

seems to take,	***introduced the beautiful dead***
(Original stanza, p, 57)	*(Real meaning of original stanza,* *P, 57)*

Data 2 (Line 30)

Like ghosts the shadows rise and fall! *(Original stanza, p, 57)*	***it means that the rest of the movement summoned a shadowy ghost that was swept away by the wind that continued to rustle through the tomb.*** *(Real meaning of original stanza, p, 57)*

2) Metaphor

In this real meaning of figurative language, there is no data found.

3) Personification

Data 1 (Line 5-6)

And, softly dripping *, drop by drop,* *Upon the quiet* *mountain top*, *(Original stanza, p, 57)*	***it means that the mixed metaphor here strikes the senses with an attempt to personify the moon while simultaneously allowing it to to retain its rim.***

(Real meaning of original stanza,

p , 57)

Data 2 (Line 10-11)

The lily lolls   ***it means that the lilies sleep on the***

upon the wave;   ***waves.***

Wrapping the fog   *(Real meaning of original stanza,*

about its breast,   *p, 57)*

(Original stanza, p, 57)

4) Metonymy

  In this real meaning of figurative language, there is no data found.

5) Symbol

 Data 1 (Line 23)

The bodiless airs,   ***it means that corpse.***

a wizard rout,   *(Real meaning of original stanza,*

(Original stanza, p, 57) *p, 57)*

 Data 2 (Line 45)

While the dim sheeted ***it means that this dead beauty didn't***

ghost's gob by!   ***need to endure such humiliation.***

(Original stanza, p, 58) *(Real meaning of original stanza,*

            p, 58)

6) Synecdoche

In this real meaning of figurative language, there is no data found.

7) Hyperbole

Data 1 (Line 19)

Oh, lady bright! **The speaker then spoke to the**

Can it be right? **beautiful dead woman, he wondered**

(Original stanza, p, 57) **if the opening of the tomb was**

       appropriate.

       (Real meaning of original stanza,

       p, 57)

Data 2 (Line 33)

Sure thou art come **it means that he oddly claimed that**

o'er far-off seas, **he had arrived from "o'er the sea**

(Original stanza, p, 57) **far away." Being a foreigner in the**

       area.

       (Real meaning of original stanza,

       p, 57)

8) Oxymoron

In this real meaning of figurative language, there is no data found.

9) **Litotes**

　　In this real meaning of figurative language, there is no data found.

10) **Alliteration**

Data 1 (Line 1-2)

At midnight,	***The speaker begins by explaining***
in the month of June	***the boundaries of his immediate***
I stand beneath	***environment: he stands in a***
the mystic moon	***graveyard at midnight in June***
(Original stanza, p, 57)	***observing the moon, which he***
	calls the mystical moon.
	(Real meaning of original stanza,
	p , 57)

Data 2 (Line 35-36)

Strange is thy pallor!	***It means that make him a strange***
Strange thy dress!	***Intruder.***
Strange above all,	*(Real meaning of original stanza,*
thy length of tress	*p, 58)*
(Original stanza, p, 58)	

Data 3 (Line 38-39)

The lady sleep!	***The speaker pushes for death to the***
Oh, may her sleep	***limit on the third move; he claims***

Which is enduring,

so be deep!

(Original stanza, p, 58)

that the woman is sleeping, and

he wishes for her to sleep, which

is deep!

(Real meaning of original stanza,

p, 58)

Data 4 (Line 40)

Heaven have her in

its sacred keep

(Original stanza, p, 58)

it means that he wished for her to

sleep, which was deep! But he

also introduced an unusual wish as

he affirmed.

(Real meaning of original stanza,

p, 58)

Data 5 (Line 49-50)

Far in the forest,

dim and old,

For her may some

tall vault unfold

(Original stanza, p, 58)

it means that the dead inside

groaned at the disrespectful

intrusion of their sacred solemnity.

(Real meaning of original stanza,

p, 58)

Data 6 (Line 51-52)

Some vault that oft

it means that he rightly hoped that

hath flung its black	***this dead beauty would not***
And winged panels	***have to endure such humiliation.***
fluttering back,	*(Real meaning of original stanza,*
(Original stanza, p, 58)	*p, 58)*

B. DISCUSSION

1. Types of Figurative Languages

This researcher analyzes ten of the fifteen types of figurative languages and the real meaning of the figurative languages in Edgar Allan Poe's poems. The poems of Edgar Allan Poe are as follows: Annabel Lee, A Dream within a Dream, and The Sleeper. The ten types of figurative languages are simile, metaphor, personification, metonymy, symbol, synecdoche, hyperbole, oxymoron, litotes, and alliteration.

The various figurative languages contained in Edgar Allan Poe's poems are as follows:

1. Simile

Simile is comparison of two things, indicate by some connective usually like, s then or a verb as resembles. Simile figurative language is not used in Annabel Lee's poem and A Dream within a Dream while the poem of The Sleeper contains 2 sentences that use simile figurative language.

