

**LOVE IN THE BEATLES' SELECTED SONG LYRICS**

**(SEMIOTIC ANALYSIS)**

**THESIS**

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**FACULTY OF HUMANITIES**

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM**

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(SEMIOTIC ANALYSIS)**

**THESIS**

**Presented to**

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(S.S)**

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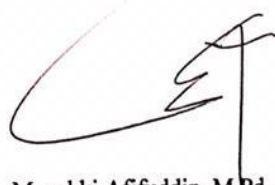


### APPROVAL SHEET

This is to certify that the thesis of Mahardika Reza Lesmana entitled **“Love in The Beatles’ Selected Song Lyrics (Semiotic Analysis)”** has been approved by the advisor for further approval by the Board of Examiners as one of the requirements for the degree of *Sarjana Sastra* (S.S.) in English Letters Department.

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Malang, August 1, 2018

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## MOTTO

**Fall seven times, stand up eight!**





## DEDICATION

I proudly dedicate this thesis to my father Drs. Eko Wahyudianto, my mother Dra. Larasati, and my twin brother Mahardika Bima Baskara A.Md. Thank you so much for every single thing you do to me and I am feeling so blessed that i can be a part of this world paradise called family.





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The researcher does realize that in writing the thesis, there are still many weaknesses and mistakes within the thesis. Therefore all suggestions and advices are welcome by the researcher.

Malang, August 1, 2018

The Researcher,

Mahardika Reza Lesmana





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## ABSTRACT

Lesmana, MR. 2018. Love in The Beatles' Selected Song Lyrics (Semiotic Analysis). Thesis. English Letters Department. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor Muzakki Afifuddin, M.Pd.

Keywords Love, Riffaterre Theory, Semiotics Literary Criticism

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Lyrical poetry is a type of literary work that is currently very popular in all circles. One of the uniqueness is the use of beautiful and connotative language. Therefore, in understanding this work, reader must pay attention to the poetic signs presented in it. According to that fact, this study examines the poetic signs in The Beatles' selected lyrics to find the whole meaning of the poem itself. The poetic signs are about love. According to Oxford dictionaries, love is a strong feeling of affection and sexual attraction for someone. In order to elaborate the poetic signs of love in The Beatles' selected lyrics, the researcher uses Riffaterre's theory of semiotic which focuses on the process of giving meaning to the literary work, especially in a poem.

Methodologically, the researcher applies literary criticism which is regarded as the analysis, interpretation, and evaluation of literary work. This research aims to answer the statement of the problem which is about the poetic signs of love and their meaning. The researcher analyzes the poetic signs in The Beatles' selected lyrics through two stages of reading poetry by Riffaterre. Those are heuristic and hermeneutic reading. Heuristic is the first interpretation take place, while hermeneutic focuses on the transformation of signs into complete arrangement of semiotic system.

The data source of this study is The Beatles' selected song lyrics. Those songs are "*Honey Don't*", "*Anna (Go To Him)*", "*Honey Pie*", "*Here Comes the Sun*", and "*I Want to Hold Your Hand*". Those are analyzed using Semiotics literary criticism of Riffaterre.

The result of this study reveals that based on the process of giving meaning in the poem, The Beatles' lyrics describe love in a very unique way. Based on the objects studied, the researcher finds 5 poetic signs of love. They are *Honey*, *Go to him*, *Honey Pie*, *Sun*, and *I Want to Hold Your Hand*. The poetic signs which appear in the lyrics can be in the form of words, phrases, idea, but with the same kind of love, that is about the attraction and admiration for human being in different gender.



## ABSTRAK

Lesmana, MR. 2018. Cinta dalam Lirik Lagu Pilihan The Beatles (Analisis Semiotik). Tesis. Jurusan Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing. Muzakki Afifuddin, M.Pd.

Kata Kunci. Cinta, Teori Riffaterre, Kritik Sastra Semiotika

Puisi lirik adalah salah satu jenis karya sastra yang saat ini sangat populer di semua kalangan. Salah satu keunikannya adalah penggunaan bahasa yang indah dan konotatif. Oleh karena itu, dalam memahami karya sastra jenis ini, pembaca harus memperhatikan simbol-simbol yang ada di dalamnya. Berdasarkan hal itu, maka penelitian ini bertujuan memeriksa tanda-tanda puitis atau simbol dalam lirik lagu pilihan dari The Beatles untuk menemukan makna keseluruhan dari puisi itu sendiri. Simbol yang di analisa adalah simbol tentang cinta. Menurut kamus Oxford, cinta adalah perasaan yang kuat dan ketertarikan seksual terhadap seseorang. Untuk menguraikan simbol-simbol puitis dalam lirik lagu pilihan dari The Beatles, peneliti menggunakan teori semiotik Riffaterre yang berfokus pada proses pemberian makna pada karya sastra, terutama dalam sebuah puisi.

Secara metodologis, peneliti menggunakan kritik sastra yang meliputi analisis, interpretasi, dan evaluasi karya sastra. Penelitian ini bertujuan untuk menjawab rumusan masalah yaitu tentang simbol-simbol cinta dan maknanya. Peneliti menganalisis tanda-tanda puitis dalam lirik lagu pilihan The Beatles melalui dua tahap membaca puisi dari Riffaterre. Kedua tahap itu adalah pembacaan heuristik dan hermeneutik. Heuristik adalah dimana interpretasi pertama terjadi, sementara hermeneutik berfokus pada transformasi tanda menjadi susunan lengkap dan saling menguatkan arti satu sama lain.

Sumber data dari penelitian ini adalah lagu-lagu lirik pilihan The Beatles. Lagu-lagu itu adalah "*Honey Don't*", "*Anna (Go To Him)*", "*Honey Pie*", "*Here Comes the Sun*", dan "*I Want to Hold Your Hand*". Lirik-lirik ini dianalisis menggunakan kritik sastra semiotika dari Riffaterre.

Hasil penelitian ini mengungkapkan bahwa berdasarkan proses pemberian makna dalam puisi, lirik-lirik lagu The Beatles mendeskripsikan cinta dengan cara yang sangat unik. Berdasarkan objek yang diteliti, peneliti menemukan 5 tanda atau simbol puitis. Tanda-tanda puitis itu adalah *Honey*, *Go to him*, *Honey Pie*, *Sun*, dan *I Want to Hold Your Hand*. Simbol-simbol puitis yang muncul dalam lirik bisa dalam bentuk kata-kata, frasa, ide, tetapi tetap dengan jenis cinta yang sama, yaitu tentang daya tarik dan kekaguman dari seorang pria kepada seorang wanita.



## الملخص

ليسمانا ، م. عام . الحب في اختيار البيتلز من كلمات الأغاني (تحليل سيميوتيك). أطروحة. قسم الأدب الإنجليزي. كلية العلوم الانسانية. جامعة الدولة الإسلامية مولانا مالك إبراهيم مالانج

مستشار مركي عفيف الدين

كلمات الحب ، نظرية ريفاذير ، النقد الأدبي شبه الأحيائي

الشعر الغنائي هو نوع من الأعمال الأدبية التي تحظى بشعبية كبيرة في جميع الدوائر. واحد من التفرد هو استخدام لغة جميلة وهادئة. لذلك ، في فهم هذا العمل ، يجب على القارئ الانتباه إلى العلامات الشعرية المعروضة فيه. ووفقاً لهذه الحقيقة ، تبحث هذه الدراسة في الإشارات الشعرية في أغاني البيتلز المختارة للعثور على المعنى الكامل للقصيدة نفسها. العلامات الشعرية تدور حول الحب. وفقاً لقواميس أكسفورد ، الحب هو شعور قوي بالعاطفة والجاذبية الجنسية لشخص ما. من أجل تفصيل العلامات الشعرية للحب في كلمات البيتلز المختارة ، يستخدم الباحث نظرية ريفاذير للسيميائية التي تركز على عملية إعطاء معنى للعمل الأدبي ، وخاصة في القصيدة

من الناحية المنهجية ، يستخدم الباحثون النقد الأدبي الذي يشمل تحليل وتفسير وتقييم الأعمال الأدبية. تهدف هذه الدراسة إلى الإجابة على صياغة المشكلة ، وتحديدًا عن رموز الحب ومعانيها. حلل الباحث علامات كلا Riffaterre شعرية في كلمات أغنية البيتلز المختارة من خلال مرحلتين من قراءة الشعر من الاستدلال هو المكان الذي يحدث فيه التفسير الأول ، hermeneutic المرحلتين هي قراءات إرشادية و بينما يركز التفسير على تحويل العلامات إلى ترتيب كامل والخلاص يقوي معنى أحدهما الآخر

"Anna (Go To Him)" و "Honey Don't" مصدر البيانات من هذه الدراسة هو كلمات أغنية البيتلز. الأغاني هي "I Want to Hold Your Hand" و "Here Comes the Sun" و "Honey Pie" و "To Him)" Riffaterre. يتم تحليل هذه الكلمات باستخدام النقد الأدبي السيميائية من

كشفت نتائج هذه الدراسة أنه بناء على عملية إعطاء معنى في الشعر ، تصف كلمات أغنية البيتلز الحب بطريقة فريدة من نوعها. استنادًا إلى موضوع الدراسة ، وجد الباحثون 5 علامات أو رموز شعرية. العلامات الشعرية هي العسل ، اذهب إليه ، فطيرة العسل ، الشمس ، وأريد أن أمسك بيدك. يمكن أن تكون الرموز الشعرية التي تظهر في الكلمات على شكل كلمات ، أو عبارات ، أو أفكار ، ولكنها لا تزال مع نفس نوع الحب ، أي حول جذب وإعجاب رجل لامرأة



## CHAPTER 1

### INTRODUCTION

This chapter provides the basics of this research. It is divided into several sub-chapters. Background of the study that discusses the reason of choosing the topic. The statement of the problem which becomes the focus of the research and its objective. The scope and limitation which is the borders of the research. Significance of the study states the benefit of the study. Research method explores the steps of collecting data and data analysis. The definition of key terms provided to make the reader easier in understanding the study.

#### 1.1 Background of the Study

Literature is generally divided into three groups, respectively prose, drama, and poetry (Risdianto, 2011: 5). Nowadays, between those three kinds of literature, poetry or poem becomes the kind of literature which is very popular especially among teenagers. Poetry is one of the unique literary works. As stated by Perrine (As cited in Siswanto, 2010: 23), poetry is said to be the most condensed and concentrated form of literature. The previous statement also implies that poetry uses a few words but has a wide meaning. It is one of the factors that make poetry to be unique.

Based on its development in literary history, it is known that poetry are divided into old poetry, modern poetry, and recent poetry (Djamaris, as cited in Setyawati et al, 2004: 211). Then, Based on the way the poet discloses the content



or idea he wants to give, poems are distinguished into (1) narrative poems, (2) descriptive poems, and (3) lyrical poems (Waluyo, 1991: 135-137). Between those three types of poem, this research is using the lyrical poem as the object of the research.

Lyrical poems are poems used to express the poet's personal idea through the lyrics (Suryaman, 2013: 26). It is also supported by Rees (As cited in Risdianto, 2011: 5), literature is writing which expresses and communicate thoughts, feelings and attitudes towards life, whether it is from the author or somebody else. Then, in its development, the language of lyrical poetry or poem is appreciated by the artist to be included in the lyrics in a song. The art of music that originally was the activity of tone and rhythm production to create a harmonious sound composition (instrumental) requires a medium to convey the ideas that is a poetry itself. So this is what underlies the presence of the lyrics in a song.

Song lyrics can be included in the genre of poetry in literary works. It can be seen from the similarity of the elements contained in the lyrics of the song and also the poetry. In poetry, there is a solid and a different structure with prose. Then, song lyrics also have the same thing that is at very high levels of language density.

Song lyrics are also a form of poetry disclosure because of the similarities of its elements. In accordance with the meaning of poetry, song lyrics also use a compacted language, given a rhythm with unified sounds, and the imaginative



choice of words. As well as poetry, the lyrics are also created by the author to express what they feel, seen, and experienced in a community. From those explanation, it can be concluded that the language of the song lyrics is actually not much different from the language of poetry. This corresponds to the understanding of the lyrics of the song according to Semi (1988: 106) that states, "Lyrics are short poems that express emotions".

Furthermore, when it is viewed from the form and type of poetry, the lyric of the song is included into the lyrical poetry. As has been explained above, poetry or lyrical poetry has a very solid language. This is also supported by the opinion of Siswantoro (2005: 3), "the language of poetry is short, dense and full of meaning. It is able to accommodate various dimensions of meaning behind what is expressed. It makes a meaning of poems are complicated".

According to this statement, it is very hard to understand the meaning since the use of language is very complex. So, in understanding the meaning of the poem, it cannot be separated from understanding the poetic signs in the poem. Poetic sign is a word or phrase pertinent to the poem's significance (Riffaterre, 1978: 23). Poetic signs become very important in understanding a poetry since a poetry consists of signs. It becomes very important for the reader to interpret and elaborate the words and poetic signs in the poem for getting the clear meaning of it. Based on this fact, the researcher wants to understand the poem by analyzing the signs found in the poem and find the meaning of each sign.



In this thesis, researcher directs the analysis into the poetic signs in a song lyrics in order to get the clear understanding to the whole work. One of the reasons why researcher decides to analyze a poem which is in the form of song lyrics because the poem in the form of lyrics is more accepted easily by the public, especially a teenager. Besides, the song which is packed nicely into a music can be the hallmark of an era. The development of music also greatly influences the development of the certain existing culture.

In the historical record, US and UK are the 2 countries that play a big role in the development of world music with their songs. The big development started in around 1960, when at that time in US was influenced by Elvis Presley's rock n' roll, British youth then participates in adapting the influence of rock n' roll music with a more simple chord creation, thus creating a new form of rock n' roll music variants into the pop realm that is more catchy. Of course it cannot be separated from a quartet from Liverpool known as The Beatles (Irfan, 2016: 34).

Formed around the 60s, The Beatles is considered to be the best band in the history of British pop music, in addition to its everlasting work, The Beatles has also paved the way for British pop music to invade music around the world. The group consisted of John Lennon, Paul McCartney, George Harrison, and Ringo Starr. The Beatles is also seen as the embodiment of progressive ideas that affect the sociocultural revolution of the 1960s (Irfan, 2016: 34).

At the first time they came up, The Beatles was like bringing the fresh air to the world music industry. After the British musician dominated the world



music with their traditional pop music brought by some artists like Jimmy Young, Lita Roza, Vera Lynn, and Doris Day, The Beatles seemed to give a new atmosphere with the style they brought called *skiffle*. *Skiffle* became very popular because it was a kind of music which was played with a simple music instrument and also very easy to listen especially among British youth people. (Irfan, 2016: 34)

As a successful actor of pop music culture, The Beatles has successfully shared its pop music to the various parts of the world. The influence given not only limited to the influence of its music, but also on the appeal of fashion and even become a lifestyle for their most listeners. The Beatles' influence is not only felt in the 1960s, but also in this modern era. It is proved by the musicians of the world are still covering the songs of The Beatles. Some of the Beatles songs are also considered to be very important for the lives of millions of people and certain groups of people. (Mc Donald, as cited in Kautsar 2007: 3)

In addition, they have many number one albums on the UK charts and the longest band which is staying in the top chart than any musician. Based on the RIAA, The Beatles is the band who sells the most albums in the United States. In 2008, Billboard magazine released a list of the biggest selling musicians in Hot 100 history to celebrate the 15th anniversary of the American singles chart where the Beatles were number one. Seven Grammy Awards, 15 Ivor Novello Awards from the British Academy of Songwriters, Composers and Authors, The Beatles are collectively included in the compilation of TIME magazine as one of the 100 most influential people of the 20th century. (Haryanto et al, 2013). Considering



those facts this, it is not surprising that the Beatles became a band that is very influential in the development of British pop music, and even the world.

