

SEMIOTICS, RHETORICAL LANGUAGE, AND FIGURATIVE LANGUAGE OF W.S RENDRA'S POETRY

M. Arifin Zaidin ^{*a}, Patmawati Halim^b

Department of Indonesia Language Education, Open University,
Monginsidi Baru Street No. 7, Maricaya Baru, Makassar City, Indonesia

^bDepartment of Indonesia Language Education, Open University,
Monginsidi Baru Street No. 7, Maricaya Baru, Makassar City, Indonesia

ABSTRACT

Semiotic analysis of the poems "The Prayer" and "God, I Love You" is critical for comprehending the meaning of poetry by revealing and imparting meaning to the poems' contents. Poetry is a meaningful structure because it is a sign system that utilizes language as a communication medium. Language has become a semiotic system in literary works of poetry, with meanings distinct from sound, music, art, and color. Language encodes and organizes semantic relationships such that the meaning of words can be learned by observing their use in standard texts. The present study was conducted to illuminate linguistic semiotics in W.S Rendra's poems "The Prayer" and "God, I Love You" and go deeper into the usage of literary semiotics in the two poems. This study belongs to a literature review using a qualitative approach, emphasizing natural facts in connection to the context of their existence. The poetry text, linguistics, flowery language, and figurative language in the poems "The Prayer" and "God, I Love You" served as variables in this study. Without conducting interviews, surveys, or observations, we undertook a discovery study of the semiotics of language and the literary conventions of WS Rendra's poetry "The Prayer" and "God, I Love You." The primary and secondary data of this study were compiled using documentation techniques. The results indicated that WS Rendra's poems "The Prayer" and "God, I Love You" use words, phrases, clauses, and sentences. In addition, the poet employs rhetorical devices such as repetition, reticence, parallelism, assonance, sentence condensation, paradoxes, and figurative devices such as metaphor and hyperbole, in "God, I Love You." Meanwhile, "The Prayer" contains a variety of rhetorical devices, including repetition, tautology, parallelism, assonance, enumeration, condensation, and figurative language, namely litotes, hyperbole, allegory, and personification.

Key words: analysis, poem, semiotics, Rendra.

INTRODUCTION

Semiotics is a discipline that studies signs and everything associated with them, such as sign systems and processes that apply to characters (Zoest, 1993). Semiotics is a branch of philosophy that explores objects, events, and all civilizations as signs. According to (Teeuw, 1984), semiotic studies of signals as a medium of communication are refined into a literary model that considers all relevant components and fundamental aspects of literary phenomena as a unique mode of communication in any society. Semiotics is a relatively recent field of study. The twentieth century saw a more systematic examination of the usage of signs and everything linked with them.

Semiotics is a science or method of analysis concerned with studying signs. Signs are tools used to navigate this world, whether in the middle of humans or alongside humans. Semiotics is essentially the study of how humans perceive and signify things. To symbolize is not synonymous with communicating (Sobur, 2009). Additionally, it is stated that the term

"symbol" originates from the Greek "syn-billion," which denotes a concept, indication, or feature that conveys information.

The symbol's meaning is included within the sign itself. There are two signs: signifiers, a type of sign, and signifieds marked. The signifier and the signified collectively constitute three distinct signs: icons, indexes, and symbols. An icon represents the relationship between a signifier and a meant that shares a natural form. An index is a sign that demonstrates a causal or causally related link between a character and a signified. A symbol is a sign that does not establish a genuine relationship between the signifier and the signified but rather an arbitrary one (Pradopo, 2007).

Authors' literary words lack meaning and do not become aesthetic objects unless they are given meaning by the reading community (Pradopo, 1995). Thus, an academic work, whether prose or poetry, can only have meaning and become an aesthetic object if the reading community gives it meaning. The semiotic analysis seeks to clarify the unspoken words in poetry and provide them with meaning or significance. In poetry, the pieces or elements have meaning in connection to one another and the whole. As a result, its structure must be studied, and the factors that constitute meaningful signs inside it must be explicated (Pradopo, 1995).

