

**THE “LONELINESS” IMAGES
IN M. AAN MANSYUR’S POETRY BOOK
ENTITLED *THERE IS NO NEW YORK TODAY***

THESIS



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**STATE ISLAMIC INSTITUTE OF PALANGKA RAYA
FACULTY OF TEACHER TRAINING AND EDUCATION
DEPARTMENT OF LANGUAGE EDUCATION
STUDY PROGRAM OF ENGLISH EDUCATION
2019 M/1441 H**

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THESIS

Presented to
State Islamic Institute of Palangka Raya
in partial fulfillment of the requirement
for the degree of *Sarjana* in English Language Education



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2019 M/1441 H**


ADVISOR APPROVAL

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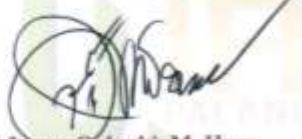
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Judul Skripsi : PENGAMBARAN MAKNA "KESENDIRIAN" DALAM
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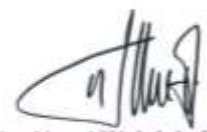

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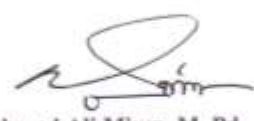
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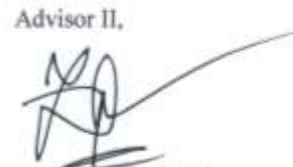
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Dapat diujikan sebagai syarat untuk memenuhi kewajiban dari mencapai gelar Sarjana Pendidikan pada program studi Tadris (Pendidikan) Bahasa Inggris Jurusan Pendidikan Fakultas Tarbiyah dan Ilmu Keguruan di Institut Agama Islam Negeri Palangka Raya.

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MOTTO AND DEDICATION

The Prophet Muhammad SAW. said,

*“Allah makes the way to jannah easy for him
who treads the path in search of knowledge.” [Muslim]*



This thesis is dedicated to:
My beloved Father and Mother,
Lukman Juhara and Ety Arian,
for their endless prayers and support.

DECLARATION OF AUTHORSHIP



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declare that:

1. This thesis has never been submitted to any other tertiary education institution for any other academic degree.
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Palangka Raya, October 2019

Yours Faithfully



Zahra Suci Nurfatihah

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ABSTRACT

Nurfatihah, Zahra Suci. 2019. *The “Loneliness” Images in M. Aan Mansyur’s Poetry Book Entitled There is No New York Today*. Thesis, Department of Language Education, Faculty of Teacher Training and Education, State Islamic Institute of Palangka Raya. Advisors: (I) Dr. Imam Qalyubi, M. Hum., (II) Zaitun Qamariah, M. Pd.

Key words: Poetry, Image, Loneliness, Semiotics

This research is aimed in analyzing the “loneliness” images from a poetry book by entitled *There is No New York Today*. It was first published in 2016 and originally written by M. Aan Mansyur in Bahasa Indonesia, then translated into English by an American translator, John H. McGlynn. The poetry book consists of 31 poetries, but 15 poetries has selected for this research due to the limitation of the research topic. For the readers, this research is expected to serve insights about text interpretations, especially the study about poetry as a literary work. This research presents a semiotic analysis with qualitative research design.

For the research data, the researcher has selected 15 poetries from *There is No New York* poetry book which contain the “loneliness” images. The selected poetries are analyzed though two stages of reading, the Heuristic Reading and Hermeneutic Reading, based on Michael Riffaterre’s Semiotic Theory. After the reading stages has passed, the “loneliness” images are analyzed through looking at the ideas and parts of the poetries which imply the “loneliness” images based on theories and previous studies about loneliness.

The result has shown that the selected poetries from *There is No New York Today* poetry book contain various “loneliness” images, which are implied through particular words, phrases, and lines. Based on the analysis, each of the poetries have unique imageries that imply the “loneliness” images differently. There are also many forms of “loneliness” are implied in the selected poetries, and some of them have the similar “loneliness” images. They are: the state of being alone or not having any companion, abandonment, separateness, incompleteness, fear, self-destruction, desperation, alienation, solitude, emptiness, melancholy, isolation, and longing.

ABSTRAK

Nurfatihah, Zahra Suci. 2019. *Penggambaran Makna “Kesendirian” dalam Buku Puisi Tidak Ada New York Hari Ini Karya M. Aan Mansyur*. Skripsi, Jurusan Pendidikan Bahasa, Fakultas Tarbiyah dan Ilmu Keguruan, Institut Agama Islam Negeri Palangka Raya. Pembimbing: (I) Dr. Imam Qalyubi, M. Hum., (II) Zaitun Qamariah, M. Pd.

Kata kunci: Puisi, Penggambaran Makna, Kesepian, Semiotika

Penelitian ini bertujuan untuk menganalisis makna "kesendirian" dari sebuah buku puisi yang berjudul *Tidak Ada New York Hari Ini*. Buku tersebut pertama kali terbit di tahun 2016 dan ditulis oleh M. Aan Mansyur dalam bahasa Indonesia, lalu diterjemahkan ke dalam bahasa Inggris oleh seorang penerjemah Amerika, John H. McGlynn. Buku puisi tersebut berisi 31 puisi, tetapi hanya 15 puisi yang dipilih untuk digunakan dalam penelitian ini karena pembatasan topik penelitian. Untuk para pembaca, penelitian ini diharapkan dapat memberikan pengetahuan tentang interpretasi text, terutama yang berkaitan dengan interpretasi puisi sebagai sebuah karya sastra. Penelitian ini menyajikan analisis semiotika dengan desain penelitian kualitatif.

Peneliti telah memilih 15 puisi dari buku puisi *Tidak Ada New York Hari ini* yang mengandung makna "kesendirian" untuk penelitian ini. Puisi yang telah dipilih tersebut telah dianalisis melalui dua tingkat pembacaan, yaitu pembacaan Heuristik dan pembacaan Hermeneutik, berdasarkan teori Semiotika oleh Michael Riffaterre. Setelah dua tingkat pembacaan tersebut dilakukan, penggambaran makna "kesendirian" dianalisis dengan cara mencari ide atau bagian dari puisi-puisi yang berisikan makna tersebut, lalu dijabarkan dengan teori atau penelitian terdahulu yang membahas tentang kesendirian.

Hasil dari penelitian ini menunjukkan bahwa puisi-puisi yang telah dipilih dari buku *Tidak Ada New York Hari Ini* mengandung beragam penggambaran makna "kesendirian" yang diimplikasikan melalui kata, frasa, dan baris-baris tertentu. Berdasarkan analisis yang telah dilakukan, setiap puisi memiliki penggambaran unik yang berisi makna “kesendirian” yang berbeda-beda. Puisi telah dipilih untuk penelitian ini memiliki beragam penggambaran makna “kesendirian”, dan beberapa di antaranya memiliki penggambaran makna yang serupa. Penggambaran makna “kesendirian” yang telah ditemukan yaitu kesendirian, pengabaian, keterpisahan, keadaan yang tidak lengkap, ketakutan, destruksi diri, keputusan, keterasingan, kesunyian, kekosongan, melankoli, isolasi, dan kerinduan.

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Palangka Raya, October 2019

The Writer,

Zahra Suci Nurfatihah

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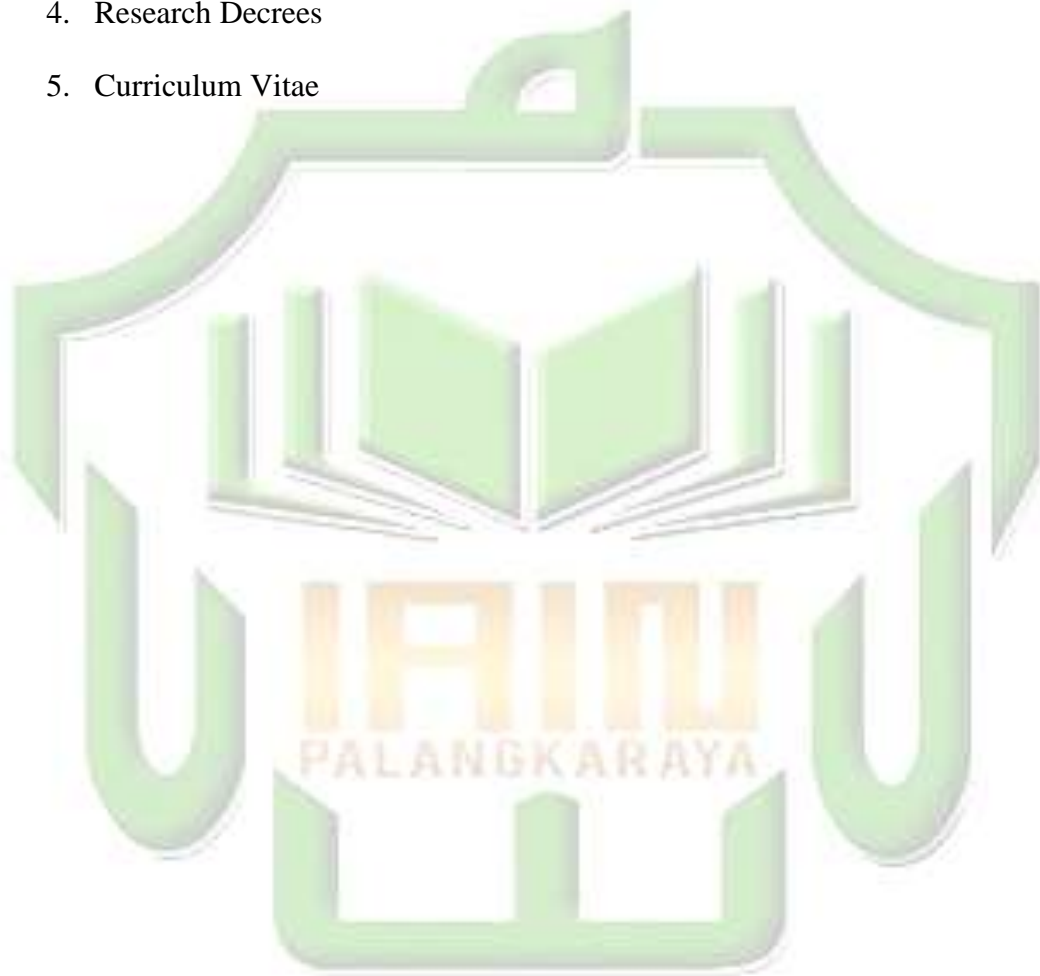
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CHAPTER I

INTRODUCTION

This chapter covered the background of the study, research problem, objectives of the study, scope and limitation, significance of the study, and definition of key terms.

A. Background of the Study

Oliver (1994, p. 92-99) stated that a thing represented by another thing is described as imagery. It is also known as figurative language whereas in order to find meaning of an unknown thing, it can be linked into a familiar thing. The essence of familiar thing is usually portrayed through images and in the methaporic device, it can be applied to the unknown thing because of the enlarged meanings. According to Abrams and Harpham (2012, p. 169), signifying all objects or random things that we perceived and represented in a poem or other literary works is the function of Imagery.

Poetry as a literary work is capable to be interpreted by readers into different meanings. Fabb (2004, p. 2) stated that literary form has obscurities in its complex characteristics because it implies particular meanings and constructed into various forms. Thus, readers might have different understanding and interpretation although they read the same literary text.

There are several studies that had been conducted about interpretations and particular images of poetry, and every research about poetry obviously has

differences and varieties in which literary elements are being analyzed. The researcher had chosen the bilingual version of *There is No New York Today* to be analyzed in this research. As a matter of fact, there are several aspects related with poetries that can be analyzed. Poetry contains diction, sounds, tones, and figurative language or imagery. The researcher chooses images to be analyzed in this research in order to serve the meaning of the poetries in the book. It is important to give further understanding to the readers about the story or messages included in the book. In the field of English education, interpretation skill or reading comprehension is one of the important aspects to be learned by the students. This research is an attempt to show how interpretation of texts could be done. Many contexts are available to be analyzed from a literary work, but this research only describes and explains how the “loneliness” images can be illustrated from the poetries in the book in order to limitize the focus of this research.

This research interprets the meaning of poetries from an Indonesian poetry book which already translated into English, entitled *There is No New York Today*. *There is No New York Today* is originally written by M. Aan Mansyur in Bahasa Indonesia, and translated into English by an American translator, John H. McGlynn. The book contains 31 poetries and it was first published in 2016. In the same year, it has become a national bestseller in Indonesia and the bilingual version was also first published. Among all of Aan Mansyur’s published books, *There is No New York Today* is the only book that currently has been published in bilingual version.

There is No New York Today was made for an Indonesian movie entitled *Ada Apa Dengan Cinta? 2*. The poetry book was written based on Rangga's mind as the main character of the movie. Poetries in *There is No New York Today* represents the complexities of Rangga's mind and feelings. Those complexities are not only about love, but also about social, politics, and other matters in his life. In the process of the making, Aan Mansyur put himself as Rangga to be able to represent the feeling of the main character. He also did some research through looking at the map and street photographs of New York, the place where the main character has lived, to imagine the sadness and longing.

M. Aan Mansyur is an Indonesian poet who was born in Bone, South Sulawesi, on January 14th 1982. He currently lives in Makassar and works as a librarian at KataKerja, a creative room in Makassar. His previous published books including a compilation of short stories *Kukila* (2012), and poetry books *Tokoh-tokoh yang Melawan Kita dalam Satu Cerita* (2012), *Melihat Api Bekerja* (2015), *Tidak Ada New York Hari Ini—There is No New York Today* (2016), and *Cinta yang Marah* (2017). His works have been published in various publications and anthologies.

Based on the explanation above, it motivates the researcher to conduct a study entitled **“THE “LONELINESS” IMAGES IN M. AAN MANSYUR’S POETRY BOOK ENTITLED *THERE IS NO NEW YORK TODAY*”**. Among all of the previous books written by M. Aan Mansyur, *There is No New York Today* is the only one of his book that has been translated into English. From 31

poetries in *There is No New York Today*, 15 poetries that contain the “loneliness” images are chosen to be analyzed in this research.

B. Research Problem

1. How are the “loneliness” images illustrated in *There is No New York Today* poetry book?

C. Objective of the Study

1. To describe and explain how the “loneliness” images in *There is No New York Today* poetry book are illustrated.

D. Scope and Limitation

This study only focuses on interpreting and explaining the images of “loneliness” in *There is No New York Today* as a literary work. Beside the images of “loneliness”, other literary elements and contexts are not examined further in this research. Among 31 poetries in *There is No New York Today* poetry book, the researcher only selects 15 poetries that contain the “loneliness” images to be analyzed in this research.

E. Significance of the Study

In the field of English education, interpretation skill or reading comprehension is one of the important aspects to be learned by the students. This

research is an attempt to show how interpretation of texts, especially interpretation of poetries could be done.

This research is expected to serve insights for the readers about how the contents of a literary work could be expressed and interpreted, especially about the particular context or image included in poetries. Hopefully, this research is able give further understanding about the content of *There is New York Today* as a literary work.

F. Definition of Key Terms

1. Poetry

Poetry is a poet's literary work, made of verse or language with particular patterns and figurative language.

2. Image

According to Abrams and Harpham (2012, p. 169) Image is the thing that signifies objects or random things that we perceived and represented in a poem or other literary works.

3. Loneliness

Loneliness defined as “the unpleasant experience that occurs when a person’s network of social relations is deficient in some important way, either quantitatively or qualitatively” (Perlman and Peplau, 1981, p. 31).

4. Semiotics

Semiotics is defined as the general science of signs (Culler, 2000, p.124), and in semiotic theory, a sign is introduced by Ferdinand de Saussure as a product of an arbitrary relation between a signifier and a signified (Allen, 2003, p. 40).



CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists the review of related literature, which discusses related studies and theories.

A. Related Studies

There are several related studies that the researcher took as the guidance and comparison for this research.

The first related study entitled *Images of 'Love' and 'Death' in the Poetry of Jalaluddin Rumi and John Donne* by Esmail Zare Behtash (2017). The study compares the poetic works of Jalaluddin Rumi and John Donne, and it is focus on *love* and *death* as two major images in their poetry. For both of the poets, *love* was either physical or spiritual, and draw all creatures back to union with God. Meanwhile, death for them was not a punishment but an occurrence everyone will and must endure.

The second related study entitled *An Analysis of Jack Mapanje's Poetry with Particular Reference to his use of Obscuring Devices* by Theophilus T. Mukhuba (2017). The study discuss about how animal imagery is used in Jack Mapanje's poetry, and also makes statements about the relationships between animals, poetry, and political resistance in African Literature. Mapanje's poetry is a direct response and a stance of resistance to social injustice, especially the debasement of culture, abuse of power, despotism, oppression and exploitation of

the masses by the hegemonic regime of Dr. Hastings in Malawi that leads to his incarceration and final forced flight from his motherland.

The third related study entitled *Repetition and Reactance in Graham's "Underneath" Poems* by Roghayeh Farsi (2017). The research gives an analysis and interpretation of 16 poems in Jorie Graham's collection, entitled *Swarm* which bear "UNDERNEATH" as their main titles. The poems are marked with different types of repetition and the study draws on Lakoff and Johnson's theories on metaphor and Brehm and Brehm's reactance theory. This research investigates the speaker's reactant behavior in "Underneath" poems, seeking a way to restore her lost freedom. Reactance behaviors can be skepticism, inertia, aggression, and resistance. It is concluded despite her thematic inertia, representing her submission to the oppressed state, her stylistic reactance reflected in repetitions, innovations, and disruptive diction stand for her attempts to regain her lost control.