The researcher selects some poems in the form of song lyrics by The Beatles to be analyzed. The choice is based on the similarity of the theme, which is about love. The researcher selects love as a major theme in this research because love is very important in life. In addition, love is a most often discussed theme in literary works. According to Siswantoro, most of this type of literary work (poetry) is related to the love, death, reflection, religion, philosophy and others related to the deepest insight from the depths of the poet's soul (Siswantoro, 2010: 39). This is in accordance with the quote contained in the Random House Academy Online Research which states that, some of the major themes of the literary work could be described as Love, Fate and Family (among many others) (Retrieved from <https://thewritersacademy.co.uk/blog/common-literary-themes/>, accessed on May, 17 2018). Moreover, based on Questia Trusted Online Research, The theme of love has been a recurrent one in the history of literature. Love is an interesting subject in literature because love, unlike other themes, has many twists and turns and many different endings. Love has been present in early works of literature, such as Greek and Roman mythology, and has continued through Victorian and contemporary times. (Retrieved from <https://www.questia.com/library/literature/literary-themes-and-topics/love-in-literature>, accessed on May, 17 2018). So, the love is very interesting point to be discussed.



Actually, the meaning of love is very broad. However, based on the Oxford dictionaries, love is described as a feeling of affection and sexual desire for someone. This understanding of love corresponds to one of the forms of love from ancient Greek terms, that is *Eros*. The term *Eros* is used to refer to that part of love constituting a passionate, intense desire for something or someone and it is referred to the sexual desire (Internet Encyclopedia of Philosophy, retrieved from <http://www.iep.utm.edu/love/>. Accessed on the 1st of March 2018). The point is the word "sexual desire". This understanding of love distinguishes the kind of love *Eros* from others understanding of love. The love of *Eros* is more inclined to love between men and women based on feelings of attraction and desire. This is also in line with the understanding of a romantic love, that is a motivational state associated with feelings of attraction and the inclination to seek commitment with one partner (Gonzaga et al, 2006). *Eros* and romantic love have the same point, it is the attraction. The attraction had by a human toward another human based on a feeling of love and interest in being together in a relationship. This kind of love is the most commonly encountered in everyday life and even found in many literary works. As has been mentioned, this love is also one of the most frequently raised themes by a writer in their works. Therefore, since this research talks about the poetic signs as the way to understand the whole poem, the researcher only discusses the poetic signs of love to human beings on the song lyrics of The Beatles based on the above understanding, that is about sexual desire and attraction to someone.



Next, about the object of the research, according to *The Beatles Complete Songbook* published in Italy 2001, there are some song lyrics of The Beatles talking about love. Then, researcher selects 5 poems in the form of song lyrics between those songs. The song lyrics are “*Honey Don’t*”, “*Anna (Go To Him)*”, “*Honey Pie*”, “*Here Comes the Sun*”, and “*I Want to Hold Your Hand*”.

Meanwhile, in conducting this research, the researcher takes some previous studies. First is Laily Maghfurah, a student of State Islamic University of Malang with her thesis entitled “*Poetic Signs of Love in Robert Frost’s Poems*”. Her thesis also applies semiotic approach from Riffaterre. The object is also a poem but she uses Robert Frost’s poems. The contribution of this previous study to the research is the application of the theory that helps the researcher in improving the knowledge to use semiotic approach. Second is Qurrota A’yunin, a student of State Islamic University of Malang with her thesis entitled “*Asceticism in John Donne’s Selected Poems*”. It is almost the same with the last previous study. it also applies semiotic theory by Riffaterre and the contribution is the same. Third is from Ahmad Yogi Setiawan, also from State Islamic University of Malang with his thesis entitled “*The Symbols of Human Morals Used by William Wordsworth in His Selected Poems*”. He also uses semiotic theory from Riffaterre but with a different object. He uses William Wordsworth’s works. The last previous study is from Anatha Aulia Kautsar, a student from Hasanuddin University with his thesis entitled “*Makna Pesan Sosial Budaya Dalam Teks Lagu-lagu The Beatles Bertema Perdamaian di Era The Sixties*”. He also uses The Beatles’ songs as an object of study. Different with this research, he focuses



on the social values of The Beatles' song lyrics, while this research is focusing on the symbols of love.

The differences between those researches and this research is the topic. This research examines the symbols or the poetic signs of love in The Beatles' selected lyrics using semiotics of Riffaterre. Although from some previous studies above, there have been some who use semiotics of Riffaterre in analyzing the symbols, but in fact, this theory has never been used to analyze The Beatles' songs, especially in the lyrics.

### **1.2 Statement of the Problem**

There is a problem that will be explored based on the background of the study, the problem is "What are the poetic signs of love represented in The Beatles' selected lyrics?"

### **1.3 Objective of Study**

Concerning the statement of the problem above, the objective of this research is to find the poetic signs in The Beatles' selected lyrics which are referring to love.

### **1.4 Scope and Limitation of the Study**

The researcher focuses to analyze the intrinsic elements of the poem that is the sign. The poetic signs which are analyzed is the poetic signs of love. Love that



has meaning about the attraction feeling among human with different genders. This research uses semiotic approach by Michael Riffaterre. The researcher restricts the analysis in 5 song lyrics. Lyrics which are analyzed are "*Honey Don't*", "*Anna (Go To Him)*", "*Honey Pie*", "*Here Comes the Sun*", and "*I Want to Hold Your Hand*".

### 1.5 Significance of the Study

This study is expected to give some contributions into theoretical and practical significance. Theoretically, this study is expected to enrich the theoretical basis of literary studies, especially the application of semiotic theory to analyze the literary works. Furthermore, it develops the understanding of the poem and application of literary theory for text analysis in the giving meaning process of song lyrics as one of the medium of communication in the modern era. Practically, this study is important since it offers the way to the people mostly university students in applying the semiotics theory by Riffaterre in literary work especially a poem. Besides, it aims to prove the function of the song as an effective medium of giving messages to the audience. Thus, it can increase the quality of lyrics' production and its benefits to the society. Finally, it gives the contribution for the next researcher to understand and improve the ability of analyzing literary work using semiotic approach



## 1.6 Research Methods

This part contains research design, data sources, data collection, and data analysis.

### 1.6.1 Research Design

This study is a literary studies. It uses literary criticism. Peck and Coyle stated that literary criticism is usually regarded as the analysis, interpretation, and evaluation of literary work: it does not mean ‘finding fault with it’ (1984: 6). The data of this research are analyzed by using semiotic approach. By using this approach, the researcher finds the poetic signs of love in The Beatles’ selected song lyrics. First, to find the poetic signs of love, the researcher understands the meaning-creating of sign in the poem by using semiotics theory by Riffaterre. Next, the researcher interprets the meaning of every sign found in the poems. Finally, based on the Riffaterre’s semiotics of poetry, researcher finds the poetic signs of every poem.

### 1.6.2 Data Sources

The data are The Beatles’ selected lyrics taken from *The Beatles Complete Songbook* published in Italy 2001. The song selection is based on the song which are talking about love. The songs are “*Honey Don’t*”, “*Anna (Go To Him)*”, “*Honey Pie*”, “*Here Comes the Sun*”, and “*I Want to Hold Your Hand*”.



### 1.6.3 Data Collection

The data are taken from the words, phrases, sentences, and even the idea in The Beatles' lyrics. As the first step, researcher reads carefully and tries to understand the poem deeply. Second, the researcher does second reading called hermeneutic while keeping the track of important words or phrases referring to love by underlining them. Third, researcher matches the suitability of the data with the research focus. As the last step, researcher corrects and re-checks the data obtained on each of the quotes in the poem.

### 1.6.4 Data Analysis

The analysis of the data is done in some major steps. After finishing collecting the data, Researcher analyzes the poetic signs by using 2 stages of reading proposed by Riffaterre since a language of a poem or a lyrical poem is connotative. This step is called heuristic and hermeneutic reading. Heuristic is the first stage reading while hermeneutic is the second level reading after heuristic reading because it has been referred to the contents of the poem in-depth. Finally, researcher finds the poetic signs and classifies the data into the poetic signs of love, Eros which is love among human being with different genders. As the last step, the researcher drew the conclusion and reported the result in systemic writing.



### 1.7 Definitions of Key Terms

**Semiotics**, semiotics is one of the theories in analyzing the literary work based on the signs. As stated by Chandler (2007: 2), the shortest definition is that it is the study of signs.

**Semiotics of Riffaterre**, Riffaterre's semiotics is more specifically talking about the application of semiotic in analyzing the poetry or poem.

**Poetic Sign**, Riffaterre states that poetic sign is a word or phrase pertinent to the poem's significance (1978: 23).

**Love**, In English, the word "love," which is derived from Germanic forms of the Sanskrit *lubh* means desire (<https://www.iep.utm.edu/love/>, accessed on the 1st of March 2018). While based on the Oxford dictionaries, love is a feeling of affection and sexual attraction for someone.

(<https://en.oxforddictionaries.com/definition/love>, accessed on 1st March 2018)

**Eros**, is a love that is constituting a passionate, intense desire for something or someone and it is referred to the sexual desire (Internet Encyclopedia of Philosophy, retrieved from <http://www.iep.utm.edu/love/>. Accessed on the 1st of March 2018).

**Romantic Love**, is a motivational state associated with feelings of attraction and the inclination to seek commitment with one partner (Gonzaga et al, 2006).



## CHAPTER II

### REVIEW OF THE RELATED LITERATURE

This chapter explores the review of literature related to the focus of the discussion in this research. It is divided into 3 sub-chapters. The first is the definition of the symbols in general followed by the classification of the symbol itself. The second is about the semiotic theory that becomes the approach in this thesis. And the last chapter is about the previous studies related to the discussion.

#### 2.1 Lyrical Poetry

In a song lyric, the language used is not much different from the language of poetry. This is similar to the understanding of the lyrics of the song according to M. Atar Semi (1988; 106) who says that "Lyrics are short poems expressing emotions". This statement is also reinforced in another definition of the lyrics of the song contained in the Big Indonesian Dictionary (KBBI, 1990; 528), the lyrics of the song is a poem which is sung. The language in the lyrics of the song has the rules of poetry that there is an emotive element through the sounds and words. In addition, as well as poetry writing, songwriting is also concise and compact.

Rachmat Djoko Pradopo in his book, *Kritik Sastra Indonesia Modern* concludes that poetry has elements in the form of emotions, imagination, thoughts, ideas, tones, rhythms, senses, wording, figurative words, density and the author's feelings which are all revealed in the language medium. In its development, the language of poetry is appreciated by the means of art. One of them through the



lyrics of the song in the art of music. The art of music which is originally an activity of mixing a tone and rhythm to produce a harmonious sound composition (instrumental) requires the language media to convey the ideas. So it underlies the presence of the lyrics in a song (Pradopo, 2002; 7).

In a short, song lyrics are a form of poetry expression because of the similarity of its constituent elements. In accordance with the meaning of the poetry mentioned, song lyrics also use a compacted language, given a rhythm with unified sounds, and the choice of words or imaginative words. As well as poetry, the lyrics are also created by the author to express what is felt, seen, and experienced in a the author's environment. Thus, song lyrics can be studied using the same theories and methods with poetry because song lyric is also a poetry.

## **2.2 Symbol in Literature**

The word symbol is derived from "symballein, meaning 'to throw together', from the Greek 'symbolon' and Latin 'symbolum', which meant token, sign" (Webster: 2003). Perrine (1974) states that symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or represents other meanings as well (211). There are many kinds of symbols that are used by the creators of literary works. The variety of symbols also affect the meaning of the symbols themselves. Those styles of language will lead to the ambiguity of a language in the work. That ambiguity is a result of the diction selected by the



authors themselves. These symptoms are considered important by the experts, with the reason that the literary work can be enjoyed by the society by first translating the symbols created by the author.

In literary work, symbol will appear in a various ways. Most commonly a symbol will occur in the form of a word, a figure of speech, an event, total action, or even a character. Symbols become a very important part of a literary work especially poetry. This is because poetry is very concerned with the beauty of the language used. According to the statement of Fadaae (2011), symbol is a kind of figures of speech used for increasing the beauty of the text and has a figurative meaning besides its literal meaning.

The use of symbols also distinguishes poetry with the other kind of literary work which is a prose. Although basically they have the same form that both of them are in a form of writing, but a poem differs from most prose in several ways. The poem must be read with more attention to sounds and connotations. As a result, the reader also has a right to certain expectations. The reader expects the poet to make greater use, perhaps, of resources of meaning such as figurative language, allusion, imagery, and symbol (Kennedy & Gioia, 2002: 378)

Symbol (poetic signs) is also a weapon from the author to express their feelings. People from a hundred years ago had used symbols for expressing their feelings and thoughts about phenomena, life and death. (Fadaae, 2011). The 3 great poets who play an important role in the development of symbols or poetic signs are Stephan Mallarme, Poul Verlaine and Arthur Rimbaud. According to



Farshidvard, as cited in Fadaae, Stephan Mallarme, Poul Verlaine and Arthur Rimbaud, are 3 great poets who popularized the use of symbols or poetic signs as a medium of expressing their feelings. (2011).

In its current development, the symbols are increasingly being used in a literary work especially in a poetry. The application of symbol is also different based on the purpose of its author. For example a "rose" conventionally symbolizes romance, love, or beauty. "Water" is sometimes linked to the idea of birth or purification (Murray, ND). Based on that fact, the symbols become very diverse. In order to make it easier to be distinguished, the symbols are divided into several types. First is archetypal symbols, second is conventional symbols, and the last is personal symbols.

### **2.2.1 Types of Symbol in Literature**

Finkelstein (2010) states that one of the tools most useful in interpreting art and literature is symbols. The three types of symbolism we encounter in analyzing literature are archetypal, conventional, and personal symbols.

#### **2.2.1.1 Archetypal Symbols**

Archetypal symbols are the universal roles everyone must eventually play out in the act of consciousness integration. E.g., the roles Carl G. Jung named as a part of the greater SELF; the roles Dr. Carol Pearson has named as part of the Hero's Journey, the roles of the Greater Arcana of the Tarot cards, the roles played by the gods and goddesses of the Greek and Roman pantheons, etc.



([http://www.new-wisdom.org/cultural\\_history1/02-archetypes/symbolism.htm](http://www.new-wisdom.org/cultural_history1/02-archetypes/symbolism.htm), accessed on 1st of April, 2018).

### **2.2.1.2 Conventional Symbol**

Conventional symbols are the symbols that have a different interpretation based on their cultural relation. It has a convention in finding their meaning. As stated by Finkelstein, conventional symbols are those symbols we encounter that have different interpretations depending on the cultural context (2010). In addition, there is another term of conventional symbol. It is blank symbol. They have a similar understanding that is a word or symbol has a universal meaning. In accordance to Fananie (2000: 100), blank symbol is words expressing symbols which have universal meaning. The meaning of the symbols is created by the person's agreement that makes those symbol's meaning are easy to be understood. A flag and the crossing of a black cat may be called conventional symbols since they can have a conventional or customary effect on us (Kennedy & Gioia, 2002: 261)

### **2.2.1.3 Personal Symbol**

Personal symbols are those fresh and new ones which the writer or the poet newly created, and contrary to conventional symbols, their recognition is difficult for the reader, like Lion which is the symbol of God in Molana's poems (fadaae 2011: 20). Another understanding is from Finkelstein (2010) who states that personal symbols are those that change from author or dreamer to dreamer; someone's interpretation of a dog in his dream may be different from that of his neighbor, especially if he interprets dogs as representing bad attitudes and his



neighbor sees them as symbols of protection ([http://www.new-wisdom.org/cultural\\_history1/02-archetypes/symbolism.htm](http://www.new-wisdom.org/cultural_history1/02-archetypes/symbolism.htm). Accessed on the 1st of April 2018.).