Research by (Saptawuryandari, 2013) states that the semiotic analysis of Chairil Anwar's poems has meanings and messages for readers. (Thabroni et al., 2020) concluded that poems employ more signs in index objects and symbols, most of which are not yet well known (not yet a community convention). (Aytaç, 2021) His research explores the mythological origins of Kaknus and the features of its employment in Divan poetry.

Additionally, it is noted that Kaknus, who is thought to have lived on the Indian islands, is comparable to other mythological animals such as Ankâ, Sîmurg, and Sender, due to his fascination with fire and his capacity to rebirth from the ashes after being burned (Ceylan, 2004). Furthermore, (Adami, 2016) studied gardens' symbolic, metaphorical, and linguistic dimensions in Indian English literature. According to him, common plant names function as critical linguistic, cultural, and textual indicators for constructing and transmitting meaning via cognitive metaphors.

Numerous earlier investigations have demonstrated distinct objects of poetry analysis and the topic of inquiry. The contrast in content and focus prompted this study to investigate the semiotics of the poems "The Prayer" and "God, I Love You" by W.S. Rendra. Poetry "Prayer" and "God, I Love You" represent the dynamics of human life in living life while still alive. The closeness of life can be made a plea in the form of prayer and recognition of correspondence to His God

This study also aimed to comprehend the rhetoric of language and the suggested figurative language in W.S. Rendra's poetry composition. Poetry is a meaningful structure because it is a sign system that uses language as a communication medium. Language is already a semiotic system or set of signs in literary works of poetry, with meanings distinct from sound,

music, and color. Language encodes and arranges semantic linkages so that the meaning of words may be discovered simply by examining how they are used in everyday texts (Valerio, 2018).

OBJECTIVES

The study aims to find out how to use semiotics of language in the poems "Prayer" and "God, I Love You" by W.S. Rendra. How to use literary semiotics in the poem "Prayer" and "God, I Love You" by W.S. Rendra.

LITERATURE REVIEW

Poetry Analysis

The term "analysis" originates in Greek, specifically the verb "analysis," which means to complete or characterize (Derrida, 2002 (Siswantoro, 2010)). Additionally, it is mentioned that poetry analysis interprets the poem's segments based on their purpose and the relationship between the parts or intrinsic aspects that contribute to the effect. This interpretation enables the researcher to recognize the inherent unity of the intrinsic elements under investigation and the intrinsic elements' capacity for variation because of poetic analysis. A structural analysis must possess the literary ability, as this ability will guide him throughout the analysis procedure. A reviewer's structural role is to make an implicit rule plain to disclose its academic consequence.

Poetry

Poetry is a composition of figurative language that expresses thoughts, imagination, or feelings beautifully and directly (Whitworth, 2006). Poetry is a unique technique of organizing rational thought and musical compositions. Every poem, whether traditional or free, must feel alive and grounded in its speech before it is lived in any other way (Hirshfield, 1998). Poetry, or possibly prayer poems, are typically composed of a series of lines that are only loosely related and lack an elaborate unifying framework or narrative topic (Orwin, 2001). Poetry acts on the poet's words, thoughts, and feelings within this structure. Poetry synthesizes these systems in which the force of terms and literary tactics are used to elicit emotion and imagination (Waluyo, 1987). Poetry's total conception is determined by its influence on sound construction, symbolism, rhythm and rhyme, imagination, thoughts and feelings, concentrated physical and mental structures, and the poet's emotional and intellectual characteristics.

Poetry expresses experience, imagination, and anything unforgettable written in indirect language as an individual expression (Alpiyah & Wikanengsih, 2019). (Pirmansyah et al., 2018) suggests that semiotics can be used in place of studying and analyzing poetry/rhymes to discover and explore their meanings.

