ABSTRACT


The research is aimed at finding out the meaning of symbols and reveals the ideas in Carol Ann Duffy’s poems. This research applied library research and the compiled data were analyzed through descriptive qualitative method. This method tried to described, explained, and analyzed the use of symbol using the semiotic theory of Roland Barthes. The unit of analysis of the research was Carol Ann Duffy’s poems which the title “Valentine”. It was chosen because it contains of symbols.

For the semiotic analysis, the writer marked the data by choosing a literary work that contains symbols: the literary works is Carol Ann Duffy’s poem which the title “Valentine”; reading the literary work intensely, and classifying the data that contains symbols; categorizing that symbol, so that was could be understood and in categorizing all data the writer put them in table by synchronizing each symbol with each poem; interpreting the meaning of those symbol.

After analyzing the symbol, it could be concluded that each poem contains different symbol with different meaning and function. All of these differences had given different ideas.

From the semiotics structuralism analysis on Valentine poems by Carol Ann Duffy, *Mostly*, she would like to convey the ideas about what love is really about. Seen from the text Duffy makes it clear that she thinks that traditional Valentines are a tradition which she feels are overused and meaningless, that was why she uses an onion to convey her feelings. She goes into deep detail about what love can really be about. She shows that love can be good, but also hurtful and difficult.
APPROVEMENT

A SEMIOTIC ANALYSIS
IN LITERARY WORK BASED ON VALENTINE POEMS BY
CAROL ANN DUFFY

A thesis
Submitted to Letters and Humanities Faculty in
Partial Fulfillment of the Requirements
For the Degree of Strata One (S-1)

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JAKARTA
2010
LEGALIZATION

The thesis entitled “A Semiotic Analysis in Literary work based on Valentine Poems by Carol Ann Duffy” has been defended before the Letters and Humanities Faculty’s Examination Committee on March 18, 2010. The thesis has already been accepted as a partial fulfillment of the requirements for the degree of Strata One.

Jakarta, March 18, 2010

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<tr>
<th>Examination Committee</th>
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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, March 18, 2010

Fitriana Pertiwi
ACKNOWLEDGMENT

In the name of ALLAH SWT, the most Gracious, the most merciful. All Praise is to Allah SWT, the Lord of Universe, who always gives His guidance to the writer in completing this thesis. That’s highly important for her. Peace and Blessing be upon our Prophet Muhammad SAW, His family, His companions and His followers.

Specially, the writer would like to express her gratitude to her beloved parents and her brothers for always supporting and giving motivation to her.

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The writer
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>i</td>
</tr>
<tr>
<td>APPROVEMENT</td>
<td>ii</td>
</tr>
<tr>
<td>LEGALIZATION</td>
<td>iii</td>
</tr>
<tr>
<td>DECLARATION</td>
<td>iv</td>
</tr>
<tr>
<td>ACKNOWLEDGMENT</td>
<td>v</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vii</td>
</tr>
<tr>
<td>CHAPTER I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>A. Background of the Study</td>
<td>1</td>
</tr>
<tr>
<td>B. Focus of the Study</td>
<td>6</td>
</tr>
<tr>
<td>C. Research Questions</td>
<td>6</td>
</tr>
<tr>
<td>D. Objectives of the Study</td>
<td>6</td>
</tr>
<tr>
<td>E. Significances of the Study</td>
<td>6</td>
</tr>
<tr>
<td>F. Research Methodology</td>
<td>7</td>
</tr>
<tr>
<td>CHAPTER II. THEORITICAL FRAMEWORK</td>
<td>9</td>
</tr>
<tr>
<td>A. Poems</td>
<td>9</td>
</tr>
<tr>
<td>1. Symbol</td>
<td>10</td>
</tr>
<tr>
<td>2. Explication</td>
<td>11</td>
</tr>
<tr>
<td>B. Semiotics Approach</td>
<td>12</td>
</tr>
<tr>
<td>1. Semiotics of Roland Barthes</td>
<td>14</td>
</tr>
<tr>
<td>CHAPTER III. ANALYSIS</td>
<td>21</td>
</tr>
<tr>
<td>1. The Explication of Poems</td>
<td>22</td>
</tr>
<tr>
<td>2. Symbol Analysis</td>
<td>24</td>
</tr>
<tr>
<td>CHAPTER IV. CONCLUSION &amp; SUGGESTION</td>
<td>33</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>35</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>37</td>
</tr>
</tbody>
</table>
LIST OF TABLES

Table 2.1 Semiological system of Roland Barthes Theory........................................ 19
Table 2.2 Semiological system of Roland Barthes Theory........................................ 20
Table 3.1 Symbol analysis of an onion ................................................................. 28
APPROVEMENT

A SEMIOTICS STRUCTURALISM ANALYSIS
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JAKARTA
2010

ii
Dear Sir/Madam,

Having recently graduated with a Bachelor of Literature from the State Islamic University (UIN Syahid), I am very interested in gaining an opportunity to use the skills I have developed in your well known company. I am interested in the area of served the customer. However, I would be willing to gain experience in any area you feel is suited to my skills and experience.