2. Metaphor

A metaphor is a figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison. The figurative language of metaphor is not used in The Sleeper poem, while in Annabel Lee's poem there are 4 sentences and in the poem A Dream within a dream there are 2 sentences that uses metaphor figurative language.

3. Personification

Personification is a figure of speech in which a thing, an animal, or an abstract term (truth or nature) is made from human. The figurative language personification is used in the poem a dream within a dream there are 3 sentences, and in the poem the sleeper there are 2 sentences. Whereas annabel lee does not use this figurative language at all.

4. Metonymy

Metonymy is a term that allows one to conceptualize one thing in its relationship to another Metonymy is a term that allows conceptualizing one thing in its relationship to another. It means that metonymy is the naming of a person, institution, or human characteristic by some objects or attributes with which it is clearly associated. The figurative language metonymy is used in the poem a dream within a dream there are 1 sentence, and in the poem annabel lee there are 1 sentence. Whereas the sleeper does not use this figurative language at all.

5. Symbol

Symbols are abstract things in the form of an event, person, or word that can provide additional descriptions of a literary work. The figurative language symbol is used in the poem a dream within a dream there are 3 sentences, and in the poem the sleeper there are 2 sentences. Whereas annabel lee does not use this figurative language at all.

6. Synecdoche

Through use of a part of something else to describe that this whole piece, or vice versa, is known as synecdoche. The figurative language synecdoche is used in the poem a dream within a dream there are 1 sentence, and in the poem annabel lee there are 1 sentence. Whereas the sleeper does not use this figurative language at all.

7. Hyperbole

Hyperbole is emphasizing a point with statement containing exaggeration. It can be ridiculous or funny. Hyperbole figurative language is used in the Annabel Lee, A Dream within a dream and The Sleeper. As for Annabel lee's poem, there are 3 sentences, the poem a dream within a dream has 2 sentences and in the sleeper's poem there are 2 sentences.

8. Oxymoron

An oxymoron is form of speech that expresses two opposite qualities of the same thing. Oxymoron figurative language is not used

in the Annabel lee poem, also not in the poem of a dream within a dream and the sleeper.

9. Litotes

   Litotes is expression of one's meaning by saying something is the direst opposite of one's thought. Litotes figurative language is not used in the Annabel lee poem, also not in the poem of a dream within a dream and the sleeper.

10. Alliteration

    Alliteration is a stylistic device in which a number of words, having the same first consonant sound. The alliteration figurative language is used in the Annabel Lee, A Dream within a dream and The Sleeper. As for Annabel lee's poem, there is 1 sentence, the poem a dream within a dream has 1 sentence and in the sleeper's poem there are 6 sentences.

The Percentage Types of Figurative Languages
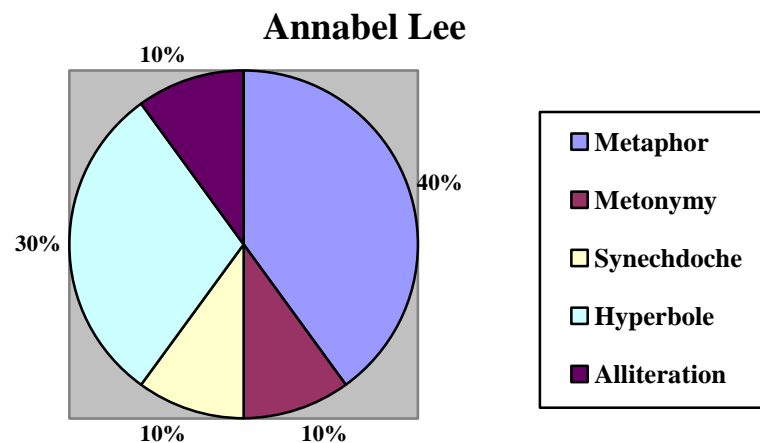
Picture 1. Figurative Language in the poem Annabel Lee

A Dream Within A Dream
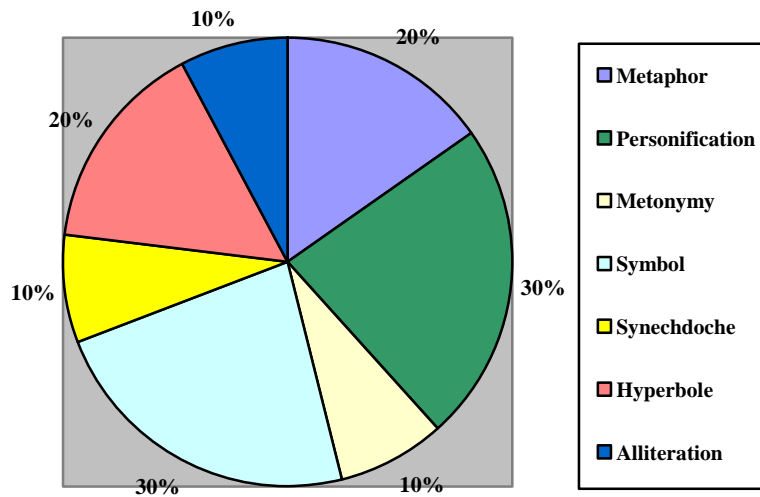
Picture 2. Figurative Language in the poem A Dream within a Dream
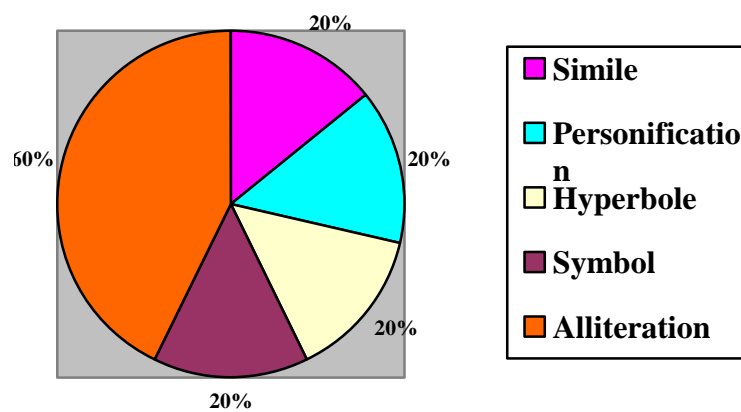
The Sleeper