Semiotics

The term semeiotics (pronounced that way) was coined by Hippocrates (460-337 BC), the founder of Western medical phenomena. According to Hippocrates, a symptom is a semeion, Greek for physical mark or sign. From the Greek terms, semiotics is generally defined as the production of signs and symbols as part of the code system used to communicate information. Semiotics encompasses visual, verbal, tactile, and olfactory cues. These indicators or signals may be accessible and received by all our senses when they create a code system for transmitting written information or messages in all human activities and behaviors (Sudarto et al., 2015).

According to (Laura, 2015), semiotics is a social science discipline. Oswald argues that semiotics studies the active production of meaning from a cultural perspective. Semiotics is also used to refer to the sign system. One can use the term "semiotics" to refer to the purposes expressed through the overall visual design, ambient sound, and color schemes of service sites (Semenenko, 2012). In semiotics, a symbol is defined as one determined by its dynamic object in terms of interpretation. In this scenario, deciphering symbolic symbols entails parts of the learning process and the growth or development of social experiences and agreements. Semiotics is the study of signs. The concept of the sign is to see that meaning arises when there is a relationship between being marked in absentia (signified) and sign (signifier). A sign is the unity of a form of marker with an idea or marker.

Semiotic Theory

Roland Barthes's Semiotic Theory (1915-1980): Literature is the most eloquent demonstration of the second level of meaning constructed based on language as the first system. The second system comprises two components: denotation and connotation (Kaelan, 2009).

Table 1

How Semiotic Signs Work

Signifier	Signified
Denotative sign	
Connotative Signifier	Connotative Signified
Connotative sign	

(Source: Roland Barthes in Paul & Jansz. 1999).

At the general level, denotation is usually understood as a literal meaning, the real meaning, sometimes even confused with references. On the other hand, connotation at the physical level serves to disclose and justify the period's dominating ideals. Myths are also included in the second level of meaning.

Ferdinand de Saussure's theory concerns the relationship between language signs and actual linguistic activity (human speech, parole). Saussure's structuralism theory treats language as a complete and internally harmonious system (language). He believes language must be viewed simultaneously as a web of relationships between sound and meaning. Therefore, the language structure is intrinsic to the language (Lycos, 1995; Grenz, 2001 (Kaelan, 2009)). Additionally, Ferdinand de Saussure stated that each language sign combines thought and a sound image rather than stating something explicitly. The sound that results from a spoken word is referred to as a signifier, whereas the thought is referred to as a signified. In linguistic terms, the signifier and the signified cannot be separated.

The Relationship Between Signs and The References

A sign relates to a reference and is represented by a primary function. Code can be used to represent. While code is a trans individual system of rules, many indicators begin on an individual level. Signs are classified according to their association with the ground as qualisign, sinsign, and legisign. Qualisign is a sign's intermediate quality. Sinsign refers to an object or event's true existence. The relationship between the sign and its reference is composed of three components. The relationship between the sign and its reference might take the shape of an icon, which is a similar relationship.

A stanza of poetry symbolizes the poet's idea of unity, and when combined with additional lines, it creates a bigger idea of unity. Stanzas in poetry are fundamentally identical to sentences that build a paragraph. Each stanza contains a line illustrating the poem's central topic. The stanza is the climax and might be the key to the poet's theme and message. However, due to the poet's independence, the central theme is not always covered in a single stanza. Thus, poetry's grammatical structure can relate to its lines and stanzas. Poetry is founded on signs. At the second level, signs include language or linguistic elements in the form of phrases, clauses, and sentences, whereas poetry at the first level includes literary norms or non-linguistic features such as rhetorical language and figurative language.

