STYLISTIC ANALYSIS ON *SMILE YOU NUTTER!* POETRY BY

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SKRIPSI

Submitted in Partial Fulfillment of the Requirements
for Degree of Sarjana Pendidikan (S.Pd)
English Education Program

By:

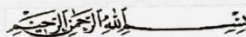**LELI ROSWINDA**

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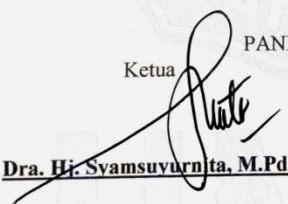
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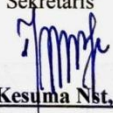
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Dengan ini menyatakan bahwa skripsi saya yang berjudul **"Stylistic Analysis on Smile You Nutter! Poetry by Darren Hobson"** adalah benar bersifat asli (*original*), bukan hasil menyadur dari karya orang lain.

Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses seseuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

Demikian pernyataan ini dengan sesungguhnya dan dengan sebenar-benarnya.

YANG MENYATAKAN,

(Leli Roswinda)

ABSTRACT

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This research is mainly investigated to determine the meaning of the poetry and clarified the style of language which is the word forms appeared in the poetry based on morphology stylistics proposed by O'Grady & Dobrovolsky in the book of kalsum (2021) which divides the kinds of morphology stylistics into unbound (free morphemes), bound (inflectional and derivational morphemes), base, and cranberry morphemes. This study designed by applying descriptive qualitative research. The data was collected by analyzed the meaning of the poetry and the kinds of morphology stylistic use in *laugh You Nutter!* poetry by Darren Hobson. Furthermore, the technique used to analyze the data based on the theory of Sarah (2013) which is observed, identified, analyzed, and stated the purpose. The findings showed that this poetry is about the madness experiences of the poet who could encourage his own feeling. In this poetry found the 5 kinds of morphology stylistic, they were: 90 free morphemes, 46 inflectional morphemes and 4 derivational morphemes, 2 *base,* and 1 *cranberry* morpheme. Based on them, it implies that the students could learn English linguistics and literature widely by absorbing the subject about stylistic and poetry. So that, the students can simplify the language and words style in literary works specifically on poetry easily.

Keywords: *stylistics, morphology, poetry*

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Hopefully the findings of this research are expected to be useful for those who read this research and interested with the topic. Otherwise, the researcher realized that this study is still far from being perfect in spite of the fact she has done her best completing this study. Therefore, constructive criticism, comments, suggestions, and advices are accepted for further improvement of this research

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Researcher,

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CHAPTER I

INTRODUCTION

A. Background of Study

Most of people have difficulty to distinguished between language and literature. Language infers any frame of expression or communication, by living life forms through self-assertive signals. Further, language helps the readers to understand a piece of literature like poetry or novel. As Quoted by Wallek & Warren (1956) says that literature is a social institution using language as a medium, a social creation, which shows us that there is a close relationship between language and literature. Language is the means of expression in literature.

Language in literary work is really necessary work of art that has a great impact in our life, because we could convey our expressions by words for describing our thoughts and feelings. The term "literature" is ambiguous, but it typically refers to works in the following major genres: epic, play, lyric, novel, and short story (Cuddon,2014). The term "literature" brings with it qualitative overtones that imply the work in question has exceptional traits and is well above the typical scope of written works when we refer to something as "literature" as opposed to anything else.

A poem is a combination of words with musical elements and meaning. It's a piece of writing in which the author shares her thoughts and emotions in order to convey a mood, which could be joyful or depressing, straightforward or complex.

Few words can convey a lot in a poem. It might move and awe, and it might be a welcome escape into something utterly. (Emelda, 2017)

From the description above, poetry is the utterance of perceptions which are use the emotion, sense conception into rhythmical arrangement. Those are really beneficial moment to record that the poet convey into interesting form of language and used different language style to provide a deep sense for the readers. In general, style serves as the building block for a person's individuality. Style is a reflection of a person's thoughts.

Whereas, the style of poetry has several kinds that most of people did not know it. Meanwhile, the readers or students have the lack of understanding analysis of poetry by using stylistic analysis. It showed when the readers or students studied and/or read a poetry, they would be read it only and try to understand it despite it could be misunderstood.

Throughout poem, the author conveys her emotions in a range of language forms that the reader may not always be able to follow. A poetry typically contains words with complex interpretations that require analysis to fully comprehend. As what an author often says and what he or she aims to convey are not necessarily the same, it can be challenging to grasp what any author is trying to convey in their literary works. By presenting the language style (stylistic) that can be found in the poems in this study, the researcher hopes to encourage the reader. The figure of speech was suggested by many readers of poetry. These literary devices can be found in Darren Hobson's poetry, and as researcher knows, He is one of the best poets the researcher has ever found. Because from 1990 till in the present, he is

really enjoyed writing poems and published them on his website and/or his social media.

Aulia Putri (2018) studied about an analysis of Thomas Hardy's poem focused on stylistic. The finding from the study shows graphological, phonological, lexico-syntactic levels. Aulia's research contribution is in the form of stylistic devices. It used several compounding and figurative language to improve the emotions of the poem. Stylistic devices are often called as figure of speech as known as idioms because they are often non-literal or figurative language.

The reason for deciding on the poem stylistic analysis is due to the fact the style of language is generally implemented in literary works and one of the literary works is poetry. Otherwise, in fact of the literary works such poetry, most of readers has the lack of understanding the meaning of the phrases and interest on poetry. In addition, the researcher found that based on Rochelle (2009) in the book of Ackema and Neeleman (2007) every literary works has the style of language such morphology which is how word forms change based on how they are employed in sentences. So, the title of this study is "Stylistic Analysis On Smile You Nutter! Poetry By Darren Hobson". This analysis God Willing will help readers of the poetry in understand the poetry appropriately as what mean by Darren Hobson did. The researcher also tries to develop pleasure of study literature in order to improve the knowledge in theoretically and practically.

One of the examples of stylistic devices showed in Darren Hobson's poetries, *Jokes are a nuisance, when you are boring and numb* (Knicker Twister, first stanza, first line). In the sentence above, there is phrasing *nuisance* as the type of stylistic

feature. The phrase *jokes are a nuisance* here refers to *annoyed feeling* of the person.

Therefore, the researcher analyzes the poem from the stylistic perspective. The aim is to explore the varieties of stylistic devices used in the poetry in order to see how all these stylistic features interact to make the phrases come to mean what the poet meant.

The reason of it is mostly a poetry describes or try to delivers the feelings or the life stories about the poets. Furthermore, they talked about an anxiety or sad feelings. On the other hand, the poetry that the researcher picked is about the madness of the poet or it may someone's feeling and also it has some difficult words that the readers hard to understand it.

B.   The Identification of The Problem

Based on the background of the study, the problem was identified as follows:

1. Most of readers still have difficulties in understanding poetry.

2. Many people are not interesting with poetry.

3. Most of people do not know about the style of language such morphology stylistic in poetry.

C. The Scope and Limitation

The scope of this study was to find out the morphology stylistics and the meaning of the poetry. The use of stylistic devices was limited on the kinds of morphology stylistics used in Darren Hobson's poetry book "Smile You Nutter!"

with the selected poetry *Laugh You Nutter.* This study was restricted only on the stylistic morphology based on O'Grady & Dobrovolsky perception.

D. The Formulation of The Study

The problem of the study was formulated to the meaning of the poetry and what are the kinds of morphology stylistic used in Darren Hobson's poetry book *Smile You Nutter!* especially *Laugh You Nutter*!

E. The Objectives of The Study

The objective of the study is to find out the meaning of the poetry and the kinds of morphology stylistic in Darren Hobson's poetry book *Smile You Nutter!* especially *Laugh You Nutter*!.

F. The Significance of The Study

The study's findings were anticipated to be both theoretically and practically valuable.

1. Theoretically

a. This research would make a meaningful contribution to development of stylistic study in Indonesia, especially at the English Department of Muhammadiyah University Sumatera Utara.

b. This study was expected to provide the benefits to increase the appreciation of literature in society.

c. This study gave benefits to literature of literary studies.

