

Leech's Meanings in Robert Burns' Poem "A Red, Red Rose"

Jimmi^{a,1,*}, Juniato Sidauruk^{b,2}

^a Faculty of Communication and Language, University of Bina Sarana Informatika, Jl. Kramat Raya No. 98, Jakarta 10450, Indonesia

^b Faculty of Technique and Informatics, University of Bina Sarana Informatika, Jl. Kramat Raya No. 98, Jakarta 10450, Indonesia

¹ jimmi.jmm@bsi.ac.id*; ² juniato276@gmail.com

* Corresponding Author



Received 8 August 2022; accepted 30 December 2022 ; published 31 December 2022

ABSTRACT

Meaning can be revealed with types of meaning. The identification of the meaning is included in the semantic realm. Semantics is a branch of linguistics that deals explicitly with meaning. Disclosure of any meaning contained in a poem is a challenge. There are seven types of meaning proposed by Leech's. Then it can be raised to question what kinds of meanings are found within the poem "A Red, Red Rose". Descriptive method is applied to reveal the meanings by lyrics. It is found that "A red, red rose" is a great poem that can represent the analysis of types of meaning. There are six types of meaning found, except collocative meaning. Conceptual, social, reflective, affective, thematic, and connotative meanings are the most to the least findings of meaning in this poem, respectively. This research can be used as a model to analyze other poems with the same focus of meaning and same reference theory of Leech, or other experts can be implied too.

KEYWORDS

Associative
Conceptual
Poem
Semantics
Thematic Meaning

This is an open-access article under the CC-BY-SA license



1. Introduction

There will always be people debating meaning. Many sources can be used to interpret meaning. Every word of individual's use and every phrase they use have a certain meaning. A reading passage with many words has meaning. It has significance and is formed by language even in newspaper articles. Also woven into a poem are words with complexity or significance. A nice place to start, for instance, is the meaning of a poem. The use of the word "and" completes a poem's lyrics (s). These phrases have a purpose. In a poem, there are numerous different meanings can be found. Poetry is not specifically divided into modern or classical forms.

There are many kinds of meaning, which makes the subject of meaning more fascinating. We must carefully examine meaning. Speaker meanings and sentence meanings both exist. Sentence meaning will be the focus of this study. A term has its distinct meaning when used in a sentence, such in this research. It is important to define this notion precisely. The semantic domain includes the identification of the meaning contained. Semantics, a field of linguistics that specifically studies meaning, can be said.

Since a term exists, semanticists talk about meaning. A comment has its intended meaning once more. In semantics, meaning can take many different forms. Types of meaning have been postulated by semanticists. There is little disagreement around the types of meanings that some experts provide and which typically serve the same aim. Therefore, it will be simpler to categories meanings. However, when discussing a specific study object—in this case, a poem—the types of interpretations must refer to the categories proposed by a certain expert.

The significance of a poem has been addressed by numerous scholars. However, the researchers have seen that, particularly in research that uses seven forms of meaning, there is no discussion of significance of the split of essence based on Leech more over to speak explicitly

about the poem "A Red, Red Rose." This is why it is important for academics to consider Leech's theory of meaning, particularly when applying Leech's suggested categories of meaning to the poem A Red, Red Rose. There are numerous studies that look at meaning, but this debate only considers one kind of meaning. No study has fully used Leech's great idea, particularly when examining the significance of a poem.

(Masriyah, 2019) had previously undertaken meaning-related studies. She talked about the lyrics' meanings. The album of two Lorde songs' associated significance is discussed by (Masriyah 2019). Her research focuses on identifying the many associative meanings and their purposes in the lyrics of the chosen Lorde songs. Masriyah's research and this research are comparable in that they both utilized a particular form of meaning from Leech. The meaning is associative. She refers to the Leech theory of associative meaning.

In addition to Masriyah's study on the associative meaning of songs, Atsari's study covers semantic meaning. She wants to use slogans as the focus of her investigation. The sentence form and semantic are containing of various university slogans in Indonesia are discussed in (Atsari 2016). Her research revealed that some university slogans had three different forms of semantic meaning and four different sentence structures. There are several types of sentence structures found such as noun phrases, prepositional phrases, adjective phrases, and adverb clauses. There are several types of meaning of semantic meaning; conceptual meaning, connotative meaning, and thematic meaning. The Conceptual, connotative, and thematic meaning are the three categories of meaning that Atsari examined. Therefore, she does not divulge all seven of Leech's suggested meaning categories in her explanation. It significantly alters how this study discussion is framed.

