

**DICTION IN M. AAN MANSYUR POEMS BOOK
*THERE IS NO NEW YORK TODAY***

PROPOSAL

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

By

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UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA**

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2017



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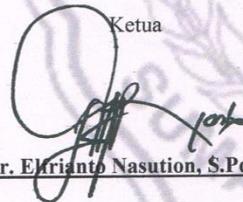
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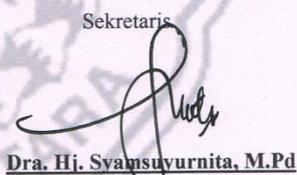
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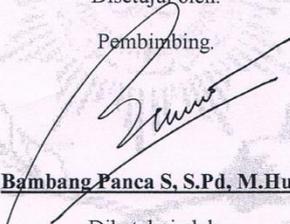
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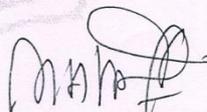
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ABSTRACT

Andika R, Agus.2017.*Diction In M.Aan Mansyur Poems Book There is No New York Today*. A Final Project,English Department, Faculty of Teacher Training and Education, University of Muhammadiyah North Sumatera. Advisor. Bambang Panca Syahputra, S.pd, M.Hum.

The study is about the use of poetic diction on *There is No New York Today* poems book. The study is aimed at identifying and analyze the use of poetic diction in the fiveteen poetries. The researcher used descriptive qualitative methode as the research design. The source of the data was the utterances by fiveteen poetry of thirty poetries on *There is No New York Today* poems book. At the result of the study showed that there are 64 utterances containing the poetic diction. The researcher found they were 43 neutral diction or 47.6 % data found, 11 informal diction or 31.3 % data found, and 10 formal diction or 20.9 % data found.

Key Words: diction, qualitative, poetry, poems, p oetic.

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Finally, I realize that this final project is far from being perfect. However, I hope that this study will give some contribution to the teaching and learning of linguistics study. I admit that there are still many weaknesses and shortcomings. Thus, I would be gratefully to accept any constructive comments and suggestions for the betterment of this final project.

Medan, September 2017

The Researcher

Agus Rahmat Andika

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CHAPTER I

INTRODUCTION

A. Background of the study

Literature is about life and living means the portrait of what happened in human lives the rites of passage and other human living experiences. The definition of literature cannot stuck on the Latin term 'letter' which the word literature was taken, literature here involve the artistic merit which have more value. Shortly, literature is about people's idea and feelings, the true one or kind of imagination. People who want to express their feelings or emotion can use this product of literature called literary works.

There are some kinds of literary works; those are poem, drama, prose and many more including poetry. Poetry came from the Greek word *poises*, which means making. Poetry says more intensely than ordinary language. Therefore, provisional understanding is needed to get the message that the poem carries. As a part of literature, Poetry communicates significant experience to allow us live more deeply with our imagination. Poetry's primary concern is with experience. (Arp and Johnson, 2005:4)

Although human experiences is the fundamental requirement in build up the imagination of the typical poetry, more than that to find out the more fascinating poetry we have to sorting out the good dictions. Poetic diction refers to the operating language of poetry, language employed in a manner that sets poetry apart from other kinds of speech or writing. It involves the vocabulary, the

phrasing, and the grammar considered appropriate and inappropriate to poetry at different times. In *Poetic Diction: A Study in Meaning* (1928), Owen Barfield writes, “When words are selected and arranged in such a way that their meaning either arouses, or is obviously intended to arouse, aesthetic imagination, the result may be described as poetic diction.”

The researcher interested to have the research about the poetic diction on the poetries. Cause on the poetry we will find out much of particular dictions which are rarely to be used on other literary works. The vocabulary, phrasing, and grammatical usage deemed appropriate to verse as well as the deviations allowable for effect within it. So that, this study will be focus on the poetic diction in *There is no New York Today* book. Based on the background above. The researcher feels interested in conducting a research on titled *There is no New York Today*.

B. The Identification of the Problems

The problems of this study were identified as follow:

1. Many people do not know what exactly the poetic diction is.
2. Many students of English language have not known more about the Poetic Diction.

C. Scope and Limitation

This study was focused on the poetic diction and limited on 15 poetries of *There is no New York Today* book.

D. Formulation of the Problem

The problems of the present study were formulated in the following research questions:

1. What are the poetic dictions that used in *There is No New York Today* book?
2. How were the poetic dictions used in the poetries of *There is No New York Today* book?

E. The Objectives of the Study

In relation to the research problems above, the objectives of the study were stated below :

1. To describe the poetic diction that used on the poetries of *There is No New York Today* book.
2. To investigate most dominant the levels poetic diction that used on the poetries of *There is No New York Today* book.

F. The Significance of the Study

The findings of the study are expecting to have significances theoretically and practically as follows

- 1) Theoretically
 - a. Enriching the findings in literature especially on poetry.
 - b. Giving contribution as a valuable source of reference to the English literature.
- 2) Practically
 - a. Giving good understanding more to the students about the dictions on poetry.

