THE SIGNIFICANCE OF "THE RAVEN" POEM BY EDGAR ALLAN POE: A STUDY OF RIFFATERRE'S SEMIOTICS

THESIS

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ENGLISH DEPARTMENT
FACULTY OF HUMANITIES
PUTERA BATAM UNIVERSITY
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This thesis has been approved to be examined on the date as indicated below

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ABSTRAK

Penelitian ini tentang signifikasi puisi The Raven yang di tulis oleh Edgar Allan Poe. Peneliti mengaplikasikan pendekatan Semiotika yang di ambil dari teori Michael Riffaterre. Penelitian ini adalah penelitian kualitatif dengan puisi yang ditulis oleh Edgar Allan Poe yang berjudul The Raven sebagai sumber data dan semiotika Rifaterre sebagai objek penelitian. Dalam metode pengumpulan data, peneliti menggunakan sumber data primer dan sekunder. Hasil penelitian dipresentasikan dengan menggunakan bentuk informal karena penelitian ini hanya menggunakan kata, frasa, kalimat, dan paragraf. Analisis penelitian menemukan bahwa ada empat jenis Displacing of Meaning, dua jenis Distorting of Meaning, dan dua jeni Creating of Meaning dalam puisi. Pembacaan heuristik dan hermeneutik digunakan sebagai perbandingan bagaimana interpretasi puisi dari dua perspektif yang berbeda.

Kata kunci: Semiotika, Puisi

ABSTRACT

This study is about the significance of The Raven poem by Edgar Allan Poe. The Researcher uses the Semiotics approach which is taken from the theory of Michael Riffaterre. This research is a qualitative research with a poem written by Edgar Allan Poe entitled The Raven as the data source and Riffaterre's semiotic as the object of the research. This research applies the primary and secondary data source in method of collecting data. The research result serves by using informal form as the research is in words, phrases, sentences, and paragraph. The research analysis found that there are four types of Displacing of Meaning, two types of Distorting of Meaning, and two types of Creating of Meaning within the poem. The heuristic and hermeneutic readings are used as a comparison of how to interpret the poem from two different perspectives.

Kata kunci: *Semiotics, Poem*

MOTTO AND DEDICATION

All things work together for good to those who love God, who have been called
according to His purpose.
Romans 8:28

Do not pray for an easy life, pray for strength to endure a difficult one!
Bruce Lee

This thesis is dedicated to my dearest family:
Daddy, Mommy, Jessline, Jolin, and Jovan

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CHAPTER I

INTRODUCTION

1.1. Background of the Research

Literature is usually known as an art of written works. Every literary works has a certain meaning and its own beauty. Based on Klarer's (2005:1) statement, literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the world. He also added that the definitions are usually includes additional adjectives such as "aesthetic" or "artistic" to distinguish literary works. Basically literary works includes poetry, fiction, non-fiction, and drama. In this research, the researcher chooses poetry as the object of research.

Many people love poetry but not all of them can understand the deep meaning of the poem. Compared to other literary works, the languages used in poetry are much denser and it is aesthetically beautiful. According to Perrine in Yuanda (2013 : 1), poetry can be defined as a kind of language that says more and more intensively than the daily languages. Poetry also takes its origin from emotion recollected in tranquility; the emotion is contemplated till, by a species of reaction, the tranquility gradually disappears, and an emotion, kindred to that which was the subject of contemplation, is gradually produced, and does itself

actually exist in the mind. One of the genius American poets who was capable of communicating his sense through poem was Edgar Allan Poe.

Edgar Allan Poe was born in Boston on January 19, 1809. Other than being a poet, Poe was also a writer, editor, and literary critic. He was best known of his poetry and short stories, particularly his tales of mystery and macabre. In 1836, he married his 13 years old cousin named Virginia Clemm. In January 1845, Poe published his poem "The Raven" to instant success. His wife died of tuberculosis two years after its publication. For years, he had been planning to produce his own journal The Penn (later renamed The Stylus), though he died before it could be produced. Poe died in Baltimore on October 7, 1849; the cause of his death is unknown and has been variously attributed to alcohol, brain congestion, cholera, drugs, heart disease, rabies, suicide, tuberculosis, and other agents.