Their study contrasts different meanings from Leech, Palmer, and Lyon. In their research, (Umagandhi and Vinothini, 2017), the seven different categories of meaning in semantics is putting out by Leech are very briefly examined. They contrast Palmer's and Lyon's types of meaning with Leech's categories of meaning. They said that the study of meaning and communication was what semantics was all about.

(Nofika 2019) carries out very intriguing and unique study on meaning. She uses the Asia Times newspaper as the source for her research. (Nofika 2019) attempts to categories the various idiom kinds and definitions used in John Mcbeth's articles for the Asia Times. When the definition of each phrase is connected to a dictionary, she refers to Leech. In this instance, her research makes use of the identical specialist as this research. Though she concentrated on classifying idioms and their meanings before finally performing a cross-check using a dictionary, the debate hardly changed. Once more, the seven different sorts of meaning that Leech postulated in a poem have applied in this study.

It is obvious from the several studies that have been mentioned above that this research is completely different from the other studies. The discussion on meaning is one way that this research relates to earlier research. By finding any words in a poem that convey meaning, this study will use Leech's seven categories of meaning (Umagandhi and Vinothini 2017). The several types of significance will be thoroughly described so that the reader can comprehend the poem "A Red, Red Rose" in its entirety.

Researchers can lose interest in meaning research. It means that it is not only speaking or saying some words comes out of the mouth only, but it must be followed the meaning of the words have been spoken. According to research, English speakers generally understand what they are saying. The denotative and connotative meanings are the ones that are most widely recognized. It turns out that there are various kinds of meaning, nevertheless. In this instance, the taxonomy of meaning proposed by Leech would be referred to as the categories of meaning. He offers seven different kinds of meaning and based on Leech's theory, meaning can be categorized into

conceptual, connotative, collocative, introspective, emotive, social, and thematic meanings. The kinds of meaning that Leech proposed are examples since they are part of the semantics Grand Theory. The forms of meaning found in Robert Burns' poem "A Red, Red Rose" is examined by using this approach. Many individuals believe that this poem expresses love. Additionally, discussing love will never come to an end and will always be interesting. In this situation, it is intriguing to delve deeper into the content that the love poetry conveys.

The idea that fundamental insight into conducting study on language and it must be investigated comes from Bloomfield. Bloomfield (1993) was a pioneer in establishing that the study of language has a significant role in our everyday lives. Because it plays such an important role in our lives, we absolutely need to study the language. One of the numerous aspects of the language that may be researched is its meaning, which serves as the focus of this investigation. The concept proposed by Bloomfield is shared by other knowledgeable individuals. "Language is a fully human and non-instinctively built technique of transferring ideas, emotions, and wants through a system of consciously constructed symbols," as proposed by (Alwasilah 1990). In his view, language made use of representations of humans in the form of symbols. These symbols each stand for something. Again, any usage of language can be specifically examined on the basis of the meaning that is contained within it. Symbols allow for the communication of thoughts, feelings, and aspirations through language.

The symbols serve as a way of communication for the concepts. This is consistent with (Keraf 1987), which states, "The goal of language is to facilitate communication between members of the public, using the sound produced by the human vocal organs." The components of speech play a crucial role in communicating thoughts, feelings, and even desires. (Swarniti 2019) stated, "When we refer to language forms, we mean spoken and written words, phrases, clauses, sentences, and paragraphs, etc." To the concept of Swarniti, it is conceded that language use can be both verbal and written, and that it has significance in all languages. In connection with this research, a poem with word-based lyrics is composed. Of course, every word has its own meaning. In this instance, the poet has composed a poem that conveys thoughts and feelings to the audience.

Ideas, particularly their meanings as portrayed by symbols in a poem, require a clear and comprehensive discussion. The proposal can be found in (Umagandhi and Vinothini 2017) which is a credible source. There are four distinct branches of linguistics: phonology, morphology, semantics, and syntax, and each serves a unique purpose in the evolution of a language. Therefore, the meaning must be disclosed for language development. A semantics discussion ensues. (Palmer 1981) noted, "Semantics is the technical name for the study of meaning, and as meaning is a component of language, semantics is a subfield of linguistics." Semantics is the branch of linguistics that analyses meaning, concentrating on what sentences and other linguistic objects express as opposed to syntactic elements and pronunciations.

In addition, (Hornby 1995) adds that semantics theory is always concerned with the technique of meaning related to or expressed by sounds, words, or signals. According to (Yule 1996), semantics is the study of the link between linguistic forms and objects in the real world, or how words relate to objects. Specifically, (Leech 1974) emphasized that meaning is an idea or notion that may be communicated from the speaker's mind to the hearer's mind by embodying them in one language or another. In short, discussion of meaning is part of semantics, which must be deduced from the written words or symbols employed by the poet to communicate his or her thoughts, emotions, and wishes.