2. Practically

a. This research was to improve others' readability for participate in extraction and maintain literature, mainly stylistic poetry study.

b. It would improve the insight and knowledge of the researcher in detail and general indeed the literary observes of the poetry analysis in a stylistic form.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

The researcher aimed to answering problem stated in previous chapter. In answering the problem about stylistic morphology on *Laugh You Nutter!* poetry on some definitions and terminology are needed to explained in other to avoid misunderstanding and miss-perfection as follow;

1. The Definition of Stylistic

Stylistics, or occasionally called "literary linguistics", is the study and analysis of texts. It is especially the disquisition and analysis of literary works. The origin of the style goes back to poetics, especially the rhetoric of the aged classical world. In ancient rhetoric, hir third of the five doctrines is of particular stylistic importance. The ancient Greek called this lexis, and Romans called it elocutio. (Michael Burke, 2011:1)

In the early days of stylistics, poems were seen as ideal objects of study, since they tended to be short enough to be analyzed in full (cf. prose fiction) while also b.bkgoeing exemplars *par excellence* of the foregrounding that was held to be central to a literary prototype. This, though, can give rise to the misguided assumption that poems are somehow easier to study stylistically than other types of text. (Peter Verdonk, 2013: 2)

"Stylistics is a method of textual interpretation in which primacy of place is

ascribed to language," according to Simpson (2004:2). "Stylistics is interested in language as a function of texts in context, and it accepts that utterances (literary or otherwise) are created in time, a place, and in a cultural and cognitive context," he continued.

According to David Crystal, the field of linguistics known as stylistics "studies some aspects of language diversity" (as cited in Khan, et al., 2015). Additionally, stylistics is the category of linguistics that focuses on the various use of language, frequently but not solely, and pays particular attention to the most deliberate and intricate uses of language in literature. A stylistic approach is one that considers language style. The relationship between stylistics and literature raises two essential considerations, the first of which is that sophistication and ingenuity in language use should not be considered as the only domain of creative writing.

A figure of speech, also known as a stylistic device or rhetorical device, is a method used in literature and writing to convey an auxiliary meaning, idea, or emotion. Sometimes a word deviates from its usual meaning, or a phrase has a specific meaning that is not dependent on the terms' literal meanings. Metaphor, simile, and personification are some examples. Oftentimes, stylistic devices offer emphasis, originality of language, or clarity.

A stylistic device, according to Galperin (1977) in Journal Vrabel (2016), is an intentional and conscious intensification of a typical structural or semantic property of a language unit (neutral or expressive) that is elevated to a generalized status and subsequently becomes a generative model. So, an abstract pattern, or a mold into which any content can be poured, is a stylistic device. As is well known, the typical

is not only that which is frequently used but also that which most clearly and forcefully conveys the core of a situation. Language-related concepts such as sentence patterns, phonological devices, lexical varieties, morphological varieties, rhetorical words, semantic terms, and even semiotic terms and expressions can be used to examine style or stylistic variations.

According to Ackema and Neeleman (2007, p. 3), some scholars define morphology as a generative system that categorizes grammatical word structure. Affixes and compounding are morphological components. According to Rochelle (2009), morphology is the study of how words are formed, including how new words are created in different languages and how word forms change based on how they are employed in sentences. It indicates that the term "morphology" refers to generative tools that categorize the components of grammatical phrase structure, such as affixes and compounding. In contrast, the phrases developed in other languages depend on how they are used in sentences through the exchange of sentence patterns.

According to Paul Simpson (2004), the goal of stylistic analysis is to investigate language and, more particularly, to investigate linguistic originality. As a result, studying stylistics expands our perspectives on language, and it has been noted that doing so significantly improves our comprehension of (literary) works. It could be worthwhile to consider the practice of stylistics as complying to the following three core components, which can be remembered by the initialism "three "Rs," to formalize some of the findings mentioned above. The three Rs state the following:

a. Stylistic analysis should be rigorous,

b. Stylistic analysis should be retrievable,

c. Stylistic analysis should be replicable.

With stylistics, language is given priority in the process of literary interpretation. Because the many forms, patterns, and levels that make up linguistic structure serve as a significant indicator of the purpose of the text, stylisticians place a great deal of importance on language. The practical importance of the text as discourse also serves as a doorway to its reinterpretation. Despite the fact that linguistic characteristics do not in and of themselves define a text's "meaning," a description of linguistic characteristics may nevertheless be used to support a stylistic perception and to assist the analyst understand why particular meanings are acceptable. (Paul Simson,2004:17)

2. Stylistic Devices

In literature and writing, a figure of speech (also called stylistic device or rhetorical device) is the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling. Sometimes a word diverges from its normal meaning, or a phrase has a specialized meaning not based on the literal meaning of the words in it. Examples are metaphor, simile, or personification. Stylistic devices often provide emphasis, freshness of expression, or clarity. (Micah and Jennifer:2021)

Stylistic devices occur often in all kinds of literature. For instance, in Shakespeare's play *The Comedy of Errors*, Antipholus states that "*I to the world am like a drop of water, / That in the ocean seeks another drop*." This is a simile

because Antipholus claims to be similar to a drop of water in order to represent his internal state. Another example of a stylistic device is the line, "*All the world's a stage,*" from Jaques in Shakespeare's play *As You Like It*. This is a metaphor because the line doesn't literally mean that the world is a stage, but rather is a way of noting similarities between life and theatre.

There are several levels of language. Phonetics, morphology, lexicology, syntax, and textual linguistics are each examined in relation to each level. Zhukovska (2010) claims that stylistics is separated into distinct, largely autonomous branches, each of which deals with a single level and has its own research topic. As a result, stylistic phonology, stylistic morphology, stylistic lexicology, and stylistic syntax exist, each of which is primarily concerned with the expressive capacity of language units at a given level, as seen in the following points:

1.1 Stylistic phonology studies the style-forming phonetic features of sounds, peculiarities of their organization in speech. It also investigates variants of pronunciation occurring in different types of speech, prosodic features of prose and poetry.

1.2 Stylistic morphology is interested in stylistic potential of grammatical forms and grammatical meanings peculiar to particular types of speech.

1.3 Stylistic lexicology, considers stylistic functions of lexicon, expressive, evaluative and emotive potential of words belonging to different layers of vocabulary

1.4 Stylistic syntax, investigates the style-forming potential of particular syntactic

constructions and peculiarities of their usage in different types of speech.

Based on the level above, the researcher who is interested in analyzing this study relates to stylistic morphology according to O'Grady & Dobrovolsky's perception because this level looked at speech variants associated with poetic elements. In a similar vein, Zhukovska (2010) cited Galperin (1997, book), who said that while all means of expression can include style devices, not all ways of expression can include stylistic devices. Thus, the phonetic, morphological, word-structured, lexical, phraseological, and syntactic forms that are present in the language as a system for improving logic and/or sentiment-feel for words serve as the language's method of expression.

Galperin (1977) divided all stylistics means of a language into expressive means and stylistic devices. The following table gives some examples of expressive means, grouped by language levels:

LEVELS OF LANGUAGE	EXPRESSIVE MEANS	
Phonology	• Pitch • Melody • Stress • Pausation	• Drawling • Drawling of certain syllables • Whispering • A sing-song manner of speech
Morphology	• Grammar means (e.g. shifts in tenses, the usage of obsolete forms as in *He hath brethren*)	• Word-building means (e.g. the usage of diminutive suffixes to add some emotional

		• colouring to words as -*y (ie)* in *birdie,* and *-let* in *streamlet, pigle*
Vocabulary	• Words with emotive meaning only, like interjections • Words with both referential and emotive meaning, like some of the qualitative objectives	• Words with twofold meaning, denotative and connotative • Words belonging to different strata of English • Set expressions, idioms, proverbs and sayings
Syntax	Constructions containing emphatic elements of different kinds	

Table 1.1 Language Levels

The researcher focused on morphology level, the language feature can be seen through the smallest meaningful unit which can be singled out in a word, such root and affixational morphemes. For instance, the poem of William Wordsworth, in morphology, William uses Affixes in some words. From the lexico-syntactic, it is found that the poem "*I Wandered Lonely as a Could*" mostly uses noun. Hyperbole, symbolism, personification, simile, repetition, metaphor, and antithesis are found as the figurative language. In the forepart on syntax, it is found that William likes to use a noun related to nature and human to convey the meaning of the poem to the readers.

3. Morphology Stylistic

Znamenskaya (2008) stated that The stylistic potential of particular grammatical forms and categories, such as the number of the noun or the unusual usage of verb tense patterns, is the starting point of stylistic morphology. The term "morphology" has been used in the English language for a very long period, especially in biology, according to Famala (2021). It refers to "the area of biology that studies the structure and interactions between the parts and shape of living creatures." The Greek word "morph," which meaning "shape," is the source of the word "morphology." It is clear from its name that morphology discusses forms.