METHOD

This library-based research employed a qualitative method. The writing technique is descriptive qualitative, which describes the discussion based on literary works. (Ratna, 2008) asserts that qualitative approaches consider the context in which natural facts occur. The natural data in question is a poetic text. The texts of W.S. Rendra's poems "The Prayer" and "God, I Love You" are the focus of this inquiry. The poems "The Prayer" and "God, I Love you" were taken from the Collection of Prayer Poems for Children and Grandchildren, written by W.S. Rendra. The book is a revised 2016 edition, published by PT Benteng Pustaka in Yogyakarta. The research variables consisted of linguistic semiotics and literary convention found in two poems by W.S. Rendra, namely "The Prayer" and "God, I Love You". The primary data of this study were collected from the poems "The Prayer" and "God, I Love You" by W.S. Rendra sebagai data primer, while the secondary data were gathered from journal articles, a collection of literary criticism, undergraduate theses, graduate theses,

and sources related to primary data to strengthen primary data validation. Researchers themselves acted as the research instruments because they examined the language semiotics and literary traditions in W.S. Rendra's poems "The Prayer" and "God, I Love You" without performing interviews, questionnaires, or systematic observations. The present study focused exclusively on the work of W.S. Rendra. A sample is a subset of the entire, which is the study's real subject. The desired maturity level, population diversity, and resource availability determine the sample size.

Data collection was conducted using documentation techniques. Documentation is accomplished by collecting data or scholarly material supporting the investigation. The data acquired for this study are classified as primary and secondary data. Additionally, a search was conducted through written sources to gather information regarding the subject of the inquiry. Secondary data sources include the findings of semiotics studies and semiotic publications. This data collection aims to ascertain semiotic aspects, specifically linguistic elements, rhetorical language, and figurative language. The data were analyzed using an interactive model (Huberman & Miles, 1992). The analysis model comprises three components: data reduction, data display, and conclusion drawing or verification during the data collection. The recorded data were then reduced to determine their suitability; once determined to be suitable, the data were presented or explained by the problem's concept and verified.

FINDINGS AND DISCUSSION

W. S. RENDRA BIOGRAPHY

Dr. Willibrordus Surendra Broto Rendra, S.S., M.A. (W.S. Rendra) was born in Solo, Hindia Belanda on November 7, 1935 – and died in Depok, West Java on August 6, 2009 when he was 73 years old. W.S Rendra is an Indonesian writer who has been engaged in many forms of mass media since his adolescence, authoring poetry, theatrical scenarios, short stories, and literary essays. He studied at Gajah Mada University, earning an Honoris Causa Doctorate. As one of the most influential writers in Indonesia, Rendra's literary talent began to be noticed in junior high school. At that time, he had already begun to show his abilities by writing poetry, short stories, and plays for various school activities. Not only was he a gifted writer, but he was also an accomplished performer. He even performed several of his plays and quickly established himself as a gifted poet. In 1952, he published his first piece of poetry in a magazine named *Siasat*. His poetry collections include *Pamphleten van een Dichter*, *Portraits of Development in Poetry*, *Caused by the Winds of Rangkasbitung People*, *Rendra: Ballads and Blues Poem*, *State of Emergency*, *Prayers for Children and Grandchildren* (https://id.wikipedia.org/wiki/WS_Rendra).

Tabel 2.

Poem The Prayer

Puisi 1. Doa	Poem 1. The Prayer
Allah menatap hati.	Allah stares at the heart.
Manusia menatap raga.	Men stare at the shape.
Hamba bersujud kepada-Mu, ya Allah!	Your servant kneels before you, O Allah.
Karena hidupku, karena matiku.	Because of my being, because of my passing.
Allah Yang Maha Benar.	
Hamba mohon karunia dari kebenaran yang telah paduka sebarikan.	Allah, the True God.
Jauhkanlah hamba dari hal-hal buruk menurut paduka	Your servant asks for the gift of the truth
dan dengan begitu akan buruk pula bagi hamba.	that You have shared.
Dekatkanlah hamba kepada hal-hal baik menurut paduka	Keep this servant of Yours from evil and the evil things are evil for me, too
dan dengan begitu akan baik pula bagi hamba.	Bring your servant closer to good and that way is good for me, too
Ya, Allah, ampunilah dosa-dosa hamba supaya bersih jiwa hamba.	
Sehingga dengan begitu mata hamba bisa melihat cahaya-Mu.	O, Allah, forgive your servant's sins
Telinga hamba bisa mendengar bisikan-Mu.	So that your servant's soul is clean
Dan nafas-Mu membimbing kelakuanku.	So that your servant's eyes can see Your light.
Amin, ya robbal alamin	Your servant's ears can hear Your whisper.
(07 November 2002)	And Your breath leads my deed.
	Amin, ya robbal alamin.