Picture 3. Figurative Language in the poem The Sleeper

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

In this chapter, the researcher discusses the conclusion of this research entitled *Semantic Analysis of the Figurative Language in Edgar Allan Poe's Poem.* The conclusion is concluded from the research result and discussion that had been analyzed by the researcher. The first is a type of figurative language. The researcher analyzed ten of the fifteen types of figurative languages, namely simile, metaphor, personification, metonymy, symbol, synecdoche, hyperbole, oxymoron, litotes, and alliteration.

The researcher found 37 figurative languages that exist in Edgar Allan Poe's poem. As for the poem "Annabel Lee", there are 5 types of figurative languages, namely: 4 metaphors, 1 metonymy, 1 synecdoche, 3 hyperboles, and 1 alliteration. Furthermore, in the poem "A Dream within a Dream", there are 7 types of figurative language, namely: 2 metaphor, 3 personification, 1 metonymy, 3 symbols, 1 synecdoche, 2 hyperboles, and 1 alliteration. While in the poem "The Sleeper" the researcher found 5 types of figurative languages, namely: 2 simile, 2 personifications, 2 symbols, 2 hyperboles, and 6 alliterations.

Furthermore, the real meaning of figurative languages. Of the 37 figurative languages of the sentences, there are 37 sentences of real meaning.

B. Suggestion

From the conclusion above, the researcher recommends some suggestions. The following suggestion is as follows:

1. For the students

   For the students particularly in the English department, it should learn more about figurative languages, as it can help students to understand the types of figurative languages.

2. For the teacher

   Teachers and educators should give students experience and material about figurative languages so that students have a better understanding of figurative languages.

3. For further researcher

   The researcher suggests the other researcher to develop a similar research with different data source and a better research technique.

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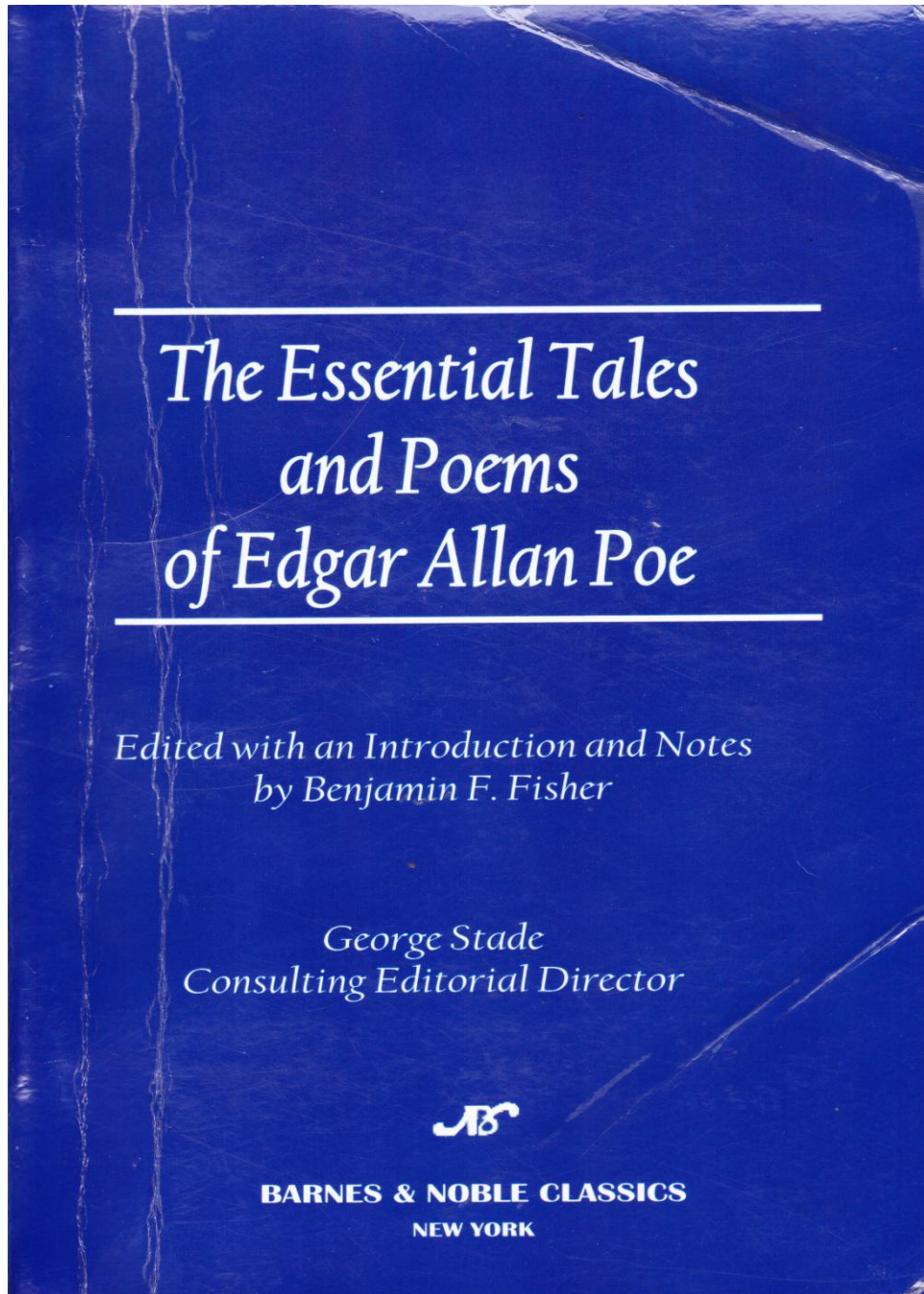
APPENDICES