The fourth related study entitled *More Human/Humane than Humans: An Ecocritical Analysis of Shahryar's "Hail to Heydarbaba"* by Samira Sadeghu Mehr (2015). The researcher in this study has chosen a contemporary Iranian poet, Shahryar (1906-1988), as the central figure of the study and analyze his masterpiece, "Hail to Heydarbaba", under ecocritical perspectives. The poet shows angles of the non-human universe to the degree that he seeks for the interaction between man and nature through his verses and it is implied that between the human and the non-human world the interdependency and interconnectedness are exist.

The fifth related study entitled *A 'War Poet' or A 'Poet at War': Wilfred Owen and the Pity of War* by George Ewane Ngide (2016). The study articulates Owen's philosophy of war through an in-depth study of his war poems. Beside poems, the researcher read through Owen's letters to his mother while at the warfront to unearth his vision of war and mission as a war poet at war against war. Through his works, Owen exposes the dehumanisation of war by showing the psychological and physically deforming effects of war on the individual as well as to the society as a whole.

The sixth related study entitled *A Comparative Study of Anti-Colonialism in Ma'ruf al-Rusafi's and Farokhi Yazdi's Poetry* by Abbas Ganjali, Ashgar Moulavi Nafchi, Raziye Maskani, and Seyyed Iman Bassir (2015). The study, in comparative manner, studies the problem of colonialism and the ways sought in order to fight against it in the poetry of Ma'ruf al-Rusafi and Farokhi Yazdi. Beside demonstrating the close correlation between literary works and the political and social conditions, this research also provides a better understanding of the literary and cultural interaction between Persian literature and the literature(s) of the Arab countries.

The seventh related study entitled *George Herbert's 'The Temple': A Religious Rhyme or Political Poetry?* by Reza Babagolzadeh and Mahdi Shafieyan (2017). The study explores George Herbert's magnum opus, entitled *The Temple*. Within Foucauldian perspective, the study examines a different path of repainting the picture of the pious priest into a political poet, highlighting how his religious intentions were not separated from political influence.

The eighth related study entitled *T. S. Eliot's 'Obscurity' in the Love Song of J. Alfred Prufrock* by Longxing Wei (2016). The study aims at clarifying the 'obscurity' by means of a stylistic analysis of the linguistic devices that the poet used to create "The Love Song of J. Alfred Prufrock" and its intended meaning. Adopting the concept of style as 'foregrounding', the idea that style is constituted by departures from linguistic norms, it analyzes the poem in terms of its syntactic choices.

The ninth related study entitled *Ikan Tunggal Bernama Fadhil Karya Syaikh Hamzah Fansuri: Analisis Semiotik* by Sangidu (2003). This study explains a poem by Hamzah Fansuri entitled *Ikan Tunggal Bernama Fadhil*, which according to *Syarah Ruba'i* tells about the relation of human and God. In Islamicism, human is imagined as a fish, swimming in a really deep and large sea, and God is imagined as the sea itself. The deepness and the largeness of the sea could not be imagined by the human mind. But, the human who has excellence, will be able to arrive, meet, until eventually he will be able to feel attached with the God (*Wachdatul-Wujud*). In order to reach that state, he should be taught by a *Mursyid* (Teacher) who has the perfect knowledge about *ladunni* and *ma'rifatul-Lah*.

The tenth study entitles "*Aku*" dalam *Semiotika Riffaterre* by Faruk (1996). This study analyzes a poem entitled *Aku* by Chairil Anwar, that until now is still remembered, represented, and discussed. The poetry is included in a poetry compilation entitled *Deru Campur Debu* (1965), and it is chosen as the research subject because of its popularity among the youngsters. In order to explore the

meaning of the poetry, the researcher uses Semiotic theory by Michael Riffaterre. From the poetry, there are two signs that seemed monumental, they are *Aku ini binatang jalang* and *Aku mau hidup seribu tahun lagi*. Those sentences are like different sides from a piece of coin. The first sentence is the negative side, a rejection towards every rule that exists, included “persuasion” (*rayuan*), *sedu sedan*, and the law of nature; while the another sentence is the opposite, the result of the negation from the previous sentence that leads to the new order, the immortality. The first sentence is imagined as the tool, and the second sentence is the aim.

The related studies above have their own limitations on the analysis and the results. In fact, none of them are directly related with this study because each of them examined different aspects from various literary works. However, all of those studies have similar aims: to understand the content and the meanings in a literary work. Based on the previous studies above, the researcher conduct this research as far as it is concerned never been researched before.

B. Poetry and the Images

The art of poetry as part of literary work is made into various forms and contain various meanings. Wellek and Warren (1954, p. 72) stated that poetry might be a representation of someone’s “dream” that is different from his reality, or the “mask” for hiding his another side, or the situation he actually wanted as a place to escape from the reality. However, poetry can not be interpreted as the copy of the author’s life although there is a close connection between the poetry

and the author. It is mentioned that the meaning of poetry might be perceived differently by readers, because of their maturity, or even their mental state in the moment they read the poetry. The readers' knowledge, preconceptions, and personality are also capable to affect their understanding towards a poetry (Wellek and Warren, p. 146).

According to Oliver (1994, p.99-101), poetry with its figurativeness connects and compares a known and unknown thing. The images in poetry portray the things that are already known.

It is stated that figurative language in poetry can be classified as simile, metaphor, personification, and allusion. Simile is used to state a comparison in a specific way by using words "like", or "as" in constructing a poetry. It shows how something has similarity or how an object can be compared into another thing. The object represented in poetry by using metaphor does not use the words "like" or "as". The comparison or the representation of the object is indirectly mentioned and linked in poetry. Through personification, something alive, human, or animal can be represented into a lifeless object or abstraction, and the reversion is also capable to be made in poetry. Allusion is used to expand the quality or definition of an object in the poetry. It is also described as something real from historical or cultural context that is referred into specific object in a poetry (Oliver, p. 101-104).

C. Structuralism and Semiotics

In defining linguistics Ferdinand de Saussure differentiate speech or acts of language (*parole*) and language itself (*la langue*). A speech is created from a

language system, and the language system is made of rules that makes the acts of language is possible. Structural linguistics studies the language system rather than studying the acts of language (Allen, 2003, p. 40). Structuralism focuses on how meaning is generated and identifies the implicit structures to achieve the meaning (Culler, 2000, p. 123-124). Structuralism was influenced by Ferdinand de Saussure's theory of language, and developed first first in anthropology by Claude Lévi-Strauss, then in literary and cultural studies by Roman Jakobson, Roland Barthes, and Gérard Genette, psychoanalysis by Jacques Lacan, intellectual history by Michel Foucault, and Marxist theory by Louis Althusser (Culler, p. 124).

At the end of the nineteenth century Charles Sanders Pierce, the American founder of semiotics, proposed a classification of signs that he called *semiotic*. C. S. Peirce distinguished three classes of signs: (1) An icon, functions as a sign through inherent similarities or features of an object; the example is a portrait of a person or a map that represents a geographical area. (2) An index, declares a natural relation or cause or of effect to what it signifies; the example is a smoke as sign that indicates fire. (3) A symbol shows a social convention, an arbitrary relation between the signifying item and what it signifies; the example is a hand gesture that shows a sign of greeting or parting (Abrams and Harpham, p.358).

In 1915, a Swiss linguist Ferdinand de Saussure proposed a study called *semiology* in his book, *Course in General Linguistics*. For Saussure, and structuralism after him, the result of a conventional relation between a signifier (sound or written mark) and a signified (concept) called as a sign (Allen, 2003, p.

40-41). Roland Barthes, in his essay 'Myth Today', explains that any semiotic analysis requires the equivalence of signifier and the signified. It is not the sequential order between them, but the correlation that unites them. The 'structural relationship' between signifier and signified constitutes what Saussure calls the *linguistic sign* (Hawkes, 2003, p. 106). As an example, in a culture rose is a sign of romance. In a love poem, it combines a signifier (the word or the image) with the signified (the cultural concept of rose) to produce the rose as a sign of romance and love (Allen, 2003, p. 42).

D. Michael Riffaterre's Semiotic Theory

Semiotics has role in describing the systems of the convention in conducting meanings. Literary works do have implicit meanings for readers, and semiotics attempts in making the signs explicit or have meanings. Beside that, in the process of generating the meanings, the existence of the reader is needed to examine the clearness of the work. The semiotic function is used in writing a poem instead of the biographical aspect of the author itself because the poem as a written product is made from the character of poet, not a compilation of an individual's information (Culler, 2001, p. 43).

According to Riffaterre (1978, p. 1) meanings signified in a poetry in indirect—it says one thing and means another. Reading a poetry is an attempt to seek unity, and it can be perceived through understanding the elements or various signs in the poem that are expressed by indirection (Culler, p. 89).

The semiotic theory by Riffaterre explains two stages of reading. The first, in 'heuristic' reading, readers examine the linguistic signs in referential forms or perceive the representations of objects or situations in the poem. In this phase, the 'ungrammaticalities' or the contradictory results in referential interpretation may be found. Thus, the readers should be able to interpret the text properly in order to seek unity in the poem (Culler, p. 89-90).

The 'ungrammaticalities' found by the readers can be brought to the second phase, 'retroactive' or 'hermeneutic' reading when the readers tried to read mimetically (Culler, p. 90). It leads to semiosis, as Riffaterre stated (1978, p.4), where the ungrammaticalities are composed into another system. When the readers perceive pattern that changes the meaning of a poem, the ungrammaticalities changes their nature and signify as components of different connections.

Observing the elements in a poem that are separated from normal representation and indirect meaning is part of the process in understanding a poem (Selden, Widdowson, & Brooker, 2005, p. 57). The expressions found by readers as metaphorical interpretation, are said to have some common trait which makes them emerge in the second or retroactive reading as 'variants of the same structural matrix' (Culler, p. 90-91). The structural matrix revealed in a poem can be reduced to a single sentence or a word indirectly and is not actually presenting a word or statement in the poem (Selden, Widdowson, & Brooker, p. 57).

The conversion of a matrix into a text produces some representational signs, some of them comes to function as poetic signs where it refers to a

preexistent word group, called as hypogram. Hypogram may be a cliché, a quotation, or a group of conventional associations which called as 'descriptive system' or a thematic complex, and it is not located in the text itself but is the product of past semiotic, as a transformation of matrix (Culler, p. 91).

Selden, Widdowson, & Brooker summarized the reading process as follows (2005, p. 57):

1. try to read for ordinary 'meaning';
2. highlight those elements which appear ungrammatical and which obstruct an ordinary mimetic interpretation;
3. discover the 'hypograms' (or commonplaces) which receive expanded or unfamiliar expression in the text;
4. derive the 'matrix' from the 'hypograms'; that is, find a single statement or word capable of generating the 'hypograms' and the text.

In interpreting a poem, readers recognizing references to hypograms and reconstructing the original matrix in the common feature of the transformations to which the hypograms have been subjected (Culler, p.92).

However, matrix is not the meaning of the poem but the entire experience of moving from mimetic reading to the pursuit of hypograms to the discovery of semiotic unity. In hermeneutic reading, the readers go beyond the mimetic reading of lines and phrases by examining some basic topic of which can be seen as a variant (Culler, p.102).

E. Loneliness

Loneliness defined as “the unpleasant experience that occurs when a person’s network of social relations is deficient in some important way, either quantitatively or qualitatively” (Perlman and Peplau, 1981, p. 31). A person’s deficiency of relationships with other people refers to social isolation, but it is not directly connected to loneliness. In an objective sense, “socially isolated persons are not necessarily lonely, and lonely persons are not necessarily socially isolated” (Gierveld, Tilburg, Dykstra, 2006, p. 485).

Zimmerman (1785/1786) differentiated loneliness into a positive and negative type. The positive type of loneliness referred to a voluntary action for being away or reducing contacts with other people in certain time. The negative type of loneliness referred to unpleasant contacts with other people or lack of quality in personal relationships. Weiss (1973) distinguished loneliness into emotional loneliness and social loneliness, and he believes that emotional loneliness is a form of greater painful isolation than the social loneliness. Emotional loneliness referred to the absence of a personal relationship, characterized by intense feelings of emptiness, abandonment, and forlornness whereas social loneliness referred to the lack of social connectedness in broader circle.

Rubenstein and Shaver (1982) conducted a research based on open-ended questionnaires consisted of three multiple-response items regarding with how loneliness *feel*, *reasons*, or *cause* of loneliness and reactions to loneliness. Feelings associated with loneliness were most often sadness, boredom, self-pity and longing to be with somebody special. They categorized the words into four

categories indicating four factors when feeling lonely (Rubenstein & Shaver, p. 212):

Table 1. Rubenstein & Shaver's four factors list of feeling lonely

Desperation	Depression	Impatient-Boredom	Self-deprecation
Desperate	Sad	Impatient	Unattractive
Panicked	Depressed	Bored	Down on Self
Helpless	Empty	Desire to be elsewhere	Stupid
Afraid	Isolated	Uneasy	Ashamed
Without Hope	Sorry for Self	Angry	Insecure
Abandoned	Melancholy	Unable to concentrate	
Vulnerable	Alienated		
	Longing		

They found that loneliness is most often attributed to: having nothing to do, feeling bored, Being alone, having no spouse or lover. They then divided the answers into five categories (Rubenstein & Shaver, p. 213):

Table 2. Rubenstein & Shaver's list of reasons behind loneliness

Being Unattached	Alienation	Being Alone	Forced Isolation	Dislocation
Having no Spouse	Feeling Different	Coming Home to an Empty House	Being Housebound	Being Far From Home
Having no Sexual Partner	Being Misunderstood	Being Alone	Being Hospitalized	In a New Job or School
Breaking up with Spouse	Not Being Needed		Having no transportation	Moving Too Often
	Having No close Friends			Traveling Often

Reaction when feeling lonely was most often reading, listening to music and calling a friend. They also divided reactions into four categories (Rubenstein & Shaver, p. 215):

Table 3. Rubenstein & Shaver's list over reactions towards loneliness

Sad Passivity	Active Solitude	Spending Money	Social Contact
Cry	Study or work	Spending Money	Call a Friend
Sleep	Write	Go Shopping	Visit Somebody
Sit and think	Listen to music		
Do nothing	Exercise		
Overeat	Walk		
Take Tranquilizers	Work on a hobby		
Drink or get "stoned"	Go to a movie		
	Read		
	Play		

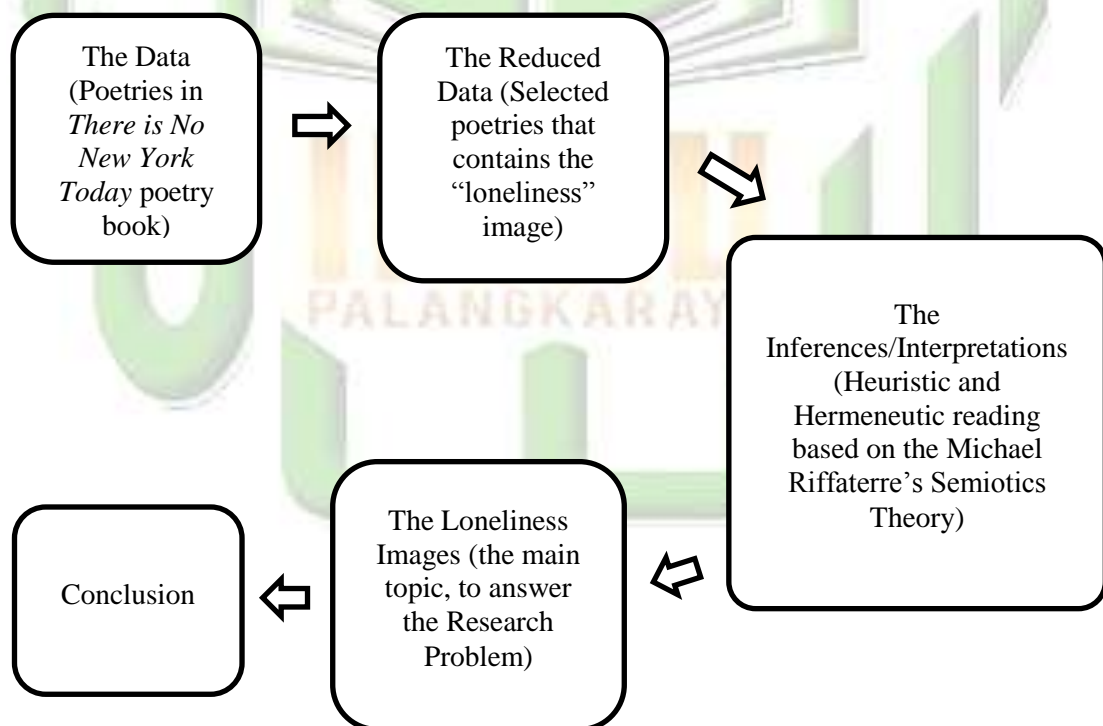
According to the Evolutionary Theory of Loneliness (Cacioppo & Cacioppo, 2018, p.14), the resistance of loneliness motivates an individual to repair insufficiencies in social relationship and alerts them to potential harms in it. Cacioppo and Patrick (2009, p. 14) stated that the way someone see himself is influenced by the feelings of unhappiness and his own ability to self-regulate when the loneliness takes hold. When someone's particular need for connecting with other people is not capable to be made, his well-being suffers because similar to the predecessors, they are likely to survive when they live together. That preference of evolution has been continuing by selecting genes that support pleasure in company and produce insecurities when involuntary alone (Cacioppo and Patrick, p. 15). Every individual might be willing to be accompanied with other people, and the difficulty to do so can trigger depression, despair, and hostility, similar to lack of self-control (Cacioppo and Patrick, p. 34).