One of the most famous poem by Edgar Allan Poe was "The Raven". Its publication made Poe widely popular in his lifetime. "The Raven" is a narrative poem that tells about a talking raven's mysterious visit to a distraught lover, tracing the man's slow fall into madness. This poem was popular of its musicality, stylized language, and supernatural atmosphere. The poem also makes use of a number of folk, mythological, religious, and classical references.

However, in analyzing and interpreting the poem should not be done haphazardly. Since, the languages used in the poetry is a sign that deviates from it true meaning and intention. For that reason, an approach is needed in analyzing and interpreting the poem to obtain the deep meaning of the poem. A poem can be analyzed with many kinds of approaches; one of the approaches is semiotics. Michael Riffaterre is one of the experts with a semiotics theory to analyze a poem.

Michael Riffaterre was an influential French literary critic and theorist. He pursued a generally structuralize approach, and he is well known in particular of his book *Semiotics of Poetry*. In analyzing a poem, Riffaterre revealed a specific method of analyzing and interpreting the meaning of a poem. Nevertheless, the meaning cannot be separated from semiotic reading in general, because poem is dialectic between texts and readers. In other words, the readers play an important role in interpreting the meaning of a poem. According to Riffaterre in Ratih (2017:4), there are four theory in analyzing and interpreting a poem semiotically , that is, first, poem is an indirect expression, second, heuristic and hermeneutic readings, third, matrix, model, and variant, and fourth, hypogram.

This research analyze about the significance of "The Raven" poem by Edgar Allan Poe based on Riffaterre's semiotics theory. The word *significance* refers to the deep meaning of the poem. According to Riffaterre in Faruk (2015), in analyzing and interpreting a poem, the result of the analysis and the deep meaning

of the poem is called as the *significance*. The reason why the researcher chooses "The Raven" poem by Edgar Allan Poe is because the researcher is personally interested with the poem, and in order to be able to understand more about the poem, the researcher is aim to reveal out the deep meaning and intention of the poem. For that, the researcher decided to apply the theory of Riffaterre's semiotics in analyzing the poem because languages in poetry is solid and uses unusual diction so it requires an approach that refers to the linguistic analysis of order can be interpreted intact. The most purpose of this research is to let the more people to understand and to know about the poem, and nonetheless is to finish the final paper of the researcher. Therefore, by the reasons above, the researcher entitles the analysis "The Significance of "The Raven" Poem by Edgar Allan Poe: A Study of Riffaterre's Semiotics".

1.2. Identification of the Problem

Based on the background of the research above, the identification of the problems are:

1. Semiotics analysis of signs in "The Raven" poem by Edgar Allan Poe.

2. The indirect expressions in semiotics found in "The Raven" poem by Edgar Allan Poe.

3. Heuristic and hermeneutic codes found in "The Raven" poem by Edgar Allan Poe.

4. The matrix, model, and variant found in "The Raven" poem by Edgar Allan Poe.

5. The hypogram found in "The Raven" poem by Edgar Allan Poe.

1.3. Limitation of the Problem

Based on the identification of the problem above, the problems are limited as following:

1. The heuristic readings in "The Raven" Poem by Edgar Allan Poe.

2. The hermeneutic readings in "The Raven" Poem by Edgar Allan Poe.

3. The indirect expressions in "The Raven" Poem by Edgar Allan Poe.

1.4. Formulation of the Problem

In line with the identification and limitation of the problem, the formulation of the problem are as below:

1. What are the heuristic readings in "The Raven" Poem by Edgar Allan Poe?

2. What are the hermeneutic readings in "The Raven" Poem by Edgar Allan Poe?

3. What are the indirect expressions found in "The Raven" Poem by Edgar Allan Poe?

1.5. Objective of the Research

From the formulation of the problem above, the objective of the research are as the following:

1. To interpret out the heuristic readings found in "The Raven" Poem by Edgar Allan Poe.

2. To reveal out the hermeneutic readings found in "The Raven" Poem by Edgar Allan Poe.

3. To classify out the indirect expressions found in "The Raven" Poem by Edgar Allan Poe.

1.6. Significance of the Research

The existence of research activities on literary works is expected to be able to bridge the understanding between literary works and readers. Therefore, there are several benefits that can be derived from this research. Theoretically, the major aim of this research is to increase the student knowledge especially for English Literature students. It is hoped that this research can also be a relevant reference for further researchers that are interested in doing poetry research with Riffaterre's theory.

Other than theoretical benefits, this research can also bring advantages in practical way. Practically, this research aims to help other to know and understand the messages and meanings contained in "The Raven" poem by Edgar Allan Poe.

Besides, this research is used as final thesis in order to accomplish the researcher's study in bachelor degree.

1.7. Definition of the Key Terms

Based on what the researcher described in background of the research, the representative key terms that will be commonly encountered by readers are as following:

Significance : In the science of semiotics, language is the first stage of semiotic system that already has meaning. Meanwhile, in the literary work, the meaning of language is increased to meaning (significance). This makes the literary work as the second stage of semiotic system. Significance is the result of the analysis and the deep meaning of the poem.

Poetry : Poetry is "the art of a poet; poems" and defined as pieces of creative writing in verse form, especially the ones that express deep feeling or noble thought in beautiful language, composed with the desire to communicate experience.

Poem : Poem is a piece of writing arranged in lines, usually with a regular rhythm and often with a pattern of rhymes. It is

a piece of writing that expresses the writer's thoughts and feelings in order to set a mood; it can be happy or sad, simple or complex.

Semiotics : Semiotics is a science of signs, which is considered a sign of social or community phenomena as well as culture. The study of literature using semiotic theory is the analysis of literary works that make the literary work as the object of the signs that allow literary works have a certain meaning. The main idea of semiotics is a sign.

CHAPTER II

REVIEW OF RELATED LITERATURES AND

THEORETICAL FRAMEWORK

In this chapter, the researcher describes the theoretical basis to be used in this research. Starting from the most general, that is the semiotics approach until the semiotics of Michael Riffaterre.

2.1 Semiotics Approach

The word semiotics came from the word *semion* (Greek) which means sign, (Ratih 2017 : 1-2). According to Preminger in Ratih (2017 : 1), semiotics occurs in the social phenomena and also literary works as the signs. In Europe, Ferdinand de Saussure developed the concept of semiology, while in United States of America, Charles Sanders Peirce with the same understanding developed the semiotics concept, as cited in Ratih (2017 : 2). Therefore, semiotics or semiology is the science of signs in general. Semiology is often referred to as semiotics, meaning the study of signs.

The theory of semiotics was later developed by Roland Barthes in Ratih (2017 : 2), he found that in understanding a text (any kind of narrations text), lines by line by using five code systems. The five codes includes (1) Proairetic

Code, (2) Hermeneutic Code, (3) Cultural Code, (4) Connotative Code, and (5) Symbolic Field (Ratih, 2017). As cited in Ratih (2017 : 2), in his book entitled *S/Z*, Barthes analyzes the texts lines by line. Each line was concretized into individual units of meaning. After the individual units of meaning are gathered, Barthes tried to classify it by using the five codes that focuses every significant aspect. These codes include syntagmatic and semantic aspects. According to Eagleton in Arfan (2013 : 19),

> "Semiotik mengambil pendapat ini dan banyak klasifikasi lain: ia membedakan antara 'denotasi' (apa yang dimaksud oleh tanda) dan 'konotasi' (tanda-tanda lain yang diasosiakan dengannya); antara kode (struktur yang menuruti peraturan dan menghasilkan makna) dan pesan yang ditransmisikan oleh kode; antara 'paradigmatik' (sekelompok tanda yang dapat saling mewakili satu sama lain) dan 'sintagmatik' (di mana tanda-tanda dipasangkan satu sama lain dalam sebuah 'rantai'."
>
> As translated in English:
>
> Semiotic take this opinion and many other classifications: it distinguishes between 'denotation' (what is meant by the sign) and 'connotation' (other signs that are associated with it); between codes (structures that follow the rules and generate meaning) and messages transmitted by code; between 'paradigmatic' (a group of signs that are mutually representative of each other) and 'syntagmatic' (where signs are paired with each other in a 'chain').