Although morphology was defined differently by experts, the overall picture remained the same. According to Carstairs-McCarthy (2002), morphology is the branch of grammar that deals with the relationships between words involving the morphemes that make them up as well as the structure of words. While Yule (2010) notes that morphology is the study of a language's fundamental forms. We can infer from expert definitions that morphology is the study of word structures in a language.

4. Morphology and Its Scope

Famala (2021) The majority of students believed that morphology was simply a smaller version of grammar, teaching only nouns, verbs, adjectives, and adverbs. In morphology, the structure of words is discussed, including the morphemes that make up each word, how each word is generated from a single lexeme through

affixation (through derivational and inflectional morphology), and how each word's constituent pieces might affect the meaning of the word.

Famala (2021) The internal structure of words is investigated in the study of word morphology. It is focused on the formation (inflection) and production of lexemes (word-formation). Patterns of the form-meaning link between currently existing words are used to create new words. If there are no semantic linkages between the words, it is not possible to think of morphology as "the syntax of morphemes" or syntax underneath the word level. However, morphology is not the only basis of lexical units or the heritage of all complex words; these also arise through word creation, univerbation, and borrowing. Morphology assists in the expansion of a language's vocabulary or corpus of established terms.

In addition to outlining the predictable characteristics of the complex words in the lexicon, morphological rules also demonstrate how new terms and combinations of words can be generated. The goal of morphology, a branch of linguistics, is to adequately describe languages, create useful typologies of languages, and contribute to discussions on how grammar is organized and how to represent languages in the mind.

5. Kinds of Morphology

In the book Morphology by Kalsum et al. (2021), O'Grady & Dobrovolsky (1989) said that morphology is a branch of generative transformational grammar, which investigates the actual structure of words, difficult words. They also differentiate between generic morphology, which is applicable to all languages, and

specialized morphology, which is exclusively applicable to a given language. The precise description of the various morphological patterns that can be found in natural languages is central to the theory of general morphology. Morphemes can be divided into two categories: bound and unbound.

5.1 Unbound (free) Morphemes

Unbound or free-standing morphemes, like "cat," "laugh," "look," and "box," are independent components that can stand on their own inside a sentence. In essence, they are what most people refer to as words. Prefixes and suffixes are examples of meaning-carrying language components known as bound morphemes that are joined to unbound morphemes. They are not independent. The unbound morphemes are altered by their connection in ways like number or syntactic category. The number of the noun is altered by adding the bound morpheme "s" to the unbound morpheme "cat," and the tense is altered by adding the bound morpheme "ed" to "laugh." Similar to this, run becomes a noun when the suffix "er" is added. O'Grady & Dobrovolsky (1989)

5.2 Bound Morphemes

Not free are bound morphemes. They are unable to stand alone in a phrase. *Pre-, un-, -ness*, and *-y* are examples of bound morphemes that require a free morpheme to lean on. Each of those bound morphemes (in bold) connected with a free morpheme with the sentence that *the pregame left me **un**affect**ed** by despite its*

geeky delight. Krik (2015) There are two categories of bound morphemes recognized by linguistics, which include:

5.2.1 Inflectional Morphemes

By indicating a change in number, person, gender, tense, and other factors, inflectional morphemes change the grammatical class of words but do not change the base form's word class. Even when the plural morpheme "*s*" has been added when "*house*" becomes "*houses*," it is still a noun. Inflectional morphemes alter a word's shape without altering its meaning or the word category to which it belongs. Kalsum etl. (2021)

$$Cat \rightarrow cats$$

$$Walk \rightarrow walked$$

The letter "*s*" after the noun *cats* denotes the presence of multiple cats. The word "*ed*" at the end of "*walked*" denotes a previous activity. *-s* (plural), *-'s* (possessive), *-s* (third-person singular), *-ed* (regular past tense), *-ed* (regular past participle), *-ing* (present participle), *-er* (comparative), and *-est* (superlative) seem to be the eight inflectional morphemes. The final morpheme in a word is always an inflectional one. They are suffixes at all times. (Andrea DeCapua, Grammar for Teachers. Springer, 2008).

5.2.2 Derivational Morphemes

Lexical morphemes are derivational morphemes. It is a member of the second class of morphemes, which alter words depending on their lexical and grammatical

class. They have more significant effects on words with base meanings. Style is a noun, but if we change it to "*stylish*," it becomes an adjective. Derivational morphemes in English include prefixes like "*un-,*" *"im-,"* *"re,*" and "*ex-*," as well as suffixes like *"-ish*," *"-ous*," "*-er,*" *"-y,"* *"-ate,"* and "*able*." Lawrence Erlbaum, 1999; Donald G. Ellis, From Language to Communication Prefixes and suffixes are examples of derivational morphemes, which can also be added to a word more than once:Disagreement: *dis* + agree + *ment*

<div align="center">

dis-: prefix meaning opposite

-ment: suffix that changes the word class to a noun and

that refers to an action, process, or means

</div>

The part of speech of a word is commonly, but not always, altered by the addition of a derivational suffix. Derivational morpheme definitions can be a useful resource for expanding one's vocabulary.

5.3 *Base*

O'Grady & Dobrovolsky (1989) Prefixes and suffixes can be added to a word's base form to make new words. For instance, the words *instruct*, *instructor*, and *reinstruct* are all derived from the word *instruct*. also known as a stem or root. The term "root" is employed when we want to expressly refer to the invisible central portion of a complicated word, according to Ingo Plag in all other circumstances, where a form's visibility is unimportant, we refer to it as a base. (or base words if the base is a word)

5.4 *Cranberry* Morphemes

Kalsum and etl (2021) The fact that we are familiar with the terms "*cranapple*" and "*crangrape*" which are used to describe beverages that include *cranberry juice*, may have led us to believe that adding "*cran-*" to roots is a beneficial rule. It should be noted that this is the only instance in which the morpheme *cran-* is connected to another morpheme; therefore, one approach to interpret this use of *cran-* is not as an affix joined to *apple*, nor even as a bound root, but rather as a blend. Words called blends are made up of two or more reduced words combined; a well-known example is *smoke + fog = smog*. Therefore, rather than serving as proof that *cran-* affixation is successful and allows *cran-* to be connected to roots other than *berry*, *cranapple* can be evaluated as a combination of *cran + apple*.

6. Poetry

The best and happiest moments of the best and happiest minds are captured in poetry. Shelley (2002). Wordsword (1800) defined poetry as the imaginative expression of tremendous emotion, typically rhythmical, the uncontrollable outpouring of potent emotions gathered in serenity. Poetry is language that communicates ideas to us through a more or less emotional response (Edwin Arlington Robinson).

Noer Doddy (2014) Although all verse can be referred to as poetry, not all verse is poetry. Verse is structured language, just like poetry. The words in these lines are ordered in a particular pattern:

Here lies tha body of Jonathan Blank:

He dropped a match in a gasoline tank.

Such poem is metrical and rhythmic, but it is not poetry since it lacks the elevated and sincere sentiment, imaginative flair, and intense feeling that characterize true poetry.

7. Poetry Devices

Noer Doddy (2014) For convenience, poetry devices divided the meaning of poetry into two parts: denotation and connotation, as follows:

7.1. Denotation

A word's denotation is its accepted meaning—what it refers to, represents, or denotes, separate from any emotions it could inspire. Again, a lot might rely on the context in which the word is used.

7.2. Connotation

Language is employed in context, in interactions between people. They acquire meaning as a result of our interactions with them in social settings. A word's meaning is frequently complicated, consisting of things like a picture, a concept, a quality, a relationship, and one's own emotions and connections.

7.3. Imagery

Objects of perception of all our senses may be reproduced as images in the mind.

7.4. Visual Imagery and Variations

The most commonly used type of imagery in poetry is visual. People differ substantially in the visual imagery they generate from poetry, in the depth and vividness of their imagination, and in the specifics of what they would imagine from

the same lines. However, as the images evoked by a given set of words may differ in the minds of various readers while still having the same effect on guiding thought and recreating emotion, variations in imaginably reproduction are not a cause for concern.

7.5. Auditory Imagery

Sound reproduction in the mind is referred to as auditory imagery. We encountered two types of auditory imagery while reading poetry aloud in silence: the imagining of the sounds that words represent and the interpreting of the sounds of the words itself.

7.6. Articulatory Imagery

Articulatory imagery is the mental reproduction of movement made by the vocal apparatus in producing speech sounds.