- b. The findings of this study hoped can enrich the scientific knowledge for teachers on literature, especially in the area of poetry.
- c. Then, this finding is expected to be useful for the researcher, when they are interested in doing similar research in future. This finding also can be another source along with consideration for further analysis on textual analysis later on.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

1. Pragmatics

People cannot really understand the nature of a language unless they understand how it is used in communication. It is important for people to understand language because it always expresses ideas, thoughts, feeling, and the speaker's intention. One branch of linguistics which studies language as being used is called pragmatics.

There are some points of view on pragmatics. According to Yule (1996:3), firstly, pragmatics is the study of utterances as communicated by a speaker and interpreted by a hearer. Secondly, pragmatics is the study of contextual meaning. It requires a consideration of how a speaker organizes what he or she wants to say. Thirdly, pragmatics is the study of how the hearer gets the implicit meaning of the speaker's utterances. The last, pragmatics is the study of the expression of a relative distance. It is assumed as the study of the relationship between linguistics forms and the users of those forms.

According to, Thomas (1995:23) states that pragmatics relates to meaning in interaction since this takes into account of the different contributions of both speaker and hearer as well as that of utterance and context to the making of meaning. Further he explains that pragmatics can be seen as a way to solve problems which can arise, both from the perspective of a speaker and a hearer. For

example from the speaker's point of view, the problem is the planning about how to produce an utterance. On the other hand, from the hearer's point of view, the problem is related to the interpretation, which forces the hearer to be able to interpret the possible reason that makes the speaker saying the utterance. Meanwhile, Aitchison (2003:104) Pragmatics is the branch of linguistics which studies how speakers use language to achieve their goals and how hearers interpret the meaning the speaker wishes to convey.

J.S. Peccei (2000:2) stated that pragmatics concentrates on those aspects of meaning that cannot be predicted by linguistic knowledge alone and takes into account knowledge about physical and social world. Peccei compare the pragmatics with semantics which concentrates on meanings that comes from purely linguistics knowledge. In conclusion, pragmatics is the study of meaning of utterances in relation to the contexts which involves how a speaker produces an utterance to deliver his or her intention and how the listener interprets it.

2. Linguistic

Linguistics is the scientific study of language. In contrast to other language-related disciplines, linguistics is concerned with describing the rule-governed structures of languages, determining the extent to which these structures are universal or language-particular, positing constraints on possible linguistic structures, and explaining why there is only a fairly narrow range of possible human languages.

James Paul Gee (in *Literacy and Education*. Routledge, 2015) "Linguists spend their time studying what language is and what it does. Different linguists study language in different ways. Some study the design features that the grammars of all the world's languages share. Some study the differences among languages. Some linguists focus on structure, others on meaning. Some study language in the head, some study language in society."

Similarly, William Whitley (in *The English Handbook*:2010) "Linguists study many facets of language: how sounds are produced and heard in physical acts of speech, conversational interaction, the different uses of language by men and women and different social classes, the relation of language to the functions of the brain and memory, how languages develop and change, and the uses of language by machines to store and reproduce language."

3. Diction

The principal meaning of diction is the selection and use of words or the manner of expression. But this fact does not rule out, as some purists would like to do, the companion meaning of mode of speaking or enunciation.

Diction is the type of words poets choose to use in their poems. A poem that uses slang expressions can be just as powerful as a poem that uses a lot of big words. And feel free to mix up your diction in a poem. There is no reason why you have to use just one.

3.1 Definition of Diction

The term diction signifies the types of words, phrases, and sentence structures, and sometimes also of figurative language, that constitute any work of literature. A writer's diction can be analyzed under a great variety of categories, such as the degree to which the vocabulary and phrasing is abstract or concrete, Latin or Anglo-Saxon in origin, colloquial or formal, technical or common. According to Keraf (2008:22-23) the choice of Word or diction is much broader than what is reflected by the words of that relationship. The term is not only used for States where words are used to express an idea or the idea, but also includes fraseologi, a style of language, and the phrase.

Keraf (2008:24) put forward three main conclusions about diction, that is:

- 1) Word choice or diction includes understanding which words will used to convey an idea, how to form grouping the right words or using meanings that is right, and which ones are best used in the situation.
- 2) Word choice or diction is the ability to distinguish precisely nuances of meaning from the idea that want delivered, and the ability to find the appropriate form (fit) and the situation and the value of a sense of belonging to community groups of listeners.
- 3) selection of the right word and accordingly only made possible by the masterya large amount of vocabulary or vocabulary of that language. While the definition of vocabulary or vocabulary of a language is whole words that are owned by a language.

3.2 Level of Diction

In all forms of literature – nonfiction, fiction, poetry and drama – authors choose particular words to convey effect and meaning to the reader. Writers employ diction, or word choice, to communicate ideas and impressions, to evoke emotions and to convey their view of truth to the reader. The following definitions may be useful in helping you understand and appreciate the deliberate word choices that writers make.