I am particularly proud of my academic achievements, having gained a credit average throughout my degree, especially given that I have been on the job training in a five star hotel. My most recent work experience was as an assistant accountant with Hilton hotel where I took responsibility for checking the bill and payment.

Enclosed is a copy of my resume and academic transcript for your consideration. I would be very interested in meeting with you to discuss any possibilities and look forward to hearing from you.

Yours sincerely,
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IN LITERARY WORK BASED ON VALENTINE POEMS BY
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CHAPTER I

INTRODUCTION

A. Background of the Study

Poetry as one genre of literature is a universal language. People in ancient era have used it, and the most civilized have cultivated it. In all ages and in all countries, poetry has been written, and eagerly read or listen to, by all kinds and conditions of people.¹

As a unique media of communication, poetry is created in a brief and concentrated form of languages. Its elements are figures, and poetry itself is a language of figures, each component can potentially open toward new meaning, levels, dimensions, or connection. Poetry does this through an intricate pattern of words, and it offers language as highly organized as language can be. No word is idle or accidental; each word has a specific place within an overarching pattern. Together they create meaningful and beautiful words.

Poetry can have many definitions and forms. It can be philosophical, emotional, or sentimental. It can point pictures, in a descriptive mode, or tell stories, in a narrative one. Poetry can also satirical, funny, political, or just informative. A definition that underscores the distinctiveness of literary work might be: poetry is a language in which every word choice, sound, pause, and

image is significant. It is significant because every element points toward or stands together for further relationship among and beyond them.²

Poetry is a structured writing. Therefore, to get the meaning and beauty of it, we have to know the use of the Language style to make the poem understandable. To understand the meaning as a whole of poetry, it must be analyzed structurally. To analyze structurally, a poem can be analyzed using structuralism approach. In literary theory, structuralism is an approach to analyze the narrative material by examining the underlying invariant structure, which is based on the linguistic sign system of Roland Barthes. The element doesn't have meaning by itself quit of by other elements. Despitefully, because poetry represents the sign structure which have a meaning and have a system, an analysis also linked up with semiotics analysis.

In the semiotic analysis, poetry is usually supported by certain element to enrich the meaning and bring the writer’s minds to the reader’s imagination. The elements in a poem called intrinsic elements such as figure of speech, rhyme, rhythm; imagery and tone enrich the meaning and make the readers easily understand what the poet means. The object to be communicated in a poem are various such as the experience of life and emotional conditions. A symbol and theme also should make the readers easily to understand what the poet means.

A symbol is something such as an object, picture, written word, sound, or particular mark that represents something else by association, resemblance, or convention. For example, a red octagon may stand for "STOP". On maps, crossed

sabers may indicate a battlefield. Numerals are symbols for numbers. If a symbol was collected from the data analysis, we could analyze what the ideas of the poems.

An idea is just whatever is before the mind when one thinks. Very often, ideas are construed as representational images of some object. In other contexts, ideas are taken to be concepts, although abstract concepts do not necessarily appear as images. Many philosophers consider ideas to be a fundamental ontological category of being. An idea usually refers to a person's thought or concept in the form of a meaning or common essential idea of a story in the language.

Language is the most important medium for communication. People use language in dialogue, in writing, and also in expressing themselves through literature. Literature is a performance in words, it strongly hold our attention, seeming complete itself; it is no primarily regarded as a source of factual information; it offers a unique delight or satisfaction. Furthermore, literature does not only have common – written characterization, but also it offers satisfaction for literature – lover. This is the reason why the reader not only comprehends and understands the text of literary – work, but also the reader can get the benefit from the literature if they analyzed as far as possible, as literature has vast – sense.

All languages are made up of symbols. In his work, On Interpretation, Aristotle teaches that: Spoken words are the symbols of mental experience, and

---

written words are the symbols of spoken words. The study or interpretation of symbols is known as symbology, and the study of signs is known as semiotics.

Semiotics, also called semiotic studies or semiology, is the study of sign processes (semiosis), or signification and communication, signs and symbols, both individually and grouped into sign systems. It includes the study of how meaning is constructed and understood. Even so, there will be occasions when we are not certain that a poem is symbolic. And there will be times when, though we are fairly confident that certain details are symbolic, we are not confident about what they symbolize. Such uncertainty is due largely to the nature of interpretation, which is an art rather than a science. But these interpretive complications are also due to the differences in complexity and variability with which poets use symbols. The most complex symbols resist definitive and final explanation. We can circle around them, but we neither exhaust their significance nor define their meaning.

Symbolic poems are not less satisfactory when we cannot provide the symbols with an exact meaning. In fact, it often seems the most compelling symbols direct us to an area of speculation rather than to any single reality. As an example of how literal details assume symbolic significance, observe their use in the following poem. Look at the example of William Blake’s poem:

---

The sick rose
O rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm, .......