### 2.3 Semiotics

This research will deal with semiotic approach which is about the sign. The term “semiotic” actually derives from Greek, “seme” as in semiotikos, a sign’s interpreter. Generally, semiotic means the study of sign as stated by Eagleton that semiotics, or semiology, means the systematic study of signs (2008: 87). This study is about the phase in finding the meaning of the whole poem by identifying each sign.

Semiotics studies systems, rules, and conventions that probably the signs have meaning. Related to the process of giving meaning, a reader is the one who has a duty to give the meaning of literary works. Specifically on the poem, the meaning process set from heuristic reading, that is to find meaning and substance according to language ability based on language function as communication about the world. Moreover, the reader should increase it to hermeneutic reading that is to elaborate code of a literary work or it can be said as *decoding* based on its significance. Thus, signs in a poem will have a meaning after committing perusal to the literary work (Riffaterre, 1978: 5-6).

Actually, this approach is not a new approach. It is from the late nineteenth and early twentieth century. The two primary traditions in contemporary semiotics



term respectively from the Swiss linguist Ferdinand de Saussure (1857–1913) and the American philosopher Charles Sanders Peirce (1839–1914) (Chandler, 2007:2).

For the linguist Saussure, ‘semiology’ is ‘a science which studies the role of signs as part of social life’. While according to the philosopher Charles Peirce, the field of study which he called ‘semeiotic’ (or ‘semiotic’) is the ‘formal doctrine of signs’, which was closely related to logic (Peirce 1931–58, 2.227 as cited in Chandler 2007: 3)

Peirce and Saussure are widely regarded as the co-founders of what is now more generally known as semiotics. They established two major theoretical traditions. Saussure’s term ‘semiology’ is sometimes used to refer to the Saussurean tradition. In this term, there are two main elements in Saussure’s concept. Those are signifier and signified. First is signifier, signifier means the things that carry the meaning. While second, signifier, is the meaning which is carried by the signifier. While Saussure has the ‘semiology’ term, The term ‘semotics’ actually refers to the Peircean tradition. According to Peirce, sign is something which represents something else (as cited in Maghfurah, 2015). However, nowadays the term ‘semiotics’ is widely used as an umbrella term to embrace the whole field of both semiology or semiotics (Chandler, 2007: 3-4).

As the time goes, semiotics theory has undergone many developments. This is evidenced by some of the theorist who participated in stating their opinion about the theory of semiotics. One of the broadest definitions is from Umberto



Eco, who states that ‘semiotics is concerned with everything that can be taken as a sign’ (Eco 1976, 7). Semiotics involves the study not only of what we refer to as ‘sign’ in everyday speech, but of anything which ‘stands for’ something else. In a sense of semiotics, signs take the form of words, images, sounds, gestures, and objects. Contemporary semioticians study signs not in isolation but as part of semiotic ‘sign system’(such as medium or genre). They study how meanings are made and how reality is represented (Chandler 2007: 2).

Then, Teeuw (1984: 6) accomplished more and focused his opinion in literary studies, “semiotics is the literary model which justifies all factors and authentic aspect for understanding literary indication as an exclusive communication tool in society”. Moreover, semiotics is a branch of study which is concerned through sign and entire things related to the sign, as sign system and sign process for usage (Zoest, 1993: 1).

Another expert who expressed his theory about semiotics is Michael Riffaterre. When it is about semiotics and poetry, we cannot separate it with Michael Riffaterre. Riffaterre has a major role in the poetic theory. He is also a figure of semiotics approach who thinks more specifically into the relation between semiotics and poetry. It is proved by the fact that he created the book entitled ‘*Semiotics of Poetry*’ that talks about the way to understand and give the meaning of a poetry.

As stated by Riffaterre, a poem says one thing and means another (1978: 1). This thing makes it very difficult to understand the meaning of a literary work



without searching for the meaning of each signs present in the literary work. By understanding the semiotic approach, it is really important in analyzing the literature work, especially poetry. It is an appropriate theory since the poetry uses a different style of language than the other works. Riffaterre (1978: 1) also states that the language of poetry differs from common linguistic usage-this much the most unsophisticated reader's sense instinctively. Many authors use the poetic signs in their works. Through the poetic signs, the author expresses their feelings.

Poetic sign is a word or phrase pertinent to the poem's significance (Riffaterre, 1978: 23). From that statement, it is almost impossible to understand the message brought in the poem without understanding every sign within it. Poetic signs become very important in understanding a poetry since a poetry consists of signs. It becomes very important for the reader to interpret and elaborate the poetic signs in the poem for getting the clear meaning of it. It is also appropriate with the statement of Riffaterre in Teeuw (1983: 65) that says that the duty to give meaning to the reader of literature that begins with determining the meaning of its elements, namely the words. As has been stated, poetic signs can be in a form of phrases, sentences, ideas, or even words. It means that “words” in the statement of Riffaterre above can be a poetic sign.

As a result, from all the previous statements provided, the researcher decides to use semiotics by Riffaterre as a tool to do this research. The choosing of this theory is because from the other theory, Riffaterre’s semiotics is more semiotically specific in analyzing a poetry. Therefore, the researcher thinks that Riffaterre’s semiotics is appropriate to be used in this research.



## 2.4 Riffaterre's Semiotics of Poetry

One of the figures in the literary world who introduces the way to analyze the poem is Michael Riffaterre. In his book, *Semiotics of Poetry*, Riffaterre discusses a lot about the relationship between semiotics and poetry. Moreover, he also discusses the semiotics used as a tool for analyzing poetry in terms of giving meaning to symbols or signs in a poetry. In the first chapter in his book's discussion that is *Sign Production*, Riffaterre calls the symbol or the sign used by the author of literary works with the term poetic sign. As so many times repeated previously, poetic sign is a word or a phrase pertinent to the poem's significance. This pertinence is either an idiolectic factor or a class factor. It is idiolectic if the poetic quality of the sign is peculiar to the poem in which it is observed (Riffaterre, 1978: 23). This idiolectic term explained by Riffaterre has the same understanding as the personal symbol described in the previous sub-chapter. While class factor, introduced by Riffaterre, is when its poeticity is recognized by the reader, no matter what the context (provided, of course, that the context is a poem): that is, if the selection of poeticity markers is regulated by esthetic conventions outside of and in addition to the intrinsic individual features of a word (Riffaterre, 1978: 23). It has to do with the explanation of conventional symbol discussed in the previous sub-chapter.

In addition, as has been explained, the symbol or poetic sign is a sign that represents the meaning above its literal meaning. The shift from the literal meaning into the deeper interpretation or significance ultimately raises the concept of *interpretan*, which is a sign that translates the surface sign of the text



and explains what else the text suggests. Riffaterre through this term also distinguishes between the literal meaning and the significance (*interpretant*). Meaning is all information in the mimetic level presented by the text to the reader, while the significance (*interpretant*) is the unity between the aspect of form and semantics (Riffaterre, 1978: 2-3). To put it simply, it can be argued that the meaning is entirely referential in language and textual, while the significance (*interpretant*) may be "out" of language references and referring to things outside the text (Riffaterre 1978: 2). This understanding is again reinforced by the statement of the Riffaterre that any equivalence established by the poem and perceived by retroactive (hermeneutic) reading may be regarded as an *interpretant* (1978: 81).

Riffaterre states that there are four steps in analyzing a poem (Susilo, 2014:3). Those steps are divided into indirect expression, heuristic and hermeneutic readings, matrixes, models and variants, and hipograms (Pradopo, 2005 as cited in Husien, 2016:3).

#### **2.4.1 Indirect Expression**

An important feature of poetry according to Michael Riffaterre is a poem expressing concepts and objects indirectly. To put it simply, a poem says one thing and means another (Riffaterre, 1978: 1). In his book entitled *semiotics of poetry*, he states that poetry keeps swinging back and forth, tending first one way, then the other. The choice between alternatives is dictated by the evolution of taste and by continually changing esthetic concepts. But whichever of the two



trends prevails, one factor remains constant: poetry expresses concepts and things by indirection (1978: 1). There are three possible ways for semantic indirection to occur. Indirection is produced by displacing, distorting, or creating meaning (Riffaterre, 1978: 2).

#### **a) Displacing Meaning**

It is the displacement of meaning. It can be said as a change in the meaning of the words that exist in the poem which is not using the actual meaning. Displacing, when the sign shifts from one meaning to another, when one word “stands for” another, as happens with metaphor and metonymy (Riffaterre, 1978: 2). The example of metaphor is the phrase melting pot that describes America, from heterogeneous society becoming more homogeneous. It does not stand for its literal meaning which is melted pot.

#### **b) Distorting Meaning**

Distorting, when there is an ambiguity, contradiction, and nonsense (Riffaterre, 1978: 2). Ambiguity means that a word or phrase or even a sentence has more than one meaning. It can occur because of the usage of the word or sentence that creates the different interpretation based on the context. Contradiction is the usage of paradox, irony, and antithesis. While nonsense is the words which have no certain meaning, but it can be given the meaning when it takes on the arrangement of the poem. The example of the ambiguity is in a sentence “a good life depends on a liver”. Liver may be an organ or simply a



living person.

### **c) Creating Meaning**

Creating, when textual textual space serves as a principal of organization for making signs out of linguistic items that may not be meaningful otherwise (For instance, symmetry, rhyme, or semantic equivalences between positional homologues in a stanza) (Riffaterre, 1978: 2). In other word, it is about a process of giving the meaning towards the things that do not have a meaning in common language.

## **2.4.2 Heuristic and Hermeneutic Readings**

### **a) Heuristic Reading**

Heuristic reading is also where the first interpretation takes place, since it is during this reading that meaning is apprehended (Riffaterre, 1978: 5). Heuristic reading refers to the first stage reading because the reader is required to understand the whole poem. This means that in this first stage, the readers only read the surface of the poem before understanding to the second stage or the meaning in the poem. In this first stage of reading of the text, the reading corresponds to the syntactical, morphological, normative and semantic term of the language. A heuristic reading is not enough to understand and grasp the real meaning in a poetry, therefore a hermeneutic stage or called as a second stage of reading is very needed.



### **b) Hermeneutic Reading**

Hermeneutic reading is a reading which will point cases that originally ungrammatical text become an association of equivalent words (Riffaterre, 1978: 5-6). Hermeneutic as the next stage of the previous heuristic stage. It presents a deeper and more detailed understanding. Hermeneutic is also called the second stage of reading or retroactive. This means that readers do a deep search of meaning based on literary conventions. The decoding process happens in this stage. Although in the first stage the reader has been reading the whole poetry, but it is not enough to understand the messages brought within the poem itself. In the hermeneutic stage, the reader is more able to comprehend the text further and deeper. The reader starts to find the facts related to each other and finally the reader begins to understand the works or the poems.

#### **2.4.3 Matrixes, Models and Variants**

Matrixes can be assumed as an abstract concept which has never actualized (Riffaterre, 1978: 13). To get the meaning of poetry in depth, then we need to know the theme first. The trick to knowing the theme is to find the matrix, model, and variants. The matrix is an abstract of a poem. The matrix is transformed into a model that can be found in the form of tropes. Models themselves are transformed through variants that can be lines or verses. After that, we can determine the theme (Susilo, 2014: 4).



#### 2.4.4 Hypogram (Intertextual Principle)

It is a principle of relation between a verse to another verse or text (Riffaterre, 1978: 2). In accordance to Riffaterre, the selection of such words is regulated by tradition, by a historically definable esthetic system; that same system dictates the words' interpretations (especially their perception as signs of values). It means, in analyzing or understanding literature, it is important to pay attention to the principle of intertextuality and to track the hypogram of a text. Hypogram is the text that underlies the creation of the work. The text in hypogram is not only a common text, but more than that. In accordance with the opinion of Susilo that the text in this case may mean a situation in society (2014: 4)

#### 2.5 Previous Studies

There are previous studies in which researchers use the semiotic approach as their tool to analyze the literary work. Laily Maghfurah (2015), a student of State Islamic University of Malang uses this approach with her thesis entitled “*Poetic Signs of Love in Robert Frost's Poems*”. Her thesis applies semiotic approach from Riffaterre. The object is also a poem, but she uses Robert Frost's poems. In this research, the researcher concludes that Frost shows different signs of love which related to the nature and human life through his poems. The amount of the love signs are twenty five in the six selected poems by Robert Frost. The poetic signs of love are came forth into the porch, a dole of bread, purse, heartfelt prayer, case of gold, silver, end not far from forth, aster, faded blue, tree, sash a shake, leaned aside, flowers gay, treasure, measure, be my love, shattered rose, goldenrod, shell, ‘pleasure in the flowers today’, ‘pleasure in the orchard white’,



‘the swarm dilating round the perfect tree’, love, darting birds, and bees. The contribution of this previous study to the research is the application of the theory that helps the researcher in improving the knowledge to use semiotic approach.

Semiotic approach have also been used by Qurrota A’yunin (2016), a student of State Islamic University of Malang with her thesis entitled “*Asceticism in John Donne’s Selected Poems*”. It is almost the same with the last previous study. It also applies semiotic theory by Riffaterre. In this research, the researcher states that the process of giving meaning in the poem has some phases. The phases, provided by Riffaterre include heuristic and hermeneutic reading.

Heuristic is reading the poem based on the language system, while hermeneutic is reading the poem based on the sign related to the reality built. According to these two reading stages, the researcher finds the system of worship which is implicitly written in the poem. First is the regret of devotion to God when he has made a mistake, the second is the system of worship with God about believing in divine decree and loves God gladly by avoiding the prohibition and focuses to worship in God. The author of this thesis also concludes that the poems that are analyzed indicate the asceticism which the system of worship is comparable with Sheikh Abdul Qodir Al-Jailani. That system is the devotee of God has to purify the heart from anything that brings the bad things from worldliness.

The next previous study is from Ahmad Yogi Setiawan, also from the State Islamic University of Malang with his thesis entitled “*The Symbols of Human Morals Used by William Wordsworth in His Selected Poems*”. He also uses semiotic theory from Riffaterre but with a different object. He uses William



Wordsworth's works. From his research, he knows that each poem delivers a symbol of human morality. The symbols found are Duddon River, Silent year, and a Human Face. All he can state from the research is, in every Wordsworth work he analyzes, Wordsworth keeps emphasizing that balance is necessary for everything.

The last previous study is about The Beatles as the object of this research. The research about The Beatles' selected lyrics has been also researched by Anatha Aulia Kautsar, a student from Hasanuddin University with his thesis entitled "*Makna Pesan Sosial Budaya Dalam Teks Lagu-lagu The Beatles Bertema Perdamaian di Era The Sixties*". He also uses The Beatles' songs as an object of study. However, different with this research, he focuses on the social values of The Beatles' song, while this research is focusing on the symbols of love. Based on the research, the researcher uses 3 songs of The Beatles as the main object. the songs are *Revolution*, *Blackbird*, and *A Day in the Life*. Those 3 songs are felt enough to represent 25 songs themed peace by The Beatles. The issues raised and represented through symbols in those songs include anti-war, anti-racism, anti-conservatism, anti-drugs, criticism of the western government, and world peace.

The basic differences between those researches and this research is the object and the focus of the study. This research will examine the songs from The Beatles, especially about the love signs or symbols found in those songs using semiotics of Riffaterre. More than that, these previous studies give the contribution to this research in the term of the application of the theory to the



objects that helps the researcher in improving the knowledge to use semiotic approach especially in analyzing The Beatles' lyrics.