7.7. Figurative Language

Noer Doddy (2014) Language used in poetry frequently employs figures of speech. In poetry, they provide a structural function and enable a depth and breadth that would be impossible to accomplish by plain statement. The most significant figures of speech used in figurative language are simile, metaphor, personification, and symbol.

B. Relevant Studies

1. Aulia Putri (2018) in E-Journal of English Language Study Program, University of Kepulauan Riau on her journal entitled: *Stylistic Analysis of Poem "During Wind and Rain" by Thomas Hardy*. The finding from this study

describes about graphological, phonological, lexico-syntactic levels. In this study, the writer analyzes that this research of Thomas Hardy's poem uses several compounding and figurative language to enhance the feelings of the poem.

2. Siti Rahma Surbakti (2019) in her Thesis of English Education Program in Mustofa Bisri's Poetry *Kau ini Bagaimana atau Aku Harus Bagaimana* and Its Social Implication. In her thesis, the writer analyzed based on 15 types of the Figure of Speech as suggested by Christina Alm Arvus and this study describes about the social implication found in the poetry.

3. Adisti Herliningtyas (2008) in her Thesis of English Letters Study Program in Sanata Dharma University Yogyakarta entitled: A Morphological Analysis on English Derived Verbs Using the Suffix *-ize*. This study analyzed in morphological processes on some words which are formed by suffixation in English vocabulary with suffix *-ize* by applied the method of empirical research to describe the function of suffix *-ize.*

C. Conceptual Framework

The conceptual framework outlined how the study's central idea related to other ideas. It was related to the theories, research, and concepts that were utilized to build credibility. This study concentrated on morphology-based stylistic analysis, which was only applicable to Smile You Nutter! By Darren Hobson, poetry.

The study and analysis of writings is known as stylistics, also referred to as "literary linguistics" on occasion. It focuses mostly on the discussion and critique

of literary works, like novels and poems. The aim of stylistic refers to the exploration of language, and more especially, the investigation of linguistic innovation. This might change how people see language, and as has been noted, studying language greatly improves our comprehension of (literary) works.

The theory of O'Grady and Dobrovolsky used in this research. There are some types of morphemes; they are unbound morpheme, bound morpheme, base, and cranberry morpheme and two basic kinds of morphemes such as unbound (free) morphemes and bound morphemes (it consists of two classes; inflectional and derivational morphemes).

The data in *Laugh You Nutter!* poetry by Darren Hobson was analysed by collecting its word and then the researcher identified every kind of morphology stylistics that used in each sentence in *Laugh You Nutter!* poetry and found the reason of it and also the meaning of the poetry.

Text of Darren Hobson's Poetry

Stylistic Devices

Poetry

Phonology Stylistic

Poetry Devices

Definition

Morphology Stylistic

Morphology & Scope

1) Denotation
2) Connotation
3) Imagery
4) Visual Imagery & Variation
5) Auditory Imagery
6) Articulatory Imagery
7) Figurative Language

Lexicology Stylistic

Kinds of Morphology

Unbound (free) morphemes

Bound morphemes

1) Inflectional
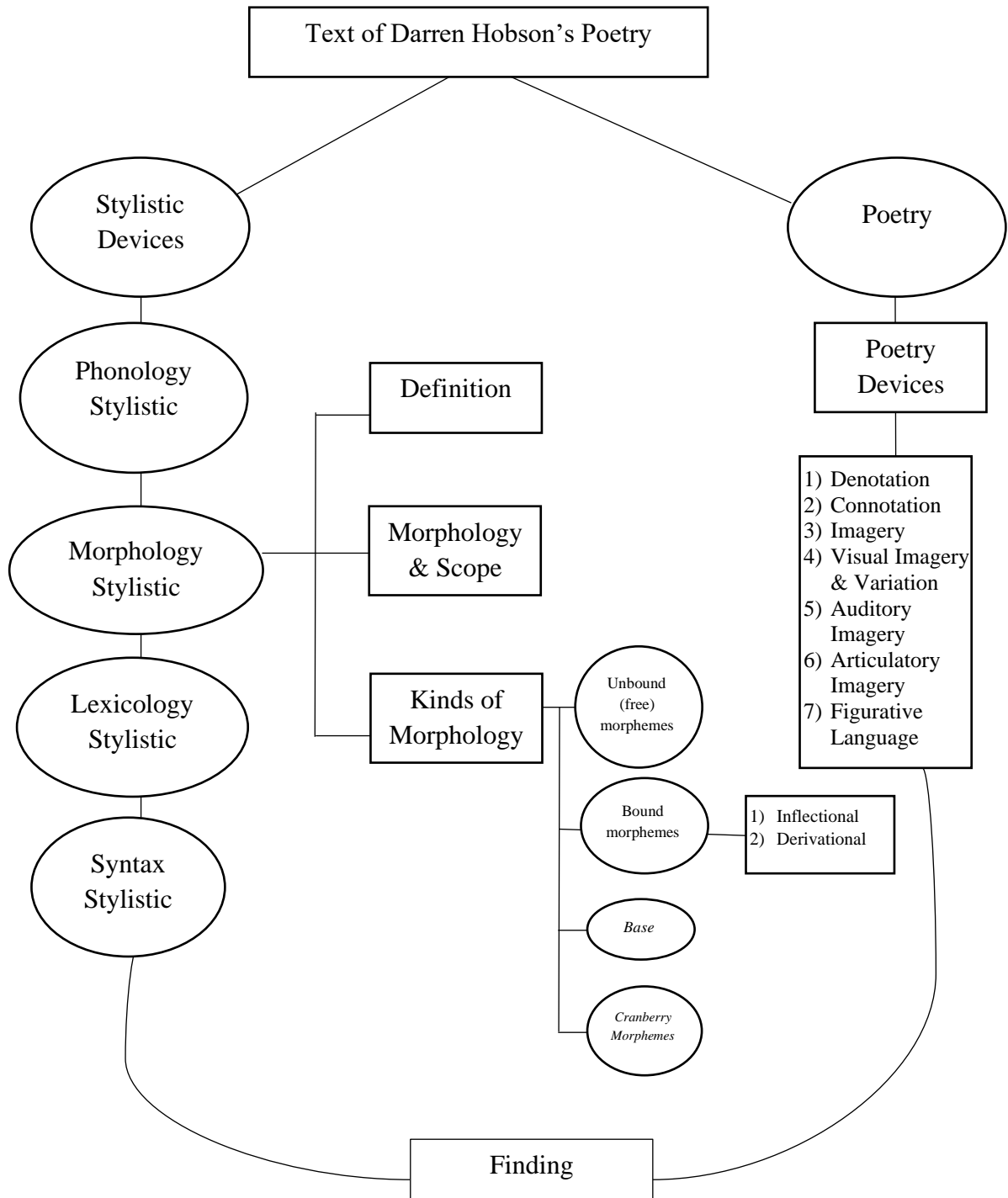2) Derivational

Syntax Stylistic

Base

Cranberry Morphemes

Finding

Figure 2.1 Conceptual Framework

CHAPTER III

METHOD OF RESEARCH

A. Source of Data

The source of data in this research was obtained from *Smile You Nutter!* poetry E-book by Darren Hobson. The researcher took it from *Google Play* books and analyzed the selected poetry *Laugh You Nutter*. This poetry consisted of 4 pages and 63 lines. Daren Hobson (2015:1)

B. Research Design

This study used descriptive qualitative research methods. Qualitative research, according to Sarah (2013), "focuses on the thick description of contextual and frequently comes from situated issues in the area." The explanation of the research methodology is frequently based on the experiences, interactions, and observations that were recorded in writing during the data collection, analysis, study, and reflecting processes.

This research was designed to analyses on morphology stylistics and the meaning in *Laugh You Nutter!* poetry by Darren Hobson. The data itself appeared in the form of discourses, sentences, clauses, words and even morphemes from the text of the poem.

C. Technique of Collecting Data

The steps in collecting data in this research was involved several activities. The steps first, the researcher searched the poetry on *Google Play Books* and read the

poetry *Laugh You Nutter!* by Darren Hobson. Second, the researcher selected the poetry and understanding every line in that poetry. Afterward, the researcher identified the kinds of morphology stylistic that used in *Laugh You Nutter!* poetry by Darren Hobson.

D. Technique of Analyzing Data

These were the methodical steps the researcher used to examine the data using Sarah J. Tracy's (2013) theory:

1. Observing

Read the selected poetry and skimmed then mark the words with morphology stylistic found in the poetry.