Focus on Jack Myers and Don Charles Wukasch words "Sometimes diction is described in terms of four levels of language: (1) formal, as in serious discourse; (2) informal, as in relaxed but polite conversation; (3) colloquial, as in everyday usage; (4) slang, as in impolite and newly coined words (see neologism). It is generally agreed that the qualities of proper diction are appropriateness, correctness, and accuracy. A distinction is usually made between diction, which refers to the choice of words, and style, which refers to the manner in which the words are used." (Dictionary of Poetic Terms. University of North Texas Press, 2003).

3.2.1 Formal Diction

Usually contains language that creates an elevated tone. It is free of slang, idioms, colloquialisms, and contractions. It often contains polysyllabic words, sophisticated syntax, and elegant word choice.

3.2.2 Neutral Diction

Uses standard language and vocabulary without elaborate words and may include contractions. The language of everyday use or namely colloquial.

3.2.3 Informal Diction

It is relaxed and conversational. It often includes common and simple words, idioms, slang, jargon and contractions.

3.3 Poetic Diction

Poetic diction refers to the operating language of poetry, language employed in a manner that sets poetry apart from other kinds of speech or writing. It involves the vocabulary, the phrasing, and the grammar considered appropriate and inappropriate to poetry at different times. Owen Barfield In his book (Poetic Diction: A Study in Meaning 1928), writes, "When words are selected and arranged in such a way that their meaning either arouses, or is obviously intended to arouse, aesthetic imagination, the result may be described as poetic diction."

Poetic diction is the term used to refer to the linguistic style, the vocabulary, and the metaphors used in the writing of poetry. In the Western tradition, all these elements were thought of as properly different in poetry and prose up to the time of the Romantic revolution, when William Wordsworth challenged the distinction in his Romantic manifesto, the Preface to the second (1800) edition of Lyrical Ballads (1798). Wordsworth proposed that a "language near to the language of men" was as appropriate for poetry as it was for prose.

This idea was very influential, though more in theory than practice: a special "poetic" vocabulary and mode of metaphor persisted in 19th century poetry. It was deplored by the Modernist poets of the 20th century, who again proposed that there is no such thing as a "prosaic".

In some languages, "poetic diction" is quite a literal dialect use. In Classical Greek literature, for example, certain linguistic dialects were seen as appropriate for certain types of poetry. Thus, tragedy and history would employ different Greek dialects. In Latin, poetic diction involved not only a vocabulary somewhat uncommon in everyday speech, but syntax and inflections rarely seen elsewhere. Thus, the diction employed by Horace and Ovid will differ from that used by Julius Caesar, both in terms of word choice and in terms of word form.

The first writer to discuss poetic diction in the Western tradition was Aristotle (384 BC—322 BC). In his *Poetics*, he stated that the perfect style for writing poetry was one that was clear without meanness. He went on to define meanness of style as the deliberate avoidance of unusual words. He also warned against over-reliance on strange words:

"The perfection of Diction is for it to be at once clear and not mean. The clearest indeed is that made up of the ordinary words for things, but it is mean... A certain admixture, accordingly, of unfamiliar terms is necessary. These, the strange word, the metaphor, the ornamental equivalent, etc., will save the language from seeming mean and prosaic, while the ordinary words in it will secure the requisite clearness. What helps most, however, to render the Diction at once clear and non-prosaic is the use of the lengthened, curtailed, and altered forms of words."

In English, poetic diction has taken multiple forms, but it generally mirrors the habits of Classical literature. Highly metaphoric adjective use, for example, can, through catachresis, become a common "poetic" word (e.g. the "rosy-fingered dawn" found in Homer, when translated into English, allows the "rose fingered" to be taken from its Homeric context and used generally to refer not to fingers, but to a person as being dawn-like). In the 17th century, Edmund Spenser (and, later, others) sought to find an appropriate language for the Epic in English, a language that would be as separate from commonplace English as Homeric Greek was from koine. Spenser found it in the intentional use of archaisms. (This approach was rejected by John Milton, who sought to make his epic out of blank verse, feeling that common language in blank verse was more majestic than difficult words in complex rhymes.) William Wordsworth also believed in using the language of the common man to portray a certain image and display his message. In the Preface to the Lyrical Ballads, Wordsworth says "I have proposed to myself to imitate, and as far as possible, to adopt, the very language of men."^[1]

In the 18th century, pastoral and lyric poetry both developed a somewhat specialized vocabulary and poetic diction. The common elision within words ("howe'er" and "howsome," e.g.) were not merely graphical. As Paul Fussell and others have pointed out, these elisions were intended to be read aloud exactly as printed. Therefore, these elisions effectively created words that existed only in poetry. Further, the 18th century saw a renewed interest in Classical poetry, and thus poets began to test language for decorum. A word in a poem needed to be not merely accurate, but also fitting for the given poetic form. Pastoral, lyric, and

philosophical poetry was scrutinized for the right type of vocabulary as well as the most meaningful. Joseph Addison and Richard Steele discussed poetic diction in *The Spectator*, and Alexander Pope satirized inappropriate poetic diction in his 1727 *Peri Bathos*.