The rose, traditionally a symbol of love and beauty, is here something that has life and is in a bed of vivid joy. The worm is a source of corruption, is secret, works in the dark, and is associated with a violent disorder in nature. Many kinds of beauty and love are threatened by many kinds of destructive secret forces. The poem is more powerful in not compelling us to fix on any one of the possibilities; we are free to range among them, feeling the force of now one, now another.\(^7\)

Beside William Blake, the author also whose poems contain of symbol is Carol Ann Duffy. She was born on 23 December 1955 in Glasgow and read philosophy at Liverpool University. She is a former editor of the poetry magazine *Ambit* and is a regular reviewer and broadcaster. She moved from London to Manchester in 1996 and began to lecture in poetry at Manchester Metropolitan University. Her poetry collections include *Standing Female Nude* (1985), winner of a Scottish Arts Council Award; *Selling Manhattan* (1987), which won a Somerset Maugham Award; *Mean Time* (1993), which won the Whitbread Poetry Award and the Forward Poetry Prize (Best Poetry Collection of the Year); and *The World's Wife*.\(^8\)

\(^7\) Wikipedia of *Semiotics*, accessed on July 20, 2009. 
http://en.wikipedia.org/wiki/Semiotics

\(^8\) Biography of Carol Ann Duffy on wikipedia, accessed on December 20, 2009. 
http://en.wikipedia.org/wiki/Carol_Ann_Duffy
Duffy was very interested in symbols; much of her poems show symbols that are very meaningful in expressing her ideas. Symbols for her are very important part manipulate and search for her idea lies behind them. One of her poems *Valentine* included an onion for being symbol of love. Duffy combines her poems between ‘human symbol’ and ‘love symbol’. Most of her poem contains history of love, social, destruction, women and rebellion, which she describes though medium of poetry.

Sometimes, symbol in Duffy’s poems are very complicated and difficult to understand, but these show his intellectual strength in writing poems. Considering the discussion about it, the writer wants to analyze Valentine poems by *Carol Ann Duffy* use a semiotics structuralism approach.

**B. Focus of the Study**

This research focuses on the poem of “Valentine” by Carol Ann Duffy. The writer emphasizes this study in semiotic theory stated by Roland Barthes. These semiotics analysis of the poems include intrinsic element and language as a sign analysis that will bring up the meaning.

**C. Research Question**

In this research, the writer will identify the problem by the following question:

1. What are the symbols in Valentine poems by *Carol Ann Duffy*?
2. What ideas does *Carol Ann Duffy* convey through symbol in Valentine poems?
D. Objectives of the Study

Based on the research question, the objectives of the study are:

1. To know the symbols in Valentine poems by Carol Ann Duffy
2. To know the idea conveyed in Valentine poems by Carol Ann Duffy

E. Significances of the Study

The writer hopes the result of this research can give some significant information for the readers and the next researcher who wants to do a deeper study about semiotic on the poems especially, or in other literary work.

F. Research Methodology

1. Method

The writer used descriptive qualitative analysis as method in analyzing Carol Ann Duffy’s poems which tries to describe and explain contents of the poems using semiotic theory by Roland Barthes.

2. Technique of Data Analysis

The writer analyzes the symbol of the poem by using descriptive qualitative analysis technique. In analyzing the data, there are some ways that have to be noticed by the writer, such as:

- Choose a literary work which contain of semiotics elements: the literary work is Valentine poems by Carol Ann Duffy
- Read the literary work intensely, and classify the data which contain of symbol
- Categorize that symbol and interpret the meaning of that symbol to conveyed the idea
3. **Data analysis**

All of the data that have been included in this research would be analyzed using qualitative method analysis. The writer will classify all of the words which have semiotics elements, and then categorize that using structuralism analysis, so that can be comprehended which elements have a meaning and which elements must be given a meaning.

4. **Unit of analysis**

The unit of analysis in this study is Valentine poems by *Carol Ann Duffy* from *The best American Poetry* publisher by American Letters and Commentary in 2005.

5. **Instruments**

The research instrument is the writer’s herself as human instrument through reading the text several times, marking the data and analyzing all data using a semiotics structuralism approach.

6. **Place and time**

This research takes places on July until March 2010 in State Islamic University Syarif Hidayatullah Jakarta.
CHAPTER II

THEORITICAL FRAMEWORK

A. Poems

Poetry is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its apparent meaning. Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns or lyrics.⁹

Poetry, and discussions of it, has a long history. Early attempts to define poetry, such as Aristotle's *Poetics*, focused on the uses of speech in rhetoric, drama, song and comedy. Later attempts concentrated on features such as repetition, verse form and rhyme, and emphasized the aesthetics which distinguish poetry from prose. From the mid-20th century, poetry has sometimes been more loosely defined as a fundamental creative act using language.

Poetry often uses particular forms and conventions to suggest alternative meanings in the words, or to evoke emotional or sensual responses. Devices such as assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leave a poem open to multiple interpretations.