2. Identifying

Identified the words that formed with the kinds of morphology stylistics by underlining the words in the poetry.

3. Analyzing

Analyzed each word or sentences by characterized the kinds of morphology stylistics in the poetry

4. Fulfilling the Stated Purposes

Found out words of the patterns based on the kinds of morphology stylistics and the meaning of the poetry, then calculate the data.

CHAPTER IV

FINDING AND DISCUSSION

A. Research Finding

This study presented the analysis of the data on the kinds of morphology stylistics by O'Grady & Dobrovolsky. The study analyzed the data in *Laugh You Nutter!* poetry. The data had been taken from the *E-book* of Darren Hobson's poetry *Smile You Nutter!*. This study was put mind to stylistic analysis that focused on the kinds of morphology stylistics and the meaning of the poetry.

Based on the analysis of the data, it described that there are 5 kinds of morphology stylistics such unbound (free) morphemes, bound morphemes that consists of two basic types of morphemes; inflectional and derivational morphemes, *base* and *cranberry* morphemes. This study concluded that They were 91 free morphemes (unbound), there are two kinds basic in bound morphemes; they were 46 inflectional morphemes (suffixes), and there were 4 derivational morphemes (consist of prefixes and suffixes), 2 *base,* and 1 *cranberry* morphemes.

B. Discussion

In this study, the researcher analyzed the stylistic that focused on the kinds of morphology stylistics by O'Grady & Dobrovolsky. This section implied the meaning of the poetry and the morphology stylistics used in *Laugh You Nutter!* poetry by Darren Hobson.

1. **Kinds of Morphology Stylistics**

Thereafter analyzed the data, the researcher recapitulated the results in the table:

Table 4.1

Kinds of Morphology Stylistic

No.	Kinds of Morphology Stylistics		Words with morphemes						Total
1	**Unbound (Free) Morphemes**		laugh	seem	best	astray	walk	limp	90
			bad	case	blow	tornado	job	pay	
			loyal	cat	goldfish	sugar	happy	brand	
			cut	hand	go	right	wrong	advice	
			heed	type	song	tree	house	home	
			mouse	exaggerate	worse	more	many	end	
			world	curse	breath	see	blame	fly	
			ten	nil	game	console	postman	drive	
			car	date	tax	bold	brass	do	
			need	keep	alive	door	pride	banana	
			skin	mirror	silly	war	exotic	land	
			frank	contact	Germany	France	break	say	
			grass	wall	side	toxic	get	take	
			foreign	pot	plan	smile	can	rule	
			fool	look	start	grin	become	green	
2	**Bound Morphemes**	**Inflectional (8 suffixes)**	nutt*er*	day*s*	thought*s*	pile*s*	hop*ing*	rattl*ing*	46
			tile*s*	bill*s*	gett*ing*	high*er*	offend*ed*	call*ed*	
			ant*s*	cutt*ing*	thing*s*	tri*ed*	smill*ing*	fall*s*	
			tyre*s*	beat*ing*	annoy*ing*	bailiff*s*	piss*ing*	keep*ing*	
			mean*s*	fail*ed*	slipp*ing*	crack*ed*	steam*ed*	think*ing*	
			germ*s*	import*ed*	call*ed*	*better*	earli*er*	chang*ed*	
			taste*s*	underpant*s*	green*er*	colour*s*	additive*s*	danc*ing*	
			tree*s*	go*es*	chence*s*	coupon*s*			
3		**Derivational (prefixes, suffixes and/or affixes)**	*dis*count		*re*member		*dis*agree		4
			gold*en*						
4	**Base**		*ever*green		*over*run				2

5	**Cranberry Morphemes**	li*ar*			1

Based on the table above, the total number of the kinds of morphology stylistic that used in *Laugh You Nutter!* were 5 kinds of morphology stylistics. They were 90 free morphemes (unbound), there are two classes bound morphemes; they were 46 inflectional (consist of 8 suffixes), and there were 4 derivational morphemes (consist of prefixes and suffixes), 2 *base,* and 1 *cranberry* morpheme in that poetry.

2. The Meaning and Identifying The Poetry

The researcher identified each line of the poetry which is consist of 4 pages and 63 lines. On this section aimed to understanding the meaning of the poetry and to find out the word forms based on 5 kinds of morphology stylistics.

On the first line it said *The best days have gone away* which means the best experiences have passed. The word of *days* refers to the experiences of the poet. In this line found the kinds of morphology stylistic, The word *best* refers to free morpheme (unbound) which is an adjective, the word of *days* refers to bound (inflectional morpheme) which is *day +-s* (plural) means multiple day.

The second line, *You clear thoughts have gone astray* means the poet logical thinking were wrong. The word of *clear* and *astray* refers to free morpheme (unbound) which is an adjective. The word *thought+s* categorized as bound (inflectional morpheme) which used suffixes-*s* (plural).

The third line, *You walk with a limp* means the poet walks slowly. The word *walk* (verb)*, limp* (noun) categorized as unbound (free morphemes). Otherwise, on the fourth line, *Bad case of the piles* means there are a lot of problems in poet life.

The word of *bad* (adjective)*, case* (noun) classified as unbound (free morphemes). The word *pile+s* (plural) implied as bound (inflectional morpheme).

In the fifth line, *Hoping it will blow over* means expecting something will pass away. This line has bound (inflectional morpheme) *hope+ing* (present participle), unbound (free morpheme) *blow* (verb). Next on the sixth line, *Like a tornado* means passing like a windstorm. The word *tornado* (noun) categorized as unbound (free morpheme). Also on the seventh line, *Rattling the tiles* means annoyed the poet. This line has bound (inflectional morpheme) rattle+*ing* (present participle) and *tile+s* (plural).

In the eighth line, *Your job does not pay well* means unpaid worker. The word *job, pay* (verb) categorized as unbound (free morphemes). Next on the ninth line, *The bills are getting higher* means there are a lot of expenses. This line has bound (inflectional morpheme) get+*ing* (present participle), *bill+s* (plural) and *high+er* (comperative). Also on the tenth line, *You have offended the loyal cat* means the poet has a cat that needs taken a good care. The word *offend+ed* (regular past participle) categorized as bound (inflectional morpheme), and *loyal* (adjective), *cat* (noun) which are unbound (free morphemes).

In the eleventh line, it meant the condition of the poet seem not what it looks. The word of *goldfish* (noun) refers to unbound (free morpheme), the word of *call+ed* (regular past tense) classified as bound (inflectional morpheme), and *lier: lie+person* categorized as cranberry morpheme. Also the twelfth line, it meant the people around look unhappy. The word of *ant+s* (plural) classified as bound (inflectional morpheme), the word *sugar* (noun)*, happy* (adjective), categorized as

unbound (free morphemes). Next on the thirteenth line, it meant the poet bought the cheap things. The word *dis+count* (prefixe -dis) classified as bound (derivational morpheme) and the word *brand* (noun) categorized as unbound (free morpheme).

In the fourteenth line, it meant the poet used the coupons to get lower price. The word *cut+ing* (present participle) and *coupon+s* (plural) classified as bound (inflectional morpheme). Next on the fifteenth line, it meant the poet almost hurt himself. The word *cut* (verb), *hand* (noun) categorized as unbound (free morphemes). Also on the sixteenth line, it meant always there is opportunity on every situation. The word *right*, *many* (adjective), *go* (verb) categorized as unbound (free morphemes) and the word *thing+s* (plural) classified as bound (inflectional morpheme).

In the seventeenth line, it has meant that in every situation might has unlucky things. The word *many, more, wrong* (adjective) categorized as unbound (free morphemes). Next on the eighteenth line, the poet expressed to try accepting the advice. The word *heed* (verb)*, advice* (noun)*,* categorized as unbound (free morphemes) and *try+ed* (regular past tense) classified as bound (inflectional morpheme). Also the nineteenth line, it meant it was hard to express the unsatisfied feeling by keep smiling. The word *type, song* (noun) categorized as unbound (free morphemes) and the word smile+*ing* (present participle) classified as bound (inflectional morpheme).

In the twentieth line, it has meant that when the problems hit you. The word *tree, house* (noun) categorized as unbound (free morphemes) and *fall+s* (third person singular) classified as bound (inflectional morpheme). Next on the twenty-

first line, it meant that the family gets raid by someone or something. The word *home, mouse* (noun) categorized as unbound (free morphemes) and the prefix+word *over+run* classified as base which can be a new word means raid, the word also can be added to be runn*er, re*run, and run*away*.