When it comes to meaning, a conversation that is crystal clear and in-depth is required for ideas that are portrayed through symbols in a poem. There is an excellent reference that can be referred to as (Umagandhi and Vinothini 2017) suggestion that there are four distinct subfields within the field of linguistics of phonology, morphology, semantics, and syntax, and each of these

aspects of language formation serves a unique purpose in the process of creating a new language. Therefore, the meaning needs to be made clear in order for the language to progress. The debate then turns to one of semantics. According to (Palmer 1981), "Semantics is the technical term that is used to refer to the study of meaning, and because meaning is a part of language, semantics is a part of linguistics." Semantics is a subfield of linguistics. He reiterated the fact that the study of meaning is what semantics is all about. (Katz, 1972) proposed that semantics is a branch of linguistics that studies meaning, focuses on what sentences and other linguistic objects express rather than syntactic parts and pronunciations. This is where his idea originated from. His idea focuses on what sentences and other linguistic objects express. According to (Hornby, 1995), semantics theory is always concerned with a particular technique of meaning that is referred to or signified by sounds, words, or signals. This is stated in the theory.

Again, Hornby's has brought attention to the usage of a term or signal, and this time it has significance. According to (Yule, 1996), semantics is the study of the relationship between linguistic forms and objects in the real world, also known as the study of how words connect to objects in the real world. Yule is based on the principle that the use of words can have a connection to the thing that they describe. For some, beginning with the meaning is the most important step. To be more explicit, (Leech, 1974) emphasized that meaning is an idea or concept that may be conveyed from the mind of the speaker to the mind of the hearer by embodying them in the form of one language or another. This allows meaning to be communicated from one person to another. In a nutshell, the analysis of meaning is a component of semantics, and it is something that has to be deduced from the written words or symbols that are used to communicate the thoughts, feelings, and aspirations of the poet.

In his work published in 1981, Leech divides meaning into three primary categories. Meanings can be categorized into three categories: conceptual, associative, and thematic (Leech, 1981). According to Leech's interpretation, there are only three distinct kinds of meaning. After that, the association meaning is broken down even further into five distinct categories. The extension of associative meanings can be further broken down into five distinct categories, which are the connotative meaning, the stylistic meaning, the emotive meaning, the reflected meaning, and the collocative meaning. One could say that only the associative meaning is capable of being subdivided further, in contrast to the conceptual meaning and the semantic meaning, which are both devoid of additional classifications.

The types of meaning which is proposed by Leech is then confirmed by (Yunira, S., Fradina, S., Sumbayak, M., Putri, N. S., & Derin, 2020) proposed a grand theory of meaning. Leech divides meaning into seven types of meaning of conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning, thematic meaning. (Yunira, S., Fradina, S., Sumbayak, M., Putri, N. S., & Derin 2020) confirmed that there are seven types of meaning based on Leech's theory, namely conceptual, connotative, collocative, reflective, affective, social, and thematic meaning. This is stated here to make sure that the theory used has been confirmed to the previous research. This confirmation is important because it will be used as the reference in this research.

2.1 Conceptual Meaning

When a researcher hears the word "concept," they can get the impression that the word or symbol being used has its own concept. In addition, there is certainly significance attached to the concept. According to what Leech (1981) has to say about the matter, this classification ought to be based on the logical or conceptual meaning (also called "denotative" or "cognitive"). This is due to his assertion that "conceptual meaning is usually regarded to be the key factor in language communication." The rationale for this may be found in his statement. It is the most important aspect of the language that is

employed because each word possesses its own meaning when it is represented as a symbol. The symbol represents something. It is essential that the intended meaning of the word or symbol be completely grasped before moving on to the next step of comprehension.

Connotative Meaning

The definition of the term "connotate" is generally closely related to that of the word "conceptual." Connotative meaning, on the other hand, suggests a meaning that derives more from the conceptual meaning of the word. The meaning is still connected to the conceptual, but it also has a component that relies on the application of a particular word. According to (Leech, 1981), "connotative meaning is the communication value an expression has by virtue of what it refers to, over and above its strictly conceptual content." In other words, connotative meaning is the communicative value an expression has because of what it refers to. As can be seen from the definition, the connotative meaning invariably overlaps with certain facets of the conceptual meaning. This is something that cannot be avoided. In this setting, it is necessary to make a comparison between the language (conceptual or logical) and the "actual world" as a connotative term. When compared to the conceptual meaning, it would appear that connotative meaning is either open-ended or unstable as a category. Therefore, in order to comprehend the connotative meaning of a word, it is necessary to first comprehend the conceptual meaning of the word. After then, the other meaning, which is more of an open-ended comprehension, can be brought to light.