Tabel 3

God, I Love You

Puisi 2. Tuhan, Aku Cinta Padamu	Poem 2. God, I Love You
Aku lemas	I am weak
tapi berdaya	but empowered
Aku tak sambat rasa sakit	I am not complaining about the pain
atau gatal.	or the itch
Aku pengen makan tajin	I want to drink tajin [rice water residue]
Aku tidak pernah sesak napas	I am never out of breath
tapi tubuhku tidak memuaskan	but my body is disappointing
untuk punya posisi yang ideal dan wajar.	to have a regular and ideal position.
Aku pengen membersihkan tubuhku	I want to cleanse my body
dari racun kimiawi.	from chemical poisons
Aku ingin kembali ke jalan alam	I want to return to the way of nature
Aku ingin meningkatkan pengabdian kepada Allah.	I want to increase my dedication to Allah.
Tuhan, aku cinta pada-Mu.	
(31 July 2009).	God, I love you.

SEMIOTICS OF W.S. RENDRA'S POETRY

Analysis of the Linguistic Aspects in "THE PRAYER". This analysis is more concerned with the syntactic features of poetry, which comprise the following subdivisions: words, clauses, phrases, and sentences. The results of the syntactic analysis below indicate the words, clauses, phrases, and sentence types employed by W.S. Rendra in the poem "The Prayer" :

Words in the poem "The Prayer". Each word possesses a soul, and each member of society uses words to move others (Keraf, 2008). The typography of "The Prayer" contains 88 words and four stanzas, with the first stanza consisting of four lines, the second stanza consisting of

seven lines, the third stanza consisting of six lines, and the fourth stanza consisting of one line. Table 2 contains the result of the word classification from "The Prayer".

Phrases in the poem "The Prayer". According to (Nababan, 2008), a phrase is a group of words that does not exceed the function limit. The phrase does not occupy the function of the subject, predicate, object, or adverb. The use of phrases in the poem "The Prayer" can be seen in Table 4.

Table 4

Phrases in the poem "The Prayer."

Syntactic Sub-Aspects	Phrases in the poem "The Prayer."
Phrases	Because of my being
	Because of my passing
	So that your servant's soul is clean
	Your servant's soul
	And Your breath
	Leads my deed

Clauses in the poem "The Prayer". A clause is a group of words, an arrangement, or construction of predictive words. This means that in the word order, there is a word that functions as the predicate (Chaer, 2011). For example, the clauses used by W.S. Rendra in the poem "The Prayer" can be seen in table 2.

Table 5

Clauses in the poem "The Prayer."

Syntactic Sub-Aspects	Clauses in the poem "The Prayer."
Clauses	Can see Your light
	O Allah
	Keep this servant of Yours from
	Your servant's eyes

ANALYSIS OF THE LINGUISTIC ASPECTS IN "GOD, I LOVE YOU"

Words in the poem "God, I Love You". Words are a poem's lifeblood, and language is the means through which the words are expressed. Understanding poetry entails grasping its significance. A poem can be experienced and understood if its message can be caught and

comprehended. W.S. Rendra’s poem "God, I Love You" comprises 54 words. Table 6 contains root words, affixed words, conjunctions, and prepositions that contribute to and define the poetic quality of the poem.

Phrases in the poem “God, I Love You”. (Nababan, 2008) defines a phrase as a group of words that does not exceed the function limit. The phrase does not occupy the function of the subject, predicate, object, or adverb. The use of phrases in the poem "God, I Love You" can be seen in Table 6.

Phrases in the poem “God, I Love You.”

Table 6

Phrases in the poem “God, I Love You.”