1. The Blueprint of Figurative Languages

No	Theory	Indicators	Sub Indicators
1.	Figurative language is language that uses words or expressions with a meaning that different from the literal interpretation.[41]	-Combination of two or more words. -Having a unity of meaning. -using words in other than their literal sense.	The writer will analyze the figurative languages that have a combination of two or more words that serve as a unity of meaning in the poems.
2.	The connotative meaning is related to real-world experiences associated with the linguistic expressions that people use or hear. Leech (1981).[42]	-It refers to and above its pure conceptual content. -Containing a real meaning.	The writer will analyze the figurative languages that have the real meaning from in the poems.

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[41] Trisna Dinillah Harya, *"An Analysis Of Figurative Languages Used In Coelhos's Novel Entitled 'Alchemist,'"* PREMISE JOURNAL:ISSN Online: 2442-482x, ISSN Printed: 2089-3345 5, no. 2 (May 8, 2017): 46.

[42] Sandra Yunira et al., *"Re-Visits the Grand Theory of Geoffrey Leech: Seven Types of Meaning"* 1, no. 3 (2019): 108.

2. **The Poems are Annabel Lee, A Dream Within A Dream and The Sleeper in Edgar Allan Poe**

The Essential Tales and Poems of Edgar Allan Poe

Edited with an Introduction and Notes by Benjamin F. Fisher

George Stade
Consulting Editorial Director

BARNES & NOBLE CLASSICS
NEW YORK

Annabel Lee

It was many and many a year ago,
In a kingdom by the sea,
That a maiden there lived whom you may know
By the name of ANNABEL LEE;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and she was a child,
In this kingdom by the sea:
But we loved with a love that was more than love—
I and my ANNABEL LEE;
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful ANNABEL LEE;
So that her high-born kinsman came
And bore her away from me,
To shut her up in a sepulchre
In this kingdom by the sea.

The angels, not half so happy in heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my ANNABEL LEE.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful ANNABEL LEE:

For the moon never beams, without bringing me
dreams
Of the beautiful ANNABEL LEE;
And the stars never rise, but I feel the bright eyes
Of the beautiful ANNABEL LEE;
And so, all the night-tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In the sepulchre there by the sea,
In her tomb by the sounding sea.

A Dream within a Dream

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow—
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less *gone?*
All that we see or seem
Is but a dream within a dream.

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand—
How few! yet how they creep
Through my fingers to the deep,
While I weep—while I weep!
O God! can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is *all* that we see or seem
But a dream within a dream?

The Sleeper

At midnight, in the month of June,
I stand beneath the mystic moon.
An opiate vapor, dewy, dim,
Exhales from out her golden rim,
And, softly dripping, drop by drop,
Upon the quiet mountain top,
Steals drowsily and musically
Into the universal valley.
The rosemary nods upon the grave;
The lily lolls upon the wave;
Wrapping the fog about its breast,
The ruin moulders into rest;

Looking like Lethe,^c see! the lake
A conscious slumber seems to take,
And would not, for the world, awake.
All Beauty sleeps!—and lo! where lies
(Her casement open to the skies)
Irene, with her Destinies!