F. Framework of The Research

Krippendorff (2004, p. 29-30) offers a conceptual framework for content analysis to guide the concept of the research, to facilitate the analysis and to evaluate the research that is being conducted. The components of the framework are:

1. The data that is available to be analyzed
2. A research question that the researcher seeks to answer by examining the data
3. A context that has chosen by the researcher to be applied to the data
4. Inferences that are intended to answer the research question
5. Validating evidence or the analysis result

The figure below is the framework of this research:



CHAPTER III

RESEARCH METHOD

A. Research Design

The design of this study is qualitative research and aimed to analyze a poetry book. Specifically, this research is categorized as semiotic analysis because this research applies semiotic theory by Michael Riffaterre in order to analyze meanings from a literary work.

B. Subject of the Study

The subject of this study is the image of “loneliness” in the poetries included in the poetry book entitled *There is No New York Today* written by M. Aan Mansyur. 15 poetries that contain the “loneliness” images has been selected for this research.

C. Source of Data

There is No New York Today poetry book is used as the main source of the data for this study. There are many interesting expressions in the book. But, since the main focus is only to explain the images of “loneliness”, other literary aspects are not analyzed further. The “loneliness” images in the selected 15 poetries has been gained by the researcher through reading the poetries from the book repeatedly after comprehending the theories about loneliness and looking for the synonyms of loneliness.

D. Research Instrument

In qualitative research, the research instrument is the researcher itself. So, the researcher analyzed the entire data in this study, based on the researcher's perspective and understanding related to the theories applied about Semiotic theory by Michael Riffaterre and Loneliness.

E. Data Collection Procedure

The data collection techniques are done through these steps:

1. Reading *There is No New York Today* several times in order to comprehend the entire poetries.
2. Collecting the synonyms of "loneliness" from thesaurus and theories about Loneliness to get various related words and help the data collecting and analyzing process.
3. Selecting several poetries from *There is No New York Today* which contain the "loneliness" images by repeating the reading process several times in order to comprehend the parts in the poetries that contain the "loneliness" images through implementing Michael Riffaterre's theory about the Heuristic and Hermeneutic reading.
4. Identifying and specifying the "loneliness" images in the selected poetries by looking at the words, lines, or sentences that implies "loneliness" according to the theories about Loneliness.

F. Data Analysis Procedure

Data analysis is the most complex phase of qualitative research. Data analysis in qualitative research is a time-consuming and difficult process because typically the researcher faces information from various sources, all of which must be examined and interpreted. Analysis involves reducing and organizing the data, synthesizing, searching for significant patterns, and discovering what is important. (Ary, D., *et. al.*, 2010, p. 481).

Miles and Huberman (1994, p.10-12) define an analysis is consisted of three simultaneous activities, they are data reduction, data display, and conclusion drawing/verification. Data reduction refers to the process of selecting, simplifying, and transforming the gathered data. Data display means the information or the gathered data are designed to become easier to access so the researcher can continue the analysis into another phase. Conclusion drawing and verification means bringing the analysis result to the final decision after the validity of the data has been confirmed.

Therefore, the study applies several steps for analyzing the data collection in order to answer the research questions and produce the findings. The steps are:

1. Reducing and organizing the data from the poetry book by selecting poetries that contain the “loneliness” images.
2. Explaining the literal meanings of the selected poetries by implementing the heuristic reading (based on the Michael Riffaterre’s Semiotic Theory)

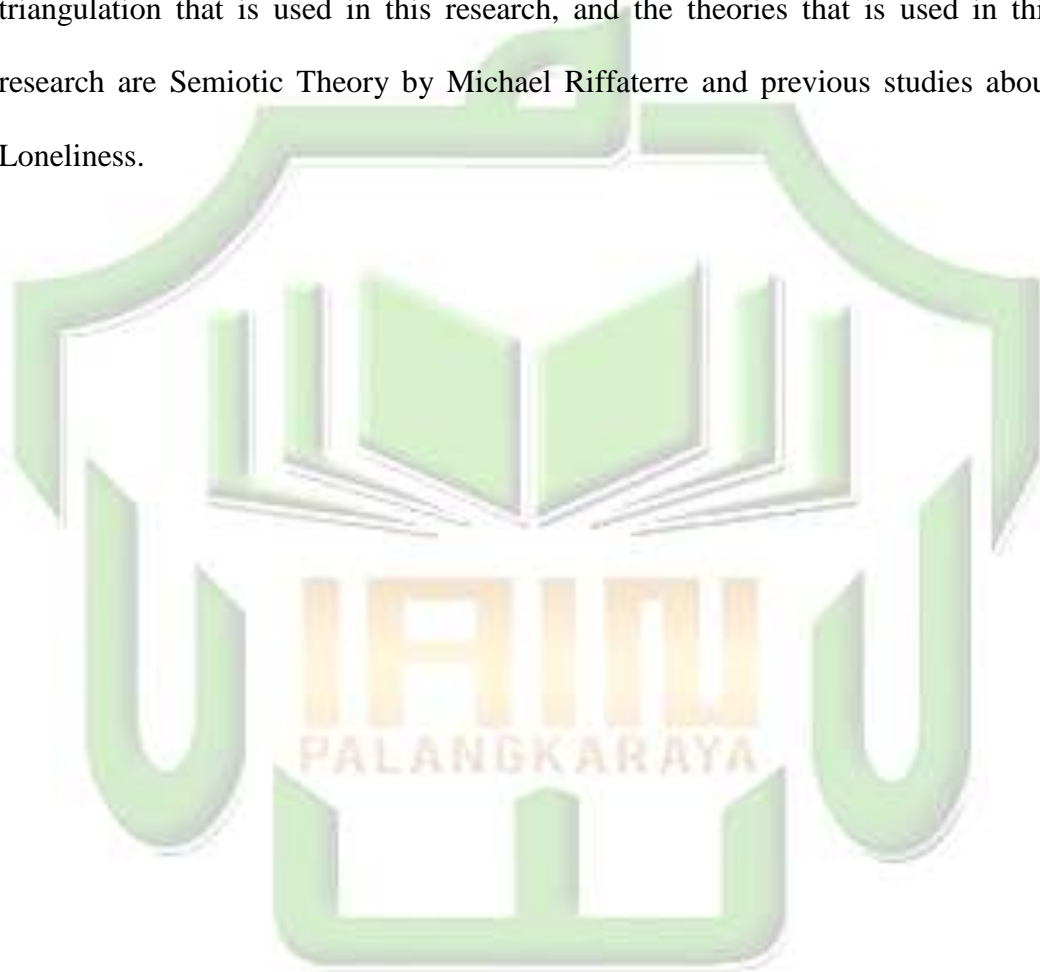
3. Explaining the deeper meanings of the selected poetries by implementing the hermeneutic reading (based on the Michael Riffaterre's Semiotic Theory).
4. Making explanation about the "loneliness" images that are contained in the selected poetries as part of the interpretation results to answer the research problem.
5. Creating conclusion according to the results.

H. Data Endorsement

To determine the endorsement of the data, the researcher used triangulation method. According to Patton (2002, p. 556), the triangulation method adds credibility to the research by strengthening confidence in conclusions that are drawn beside providing different points of view towards particular phenomenon. The four kinds of triangulation can contribute to verification and validation of qualitative analysis are:

1. *Method triangulation*: Checking out the consistency of findings generated by different data collection methods.
2. *Triangulation of sources*: Checking out the consistency of different data sources within the same method.
3. *Analyst Triangulation*: Using multiple analysts to review findings.
4. *Theory/perspective triangulation*: Using multiple perspective or theories to interpret the data.

The common misconception about triangulation involves thinking that the purpose is to demonstrate that different data sources approaches yield essentially the same result. Thus, finding inconsistencies ought not to be viewed as weakening the credibility of results, but rather as offering opportunities for deeper insight in the research (Patton, p. 556). The theory triangulation is the kind of triangulation that is used in this research, and the theories that is used in this research are Semiotic Theory by Michael Riffaterre and previous studies about Loneliness.



CHAPTER IV

RESEARCH FINDINGS AND DISCUSSION

A. Data Presentation

There are 15 poetries in *There is No New York Today* poetry book which have chosen based on the availability of the “loneliness” images. The list of the poetries are presented in the table below:

Table 4.1

Data Presentation

Titles of The Poetries	Parts that Imply the “Loneliness” Images
1. There is No New York Today	1. <i>I am <u>alone</u></i> (First and Third verse) 2. <i>I <u>embrace myself</u></i> (Second verse) 3. <i>Poetry is a <u>deserted museum</u></i> (Fourth verse) 4. <i><u>There are no visitors</u></i> (Fourth verse)
2. It's 4 in the Morning	1. <i>You have <u>no one to talk to</u></i> (First verse) 2. <i>You feel someone <u>distant</u> / writhe inside you</i> (First verse) 3. <i>Meanwhile, <u>loneliness</u> / is a fruit that cannot be peeled. And should you try/ to remove its skin, all that you will find / is a much greater <u>loneliness</u></i> (Third verse)
3. When Someone Asks About Love	1. <i>You imagined me to be a small and <u>lonely</u> bird, / trying its best to <u>fly to a refuge</u> / beyond the sights of hunters' guns</i> (Third verse) 2. <i>I imagined you to be <u>the last remaining tree</u>, / <u>so lonely that you had broken your own branches</u></i> (Fourth verse)

4. In the Back Yard of This Poem	<p>1. <i>I'm sitting <u>by myself</u></i> (Second verse)</p> <p>2. <i>He kisses you with such fervor you forget / that you once felt he had <u>abandoned</u> you</i> (Third verse)</p>
5. Borders	<p>1. <i>City streets <u>separate</u> shop houses from libraries, / prisons from mayors' offices, and your house, too, / from <u>all other places where we once were</u></i> (First verse)</p> <p>2. <i>So, too, <u>longing</u>—that expanse / of deep ocean between islands and a lost traveler</i> (Second verse)</p> <p>3. <i>How are you today? Take a look at the question mark, the gap between my foolishness / and the <u>longing</u> to have you once more</i> (Fourth verse)</p>
6. In Far-away Places There is No Past	<p>1. <i>The faces that pass / on the busy street are <u>half alien</u></i> (First verse)</p>
7. Breakfast Before Bedtime	<p>1. <i>The city parks are <u>quieter</u> now. / City streets stretch out like pairs of arms / with <u>nothing in their embrace</u>. / The night ignites for me alone</i> (First verse)</p>
8. Here There is No Evening Sun	<p>1. <i>I want to explore the streets of New York, / <u>to let everyone pass me by</u>. I don't like people turning / to look at me. I <u>don't need their foreign faces</u>. / The little boy in me wants me to play a guessing game: / <u>Whose back and shoulds most resemble you own?</u></i> (Fifth verse)</p>
9. Finally You've Gone	<p>1. <i>Finally you <u>left</u> / and now <u>I find you everywhere</u></i> (First verse)</p> <p>2. <i>Finally you <u>left</u> / and now <u>I find you in quiet streets and on empty park benches</u></i> (Second verse)</p> <p>3. <i>Finally you've <u>gone</u>. You <u>left</u> me— / and now <u>memory is the only possible future / that remains</u></i> (Fourth verse)</p>
10. A Question About Longing	<p>1. <i>To occupy myself, I often go out <u>alone</u> / at night</i> (First verse)</p>

	2. When bathing, you suddenly realize / just <u>how long it's been</u> / since my fingers touched your body (Second verse)
11. One Winter Morning	1. All objects can speak if you are able to listen / but they might speak of things you don't want / to hear. Of those pieces of yourself / you have <u>rejected</u> (First verse) 2. You wish to love only those things / that don't remind you of days past / and of a <u>now-distant person</u> / who did not want to be <u>abandoned</u> (Second verse)
12. Inside the Fridge	1. Whatever it is I choose to talk about / <u>you don't want to listen.</u> / You think, but I cannot feel / the beat of my own heart (First verse) 2. When was it that you discovered / love is that old potato inside the fridge, / suddenly <u>starting to sprout</u> / <u>long after the feel and scent of the soil are gone?</u> (Second verse)
13. That Parting Kiss	1. You can also <u>leave.</u> Just as I can, too. / I am a glass of water / <u>spilled on the floor and cannot become a mop for myself</u> (Second verse)
14. I Want to Rest	1. I want <u>to rest and to think of you,</u> but <u>my head turned into your bedroom</u> / long before I even knew your name (First verse) 2. <u>How can I heal myself of you?</u> (Second verse)
15. Next to the Airplane Window	1. <u>The final home for the person I love is memory.</u> / The <u>loss I feel is the proof that I did not stop loving you</u> (Third verse)

B. Research Findings

1. The Heuristic and Hermeneutic Reading of the Poetries

Based on Chapter II, Michael Riffaterre (1978) stated two stages of reading. The stages are Heuristic and Hermeneutic reading which can be used to interpret texts. In Heuristic reading, readers examine the linguistic signs in referential forms or perceive the representations of objects or situations in the poem, and in Hermeneutic reading, readers try to read mimetically and look for deeper meanings (Culler, p.89-90).

In this part, the researcher explains the Heuristic and Hermeneutic reading of the poetries to show the meanings of all parts of the poetries.

1) There Is No New York Today

A) Heuristic Reading

First Verse

*There is no New York today.
There was no New York yesterday.
I am alone and am not here.
Everyone is someone else.*

The first and the second line introduce the inexistence of something. Those lines also use different adverbs of time. *Today* means the present day, and *yesterday* means the day that belongs to the day preceding *today*. Those lines indicates the inexistence of a city called *New York*, which only happens in the speaker's (*I*) mind. The speaker of this poetry (*I*) tries to deny that he (*I*) never remember anything related with *New York* itself. *I am alone and am not here* implies an exclusion or isolation that he (*I*) felt when he was being in *New York* in

the past, which might be the reason of his denial before. *Everyone* might refer to every person he (*I*) has seen around him, and with the next words, *is someone else*, might tell that those people are strangers. The lack of social connectedness that is illustrated in this verse indicates the social loneliness (Weiss, 1973).

Second Verse

*My mother tongue is my bedroom.
I embrace myself.
And love—you don't want me
to extinguish light's eyes.
Through the open window
the past enters me like wind.
I shiver. Shiver. Shiver.
You are the fever in my mind,
you are the frost in my memory.*

This verse implies the speaker's (*I*) belonging of something. He (*I*) imagines his *mother tongue* as his *bedroom*. In literal, *mother tongue* means a language first learned by a person, and *bedroom* is a room for sleeping. Language could be used to give expressions through utterances or writings. It is implied that the speaker (*I*) uses a native language as a place for himself to do something.

I embrace myself explains what he (*I*) does with his *mother tongue* as his *bedroom*. *Embrace* means an act of hugging or accepting something gladly. He (*I*) tries to make himself feeling comfortable by using the language, whether it is through an utterance or writing for him

Love refers to the person (*you*) who might ever been attached with the speaker (*I*) in this poetry as his significant other in the past. *Don't want me* indicates an unwillingness from that person (*you*) towards the speaker (*I*). Light is

traditionally linked with goodness, life, or hope (Ferber, 2007, p. 115). *To extinguish the light's eyes* means an act of removing something that has light or illumination. Those clauses form a request to keep something to be lighten up.

Through the open window indicates that something is passing the window, to the speaker's (*I*) place. The word *like* indicates that this verse uses simile. *Past* means something occurred during a time that has gone, and it is imagined as something that could *enters* or comes to him *like the wind* that naturally blows around. Winds are fickle and able to snatch things away (Ferber, 2007, p. 236). It is implied that the *past* comes in form of memory, easily comes through somewhere to the speaker's (*I*) mind. *Shiver* means an act of being shaken or trembled with cold or fear. That word has been repeated three times in this verse and it indicates that the speaker (*I*) is truly overwhelmed with that coldness.

Then, in the last two lines of this verse, the speaker (*I*) imagines that person as *the fever* in his *mind* and *the frost* of his *memory*. In literal, *fever* is kind of a disease, which characterized by a body temperature that is higher than normal, and *frost* means ice particles that are produced below freezing point. *Fever* is hot, and *frost* is cold, which means that they have different states of degree and contradicts each other. But he (*I*) used both of them to define one person (*you*) in his *mind* and *memory*, and it implies that he (*I*) defines that person (*you*) as someone complicated. It also implies that his *love* is similar to something that could give him a sickness.

Third Verse

*There is no today. Yesterday is not real.
I am alone and not writing this poem.
Words are but lifeless souls.*

The first line in this verse tells an inexistence of the day in the present and in the past. The second line shows a denial similar to the first verse. The statement *I am alone* means that he (*I*) is not being with his significant other, and *not writing this poem* implies that he (*I*) wants to deny of his own attempt in writing this poem to remember his *love*. In the third line, the *words* refer to the expressions in the speaker's poem that he has denied, and he (*I*) defined it as *lifeless souls* or his own emotional side that has dead.

Fourth Verse

*Poetry is a deserted museum. Days of youth
and a far-away land. Fallen and broken. Black and white
photograph. The smell of my father's shirt. The smile of a woman
who will not permit me to pine for a different smile.
There are no visitors. There are no visitors.
Outside the window, the sky is overcast.*

The speaker (*I*) defines *poetry*, a literary work, as the *deserted museum*, a place to exhibit and preserves historical objects, that has abandoned. The next sentences show the objects that are included in his poetry. *Days of youth* means the time of being young or someone's early life. *Far-away land* means a place or an area with a great distance. *Fallen and broken* refer to the *days of youth* and *far-away land*, which means those things had dropped and fractured into fragments. *Black and white photograph* is the monochromatic image of an object, person, or scene in the form of print after produced with a camera.