In the twenty-second line, it has meant that overstatement could make the matter be worse. The word of *exaggerate* (verb)*, worse* (adjective) categorized as unbound (free morphemes). Also in the twenty-third line, it meant that getting a lot of problems doesn't mean the end of the world. The word of *end, world, curse* (noun) categorized as unbound (free morphemes). In the twenty-fourth line, it meant that it does not something serious. The word of *laugh* (verb) classified as unbound (free morphemes).

The twenty-fifth line, it meant that to take a break. The word of *breathe* (verb) classified as unbound (free morphemes). Next in the twenty-sixth line, it meant that considering that was not his mistake. The word of *see, blame* (verb) classified as unbound (free morphemes). Also in the twenty-seventh line meant that asking the poet/someone who got the same feeling to laugh. The word *re+member* (prefix *re-*)*, nut+er* (suffix *-er*) categorized as bound (derivational morpheme), and *laugh* (verb) refers to unbound (free morphemes).

The twenty-eighth line, it meant that something annoying on head. The word of *annoy+ing* (present participle) classified as bound (inflectional morpheme) and the word *fly* (verb) classified as unbound (free morphemes). Next in the twenty-ninth line has meant that the matters hit several times. The word of *beat+ing* (present participle) classified as bound (inflectional morpheme) and the word *ten,*

nil (noun) classified as unbound (free morphemes). Also in the thirtieth, it meant that such on a game/enjoyment. The word of *game* (noun)*, console* (verb) classified as unbound (free morphemes).

In the thirty-first line, it meant that in angry/annoying situation. The word of *postman* (noun), *drive* (verb) classified as unbound (free morphemes) and *piss+ing* (present participle) classified as bound (inflectional morpheme). Next in the thirty-second line has meant that the poet should pay the tax of the car. The word of *car, date* (noun) categorized as unbound (free morphemes). Also in the thirthy-third line has meant that the person who is confident or not afraid in every situation. The word *tyre+s* (plural) classified as bound (inflectional morpheme) and the word *bold* (adjective)*, brass* (noun) categorized as unbound (free morphemes).

In the thirty-fourth line, it meant that questioning the plans. The word *need, do* (verb) categorized as unbound (free morphemes). Next in the thirty-fifth line, it meant that the poet should keep going on his life. The word of *keep* (verb), *alive* (adjective) classified as unbound (free morphemes). Besides the thirty-sixth line has meant that keep enemies away from home. The word of *keep* (verb), *door* (noun) classified as unbound (free morphemes) and *bailiff+s* (plural) categorized as bound (inflectional morpheme).

In the thirty-seventh line, it meant that the poet should keep esteem. The word *keep+ing* (present participle) classified as bound (inflectional morpheme) and *pride* (noun) categorized as unbound (free morphemes). Next in the thirty-eighth line, it has meant that a person who fail/unexpected situation in embarrassing way. The word *slip+ing* (present participle) classified as bound (inflectional morpheme) and

banana, skin (noun) categorized as unbound (free morphemes). Also in the thirty-ninth line has meant that does not accept the fact. The word *mean+s* (third person singular), *fail+ed* (regular past tense) classified as bound (inflectional morpheme) and *dis+agree* (prefix *dis-*) categorized as bound (derivational morpheme).

In the fortieth line, it meant that a person who mess up the confusion. The word *crack+ed*, *steam+ed* (regular past tense) classified as bound (inflectional morpheme) and *mirror* (noun) categorized as unbound (free morphemes). Next in the forty-first line has meant that the poet is imagine something, stupid. The word *think+ing* (present participle) classified as bound (inflectional morpheme) and *silly* (adjective) categorized as unbound (free morphemes). Also in the forty-second line meant that with all the matters/someone from another county. The word *germ+s* (plural) , *import+ed* (regular past tense) classified as bound (inflectional morpheme).

In the forty-third line, it meant that the person/something is from Germany. The word of *exotic* (adjective)*, land* (noun)*, Germany* (noun) categorized as unbound (free morphemes) and *call+ed* (regular past tense) classified as bound (inflectional morpheme). Next in the forty-fourth line has meant that others have a good thought. The word *better* which the root of *good* categorized as (comparative) in bound (inflectional morpheme). Besides in the forty-fifth line has meant that purpose to tell someone in another country. The word *contact* (verb), *Frank, France* (noun) categorized as unbound (free morphemes).

In the forty-sixth line, it meant that the person thought that he could know about the information firstly. The word *early+er* (comparative) categorized as

(comparative) in bound (inflectional morpheme). Next in the forty-seventh line has meant that another matter has come. The word *war, break* (verb) categorized as unbound (free morphemes). Besides in the forty-eighth has meant that he would change the plans. The word *change+ed* (regular past tense), *underpant+s* (plural) classified as bound (inflectional morpheme).

In the forty-ninth line, it meant that people said the situation is always think good. The word *say* (verb), *grass* (noun) categorized as unbound (free morphemes) and *green-er* (comparative) categorized as (comparative) in bound (inflectional morpheme). Next in the fiftieth line has meaning that the others thought different. The word *side, wall* (noun) categorized as unbound (free morphemes). Besides in the fiftieth-one line has meaning that questioning the others about the characters and personalities. The word *additive+s, colour+s* (plural) as bound (inflectional morpheme).

In the fiftieth-two line has meaning about the bad feeling in every situation. The word *toxic* (adjective) categorized as unbound (free morphemes) and *taste+s* (third person singular) as bound (inflectional morpheme). Next in the fiftieth-three line has meaning that the poet will not distract by others in their bad situation/place. The word *get* (verb), *toxic* (adjective), *green* (noun) categorized as unbound (free morphemes) and *dance+ing* (present participle) classified as bound (inflectional morpheme). Besides, the fiftieth-four line has meaning that the poet is prefer take every opportunity. The word *take* (verb) as unbound (free morphemes) and *chance+s* (plural) as bound (inflectional morpheme).

In the fiftieth-five line has meaning about under the pressure of others is very useful. The word *foreign* (adjective) categorized as unbound (free morphemes) *tree+s* (plural), as bound (inflectional morpheme) and *ever+green* (prefix) classified as *base* which can be a new word means a plant with green leaves growing in a year. Next in the fiftieth-six line has meaning about the plans has made in a point. The word *world, pot* (noun) categorized as unbound (free morphemes) and *go+es* (third person singular) as bound (inflectional morpheme). Besides the fiftieth-seven line has meaning about the unplan things. The word of *seem* (verb) and *plan* (noun) categorized as unbound (free morphemes).

In the fiftieth-eight line has meaning about reminding to smile however it is. The word *re+member* (prefix *re-), nut+er* (suffix *-er*) categorized as bound (derivational morpheme), and *smile* (verb) categorized as unbound (free morphemes). Next in the fiftieth-nine line has meaning about considering that the poet/someone who feel the same can do it. The word *re+member* (prefix *re-), nut+er* (suffix *-er*) categorized as bound (derivational morpheme), and *can* (verb) categorized as unbound (free morphemes). Besides in the sixtieth line has meaning that every experience has its bad moment so remember thing. The word *gold+en* (suffix *-en*) categorized as bound (derivational morpheme) and the word *rule* (noun) categorized as unbound (free morphemes).

In the sixtieth-first line, it has meaning about being a good person not a fool. The word *become* (verb) and *fool* (adjective) categorized as unbound (free morphemes). Next in the sixtieth-second line, it has meaning about asking to focus on ourself and stat the life happily. The word *look, start, grin,* (verb) and *mirror*

(noun) categorized as unbound (free morphemes). Last but not least in the sixtieth-third line, it has meaning about an order to smile. The word *smile* (verb) classified as unbound (free morphemes) and *nut+er* (suffix *-er*) categorized as bound (derivational morpheme).

The discussion above focused on the meaning of the poetry, the word forms based on the kinds of morphology stylistics and the reason why the words classified in the morphemes that have 5 kinds of morphology stylistics like unbound (free morphemes), bound (inflectional and derivational) morphemes, *base*, and *cranberry* morphemes. From these kinds of morphology stylistics, the words already divided in every kind of morphology in accordance with the explanation and function about morphology stylistics itself. So that, the readers can understand the meaning of the poetry and improve their knowledge about style of language that appeared in the poetry which used some difficult word and it has described in the discussion above so that easily to understand.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Grounded on the results of data analysis on poetry which focused on the kinds of morphology stylistic used in the *Laugh You Nutter* poetry, by Darren Hobson, they were unbound (free morpheme), bound consist of two classes: inflectional and derivational morphemes, *base* and *cranberry* morphemes. Meanwhile, *Laugh You Nutter* is showed 90 unbound (free morpheme), bound consist of two classes: 46 inflectional and 4 derivational morphemes, 2 *base* and 1 *cranberry* morpheme. Obviously, it can obtain conclusion that these kinds of morphology stylistic in poetry used to improve knowledge and insight in linguistic and literature study especially literary works of poetry. So that, the students can simplify the language and words style in literary works specifically on poetry easily.