4. Description of Poetry

Poetry is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response. Poetry has been known to employ meter and rhyme, but this is by no means necessary. Poetry is an ancient form that has gone through numerous and drastic reinvention over time. The very nature of poetry as an authentic and individual mode of expression makes it nearly impossible to define.

Poetry uses language in many different ways. By noticing the techniques poets use with language, it becomes easier to understand and talk about a poem. If you are a writer, consider using some of these language techniques to emphasize certain ideas, themes or images. There are as many definitions of poetry as there are poets. Wordsworth defined poetry as "the spontaneous overflow of powerful feelings;" Emily Dickinson said, "If I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry;" and Dylan Thomas defined poetry this way: "Poetry is what makes me laugh or cry or yawn, what makes my toenails twinkle, what makes me want to do this or that or nothing."

Perhaps the characteristic most central to the definition of poetry is its unwillingness to be defined, labeled, or nailed down. Poetry is the chiseled marble

of language; it's a paint-spattered canvas - but the poet uses words instead of paint, and the canvas is you. In this research, the poetries are taken from a poems book entitled *There is No New York Today* by M. Aan Mansyur.

5. Description The Poems Book *There is No New York Today*

There is No New York Today is a third poetry book M. Aan Mansyur. This bilingual poetry book is translated into English by John H. McGlynn, a noted editor and translator of Indonesian literature. Aan's work was mentioned by the main character in *Ada Apa Dengan Cinta 2*, an Indonesian movie blockbuster. This has exalted his fame among young Indonesians. Indeed, there are high demands for Aan Mansyur's poetry books.

Tidak ada New York Hari Ini describes Aan Mansyur's solitude and yearning in an edgier tone. Mansyur uniquely cuts his sentences to create an unsettled feeling for his readers. He cites Fernando Pessoa, Mary Oliver, Pablo Neruda and David Foster Wallace to display his wide understanding and nod to other poets' works. Despite its title, the poems in this collection are not just about New York, but more about longing and time passing. Emte accentuates the work by adding his compelling illustration works with faceless figures. The book was published by Gramedia Pustaka Utama, 2016.

6. The Title of Poetries

01. Love
02. There Is No New York Today
03. It's 4 in the Morning
04. When Someone Asks About Love
05. Morning in Central Park
06. In the Back Garden of This Poem
07. I Never Really Came Home
08. A New Language
09. Borders
10. In Far-away Places There Is No Past
11. Breakfast Before Bedtime
12. Your Two Eyes
13. Poetry Can't Rescue Anything
14. Here, There is No Evening Sun
15. Finally You've Gone
16. A Question about Longing
17. At the Airport That Day
18. One Winter Morning
19. On My Way Home
20. I Imagine My Lover's Body
21. Inside the Fridge
22. That Parting Kiss

23. Poetry's Sadness
24. Don't Ask Why
25. I Want to Rest
26. The Poverty of Language
27. Next to the Airplane Window
28. On My Birthday I Bought *The Book of Questions* for You
29. I'm Happy Thinking of You
30. Looking at the World from a Cafe Window
31. When Night is too Deep

CHAPTER III

METHOD OF RESEARCH

A. Research Design

The research was conducted by using qualitative design. Sugiono (2010:13) defined "Qualitative research method that is based on the philosophy of positivism, is used to examine the population or a particular sample, the sampling technique is generally done at random, using a data collection instrument is qualitative research data analysis statistics with the aim to test the hypothesis that applied". The qualitative method refers to research procedure which produce descriptive data. Qualitative method involves looking in depth at non-numerical data, qualitative method think of the quality of data. It meant that the data is only on descriptive data. However, the use of research design is aimed to help the researcher make better analysis. By using this method, the data was collected in order to find the poetic diction which found in the *There is No New York Today* poems.

B. Source of Data

The source of the main data were taken from the poetries in *There is No New York Today* by M. Aan Mansyur. Containing the types of diction that are slang, colloquial expressions, jargon, dialect, concrete diction, abstract diction, connotation, denotation. There are 31 poetries in *There is No New York Today* book. So the researcher took a limited on 15 of the poetries in analyzing the data.

C. Technique of Data Collection

The steps of collecting the data were as the following.

1. Reading the *There is No New York Today* poems book.
2. Identifying the poetic in the *There is No New York Today* by levels, they are:
Formal, Neutral and Informal diction.
3. Observing the distiches to find out the levels of dictions in the *There is No New York Today* poems book.
4. Underlining the levels of dictions in the *There is No New York Today* book.