Some forms of poetry are specific to particular cultures and genres, responding to the characteristics of the language in which the poet writes. The language of poetry is essentially imagery, and most good poems are, on one level, structures of images.10

1. Symbol

A symbol may be roughly defined as something that means more than what it is. The symbol is the richest and at the same times the most difficult of the poetic figures. Both its richness and its difficulty result from its imprecision. Although the poet may pin down the meaning of a symbol to 'something fairly definite and precise, more often the symbol is so general in its meaning that it can suggest a great variety of specific meanings. It a like an opal that flashes out different colors when slowly turned in the light.11

Symbol is a thing (could be an object, person, situation or action) which stands for something else more abstract. For example our flag is the symbol of our country. The word symbol derives from the Greek verb symballein, to throw together and it noun symbolon, "mark," or "sign." It is an object, animate or inanimate, that stands for or points to a reality beyond itself. The cross, for example, is often used to represent suffering. Symbols, however, also indicate their own reality. For example, a sunrise not only represents new beginnings but the beginning of a new day.12

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12 A. Teeuw, Sastera dan Ilmu Sastera (Jakarta: PT. Dunia Pustaka Jaya, 2003), cet. ke-3, p. 36
The more you read and study literature, the more you will come across words that always function symbolically. The seasons are a perfect example. Winter represents aging, decay, and death; spring is often used to represent energy, birth, and hope; summer is symbolic of childhood, fun, and laughter; autumn stands for maturity, wisdom, and fulfillment.

Other typical examples include the scales to symbolize justice; a dove for peace, the rose, purity; the stars and stripes, America; the lion, strength and courage, and so on.

Sometimes symbols can be straightforward, but more often it is not easy to say exactly what they symbolize. In Blake's "The Tyger," for instance, the tiger could be a symbol of great energy and creativity, but it could also mean many other things.\footnote{Kinds of symbols, accessed on November 20, 2009. http://en.wikipedia.org/wiki/Symbol}

2. Explication

In an explication of a poem, a writer explains the entire poem in detail, unraveling any complexities to be found in it. This method is a valuable one in approaching a lyric poem, especially is the poem is rich in complexities.

The writer of an explication tries to examine and unfold all the details in poem that a sensitive reader might consider. These might include allusions, the denotations or connotations of words, the possible meanings of symbols, the effects of certain sounds and rhythms and formal elements (rime schemes, for instance), the sense of any statements that contain irony, and other particulars. Not
intent on ripping a poem to pieces, the author of useful explication instead tries to show how each part contributes to the whole.

An explication is easy to organize. It can be start with the first line of the poem and keep working straight on through. An explication should not be confused with a paraphrase. A paraphrase simply puts the literal meaning of a poem into plain prose sense: it is a sort of translation that might prove helpful in clarifying a poem’s main theme. Perhaps in writing an explication, the analyze will wish to do some paraphrasing, but an explication does not simply restate. It explains a poem, in great detail.\textsuperscript{14}

\textbf{B. Semiotics Approach}

\textbf{1. Semiotic}

Semiotics, sê-mê-ô-tiks, is a field of study devoted to the nature, varieties, and uses of signs in general. Sometimes this field is called semiology; both names are derived from a Greek word, semeion, meaning “sign,” “evidence.” It is the study of sign processes (semiosis), or signification and communication, signs and symbols, both individually and grouped into sign systems. It includes the study of how meaning is constructed and understood.\textsuperscript{15}

Semiology aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex

\textsuperscript{14} X. J. Kennedy, Dana Goila. \textit{An introduction to poetry}. (New York: Longman, 2005), p. 28

\textsuperscript{15} Prof. Dr. Nyoman Kutha Ratna, S.U, \textit{Teori, Metode, dan Teknik Penelitian Sastra} (Yogyakarta: Pustaka Pelajar, 2007), p. 97
associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification.

Semiotics is not widely institutionalized as an academic discipline. It is a field of study involving many different theoretical stances and methodological tools. One of the broadest definitions is that of Umberto Eco, who states that 'semiotics is concerned with everything that can be taken as a sign.

Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Whilst for the linguist Saussure, 'semiology' was 'a science which studies the role of signs as part of social life', for the philosopher Charles Peirce 'semiotic' was the 'formal doctrine of signs' which was closely related to Logic.

Semiotics is often employed in the analysis of texts (although it is far more than just a mode of textual analysis). Here it should perhaps be noted that a 'text' can exist in any medium and may be verbal, non-verbal, or both, despite the logocentric bias of this distinction. The term text usually refers to a message which has been recorded in some way (e.g. writing, audio- and video-recording) so that it is physically independent of its sender or receiver. A text is an assemblage of signs (such as words, images, sounds and/or gestures) constructed (and interpreted) with reference to the conventions associated with a genre and in a particular medium of communication.
2. **Semiotic of Roland Barthes**

Barthes is particularly interested, not so much in what things mean, but in how things mean. One of the reasons Barthes is a famous and well-known intellectual figure is his skill in finding, manipulating and exploiting theories and concepts of how things come to mean well before anyone else. As an intellectual, Barthes is associated with a number of intellectual trends (e.g. structuralism and post-structuralism) in postwar intellectual life. However, at the time of *Mythologies*, Barthes main interest was in semiology, the 'science of signs'.

Semiology derives from the work of the Swiss linguist Ferdinand de Saussure. Saussure's linguistic theory was philosophically quite radical because it held that language was *conceptual* and not, as a whole tradition of western thought had maintained, *referential*. In particular, Saussure rejected the view that language was essentially a nomenclature for a set of antecedent notions and objects. Language does not 'label' or 'baptise' already discriminated pre-linguistic categories but actually articulates them. The view of language as nomenclature cannot fully explain the difficulties of foreign language acquisition nor the ways in which the meanings of words change in time. Saussure reversed the perspective that viewed language as the medium by which reality is represented, and stressed instead the constitutive role language played in constructing reality for us. Experience and knowledge, all cognition is mediated by language. Language organizes brute objects, the flux of sound, noise and perception, getting to work on the world and conferring it with meaning and value. Language is always at
work in our apprehension of the world. There is no question of passing through language to a realm of language-independant, fully discriminated things.