Syntactic Sub-Aspects	Words in the poem “God, I Love You.”
Phrases	but empowered
	not complaining
	the pain
	or the itch
	from poison
	to the way of nature

Clauses in the poem “God, I Love You”. A clause is a group of words, an arrangement, or a predictive word construction. In a clause or arrangement of these words, there is a word that functions as the predicate (Chaer, 2011). The use of clauses in the poem "God, I Love You" can be seen in table 7.

Table 7

Clauses in the poem “God, I Love You.”

Syntactic Sub-Aspects	Clauses in the poem “God, I Love You.”
Clauses	I am weak
	I want to

(Rahardi, 2010) argues that a sentence is a distinct linguistic unit capable of standing alone and possessing a complete meaning and final intonation, regardless of whether the intonation is horizontal, ascending, or descending. Sentences may also contain clauses on occasion. Table 8 contains the sentences from the poem "God, I Love You."

Table 8

Sentences in the poem "God, I Love You."

Syntactic Sub-Aspects	Sentences in the poem "God, I Love You."
	I want to eat tajin.
Sentences	I want to cleanse my body.
	I want to increase my dedication to Allah.

ANALYSIS OF RHETORICAL AND FIGURATIVE LANGUAGE OF W.S. RENDRA'S POETRY

Rhetorical and Figurative Language in "The Prayer"

"The Prayer" is included in WS Rendra's 94-page collection of poems "Prayers for Children and Grandchildren", published by PT Benteng Pustaka in 2014. The collection consists of 22 poems with a variety of ideas and qualities. The following section highlights the findings of an analysis of the poem's rhetorical and figurative language. (Look at the following lines of the poem on page 8).

RHETORICAL LANGUAGE IN "THE PRAYER".

Repetition. W.S. Rendra uses the word "Allah" many times in the poem "The Prayer", such as Allah stares at the heart/I kneel before you, Allah/Allah, the True God/O Allah, forgive my sins. The word "servant" is also used repeatedly in the poem: Your servant asks for the gift of the truth/Keep this servant of Yours from evil/Bring your servant closer to good/so that your servant's sins/so that your servant's eyes/your servant's ears can hear Your whisper.

The repetition of the word "Allah" in four lines and "servant" in nine lines (in the Indonesian version of the poem "The Prayer") demonstrates that the servant truly desires to pray to the Creator, namely the Almighty Allah. This affirmation is also made apparent in the poem's title, The Prayer.

Rhetorical Reticence. Rhetoric Retisense is a means of rhetoric that uses many dots. The use of these many points to replace feelings that cannot be expressed. Rhetorical reticence can be found at the end of each stanza as in the following lines. (Look at the following lines of the poem on page 8).

Tautology. A tautology is a rhetorical device for repeating something at least twice. This repetition demonstrates to the reader or listener of a literary work the depth of significance of a word or circumstance. Although the repeat may not sound or read the same phonologically, it relates to the same item or meaning semiotically. For example, look at the following lines:

because of my being, because of my passing

Keep this servant of Yours from ... so that ...

Bring me closer to ... so that ...

Parallelism. The repetition of the word “servant” can be seen in the following lines:

Your *servant* kneels before You, O Allah

Your *servant* asks for the gift of the truth

Keep this *servant* of Yours from evil

Bring your *servant* closer to good

O, Allah, forgive this *servant*'s sins

so that your *servant*'s eyes

your *servant*'s ears can hear Your whisper

Sentence Condensation. Each stanza of the poem "The Prayer" contains lines that consist of words or phrases that attempt to convey the poem's implied meaning to the reader. Therefore, the poem "The Prayer" can be summarized as follows.