D. Technique of Data Analysis

The systemic procedures in analyzing the data were taken as follows

1. Classifying the levels of dictions.
2. Tabulating the dictions into the three levels.
3. Calculating the percentage of data by applying simple statistical analysis in percentage.

$$X = \frac{n}{\Sigma n} \times 100 \%$$

X = The Percentage

n = Number of each types of poetic diction

Σn = Total number of poetic diction

4. Finding out the most dominant type of diction in the "There is no New York Today" poems book.
5. Drawing some conclusions after finishing the analysis.

CHAPTER IV

DATA ANALYSIS

A. Description of Data

The data of the research were the total occurrences of poetic diction based on 15 poetries of *There is No New York Today* Poems Book by Muhammad Aan Mansyur.

B. Discussion

In this discussion described all the research results, that is, poetic diction in *There is No New York Today* by M.Aan Mansyur. The researcher found the poetic dictions in the book and then classified into words and phrases.

1. Poetic diction by Words

(1) *Incinerate*, on the line "The days incinerate me" (**data 01**)

This utterance means that the writer recounts Rangka figure, life had much given him trouble and fatigue. He almost gives up with all the difficulties that he feels. It's word a *formal diction*.

(2) *Wind*, on the line "My fingers change to wind" (**data 03**)

From the utterance above the plagues that messes up all attempts to fix himself. It's a *neutral diction*.

(3) *Home*, in the line "Theres is never home" (**data 03**)

This utterance means the real world. The author describes the real world as a home. The word is *neutral diction*.

(4) *Speak*, in the line "Every word you speak means when" (**data 04**)

These utterances more appear that a question or some-hope from Cinta to meet with Rangga. *Neutral diction*.

(5) *Utter*, on the line "And every word I utter means someday" (**data 05**)

In this case, this utterance above Rangga could always convince Cinta to be patient. Utter on the poem means a promise. *Neutral diction*.

(6) *Storm*, on the line "Sadness swells into a storm" (**data 06**)

The utterance above means the cries could not be dammed again, because for too long harbored the sadness. *Informal diction*.

(7) *Rainbow*, in the line "Your branches and leaves are a rainbow" (**data 07**)

In this case, this utterance indicates Rangga imagines Cinta's body is so beautiful in his eyes. *Neutral diction*.

(8) *Cornucopia*, on the line "is it a cornucopia of words that's needed or simply awarness of our imperfection" (**data 08**)

From the utterance above means that writer want to say 'seduction' or all the sweetness of words from someone who fall in love. *Formal diction*.

2. Poetic diction by Phrase

(01) *My ashes*, on the line "The heap of my ashes" (**data 01**)

In this case, this utterance resolve any difficulties and problems experienced by Rangga. *Neutral diction*

(02) *Someone else*, on the line "Everyone is someone else" (**data 02**)

From the utterance above that the poet describes everyone has a personality other than their usual show. *Neutral diction.*

(03) *My bedroom*, on the line "My mother tongue is my bedroom" (**data 03**)

From the utterance above means the author hinted at as far as any of us go or how much we receive advice to others, keep only the advice of parents most in need. *Informal diction.*

(04) *The past enters me like wind*, on the line "Through the open window the past enters me like wind" (**data 04**)

From the utterance above means night wind makes Rangga remembering his old memories. *Neutral diction.*

(05) *The fever in my mind*, on the line "You are the fever in my mind" (**data 05**)

From the utterance above means the author would like to clarify that Rangga thinking of someone in his head, her name is Cinta. *Neutral diction.*

(06) *The frost in my memory*, on the line "You are the frost in my memory" (**data 06**)

Seen from the utterance above means that Rangga have memories that always made him feel lost. Figure carving out memories that is Cinta. *Neutral diction*.

(07) *Lifeless souls*, on the line "Words are but lifeless souls" (**data 07**)

In the utterance above the words has no meaning or intent in it. *Formal diction*

(08) *Deserted museum*, on the line "Poetry is a deserted museum" (**data 08**)

Seen from the utterance above means nobody wants to or intends to see it, the poem is full of things that are difficult to understand. poetry and the museum are equally inviting someone to reminisce about the past. *Neutral diction*.

(09) *Someone distant writhe inside you*, in the line "You feel someone distant writhe inside you" (**data 09**)

In the utterance above means a person who is always present and disturbing the tranquility of others. Here explained that Rangga was always thinking of Cinta. *Neutral diction*.

(10) *Never been whole*, on the line "You've never been whole" (**data 10**)

From the utterance above there are always missing in someone life or something has been stolen from a person. Like Rangga who fall in love with Cinta. Here's what want presented by Aan as a writer. *Neutral diction*.

(11) *A fruit that cannot be peeled*, on the line "Loneliness is a fruit that cannot be peeled" (**data 11**)

The utterance means the loneliness was reluctant to cut off and when someone tries to remove it, it will be present again at the unexpected. *Informal diction*.

(12) *Arm span*, on the line "A too-short arm span and too-lengthy desires" (**data 12**)

In the utterance above the author would like to describe a human who is born with the desire of the myriads of involuntarily with the capabilities themselves & limitations they have. *Neutral diction*

(13) *Small and lonely bird*, on the line "You imagined me to be a small and lonely bird" (**data 13**)

From the utterance above means someone who is weak and riddled with anxiety in living life, seems to be no more opportunity to improve future. *Neutral diction*.