Central to Saussure's work is the concept of the sign and the relationship between what he terms *signifier and signified*. Indeed, a sign is, in Saussure's terms, the union of a signifier and a signified which form an indissociable unity like two sides of the same piece of paper. Saussure defined the linguistic sign as composed of a signifier or *signifiant* and a signified or *signifié*.\(^\text{16}\) The term sign then is used to designate the associative total of signifier and signified. The signifier is the sound or written image and the signified is the concept it articulates: For example, /cat/ is the signifier of the signified «cat». Saussure claimed that the connection between signifier and signified was entirely arbitrary, that there was no intrinsic link between sound-image and concept. However, the linguistic sign was, as well as arbitrary, was a relational or differential entity. The signifier produces meaning by virtue of its position, (similarity or difference) within a network of other signifiers. According to Saussure words do not express or represent but signify in relation to a matrix of other linguistic signs. To return to my earlier example, the signifier `cat' signifies the concept of a domestic feline quadruped only by virtue of its position (similarity or difference) within the relational system of other signifiers. In defining the linguistic sign in this way

\(^\text{16}\) Roland Barthes (2007), *op. cit.* 19
Saussure broke with a philosophical tradition which conceived of language as having a straightforward relationship with the extra linguistic world.\textsuperscript{17}

Barthes's relationship with his intellectual influences - Marx, Brecht, Freud, Lacan etc. - is notoriously idiosyncratic. He rarely adopts ideas wholesale, but tends to alter them to his own purposes, extending their reach and implications. This is certainly true of his appropriation of Saussure's theories. But how does Barthes make use of Saussure's theory of the sign and of signification? \textsuperscript{18}

Here is scheme of Roland Barthes Theory:

<table>
<thead>
<tr>
<th>Signifier</th>
<th>Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>SIGN</td>
<td>SIGN</td>
</tr>
</tbody>
</table>

Based on the scheme above, the sign is therefore a compound at a signifier and a signified. The plane of the signifiers constitutes the plane of expression and that of the signifieds the plane of content. According to Hjemslev, each plane comprises two strata: form and substance. The form is what can be described exhaustively, simply and coherently (epistemological criteria) by linguistic without resorting to extralinguistic premise; the substance is the whole set of aspects of linguistic phenomena which cannot be described without resorting to extralinguistic premises. Since both strata exist on the plane of

\textsuperscript{17} Roland Barthes, Mythologies (New York: The Noonday Press, 1972), p. 112
\textsuperscript{18} Hall, Stuart, Representation, Cultural Representation and Signifying Practices (London: Sage Publication, 1997), p. 31
One of Barthe’s samples can be showed here. We can take the word ‘dog’. The signifier ‘dog’ produces the signified ‘dog’: a four-legged canine creature. Barthes argues that this indicates only the first order semiological system. The sign ‘dog’ produced at the first order semiological system is available to become the signifier or form ‘dog’ at the second order semiological system. This may then produce at the second order semiological system the signified ‘dog’: an unpleasant human being. The sign of the first order semiological system becomes the signifier or form in a process the second order semiological system.

In analyzing the realist literary text Barthes came to the conclusion that 'denotation is not the first meaning, but pretends to be so; under this illusion, it is ultimately no more than the last of the connotations (the one which seems both to establish and close the reading), the superior myth by which the text pretends to return to the nature of language, to language as nature'.

Connotation, in short, produces the illusion of denotation, the illusion of language as transparent and of the signifier and the signified as being identical. Thus denotation is just another connotation. From such a perspective denotation can be seen as no more of a 'natural' meaning than is connotation but rather as a process of naturalization. Such a process leads to the powerful illusion that denotation is a purely literal and universal meaning which is not at all ideological, and indeed that those connotations which seem most obvious to individual interpreters are just as 'natural'. According to an Althusserian reading, when we

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first learn denotations, we are also being positioned within ideology by learning dominant connotations at the same time. Connotations are not purely 'personal' meanings - they are determined by the codes to which the interpreter has access. Cultural codes provide a connotational framework since they are 'organized around key oppositions and equations', each term being 'aligned with a cluster of symbolic attributes'.

This is the mechanism by which signs may seem to signify one thing but are loaded with multiple meanings. In passing, we may note that this formulation underlines the point that 'what is a signifier or a signified depends entirely on the level at which the analysis operates: a signified on one level can become a signifier on another level. Connotation and denotation are often described in terms of levels of representation or levels of meaning.