### CHAPTER III

#### ANALYSIS

This chapter contains the analysis. In this chapter, the researcher would like to answer the problem of the study which has been stated in chapter I by presenting the data and analyzing the data by using semiotics theory. There are 5 lyrical poems of The Beatles that are analyzed in this chapter. The poems are:

1. Honey Don't
2. Anna (Go To Him)
3. Honey Pie
4. Here Comes the Sun
5. I Want to Hold Your Hand

Those five poem titles above are actually the songs from The Beatles whose lyrics will be analyzed by the researcher using the semiotic theory of Riffaterre. In order to ease the discussion, the researcher will do a coding for each song title. The code will be HD for Honey Don't, AGTH for Anna (Go To Him) lyrics, HP for Honey Pie, HCTS for Here Comes the Sun, and the last is IwthYH for I Want to Hold Your Hand. In analyzing The Beatles' lyrics, the researcher does some steps. As the first step, the researcher analyzes the lyrics by doing heuristic reading. The second step, the researcher does hermeneutic reading as the second level reading. As the last step, the researcher states the poetic signs of love found in The Beatles' lyrics.



### 3.1 Analysis on The Beatles' "Honey Don't"

This section will explain the analysis of The Beatles' Honey Don't. This section consists of 5 sub-sections. First is the lyric of The Beatles' Honey Don't, second is the first stage of reading that is heuristic, third is the next stage reading that is hermeneutics, fourth is the poetic signs contained in the Honey Don't, and the last is the framework of analysis.

#### 3.1.1 The lyric of The Beatles' "Honey Don't"

<i>Well how come you say you will when you wont Say you do baby when you dont Tell me honey how do you feel Tell the truth now is love real</i>	4
<i>but ah-a honey dont well honey dont yeah honey dont well honey dont yeah honey don't say you will when you wont ah-a honey dont</i>	7
<i>Well I luv you baby and I want you to know I like the way you wear your clothes Everything about you is so dog-gone sweet You got that sand all over your feet</i>	10
<i>Well I love you baby on a Saturday night Sunday morning it dont feel right You been out painting the town ah-a honey been steppin around</i>	15

#### 3.1.2 Heuristic Reading of The Beatles' "Honey Don't" lyric

*Honey Don't* is the first lyric by The Beatles which is analyzed by the researcher. This lyric consists of 4 stanzas. In this lyrical poetry, there are 2



characters. They are *I* and *You*. *I* become the speaker of this poem, and *You* become the person that the speaker is talking to.

The researcher finds that "*I*" in this lyrical poem is a man, While "*You*" is a woman. Then, after having read this lyrical poem, the researcher finds out that *I* and *You* are in a relationship. It can even be seen from the title of this lyrical poem that is "*Honey Don't*". The word Honey commonly used by lovers who are in a relationship, especially a couple bound by love. From here, it can be understood that this is a poem about love. Then, it is further strengthened by the word *love* on the fourth line in the first stanza, the words *Well I luv you baby* in the line 8, and also *Well I love you baby* in the line 12. From those facts, the researcher assumes that this poem is about the love of the speaker to the woman.

As like the poetry in general, this lyrical poem by The Beatles also has a rhyme. In the first stanza, the rhyme is *aabb*. The speaker expresses his curiosity to the woman about the woman's feelings to him. The man's curiosity can be seen from the repetition of some words and telling the woman to say something to him. It is from the words "say" (line 2), "Tell me" (line 3), and "Tell" (line 4).

The second stanza has *aaa* rhyme. It talks more about the request of the speaker to the woman. It is a request to reveal the feeling of the woman to the speakers clearly. Because in fact, women more often express their feelings in a complicated way. It is seen in line 7 "say you will when you wont ah-a honey dont". In addition, because this is a song lyric, the second stanza is made as a reffrain or the most repeated part among others. As a result, the lyrics in this



stanza are made very simply by just repeating the word "honey dont" which is the title of the lyrics of the song itself.

The rhyme of the third stanza is *abcc*. This third stanza expresses the admiration from the speaker to the woman. With a few sentences to emphasize that the speaker is very fond of the woman. Line 10 is one of the lines that can represent the feelings of the very love of the speaker to the woman. It is "Everything about you is so dog-gone sweet".

In the last stanza, it has *aabb* rhyme. It is the expression of feelings of the man or the speaker becomes more specific. Seen from the statement of the day where the speaker is very admiring the woman, the day they met and the speaker began to put feelings on her. As seen in line 12, "Well I love you baby on a Saturday night". However, a strange situation happens when the line 13 is coming. The "Sunday morning does not feel right" line is like creating a contradictory meaning of the previous line. When it has previously been depicted that they are in a feeling of falling in love, but then the woman seems to change her mind. It is proven with the line 13 itself. However, this last stanza still expresses the interest of the speaker on the woman even the woman changes her mind to the speaker.

The poem talks about the feeling of admiration, but not a pure admiration. It is told that the man (speaker) loves the woman so much. The man keeps emphasizing his love for a woman by the use of some figurative languages to express his feeling. However, by the time the researcher finishes reading the whole poem, researcher realizes that actually this poem is about a betrayed love.



Even the speaker finds that his lover is a liar, but the speaker is still fear of losing the woman.

Although there are so many different types of love that can be expressed in this lyric, the researcher can confirm that the feeling had by the speaker here is a feeling which means love. A romantic love that is feeling attracted to the opposite gender. According to a Greek term, it is classified as *Eros*. The term *Eros* is used to refer to that part of love constituting a passionate, intense desire for something or someone and it is referred to the sexual desire (Internet Encyclopedia of Philosophy, retrieved from <http://www.iep.utm.edu/love/>. Accessed on the 1st of March 2018).

### 3.1.3 Hermeneutic Reading of The Beatles' "Honey Don't" lyric

In the second level of reading, the researcher will find the deeper meaning of this poem based on the facts emerged in the first level reading. The Beatles' "Honey Don't" begins with the repetition of the words which are contradictory.

*Well how come you say you will when you wont  
Say you do baby when you dont* (HD, ll. 1-2)

These repetitions of contradictory words describe the nature of the women who are in fact very complicated. Women tend to express their hearts and feelings in a very diverse way. This is in line with the opinion of Parkins, who stated that women are indeed the more emotionally expressive of the genders (2012, 46). In



addition, as already explained above, it appears that in this poem the woman has a tendency as a woman in general who are very unique in expressing their feelings.

Then, realizing that a woman does have a different emotional level than a man, that it is very difficult to be guessed, so the speaker is very hoping that this woman is pleased to reveal what is in her heart. Whether this woman has the same feeling of love towards this man. As seen on the line:

*Tell me honey how do you feel  
Tell the truth now is love real* (HD ll. 3-4)

From those lines, the reader will surely feel how passionate the feelings of this man to this woman. It starts with the word *honey*, the same as the title of this lyrical poem. It is a calling from the speaker to the woman. The word *honey* is commonly used by the lovers who are in a relationship, especially a couple bound by love. By using this word as a calling, it is very noticeable that the speaker puts a feeling of admiration towards the woman. It also expresses his love to the woman. Besides, the word *honey* is the most repeated words in this poem. *Honey* seems to be the main element that underlies the love formation of this poem.

Then, the next stanza is the refrain of this song. It is seen from the simple and repetitive forms of language used perhaps with the aim of being easy to remember. In this stanza, the speaker strongly emphasizes to the woman to say what she wants to say clearly. The word "Don't" is the most repeated words to strengthen the speaker's purpose in pressing the woman to say it in an understandable way. If it is yes, say yes, while no still means no.



*but ah-a honey dont well honey dont  
 yeah honey dont well honey dont yeah honey dont  
 say you will when you wont ah-a honey dont* (HD ll. 5-7)

In the next stanza, this lyrical poem reveals the speaker's feelings to the woman in a more poetic way. Although it is started with a simple language, that every reader and listener will understand what it means, but on the next 2 lines, the poetic words began to be used to further reinforce the impression of admiration from the speaker of this woman. As seen in the line:

*Everything about you is so dog-gone sweet  
 You got that sand all over your feet* (HD ll. 10-11)

The phrase *dog-gone sweet* is an expression in which it means something very, very beautiful. It is appropriate with the explanation contained in the online urban dictionary that *dog-gone* is a southern version of an exaggeration word (such as in the word "very" being replaced by doggone) (retrieved from <https://www.urbandictionary.com/define.php?term=doggone>, accessed on 20th of July 2019). In this case, the beautiful thing is the beauty of the woman. The beauty of the woman is portrayed as if the dog that is an animal can be very sweet. This is one of the ways The Beatles use to symbolize something extraordinary, and once again it is the beauty of a woman. Then, the next interesting thing is the words "sand all over your feet". This is not literally means her feet are full of sand. This phrase is also the trick used by The Beatles to express the admiration of the speakers of this poem to the woman. "Sand all over your feet" can be interpreted that is because of the beauty of this woman, the sand was sticky all over the



woman's feet. The sand which is actually an inanimate object, can stick continuously to the woman and wants to follow wherever the woman goes. This illustrates how attractive the woman is to cause the personification of the sand that can stick to the woman. It is once again a form of an admiration expression from the speaker to the woman.

In the last stanza, The Beatles again uses some poetic words to describe the feelings of love that the speaker has for the woman. As seen on:

*Well I love you baby on a Saturday night  
Sunday morning it dont feel right  
You been out painting the town  
ah-a honey been steppin around* (HD ll. 12-15)

The words "Saturday night" in this case, perhaps is also a description of something else. It does not really mean that way. It is according to Riffaterre's opinion that a poem says one thing and means another (1978: 1). A lot of interpretation can be obtained from these words, but the most understandable is the appearance of the woman at that time is very much to make the speaker fall in love. According to this, that day perhaps is the day where the speaker starts to put the heart on the woman. Then, given the fact that this poem is formed with many combinations of contradictory meanings, appears the line "Sunday morning it dont feel right" right after the line "Well I love you baby on a Saturday night". After expressing happiness on the previous line, The Beatles immediately overlapped it with the strangeness in the next line. Due to The Beatles lives in the western culture where their romance is so easy to change partners, it makes sense. When



previously the woman is seen receiving the speaker's feelings, but then the woman seemed to change her mind and walk away from him.

Then, this understanding is further strengthened with the next line that is "Painting the town". Again, this does not mean painting the city using paint and brush. This is the strategy that is used by The Beatles to embellish the lyrics. After leaving the speaker, the woman instead does "Painting the town". The word "Painting" tends to describe something colorful and beautiful. Because this woman is the one who does the painting, it can be said that the woman makes everyone around her enjoy her beauty, and tries to catch everyone's attention from her beauty even though she already has a partner, who is the speaker.

From all the stanzas already presented as the data, it is certain that the great theme of this lyrical poem is a feeling of the speaker's fear about losing the woman. It is about a man who has a sense of love for the woman, who is very curious about the woman, but the woman does not have the same feeling to him and instead playing with him.

#### **3.1.4 The Poetic Signs of Love Found in The Beatles' "Honey Don't" lyric**

After the researcher collects the data by heuristic reading, and analyzes it with hermeneutic reading, the researcher finds poetic sign of love contained in the lyrics of The Beatles. As has been explained, the love which are discussed is *Eros*. The term *Eros* is used to refer to that part of love constituting a passionate, intense



desire for something or someone and it is referred to the sexual desire (Internet Encyclopedia of Philosophy). The poetic sign is *Honey* in the phrase *Honey Don't*.

*Honey*, is actually a term of endearment. Term of endearment is a word or phrase used to address or describe a person, animal or inanimate object for which the speaker feels love or affection. From that understanding, it can be concluded that the words *Honey* is an expression of love and affection from the speaker towards the woman. In the context of this poem, honey describes the feeling of interest and affection from the speaker towards the woman. Honey symbolizes the affection and love that the speaker has for the woman. This corresponds to the kind of love according to the notion of love from Oxford dictionaries that love is a strong feeling of affection and sexual attraction for someone (<https://en.oxforddictionaries.com/definition/love>, accessed on 1st March 2018). The speaker loves this woman so much, although in the end the speaker realizes that his love is a liar and betrays him.

As has been stated, *Honey* is a poetic sign of love in this lyrical poetry. It means that *honey* also has its literal meaning besides its poetic meaning because the poetic sign is something that means more than what it is. It is in line with the statement of Riffaterre, in either case the production of the poetic sign is determined by *hypogrammatic derivation: a word or phrase is poeticized when it refers to (and, if a phrase, patterns itself upon) a preexistent word group* (Riffaterre, 1978: 23).



*Honey*, according to Oxford dictionaries, is a sweet, sticky yellowish-brown fluid made by bees and other insects from nectar collected from flowers (<https://en.oxforddictionaries.com/definition/honey>, accessed on 19 Jul. 18). From that understanding, it is understandable that honey is essentially a thing. Then, this honey is used as a poetic sign and a calling to describe the love and affection of the speaker towards the woman. The mentioned facts above is in accordance with the opinion of Riffaterre in his theory. According to Riffaterre, these facts are included in the discussion of indirect expression. Indirect expression is a one of the main points of the Riffaterre theory of poetry analysis concerning to the process of giving meaning to poetry. He stated that poetry expresses things and concept by indirection (Riffaterre, 1978: 1). In addition, it is categorized as displacing meaning. Displacing, when the sign shifts from one meaning to another, when one word “stands for” another (Riffaterre, 1978: 2), as it happens in the word *honey*.

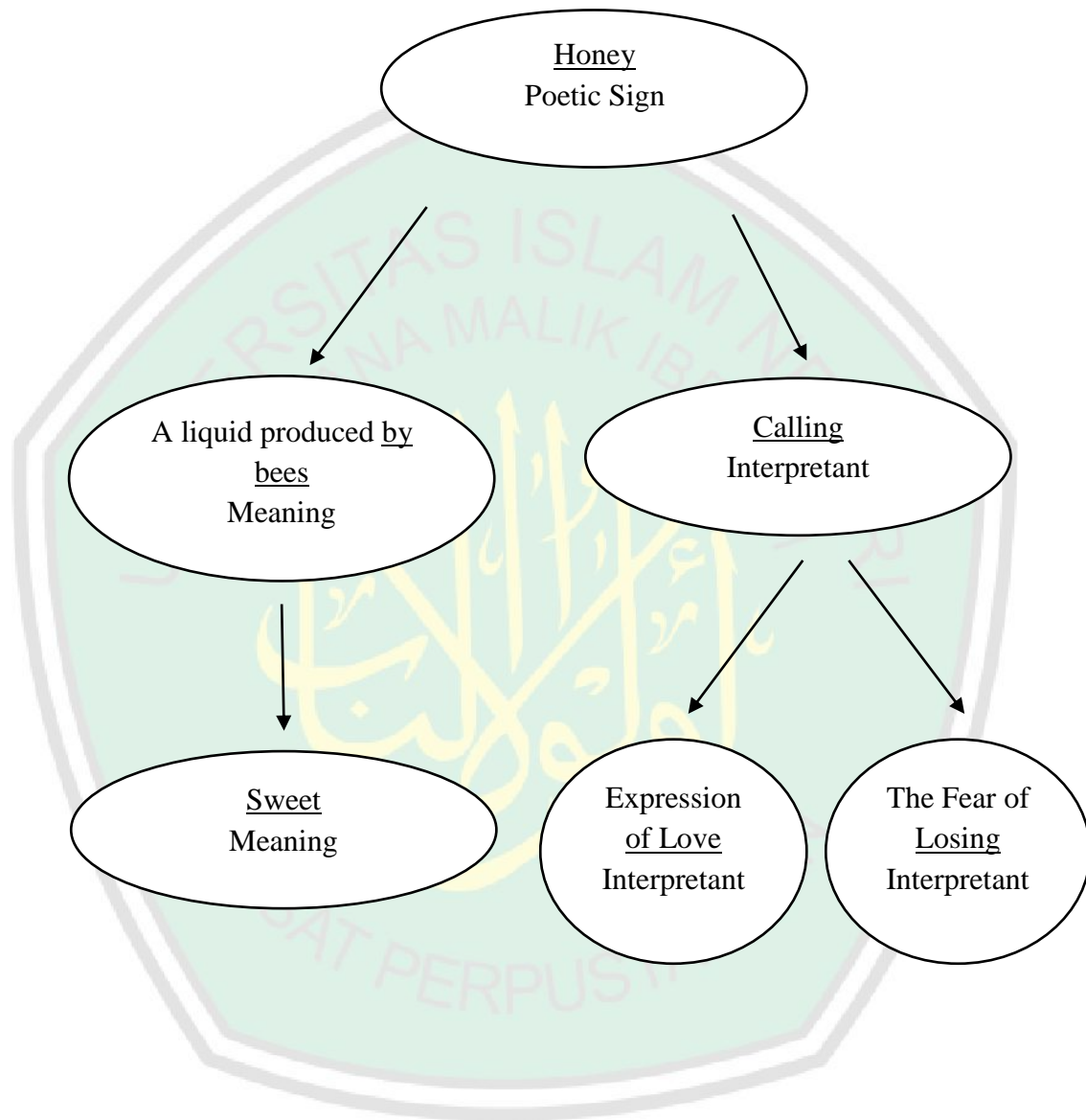
Basically, The Beatles conveys the love through this song in a simple way. However, to embellish their lyric, The Beatles still uses a poetic sign which is referring to love. The poetic sign is *honey*. It shows the love of a man to a woman, which is wrapped with a passionate impression, although in the end the love is betrayed.