Social Meaning

The word "social" suggests that one uses language by observing or taking into consideration the surrounding surroundings. The use of language is profoundly influenced by a wide variety of contextual factors. The word that is utilized the majority of the time is something along the lines of the circumstances, or just the scenario. The conditions referred to here could be the time period during which a certain word was used frequently. There are a few words that were prevalent in usage during the time of the Renaissance yet sound strange when spoken or written in modern times. This suggests that language should be used differently depending on the context. According to (Leech, 1981), the social type of meaning takes into account all of the social contexts that are relevant to the application of a particular piece of language. According to Leech's explanation, the social meaning of an utterance can also include something that is referred to as the illocutionary force of the utterance, which can then be interpreted in a variety of ways, including as a plea, an apology, a threat, and so on. It indicates that the context in which linguistic communication takes place heavily influences the choice of words that are utilized. Within a social context, the use of language might serve to motivate an action that has taken place.

Affective Meaning

The feelings and perspective of the speaker are intimately connected to the meaning of the word "affection." In this case, we can say that a speaker will select to utilize a term in linguistic communication in order to convey care for the listener by taking into consideration the social relationship between the two of them. When it comes to linguistic communication, different speakers will employ different words taking the listener into consideration as well. In this instance, the affective meaning is very closely associated with the social meaning; nonetheless, the research must be concentrated on determining whether or not it contains attachment. According to (Leech, 1981), affective meaning is the one that deals with the manner in which a language can reflect personal feelings of the speaker,

which may include attitude toward a listener or something he is talking about. This meaning is closely related to the social meaning, and the two meanings are intertwined. Both directly and indirectly expressing one's affective meaning is possible. It is dependent on the circumstances.

Reflected Meaning

Language is the medium via which a speaker and listener exchange ideas in the process of linguistic communication. This concept should be understood to refer to the use of either words or symbols in the transmission of ideas. A good linguistic communication can only be built if the ideas being communicated are understood by both the one doing the speaking and the person doing the listening. Only then can a good linguistic communication be built. When communicating ideas, the speaker should select a language and term carefully, as each combination has a unique function. The listener tries to comprehend it as well. There are instances when the use of language, whether through words or symbols, has a meaning that is reflected. A linguistic environment that is favorable to communication must be created between the speaker and the listener. According to Leech, the meaning that is known as the reflected meaning is the one that appears in scenarios in which there are several conceptual meanings. This happens when one sense of a word influences our reaction to another sense (1981). This indicates that there is a stimulus and a response that occurs when one uses a language.

Collocative Meaning

In linguistic communication, the concept of "collocation" refers to the interchangeable location of the words that are used. The interchange that is being referred to here is the concept that a word and its context are capable of being modified if the word retains the same connotation. "Collocative meaning" is defined by Leech (1981) as "the associations a word gets as a result of the meanings of words that tend to appear in its context." In order to make his explanation clearer, he offered the examples of the adjectives "beautiful" and "handsome," as well as the words that are typically found in close proximity to those adjectives. As a result, while searching for collocative meaning in lyrics, this cannot be implied because the analysis is conducted on a lyric-by-lyric basis, and not by the context or the interdependence of each lyric to the one that came before it or the one that came after it.

Thematic Meaning

There are two people involved in language communication: the speaker and the listener (s). When ideas or information are exchanged, communication takes place. The speaker makes a number of utterances during their communication. In utterances, the speaker creates thoughts by employing phrases or complete words. The listener is free to express opinions in a similar manner. The utterances are created using grammatical construction in their communication. The building could be changed. The speaker's point of idea delivery was made clear when they changed the phrase structure. This switch will shift the emphasis. The theme of their language communication is then regarded to be this concentration. The term "thematic meaning" refers to a change in the focus of ideas caused by changing the sentence structure when it is related to meaning. Thematic meaning, which can be regarded as a component of sentence semantics, answers the question: "What is transmitted by the manner the author structured and organized the message?" (Leech, 1981). According to Leech, the choice between various grammatical constructions determines the thematic meaning in statements like "There is a man here to see you" and "A man is here to see you." (1981). Additionally, when dealing with this form of meaning, emphasis through the substitution of one part with another or stress and intonation can also be extremely important

(1981). Thus, the focus, word choice, or sentence structure all contribute to thematic meaning. The meaning could change if the construction is changed.