The first order of signification is that of denotation: at this level there is a sign consisting of a signifier and a signified. Connotation is a second-order of signification which uses the denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. In this framework connotation is a sign which derives from the signifier of a denotative sign (so denotation leads to a chain of connotations). This tends to suggest that denotation is an underlying and primary meaning - a notion which many other commentators have challenged. Barthes himself later gave priority to connotation, and in 1971 noted that it was no longer easy to separate the signifier from the signified, the ideological from the 'literal'.
As it illustrated bellow:

<table>
<thead>
<tr>
<th>1 Signifier</th>
<th>2. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dog</td>
<td>A four-legged canine creature</td>
</tr>
</tbody>
</table>

3. Sign (meaning)

<table>
<thead>
<tr>
<th>I. Signifier</th>
<th>II. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>A four-legged canine creature</td>
<td>An unpleasant human being</td>
</tr>
</tbody>
</table>

III. Sign

An unpleasant human being

Signification

Adapted from Roland Barthes.\textsuperscript{20}

From the signification the table 2.1 above, the word ‘dog’ can symbolize an unpleasant human being as it has other interpretation and regarded as a symbol in symbolic code. The second signification where the signified is an unpleasant human being can be the first signification as a new signifier if we can find a new signifier if we can find a new signified for it. As it can be illustrated bellow:

\textsuperscript{20} Ibid. p. 68.
Table 2.2
Semiological system of Roland Barthes Theory

<table>
<thead>
<tr>
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<tbody>
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<td>An unpleasant human being</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Sign (meaning)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I Signifier</td>
<td>II. Signified</td>
</tr>
<tr>
<td>An unpleasant human being</td>
<td>Lower class human who doesn’t have good moral attitude</td>
</tr>
<tr>
<td>Form</td>
<td>Concept</td>
</tr>
</tbody>
</table>

III. Sign
Lower class human who doesn’t have good moral and attitude

Signification

Adapted from Roland Barthes.\(^{21}\)

In the above signification where the dog is interpreted as an unpleasant human being turns to be signifier which has new signified that is lower class human being who doesn’t have good moral and attitude. As the final term of the first semiological chain we can call it myth as a process of signification in both levels of semiological systems.

We could see, from all the explanations, that the Barthesian semiotic approach has a structural characteristic because they have assumption about hierarchy of sign system.\(^{22}\)

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\(^{21}\) Ibid. p. 68.

\(^{22}\) Ibid. p. 70
CHAPTER III

ANALYSIS

A. Data Description

The writer discusses the detailed description of the poems or it is called explication. In an explication of a poem, a writer explains the entire poem in detail, unraveling any complexities to be found in it. This method is a valuable one in approaching a lyric poem, especially is the poem is rich in complexities.\(^{23}\)

As the first step of research findings, data description describes data collected for the use of the research. The poem analyzed within the theses is “valentine”. Here is the poem:

Not a red rose or satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promise light
like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,

possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
if you like.
Lethal.
Its scent will cling to your fingers,
cling to your knife.

1. **The explication of Valentine by: Carol Ann Duffy**

The speaker uses a suggestive title in order to attract attention. If we see this title, we can imagine a love poem, a really love poem, but this is not the case. The poet tries to give us another side of the love.

The poem uses conventional gifts, then she shows the most important element, an onion; she shows that this element is much more true to the nature of love. When we see the estrange element, we think that it is a joke, but we are wrong, she can do a deep analysis of love.

This poem is written in seven stanzas. The first part consists only in one line, this line is very important because she is showing that she rejects normal romantic stuff. The word ‘not’ has an important role: ‘Not a red rose or a satin heart’.

In the second stanza she uses her first metaphor and gives her lover an onion. The brown skin of the onion is the wrapping paper of the gift. So, she is saying that the onion is a gift.
In the third stanza, the speaker explains that the love is really complex. The love can make you cry, and the onion make it. Tears are another aspect of the love. Not only will the onion make your eyes water, the pain caused by a love brings tears. The fourth stanza says ‘I am trying to be truthful’. Here we can see that her tone is direct.

In the fifth stanza, she rejects, as in the first line, a cute card and a kissogram. She rejects this gifts because are typically symbols of Valentine’s Day. In the sixth stanza, Duffy shows that the onion is a symbol of passion, because its flavour remains in your mouth. This is the second metaphor because the memory of a kiss can stay with one forever.

In the last stanza she starts with: ‘Take it’. He find here the third metaphor, she is comparing the onion with a wedding ring. So, she starts to compare the marriage with a ‘knife’. Then, she explains that the love could be ‘lethal’. The final word is ‘knife’; so, she is remembering the power of love to hurt. So, the onion is an extended metaphor for love.

The speaker uses single isolated lines to show why she rejects the conventional Valentines: ‘Not a red rose or a satin heart’, ‘Not a cute card or a kissogram’. These gifts are often overlooked, so she thinks in an onion.

The poem also focus on the thoughts and emotions of the speaker, you could imagine the reactions of the person they’re talking to. The poet also never reveals the sex or identity of either person. She uses an onion to explain love,
going from the idea that it’s really romantic. It is related to the love, the romantic love, but this poem uses an onion (a symbol of representation of love) to show the hardness of the love, it can make you cry.

2. Symbol analysis

A symbol may be roughly defined as something that means more than what it is. There are so many symbols used in this poem. A ‘Red rose’, a ‘satin heart’ and a ‘cute card’ are the usual lovers’ gifts on Valentine’s Day. Duffy is very harsh on these clichéd [well-worn] symbols of Valentine's Day. In the poem Duffy suggests these normal cards, red roses and kissograms lack any real meaning: ‘Not a red rose or a satin heart’, ‘Not a cute card or a kissogram’. Duffy seems to be a tough character and gives her lover an onion instead of a rose: ‘I give you an onion’.