Oh, lady bright! can it be right—
This window open to the night?
The wanton airs, from the tree-top,
Laughingly through the lattice drop—
The bodiless airs, a wizard rout,
Flit through thy chamber in and out,
And wave the curtain canopy
So fitfully—so fearfully—
Above the closed and fringed lid

'Neath which thy slumb'ring soul lies hid,
That, o'er the floor and down the wall,
Like ghosts the shadows rise and fall!
Oh, lady dear, hast thou no fear?

Why and what art thou dreaming here?
Sure thou art come o'er far-off seas,
A wonder to these garden trees!
Strange is thy pallor! strange thy dress!
Strange, above all, thy length of tress,
And this all solemn silentness!

The lady sleeps! Oh, may her sleep,
Which is enduring, so be deep!
Heaven have her in its sacred keep!
This chamber changed for one more holy,
This bed for one more melancholy,
I pray to God that she may lie
Forever with unopened eye,
While the dim sheeted ghosts go by!

My love, she sleeps! Oh, may her sleep,
As it is lasting, so be deep!
Soft may the worms about her creep!
Far in the forest, dim and old,
For her may some tall vault unfold—
Some vault that oft hath flung its black
And winged panels fluttering back,
Triumphant, o'er the crested palls,
Of her grand family funerals—
Some sepulchre, remote, alone,
Against whose portal she hath thrown,
In childhood, many an idle stone—
Some tomb from out whose sounding door
She ne'er shall force an echo more,
Thrilling to think, poor child of sin!
It was the dead who groaned within.

3. Biography of Author

Edgar Allan Poe was born on January 19, 1809, in Boston, to Elizabeth Arnold Hopkins and David Poe, Jr., traveling stage actors. David Poe may have abandoned his young family in 1811; in any event, Eliza took Edgar and a newborn daughter to Richmond, Virginia, where on December 8 she died, possibly of pneumonia or tuberculosis. David, according to many died two days later in Norfolk, Virginia.

A wealthy Richmond couple, John and Frances Allan took Edgar into their home, and though the Allan never formally adopted him, in 1812 Edgar was christened as Edgar Allan Poe. John Allan provided Edgar with an excellent education, and the young man excelled in his studies. But tensions with his guardian developed as Edgar grew up. John Allan became weary of the discontented youth, whom he described as sulky and ill-tempered, and their relationship began a long decline.

In 1826 Edgar enrolled in the newly founded University of Virginia, where he studied ancient and modern languages. During his time at the university, he amassed large gambling debts, which John Allan refused to pay, deepening the rift between the two. Edgar left school and traveled to Boston, where he joined the army and published his first volume of verse, Tamerlane and Other Poems, under the pseudonym "A Bostonian". In 1829 Edgar's foster mother, Frances Allan, died; he returned to Richmond and reconciled with John Allan. He then obtained an early discharge from the army and applied for admission to the U.S. Military Academy at West Point. While awaiting acceptance, he visited

his father's family in Baltimore, where he published Al Aaraaf, Tamerlane, and Minor Poems. Although he was an excellent cadet and a distinguished student, his time at West Point was short. Following a heated quarrel with John Allan, Edgar resolved to leave the Academy; to accomplish this, he ceased attending classes or church services. In 1831 he was dishonorably discharged; that same year his took Poems was published in New York. He returned to Baltimore, determined to be a writer, and entered a fiction contest sponsored by the Philadelphia Saturday Courier, though he did not win, the Courier published five his stories the following year. In 1833 Edgar won another newspaper fiction contest with "MS. Found in a Bottle", but the scant prize money did little to alleviate his financial burdens, and he tried unsuccessfully to solicit his foster father's help. In 1834 John Allan died, leaving a large fortune, but Edgar was not named the will.

The next year Poe returned to Richmond and assumed the editorship of the Southern Literary Messenger, in which he published his own stories and acerbic critical reviews. He married his fourteen-year-old cousin Virginia Clem in 1836. In 1837 he left the Messenger. Barely supporting his family as an editor, Poe was nonetheless a prolific writer and critic. He enjoyed some literary success with the publication of The Narrative of Arthur Gordon Pym (1838) and his two-volume Tales of the Grotesque and Arabesque (1840), which included "The Fall of the House of Usher" and "William Wilson". He worked as an editor for Burton's Gentlemen's Magazine in Philadelphia, and in 1841 he joined the editorial staff of Graham's Magazine, which published

"The Murders in the Rue Morgue', a work that heralded a new literary genre, the modern detective story. Poe's "The Pit and the Pendulum" and "The Masque of Red Death" were published in 184, followed by "The Tell-Tale Heart" in 1843. That same year Poe's tale "The Gold-Bug" won a fiction contest sponsored by a Philadelphia newspaper, bringing him greater renown.

Poe moved his family to New York in 1844 and took an editing position with the Evening Mirror. In January 1845, his most famous poem, "The Raven", appeared in the Mirror, propelling him into the circles of New York's literati. But none of his successes brought him financial security or lasting happiness. In February 1845, he became editor of the new Broadway Journal; but the journal folded in 1846, and Poe's young wife succumbed to tuberculosis in 1847. The next year Poe seemed to rally, giving lectures and courting the poet Sarah Helen Whitman, though she later broke off their engagement.