### 3.1.5 Framework of Analysis

Based on the findings, the framework of analysis of The Beatles' Honey

Don't according to the theory of Riffaterre is;





### 3.2 Analysis on The Beatles' "Anna (Go to Him)"

This section will explain the analysis of The Beatles' Anna (Go to Him).

This section consists of 5 sub-sections. First is the lyric of The Beatles' Anna (Go To Him), second is the first stage of reading that is heuristic, third is the next stage reading that is hermeneutics, fourth is the poetic signs contained in Anna (Go to Him), and the last is the framework of analysis.

#### 3.2.1 The Lyric of The Beatles' "Anna (Go To Him)"

*Anna*

*You come and ask me, girl  
To set you free, girl  
You say he loves you more than me  
So I will set you free  
Go with him  
Go with him*

5

*Anna*

*Girl, before you go now  
I want you to know, now  
That I still love you so  
But if he loves you more  
Go with him*

10

*All of my life*

*I've been searching for a girl  
To love me like I love you  
Oh, now, but every girl I've ever had  
Breaks my heart and leaves me sad  
What am I, what am I supposed to do*

15

20

*Anna*

*Just one more thing, girl  
You give back your ring to me, and I will set you free  
Go with him*

*All of my life*

*I've been searching for a girl*

25



*To love me like I love you\  
 But let me tell you now  
 But every girl I've ever had  
 Breaks my heart and leave me sad  
 What am I, what am I supposed to do oh* 30

*Anna  
 Just one more thing, girl  
 You give back your ring to me, and I will set you free  
 Go with him* 35

*Go with him  
 You can go with him, girl  
 Go with him*

### 3.2.2 Heuristic Reading of The Beatles' "Anna (Go To Him)"

*Anna (Go To Him)* is the second Beatles' song lyrics analyzed by researcher in this study. This poem actually consists of only three stanzas. Because it is the lyrics of the song, so the writing is repeated several times with the same content in each stanza repeated. In order to make it more effective and efficient, the researcher will only analyze stanza with different content. If there is a repetition, then the interpretation will be the similar as the same stanza that has been analyzed before.

Talking about the theme, Although this poem still has the theme that is almost the same as the first lyric already analyzed, which is about the love of a man to a woman, but *Anna Go to Him* more emphasize the love and sincere affection with the sacrifices made by the speaker who is a man to his beloved woman.



The first stanza in this lyrical poem has *abbccdd* rhyme. It starts with an introduction to the character on the first stanza. The characters are a man who becomes a speaker, and a woman named Anna. From the first stanza, it is told that Anna comes to see the speaker, and asks the speaker to let her go. This is perhaps because there is someone who loves Anna more than the speaker can do. As seen in the line *To set you free, girl* (Line 3). Then the speaker approves Anna's request by letting her away.

The next stanza, the rhyme is *abbccd*. It is also still talking about the willingness of the man's heart in letting Anna. However, the speaker shows that he still really loves Anna. It can be seen in line 11 "*That I still love you so*".

The third stanza's rhyme is *abcdde* and this stanza tells about the man's love story. After it was explained that the speaker willingly let Anna goes on the first and second stanza, he then says that he is always hurt by his lover. He always waits for a woman who sincerely loves him just as he does. But the reality is very difficult and the man is confused by what he should do next to find his true love.

In the last stanza, the researcher finds one interesting thing where the speaker emphasizes one thing to the woman. It is when on the line 23 "*You give back your ring to me, and I will set you free*". Based on that line, it can be concluded that in fact they are not ordinary couple, but they are a married couple. Proved by the words "ring" that the woman must return to the man if she really wants to leave. In addition, the rhyme of this stanza is *abcd*.



At the level of heuristic reading, *Anna (Go To Him)* explains about a man's love for a woman. In the first level reading, it can be seen that this is a kind of love that is very common and often encountered in everyday life. Where a man is left by the woman he loves. Then, although in the first reading it can be understood the basic story of this lyric, but still the second stage reading must be done to more establish the interpretation of the lyrics of this song.

### 3.2.3 Hermeneutic Reading of The Beatles' "Anna (Go To Him)"

At glance, this lyrical poem tells the reader about loss and sadness suffered by the speaker. However, when the researcher tries to find out the deeper meaning of this poem, there will be a love inside it. This lyrical poem is actually talking about a man who loves a girl named Anna. At the beginning line in the first stanza, Anna becomes the first word to start this poem. It shows that Anna is the subject matter of all the lyrics of this poem. As seen in the AGTH, ll. 1-7:

*Anna  
You come and ask me, girl  
To set you free, girl  
You say he loves you more than me  
So I will set you free  
Go with him  
Go with him* (AGTH, l. 5)

It is already clear that Anna comes to the man (speaker) to ask for being free. Being free does not mean previously Anna is in prison, this means Anna wants to escape from a relationship that binds between her and the man. A very close relationship bound with love. Then from this stanza, it is also known what



exactly the background of Anna's desire to get away from the man. The main reason of Anna is because of there is someone among them. It is understood from the line *You say he loves you more than me* (AGTH, l. 4). According to that line, it is also known that the presence of this new person starts the conflict in this poem. Anna feels this new person is more able to love Anna than the speaker. Finally, Anna asks the speaker to let her go.

*Anna*  
*Girl, before you go now*  
*I want you to know, now*  
*That I still love you so*  
*But if he loves you more*  
*Go with him* (AGTH, l. 10)

As has been explained, this lyrical poem is indeed a sad poem. This is seen from the next line where the speaker gives up and let Anna goes with that new person. This is visible from the line *So I will set you free* (AGTH, l. 5). This is interesting since it is different with the real life condition. Unlike most real-life love stories, the speaker even let go of Anna. But, this is one thing that attracts the researcher. See the words *Go with him* are repeated up to 2 times, just like in the line 6-7. This repetition seemed to indicate the seriousness of the speaker to release Anna away with the person. Moreover, when looking at the entire lyrics, and even from the title of the lyrics, *Go with him* is the most repeated and the important part of the poem.

The next stanza is still the same as the previous stanza. This stanza is still talking about the sadness and willingness of the speakers to release Anna for



another. However, in this stanza the speaker expresses his feeling to Anna. As seen on the line *That I still love you so* (AGTH, l. 11). This expression seems to imply that actually the speaker still really loves Anna and still wants to be with Anna. But again, the speaker then states that Anna could go with someone who could love her more than the speaker could do. And, this stanza ends with the words *Go with him* like the previous stanza. From this fact, this repetition, it can be deduced that *Go with him* is an expression of sincerity of the speaker to see Anna happy with the other.

Third stanza starts with the outpouring of the speaker's heart. Where he explains that throughout his life he has always been let down by his beloved ones. Seen from the whole third stanza as quoted from *The Beatles Complete Songbook* published in Italy 2001, (13):

*All of my life  
I've been searching for a girl  
To love me like I love you  
Oh, now, but every girl I've ever had  
Breaks my heart and leaves me sad  
What am I, what am I supposed to do* (AGTH, ll. 15-20)

As seen from the above stanza quoted, it is visible the sadness of the speaker because he is often left by his beloved. Besides, it also seems that the speaker is confused by what he should do to get the true love he desires for a long time.



The last stanza starts with the word “*Anna*”. However, this stanza is very short. The shortest of the previous stanzas. This stanza tells about the request of the speaker to Anna. The speaker asks Anna to return the ring to him. As in line:

*Anna*  
*Just one more thing, girl*  
*You give back your ring to me, and I will set you free*  
*Go with him* (AGTH, ll. 21-24)

The word *ring* becomes the center of interest in this stanza besides *Go with him*. Why the author chooses a ring rather than something else may be something very interesting to discuss. In a relationship, especially the relationship of marriage, the ring becomes a very sacred thing. The ring is considered as a sign of love. Where a couple who love each other and then married will be marked with a ring that is worn on each ring finger. In addition to indicating that the speaker and the woman are married couples, “Ring” also signifies the love that must be returned by Anna to the speaker. All the things and sincerity that the speaker has given to Anna is symbolized by the word Ring.

To sum up, after reading the whole poem, the poem talks about how the love works. Love is not always having, but sometimes releasing for the sake of the one we love. Furthermore, the researcher can find out the deeper meaning of this poem. Although wrapped with the sadness and sorrow moment, there is still a purity of love in this poem which was created by the author.



### 3.2.4 The Poetic Signs of Love Found in The Beatles' "Anna (Go To Him)"

In this lyrical poem, the researcher identifies one poetic sign of love which refer to *Eros*. It is in a form of phrase and idea. It is the title of the song itself, *Go to Him*. Besides, in the first stanza, in line 6-7, there are 2 phrases "*go with him*". Both "*Go to Him*" and "*go with him*" have the same idea, so even though the writing is literally different, these two phrases have the same meaning and can be said as the same poetic sign.

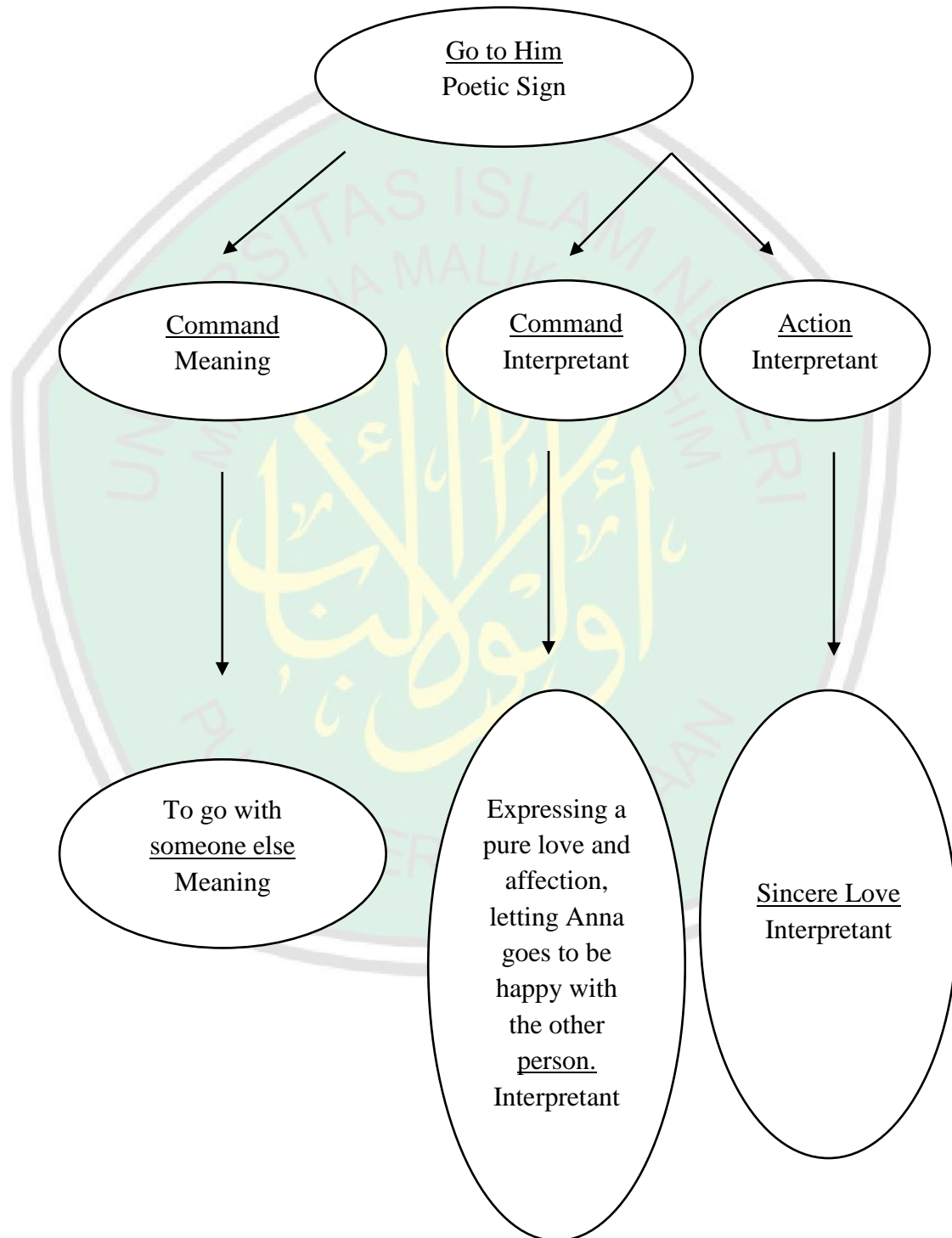
The poetic signs found by the researcher is *Go to him*. In addition to be the part of the title of this lyrical poem, the idea of phrase *Go to him*, which in the lyrics is manifested in the form *Go with him* is the most frequently repeated part in this poem. It is proved by its 16 repetitions in this lyrical poem. Thus, it can be said that this is a major theme underlying the creation of this poem.

As already explained, the phrase *Go to him* is an expression of the willingness of the speaker to release the woman to another man. A sincere willingness to see someone he loves can be happy with another man. This sincerity is considered by the author as an expression of love. A deeply affectionate feeling that can give up a loved one to be with someone else. In short, the poetic sign which is identified by the researcher is the expression of love by the speaker to his beloved one.



### 3.2.5 Framework of Analysis

Based on the findings, the framework of analysis of The Beatles' Anna (Got to Him) according to the theory of Riffaterre is;





### 3.3 Analysis on The Beatles' "Honey Pie"

This section will explain the analysis of The Beatles' Honey Pie. This section consists of 5 sub-sections. First is the lyric of The Beatles' Honey Pie, second is the first stage of reading that is heuristic, third is the next stage reading that is hermeneutics, fourth is the poetic signs contained in the Honey Pie, and the last is the framework of analysis.