Which means, semiotics is classified in many ways, such as denotations and connotations, between the codes and messages that are transmitted by the code, and between paradigmatic and syntagmatic. In short, semiotics is the studies of signs based on the codes. This statement is supported by the definition stated by Aart van Zoest and Sudjiman in Arfan (2013 : 19), "Semiotika merupakan studi tentang tanda dan segala yang berhubungan dengannya: cara berfungsinya,

hubungannya dengan tanda-tanda lain, pengirimannya, dan penerimaannya oleh mereka yang mempergunakannya." In English, semiotics is the study of signs and elements associated with it: the way it functions, messages with signs, delivery, and acceptance by those who use it.

According to Tyson's statement in Balan (2015), semiotics is interested in literary conventions, rules, literary devices and formal elements, it is not only a sign system but also deals with feelings, it includes objects, gestures, activities, sounds, images, in short anything that perceived by the sense. Semiotics has been used in variety of studies, including linguistics, social sciences, psychology, literary criticism, and so forth to develop and to study several of phenomena. Semiotics of literature is a branch of semiotics which analyses literary texts, including poetry.

2.2 Semiotics in Poetry

Poetry uses a language which is different with the language used daily. The language which is used in poetry is a signs and symbols that are arranged together. The signs in poetry are different from other kinds of literary works. According to Ambarita (2009 : 132), in its uniqueness, the sign in the poetry contains a number of meanings, a number of feelings, imaginations, and sensations.

Other than signs, poetry is also sustained by a number of contexts, such as situation, culture, and ideology. Poetry is not written within an empty background, every poetry is born in a historical background in literature. If the symbols in poetry are related to the context of background behind it, then the meaning of the poetry is created. The language in that context then will form a discourse in the poetry. Language, meaning, and context that builds the poetry to form a system that is the system of semiotics.

The term "semiotic" originally emerged as one form of language study by taking form and meaning as its foundation. According to Ambarita (2009 : 136), in semiotics theory, there are two basic elements that must be considered in the study of the language of meaning and form. Namely, meaning is realized through the form or form is a tool for expressing the meaning (Ambarita, 2009 : 136).

Generally, the literary approach of poetry is to take aspects of the sign (structural), meaning, and context as its point of view, in literature known as the semiotic approach. According to Junus (1987 : 17), this approach is based on the idea that the human life is regarded as a sign system. Each sign represents a certain concept and then each concept builds a certain meaning. With such an approach, poetry is not only seen in terms of its structure but will be seen as a system whose components together build a meaning.

Another expert in semiotics named Michael Riffaterre. Riffaterre proposed his theory into his book *Semiotic of Poetry* which is published on 1978. Riffaterre in Ratih (2017 : 5), "Puisi merupakan aktivitas bahasa yang berbeda dengan pemakaian bahasa pada umumnya." As translated in English, poetry is a language activity which is different with the language used in general. In other words, poetry uses language which is different from the language used daily. Poetry tells about something but at the same time having a different intention and meaning. It delivers something opposites from the meaning it contains. Therefore, the theory and method that is suitable in analyzing the deep meaning of a poem is the Riffaterre's semiotics.