In 1849 Poe began a lecture tour to raise funds for a new magazine. On his way from Richmond to New York, he stopped in Baltimore, where he was found on the night of October 3 nearly unconscious in the street. Edgar Allan Poe died on October 7, 1849. Various accounts were given of Poe's last days, but the cause of his death remains a mystery.

FORMULIR KONSULTASI BIMBINGAN PROPOSA MAHASISWA
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Aprilita Widiyanti Jurusan : TBI
NPM : 1701070070 Semester : VII/2020

No	Hari/Tanggal	Pembimbing I	Pembimbing II	Materi yang dikonsultasikan	TandaTangan Pembimbing
1	Senin 26/4 2021	1		Acc. Ch 2.	
2	Senin 26/4 2021	1		Acc. Ch. II.	
3	Selasa, 27/4 2021		1	Acc. Ch III.	

Mengetahui
Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd.
NIP. 19750610 200801 1 014

Dosen Pembimbing I

Ahmad Subhan Roza, M.Pd.
NIP. 19750610 200801 1 014

KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Aprilita Widiyanti   Jurusan : TBI
NPM : 1701070070   Semester : VIII/2021

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
	Kamis/ 29-06-2021			All Instruments	

Mengetahui,
Ketua Jurusan TBI

Andianto, M.Pd
NIP. 19871102 201503 1 004

Dosen Pembimbing I

Ahmad Subhan Roza, M.Pd.
NIP. 19750610 200801 1 014

KARTU KONSULTASI BIMBINGAN SKRIPSI
MAHASISWA FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Aprilita Widiyanti   Jurusan : TBI

NPM : 1701070070   Semester : IX/2021

No	Hari/ Tanggal	Pembimbing		Hal-hal yang dibicarakan	Tanda Tangan Mahasiswa
		I	II		
1.	Kamis, 16 / 09 / 2021	✓		• Revise acknowledgements • Revise objective and benefits of the study.	
2.	Rabu, 22 / 09 / 2021	✓		Add Diagram on chapter IV	
3.	Senin, 27 / 09 / 2021	✓		M. Mung oza	

Mengetahui
Ketua Jurusan TBI,

Andianto, M.Pd.
NIP. 19871102 201503 1 004

Dosen Pembimbing I

Dr. Ahmad Subhan Roza, M. Pd
NIP. 19750610 200801 1 014

FORMULIR KONSULTASI BIMBINGAN PROPOSA MAHASISWA
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Aprilita Widiyanti   Jurusan : TBI
NPM : 1701070070   Semester : VII/2020

No	Hari/Tanggal	Pembimbing I	Pembimbing II	Materi yang dikonsultasikan	TandaTangan Pembimbing
1.	A Silasa. 3 / 2020 / 11		✓	Revise ch. I	
2.	silasa. 17 / 2020 / 11		✓	Acc ch. I Continue to ch. II.	
3.	Rabu. 24 / 2021 / 3		✓	Enrich theories about semantic.	
4.	silasa. 30 / 2021 / 3		✓	Acc ch. II continue to ch. III.	
5.	Rabu 7/4-2021		✓	Revise ch. III	

Mengetahui
Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd.
NIP. 19750610 200801 1 014

Dosen Pembimbing II

Trisna Dinillah Harya, M.Pd.
NIP. 19830511 200912 2 004

FORMULIR KONSULTASI BIMBINGAN PROPOSA MAHASISWA
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama   : Aprilita Widiyanti   Jurusan   : TBI
NPM   : 1701070070   Semester : VII/2020

No	Hari/Tanggal	Pembimbing I	Pembimbing II	Materi yang dikonsultasikan	TandaTangan Pembimbing
6.	Senin, 26/9/2021		✓	Acc Ch. II) Continue to 1st Advisor	

Mengetahui
Ketua Jurusan TBI

Ahmad Subhan Roza, M.Pd.
NIP. 19750610 200801 1 014

Dosen Pembimbing II

Trisna Dinillah Harya, M.Pd.
NIP. 19830511 200912 2 004

KARTU KONSULTASI BIMBINGAN PROPOSAL MAHASISWA
FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Aprilita Widiyanti Jurusan : TBI
NPM : 1701070070 Semester : VIII/2021

No	Hari/Tanggal	Pembimbing		Materi yang dikonsultasikan	Tanda Tangan Mahasiswa
		I	II		
1.	Kamis / 29 / 06 / 2021		V	Acc IPD	

Mengetahui,
Ketua Jurusan TBI

Andianto, M.Pd
NIP. 19871102 201503 1 004

Dosen Pembimbing II,

Trisna Dinillah Harya, M.Pd.
NIP. 19830511 200912 2 004

KARTU KONSULTASI BIMBINGAN SKRIPSI
MAHASISWA FAKULTAS TARBIYAH DAN ILMU KEGURUAN
IAIN METRO

Nama : Aprilita Widiyanti   Jurusan : TBI

NPM : 1701070070   Semester : IX/2021

No	Hari/ Tanggal	Pembimbing I	Pembimbing II	Hal-hal yang dibicarakan	Tanda Tangan Mahasiswa
1.	Rabu, 1/2021 /09		✓	Revise findings of the real meaning	
2.	selasa, 7/2021 /09		✓	Revise of Discussion	
3.	selasa, 14/2021 /09		✓	Acc CH. 9 continue to the first Advisor	