The smell of my father's shirt refers to what the speaker (*I*) had smelled from one of his father's possessions, the smell of a cloth that he (*I*) still remembers. *The smile of a woman* may refer to the speaker's mother, because he (*I*) has mentioned about his father. *Smile*, is a facial expression could indicate pleasure or favor. *Not permit me* refers to the *smile* which indicates that it doesn't allow him to do something else. *Pine* means an act of grieving or thinking something over. The fourth line in this verse implies that his mother's smile makes him unable to miss any smile from other people.

The next sentence, *there are no visitors*, means the inexistence of people who come to his *museum*. The repetition of the sentence intensifies the quietness in the *museum*. Outside *the window* refers to the outer side of the *museum*, and *the sky is overcast* is the scene that he (*I*) focuses on, the cloudy sky outside.

Fifth Verse

*There is no poetry today. There was no poetry yesterday.
I erase all the words even before I have the chance
to write them.*

There is no poetry means the inexistence of the speaker's (*I*) writing itself. *Today* and *yesterday* shows the present and past time. *Erase* means an act of eliminating or removing something completely. *All the words* might refer to the words or utterance he (*I*) has inside of his own head, because the next statement, *before I have the chance / to write them* indicates the things he (*I*) has not been produced yet, which also refers to the *poetry* he (*I*) has mentioned before. This last verse implies the speaker's unwillingness to write anything.

B) Hermeneutic Reading

The first verse of this poetry implies someone's denial towards his own existence in a city called *New York* in the present and the past. *Today* and *yesterday* implies that the speaker had left *New York*, in a long time. *I am alone* means he has no companions or might be left by his significant other, and *am not here* is a denial towards the present. *I am alone and am not here* implies that he left *New York* and already move to another place by himself, but he is still feeling inconvenient. His mind still wanders to the previous place, but at the same time he denies about its existence. Then, in a new place he probably has tried to interact with the strangers around him or just observing by himself without having any conversation. But he feels that he could not have any connectedness with those people.

In the second verse, the speaker imagines his *mother tongue* as his *bedroom*, which means as medium to keep the things that are related with himself. Those things are probably his own thoughts, writings, or expressions. *I embrace myself* implies his attempt comfort himself and accepting the things that has left in the past and reminisces the things he wants to keep. The next sentence, *and love—you don't want me / to extinguish light's eyes*, implies he might be talking to someone else or just remembering someone's wish or utterance to not turning off the lights at a place where they used to be. *Love* implies to his significant other in the past. Then, *through the open window the past enters me like wind* implies his present, where he is being alone and let his own mind passed by the memories.

The word *shiver* is repeated three times in this verse, and it implies his sickness and weakness towards the memories. He spends his time to think about his *love* in the past, and the person he is reminiscing about is still strongly remembered in his mind.

In the third verse, *there is no today* and *yesterday is not real* are the denials of his present and past. Those imply his denial towards his reminiscence and the inexistence of the things he has left; the city he attended to, and his love. The statement *I am alone* has been mentioned in the first verse, and it is repeated again in this verse to affirm his loneliness. *And not writing this poem* implies another denial about what he has done in the present. *Words are but lifeless soul*. The words he has written might help him to save his memories in his own way, but at the end, the feeling when he is able to make the writings will never be the same as how he was living and experiencing the moment in the past.

The fourth verse implies the speaker's perspective about the function of a poetry itself. *Poetry*, written with language and particular pattern of words could be a place for him to put everything in it. He could put his own stories, thoughts, and memories. He called it as a *museum* because the function is to put and see things from the past. *Deserted museum* means many people rarely attend the place. People know the existence of museum, but people rarely interested to come to it. It implies that poetry has the same sense. People know what poetry is, but not all of them want to read, to dig deeper, and understand the hidden stories in someone's poetry. The next sentences show things he put in his poetry. He shows his inability to go back to a place that is far away, his own youth, the things that

will never be able to be returned as the time has passed, and the important people in his life. This verse also implies his thought that nobody would ever truly know and understand all of the gloominess he has poured into his poetry.

The fifth verse implies another denial. *There is no poetry today. There is no poetry yesterday.* The speaker in this poetry denies the poetry he wrote himself. He wants to deny the existence of things he made by himself. *I erase all the words even before I have the chance / to write them* implies the same kind of denial. He wants to forget his own memories and he does not want to pour them into words.

2) It's 4 in the Morning

A) Heuristic Reading

First Verse

You have no one to talk to. Outside the window you see long-discarded stars. City lights resemble a declaration of good-bye. You feel someone distant writhe inside you. And you pray that sadness will be kind on her eyes.

The subject in this poetry (*you*) refers to someone that is talking with the speaker in this poetry or someone else. *No one to talk to* means nobody is available to interact with *you*, the person in this poetry. It might imply that the speaker (*you*) is talking to himself because he has no one to talk to. *Outside the window* refers to the outer side of a place. Through *the window*, he (*you*) sees the *long-discarded stars*. *Long-discarded stars* means the stars are already casted or faded away. Stars refer to heavenly bodies, the shiny objects from a far distance (Ferber, 2007, p. 201). *City lights* refer to the illumination that comes from the

city or the places around him. *Resemble* means something is being similar to something else, and *a declaration of good-bye* means a statement regarding a farewell.

Feel is an act of experiencing an emotion. *Distant* means a situation where something or somebody is being far off. *Writhe* means an act of contorting the body. *You feel someone distant writhe inside you.* That sentence shows his feeling towards someone else. Both of them are being separated, but he (*you*) seems able to feel something related with the person who is being distant from him. *And you pray that sadness will be kind on her eyes.* *Pray* means an act of communicating with God in order to ask something. *Sadness* is an emotional state similar to forlornness and melancholy. *Kind*, as an adjective means having a friendly, sympathetic, or warm-hearted nature. *Her eyes* refers to the eyes of a girl or a woman that the speaker (*you*) is thinking about. The last sentence in this first verse implies his hope for that person's (*her*) happiness.

Second Verse

Sometimes you think it would be easier to love everyone than to forget just one. If by chance someone has truly touched your heart, all those who follow will only find uncertainty.

The first sentence implies the speaker's (*you*) opinion about the comparison of his feeling towards people. *Sometimes* indicates a certain occasion or time, and *think* means an act of pondering something. *Easier* is the comparative form of *easy* that means a state where something is free from constraint, or requires little effort to be done. *Love* is a feeling of intense attraction, affection, or

care towards someone, and *forget* is a state where someone lose his or her remembrance. The words *love* and *forget* shows a contradiction. *Everyone* might refer to the people he knows around him, and the *one* might refer to a girl or woman he has talked about in the first verse.

If by chance someone has truly touched your heart, all those who follow will only find uncertainty. The word *if* is a conjunction that shows an assumption towards a situation, and *by chance* means that something is not planned. *Someone* refers to an unknown person or a stranger. *Touch* in that sentence means an act of making physical contact with something, and *your heart* the object, someone's emotion or feeling. *All those who follow* refer to other people who probably will meet the speaker (*you*). The word *follow* means an act of coming or attending upon closely. *Find uncertainty* means a situation where someone gains or discovers something ambiguous or uncertain.

Third Verse

You've never been whole. Meanwhile, loneliness is a fruit that cannot be peeled. And should you try to remove its skin, all that you will find is a much greater loneliness.

In this verse, he (*you*) is still attempting to define someone's emotional state. *Never* means something is not ever occurred, and *whole* in that sentence means being uninjured, healed, or completed. The word *meanwhile* indicates something else is happening at the same time. In this part, metaphor is used to define *loneliness* as *a fruit that cannot be peeled*. *Loneliness* means a condition of someone having no companions. The word *fruit* in literal means fleshy part that

produced from a plant, but it also could be mean a result of something as a return. *Cannot be peeled* means the layer of the *fruit* or the *loneliness* is unable to be removed. The word *should* implies a hypothetical action, and the action is *trying to remove the fruit's skin*. The next clause, *all that you will find is a much greater loneliness*, tells what will be discovered after the layer has removed. A *much greater loneliness* is the answer, the amount of the sadness will be bigger than before.

Fourth Verse

It's 4 in the morning. You need another cup of coffee.

It's 4 in the morning states the time. It indicates the time of when the situations that has told in the previous verses are happening. *Need* means a condition where someone strongly wants something. *Another* means an addition to something that has been available before, and the *cup of coffee* is the object. The last sentence of this verse tells that the speaker (*you*) wants *coffee* more although he already had it before, to remove his sleepiness.

B) Hermeneutic Reading

In the first verse, *you have no one to talk to* implies someone in this poetry is looking for someone else to accompany him, but he is alone and doesn't have anyone beside him. So, he decided to talk to himself. *Outside the window / you see long-discarded stars. City lights resemble / a declaration of good-bye*. These two sentences illustrate how the night ends before the morning. Stars in the sky

starts to fade and the city lights, or lamps in the buildings are turned off. *You feel someone distant / writhe inside you. And you pray that sadness / will be kind on her eyes* The last two sentences in this verse tell about what the speaker is doing while the night ends. He is thinking about someone else that might be a woman he loved. He prays for the woman's happiness. This verse tells how someone is being awake until the morning and feeling lonely while thinking about someone else.

The second verse of this poetry tells about his feeling towards people, compared with one specific person. It implies how giving affection towards people is easier rather than removing someone for his mind. This verse also explains the difficulty of forgetting someone. When he has a special feeling for a person, the things that will come after are unpredictable. When someone is falling in love with somebody else, he may expect what will happen related with his feeling, but those things are still not clear in reality.

In the third verse, *you've never been whole* implies emptiness. He feels incomplete because he is thinking about another person, and also his own feeling. *Meanwhile, loneliness / is a fruit that cannot be peeled. And you should try / to remove its skin, all that you will find / is a much greater loneliness.* In those sentences, *loneliness* is defined as a feeling that will become bigger when it is discovered. When he is feeling that loneliness and trying to find the cause of it, it becomes bigger than before.

It's 4 in the morning. You need another cup of coffee. The last verse of this poetry tells the situation of how he is feeling lonely and has not gone to sleep. The

morning comes, and he wants to drink more coffee to get rid of his sleepiness while contemplating about his own feeling.

3) When Someone Asks About Love

A) Heuristic Reading

First Verse

*When I asked you about love,
you gazed at the clear, unfurled sky overhead—
a delight to those who look on it
but which cannot be possessed.*

When in this first verse indicates particular time of a situation. *I* and *you* are the main characters in this poetry. *Ask* is an act of requesting an answer to a question, and *love*, which can be defined as a romantic feeling, is the object that is being asked. The next sentence, *you gazed at the clear, unfurled sky overhead— / a delight to those who look on it / but which cannot be possessed*, implies the answer. *Gaze* is an act of staring at something intently, and the *clear, unfurled sky overhead*, is the object that is being stared. *Clear* means bright, and *unfurled* means the *sky* looks being unfolded. *Delight* means joy or pleasure. *Those who look it* refers to the people who look at the *sky*. *Which cannot be possessed* is the nature of the sky itself, something that could not be owned. In this verse, someone (*you*) defines *love* as *the sky*. It is beautiful to be seen, but it is also hard to be reached.

Second Verse

When you asked me about love,

*I saw the fate of humankind. Accursed beings
with a too-short arm span and too-lengthy desires.*

The second verse of this poetry consists of a pattern that is similar to the previous verse, but the subject has changed. Someone (*you*) gives a question to the speaker (*I*) about love. He (*I*) answers by saying that he (*I*) saw the fate of humankind. Fate means destiny or an inevitable predetermined event. Humankind is the human race. The next sentence tells the fate of the humankind itself. Accursed means something is hateful or dislikeable. Beings means the living creatures, refers to the humankind. The phrase too-short arm span implies that the human's ability is limited, and too-lengthy desires imply the human's will of doing or having anything as they want. It is also implied that both between their desires and their ability to reach things are not synchronized.

Third Verse

*When I asked you about love,
you imagined me to be a small and lonely bird,
trying its best to fly to a refuge
beyond the sights of hunters' guns.*

The third verse of this poetry uses the similar pattern as the first verse, when I asked you about love. Imagine is an act of visualizing or creating something in someone's mind. The speaker (*I*) is imagined as a small and lonely bird, similar to a small creature that is capable to fly, but doesn't have any companion. The clause trying its best to fly to a refuge / beyond the sights of the hunters' guns explains specifically what the bird is doing. Refuge means a place that can provide safety or protection. Beyond the sights of the hunters' guns is the

danger that *the bird* wants to avoid. This verse implies that someone (*you*) defines love as an attempt to save oneself from a dangerous situation.

Fourth Verse

*When you asked me about love,
I imagined you to be the last remaining tree,
so lonely that you had broken your own branches.*

The fourth verse of this poetry uses the similar pattern as the second verse, *when you asked me about love, / I imagined you to be the last remaining tree, / so lonely that you had broken your own branches*. That sentence uses metaphor to imagine someone (*you*) as the only one plant that survived from a situation, and *so lonely that you had broken your own branches* explains how loneliness is felt and could not be carried anymore, so that person (*you*) have decided to hurt herself until there is nothing left anymore.

Fifth Verse

*When someone asks about love,
is it a cornucopia of words that's needed
or simply awareness of our imperfections?*

The subject in this verse has changed into *someone* that refers to another person or stranger, different with *I* and *you*. Both of them (*I* and *you*) are asked by the stranger about *love*, and then, they ask themselves, *is it a cornucopia of words that's needed or simply awareness of our imperfections?* In the last verse of this poetry, they (*I* and *you*) ask and compare the things that are related with love. *Cornucopia* means an abundance of something. The abundance of *words* is one of

the things they are asking. *Awareness* is a state of being aware of something, and *imperfection* means a quality of something that is less than perfect, or having weakness.

B) Hermeneutic Reading

This poetry tells about how two people (*I* and *you*) are asking each other and imagining about love. In the first verse, the second person, *you*, shows an action that implies the answer. The *clear, unfurled sky overhead* is defined as *delight to those who look on it / but which cannot be possessed*. It implies the similarity between *love* and *sky*, as something beautiful to be seen, but hard to reach.

The first person in the second verse (*I*) tells an action that implies another answer. *Love* is mentioned as something similar to *the fate of humankind*. Through the next statement, *accursed beings / with a too-short arm span and too lengthy desires*, it is explained that human beings have much desires, but they are unable to reach everything they want because they have limitations and weakness. So, with that analogy, love is defined as an imperfect thing. It makes people having expectations towards things that they actually cannot reach.

4) In the Back Yard of this Poem

A) Heuristic Reading

First Verse

*Poetry is a party—Like a birthday party
or wedding reception—but hates to celebrate.*

*In the back yard is a porch off the house
where anyone may come. There, I allow
visitors to converse and make toasts
with themselves.*

In the first verse, *poetry*, a literary production, imagined as *a party*, a social gathering to celebrate something, *like a birthday party or wedding reception*. The speaker of this poetry (*I*) uses simile to define poetry as a party, but through the clause *hates to celebrate*, he (*I*) implies that poetry and party give different sense. While a party is usually enjoyed by a bunch of people. poetry can be enjoyed either by a person or more. *A porch off the house* is a veranda where the *party* is being held and many people may come. Someone in this poetry, as a main character, might be the person who is having the party. He allows people to behave like what people usually do in the party, doing conversations and eating some food.

Second Verse

*As for me, I'm probably not even there—
More likely, I'm sitting by myself
in a city park or a library
or tied up with a different party of poems
that have yet to be written.*

The second verse shows how speaker (*I*) who has the *party* has excluded himself from the crowd. He imagines himself being in other places, *a city park or a library*, or in place that other people haven't explored yet, a place where another kind of celebration hasn't been made yet. He (*I*) imagines the *poems that have yet to be written* as another place to exclude himself from the previous *party*.

Third Verse

*I invited you, too. Please come.
Do come in. There are no hidden cameras
like the ones that watch you in every corner
of this city. In my poems, you find your body
slumped in someone's arms.
He kisses you with such fervor you forget
that you once felt he had abandoned you.*

In this verse, the speaker (*I*) focuses on talking with one person. He invites someone (*you*) to come to his party. *Hidden camera* is a device that usually used to record a place or people without their consent. It is implied that he (*I*) does not put any *hidden camera* in his party and it is different than the *corner of the city*. In his party, he let people do anything without making them insecure about being totally seen. In the previous verses, the speaker (*I*) tells how he holds a party, but then he changes the subject into his *poems*. Through his *poems*, the speaker (*I*) imagines her (*you*) falls into someone's arm and *kissed with such fervor* until she forgets that she *had abandoned* by that person. In the last two sentences of this verse, (the speaker (*I*) imagines the woman will be treated by someone else with lots of affection.

Fourth Verse

*Feel free to imagine that I am he
or anyone else you want him to be.*

In this last verse, the speaker (*I*) gives freedom to the another person (*you*) to visualize who the person in his poetry is, whether it is the speaker (*I*) himself or someone else.

B) Hermeneutic Reading

In the first verse, *poetry* is defined as *a party*, but *hates to celebrate*. It implies that poetry is similar to the party, which can be enjoyed by many people, but they still have different sense. Usually, party as a celebration of something particular which is intended to spread euphoria for the people. But, poetry is not always like that because poetry contains of mixture of emotions, that is not only able to give expression of happiness or euphoria, but also the opposite of that. Although many people can attend or looking at a poetry itself, they may perceive different feelings.