B. Suggestions

The results of the study of this research were suggested;

1. For lecturer; the results of this study might be additional information in stylistic analysis research.

2. For students; it was expected that the results of this study supported them study poetry, language style, stylistics, and morphology.

3. Other researchers or readers; to do the same exploration of different perspectives as input to know about stylistics, language style, and poetry.

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APPENDIX

1. The Poetry

Laugh You Nutter

The best days have gone away,

You clear thoughts have gone astray,

You walk with a limp,

Bad case of the piles,

Hoping it will blow over,

Like a tornado,

Rattling the tiles,

Your job does not pay well,

The bills are getting higher,

You have offended the loyal cat,

And the goldfish called you are liar,

The ants in the sugar are not happy,

Because you bought the discount brand,

And when you were cutting out coupons,

You almost cut off your hand,

There are many things that could go right,

And many more that could wrong,

You tried to heed the advice,

But smiling was not your type of song,

So when the tree falls on your house,

Or the home is overrun with a mouse,

Do not exaggerate it could be worse,

It is not some end of the world curse,

Just something to laugh at,

So breathe in once again,

See it is not you to blame,

And remember to laugh you nutter!

And that annoying fly,

Is beating you ten nil,

On the game console Wii,

And the postman is pissing on your drive,

The car has out of date tax,

And the tyres are bold as brass,

What you need to do,

To keep yourself alive,

And keep the bailiffs from the door,

And keeping up some pride,

And slipping on a banana skin,

Means you failed to disagree,

You cracked the steamed up mirror,

And now you are thinking, silly,

With all the germs they imported,

From an exotic land called Germany,

They would have thought better,

To contact Frank in France,

If I'd known earlier,

That another war was to break out,

I would have changed my underpants,

And they say the grass is always greener,

On the other side of the wall,

But did you see all the additives and colours,

Toxic tastes and all,

You won't get me dancing on your toxic green,

I'd rather take my chances,

Under the foreign trees so evergreen,

And when the whole world goes to pot,

And there does not seem to be a plan,

Remember to smile for a while,

And remember while you can,

And don't forgot the golden rule,

And how not to become a fool,

Look in the mirror, start to grin,

And then smile you nutter!

2. Background of The Poet

Darren Hobson went to Italy in 1998 after being born in Preston, Lancashire, England. presently working for a global corporation and residing close to Rome. He especially enjoys visiting Yorkshire, England, and Calabria, Italy, both of which have historic landscapes that serve as inspiration for his powerful poetry.

Between 1990 and 2009, the poet began submitting his work to numerous anthologies for consideration, but it wasn't until 2004 that he began publishing his own books with the aid of social networking and self-publishing websites.

The readers will be intrigued by Darren Hobson's poetry since it reflects his insanity. He is simply another person attempting to make sense of life. 31 poetry books have been published by Darren Hobson Some of them are Just For Free, Nothing in This World is Free, Just Poetry!, Smile: You Nutter!, The Death of Poetry will be The Death of Me, Seven Gates of Destiny, Just for Christmas, 12 Volts of Eccentricity, Seams, Wastelands and Just: A Big Brilliant Basic Poetry Book..

3. Biography *Smile: You Nutter!*
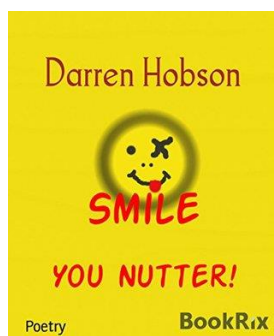
Author   : Darren Hobson

Publisher   : BookRix GmbH & Co. KG

     Sonnenstraβe 23

     80331 Munich

     Germany

Published on   : November 3rd 2015

Pages   : 53 pages

Poetry   : consists of 14 poetries

ISBN   : 978-3-7368-8824-1

Language   : English

Genres   : Poetry Humor / General

Best for   : Web, Tablet, Phone, eReader

Features   : Flowing text, Google-generated PDF (disable for print it out)

E-Book   : Available on Google Play Book

Description   : This poet will eventually make you smile by explaining in poetry the exact location of that elusive smile; no secret spot is overlooked, and he will share his happy memories with you. Therefore, you are in the proper place if you need a smile. Every poetry, from complex poems to short novels, is connected to the realm of the smile and brings joy to every reader everywhere. This independent poet is still producing poetry that will make people smile and feel good.

Form : K – 1

Kepada Yth: Bapak Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : **PERMOHONAN PERSETUJUAN JUDUL SKRIPSI**

Dengan hormat yang bertanda tangan di bawah ini:

Nama Mahasiswa	: Leli Roswinda
NPM	: 1502050185
Prog. Studi	: Pendidikan Bahasa Inggris
Kredit Kumulatif	: 154 SKS

IPK= 3,55

Persetujuan Ket./Sekret. Prog. Studi	Judul yang Diajukan	Disahkan oleh Dekan Fakultas
	Stylistic Analysis on "Smile You Nutter!" Poetry by Darren Hobson	
	Semiotic Analysis of Evan Taylor in "August Rush" Film by Using Charles Pierce's Theory	
	An Analysis of Contextual Meaning Found in the Greatest Showman Soundtract Selected Lyrics	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak saya ucapkan terima kasih.

Medan, 04 Maret 2019
Hormat Pemohon,

Leli Roswinda

Keterangan:
Dibuat rangkap 3   : - Untuk Dekan/Fakultas
                - Untuk Ketua/Sekretaris Program Studi
                - Untuk Mahasiswa yang bersangkutan

Form K-2

Kepada : Yth. Bapak Ketua/Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr, Wb

Dengan hormat, yang bertanda tangan dibawah ini:

Nama Mahasiswa	: Leli Roswinda
NPM	: 1502050185
Prog. Studi	: Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut:

Stylistyic Analysis on "Smile You Nutter!" Poetry by Darren Hobson

Sekaligus saya mengusulkan/ menunjuk Bapak/ Ibu:

1. Dra. Diani Syahputri, M.Hum

Sebagai Dosen Pembimbing Proposal/Risalah/Makalah/Skripsi saya.

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/ Ibu saya ucapkan terima kasih.

Medan, 15 April 2019
Hormat Pemohon,

Leli Roswinda

Keterangan
Dibuat rangkap 3 :
- Untuk Dekan / Fakultas
- Untuk Ketua / Sekretaris Prog. Studi
- Untuk Mahasiswa yang Bersangkutan

59

Nomor   : 810 /II.3/UMSU-02/F/2019
Lamp   : ---
H a l   : Pengesahan Proyek Proposal
               Dan Dosen Pembimbing

Assalamu`alaikum Warahmatullahi Wabarakaatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :.

Nama   : Leli Roswinda
N P M   : 1502050185
Program Studi   : Pendidikan Bahasa Inggris
Judul Penelitian : Stylistyic Analysis on "Smile You Nutter!" Poetry by Darren Hobson

Pembimbing   : Dra. Diani Syahputri, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :
1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa kadaluarsa tanggal : 15 April 2020

Wa`alaikumssalam Warahmatullahi Wabarakatuh.

Acc diperpanjang hingsa
27 oktober 2022

Disetujui

wD 1 FKIP UMSU

Medan, 10 Sya`ban 1440 H
         15 April   2019 M
Dekan

Dr. H. Elfrianto Nst, S.Pd, M.Pd.
NIDN : 0115057302

Dibuat rangkap 4 (empat) :
1. Fakultas (Dekan)
2. Ketua Program Studi
3. Pembimbing
4. Mahasiswa yang bersangkutan :
   WAJIB MENGIKUTI SEMINAR

SURAT KETERANGAN

Nomor :   1514/KET/II.3/UMSU-02/F/2022

Bismillahirahmanirrahim
Assalamualaikum Wr. Wb.