Allah (the Creator) stares at the heart (something that is core and most hidden in His creatures); Men stare (only) at the shape (human senses only capture that); Your servant (is Allah's creature) kneels before you, o Allah! (only to You) because of (the purpose) my being, (and) because of (the purpose) of my passing (only to You) Allah (is God), The True God. Your servant (I) asks for the gift (guidance) of the truth that You have shared (that You have revealed). Keep (protect) this servant of Yours from (all bad things possible) evil, and the evil things are evil for me, too (and the servant will stay away from the evil); Bring your servant closer to good; and that way is good for me, too (and the servant will make every effort to accomplish it). O, Allah, forgive (all) your servant's sins; so that your servant's soul is clean; so that your servant's eyes (heart) can see Your light (your guidance); your servant can hear your whisper, and Your breath (divine permission) leads my deed. (Hear my prayer, O Allah); Amin, ya robbal alamin.

FIGURATIVE LANGUAGE IN “THE PRAYER”

Litotes. (Keraf, 2008) defines litotes as a type of language used to express something to humble oneself. (Tarigan & Guntur, 2009) adds that figurative language litotes incorporate exaggerated claims about reality to humble oneself.

Your servant kneels before you, O Allah! and that You have shared are the examples of litotes used in the poem “The Prayer”. These lines demonstrate the poet's yearning to submit to his holy God.

Hyperbole. Hyperbole is a term that refers to language that exaggerates a situation. The objective of hyperbole is to emphasize, intensify, and show the poet's expressiveness.

The examples of hyperbole used in the poem "The Prayer" are found in line 3:

can see Your light

your servant's ears can hear Your whisper

and Your breath leads my deed

Allegory. Allegory is a comparative language style in which individual words are connected to form a coherent whole.

The allegory may be found in the first and second lines of verse one of "The Prayer" (/Allah stares at the heart/ /Men stare at the shape/). The sentences /Allah stares at the heart/ /Men stare at are examples of a comparative figure of speech describing God's relationship with humanity. The poet describes God as if God had eyes. The poem "The Prayer" is about a person's prayer to God. "Allah stares at the heart" is connotative because the heart can't be seen because the heart is placed in the body. It may be seen from the line of poetry "Allah stares at the heart" that Allah understands what his servant feels. The poet communicates his sentiments through the words "Allah stares at the heart" because he realizes that Allah always knows what he wants.

Personification. Personification is a rhetorical device in which inanimate items or objects are described as possessing human attributes. For example, in the sixth line of verse 3, the personification figure of speech is used: /, and Your breath leads my deed/. The use of personification is also found in verse 3, lines 3 and 5 of the poem: /so that your servant's eyes can see your light/ /your servant's ears can hear your whispers/.

The poet uses the concrete terms "eyes" and "ears" to let the reader visualize what he is describing. The word "servant" is one of the nouns that describe self-name in this poem; it appears in verse 1, /Your servant kneels before you, O Allah!/. The term "servant" refers to the pronoun "I" who humbles himself before Allah SWT, his Creator.

CONCLUSION

This section underlines the conclusions that can be taken from the analysis and discussion conducted above. The poems "God, I Love You" and "The Prayer" express the poet's yearning (W.S. Rendra) to get closer to Allah by strengthening his understanding of Allah's teachings so that the learning outcomes are represented in all words and acts necessary to comprehend the truth. The poet employs rhetorical devices such as repetition, reticence, parallelism, assonance, sentence condensation, and paradox in the poem "God, I Love You" while also employing figurative devices such as metaphor and hyperbole. By contrast, "The Prayer" employs repetition, reticence, tautology, parallelism, assonance, enumeration, and sentence condensation as rhetorical devices and litotes, allegory, personification, and hyperbole as figurative devices.