#### 3.3.1 The Lyric of The Beatles' "Honey Pie"

*She was a working girl  
North of England way  
Now she's hit the big time  
In the U.S.A.  
And if she could only hear me  
This is what I'd say.*

5

*Honey pie you are making me crazy  
I'm in love but I'm lazy  
So won't you please come home.*

*Oh honey pie my position is tragic  
Come and show me the magic  
of your Hollywood song.  
You became a legend of the silver screen  
And now the thought of meeting you  
Makes me weak in the knee.*

10

15

*Oh honey pie you are driving me frantic  
Sail across the Atlantic  
To be where you belong.*

*Will the wind that blew her boat  
Across the sea  
Kindly send her sailing back to me.*

20

*Honey pie you are making me crazy  
I'm in love but I'm lazy  
So won't you please come home.*



### 3.3.2 Heuristic Reading of The Beatles' "Honey Pie"

*Honey Pie* becomes the third lyrical poem analyzed by the researcher in this research. It is a lyric by The Beatles, from their album in 1968 and known as "The White Album". The lyric was written entirely by Paul McCartney, but per the band's convention, it is credited to Lennon-McCartney. Just like other works by The Beatles, this song is not only popular in the UK, but also in other parts of the world.

Decoding the poem starts with a first reading stage that goes on from beginning to end of the text, from top to bottom of page, and follows the syntagmatic unfolding. In the first stanza, the rhyme scheme is *abcbdb*. This stanza starts with the word *She*. *She* is the pronoun of a woman. This indicates that in this poem, there is a character of a woman, and the focus of the conversation in this poem will be a woman. A woman is described as a woman who used to be a worker in the UK, who later moved to the United States and became famous. Then, at the end of the first stanza, there is a word *I* in line "*This is what I'd say*" that shows the other character in this poem and becomes the speaker in this poem.

The second stanza's rhyme scheme is *aab*. It starts with the phrase *Honey Pie*. *Honey Pie* refers to the woman character in this poem. In this stanza, it is explained that the speaker is in love with the woman. It is visible on the line *I'm in love but I'm lazy*. However, the speaker and the woman are separated by a long distance. The speaker asks the woman to come home, in this case is in the UK.



The third and fourth stanza explains the condition of the speaker. From the lines contained in this stanza, it can be seen that the speaker is very helpless with the circumstances that happens now. The speaker really misses the woman who is away in America. The speaker is very hopeful for the woman to go home and gives her love again. In addition, the rhyme scheme of the third and fourth stanzas are *aab* and *abc*.

Talking about the two last stanzas, sequentially, the rhyme scheme of the fifth and sixth stanza are also *aab* and *abc*. These two last stanzas more describe the speaker's pleas for the woman to return to him. As in line *Kindly send her sailing back to me*. In addition to indicate that the speaker wants the woman to return to him, it is being depicted by the boat sailing back. Moreover, the boat also showed that their distance is very far away. As it is known, the boat or the ship is a transportation used in the sea. This shows that the distance between the speaker and the woman is very far separated by the ocean.

After doing the first reading stage, the researcher can conclude that the lyric is the lyric about a man's longing for a woman. This song tells the deep longing of a man who is separated from the woman he loves. The speaker is very weak because he misses his lover so much. He is in a hopeless condition. In order to understand this poem deeper, it takes the next stage reading. The readers will get the whole meaning of the poem by understanding and finding the poetic signs through hermeneutic readings or second stage reading. It is needed to make the message in this poem become clear. So, the next discussion will be about hermeneutic reading of this lyrical poem.



### 3.3.3 Hermeneutic Reading of The Beatles' "Honey Pie"

*Honey Pie* starts with the pronoun *She*. As it has been explained, there is a woman character in this poem, and the pronoun *She* refers to her. In this lyrical poem, the woman is described as a working woman. Why is that? This is immediately answered in the next line. As shown in line 1 and 2 in the first stanza. These are:

*She was a working girl  
North of England way* (HP, ll. 1-2)

The woman is depicted as a working woman. It is according to the area in which she is depicted coming from in this poem. The woman comes from the North of England, as in the second line. Then, why should the North England? The answer is obviously the North England is the area where the Beatles lives and starts to spawn it works.

In the 20th century, Northern England was an area where the people were mostly workers. This was very influential in everyday life. The way they dressed was influenced by the circumstances of society which is mostly the working class society. It is appropriate with the statement from Sarah, the North of England is often stereotypically represented through the clothing worn by working-class men and women in the nineteenth and early twentieth centuries (2013).



The next 2 lines show a change in the woman character. The woman who was once a working woman, has now become a successful person in America.

According to the line:

*Now she's hit the big time  
In the U.S.A.*

(HP, ll. 3-4)

The first line indicates that the woman has become a very famous person.

*Hit the big time* is an idiom. This is an idiom used to describe someone who

becomes very famous and successful (n,d Farlex Dictionary of Idioms, 2015).

Then, the place where the woman becomes successful is US. This becomes very interesting why the choice is US. The most sensible answer is that the US is the mecca of the world's entertainment industry with its Hollywood. Therefore, The Beatles chooses the US as a reinforcer of the image that the woman has been successful and very famous in the world of entertainment.

*And if she could only hear me  
This is what I'd say.  
Honey pie you are making me crazy  
I'm in love but I'm lazy  
So won't you please come home.*

(HP, ll. 5-9)

Actually, the first 2 lines above are very easy to understand. The first 2 lines illustrate that if there is a possibility, even the smallest, the speaker will express his longing for the woman. Then, there is a phrase *Honey Pie*. Actually, Honey Pie is a baked dish which is usually made of a pastry dough casing that covers or completely contains a filling of brown sugar and honey. However, in this lyrical poetry, Honey Pie is a poetic sign. It means that Honey Pie has another



meaning beyond its actual meaning. Almost the same with the poetic word found in the first lyrical poem analyzed by the researcher, *Honey* in this *Honey Pie* has the same understanding. It is a term of endearment. Reviewing back that the understanding of a term of endearment is a word or phrase used to address or describe a person, animal or inanimate object for which the speaker feels love or affection. On the other hand, honey is literally a very sweet thing, and pie is a cake that almost everyone likes. So, the reader can imagine that *Honey Pie* is a picture of the admiration and love of the man so the man call the woman with such that way.

In this poem, *Honey Pie* is depicted to make the speaker feels crazy. It is seen in the line *Honey pie you are making me crazy*. From that line, it can be stated that *Honey Pie* or this woman makes the speaker feels helpless. Moreover, the lazy word in line *I'm in love but I'm lazy* here not only mean the speaker is reluctant to do something, but there is also the possibility that the speaker is being so unenviable to act that makes the speaker become lazy. Therefore, the speaker is begging the *Honey Pie* to go home. Going home in this sentence also does not merely mean a house, but it can be more than that. It could be the speaker himself.

The powerless condition of the speaker is further strengthened with the next stanza of this poem. It is visible on the line *Oh honey pie my position is tragic*. Then, the longing of the speaker to the woman is also emphasized with the next line, that is *Come and show me the magic*. From these two lines, it can be understood how the speaker misses and how the speaker needs the woman.



The speaker hopes for the woman to come home to him, and shows the magic of her Hollywood song as in the line *of your Hollywood song*. The phrase Hollywood song here becomes the reinforcement of the reason for the selection of the United States as a place to hit the big time on the first stanza. Then, Hollywood song does not literally mean a song. There is a possibility that the Hollywood song is also a description of affection of the woman. It is because on the previous stanza, it is explained that the speaker is in need of the woman's love until he becomes helpless.

*You became a legend of the silver screen  
And now the thought of meeting you  
Makes me weak in the knee.* (HP, ll. 13-15)

On this stanza, it is explained that the woman or Honey Pie has become very famous in the US. The woman has become a superstar or a legend in the world of entertainment in the US. It is proven with sentence in line 13, *You became a legend of the silver screen*. Silver screen, also known as a silver lenticular screen, is a type of projection screen that was popular in the early years of the motion picture industry and passed into popular usage as a metonym for the cinema industry. This line also reinforces the image that the woman does become an artist in the US.

Nevertheless, the speaker still does not stop thinking about the woman. Due to this fact, then it is depicted that the speaker becomes very weak. As in the line *makes me weak in the knee*. Why knee? Knees are indeed the part of the foot that in fact support us when we are standing. Without knees, our feet will not be



as perfect as they should be to stand. Generally, a strong person usually depicted with people who are standing while the weak will be more likely to be depicted with people who are unable to stand up. It is chosen to further reinforce the impression of the speaker's helplessness to the reality that must be faced. Moreover, when a person becomes very weak, especially on the knees, it is conceivable that they will kneel down because they can not stand up. Kneeling here is a picture of begging. In addition, the speaker tries to reveal that the speaker is in need of the woman to return to him.

After keep talking about the speaker's hope for the woman to return home in the previous stanzas, the next stanza explains the desire of the speaker to follow the woman. As seen in:

*Oh honey pie you are driving me frantic  
Sail across the Atlantic  
To be where you belong.* (HP, ll. 16-18)

However, perhaps because of the speaker's powerlessness, that desire does not come true. The speaker even hopes the woman to return home again. As proven on all lines in the last stanza of this poem, those are:

*Will the wind that blew her boat  
Across the sea  
Kindly send her sailing back to me.* (HP, ll. 19-21)

The line *Kindly send her sailing back to me* indicates that the speaker wants the woman to return to him, it is being depicted by the boat sailing back.



Moreover, the boat also showed that their distance is very far away. As it is known, the boat or the ship is a transportation used in the sea. This shows that the distance between the speaker and the woman is very far separated by the ocean.

Overall, this poem is an example of unrequited love. The researcher can conclude that the lyric is the lyric about a man's longing for a woman. This song tells the deep longing of a man who is separated from the woman he loves. The researcher concludes that the theme of this poem is a love which is covered by hard condition since they are separated. Then, by reading carefully and understand each sentence in the poem, the message of this poem can be caught perfectly.

### 3.3.4 The Poetic Signs of Love Found in The Beatles' "Honey Pie"

In this lyrical poem, there is one poetic sign which is referring to love. The poetic sign is in the form of phrase. It is *Honey Pie*.. This poetic sign is love categorized as *Eros*. They will be explained as follows:

*Honey Pie*, as has been explained, is actually a baked dish which is usually made of a pastry dough casing that covers or completely contains a filling of brown sugar and honey (retrieved from <https://www.lifeloveandsugar.com/2016/11/21/salted-honey-pie/>, accessed on July, 26th 2018). From the above understanding, based on its ingredients, it can be concluded that the honey pie is a kind of cake that is very sweet and delicious. It makes sense when in this poem, the phrase Honey Pie is used as a designation to refer to the woman who is loved by the speaker. This fact shows how sweet and



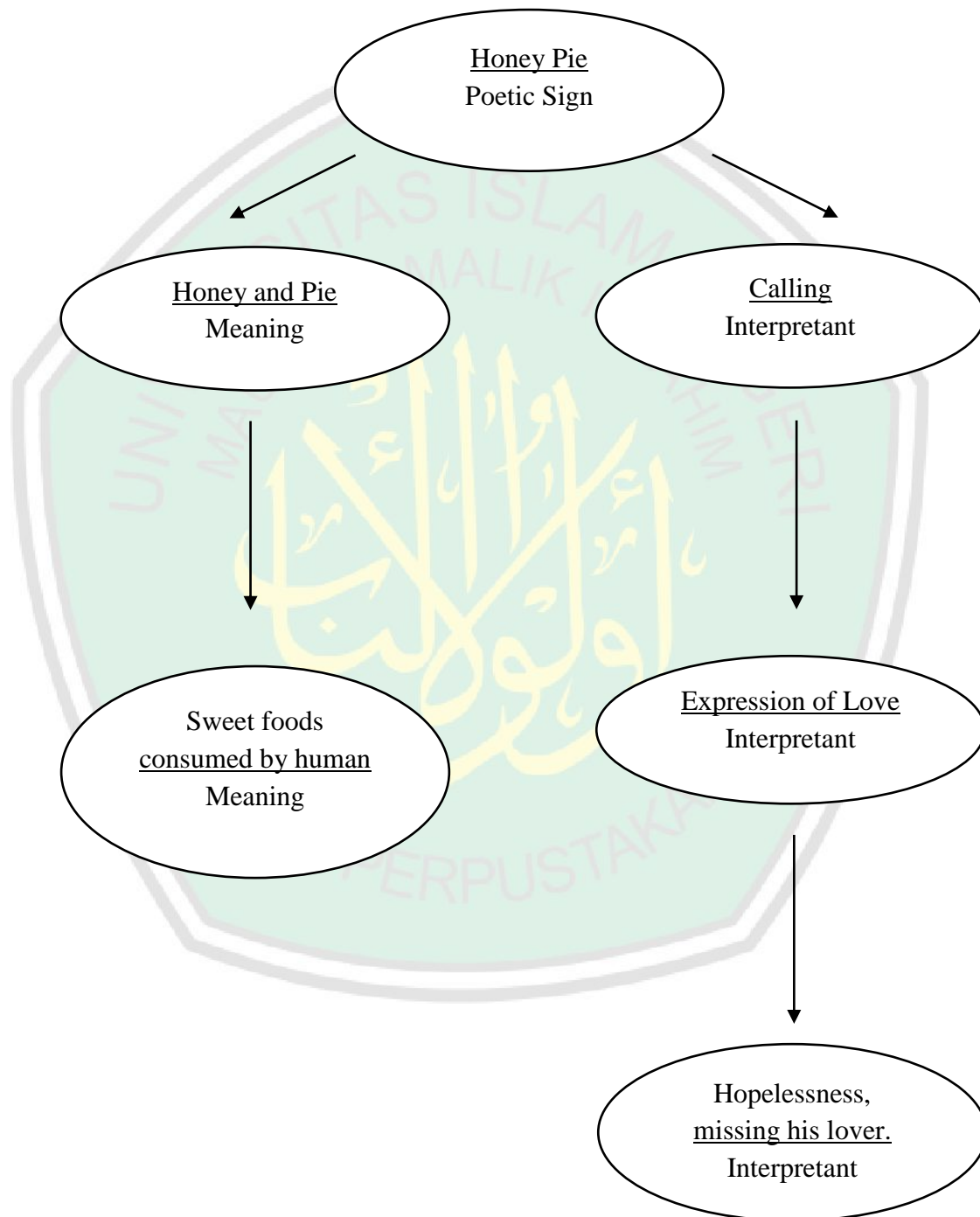
beautiful the woman is for the speaker so that the speaker calls her with this term. Moreover, Honey Pie is also a term of endearment. Term of endearment is a word or phrase used to address or describe a person, animal or inanimate object for which the speaker feels love or affection. From that understanding, it can be deduced that the words *Honey Pie* is an expression of love and affection from the speaker towards the woman. Besides, *Honey* is literally a liquid thing produced by bees with a very sweet taste. Then, *Pie* is a type of food that is also very popular by the main community especially in western culture. With a combination of *Honey* and *Pie*, it can be concluded how attractive this woman is for the speaker.

From the mentioned poetic sign, the researcher concludes that the love of the two lovers is unfulfilled. This is a lyrical poem about unrequited love and a long distance relationship. The love is more than an admiration, it is a hope of the speaker to meet his lover. The story of two souls finding love but unfortunately their love does not work as they want. At the end of the poem, it is told that they are still separated.



### 3.3.5 Framework of Analysis

Based on the findings, the framework of analysis of The Beatles' Honey Pie according to the theory of Riffaterre is;





### 3.4 Analysis on The Beatles' "Here Comes The Sun"

This section will explain the analysis of The Beatles' Here Comes The Sun. This section consists of 5 sub-sections. First is the lyric of The Beatles' Here Comes The Sun, second is the first stage of reading that is heuristic, third is the next stage reading that is hermeneutics, fourth is the poetic signs contained in the Here Comes The Sun, and the last is the framework of analysis.