In the back yard is a porch off the house where anyone may come. Through that sentence, the speaker illustrates a place to put his poetry. *There, I allow visitors to converse and make toasts with themselves.* People come and looking at that place, and he let them to enjoy the things included in what he has written. People may see themselves are talking or having fun with themselves. The last word he refers to, *themselves*, implies that he allows people to embrace their own solitude. While reading his poetry, people may feeling that it is full with crowds but they are enjoying the *party* or the poetry personally without being interrupted by other people.

The second verse implies that he is not included in the poetry he has written by himself. Instead of it, he put himself in other places, in other poetries that may be already planned on his head, but it hasn't written yet.

In the third verse, he calls one specific person to attend or to read his *poetry*. *You* may refer to a woman. *There are no hidden cameras like the ones that*

watch you in every corner of this city. Another poetry that he tells to her, is imagined as another party, in another place. The woman who explores it will not be spied, or in other words, whatever she do or think towards the poetry, nobody will know.

In my poems, you find your body slumped in someone's arms. That sentence implies the speaker's attempt to make the woman feeling safe and comfortable. The speaker imagines how the woman is protected and loved by somebody else until she forgets her own pain in the past. Then, the last verse clarifies that the speaker gives freedom to the woman to think who the man in his poetry is.

5) Borders

A) Heuristic Reading

First Verse

*Everything in creation has borders
which set apart one thing from another.
Today's borders are yesterday and tomorrow;
tomorrow's borders are today and the day after.
City streets separate shop houses from libraries,
prisons from mayors' offices, and your house, too,
from all other places where we once were.*

Everything in creation refers to all things, which exists in the world.

Border means the outer edge of something, which separates it with another thing.

The first sentence states the function of the border itself. In the next sentences, some forms of the bordered things are mentioned. *Today* and *tomorrow* as different days separate the other days. *City streets* are the paths for people to

move between places, separate buildings, for example, the *shop houses* and *libraries*, also *prisons* and *mayors' office*. *Your house* refers to someone else's house that is known by the speaker of this poetry. *All other places where we once were* refer to the memorable places that had visited by both of them.

Second Verse

Airports and airspace separate New York and Jakarta. The anxiety in your chest and the secrets that await in the heart of this poem are separated by words. So, too, longing—that expanse of deep ocean between islands and a lost traveler. Just as a criminal and good deeds are separated by money and laws.

Airport is a terminal for people who depart by using aircrafts, and *airspace* is part of the sky which crossed by the aircrafts. The word *separate* tells that *airports and airspace* become a border between two cities, *New York* and *Jakarta*. *The anxiety in your chest* implies that the speaker in this poetry knows someone's nervousness towards *the secrets that await in the heart of this poem*. Both of those things are *separated by words*, which means the speaker's words may be the thing that could explain and connect someone's anxiety with the hidden thing in his poetry. In the next sentence, he puts a simile, *longing* as a deep ocean which becomes a border between *islands* and *a lost traveler*. The next sentence also tells another form of border, they are *money* and *laws* as borders between *a criminal* and *good deeds*.

Third Verse

*A father separate a child from his mother—
or vice versa. Or your smile, the wall
between me and insanity. Just as a
cup of coffee with no sugar
distances dreams from sleep.*

The first sentence in this verse tells that both between *a father* and *a mother* could be a border to their *child*. Someone's smile, to the speaker of this poetry, also becomes a border between himself and his madness. It is similar to *a cup of coffee with no sugar* which could move away *dreams* from *sleep*.

Fourth Verse

*How are you today? Take a look at the question mark,
the gap between my foolishness
and the longing to have you once more.*

The question in this verse is a greeting used when the speaker meets another person. The statement *take a look at the question mark* refers to a person who gets the question from the speaker. That question becomes the border between the speaker's *foolishness* and his desire to reach that person once more. It implies they had ever been together, but they had separated and the speaker is confused with his own decision when he meets the same person again.

B) Hermeneutic Reading

The first verse of this poetry illustrates that everything in the world is bordered by different things. This verse also shows the example of common different things, which are bordered and separated by other things. In the last two lines, *and your house, too, from all other places where we once were* shows the

personal matter, owned by a speaker in this poetry and another person (*you*), to show another example or bordered things between that another person's house, and the places where both of them were being together in the past.

The second verse also mentions the things that are separated and bordered by other things. *New York* and *Jakarta* as cities that are separated by *airports* and *airspace*s might be the place that are related with someone's life story. After that, the abstract things that have borders are also mentioned. *Words* are the things that separate the *anxiety* or fear in someone's chest and *the secrets* in this *poem*, *longing* borders *islands* and *a lost traveler*, *money* and *laws* separate *a criminal* and *good deeds*. This verse intensifies the fact that things in this world have their own borders.

In the third verse, the things that are mentioned become more specific. *A father separate a child from his mother--or vice versa* implies that parents could be the people who separate themselves from a child, someone that comes from themselves, but also could be separated from them. *Your smile*, refers to someone's possession, is able to become *the wall* or border to the speaker (*me*) and his own *insanity*, and the speaker imagines it is similar to how *a cup of coffee with no sugar* could separate *dreams* from *sleep*. In literal, *dreams* are the imaginary events in someone's mind while sleeping. But, *dreams* in this verse means hopes that might be intended to be reached in real life.

The fourth verse implies someone's request to someone else he loved to understand the question he has asked. *How are you today* is the speaker's attempt to ask someone's condition although they have been separated. The question

implies the speaker's feeling that has not faded yet, as *the gap* between his *foolishness* and *the longing* to have that person he loved once more.

6) In Far-away Places There Is No Past

A) Heuristic Reading

First Verse

*There is no past. Life is the enemy.
You awake to find waiting near your door a day
you'd like to throw away, like that pair of shoes
you wear each day to work. The faces that pass
on the busy street are half alien. Half owned
by a person who sleeps in a city that grows more distant
and ever more hazy from being scoured by bad news.*

The first sentence in this verse tells the inexistence of a situation that ever happened in the past. *Life* could be mean an existence or life forms, and in this poetry, it is imagined as an *enemy*, a harmful thing to something or someone else.

The subject, *you*, may refer to the speaker in this poetry itself, because he clearly mentions some mental images that happen internally. *Awake* means a state of being conscious after having slept. The next statement shows his purpose of being awake, the will to let go or forget *a day* that refers to a past. The *day* is imagined as *that pair of shoes you wear each day to work*, as something that he uses every day to do his obligation. Every time he (*you*) goes to work, he (*you*) sees *the faces that pass on the busy street*, which refers to the people or strangers, and *half alien* implies his inability to recognize those people's intentions or feelings when they are passing the street. The last sentence in this verse implies

the expressions of the strangers reminds him to someone distant at a city where many bad things happen.

Second Verse

*Imagine if the things that are stored in the mind
only knocked on memory's door when needed—
like a pizza deliveryman when you're hungry
and all you have in the kitchen is a pile of dirty dishes.*

The first word in this verse, *imagine*, implies that the speaker (*you*) wants someone else to create a mental image of something as his thought. He imagines if memories could only come through the people's mind when they wanted it. He imagines how it would come as he wants, just like a *pizza deliveryman* when he didn't have anything to eat at home.

Third Verse

*In far-away places there is no past.
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.
You never know: today the sky might come out
or a storm will trounce you once again.
You just never know.*

The first sentence in this verse tells about the inexistence of a situation or something that ever happened in the past, in various places that are far away. The speaker (*you*) doesn't tell specifically about where the places are. Then, he (*you*) defines *the distance* between *memory* or past and *the future* or something that will happen is *the gap* or a space between *the sea* and *the storm* in someone's *chest*. *The sea* and *the storm* represent other things that is being kept by that person. The

word *threaten* means an action of making threat against someone or something else. It indicates that *the sea* and *the storm* refuse to *well over* in that person's eyes. *You never know* implies someone's inability to predict the weather or what will happen next, whether *the sky might come out* or *a storm will trounce you once again*. The last line in this verse, *you just never know*, intensifies that person's inability to predict about the situation.

B) Hermeneutic Reading

This poetry illustrates emptiness in someone's life. The subject, *you*, refers to the speaker of this poetry itself. In the first verse, he states his denial towards the past and his hatred towards life. He also illustrates how his life is going in the morning. Every time he wakes up, he want to remove *a day* which might refer to a past, or the present. It might be caused by a boredom, or something uncomfortable. Then, when he is being on *the busy street* to go to work, everyone he sees are just strangers. But those faces reminds him of someone distant in a city that full with *bad news*.

In this second verse, he hopes and imagines how memory has a door that could be knocked and be opened, which implies how he wants memorable things in his mind could only come when he really wants to think about it. He imagines how it would be similar to a situation when he is being hungry and doesn't have anything left at home, so all he could do is just ordering the food that he wants from a *pizza deliveryman*.

The third verse intensifies his denial towards the past. Then, he imagines the past and the future, as separated things, is bordered by the sadness and anxieties in himself. He doesn't want to feel overwhelmed by the sadness because of what happened in the past, and overthinking about the future. In the present, he is still feeling uncertain about the moments in his life, whether worse things will happen, or just stay the same.

7) Breakfast Before Bedtime

A) Heuristic Reading

First Verse

*The city parks are quieter now.
City streets stretch out like pairs of arms
with nothing in their embrace.
The night ignites for me alone.*

This verse shows the situation that currently happens in the present. The first sentence indicates that the parks in a city, as places for recreation, are already left by people. In the next sentence, the speaker (*I*) uses a personification in it. The speaker (*I*) imagines the *city streets* are able to hold things, but currently they don't have anything on their hands. *The night* means darkness or the time when people are usually sleeping. The clause *ignites for me alone* implies that *the night* is able to give light or something else for the speaker to stay awake.

Second Verse

*A cluster of clouds descends
to perch on tree tops and lawns
and slowly eat breakfast.*

This verse implies how the day changes from night into morning. A *cluster* or a group of *clouds* come down and starts to be seen between the *tree tops* and *lawns*. The speaker (*I*) also uses personification in this verse. *Slowly eat breakfast* shows how the *cluster of clouds* is also able to do its own thing in the morning.

Third Verse

*you know, don't you,
clouds are earth's memory of the sky
and vice versa.*

The clause *you know, don't you*, implies the speaker (*I*) knows that *you* or a specific person he is talking with, is knowing something. The speaker uses metaphor in this verse. The *clouds* are imagined as the *earth's memory of the sky*, or something that could remind *earth* of the *sky*, and vice versa. The *clouds* also can remind the *sky* of the *earth*.

Fourth Verse

*Morning breaks. In the window
you see the sky is brighter than normal.*

This verse is also illustrates how the morning comes. The word *break* in *morning breaks* means that the *morning* has arrived. *In the window*, in a part of a house, someone is looking at the sky through it. The speaker (*I*) tells that *the sky is brighter than normal*, which means the view is different than usual, but he doesn't tell specifically how the *normal* view is.

Fifth Verse

*And you realize that eyes
are never able to close
without memory first devouring us.*

The speaker (*I*) seems know someone's feeling, which it probably refers to a woman. The clause *and you realize* continues the previous verse and shows someone's awareness towards something. *That eyes* refers to the person's eyes, and *are never able to close* tells that person's inability to close her own eyes. The word *memory* may refer to the speaker and the woman's memory or reminiscence, and *devouring* means an act of destroying something rapidly. This verse implies that their reminiscence may give them unpleasant feeling that makes them unable to close their eyes and fall asleep.

B) Hermeneutic Reading

The title of this poetry, *Breakfast Before Bedtime*, implies the time setting of a situation, when someone is going to sleep after having a breakfast or consuming something in the morning. *The city parks are quieter now* and *the night ignites for me alone* indicates a situation in the night, and the speaker of this poetry is still being awake, looking at the streets by himself. *The city streets* is imagined like the *pairs of arms with nothing in their embrace*, which implies the sense of emptiness.

The second verse illustrates how the view of the sky is changing. Here, the speaker of this poetry imagines how the *cluster of clouds* are moving and able to change the scene into different view.

The third verse shows that the speaker in this poetry is talking to someone else (*you*), about the view around him, *the clouds* and *the sky*. The speaker is not talking directly to that person (*you*), but just making an imaginary conversation. *The clouds*, as the things that float on the earth, is imagined as *the memory of the sky*. *The earth*, as a place for *the clouds* to float, is also imagined as the same. It is implied that inanimate things can be seen as sentimental things and they are similar to humans because they have relations between each other.

The fourth verse tells that the night has ended and changed into morning. *The sky is brighter than normal* implies that the speaker imagines someone (*you*) might be feeling something unusual after looking at the scenery.

The fifth verse shows what happened after the morning comes. In the speaker's mind, someone (*you*) is unable to sleep although the day has changed because that person (*you*) is overwhelmed by the past memory. Beside the scenery, the past memory is implied as *the breakfast* or the thing that someone is consuming.

8) Here There Is No Evening Sun

A) Heuristic Reading

First Verse

*Here there is no evening sun
except the one that appears 'round dusk
on soaring towers. Aglow with a false smile
that conceals millennia of human suffering.*

The word *here* refers to a place or particular part of a city. *There is no evening sun* indicates that the sun has disappeared in the evening because the day

is changing into night. The word *except* shows a contradiction with the previous statement. *One that appears 'round dusk* refers to another source of light that appears before the night, which might be a lamp that has caught someone's attention. According to Ferber (2007, p. 209), the sun is not only refers to the most striking thing to be seen, but also refer to light and seeing. *On soaring towers* is the location where the illumination comes from. The last sentence in this verse uses personification. The another *sun* is imagined as something that *aglow with a false smile that conceals millennia of human suffering*. *The sun* or the light can glow like the humans who hide their sadness with a fake smile.

Second Verse

*On the streets, people pass by quickly,
afraid to stare at the sky or to admit to their misfortune.
They do not understand a person's suffering—
the clearest pool in which to see the reflection
of another person's loyalty.*

This verse implies that the speaker is moving to another place. *On the streets*, someone sees how *people pass by quickly*. Those people are *afraid to stare at the sky*, or looking upside, probably because they are being too busy walking to their own direction. *Or to admit their misfortune* implies those people are also unwilling to let others know their bad luck, whether it is happened in the past or they are facing it in the present moment.

The next statement in this verse uses metaphor. *They do not understand a person's suffering* implies the speaker acknowledges something that people don't know about a person's pain. He defines it as *the clearest pool in which to see the*

reflection of another person's loyalty, or something that can be used to see another person's real intention or personality.

Third Verse

*I stop outside a cafe. Watch the silent film
behind the glass. No one speaks. Language flees
the human tongue at rush-hour time when going home.*

I stop outside the cafe shows the speaker's position after he (*I*) walks passing the *streets*. *Watch the silent film behind the glass* means he is looking inside the cafe from the outside, hindered by the window. *The silent film* may refer to a movie that is being displayed in the *cafe*, or something else. *No one speaks* could be mean the people inside the *cafe* is not talking, but doing another thing instead.

The last sentence in this verse contains metaphor. *Language flees the human tongue* means the people's utterances are gone or they don't talk much, *at rush-hour time when going home*, in the evening when they are returning to their home.

Fourth Verse

I wait for the night to erase half of myself.

In this verse, the speaker (*I*) tells that he waits the night to come. *To erase half of myself* implies that when the night comes, there will be something gone from him.

Fifth Verse

*I want to explore the streets of New York,
to let everyone pass me by. I don't like people turning
to look at me. I don't need their foreign faces.
The little boy in me wants me to play a guessing game:
Whose back and shoulders most resemble you own?*

The first line in this verse shows the speaker's will to explore the city, and he (*I*) has a purpose for himself. *To let everyone pass me by* means he just wants people to ignore him and continue their own journey. *I don't like people turning to look at me*, intensifies his unwillingness to be seen by people. *I don't need their foreign faces* implies he doesn't want to know anyone. In his own journey, he wants to walk without being interrupted.

The little boy in me may refer to his alter ego or his childish side, and *wants me to play a guessing game* shows his will to play something. The question in the last line of this verse implies an attempt to reminisce someone while he is playing the *guessing game*.

Sixth Verse

*There's no one to care if I am mistaken or err.
There's no one to care at all. Neither I nor the night.*

There's no one to care means nobody around him gives attention while he is playing the *guessing game* by himself, whether he is wrong in answering his own question or not. The next sentences intensifies that nobody truly cares about the thing he is doing. Even himself and everything around him.

B) Hermeneutic Reading

The first verse illustrates the change of a scenery in an evening, where *the evening sun* is not being seen. *The one that appears 'round dusk on soaring towers* might refer to a lamp that lights on a building before the night comes. The lamp is imagined as something that *aglow with a false smile*, which implies the feature of the lamp itself. It is able to illuminate the darkness, but not forever, just like *a false smile* which is not able to be used in a long time to hide the *human suffering*.

The second verse implies the people's resistance to admit their weakness and their inability to reach things in their life. *To stare at the sky* implies their act to see something higher than them, and *to admit their misfortune* is their unwillingness to admit that they are not as high as what they have seen. Then, *a person's suffering* is defined as *the clearest pool in which to see the reflection of another person's loyalty*, which means that someone's misfortune can be a way to see how people react and give kindness to that person.

In the third verse, *I* refers to the speaker of this poetry, the person who observes his surroundings. *The silent film* implies the silence in reality that he (*I*) is looking at. In the present time, he (*I*) is looking at the people inside of a cafe, but he (*I*) can't hear anything because he (*I*) is being outside, behind the glass. *Language flees the human tongue* implies the people's unwillingness to speak *at rush hour time when going home*. It might also become the reason of the silence in the cafe.