2.3   Theory by Riffaterre

Michael Riffaterre proposed a particular method in analyzing a deep meaning, by giving meaning to the literary works which is as the system of signs, and it produces meaning of the signs. According to Preminger in Yuanda (2013 : 18), "Bahasa merupakan sistem semiotik tingkat pertama yang sudah mempunyai arti (*meaning*). Dalam karya sastra, arti bahasa ditingkatkan menjadi makna (*significance*) sehingga karya sastra itu merupakan sistem semiotik tingkat kedua." As translated in English, language is a first level of semiotic system that already has meaning (meaning). In the literary work, the meaning of language is

increased to meaning (significance) so that the literary work is a second level semiotic system

In other words, language is the first level of semiotics system that has its own meaning. Differently in literary works, the level of the language is called as significance, with the result that literary works is the second level in semiotics system. For that reason, readers are responsible in signifying the signs that are found in the literary works (Riffaterre in Yuanda 2013 : 18). The signs will be having its meaning after the readings and the significations. Below are the theory proposed by Michael Riffaterre in analyzing and signifying a poem semiotically.

2.3.1 Heuristic Reading

The heuristic reading is the first-stage of reading in semiotic system. According to Ratih (2017), a heuristic reading is a reading in mimesis level. It is essentially a first-stage interpretation, moving from the beginning to the end of the literary text, from top to bottom following a syntagmatic sequence, continued Ratih (2017). Generally, the languages used in poetry are deeper than the daily languages. Heuristic reading is basically an understanding of meaning as it is converted from the related language. Therefore, the most important is the knowledge of the language system, and the competence of the language code.

Based on Pradopo's (2010 : 296) statement, the language of poetry is deotomatization or defamiliarization. Which simply means that the language in

the poetry accentuate the form of language for the aesthetic effect. Deotomatization or defamiliarization can be said as the context that is used in literary works to describe of the strange way of the writer's in order to enhance perception. This is a poetic character that can be experienced empirically, according to Shklovsky in Pradopo (2010 : 296). For that reason, in this heuristic reading must be done accordingly using daily languages.

Signifying meaning through heuristic reading is not enough for understanding the deep meaning of poetry. There is a discrepancy caused by the hindrance of the ungrammaticality from the texts. The ungrammatical elements obstruct interpretation in the mimetic level. Therefore, in this reading all the unusual are made ordinary or should be naturalized according to the normative language system (Culler in Pradopo, 2010 : 296). Whenever necessary, words are prefixed or suffixed, inserted words to make the sentence of the poems clear. Likewise, unusual logic is developed in the usual logic of language. It is given that the poem expresses something indirectly. The deep meaning of the poetry can be signified in the second stage of the readings. Namely readings in a semiotic level called retroactive reading or hermeneutic reading.

2.3.2 Hermeneutic Reading

A hermeneutic or retroactive reading is a continuation of a heuristic reading to find meaning of meaning or significance. According to Riffaterre in

Krismawati (2013 : 14), "The second stage is that of retroactive reading. This is the time for a second interpretation, for the truthly hermeneutic reading. As he progresses through the text, the reader remembers what he has just read and modifies his understanding of it in the light of what he is now decoding."

In hermeneutic reading or retroactive reading, the second interpretation is made. According to Riffaterre in Krismawati (2013 : 14), the reading is done from the beginning of the text through the end. The reader reads the text and remembers what he has just read and then modifies his understanding based on what he absorbs. The reader should review, revise, and recompile again. This is called structural meaning, the reader moves according to the text and recognizes with the comparisons. It is first seen as non-programmatic, when in fact it is equivalent because they are variants of the same matrix. The greatest effect is the peak that serves as the driving force of meaning, usually coming at the end of the poem. The units of significance (meaning) can be words, phrases or sentences. The meaning unit is the text itself (Riffaterre in Krismawati, 2013 : 14).

In this hermeneutic reading, readers tend to interpret the deep meaning out of the poetry. According to Teeuw in Nurgiyantoro (2015 : 49), hermeneutic is a knowledge or techniques in understanding a literary works and expression of the language in a broader sense according to its meaning. Teeuw found of how the hermeneutic works in interpretation of literary works. It is done by understanding

the overall based on the elements, and understanding the elements based on the overall, this creates the term of hermeneutic circle (Teeuw in Nurgiyantoro, 2015 : 50).