#### 3.4.1 The lyric of The Beatles' "Here Comes The Sun"

*Here comes the sun, here comes the sun,  
And I say it's all right*

*Little darling, it's been a long cold lonely winter  
Little darling, it feels like years since it's been here  
Here comes the sun, here comes the sun  
And I say it's all right* 4

*Little darling, the smiles returning to their faces  
Little darling, it seems like years since it's been here  
Here comes the sun, here comes the sun  
And I say it's all right* 8

*Sun, sun, sun, here it comes...  
Sun, sun, sun, here it comes...  
Sun, sun, sun, here it comes...  
Sun, sun, sun, here it comes...  
Sun, sun, sun, here it comes...* 15

*Little darling, I feel that ice is slowly melting  
Little darling, it seems like years since it's been clear  
Here comes the sun, here comes the sun,  
And I say it's all right  
Here comes the sun, here comes the sun,  
It's all right, it's all right* 21



### 3.4.2 Heuristic Reading of The Beatles' "Here Comes The Sun"

The fourth lyrical poem analyzed by the researcher is *Here Comes The Sun*. This lyrical poem is written by George Harrison that was first released on The Beatles' 1969 album Abbey Road. This is one of Harrison's best-known compositions from The Beatles era. This song talks about the journey of a relationship. It believes that there will always be a brighter future, especially after overcoming the difficult dark and cold days in a lover life related to their relationship.

In this lyric poem, there are two characters. The first is "I", who is the speaker. The other is "Little Darling", that is the character spoken by the speaker. The researcher believes that "I" in this lyrical poem is a man, While "Little Darling" is a woman. Then, the things become very interesting when we see how the speaker calls the woman with "Darling". Generally, the word "Darling" is a man's affectionate call for his beloved partner. This makes the researcher assumes that this poem is a poem about the love story between the speaker and the "Little Darling".

Talking about the first stanza, it only consists of 2 lines with *ab* rhyme scheme. Those 2 lines in the first stanza reaffirms the title of the lyrical poem. It is about the coming of the sun. However, when we look at the whole lyrical poem, the idea of a coming sun seems become the main and the basic theme of writing this poem. It is proven with the frequency of repetition of this idea in the whole lyric in this poem.



The second stanza is about the introduction of the second character in this poem. The phrase *Little Darling* is the phrase to start this second stanza. This can be meant as a confirmation that *Little Darling* is an important part of this poem. It is also proven with two repetitions in one stanza talking about *Little Darling*, especially in the second stanza. Then, once again the researcher finds the phrase *Here Comes The Sun* at the end of the second stanza, after in the previous line the author of this lyrical poem uses dark connotation like lonely winter. It can be said as a very beautiful way in playing the contradiction.

The third stanza has the *abcd* rhyme scheme with the contents which are almost the same as the previous stanza. This third stanza still emphasizes the phrase *Little Darling* at the beginning of the stanza. This stanza also still serves the idea of the coming sun at the end of the line in this stanza.

The third stanza is very unique. It consists of five lines, with *aaaaa* rhyme scheme. The whole line in this stanza has the same writings, namely "*sun, sun, sun, here it comes ...*". Reviewing from how the stanza was arranged, and seeing how the idea of the coming of the sun was repeated continuously and even became the title of the song, the author was increasingly convinced that the coming of the sun and even the sun itself become a big theme in writing this song.

The last stanza is like the conclusion of all the stanzas mentioned above. With the rhyme scheme *abdc*, this stanza confirms that despite all the problems that have been explored above, with the idea of the sun coming, it is certain that everything will be fine. Moreover, after all the negative and dark connotations



used, then covered with the sun which means a light, then everything will be fine. Exactly the same with the last line of the fourth stanza, *It's all right, it's all right*.

### 3.4.3 Hermeneutic Reading of The Beatles' "Here Comes The Sun"

For the first time reading this poem, this poem feels like a poem about hope. Indeed, because this poem contains many words and even sentences that describe hope, as explained in the previous reading level. It is almost as the term after the dark runs out, the light rises. However, when the researcher tries to find out the deeper meaning of this poem, there is a love inside it.

At the beginning line in the first stanza, The Beatles emphasizes the coming of the sun which signifies goodness. It is strengthened by the second line in this first stanza, as seen in:

*Here comes the sun, here comes the sun,  
And I say it's all right* (HCTS, ll. 1-2)

After formulating the assumption that something called "sun" represents something good, by instilling the idea that when the sun comes later everything will be fine, of course as a reader we will think about what happened before the sun comes. This question is immediately answered by the Beatles in the second stanza.

*Little darling, it's been a long cold lonely winter  
Little darling, it feels like years since it's been here  
Here comes the sun, here comes the sun  
And I say it's all right* (HCTS, ll. 3-6)



Before directing the discussion to the answer of the question that appears at the first stanza, the second stanza starts with the phrase *Little darling*. This is very interesting because in general, *darling* is used as a call for loved ones. Darling's word can be said to be a symbol of how dear and loving the speaker is to this woman. Moreover, in the next stanzas, these words will be very often found. This further reinforces that this poem is indeed a poem about expressing love.

Then, after having a question in a first stanza, the answer is in the second stanza. The "not so well" situation is illustrated by the word *Lonely*. Especially when the word *Lonely* is added with the choosing of *Winter* than the other seasons. According to the Webster, *winter* is the coldest time of the year (Webster, M. Retrieved from <https://www.merriam-webster.com/dictionary/winter>, Accessed on November 5th, 2018). From those facts, *Lonely Winter* describes a situation where a person is truly very empty, suffering and certainly not good. Then, again the arrival of the sun seems become a refresher and the bearer of goodness in this stanza. After starting with a sad situation, then at the end of the stanza it is closed with the meaning of contradiction that is the arrival of the sun. Everything is fine just like in the first stanza.

*Little darling, the smiles returning to their faces*  
*Little darling, it seems like years since it's been here* 8  
*Here comes the sun, here comes the sun*  
*And I say it's all right* (HCTS, ll. 7-10)

After the second stanza begins with a depiction of a sad condition, the third stanza is described as a depiction of happiness. It is proven by the use of



word smiles. This is also because of the arrival of the sun at the end of the second stanza. So, the third stanza is the effect or the result of a causal relationship between a sad thing and a pleasant thing in the second stanza.

Then, at the fourth stanza, the depiction of *Sun* as a word which becomes a big theme in this lyrical poem is increasingly visible. There are approximately 15 repetitions of the word Sun in this stanza. Sun becomes something which is very basic in this lyrical poem. Starting with a sad and dark situation, then the Sun comes and seems to illuminate the darkness and make sadness disappear. This is like a situation where someone who is very lonely and sad, then comes the love, in this case is the sun that makes him happy again and makes him glow again. As seen in the:

*Sun, sun, sun, here it comes...*  
*Sun, sun, sun, here it comes...*  
*Sun, sun, sun, here it comes...*  
*Sun, sun, sun, here it comes...*  
*Sun, sun, sun, here it comes...* (HCTS, ll. 11-15)

At the last stanza, again it starts with the little darling phrase. This emphasizes that this poem is about the speaker who is very fond of the woman. Darling's word is the expression of love and affection expressed by a calling. This stanza also again shows the change from something sad to something happy. From first line, the ice that is indeed a solid, hard object, becomes liquid which must be more soft and soothing. In the last line of the lyrical poem, it is depicted a condition of happiness and goodness, represented by the phrase *It's all right, it's all right*. As seen in the stanza:



*Little darling, I feel that ice is slowly melting  
 Little darling, it seems like years since it's been clear  
 Here comes the sun, here comes the sun,  
 And I say it's all right  
 Here comes the sun, here comes the sun,  
 It's all right, it's all right* (HCTS, ll. 16-21)

#### 3.4.4 The Poetic Signs of Love Found in The Beatles' "Here Comes The Sun"

After having read by using heuristic reading, and analyzes it with hermeneutic reading, the researcher finds poetic sign of love contained in the lyrics of The Beatles. As has been explained, the love which are discussed is *Eros*. The term *Eros* is used to refer to that part of love constituting a passionate, intense desire for something or someone and it is referred to the sexual desire (Internet Encyclopedia of Philosophy). The poetic sign is *Sun* in the phrase Here Comes The Sun.

Honestly, when doing a heuristic reading in this lyrical poem, it is very difficult to determine the symbol of love for this poem. Due to there are 2 basic symbol of love that is very dominant. However, according to the meaning of symbol itself, based on Perrine statement (1974) that symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or represents other meanings as well (211), so the author drops the choice of love symbol in the word *Sun*. After realizing the context and the situatuion in this lyrical poem, *Sun* which literally means an object that shines brightly, has the connotation of a love that comes to lovers which is suffering problem in their life. When they were both



afflicted with the problem with a portrayal of a sad thing, a love which is symbolized as a *Sun* comes to shine the two.

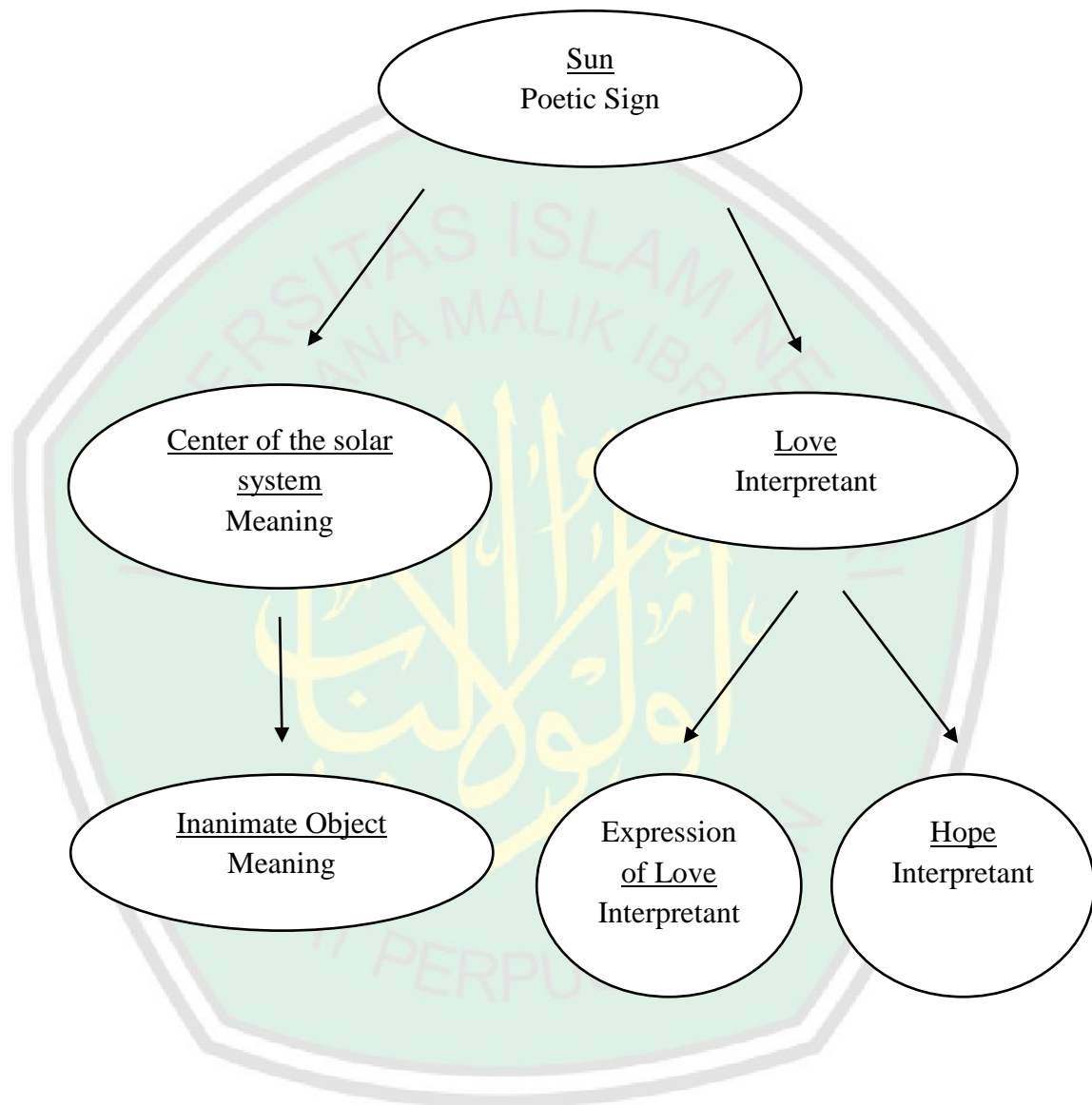
This is again reinforced by the frequent idea that everything will be fine after the arrival of the sun. This means that when we have love, have sincere and pure love, then all the problems the lovers face will be lost and will end happily.





### 3.4.5 Framework of Analysis

Based on the findings, the framework of analysis of The Beatles' Here Comes The Sun according to the theory of Riffaterre is;





### 3.5 Analysis on The Beatles' "I Want To Hold Your Hand"

This section will explain the analysis of The Beatles' I Want to Hold Your Hand. This section consists of 5 sub-sections. First is the lyric of The Beatles' I Want to Hold Your Hand, second is the first stage of reading that is heuristic, third is the next stage reading that is hermeneutics, fourth is the poetic signs contained in the I Want to Hold Your Hand, and the last is the framework of analysis.

#### 3.5.1 The lyric of The Beatles' "I Want To Hold Your Hand"

*Oh yeah, I'll tell you something  
I think you'll understand  
When I say that something  
I wanna hold your hand  
I wanna hold your hand  
I wanna hold your hand* 6

*Oh please, say to me  
You'll let me be your man  
And please, say to me  
You'll let me hold your hand  
You let me hold your hand  
I wanna hold your hand* 12

*And when I touch you I feel happy  
Inside  
It's such a feeling that my love  
I can't hide  
I can't hide  
I can't hide* 18

*Yeah, you've got that something  
I think you'll understand  
When I say that something  
I wanna hold your hand  
I wanna hold your hand  
I wanna hold your hand* 24



*And when I touch you I feel happy  
 Inside  
 It's such a feeling that my love  
 I can't hide  
 I can't hide  
 I can't hide*

30

*Ye ah, you've got that something  
 I think you'll understand  
 When I feel that something  
 I wanna hold your hand  
 I wanna hold your hand  
 I wanna hold your hand  
 I wanna hold your hand*

37

### 3.5.2 Heuristic Reading of The Beatles' "I Want To Hold Your Hand"

As an introduction, *I Want to Hold Your Hand* is a song by the English rock band the Beatles. Written by John Lennon and Paul McCartney, and recorded in October 1963. This was then become the first Beatles song to catch on in America. In 1963, the Beatles became stars in England, but couldn't break through in the US. They couldn't get a major label to distribute their singles in America, so songs like "Love Me Do" and "She Loves You" were issued on small labels and flopped, even though they were hits in England. By February 1964, America finally took notice of The Beatles and bought this single in droves, giving them their first US hit. It sold better in the first 10 days of release in the US than any other British single, and remains the best-selling Beatles single in the United States, moving over 12 million copies (SongFacts, retrieved from <https://www.songfacts.com/facts/the-beatles/i-want-to-hold-your-hand>, Accessed on November 6th, 2018).



This lyrical poetry starts with the introduction of the characters in this song. The introduction is at the first stanza. The first stanza consists of 6 lines with abaccc rhyme scheme. The first character is I, and the second is You. From this first stanza, researcher concludes that the speaker is I.

In this first stanza, it can be seen at a glance that the speaker is trying to talk to *You*. The speaker wants to tell *You* something. Something the speaker wants to tell is the desire to hold *You*'s hand. This can be seen from the sentence *I want to hold your hand*. This is not an ordinary request, it can be seen from 3 repetitions of the same sentence at the first stanza. It shows the deep seriousness of the speaker to do so.