Mengetahui
Ketua Jurusan TBI,

Andianto, M.Pd.
NIP. 19871102 201503 1 004

Dosen Pembimbing II

Trisna Dinillah Harya, M.Pd
NIP. 19830511 200912 2 004

Nomor : B-1661/In.28.1/J/TL.00/06/2020
Lampiran : -
Perihal : **IZIN *PRA-SURVEY***

Kepada Yth.,
KEPALA PERPUSTAKAAN IAIN METRO
di-
    Tempat

Assalamu'alaikum Wr. Wb.

Dalam rangka penyelesaian Tugas Akhir/Skripsi, mohon kiranya Saudara berkenan memberikan izin kepada mahasiswa kami:

Nama	:	**APRILITA WIDIYANTI**
NPM	:	1701070070
Semester	:	6 (Enam)
Fakultas	:	Tarbiyah dan Ilmu Keguruan
Jurusan	:	Pendidikan Bahasa Inggris
Judul	:	SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE IN EDGAR ALLAN POE`S POEM

untuk melakukan *pra-survey* di PERPUSTAKAAN IAIN METRO.

Kami mengharapkan fasilitas dan bantuan Bapak/Ibu untuk terselenggaranya *pra-survey* tersebut, atas fasilitas dan bantuan serta kerjasamanya kami ucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 26 Juni 2020
Ketua Jurusan
Tadris Bahasa Inggris

Ahmad Subhan Roza, M.Pd.
NIP 19750610 200801 1 014

KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
UNIT PERPUSTAKAAN
Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111
Telepon (0725) 41507; Faksimili (0725) 47296; *Website*: www.pustaka.metrouniv.ac.id; *e-mail*: pustaka.iain@metrouniv.ac.id

SURAT KETERANGAN IZIN RISET
Nomor : P.22/In.28/U.1/OT. 1/07/2020

Berdasarkan Surat Nomor : B-1661/In.28.1/J/TL.00/06/2020 tanggal 26 Juni 2020 tentang Permohonan izin Pra-Survey di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama	:	APRILITA WIDIYANTI
NPM	:	1701070070
Semester	:	6 (Enam)
Jurusan	:	Tadris Bahasa Inggris

Untuk mengadakan Pra-Survey penelitian yang berjudul : "SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE IN EDGAR ALLAN POE'S POEM" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 13 Juli 2020
Kepala Perpustakaan,

Drs. Mokhtaridi Sudin, M.Pd.
NIP. 195808311981031001

Nomor   : B-2256/In.28.1/J/TL.00/06/2021
Lampiran : -
Perihal   : **SURAT *BIMBINGAN SKRIPSI***

Kepada Yth.,
Ahmad Subhan Roza (Pembimbing 1)
Trisna Dinillah Harya (Pembimbing 2)
di-
    Tempat
Assalamu'alaikum Wr. Wb.

Dalam rangka penyelesaian Studi, mohon kiranya Bapak/Ibu bersedia untuk membimbing mahasiswa :

Nama	:	**APRILITA WIDIYANTI**
NPM	:	1701070070
Semester	:	8 (Delapan)
Fakultas	:	Tarbiyah dan Ilmu Keguruan
Jurusan	:	Tadris Bahasa Inggris
Judul	:	SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE IN EDGAR ALLAN POES POEM

Dengan ketentuan sebagai berikut :
1. Dosen Pembimbing membimbing mahasiswa sejak penyusunan proposal s/d penulisan skripsi dengan ketentuan sebagai berikut :
    a. Dosen Pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV setelah diperiksa oleh pembimbing 2;
    b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV sebelum diperiksa oleh pembimbing 1;
2. Waktu menyelesaikan skripsi maksimal 2 (semester) semester sejak ditetapkan pembimbing skripsi dengan Keputusan Dekan Fakultas;
3. Mahasiswa wajib menggunakan pedoman penulisan karya ilmiah edisi revisi yang telah ditetapkan dengan Keputusan Dekan Fakultas;

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 22 Juni 2021
Ketua Jurusan
Tadris Bahasa Inggris

Andianto, M.Pd
NIP 19871102 201503 1 004

KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
UNIT PERPUSTAKAAN

Jalan Ki Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111
Telp (0725) 41507; Faks (0725) 47296; Website: digilib.metrouniv.ac.id; pustaka.iain@metrouniv.ac.id

SURAT KETERANGAN BEBAS PUSTAKA
Nomor : P-614/In.28/S/U.1/OT.01/06/2021

Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

Nama	: Aprilita Widiyanti
NPM	: 1701070070
Fakultas / Jurusan	: Tarbiyah dan Ilmu Keguruan/ Tadris Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2020 / 2021 dengan nomor anggota 1701070070

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas dari pinjaman buku Perpustakaan dan telah memberi sumbangan kepada Perpustakaan dalam rangka penambahan koleksi buku-buku Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperlunya.