The understanding of literary works with such techniques can be done step by step. According to Teeuw in Nurgiyantoro (2015 : 50), it begins with understanding the works overalls, even though it is only temporary. Then, based from the previous understanding, it proceeds to the analysis and understanding of the intrinsic elements part by part. The result of understanding the intrinsic element is a tool to help and support in understanding the deep meaning of the literary works better, broader and critical. Thereby, reading the works repeatedly in the end the reader can interpret the meaning and its part including it intentional meaning optimally (Teeuw in Nurgiyantoro, 2015 : 50).

2.3.3 Indirect Expressions

The most important feature in poetry is that poetry expresses things differently from what it says. This is what distinguishes poetry from the language in general. According to Riffaterre, poetry expresses concepts and things indirectly, to put it simply, a poem says one thing and mean another. Riffaterre found the three main causes of the indirect expressions, which are displacing of meaning, distorting of meaning, and creating of meaning, (Ratih, 2017 : 5).

2.3.3.1 Displacing of Meaning

Displacing occurs when a sign shifts from one meaning to another, when a word represents another such as occurs in figurative language. Displacing of meaning is caused by metaphor and metonymy, Ratih (2017 : 5). According to Pradopo (2010), metaphor and metonymy are figurative languages in general, which includes simile, metaphor, epic simile, allegory, personification, metonymy, and synecdoche.

2.3.3.1.1 Simile

Comparison or parable is also called as simile. According to Pradopo (2010), simile is a figurative language that equates one thing with another thing that is not the same, by using the words *like* and *as*. Simile is the simplest and most widely used figurative language in poetry. According to Keraf in Arfan (2013 : 25-26), simile is an explicit comparisons. There are similarity between simile and metaphor, but there is also difference between them.

2.3.3.1.2 Metaphor

Metaphor is rather like simile. What makes it different is that in metaphor the comparisons are made implicitly. The words *like* and *as* are not used in metaphor. According to Becker in Pradopo (2010), the metaphor sees things

through the other. It expresses something as the same thing or as worth with something else that is not actually the same, Altenbernd in Pradopo (2010).

2.3.3.1.3 Epic Simile

Epic simile is a detailed comparison in the form of a simile that are many lines in length (Wikipedia, 2017). At first, the poets make a comparison and then proceed through phrases or sentences. According to Pradopo (2010), epic simile is used to provide a clear picture, only the epic simile is intended to deepen and emphasize the properties of comparison, not just give the equation only.

2.3.3.1.4 Allegory

Allegory is a figurative story or figurative painting. According to Pradopo (2010), figurative stories or figurative paintings make up other things or happenings. Allegory can be defined as an extended metaphor, as cited in Pradopo (2010). Based on Marquaβ in Yuanda (2013 : 22-23) statement, an allegory is when the writer first generates a general idea and then compiles the appropriate parts or explains the idea.

2.3.3.1.5 Personification

Personification is to equalize things to human, non-living objects are described as if to think or to act like humans (Pradopo, 2010). Personification is

widely used by poets from the past until now. According Pradopo (2010), personification makes the painting look alive, in addition it gives the picture clarity, gives a concrete image of the imagination

2.3.3.1.6 Metonymy

Figurative languages that are rarely found to be used by poets compared to metaphor, simile, and personification are metonymy and synecdoche. Metonymy is often referred to as a substitute metaphor. This language is the use of an attribute of an object or the use of something very close associated with it to replace the object, based to Altenbernd in Pradopo (2010). In Germany, metonymy is known as *Metonimie*. According to Frickie in Pradopo (2010), Metonimie is the replacement of a common phrase through a phrase, which refers to the actual relationship.

2.3.3.1.7 Synecdoche

Synecdoche is a figurative language that states an important part of an object or thing for the object or thing itself, according to Altenbernd in Pradopo (2010). Based on Pradopo's (2010) statement, there are two kinds of synecdoche, namely *pars pro toto* and *totum pro parte*. *Pars pro toto* is a figurative language that are mentioned partially for the whole, and *totum pro parte* is a figurative language that mentions the whole for the most part, as cited in Pradopo (2010).