(14) *The last remaining tree*, on the line "I imagined you to be the last remaining tree" (**data 14**)

Seen from the utterance above meaningful, last hope to continue to survive and live life. The author tried to position himself as Rangga. *Formal diction*.

(15) *Greeting an old sadness*, on the line "I seem to be greeting an old sadness" (**data 15**)

From the utterance above means Rangga reminisce with his stories of the past.

Neutral diction.

(16) *Immersed in the pair of deep and silent pools*, on the line "I seem immersed in the pair of deep and silent pools looming in the gloom of of your face" (**data 16**)

Seen from the utterance above means a pair of Cinta eyes. The authors suggest that the pair of eyes are pools of dark and sad. *Neutral diction.*

(17) *Poetry is a party*, in the line "poetry is a party, like a birthday party or wedding reception" (**data 17**)

In the utterance above the author suggest that the poem as a party because two things have caused a feeling of, Although the poem and the party made with different feelings. *Neutral diction.*

(18) *Reality is a flame*, on the line "Reality is a flame that flares between your chest and my desire" (**data 18**)

This utterance means every human must have a dream, whether it can be achieved or not. *Neutral diction.*

(19) *Different party*, on the line "Tied up with a different party of poems that have yet to be written" (**data 19**)

The utterance above means meaning a feeling or things that have yet to be felt before. *Neutral diction.*

(20) *Slumped in someone's arms*, on the line "In my poems, you find your body slumped in someone's arms" (**data 20**)

These utterances means Cinta already owned or being loved by someone else. *Informal diction.*

(21) *Came home*, on the line " I never really came home" (**data 21**)

This utterance above means the writer wanted to convey that everyone always felt alien though he was home alone. Body is always heading home, but the soul is either where to go for home. *Neutral diction.*

(22) *Wayward traveler's*, on the line "Not in any of the place to which I dragged this wayward traveler's body" (**data 22**)

In the utterance above shows surely every man looking for his true identity, this is explained by the author, want someone who does not know to where & no direction. *Formal diction*

(23) *Smile at myself*, on the line "Not even in that distant land where I was born and a woman taught me to smile at myself" (**data 23**)

This utterance indicates stoic and patient in living our lives, although problems are often approached us unexpectedly. *Neutral diction.*

(24) *Memory as punishment*, on the line "Reshapes memory as punishment" (**data 24**)

From the utterance above means the authors position themselves as Rangga that always remember dark times in the day and then made him regret or feel guilty themselves. *Neutral diction*.

(25) *The detritus of my youth*, on the line "I see myself buried beneath the detritus of my youth in a city that favors the malevolent" (**data 25**)

Seen from the utterance above means Rangga had unlucky old stories, he frequently recalls his past and then feel guilty with what has happened in the past. *Formal diction*.

(26) *New fissures*, in the line "Every day new fissures appear on my body" (**data 26**)

From the utterance above means a problems that continue to exist in the life of Rangga and he trying to received gracefully. *Formal diction*.

(27) *Different sun*, on the line " As if one day a different sun will rise in that direction" (**data 27**)

The utterance above means the way out for resolving all problems that whack. *Informal diction*.

(28) *Two different world*, in the line "Beneath the same sky are two different worlds" (**data 28**)

The utterance above means the author would like to clarify that there are two different world i.e. life Rangga and Cinta. *Neutral diction*.

(29) *A new language*, on the line "The distance between the two has created a new language for us" (**data 29**)

In this case, this utterance indicates feeling homesick or a question that does not know how to deliver it. *Neutral diction*.

(30) *Life is the enemy*, on the line "There is no past. Life is the enemy" (**data 30**)

From the utterance above the author would like to illustrate that life is always filled with things that we don't like. *Neutral diction*.

(31) *Half alien*, in the line "The faces that pass on the bussy street are half alien" (**data 57**)

The utterance above the author explains the foreigners who meet rangga like alien, unknown. *Neutral diction*.

(32) *The things that are stored in the mind*, on the line " Imagine if the things that are stored in the mind only knocked on memory's door when needed" (**data 32**)

In the utterance above means an expectation or desire that has not been answered or it could be a feeling of longing. *Formal diction*.