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara, menerangkan bahwa :

Nama Mahasiswa   : Leli Roswinda
NPM   : 1502050185
Program Studi   : Pendidikan Bahasa Inggris
Judul   : Stylistyic Analysis on "Smile You Nutter" Poetry By
                              Darren Hobson

Benar telah dinyatakan habis masa kadaluarsa skripsi, dan diberikan proses perpanjangan skripsi sampai tanggal 27 Oktober 2022

Demikian surat keterangan ini dikeluarkan untuk dipergunakan sebagaimana mestinya. Akhirnya selamat sejahteralah kita semuanya. Amin

Medan, 29 Dzulhijjah   1443 H
              28 Juli   2022 M

Dekan

Dra. Hj. Syamsuyurnita, M.Pd
NIDN : 0004066701

Pertinggal

بسم الله الرحمن الرحيم

LEMBAR PENGESAHAN PROPOSAL

Proposal yang diajukan oleh mahasiswa di bawah ini:

Nama Lengkap　　　:　Leli Roswinda

NPM　　　　　　　:　1502050185

Program studi　　　:　Pendidikan Bahasa Inggris

Judul Proposal　　　:　Stylistic Analysis on "Smile You Nutter" Poetry by Darren Hobson

sudah layak diseminarkan.

Medan,　Mei 2019

Dosen Pembimbing,

Dra. Diani Syahputri, M.Hum

بِسْمِ اللهِ الرَّحْمَنِ الرَّحِيْمِ

LEMBAR PENGESAHAN HASIL SEMINAR PROPOSAL

Proposal yang sudah diseminarkan oleh mahasiswa di bawah ini :

Nama Lengkap   :   Leli Roswinda

N.P.M   :   1502050185

Prog. Studi   :   Pendidikan Bahasa Inggris

Judul Proposal   :   Stylistic Analysis on Smile You Nutter Poetry by Darren Hobson

Pada hari Sabtu, tanggal 25 bulan Mei 2019 sudah layak menjadi proposal skripsi.

Medan, 25 Juli 2019

Disetujui oleh:

Dosen Pembahas   Dosen Pembimbing

Pirman Ginting, S.Pd., M.Hum   **Dra. Diani Syahputri, M.Hum**

Diketahui oleh
Ketua Program studi

Mandra Saragih S.Pd, M.Hum

LEMBAR PERNYATAAN

بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيْمِ

Saya yang bertanda tangan di bawah ini:

Nama Lengkap	: Leli Roswinda
N.P.M	: 1502050185
Program Studi	: Pendidikan Bahasa Inggris
Judul Proposal	: Stylistic Analysis on Smile You Nutter! Poetry by Darren Hobson

Dengan ini saya menyatakan bahwa :

1. Penelitian yang saya lakukan dengan judul diatas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langar makan saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali]

Demikian surat penyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, 12 September 2022
Hormat Saya
Yang membuat pernyataan,

Leli Roswinda

Diketahui oleh
Ketua Program Studi
Pendidikan Bahasa Inggris

Pirman Ginting S.Pd.,M.Hum

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MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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Jalan Kapten Muchtar Basri No. 3 Medan 20238 Telp. (061) 6622400 Fax. (061) 6625474 - 6631003
Website: http://fkip.umsu.ac.id   E-mail: fkip@umsu.ac.id

Bila menjawab surat ini agar disebutkan
nomor dan tanggalnya

Nomor	: ٢٢٩١ /II.3/UMSU-02/F/2019	Medan, 22 Dzulhijjah 1440 H
Lamp	: ---	23 Agustus 2019 M
H a l	: Mohon Izin Riset	

Kepada Yth, Bapak Kepala Perpustakaan
Universitas Muhammadiyah Sum. Utara
di-
Tempat

Assalamu`alaikum Warahmatullahi Wabarakaatuh

Wa ba`du, semoga kita semua sehat wal`afiat dalam melaksanakan kegiatan-aktifitas sehari-hari, sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk pembuatan skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/Ibu Memberikan izin kepada mahasiswa untuk melakukan penelitian/riset di Pustka Bapak pimpin. Adapun data mahasiswa kami tersebut sebagai berikut :

Nama	:	Leli Roswinda
N P M	:	1502050185
Program Studi	:	Pendidikan Bahasa Inggris
Judul Penelitian	:	Stylistic Analysis on Smile You Nutter Poetry by Darren Hobson

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak kami ucapkan terima kasih.

Wa`alaikumssalam Warahmatullahi Wabarakatuh.

Dekan

Dr. H. Elfrianto Nst, S.Pd, M.Pd.
NIDN : 0115057302

** Pertinggal **

65

UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
UPT. PERPUSTAKAAN

SURAT KETERANGAN
Nomor : 2023 /KET/II.3-AU/UMSU-P/M/2022

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara

dengan ini menerangkan :

Nama	: **Leli Roswinda**	
NIM	: **1502050185**	
Univ./Fakultas	: **UMSU/Keguruan dan Ilmu Pendidikan**	
Jurusan/P.Studi	: **Pendidikan Bahasa Inggris**	

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi

dengan judul :

"Stylistic Analysis on " Smile you Nutter! Poetry By Darren Hobson"

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, <u>16 Safar</u>   1444 H
12   September   2022 M

Kepala UPT Perpustakaan

Muhammad Arifin, S.Pd, M,Pd

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MAJELIS PENDIDIKAN TINGGI

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Webside : http://www.fkip umsu.ac.id E-mail:fkip@umsu.ac.id

BERITA ACARA BIMBINGAN PROPOSAL

PerguruanTinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Nama Lengkap : Leli Roswinda
N.P.M : 1502050185
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Stylistic Analysis on "Smile You Nutter!" Poetry by Darren Hobson

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
17-5-2019	Table of Contents	
	Background of the study	
	Identification of the problem	
	Review of literature	
	Previous Relevant study	
	Method of Research.	
	References	
23-5-2019	Introduction : Background	
	Review of literature	
	Relevant Studies, Conce	
	Research Design	
	References	
23-5-2019	Ace untuk di seminar	

Medan, May 2019

Diketahui Oleh :
Ketua Program Studi

Mandra Saragih, S.Pd, M.Hum.

Dosen Pembimbing

Dra. Diani Syahputri, M.Hum

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بِسْمِ اللهِ الرَّحْمٰنِ الرَّحِيْمِ

BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog.Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Leli Roswinda
N.P.M : 1502050185
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Stylistic Analysis on Smile You Nutter! Poetry by Darren Hobson

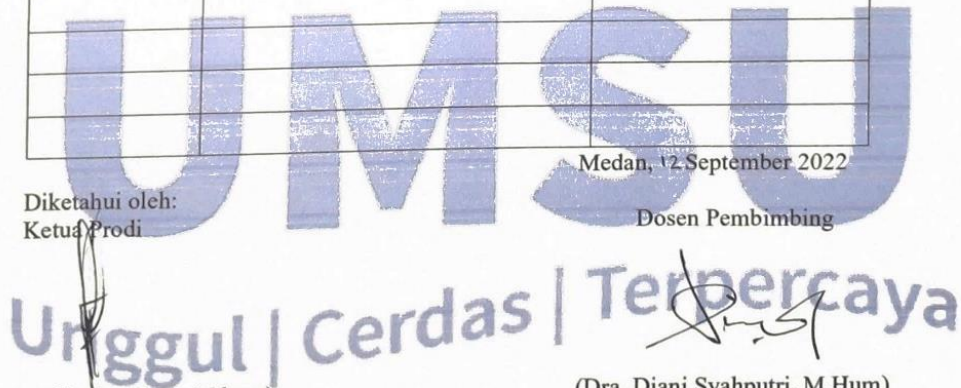| Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
8-9-2022	Abstract, Acknowledge, Formulation of the problem, the objective of the study, Review of Literature, References	
12-9-2022	Research Design, Technique for collecting data, technique for analyzing data, findings	
12-9-2022	Acc untuk disidangkan	

Medan, 12 September 2022

Diketahui oleh:
Ketua Prodi

(Pirman Ginting, Spd., M.hum)

Dosen Pembimbing

(Dra. Diani Syahputri, M.Hum)

CURRICULUM VITAE

IDENTITY

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8. Hobbies   : Watching Movie, Travelling, Editing Pictures and

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- Elementary School : MIS Al-Hidayah (2003-2009)

- Junior High School : MTsN 1 Model Medan (2009-2012)

- Senior High School : SMK Swasta Eria (2012-2015)

- Bachelor's Degree Strata 1 in English Education Department, Faculty of

  Teacher Training and Education at Universitas Sumatera Utara (2015-2022)