In the second stanza, with the same rhyme scheme with the first stanza, the researcher knows the gender from *I* and *You*. *I*, who is a speaker, is a man. It is seen from the sentence *let me be your man* in the second line of this stanza. Then, *You* is a woman. It is implied also from the statement on the second line, where in general, this sentence must be addressed to a woman. Then, at the end of the second stanza, it is also again emphasized the idea of the effort of the speaker to hold the woman's hand as like the first stanza.

In surface, the third stanza has a different rhyme scheme with the previous two stanzas. The rhyme scheme is abcbbb. However, the number of lines in one stanza remains the same as the previous stanzas. This stanza tells of how happy the speaker is when he is with the woman. It causes the speaker cannot hide his



joyful feelings. This can be seen from the 3 repetitions of the word *I can't hide* at the end of this stanza.

At the fourth stanza, it is told that the woman has already understood and got what is meant by the speaker. The desire to hold the woman's hand. Holding hands which means more than just action, but more as an expression of affection and love. Sincere love that the speaker has for the woman. Then, the next few stanzas of this lyrical poem are only repetitions of the previous stanzas. This is because this lyrical poem is used as a song. It becomes natural when a stanza is repeated several times. Thus, to be more efficient, the researcher only interprets the stanza at the beginning.

### 3.5.3 Hermeneutic Reading of The Beatles' "I Want to Hold Your Hand"

In the second level of reading, the researcher finds the deeper meaning of this poem based on the facts emerged in the first level reading. Let's take a look in the first stanza.

*Oh yeah, I'll tell you something  
I think you'll understand  
When I say that something  
I wanna hold your hand  
I wanna hold your hand  
I wanna hold your hand* (IWTHYH, ll. 1-6)

For the first time reading the lyrics of this poem, the impression is that this poem is about the desire of someone to tell something to other. This is immediately visible in the first line of this stanza. On the line that reads *Oh yeah*,



*I'll tell you something* (IWTHYH, l. 1). At a glance, it seems that there is something to be conveyed from I character who is the speaker, to the woman.

Then, the question that arises is what is really being said. This question is answered immediately at the end of this stanza. Apparently, the speaker wants to tell that he wants to hold the woman's hand. It is proven by the existence of 3 repetitions of the same sentence, that is *I want to hold your hand*, at the end of the stanza. However, another question arises. Is this that simple? especially coupled with the fact that this is the title of the lyric poem, and moreover with the repetition of it 3 times. This becomes very interesting to be explored further at the second stanza, as follows:

*Oh please, say to me*  
*You'll let me be your man*  
*And please, say to me*  
*You'll let me hold your hand*  
*You let me hold your hand*  
*I wanna hold your hand*

(IWTHYH, ll. 7-12)

In this stanza, the purpose of holding hand is explained to be more specific. As evidenced by the second line that sounds *you'll let me be your man*. As it turns out, the request to hold hand in the first stanza is not only limited to the request of action in touching one hand with the other. However, it is far more than that. This sentence is like a symbol and a sign that represent another meaning. The meaning is sincerity to give and get love to each other, symbolized by holding hands.

Then, the fact that a holding hand is a symbol of the expression of love is strengthened again by the lines in this stanza. When the second line is *let me be*



*your man*, then in the fourth line is repeated with the connotation *let me hold your hand*. So, it can be sure that the idea of this sentence is that the speaker tries to convey his love, while also asking the woman to give her love to the speaker.

The third stanza explains the speaker's feelings towards the woman.

Feeling when the speaker is being with the woman. As seen in:

*And when I touch you I feel happy  
Inside  
It's such a feeling that my love  
I can't hide  
I can't hide  
I can't hide* (IWTHYH, ll. 13-18)

The first line emphasizes the speaker's feelings when touching the woman. Touching in this case can mean very diverse and varied. However, what can be ascertained is, this feeling arises when the speaker is together with the woman. Due to the fact that it would be very impossible to touch each other without being together. Then, because the speaker is so happy, the speaker can't hide his feelings. It is seen at the end of this stanza. There is the phrase I can't hide which is repeated 3 times. This again shows how happy the speaker is when he can be with the woman.

At the fourth stanza, it is told that the woman has already got what is meant by the speaker. The desire to hold the woman's hand. It is proven by the first line in the fourth stanza, as follows:

*Yeah, you've got that something  
I think you'll understand  
When I say that something  
I wanna hold your hand*



*I wanna hold your hand*  
*I wanna hold your hand*

(IWITHYH, ll. 19-24)

The assumption that the speaker and the woman are holding hand is based on the third stanza. Due to the speaker explains how happy he is when he touches the woman. Then automatically, the speaker has done his desire to be able to hold the woman hand. It is again proven by the sentence Yeah, you've got that something in the first line. However, the speaker still express his desire to hold the woman hand, which is actually expressing his love feelings. This perhaps shows how sincere, serious, and feeling that never stops flowing for the woman.

In general, the researcher can conclude that this poem is a poem about a man and a woman. A man who really loves the woman. However, the woman does not have the same feeling towards him. This is evidenced by the frequency of the man expressing his feelings, with figures of speech I want to hold your hand, but not so with the woman. After having read till the last part and the last line of this poem, it is not explained at all how the response from the woman to the speaker. So, indeed this is a lyrical poetry about love, but unrequited love.

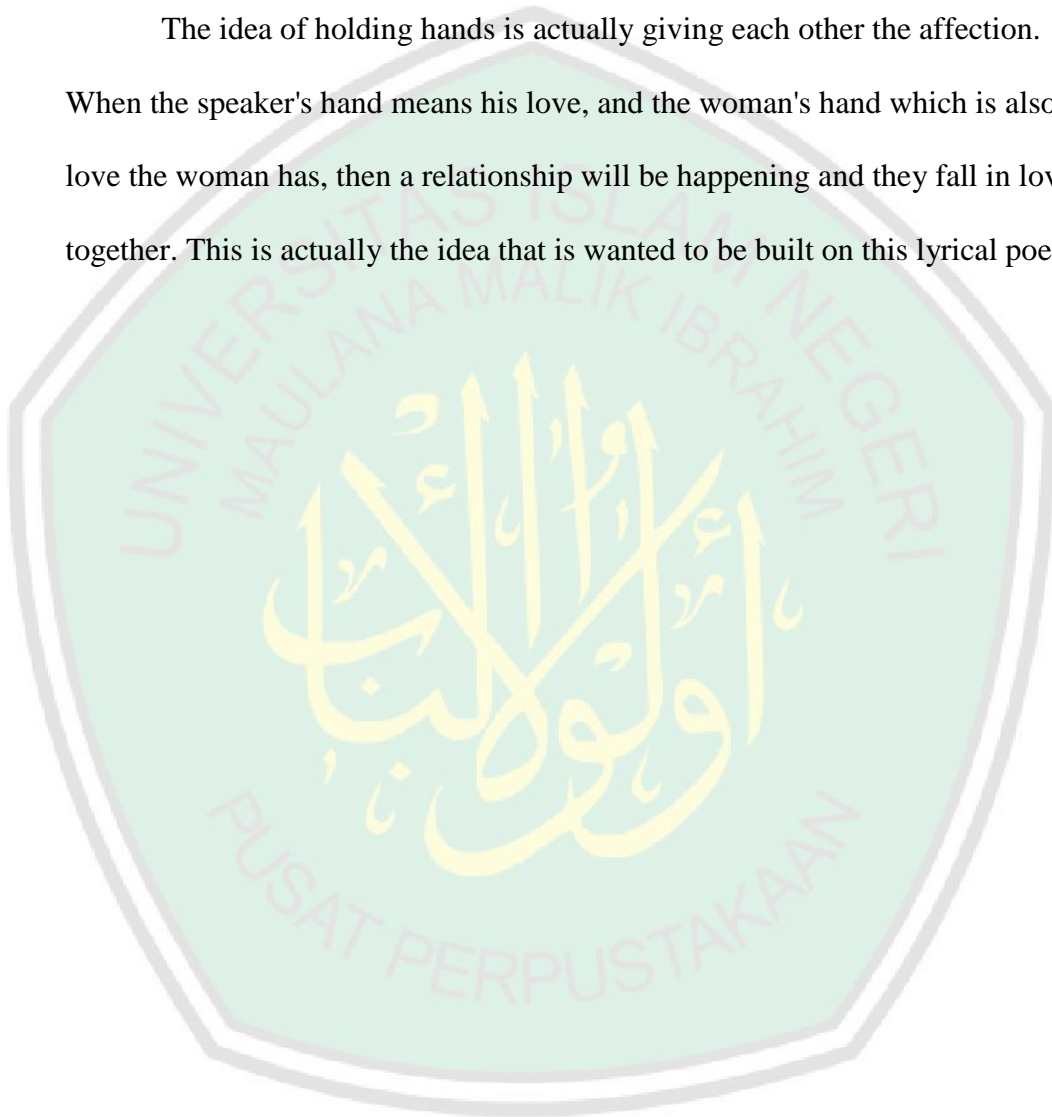
#### **3.5.4 The Poetic Signs of Love Found in The Beatles' "I Want to Hold Your Hand"**

In this lyrical poem, the researcher identifies one poetic sign referring to love. The love which is classified to *Eros* . It is in a form of phrase and idea. It is the title of the song itself, *I Want to Hold Your Hand*. Besides, in the first stanza,



in line 4-6, there are 3 sentences “*I wanna hold your hand*”. Both “*I Want to Hold Your Hand*” and “*I wanna hold your hand*” have the same idea. It's just different in the term of pronunciation. so even though the writing is literally different, these two phrases have the same meaning and can be said as the same poetic sign.

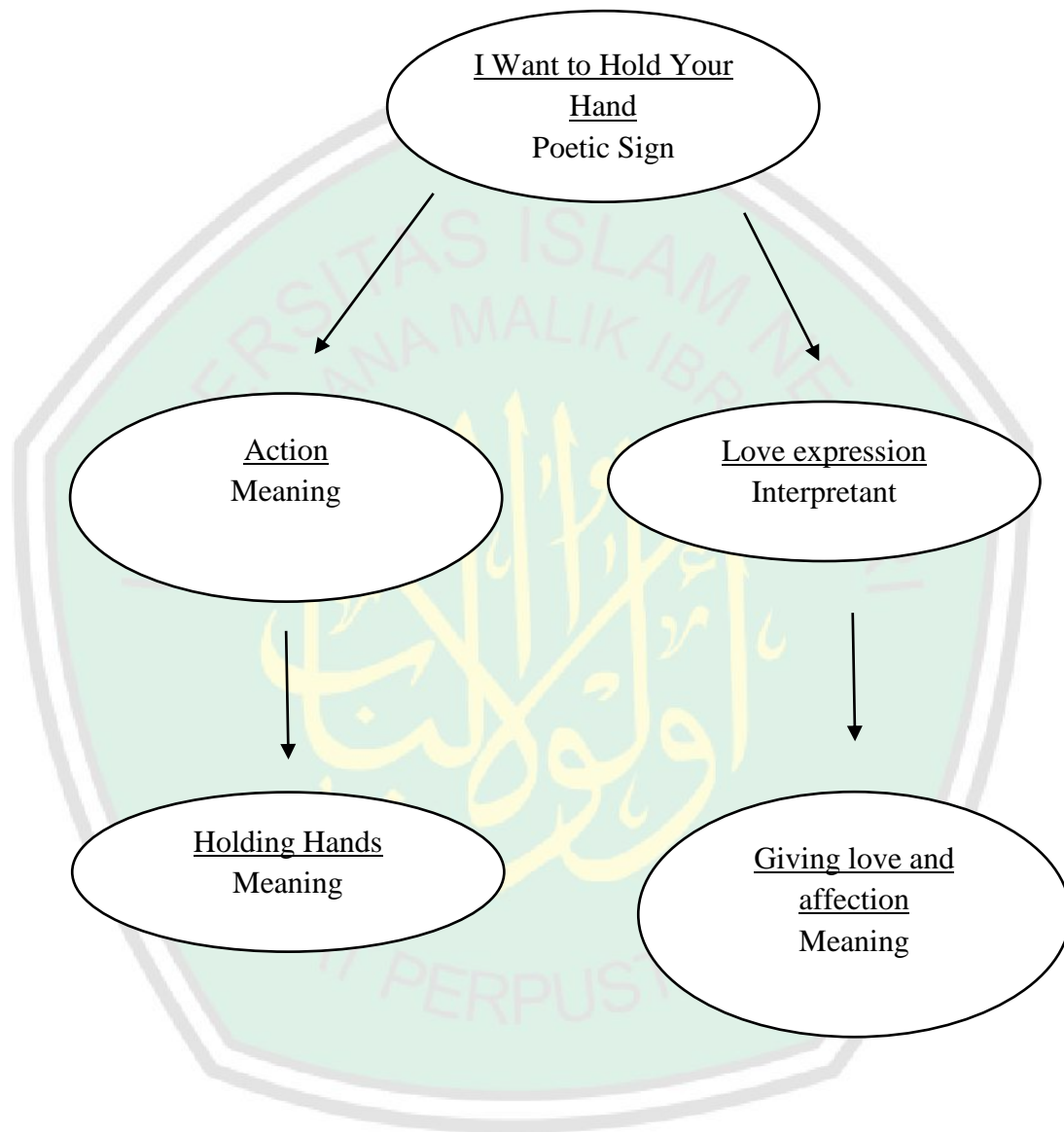
The idea of holding hands is actually giving each other the affection. When the speaker's hand means his love, and the woman's hand which is also the love the woman has, then a relationship will be happening and they fall in love together. This is actually the idea that is wanted to be built on this lyrical poem.





### 3.5.5 Framework of Analysis

Based on the findings, the framework of analysis of The Beatles' I Want to Hold Your Hand according to the theory of Riffaterre is;





## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter contains two main discussions, conclusion and suggestion. The conclusion is obtained based on the analysis of the data. Besides that, the researcher would like to give the suggestion for the next researchers who are interested in doing the similar research.

#### 4.1 Conclusion

According to the discussion in chapter III, the researcher concludes that understanding the whole poem cannot be separated from understanding every sign contained in the poem. The researcher does two levels of reading poem proposed by Riffaterre; they are heuristic and hermeneutic. In the second stage or level of reading, which is hermeneutic level, the researcher transforms the signs which appear to reach the complete arrangement of semiotic system.

From the phases of reading proposed by Riffaterre, the poetic signs of love found in The Beatles' HD, AGTH, HP, HCTS, and IWTHYH are *Honey, go with him, Honey Pie, Sun, and I Want to Hold Your Hand*.

From all poetic signs found by researcher, all of them represent the complexity of love experienced by human beings. This representation corresponds to the term expressed by Riffaterre in his book on *dual sign*. *Dual sign* is not just words contained in a text, but can also be a title, it is called as the title as dual sign.



The title can give the reader a preliminary information or picture of what is in the text they will read (Riffaterre 1978: 99). In short, all the poetic signs found starting from *Honey, go with him, Honey Pie, Sun*, and *I Want to Hold Your Hand* representing the *Eros*, the love between human beings in a different gender with the complexity of love itself.

#### 4.2 Suggestion

The researcher hopes that through this thesis, researcher can contribute and help for the other researcher who wants to propose the similar research, especially in analyzing the other author's works using semiotics of Riffaterre.

The researcher also hopes that this study can inspire the next researchers in doing the analysis of lyrical poem especially the lyrics from The Beatles, to study and understand the lyrics from another aspects and focus such as its tone, mood, rhyme, etc. It is because there are still many other aspects that can be discussed and analyzed in the poem.

Afterwards, the researcher realizes that this thesis may be far from being perfect. The researcher still needs comment and criticism to make this research becomes better.



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