(33) *The sea and storm in your chest*, on the line "the distance between memory and the future is the gap between the sea and storm in your chest that threatens to well over in your eyes" (**data 33**)

The utterance above means sadness and turmoil of a lover who left. *Neutral diction.*

(34) *Like pairs of arms with nothing in their embrace*, on the line "City streets stretch out like pairs of arms with nothing in their embrace" (**data 34**)

The utterance above authors suggest that the road is being converted to nothingness. Silent and deserted streets means no people activity. *Formal diction.*

(35) *Slowly eat breakfast*, on the line "A cluster of clouds descends to perch on tree tops and lawns and slowly eat breakfast" (**data 35**)

The utterance above shows, waiting for the morning light. *Informal diction.*

(36) *Morning breaks*, on the line "Morning break. In the window you see the sky is brighter than normal" (**data 36**)

In this case, this utterance means toward noon, the sun began to rise above ground level. *Neutral diction.*

(37) *Devouring us*, on the line "And you realize that eyes are never able to close without memory first devouring us" (**data 37**)

The utterance above means memories come haunt and we envisage the past until tired. *Formal diction.*

(38) *Thinking of your eyes*, on the line "I could not help myself from thinking of your eyes" (**data 38**)

This utterance above means the authors describe that Rangga could never forget the eyes of Cinta. *Informal diction.*

(39) *A large and looming calamity*, on the line "Your two eyes: a large and looming calamity" (**data 39**)

The utterance above means Cinta eyes are so beautiful and gorgeous. Rangga immediately entranced while staring at her eyes. *Neutral diction.*

(40) *A tiny object with a tiny heart*, in the line "Never failing in turning my life into a tiny object with a tiny heart" (**data 40**)

In this case, this utterance indicates the writer means Rangga figure in love by the charm of Cinta, until a writer likens Rangga as small objects. *Neutral diction.*

(41) *All object can speak*, on the line "All objects can speak if you are able to listen but they might speak of things you don't want to hear" (**data 41**)

From the utterance above the author would like to explain that every object has a feeling and can change the feelings of people who are aware of it. *Neutral diction.*

(42) *Pieces of yourself*, on the line "Of those pieces of yourself you have rejected"

(data 42)

In the utterance above means, any deficiencies in the self cannot be received including past dark ever happened. *Neutral diction*.

(43) *wrapped around a warm mug*, in the line "But there mornings when your fingers are wrapped around a warm mug of coffee" **(data 43)**

The utterance above means that the authors suggest that the hand grasping a glass of coffee. *Informal diction*.

(44) *A winter places its hand on your shoulder*, on the line "A winter places its hand on your shoulder" **(data 44)**

The utterance above means winter has arrived replaces the previous season. *Neutral diction*.

(45) *A swelling sea that soon will overflow*, in the line "And suddenly, within you, is a swelling sea that soon will overflow" **(data 45)**

The utterance above meaning of grief that had long been landfilled and will be the sorrow. *Neutral diction*.

(46) *Your hairclips*, in the line "The sky has on your hairclips" **(data 46)**

In this case, this utterance indicates the author means the stars are shining in the night sky like a Cinta's hairclip. *Informal diction*.

(47) *The color and language*, in the line "In the glow of street lights are the color and language of your eyes" (**data 47**)

The utterance above means the author describes Cinta has eyes that glow and seeming pair of eyes hinted at those who look upon her. *Neutral diction*.

(48) *A well*, in the line "My sadness becomes a well whose base I cannot reach" (**data 48**)

The utterance above means Rangga is not able to explain the sadness in him. There are always things that make him grieve. *Neutral diction*.

(49) *The hands of foreign powers*, in the line "It's a country trying to keep its wealth from the hands of foreign powers" (**data 49**)

The utterance above means the author would like to explain that someone who is longing for something it is just like being fought for independence. The meeting is goal. *Neutral diction*.

(50) *A veil of mixed emotions*, in the line "Is still obscure, a veil of mixed emotions" (**data 50**)

From the utterance above means Rangga harbored deep feelings on someone that far away. *Neutral diction*.

(51) *A country*, on the line "I'd like to write poem about a country with a lost pair of arms" (**data 51**)

Seen from the utterance above means the author explains that the intention of the State is in a Rangka. Who has long embraced by someone. *Neutral diction.*

(52) *Crushed body*, in the line "I imagine my lovers's crushed body" (**data 52**)

The utterance above means that the body of a lover who has long felt no affection. *Informal diction.*

(53) *The strongest tree*, on the line "Your body is the strongest tree, the most fragrant tree in the forest" (**data 53**)

Seen from the utterance above means the figure of the most rigid and stoic. *Informal diction.*

(54) *Your eyes are fruit*, in the line "your eyes are fruit, enchanting me, turning me into dark stars and creatures that howl both day and night" (**data 54**)

From the utterance above we can see the author tried to describe how beautiful Cinta eyes. *Neutral diction.*

(55) *A glass of water*, in the line "I am a glass of water spilled on the floor and cannot become a mop for myself" (**data 55**)

The utterance above means that Rangka a fragile figure, is easily saddened whitout Cinta. *Neutral diction.*

(56) *I am burnt*, on the line "That kiss. That kiss. Every night i am burnt to ash"

(data 56)

From the utterance above means Rangga often missed the moment when with Cinta. *Neutral diction*.