The fourth verse indicates that the speaker (*I*) is waiting for the night to come. *To erase half of myself* implies his willingness to bring himself away from the current place.

The fifth verse shows how the speaker (*I*) wants to explore New York. But in his journey, he (*I*) doesn't want to be noticed by the strangers. He (*I*) imagines the existence of a little boy in his mind who represents himself. While exploring the streets, he plays a game for himself, guessing which one the people on the street that resembles someone important in his mind.

The sixth verse implies that he (*I*) does not care whether he will get the right answer or not from the *guessing game* that he has made for himself, because he (*I*) is the only one who knows how to play it and nobody cares about it. The *guessing game* itself implies his longing towards someone else. Through that game, he attempts to look at the crowds which one that reminds him of that person, although it is just the *back* and *the shoulders*.

9) Finally You've Gone

A) Heuristic Reading

First Verse

*Finally you left
and now I find you everywhere.
In the cold air that sneaks in beneath the door.
In the lines of old poems translated from
distant languages. In the eyes of a homeless man
that resemble the windows of a derelict home.
And in colored balloons that free themselves
from a young boy's hands.*

The first line in this verse implies that the speaker in this poetry (*I*) is talking about someone who has left him. The clause *now I find you everywhere* shows a contradiction with the previous clause, *finally you left*. It implies that he is being separated with someone (*you*) he could not forget. Through metaphors in the next sentences, he mentions how that person is still reminisced and imagined as various things.

Second Verse

*Finally you left
and now I find you in quiet streets
and on empty park benches.
In the snow that covers the city
like a massive and smothering sheet.
In coffee shops,
in the air I breathe,
in the smell of
under- and over-cooked food.*

The first line in this verse repeats the same statement as the previous verse. *Finally you left* intensifies that the speaker is aware that he has lost someone but he is still feeling attached to that person. The next lines in this verse also implies how he is still reminiscing that person.

Third Verse

*I find you lying in my empty room
when I come home with my camera
and a head full of depressed people
who I don't even know. You've put on a song,
the one you always used to play. The book
you still haven't finished reading lies sprawled
like a baby on your chest. It's not polite,
you say, to occupy yourself with other matters*

when listening to sadness sing.

Everything he has mention can be something he remembered from the past, and through this poetry, he projects those things as it is still happening in front of him. This third verse tells how they were still being together in the past. *I find you lying in my empty room* indicates that someone had ever stayed in the speaker's place and that person was waiting for him, until he came home. *Come home with my camera* indicates that the speaker went outside to take photograph, and *a head full of depressed people who I don't even know* were the things he saw when he went outside, which refers to the strangers who were being unhappy.

The next two sentences shows how someone was enjoying a song and decided to stop to read when the song was being played. Then, the last sentence in this verse shows that person's opinion about how something should be enjoyed. *It's not polite, you say, to occupy yourself with other matters* implies that something should be given full attention without any distraction. The clause *when listening to sadness sing* indicates that the person is listening to a sad song.

Fourth Verse

*Finally you've gone. You left me—
and now memory is the only possible future
that remains.*

This last verse repeats the statement that someone has gone. *You left me* may be imply that they were not separated because of a circumstance that is refused by both of them, but the speaker has left by another person with that person's willingness to go away.

B) Hermeneutic Reading

The first verse illustrates a loss and inability to forget a person who has gone. The speaker in this poetry, tells about a person (*you*) who has left him. The person (*you*) might be a woman he loved in the past. While they are already separated, he feels everything around him reminds him of that person. The things he has mentioned in this verse, the *cold air*, the *old poems*, the sight of a *homeless man*, and the *colored balloons*, represent the loss.

The second verse intensifies the speaker's loss. In the *streets* he has passed, the *park benches*, the *snow that covers the city*, the situation of *coffee shops*, the *air* he breathes, and the *smell of food* are the things that also remind him of the woman (*you*) who left him.

The third verse implies that the speaker is reminiscing his memories as if it is still happening in the present. He is imagining a moment when the woman (*you*) who left him is still being with him in the present. When he has arrived at home after walking around for taking photograph and looking at the strangers, he sees the woman (*you*) is listening to a sad song while lying with a book on her chest.

The fourth verse shows the speaker's awareness of his own reality. He realized that the woman (*you*) has gone, and the memory he keeps in his mind is the only thing that might be still exist until the future comes.

10) A Question About Longing

A) Heuristic Reading

First Verse

*To occupy myself, I often go out alone
at night—hands sunk deep
in my pants' pockets. I see you asking me:
Aren't you afraid of getting lost
or are you looking for something?*

In this verse, the speaker (*I*) tells about something he does regularly. He *often go out alone at night*, to *occupy* himself. *Hands sunk deep in my pants' pocket* shows that he goes out by walking and putting his hands in his own pockets. *I see you asking me* implies that the speaker (*I*) is talking and getting a question from a person (*you*). The question states two possibilities (*afraid of getting lost* and *looking for something*) that may be felt or being done by the speaker. *Afraid of getting lost* means the speaker may be not knowing his own way to go home, and *looking for something* means the speaker is walking in a way that probably he had passed before and he left something there in the past.

Second Verse

*One day, a morning will come
bearing the answer for you.
When bathing, you suddenly realize
just how long it's been
since my fingers touched your body.*

One day shows a time or moment that has not coming yet. *A morning will come* may refer to particular day that will come in the future. *Bearing the answer for you* continues the situation in the previous verse, as the speaker's answer to someone who has asked him a question. The third and the fourth line in this verse implies that the speaker (*I*) knows when the person he has met will remember

about a past. The last sentence in this verse tells that both of them (*I* and *you*) had ever made physical contact and it implies that they had ever been together in the past and had a close relationship.

B) Hermeneutic Reading

In the first verse, the speaker of this poetry (*I*) tells how he goes out by himself at night. The clause *hands suck deep in my pants' pocket* implies his confusion towards something, showing that he is contemplating while walking alone. Then, he meet somebody (*you*) who asks about his confusion. It is also implied that he recognizes the person (*you*) he has met.

The second verse shows the speaker's mind towards the another person he has met (*you*). He is sure that the person who has asked him will be able to find the answer and realized that they had ever been together in the past as a couple. This verse also implies that between both of them, the speaker of this poetry is the only one who still remember their memories.

11) One Winter Morning

A) Heuristic Reading

First Verse

*All objects can speak if you are able to listen
but they might speak of things you don't want
to hear. Of those pieces of yourself
you have rejected.*

This verse implies possibilities of things that might happen and also someone's (*you*) possibility to perceive those things. *All objects* refer to things

that have physical existence, and *can speak* indicates that those things are able to speak or tell things. The next clause, *if you are able to listen*, shows the condition of how someone (*you*) will know that the *objects* can speak. It will happen if that person (*you*) is able to pay attention to those objects, and the next lines tells another possibility that those things will tell unpleasant things. *Of those pieces of yourself* refers to that person's (*you*) possession that might be told by the *objects*, and the last line, *you have rejected*, implies that *those* might be things that has abandoned.

Second Verse

*You wish to love only those things
that don't remind you of days past
and of a now-distant person
who did not want to be abandoned.*

You wish to love shows someone's (*you*) desire to give affection or taking care of things, and *only those things* implies that the *wish* is specified into particular things. The next lines in this verse implies the things that are excluded from that person's (*you*) wish. *Those things* refer to things that are not able to bring old reminiscence and someone else who is being far away, but demanded to be kept in the past.

Third Verse

*But there are mornings when your fingers are wrapped around
a warm mug of coffee that winter places its hand
on your shoulder. You hear music from an unknown source.
How very sad the sound! Yet how beautiful!
And suddenly, within you, is a swelling sea*

that soon will overflow.

This verse implies a situation where the person in this poetry (*you*) is having a nostalgia. The word *but* in this verse indicates contradictions. When someone (*you*) is holding something (*a warm mug of coffee*), at the same time, the coldness of the winter is also spreading into that person's (*you*) shoulder. The *unknown source* implies that the *music* comes from that person's (*you*) mind. The *music* is one of memorable things that has made that person (*you*) overwhelmed by sadness and astonishment at the same time. Then, within that person (*you*), there is *a swelling sea that soon will overflow*, which refers to the burst of tears that will be released because of those overwhelming feelings.

B) Hermeneutic Reading

The title, *One Winter Morning* indicates the current time of a situation that is being told in this poetry. The first verse implies that inanimate things are able to tell stories or bring back past memories if someone (*you*) could *listen*, observe, or think about something hidden from those things. The stories and the memories might be good, but they could also come in form of bad things.

The second verse tells about someone's (*you*) wish to be able to select the good things that will not give any remembrance about the old days and a person who is being far away.

The third verse illustrates a situation how the person in this poetry (*you*) is overwhelmed by nostalgic feelings when holding a thing. The *warm mug of coffee* gives a remembrance of a touch in the shoulder. Then, a nostalgic feeling appears,

caused by a song that plays in that person's (*you*) head. It gives sadness and astonishment at the same time, until eventually that person (*you*) cries.

12) Inside the Fridge

A) Heuristic Reading

First Verse

*There are certain times when the sky
sees only me, wandering by myself, alone.
Whatever it is I choose to talk about
you don't want to listen.
You think, but I cannot feel
the beat of my own heart.*

The first and the second line of this poetry use personification. *The sky* is not a living thing, but the speaker (*I*) imagines how *the sky* is able to see him while he (*I*) is wandering alone. In the next lines, he (*I*) doesn't talk about *the sky* anymore, but someone else (*you*). He (*I*) talks to that person (*you*) but he is not listened. *You think* implies that the speaker knows what the other person is doing, and *but I cannot feel the beat of my own heart* implies that he (*I*) is not able to feel what happens inside of himself. The last two lines in this verse might also imply that he (*I*) is able to understand that person (*you*), but he is not able to understand himself.

Second Verse

*When was it that you discovered
love is that old potato inside the fridge,
suddenly starting to sprout
long after the feel and scent of the soil are gone?*

This verse forms a sentence that is stated by the speaker (*I*) to someone else (*you*). He (*I*) defines *love* as the *old potato inside the fridge*. Then, the *old potato inside the fridge* is illustrated as the thing that is still able to stay alive although it has separated from its actual place to grow.

B) Hermeneutic Reading

In the first verse, *the sky* is imagined as a living thing. The speaker of this poetry (*I*), is imagining the sky is able to see him while he is wandering around by himself. After that, he tells about his disappointment towards someone he loved (*you*). What the speaker (*I*) has said about *the sky* before is one of the things he has chosen to be told to her (*you*), but that person (*you*) doesn't want to understand him (*I*). She (*you*) is able to hear and think, but she (*you*) doesn't understand the his feelings.

The lines in the second verse form a question for the person (*you*) who has been told by the speaker (*I*). The *old potato inside the fridge* is a metaphor, which is used to questioning the person who is loved by the speaker (*you*). He (*I*) imagines love as the *old potato* that still sprouts even it has separated from the soil, the place where it should be planted. It implies his (*I*) thought about love itself, that it is able to keep growing in his chest although he (*I*) has been far away from that person he loved (*you*).

13) That Parting Kiss

A) Heuristic Reading

First Verse

*Your body is the strongest tree, the most fragrant tree
in the forest. Your branches and leaves are a rainbow.
I want to climb you and then let myself fall inside you—
again and again. Your eyes are fruit, enchanting me,
turning me into dark stars and creatures that howl
both day and night.*

The forest is a land that is covered with trees, and the speaker (*I*) uses metaphors to imagine someone else (*you*) as *the strongest and the most fragrant tree* in that land. The speaker also imagines someone's *branches and leaves* as a *rainbow*, a colorful thing that appears in the sky. Then, in the third line implies the speaker's desire to grasp the person that he has imagined as a tree. *Again and again* indicates his will to do it repeatedly, as something he likes. Through the clause *your eyes are fruit*, someone's eyes are imagined as fruit, as a part or product of *the tree*. *Enchanting* in this verse means putting a curse towards something or somebody. Those *eyes* becomes the cause that is *enchanting* the speaker, changing him into another objects, *the dark stars and creatures that howl both day and night*.

Second Verse

*You can make yourself not love me. Just like that.
With no reason other than your ability to do so. Why not?
You can also leave. Just as I can, too. I am a glass of water
spilled on the floor and cannot become a mop for myself.*

The first line in this verse indicates someone's (*you*) possibility to ignore or to not love the speaker (*I*). The second line intensifies that person's ability and freedom to do it easily to the speaker (*I*). In the third line, the speaker (*I*) offers

another choice for that person (*you*) to leave. And through the next statement, *just as I can, too*, shows that the speaker is also able to do the same. But then, he put a metaphor that explains himself. He imagines himself as *a glass of water spilled on the floor*, as a glass that has lost the water that filled it before. *And cannot become a mop for myself* is also a metaphor that illustrates the speaker as a *mop* to wipe and clean the *spilled water from the glass*, as the thing that has gone from himself.

Third Verse

*That kiss. That kiss. Every night I am burnt to ash. But
Damn!—you always recompose my body before morning.*

In this verse, the speaker repeats a phrase for two times to intensifies an object as a cause of something. *That kiss* refers to the title of this poetry, *That Parting Kiss*, which means the kiss that the speaker has done with a person who has been separated with him. *Every night I am burnt to ash* implies his suffering, caused by the *kiss*. Then, the speaker gives an expletive, *but Damn!* which also implies a failure. *Recompose* means to construct something again. The last line implies someone's ability to construct something related with the speaker's mental state *before morning* or before he start the day although he has *burnt to ash* or felt broken before.

Fourth Verse

*I love you more than bones love narrow and calcium.
Because of that final kiss, to even gaze at other lips
would be treachery.*

The first line contains a comparison between the speaker's love towards somebody and lifeless objects, *the bones' love towards narrow and calcium*. It also intensifies his desire to show that he has a big amount of affection towards a person. *Because of that final kiss* refers to the *parting kiss* before, as a cause of something. *Gaze at other lips* means looking at the another person's lips with fixed eyes, or with an intense attention. That act, for the speaker, *would be treachery*, which means it would become a betrayal or something he should not do because he has stated that he already loves someone so he should not looking another different person.

B) Hermeneutic Reading

The title, *That Final Kiss*, implies a romantic moment that is being told in this poetry. *The forest* means a place that consists of many trees, and someone (you) is imagined as *the strongest and the most fragrant tree in the forest*, which implies that the speaker in this poetry (I) is talking about someone he truly loved. In the second line (*your branches and leaves are a rainbow*), he (I) tells his thought and admiration about that person's (you) beauty. His own desires and obsession have made him keep thinking of her (you) everyday (*both day and night*).

In the second verse, although the speaker (I) realizes that he really admires that person (you), he gives freedom to her (you) how she will manage her own feeling (*you can make yourself not love me*). He (I) realizes that both of them can leave each other anytime. But, if it happens, he (I) imagines himself as *a glass of*

water that has *spilled on the floor*, and he *cannot become a mop* for himself, which means that if their separation truly happens, he (*I*) will be suffering and will not be able to heal himself.

Then in the third verse, he (*I*) tells about something that has left from the past (*that kiss*). Every night he (*I*) feels insecure and hurt (*burnt to ash*), but before the morning comes, the same person (*you*) who made him feeling those things also has become the reason he wants to wake up to continue his life.

In the fourth verse, the speaker (*I*) uses hyperbole to express his deep feeling. *More than bones love narrow and calcium* implies the feeling of closeness towards the person he loved (*you*). *That final kiss*, refers to the romantic moment that he is talking about. It has made him feeling attached, so he could not move on to another person.

14) I Want to Rest

A) Heuristic Reading

First Verse

I want to rest and to think of you, but my head turned into your bedroom long before I even knew your name. I want to close my eyes and dream of a different face for a few hours but you are the naked light now lolling on my eyes. I want to ask you to awake, but you are quiet and moving in my arms. You are the sound and the silence in my voice.

The word *want* shows the speaker's (*I*) desire to *rest* and *think* of somebody else (*you*), and the word *but* contradicts it. His (*I*) *head*, which refers to his (*I*) mind, has turned into someone's *bedroom*. *Bedroom* means a room used for sleeping or keeping things, and the speaker (*I*) imagines someone (*you*) has stayed

in his mind. *Long before I even knew your name* indicates that it was happened before he hadn't known who that person was, or might be happened when they hadn't known each other and still being strangers.

I want to close my eyes means that he (*I*) wants to sleep, and *dream of a different face for a few hours* implies his desire to remove that person (*you*) from his (*I*) mind and just think about other people. *The naked light* represents something that illuminates directly without any cover or protection. *Lolling* means reclining or lying lazily. The clause *but you are the naked light now lolling on my eyes* indicates that the speaker (*I*) imagines that the person he is currently thinking (*you*) is the only one that grasps all of his attention, even when he (*I*) close his eyes, he feels like that person is still being right in front of him. *I want to ask you to awake* means the speaker's (*I*) request towards that person (*you*) to be conscious, to stop sleep, or to move away. *But you are quiet and moving in my arms* indicates that the person (*you*) is still being there, staying on his (*I*) head without going anywhere. In the last sentence in this verse, the speaker (*I*) imagines that person (*you*) as *the sound and the silence* in his (*I*) voice, which indicates that the person (*you*) has become the part of himself.

Second Verse

How can I heal myself of you?