According to Urbanek in Arfan (2013 : 32), synecdoche is a displacement of a part of a whole form or a piece of the whole form.

2.3.3.2 Distorting of Meaning

Distorting of meaning can be said as the destruction or deviation of meaning. According to Ratih (2017 : 5), there is distorting when ambiguity, contradiction or nonsense occur.

2.3.3.2.1 Ambiguity

In poetry there are words, phrases, and sentences that have a double meaning and cause many interpretations or ambiguity, by Pradopo in Arfan (2013 : 34). This may be because of the nature of poetry is in the form of solidification therefore single words, phrases, clauses, or sentences has a double meaning. Ambiguity function is to cause a mystery in poetry. Thus, poetry becomes more interesting and arouses curiosity to understand. Ambiguity is usually called as double meaning. Each person can interpret the same words or events in different ways.

According to Badrun in Arfan (2013 : 35), readers are free to interprets because the words has a meaning that varies. Giving meaning to the ambiguity is up to the readers and that interpretation should depart from the context. Whether the interpretation is correct or not will depend on the reasons stated by the readers.

2.3.3.2.2 Contradiction

Poetry often states something in reverse. This is to make the reader think and focus on what is said to the poetry. This contradiction is caused by paradox and irony (Pradopo, 2010). According to Pradopo (2010), paradox is a style of language that expresses something contradictory in its form. However, when reconsidered, a paradox is natural and not contradictory. Based on Pradopo's (2010) statement, irony is a language style that expresses something oppositely. This style of language is generally used for sarcasm.

2.3.3.2.3 Nonsense

Nonsense is a form of words that linguistically has no meaning because it is not in the vocabulary, such as the merging of two or more words into a new form, the repetition of syllables in one word, as cited in Pradopo (2010). Based on Pradopo's (2010) statement, nonsense raises certain associations, raises the meaning of two facets, creates a strange atmosphere, magical atmosphere, or funny atmosphere.

2.3.3.3 Creating of Meaning

Creating of meaning is a sequence of the conscience of the visual form that linguistically has no meaning, but it gives meaning in poetry, Pradopo in Yuanda (2013 : 27). Thus, the creation of this meaning is a classification of text outside

linguistics. However, the classification of the text space is meaningful. Based on Riffaterre's statement in Pradopo (2010 : 225), creating of meaning happens when the text space (text spacing) acts as a principle of predisposition to make the exit signs of the things of allegiance, which in fact are linguistically meaningless. Creating meaning influenced by rhyme, enjambment, typography and homologues, according to Riffaterre in Ratih (2017 : 5-6).

2.3.3.3.1 Rhyme

Rhyme is like music in poetry. Rhyme makes poem sounds more beautiful and gives a certain impression to reinforce the poet's intent. Based on Arfan's (2013) statement, rhyme is linguistically meaningless, but it creates profound meaning. It can show feelings of pleasure, sadness, depression, suffering, disappointment, anger, and others.

2.3.3.3.2 Enjambment

Enjambement (Enjambment) is from French language, which means breaking the lines. According to Yuanda (2013), enjambment is the beheading of syntactic unity from one line to the next. The function of enjambment is a word or phrase that links between the line before and after, as cited in Yuanda (2013). Based on Arfan's (2013) statement, beheading words on different lines, that lines

jump causes a shift of attention to the final word or the word "jumped" to the next line. It creates emphasis or affirmation, continues by Arfan (2013).

2.3.3.3.3 Typography

Typography in poetry is usually known as the appearance of the poetry. According to Arfan (2013), typography is the compilation of the lines in the entire poem. This typography creates the meaning of the composition of the text. On paper, a way that can translate the power of sound is typography. Just like well-crafted sounds, typography is a visual element that can attract the attention of poet readers.

2.3.3.3.4 Homologues

Homologues can also be said as position equation. Based on Pradopo's (2010) statement, all signs outside the language create meaning beyond the meaning of the language. For example, hardened meanings (intensity of meaning) and clarity were created by the repetition of sounds and parallelism, continued by Pradopo (2010).