C. Research Findings

After reading, observing and understanding the *There is No New York* poems book, it was found that both of kinds of poetic diction words are appear, namely Word and Phrase poetic diction. The results of research on the kinds of poetic diction and its meaning has been displayed the following table. The researcher took only 5 data of poetic diction words for each kinds, Word and Phares poetic diction. More data can be seen completely in the appendix.

No.	Peotic Diction by Words	Level of Diction	Title of Poem
01	<i>Incinerate</i>	Formal	<i>Love</i>
02	<i>Wind</i>	Neutral	<i>Love</i>
03	<i>Home</i>	Neutral	<i>I Never Really came Home</i>
04	<i>Speak</i>	Neutral	<i>A New Language</i>
05	<i>Utter</i>	Neutral	<i>A New Language</i>
06	<i>Storm</i>	Informal	<i>I imagine My Lover's Body</i>
07	<i>Rainbow</i>	Informal	<i>The Parting Kiss</i>
08	<i>Cornucopia</i>	Formal	<i>When Someone Asks About Love</i>

Table 1.1 Poetic diction by words

From the table above, it can be known that the word poetic diction is used in the poems book *There is No New York Today*. And also from the table above, it was displayed that the level of poetic diction can draw a conclusion that they are balance with Owen Barfield's theory, Meaning is seen by the individual poet through inspiration, which arouses the poet's imagination; the imagination, through metaphor, creates meaning; meaning arouses the aesthetic imagination of a reader, allowing him to perceive the hitherto unapprehended Meaning.

No	Poetic Diction by Phrase	Level of Diction	Title of Poem
01	<i>My ashes</i>	Neutral	<i>Love</i>
02	<i>The detritus of my youth</i>	Formal	<i>I Never Really Came Home</i>
03	<i>Reality is a flame</i>	Informal	<i>Next to the Airplane Window</i>
04	<i>Lifeless souls</i>	Formal	<i>There is No New York Today</i>
05	<i>Arm span</i>	Neutral	<i>When Someone Asks About Love</i>
06	<i>Poetry is a party</i>	Neutral	<i>In the Back Yard of this Poem</i>
07	<i>Greeting an Old Sadness</i>	Neutral	<i>Morning in Central Park</i>
08	<i>The sea and storm in your chest</i>	Informal	<i>In Far-away Places There Is No Past</i>

Table 1.2 Poetic diction by phrase

From the table above, it can be known that the poetic diction by Phrase is also used in the poems book *There is No New York Today*. And also from the table above, it was displayed that the levels of poetic diction can draw a conclusion that they are balance with Barfield's theory, that the poetic diction are a poetic metaphor allows the reader to perceive truth because it restores the primal unity between abstract and concrete.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Having analyzed the data, some conclusions can be drawn as the following.

1. Based on the result of the poetic diction in the poems book *There is No New York Today*, that consist of three types of poetic diction found in this research, they were 10 formal diction, 43 neutral diction, 11 informal diction.
2. The result showed us that the whole poetry in the poems book *There is No New York Today* occurrence of three types of poetic diction there are formal diction, neutral diction, and informal diction.

B. Suggestions

In relation to the conclusion above, some suggestions can be staged as in the following.

1. For the people

To people who love literature can understand about the use of poetic diction in poetry and is able to applied in their work, if they want to be a poet or wrote some literature.

2. For students

The students of pragmatics may use this study as a reference to understand the relevance of pragmatics and can add to their comprehension of the literature, especially poems.

3. For the next researcher

This study is still needed improvement in some parts of analysis. The future researcher who wants to conduct the research in the same discipline can take the information of this research to get the better research.

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA BIMBINGAN SKRIPSI

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Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
01/10/2017	Abstract	
02/10/2017	Acknowledgment	
03/10/2017	Chapter 2.	
06/10/2017	Chapter III	
10/10/2017	Chapter I	
28/10/2017		

Diketahui oleh;
Ketua Prodi

(Mandra Saragih, S.Pd, M.Hum)

Medan, Oktober 2017
Dosen Pembimbing

(Bambang Panca S, S.Pd, M.Hum)

SURAT PERNYATAAN

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Saya yang bertanda tangan dibawah ini:

Nama Lengkap : Agus Rahmat Andika
N.P.M : 1302050328
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Diction in M. Aan Mansyur poems book *There is No New York Today*

Dengan ini saya menyatakan bahwa:

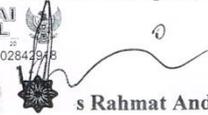
1. Penelitian yang saya lakukan dengan judul diatas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara.
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun, dengan ,kata lain penilitian ini tidak saya tempahkan (dibuat)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

Demikian surat pernyataan ini saya perbuat dengan tanpa paksaan dari pihak manapun juga, dan dapat digunakan sebagaimana mestinya.

Medan 13 September 2017

Hormat Saya

Yang membuat pernyataan,

METERAI
TEMPEL
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ENAM RIBURUPIAH

s Rahmat Andika)

Diketahui oleh Ketua Program Studi,
Pendidikan Bahasa Inggris


(Mandra Saragih, S.Pd, M.Hum)