The speaker looks at the ways an onion is suitable for showing love. She tells her lover what an onion will do for him. She uses the onion as symbol. The onion represents light, discovery and tears. The onion represents the tough side of love. She thinks an onion stands for the truth about love. Therefore the poem takes a deep look at love. It is not just about Saint Valentine's Day. It looks at what love is made up of. In this opening line, the word ‘not’ shows that Duffy rejects normal romantic stuff: ‘Not a red rose or a satin heart’. She does not want to treat love in the usual lovey-dovey tone of the Valentine cards.
In the second stanza, the speaker explains how an onion works as a love gift. The brown skin of the onion hides the white vegetable that’s inside. This brown skin is the wrapping paper of the gift, the onion. She compares her gift, the onion, to the moon wrapped in brown paper. This picture of the moon represents the whole onion, just after it has been peeled. The brown wrapping paper around the moon is the brown skin of the onion. The round, white moon is there under the brown paper, and we know that when the paper is removed we will see the moon's light: ‘It is a moon wrapped in brown paper. It promises light’. The moon’s ‘light’ represents love. Moonlight often provides a romantic setting. ‘Light’ means the truth as well. The peeling of the onion is like two people taking off each other’s clothes before they make love: ‘like the careful undressing of love’. The different layers of the onion are like the layers of someone’s personality. You gradually discover these layers in a love relationship. The onion represents discovery.

In the third stanza, the speaker shows that love is more complex than lovey-dovey romance. In line 6, she announces her gift to her lover: 'Here'. She is obviously handing the onion to the other person to hold and peal. It is then that we see another aspect of love: ‘tears’. At some stage in the peeling or the unwrapping of the onion, the eye sheds tears. The reason for these tears is physical. ‘Tears’ and ‘grief’ are part of real life love. The reason for these tears is emotional. Not only will the onion make your eyes water, the pain caused by a loved one similarly brings tears. Photos of happy moments are usually shared between lovers. She imagines that in real life there are moments of hurt or sorrow
in a relationship. She thinks lovers should honestly admit to these too: ‘wobbling photo of grief’. The word ‘wobbling’ is a joke. The word mocks the way tears blur your vision. A ‘satin heart’ does not reveal the tearful side of love. A ‘satin heart’ is a fake symbol of love. An ‘onion’ is a more truthful symbol.

In the single line fourth stanza, the speaker states the purpose of her unusual gift: ‘I am trying to be truthful’. In the single line fifth stanza, she rejects the ‘cute’ symbols used on Valentine’s Day: ‘Not a cute card or kissogram’. She does not approve of commercial tokens of love.

In the sixth stanza, the speaker uses the language of a wedding as she offers her onion gift: ‘I give you an onion’. That sentence sounds like ‘I give you this ring’. She uses words like ‘faithful’ and ‘for as long as we are’ to refer to the length of time the relationship will last. Duffy states that the taste and scent of an onion are like the passion of love. An onion is a good symbol for passion because its taste remains with you: ‘stay on you lips’. An onion is not sweet like a ‘red rose’ but it is savoury. Its taste lingers. When a relationship fails, bitter feelings remain. The comparison with an onion works well. The taste of an onion remains on a person’s lips. The memory of a kiss can stay with one forever. How is a passionate kiss ‘fierce’? Perhaps Duffy means that people feel hurt and guilt long after a relationship ends. Duffy doesn’t like pretence. She suggests that love affairs should last only for the time that two people are interested in each other: ‘Possessive and faithful as we are, for as long as we are’. ‘For as long as we are’ suggests a relationship should only last as long as the
lovers feel possessive. When they lose that intense interest in each other, the relationship should end.

In the last stanza, the speaker demands that her lover take her gift: ‘Take it’. She tells him that they might marry. She suggests that the bright white core of the onion is like a wedding ring: ‘Its platinum loops shrink to a wedding ring’.

The speaker imagines a ring made out of the white valuable metal, platinum. But she seems to mock at and sneer at marriage. The word ‘shrink’ means reduce. Perhaps she feels that marriage can deaden love and passion. Marriage is ‘lethal’ in her opinion. While she insists that her lover take her onion, she says marriage or the ring is just an option: ‘if you like’. This idea fits in with the idea of the fifth stanza that people should only stay together for as long as they are passionate. The word lethal shows us that love is risky and dangerous; it’s never going to be all ‘lovey dovey’. ‘Its scent will cling to your fingers, cling to your knife’, this is showing that a dead relationship will always haunt you, it will always be in the back of our mind and will never forget it. An onion has a sharp, distinctive taste and smell and once tasted, is never forgotten. This is the same with a relationship that has ended; it could also refer to a passionate kiss. Knives are used to cut onions, and are capable of "causing" the wound that love makes-a broken heart. This stanza upsets our expectations of love. It shows that love can be perfect, but one unexpected day it will turn and leave a ‘scent’ on you. The writer wants the reader to feel that love can scar, it might not ever go away.
### Table 3.1
Symbol Analysis of the onion