The word *heal* means an act of recovering or providing a cure for something. The speaker (*I*) asks how he is able to recover himself from another person (*you*), which means that someone has made him feeling uneasy or sick.

Third Verse

Tonight there is nothing I can do except to open the window and stare emptily until the sky closes its vast and limpid eyes. I imagined myself sleeping on its eyelids. I am swallowed by dreams. Maybe tomorrow someone will come to knock on the door. And I will awake and be unable to locate myself again.

The first line in this third verse means that during the night of the present day, the speaker (*I*) doesn't have any activities, other than *to open the window and stare emptily until the sky closes its vast and limpid eyes*. He has decided to just staring at the night sky until late. *Vast and limpid eyes*, or large and clear eyes, are imagined as the things that are owned by *the sky*. He (*I*) imagines himself *sleeping on its eyelids* and *swallowed by dreams*. Those implies his desire to fall asleep as the night sky becomes deeper. He also hopes that *tomorrow someone will come to knock the door* until he wakes up and *be unable to locate* himself, or unable to be conscious about his own place in reality.

B) Hermeneutic Reading

The first verse of this poetry illustrates how the speaker of this poetry (*I*) wants to rest and distracts his own mind from thinking of someone he loved, but his head has become a *bedroom* for that person (*you*) to stay. That has happened since they haven't known each other. When he (*I*) wants to sleep, the remembrance of her (*you*) is still crossing on his mind, as if her existence is real in front of him.

The question in the second verse implies that he (*I*) has been feeling unwell because he could not get rid the person (*you*) who has gotten his attention in his mind. He (*I*) wants to find a way to cure his own longing and to forget her (*you*).

The third verse shows his (*I*) activity to open the window and looking at the night sky until late. He (*I*) imagines himself to be drowned by dreams while falling asleep and guessing whether that person (*you*) he has thought about will come in the next day. If it happens, he (*I*) might forget his own will to remove her (*you*) from his mind.

15) Next to the Airplane Window

A) Heuristic Reading

First Verse

I want to write a letter. To ask forgiveness on behalf of mirrors and window glass, of sky and light, and anything else that doesn't believe your eyes in the morning. Good morning. How are you? Reality is a flame that flares between your chest and my desire. Or everything that floats between your wishes and my hand. In a place as far and as near as this one, there's nothing more real than a vagueness which evades all touch. Do I sleep in your dreams?

The title of this poetry indicates the speaker's (*I*) current position in the present. In the first sentence, he tells his desire to *write a letter, to ask forgiveness on behalf of mirror and window glass, of sky and light, and anything else. To ask forgiveness* indicates that he did a mistake in the past, and his mistake was *doesn't believe your eyes in the morning*, which implies an acceptance towards someone's view or what that person (*you*) has seen in particular time.

The third sentence until the last line in this verse are the contents of his letter. *Good morning* and *how are you* are the greetings. Then he defines *reality* metaphorically as *a flame that flares* between him and the person (*you*) who will receive the letter, or *everything that floats* between that person's (*your*) wishes and the speaker's (*I*) hand. *In a place as far and as near as this one* indicates that the current place has made him feeling farness and closeness at the same time to that person, and he (*I*) also feels that *there's nothing more real than a vagueness which evades all touch*. In his current place, *next to the airplane window*, the reality he (*I*) is feeling is just *a vagueness* or unclearness which *evades all touch* or avoids to be touched. *Do I sleep in your dreams?* indicates that the speaker (*I*) wants to know whether the person (*you*) that he is talking about also sees him, even if it is only in a dreamland, not in reality.

Second Verse

To love is to drown oneself in an ocean of minutiae with an incomparable ability to make one sad. All the time. And—I'm afraid of the deep, you know—seeing the expanse of forest from the air, I realize that everything green is heartbreak. I suspect the airplane was invented as one more way of ridding the world of humankind.

The first line in this verse shows the speaker's (*I*) thought about what it is like to be in love. He (*I*) imagines it as being submerged in *an ocean of minutiae*, the minor details or negligible things, which have great ability to give sadness all the time.

I'm afraid of the deep, indicates his fear towards the *ocean of minutiae*. The next statement, *you know—seeing the expanse of forest from the air, I realize*

/ *that everything green is heartbreak* indicates that somebody (*you*) understands his anxiety and sadness when he is being on the airplane. The last sentence in this verse shows his prejudice towards the reason of airplane invention, which might be a result of his previous anxieties and sadness because he (*I*) is being far from a person (*you*).

Third Verse

*The final home for the person I love is memory.
The loss I feel is the proof that I did not stop loving you.
Will you be standing in the doorway when I arrive,
like you used to do, with outstretched arms waiting to be filled?*

In the third verse, the speaker (*I*) considers the *memory* or remembrance as the *final home* or the last place for *the person* he loved. Then, *the loss I feel* indicates that he (*I*) lost that person (*you*), and he (*I*) tells it as *the proof* or validation that he (*I*) *did not stop loving* that person (*you*). The last two lines in this verse, which forms a question, is asked when they are still being far. The question indicates that when the speaker (*I*) is arrived somewhere, they probably will meet again in the future and he (*I*) is wondering whether that person (*you*) is missing him or not. *Like you use to do* indicates that when they met each other in the past, there was a repeated situation where someone was *standing in the doorway with outstretched arms waiting to be filled* which means that they would be hugging each other when he (*I*) had arrived.

B) Hermeneutic Reading

Someone in this poetry, as the speaker (*I*) is telling about the things he do while being *next to the airplane window*. He (*I*) wants to write a letter to ask forgiveness to a woman (*you*) he really miss. *Good morning* indicates the time he wrote the letter. Through his letter, he (*I*) asks her (*you*) condition and pouring his deep feelings and longing to reach her. He (*I*) also asks whether she (*you*) is feeling the same longing and thinking about him while they are being separated.

In the second verse, the speaker (*I*) describes love as an act to *drown oneself in an ocean of minutiae*, which means a bravery to sacrifice and accept his own sadness. While he (*I*) is looking at the forest from the air, he contemplates about the deepness of the forest itself, the farness between him and the person he miss, and also his fear of an accident when he is being on the airplane.

The third verse implies the speaker's (*I*) thought about the person he loved (*you*). He states that *memory* or remembrance is the only last place for her to stay. He also admits that his loss and sadness is the proof that he could not stop loving her. In the end of this poetry, he (*I*) is hoping that when he has arrived, he will meet her (*you*) in the doorway of an airport, and both of them can express their longing by hugging each other.

2. The Loneliness Images of the Poetries

Based on Chapter II, Weiss (1973) distinguished loneliness into emotional loneliness and social loneliness, and according to Rubenstein and Shaver (1982) there are various types that become the factors and reasons behind loneliness. The factors of loneliness are categorized into four factors which divided into many

kinds of loneliness, they are: desperation, depression, impatient-boredom, and self-deprecation. Then, there are five categories of reasons behind loneliness, they are being unattached, alienation, being alone, forced-isolation, and dislocation.

There are 15 poetries from *There is No New York Today* poetry book that has chosen to be analyzed. The loneliness images that are implied from the selected poetries would be explained as follows:

1) There is No New York Today

There are four parts in the poetry which imply the loneliness images. The first is from the first verse; *I am alone and am not here*. That sentence uses the word *alone* to clearly tell that the speaker (*I*) is not being with anyone, and the clause *am not here* implies a denial towards a memorable place for him where he had spent his time with somebody who has gone.

In the second verse, *I embrace myself* also implies loneliness because it shows the speaker's attempt to cure himself while he is being alone in his own space and overwhelmed by his own memories. According to the loneliness theory by Weiss (1973), the absence of the personal relationship indicates emotional loneliness.

In the third verse, *I am alone and not writing this poem* repeats the speaker's (*I*) statement about his loneliness in the first verse. That sentence intensifies the sense of his loneliness. *And not writing this poem* is another of his denial towards his own expressions that he has poured about his own loneliness.

In the fourth verse, there are two lines that imply the loneliness images. They are *poetry is a deserted museum*, and *there are no visitors*. The speaker imagines his *poetry* is similar to *a deserted museum*. The word *deserted* implies the sense of loneliness because in that sentence, it shows the quietness of the *museum* itself as an abandoned place. That situation is intensified with the statement *there are no visitors*. So, it is implied that his *poetry* is a work that is rarely seen or ignored by people.

2) It's 4 in the Morning

There are several parts in the poetry that imply the loneliness images. The first part is included in first line of the first verse; *you have no one to talk to*, which implies that someone in this poetry (*you*) is being alone and not accompanied by another person.

Then, in the third and the fourth line, *you feel someone distant / writhe inside you* implies someone's (*you*) feeling of another person's existence within himself. Those lines also imply that he (*you*) is being separated from another person, which could be categorized as an emotional loneliness (Weiss, 1973).

The next parts of this poetry that imply the loneliness images are the lines from the third verse;

*You've never been whole. Meanwhile, loneliness
is a fruit that cannot be peeled. And should you try
to remove its skin, all that you will find
is a much greater loneliness.*

This verse implies the sense of incompleteness because of the loneliness that could not be solved. The speaker of this poetry imagines loneliness as *a fruit*

that cannot be peeled, and it will become worse if someone attempts to *remove its skin* because it will just give *much greater loneliness*. It is also implied that loneliness is hard to be removed although someone tries really hard to do it.

3) When Someone Asks About Love

The third and the fourth verse in the poetry imply the loneliness images. In the third verse, the speaker (*I*) is imagined as another creature by a person (*you*) when the speaker (*I*) asked about love.

*When I asked you about love,
you imagined me to be a small and lonely bird,
trying its best to fly to a refuge
beyond the sights of hunters' guns.*

The small and lonely bird, that refers to the speaker (*I*), tries to save itself from *the sights of the hunters' guns*. The third verse indicates fear and desperation for him, which are categorized as the factor of loneliness (Rubenstein & Shaver, 1982, p. 212). It is also implied that *love* itself is defined as an attempt to save oneself from the dangerousness of a situation.

Then, in the fourth verse, the speaker (*I*) imagines the person who asked him before (*you*) as another object.

*When you asked me about love,
I imagined you to be the last remaining tree,
so lonely that you had broken your own branches.*

Someone (*you*) is imagined as *the last remaining tree* or the only one object that is left in particular place. The phrase *so lonely* indicates the loneliness image, and the clause *had broken your own branches* implies an act of self-

destruction and despair (Cacioppo & Patrick, 2009, p. 34) because the incapability to handle the loneliness.

4) In the Back Yard of This Poem

There are two parts in the poetry that imply the loneliness images. The first part is from the second verse:

*I'm sitting by myself
in a city park or a library
or tied up with a different party of poems
that have yet to be written.*

Through those lines, the speaker (*I*) tells his own inexistence at particular place. He alienates himself *in a city park or a library or tied up with a different party of poems that have yet to be written*. Those lines imply his own will to separate himself from a crowd to be alone and embracing the solitude (Rubenstein & Shaver, 1982, p. 215) to comfort himself.

Another part that contains the loneliness image is the lines in the third verse:

*In my poems, you find your body
slumped in someone's arms.
He kisses you with such fervor you forget
that you once felt he had abandoned you.*

The word *abandoned*, which means left behind, implies the loneliness image. Those lines tells how the speaker (*I*) imagines a woman (*you*) that he loved is being protected and comforted in his *poem* by somebody else (*he*) until she (*you*) forgets that she had *abandoned* or left by that person (*he*). It also implies

that the woman (*you*) was alone in the past, before someone in the speaker's *poem* (*he*) come and embraced her.

5) Borders

There are three parts in the poetry that imply the loneliness images. The first is from the first verse:

*City streets separate shop houses from libraries,
prisons from mayors' offices, and your house, too,
from all other places where we once were.*

Through those lines, the speaker tells the *city streets* as the borders or things that separate many places, including someone's house (*your house*) and the other places where the speaker and someone had been together in the past. Those lines implies separation that causes loneliness, or a condition where two people are not being together anymore.

The second part is from the second verse:

*So, too, longing—that expanse
of deep ocean between islands and a lost traveler.*

The word *longing*, is a factor of loneliness (Rubenstein & Shaver, 1982, p. 212). Through those lines, the speaker imagines *longing* as the *deep ocean* that separates *islands* and *a lost traveler*. The *islands* and *a lost traveler* are also related to the loneliness images because those things implies dislocation, a situation where someone is being far from home, which becomes a reason behind the loneliness (Rubenstein & Shaver, 1982, p. 213). It is implied that *longing* is the cause of loneliness or the thing that makes the *lost traveler* feeling more isolated from the *islands*.

The third part is from the fourth verse:

*How are you today? Take a look at the question mark,
the gap between my foolishness
and the longing to have you once more.*

The word *longing* in that verse also implies the loneliness image. Those line tells about the speaker's thought about a question he has given to the person (*you*) he loved in the past. It is also implied that the speaker admits his stupidity about his own feeling and he is still not able to deny his affection towards that person (*you*) when they meet each other again in the present.

6) In Far-away Places There is No Past

The part that implies the loneliness image is from the first verse:

*The faces that pass
on the busy street are half alien.*

The word *half alien* implies an isolation and alienation, which are included as the factors of loneliness (Rubenstein & Shaver, p.212). Those lines shows a situation when someone is passing a *busy street*, but he does not know anyone he sees on the street. The verse illustrates someone's loneliness when he is being in a crowd or a place where he could see many people.

7) Breakfast Before Bedtime

There are two parts of the poetry that imply the loneliness images. The first is from the first verse:

*The city parks are quieter now.
City streets stretch out like pairs of arms
with nothing in their embrace.*

The night ignites for me alone.

The word *quieter* indicates the emptiness of the *city parks*, and there is no one anymore in that place. The *city streets* are imagined as the *pair of arms with nothing in their embrace*, which also imply the emptiness. According to Rubenstein and Shaver (1982, p. 22), the word *empty* is related with loneliness. *The night ignites for me alone* also indicates the sense loneliness because it illustrates how someone is still being awake to observe his surroundings and sees the emptiness of the *city parks* and the *city streets*.

Another part of this poetry that implies the loneliness image is from the fifth verse:

*And you realize that eyes
are never able to close
without memory first devouring us.*

Through those lines, the speaker in this poetry tells someone's (*you*) mental state. *That eyes are never able to close* implies someone's (*you*) inability to sleep, and *without memory devouring us* implies a relationship between two people (*us*) in the past, but the relation has become *a memory* that is still unable to be forgotten by those people. That situation has caused melancholy and loneliness for both of them.

8) Here, There is No Evening Sun

The part of the poetry that implies the loneliness images is from the fifth verse:

*I want to explore the streets of New York,
to let everyone pass me by. I don't like people turning*

*to look at me. I don't need their foreign faces.
The little boy in me wants me to play a guessing game:
Whose back and shoulders most resemble you own?*

That verse illustrates the speaker's (*I*) will to explore *the streets of New York*, but he does not want anyone to talk with him. He (*I*) just wants those strangers to ignore him. That situation implies an isolation or abandonment which is included as a factor of loneliness (Rubenstein & Shaver, 1982, p.212). The next lines shows the another side of the speaker (*I*) as *the little boy* who wants to play a *guessing game*. It indicates a sense of longing because through the *guessing game*, he is reminiscing a person (*you*) that is not being with him in the present. So, he walks around the city to look at the people's *back and shoulders* and thinking which one of those that most resemble the person in his thought (*you*).

9) Finally You've Gone

There are three parts in the poetry that imply the loneliness image. They are from the first, the second, and the fourth verse. These are the lines from the first verse:

*Finally you left
and now I find you everywhere.*

The clause *finally you left* means that someone (*you*) has gone to another place. *And now I find you everywhere* implies the speaker's (*I*) inability to forget that person because every places he has seen reminds him of the person who left him (*you*). That situation implies longing and emptiness, which are included as the factors of loneliness (Rubenstein & Shaver, 1982, p. 212).

The second verse also implies the same loneliness image as the first verse:

*Finally you left
and now I find you in quiet streets
and on empty park benches.*

Those lines tell that the speaker (*I*) is imagining the existence of the person (*you*) who left him, in *quiet streets* and *on empty park benches* that he currently sees in the present.

The fourth verse implies the similar loneliness images as the previous verses:

*Finally you've gone. You left me—
and now memory is the only possible future
that remains.*

Those lines imply the speaker's (*I*) realization that the person (*you*) in his mind is not being with him anymore. In other words, both of them (*you* and *I*) are being unattached. That situation implies a separateness, which becomes the reason behind loneliness (Rubenstein & Shaver, 1982, p. 213). After the separateness happened, the *memory* is the only thing that left in the speaker's (*I*) mind until the future comes.

10) A Question about Longing

There are two parts in the poetry that imply the loneliness images. The first is from the first verse:

*To occupy myself, I often go out alone
at night*

That verse shows the speaker's attempt to embrace his own loneliness by going outside at night without any companion.

The second verse of this poetry also implies a loneliness image:

*When bathing, you suddenly realize
just how long it's been
since my fingers touched your body.*

Those line implies the speaker's (*I*) mind, as if he is talking to a person (*you*). Through those lines, he imagines how that person will remember a moment when they were still being together in past.

11) One Winter Morning

There are two parts of the poetry that imply the loneliness images. The first is the word *rejected* from the first verse:

*All objects can speak if you are able to listen
but they might speak of things you don't want
to hear. Of those pieces of yourself
you have rejected.*

The first verse refers to the inanimate objects that have their own stories, and someone in this poetry (*you*) might be able to listen to those objects. But that person (*you*) does not want to hear anything because the things that will be spoken by the objects are the things that has rejected. The word *rejected* means a refusal or a denial. It indicates the abandonment towards the objects, which becomes a factor of someone's loneliness (Rubenstein & Shaver, 1982, p. 212).