SOURCES OF REFERENCE

- Adami, E. (2016). "Plants have a will of their own": the construction of botanical metaphors and symbols in the literary garden of (postcolonial) India. *Kervan. International Journal of Afro-Asiatic Studies*, Vol 0 No.2.
- Alpiyah, S., & Wikanengsih. (2019). PENERAPAN METODE INKUIRI DALAM PEMBELAJARAN MENULIS PUISI SISWA SMK. *PAROLE, Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, Vol 2 No 2.
- Aytaç, A. (2021). The mythological journey of the Kaknus and its place in Ottoman poetry. *Kervan –International Journal of Afro-Asiatic Studies*.
- Ceylan, Ö. (2004). Aşkın Ateşle İmtihani, Semender. *Türk Edebiyatı Dergisi*, 32–33.
- Chaer, A. (2011). *Ragam Bahasa Ilmiah*. Rineka Cipta.
- Hirshfield, J. (1998). *Nine Gates: Entering the Mind of Poetry*. HarperCollins.
- Huberman, A. M., & Miles, M. B. (1992). *Analisis data kualitatif*.
- Kaelan. (2009). *Filsafat Bahasa Semiotika dan Kerneneutika*. Paradigma.
- Keraf, G. (2008). *Diksi dan Gaya Bahasa*. PT Gramedia Pustaka Utama.
- Laura, R. O. (2015). *Creating Value The Theory And Practice Of Marketing Semiotics Research*.
- Lantowa J, Marahayu, NM., & Khaissibyan, M. (2017: 3). *Semiotika: Teori, Metode, dan Penerapannya dalam penelitian sastra*, Yogyakarta: CV Budi Utama.
- Nababan, D. (2008). *Intisari Bahasa Indonesia Untuk SMA*. PT Kawan Pustaka.
- Orwin, M. (2001). Language use in three Somali religious poems. *Journal of African Cultural Studies*, Vol 14(1), 69–87.
- Pirmansyah, P., Anjani, C., & Firmansyah, D. (2018). ANALISIS SEMIOTIK DALAM PUISI "HATIKU SELEMBAR DAUN" KARYA SAPARDI DJOKO DARMONO. *Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, Vol 1 No 3.
- Pradopo, R. D. (1995). *Beberapa Teori Sastra, Metode Kritik, dan Penerapannya*. Pustaka Pelajar.
- Pradopo, R. D. (2007). *Pengkajian Puisi*. Gadjah Mada University Press.
- Rahardi, K. (2010). *Kalimat Baku untuk Menyusun Karya Tulis Ilmiah*. Universitas Atma Jaya.
- Ratna, N. . (2008). *Teori, Metode, dan Teknik Penelitian Sastra* (Yassin (ed.)). Pustaka Pelajar.
- Saptawuryandari, N. (2013). ANALISIS SEMIOTIK PUISI CHAIRIL ANWAR. *Kandai*, Vol 9 No.1, 95–104.
- Semenenko, A. (2012). *The Texture of Culture: An Introduction to Yuri Lotman's Semiotic Theory*. Palgrave Macmillan, New York.
- Siswantoro. (2010). *Metode Penelitian Sastra. Analisis Struktur Puisi*. Pustaka Pelajar.
- Siswantoro. (2011). *Metode Penelitian Sastra*. Pustaka Pelajar.
- Sobur, A. (2009). *Semiotika Komunikasi*. Rosdakarya.
- Sudarto, A. D., Senduk, J., & Rembang, M. (2015). ANALISIS SEMIOTIKA FILM "ALANGKAH LUCUNYA NEGERI INI." *Journal "Acta Diurna," Vol IV No.*
- Tarigan, & Guntur, H. (2009). *Pengajaran Analisis Kesalahan Berbahasa*. Angkasa.
- Teeuw, A. (1984). *Khasanah Sastra Indonesia*. Jakarta: Balai Pustaka.
- Thabroni, G., Wikanengsih, & Kartiwi, Y. M. (2020). ANALISIS SEMIOTIKA PADA PUISI "PELAYARAN TUHAN" KARYA AFRIZAL MALNA. *Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, Vol 3 No 3.

- Valerio, T. (2018). Toward Semiotic Artificial Intelligence. *Valerio Targon / Procedia Computer Science*, 555–563.
- Waluyo, H. . (1987). *Teori dan Apresiasi Puisi*. Erlangga.
- Whitworth, J. (2006). *Writing poetry*. A & C Black.
- Zoest, A. Van. (1993). *Semiotika : tentang tanda, cara kerjanya dan apa yang kita lakukan dengannya*. Jakarta : Yayasan Sumber Agung.