<table>
<thead>
<tr>
<th></th>
<th>1. Signifier</th>
<th>2. Signified</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.</td>
<td>An onion</td>
<td>A round vegetable with many layers inside each other, have a red or white skin and have a strong smell and flavour.</td>
</tr>
<tr>
<td>II.</td>
<td>An onion as a round vegetable with many layers inside each other, have a red or white skin and have a strong smell and flavour.</td>
<td>Undressing, tears, scent and fierce kiss.</td>
</tr>
<tr>
<td>III.</td>
<td>An onion as symbol of Possessiveness and Faithfulness in Love.</td>
<td></td>
</tr>
</tbody>
</table>

The scheme can be explained the first signification as *Signifier* (An onion), *Signified* (A round vegetable with many layers inside each other, have a red or white skin and have a strong smell and flavour) and *Sign* (An onion as a round vegetable with many layers inside each other, have a red or white skin and have a strong smell and flavour). In the second signification, the signified in the first signification turns to be the signifier in the second signification. It can be
explained as: Signifier / Form (An onion as a round vegetable with many layers inside each other, have a red or white skin and have a strong smell and flavour), Signified/Concept (Undressing, tears, scent and fierce kiss), and Sign/Signification (An onion as symbol of Possessiveness and Faithfulness in Love).

a. An onion

In fact an onion is a liliaceous plant of the genus Alliums (A. cepa), having a strong-flavored bulb and long hollow leaves; also, its bulbous root, much used as an article of food. The name is often extended to other species of the genus. In the second stanza, she explains how an onion works as a love gift. The brown skin of the onion hides the white vegetable that’s inside. This brown skin is the wrapping paper of the gift, the onion. She compares her gift, the onion, to the moon wrapped in brown paper. This picture of the moon represents the whole onion, just after it has been peeled. The brown wrapping paper around the moon is the brown skin of the onion. The round, white moon is there under the brown paper, and we know that when the paper is removed we will see the moon's light: 'It is a moon wrapped in brown paper. It promises light'. The moon’s ‘light’ represents love. Moonlight often provides a romantic setting. ‘Light’ means the truth as well. ‘like the careful undressing of love’. The different layers of the onion are like the layers of someone’s personality. You gradually discover these layers in a love relationship. The onion represents discovery.

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In the speaker’s view, neither love nor marriage is ‘cute’. Sometimes people never recover from a broken relationship. They will continue to feel
heartache, pain and bitterness: ‘Its scent will cling to your fingertips, cling to your knife.’ The repetition of the word ‘cling’ shows the way feelings can take a grip on people. The word ‘knife’ links marriage to a wound. She may have been hurt in previous relationships.

The final image about scent clinging has another meaning. The word is a reference to body scent. Body scents are very strong and physical. These scents will remain in memory after the relationship ends. The smell of an onion stays on your fingers for good while. The onion proves to be a good way of getting the poet’s message across. ‘Knife’ is a further reminder of the power of love to hurt.
CHAPTER IV

CONCLUSIONS AND SUGGESTIONS

A. Conclusion

After analyzing the symbol based on figurative language and semiotics structuralism analysis, the writer concludes some points, such as follow:

Valentine is Carol Ann Duffy’s poem constructed by the symbol as one kind of intrinsic elements of poetry. In this poem, Carol Ann Duffy states her dislike for the normal stuff people get on Saint Valentine’s Day. On one level, she finds fault with Valentine's Day. On a deeper level, she wants to modernize the symbols we use for love. She also wants to speak more honestly about love in relationships.

A ‘Red rose’, a ‘satin heart’ and a ‘cute card’ are the usual lovers’ gifts on Valentine’s Day. She is very harsh on these symbols of Valentine's Day. In the poem she suggests these normal cards, red roses and kissograms lack any real meaning: ‘Not a red rose or a satin heart’, ‘Not a cute card or a kissogram’. Duffy seems to be a tough a character and gives her lover an onion instead of a rose: 'I give you an onion'.

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takes a deep look at love. It is not just about Saint Valentine's Day. It looks at what love is made up of. Duffy explores what makes a relationship meaningful.

First, seen from Figurative Language, the appearances of symbols are represented by the words an onion, a red rose, a satin heart and a cute card. The use of symbols in Valentine are depicting about the love story between two people, not as romantic love but as prevented love. The poet views love as healthy so long as it avoids both tacky romance and marriage. From the semiotics structuralism analysis of this poem, it can be concluded that she is trying to convey that love isn't all cute and perfect but that's its hurtful, difficult and unpredictable. Love isn't about possessions, it's about the work and the pain and the raw simplicity of it all. "Its fierce kiss will stay on your lips/possessive and faithful/as we are/for as long as we are." She is implying that the love will or could fade away, and that love is in itself somewhat perverse in the way that they are possessives so they must stay faithful.

B. Suggestions

Based on those conclusions, the writer suggests that those who are interested in doing the same research particularly concerning about semiotic and literary work to read more various theory in order to get more wide knowledge and deep analysis. As revenge case, the writer not only hopes the other researcher to analyzed more comprehensively using several theories of semiotic but also hopes the paper can contribute a supporting reference in analyzing works of literature through semiotic framework.
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Valentine by Carol Ann Duffy

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