Metro, 29 Juni 2021
Kepala Perpustakaan

Dr. As'ad, S. Ag., S. Hum., M.H.
NIP.19750505 200112 1 002

SURAT KETERANGAN BEBAS PUSTAKA

Yang bertanda tangan di bawah ini. Ketua Jurusan Tadris Bahasa Inggris Fakultas Tarbiyah dan Ilmu Keguruan (FTIK) Institut Agama Islam Negeri (IAIN) Metro menerangkan bahwa:

Nama	:	Aprilita Widiyanti
NPM	:	1701070070
Jurusan	:	Tadris Bahasa Inggris

Telah menyelesaikan administrasi peminjaman buku pada jurusan/Prodi Tadris Bahasa Inggris.

Demikian surat keterangan ini di buat untuk digunakan sebagaimana mestinya.

Metro, 04 Oktober 2021
Ketua Jurusan TBI

Andianto, M.Pd
NIP: 1987 1102 201503 1 004

Nomor   : B-2482/In.28/D.1/TL.00/06/2021
Lampiran : -
Perihal   : **IZIN RESEARCH**

Kepada Yth.,
KEPALA PERPUSTAKAAN IAIN
METRO
di-
    Tempat

Assalamu'alaikum Wr. Wb.

Berdasarkan dengan Surat Tugas Nomor: B-2483/In.28/D.1/TL.01/06/2021, tanggal 28 Juni 2021 atas nama saudara:

Nama	:	**APRILITA WIDIYANTI**
NPM	:	1701070070
Semester	:	8 (Delapan)
Jurusan	:	Tadris Bahasa Inggris

Maka dengan ini kami sampaikan kepada saudara bahwa Mahasiswa tersebut di atas akan mengadakan research/survey di PERPUSTAKAAN IAIN METRO, dalam rangka meyelesaikan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE IN EDGAR ALLAN POE`S POEM".

Kami mengharapkan bantuan Bapak/Ibu untuk terselenggaranya tugas tersebut, atas fasilitas dan bantuannya kami ucapkan terima kasih.

Demikian surat izin ini kami sampaikan, atas bantuan dan kerjasamanya kami ucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 28 Juni 2021
Wakil Dekan I,

Dr. Yudiyanto S.Si., M.Si.
NIP 19760222 200003 1 003

SURAT KETERANGAN IZIN RISET
Nomor : P.50/In.28/U.1/OT. 1/07/2021

Berdasarkan Surat Wakil Dekan I Nomor : B-2482/In.28.1J/TL.00/06/2020 tentang Permohonan izin riset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama	: APRILITA WIDIYANTI
NPM	: 1701070070
Semester	: 8 (Delapan)
Jurusan	: Tadris Bahasa Inggris

Untuk mengadakan riset penelitian yang berjudul : "SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE IN EDGAR ALLAN POE'S POEM" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 22 Juli 2021
Kepala Perpustakaan,

Dr. As'ad, S.Ag., S.Hum., MH.
NIP. 197505052001121002

SURAT TUGAS

Nomor: B-2483/In.28/D.1/TL.01/06/2021

Wakil Dekan Akademik dan Kelembagaan Fakultas Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri Metro, menugaskan kepada saudara:

Nama   : **APRILITA WIDIYANTI**
NPM   : 1701070070
Semester   : 8 (Delapan)
Jurusan   : Tadris Bahasa Inggris

Untuk :
1. Melaksanakan observasi/survey di PERPUSTAKAAN IAIN METRO, guna mengumpulkan data (bahan-bahan) dalam rangka meyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "SEMANTIC ANALYSIS OF THE FIGURATIVE LANGUAGE IN EDGAR ALLAN POE`S POEM".

2. Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat mohon bantuannya untuk kelancaran mahasiswa tersebut.

Demikian surat tugas ini dikeluarkan untuk dilaksankan dengan penuh rasa tanggung jawab.

Dikeluarkan di : Metro
Pada Tanggal   : 28 Juni 2021

Mengetahui,
Pejabat Setempat

Wakil Dekan Akademik dan Kelembagaan,

Dr. Yudiyanto S.Si., M.Si.
NIP 19760222 200003 1 003

CURRICULUM VITAE

APRILITA WIDIYANTI was born in Oku Timur, on April 24th 1999. She lives in Belitang, Sumatera Selatan. She is daughter from happy couple namely Mr. Suparlan and Mrs. Asiyah.

She took her elementary school for 6 years at SDN Tawang Rejo, from 2005-2011. She continued her study in MTs Subulussalam 2 Sriwangi, for 3 years from 2011-2014. After she graduated from junior high school, she decided to continue her study in vocational high school at MA Subulussalam 2 Sriwangi,. She took Natural Sciences major then graduated in 2017. Then, she was registered as an S1 student of English Education in state Institute for Islamic Studies (IAIN) of Metro on 2017-2021. Many things that she has gotten during his study at IAIN Metro and she hopes to get a job soon after graduating from the institute.