In the second verse, the words *distant* and *abandoned* imply the loneliness images.

*You wish to love only those things
that don't remind you of days past
and of a now-distant person
who did not want to be abandoned.*

That verse tells someone's (*you*) wish to be able to love the things that will not bring the past and memories about a person who is being far away. The phrase *now-distant person* implies the separateness between the person in the poetry (*you*) and someone else. The last line in that verse, *who did not want to be abandoned* refers to the *now-distant person*, which implies someone's unwillingness to be forgotten and being alone.

12) Inside the Fridge

There are two parts in the poetry which imply the loneliness images. The first is from the first verse:

*Whatever it is I choose to talk about
you don't want to listen.
You think, but I cannot feel
the beat of my own heart.*

Those lines shows how someone (*you*) is ignoring the speaker of this poetry (*I*). That situation implies someone's (*you*) isolation towards the speaker's (*I*) utterances and feeling, which becomes the factor of the speaker's (*I*) loneliness (Rubenstein & Shaver, 1982, p.212).

In the second verse, the speaker (*I*) gives a question about love to the person who ignore him:

*When was it that you discovered
love is that old potato inside the fridge,
suddenly start
long after the feel and scent of the soil are gone?*

The speaker (*I*) imagines love as an *old potato inside the fridge* that is still able to grow although it is separated from the ground. The ground or *the soil* is the

actual place for the *potato* to be planted. The separateness between *potato* and *the soil* implies someone's willingness to be strong although he/she is not being with a person or being at the place where he/she should be.

13) That Parting Kiss

The second verse of the poetry implies the loneliness images:

*You can make yourself not love me. Just like that.
With no reason other than your ability to do so. Why not?
You can also leave. Just as I can, too. I am a glass of water
spilled on the floor and cannot become a mop for myself.*

The speaker (*I*) gives freedom to someone else (*you*) to not having the same feeling. He (*I*) also states the reality that both of them (*I* and *you*) can leave each other. That separateness causes loneliness (Rubenstein & Shaver, 1982, p. 212) for the speaker of this poetry (*I*) because he imagines himself as *a glass of water* and unable to be *a mop* for himself. It implies his inability to feel content because he knows that the person he loved (*you*) has a choice to leave him.

14) I Want to Rest

There are two parts in the poetry that imply the loneliness images. The first is from the lines in the first verse:

*I want to rest and to think of you, but my head turned into your bedroom
long before I even knew your name.*

Those lines implies the speaker's (*I*) attempt to forget somebody (*you*), but he feels that his head turned into that person's (*your*) *bedroom*, even when he (*I*)

still does not know that person's (*your*) name. His (*I*) inability to remove someone from his mind implies the sense of longing which causes loneliness for him.

The question in the second verse (*How can I heal myself of you?*) indicates the speaker's (*I*) inability to detach his own feeling from the person in his mind (*you*). It is implied that he (*I*) gives question through the poetry because he could not answer and looking any solution for himself. That situation is related with the sense of emptiness and desperation, as the factors of the loneliness (Rubenstein & Shaver, 1982, p.212).

15) Next to the Airplane Window

Two lines that are taken from the third verse of the poetry imply the loneliness images.

*The final home for the person I love is memory.
The loss I feel is the proof that I did not stop loving you.*

The speaker of the poetry (*I*) tells that *memory* is *the final home* or the last place to stay for the person he love. He also states his *loss* as *the proof* that he *did not stop loving* that person (*you*). Those lines implies that he had broken up with someone in the past and the *loss* he feels indicates the longing and melancholic sense that leads to his loneliness (Rubenstein & Shaver, 1982, p.212-213).

C. Discussion

This section presents the discussion based on the research findings above. The discussion is focused on the "loneliness" images in *There is No New York*

Today poetry book. The findings of this research are made to answer the research question of the research.

The research findings serves 15 analysis of poetries that has chosen from *There is No New York Today* poetry book. The various meanings and stories were emerged after those poetries had analyzed through the Heuristic and Hermeneutic reading stages. Several kinds of figurative languages that had found were simile, metaphor, and personification. After the two stages of reading were done, the researcher explained the “loneliness” images that were implied in the selected poetries.

The “loneliness” images that had found in the selected poetries are listed as follows:

Table 4.2
The Loneliness Images of the Selected Poetries

Titles of The Poetries	Parts that Imply the Loneliness Images	The Loneliness Images Implied in the Selected Parts
1. There is No New York Today	1. <i>I am <u>alone</u></i> (First and Third verse) 2. <i>I <u>embrace myself</u></i> (Second verse) 3. <i>Poetry is a <u>deserted</u> museum</i> (Fourth verse) 4. <i><u>There are no visitors</u></i> (Fourth verse)	- The state of being alone/ not having any companion - Abandonment
2. It's 4 in the Morning	1. <i>You have <u>no one to talk to</u></i> (First verse) 2. <i>You feel someone <u>distant</u> / writhe inside you</i> (First verse) 3. <i>Meanwhile, <u>loneliness</u> / is a fruit that cannot be peeled. And should you try/ to remove its skin, all that you will find / is a much greater <u>loneliness</u></i> (Third verse)	- The state of being alone/ not having any companion - Separateness - Incompleteness
3. When Someone Asks	1. <i>You imagined me to be a small and <u>lonely</u> bird, / trying its best to <u>fly</u></i>	- Fear - Self-destruction

About Love	<i>to a refuge / beyond the sights of hunters' guns</i> (Third verse) 2. <i>I imagined you to be <u>the last remaining tree</u>, / so lonely that you had broken your own branches</i> (Fourth verse)	- Desperation
4. In the Back Yard of This Poem	1. <i>I'm sitting <u>by myself</u></i> (Second verse) 2. <i>He kisses you with such fervor you forget / that you once felt he had <u>abandoned</u> you</i> (Third verse)	- Alienation - Solitude - Abandonment
5. Borders	1. <i>City streets <u>separate</u> shop houses from libraries, / prisons from mayors' offices, and your house, too, / from <u>all other places where we once were</u></i> (First verse) 2. <i>So, too, <u>longing</u>—that expanse / of deep ocean between islands and a lost traveler</i> (Second verse) 3. <i>How are you today? Take a look at the question mark, the gap between my foolishness / and the <u>longing</u> to have you once more</i> (Fourth verse)	- Separateness - Longing
6. In Far-away Places There is No Past	1. <i>The faces that pass / on the busy street are <u>half alien</u></i> (First verse)	- Isolation - Alienation
7. Breakfast Before Bedtime	1. <i>The city parks are <u>quieter</u> now. / City streets stretch out like pairs of arms / with <u>nothing in their embrace</u>. / The night ignites for me alone</i> (First verse)	- Emptiness - Melancholy
8. Here There is No Evening Sun	1. <i>I want to explore the streets of New York, / <u>to let everyone pass me by</u>. I don't like people turning / to look at me. I don't need their <u>foreign faces</u>. / The little boy in me wants me to play a guessing game: / <u>Whose back and shoulds most resemble you own?</u></i> (Fifth verse)	- Isolation - Abandonment - Longing
9. Finally You've Gone	1. <i>Finally you <u>left</u> / and now <u>I find you everywhere</u></i> (First verse) 2. <i>Finally you <u>left</u> / and now <u>I find you in quiet streets and on empty park benches</u></i> (Second verse)	- Longing - Emptiness - Separateness

	3. <i>Finally you've <u>gone</u>. You <u>left me</u>— / and now <u>memory is the only possible future</u> / <u>that remains</u> (Fourth verse)</i>	
10. A Question About Longing	1. <i>To occupy myself, I often go out <u>alone</u> / at night (First verse)</i> 2. <i>When bathing, you suddenly realize / just <u>how long it's been</u> / since my fingers touched your body (Second verse)</i>	- Solitude - Longing
11. One Winter Morning	1. <i>All objects can speak if you are able to listen / but they might speak of things you don't want / to hear. Of those pieces of yourself / you have <u>rejected</u> (First verse)</i> 2. <i>You wish to love only those things / that don't remind you of days past / and of a <u>now-distant person</u> / who did not want to be <u>abandoned</u> (Second verse)</i>	- Abandonment - Separateness
12. Inside the Fridge	1. <i>Whatever it is I choose to talk about / <u>you don't want to listen</u>. / You think, but I cannot feel / the beat of my own heart (First verse)</i> 2. <i>When was it that you discovered / love is that old potato inside the fridge, / suddenly <u>starting to sprout</u> / long after the feel and scent of the <u>soil are gone?</u> (Second verse)</i>	- Isolation - Abandonment - Separateness
13. That Parting Kiss	1. <i>You can also <u>leave</u>. Just as I can, too. / I am a glass of water / <u>spilled on the floor and cannot become a mop for myself</u> (Second verse)</i>	- Separateness
14. I Want to Rest	1. <i>I want <u>to rest and to think of you</u>, but <u>my head turned into your bedroom</u> / long before I even knew your name (First verse)</i> 2. <i><u>How can I heal myself of you?</u> (Second verse)</i>	- Longing - Emptiness - Desperation
15. Next to the Airplane Window	1. <i><u>The final home for the person I love is memory</u>. / <u>The loss I feel is the proof that I did not stop loving you</u> (Third verse)</i>	- Longing - Melancholy

The list above has shown the lines of the poetries that imply the “loneliness” images. Each of them have unique imageries that imply the “loneliness” images differently. The unique imageries are summed up as follows:

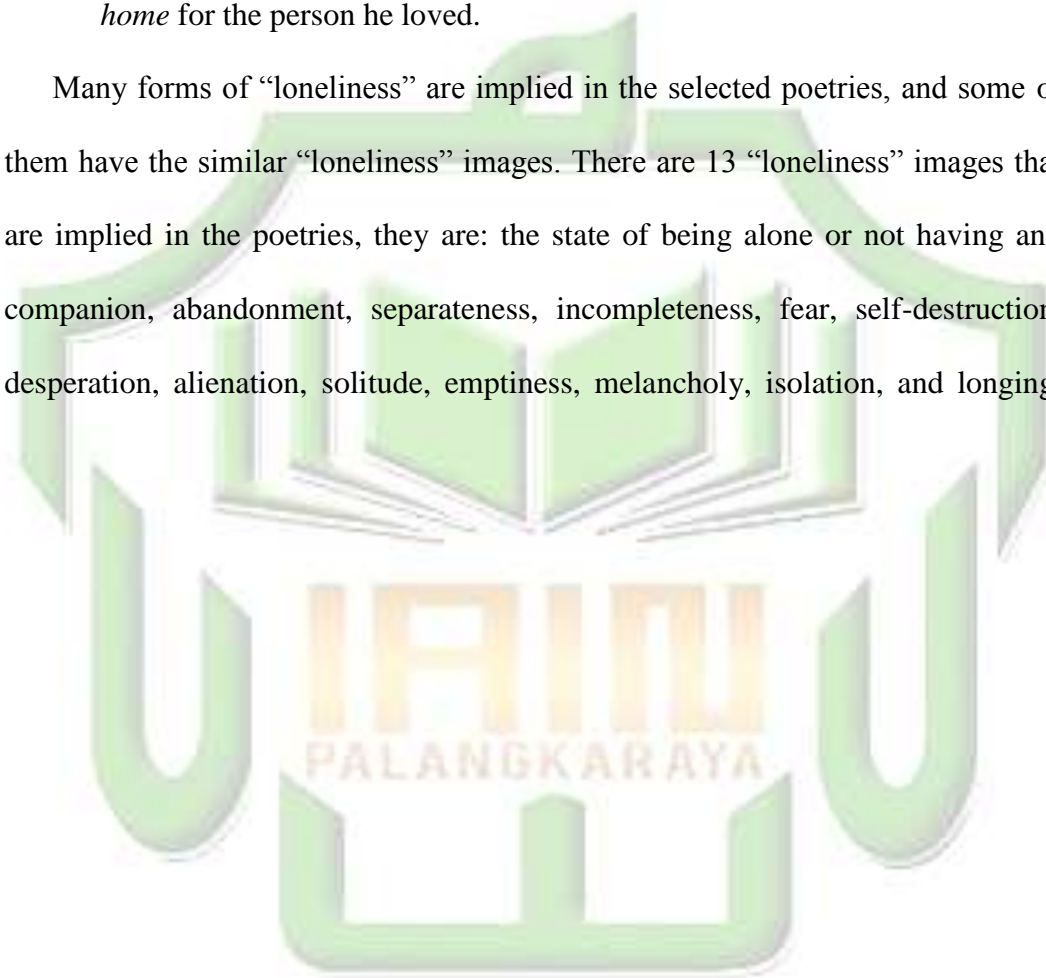
1. In the first poetry entitled *There is No New York Today*, the “loneliness” image is implied through illustrating *a poetry as a deserted museum that has no visitors*.
2. In the second poetry entitled *It’s 4 in the Morning*, the “loneliness” itself is imagined as *a fruit that cannot be peeled*.
3. In the third poetry entitled *When Someone Asks About Love*, the “loneliness” images are illustrated by telling about *a small and lonely bird* that tries to save itself from a dangerousness, and *a lonely tree* that had *broken its own branches*.
4. In the fourth poetry entitled *In the Back Yard of This Poem*, someone’s “loneliness” is imagined to be forgotten after *being embraced by someone else*.
5. In the fifth poetry entitled *Borders*, the “loneliness” images are illustrated through various *objects* and *places* that are imagined as *borders* which *separate many things and places*.
6. In the sixth poetry entitled *In Far-away Places There is No Past*, the “loneliness” image is implied through someone’s perception towards the strangers around him as *half-alien*.

7. In the seventh poetry entitled *Breakfast Before Bedtime*, the “loneliness” image is implied through an imagination about *the city streets that stretch out like pairs of arms with nothing in their embrace*.
8. In the eighth poetry entitled *Here There is No Evening Sun*, the “loneliness” images are implied through someone’s abandonment towards his surroundings and his will to play *a guessing game*.
9. In the ninth poetry entitled *Finally You’ve Gone*, the “loneliness” image is implied through someone’s *remembrance* and *longing* towards someone else.
10. In the tenth poetry entitled *A Question About Longing*, the “loneliness” image is someone’s *memory about something that ever happened in the past*.
11. In the eleventh poetry entitled *One Winter Morning*, the “loneliness” image is implied through someone’s abandonment towards the *rejected things*.
12. In the twelfth poetry entitled *Inside the Fridge*, the “loneliness” image is illustrated through *a potato that starts to sprout after separated from the soil*.
13. In the thirteenth poetry entitled *That Parting Kiss*, the “loneliness” image is illustrated through someone’s imagination towards himself as *a glass of water spilled on the floor and cannot become a mop* for himself.

14. In the fourteenth poetry entitled *I Want to Rest*, the “loneliness” image is implied through someone’s inability to remove a person from his mind because *his head had turned into a bedroom* for that person.

15. In the fifteenth poetry entitled *Next to the Airplane Window*, the “loneliness” image is illustrated through someone’s *memory* as *the final home* for the person he loved.

Many forms of “loneliness” are implied in the selected poetries, and some of them have the similar “loneliness” images. There are 13 “loneliness” images that are implied in the poetries, they are: the state of being alone or not having any companion, abandonment, separateness, incompleteness, fear, self-destruction, desperation, alienation, solitude, emptiness, melancholy, isolation, and longing.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents the conclusion of the study and suggestions. The conclusion is obtained based on the data findings. Beside that, the researcher would like to give suggestions which are expected to give contribution for the next researchers who are interested in doing the similar research topic.

A. Conclusion

Understanding poetries and getting deeper interpretations could be done through heuristic and hermeneutic reading. In the first stage of reading (heuristic reading), the researcher examines the the general meanings and representation of elements that are illustrated in the poetries. In the second stage of reading (hermeneutic reading), the researcher goes deeper in comprehending the meaning to complete the arrangement of the interpretations. Through the reading process, the researcher found several kinds figurative language that are used in the poetries, they are simile, metaphor, and personification.

In order to answer the research question about the “loneliness” images in the poetries, the researcher took the words, phrases, and ideas that imply the “loneliness” images in the data findings. Based on the analysis of 15 poetries that has selected from *There is No New York Today* poetry book, the researcher has found various “loneliness” images in particular lines of the poetries. Each of them have unique imageries that imply the “loneliness” images differently. The objects that are used as unique imageries to imply the “loneliness” images are *the*

deserted museum, a fruit that cannot be peeled, a small and lonely bird, a lonely tree, borders, half-alien, city streets that stretch out like pairs of arms, guessing game, rejected things, a potato, a glass of water, bedroom, and final home.

There are also many forms of “loneliness” are implied in the selected poetries, and some of them have the similar “loneliness” images. They are: the state of being alone or not having any companion, abandonment, separateness, incompleteness, fear, self-destruction, desperation, alienation, solitude, emptiness, melancholy, isolation, and longing.

B. Suggestions

There is No New York Today poetry book that has written by M. Aan Mansyur consists of 31 poetries, but the researcher has only selected 15 poetries to be analyzed in this research. This research is expected to give insights for the learners and readers about how poetries can be interpreted and the “loneliness” images can be emerged from the analyzed poetries.

Hopefully, this research will inspire the next researchers to conduct poetry analysis, especially in analyzing poetries in *There is No New York Today* poetry book from different aspects, because there are many ideas, concepts, and expressions that can be explored from the book. The researcher also hopes that this research is able to give contributions to literary criticism and other studies that are related with poetry analysis and text interpretation.

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