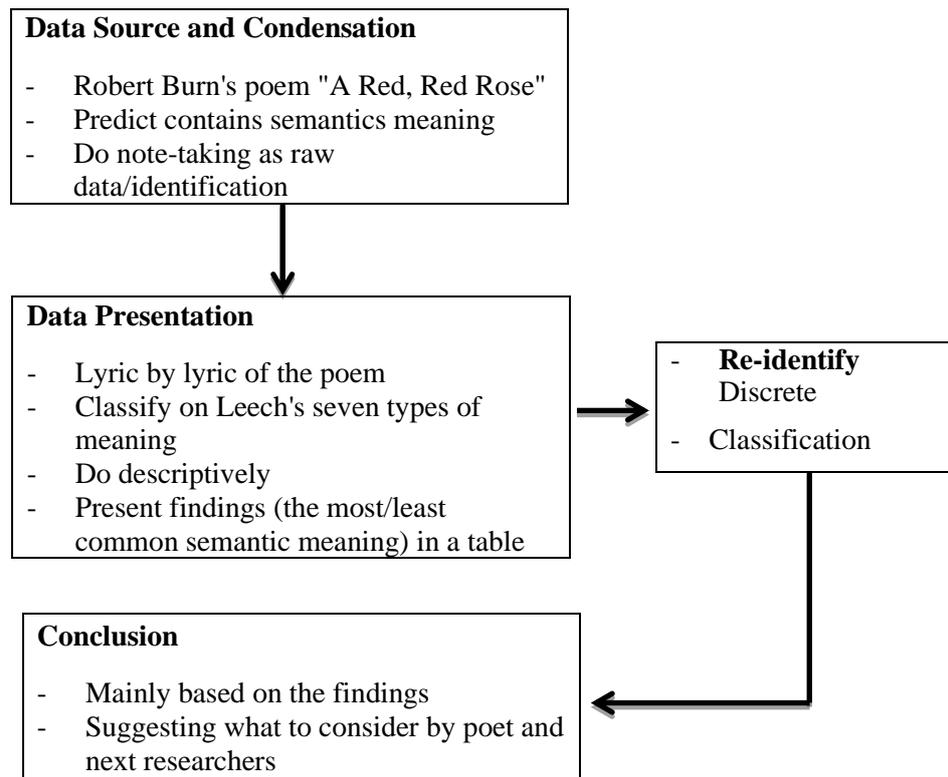
2. Method

This investigation is a descriptive one. When using the descriptive research approach, there are two essential steps. They are looking for the necessary data, then assessing it in light of relevant theoretical works. This is consistent with the claims made by (Mahsun, 2012) and (Sutedi, 2011) that the descriptive research method entails first assessing the outcomes of data searches made using the library approach and then analyzing the data collected. This indicates that the references utilized in this research can be classed as using the library technique. We shall apply Leech's seven categories of meaning to the reference theory. Searching for the necessary information entails examining the poem's vocabulary. In the future, these data will be recognized and categorized in accordance with Leech's definition, which provides an explanation and justification for the classification. This is how to demonstrate that a theory reference is required for classification.

The Robert Burns poem "A Red, Red Rose" served as the primary source of information for this study. First, the lyrics are delivered. Any word that is highlighted and determined to have "meaning" will be used as raw data. The reading and taking notes technique was employed in this study as the linguistic data collection strategy (Sudaryanto, 2015). The reading technique is concentrated on lyrics with semantic significance that is anticipated. Any anticipated one is recognized and then recorded as a datum. This process is repeated until semantic meaning is present in all lyrics identification.

According to Miles and others, there are three stages to complete while doing a thorough study. Three processes are used in the analysis: condensing the data, presenting the data, and drawing conclusions (Miles, M. B., Huberman, A. M., & Saldana, 2014). Lyrics that are projected to have semantic meaning are highlighted and treated as raw data for data condensation. In order to convey data descriptively, Leech's seven categories of meaning are used. The inferences are made by comparing the most and least prevalent types of meaning present in the poem.

The data had been taken from the poem; therefore the analysis came next. The analysis mostly refers to Leech's classification of seven different sorts of meaning. According to Leech's seven categories of meaning, any expected lyrics with semantic significance are recognized and categorized. Each lyric's meaning will be examined, and words will be related to the meaning. It can serve as an illustration for future research on the debate of meaning if a thorough analysis is provided utilizing Leech's Grand Theory as a point of reference. Additionally, it is crucial for the poet to consider the significance of a poem's meaning. Poetry enthusiasts will find it simpler to comprehend the objective and purpose of a poem if they have a solid grasp of its meaning.

Figure 1. Data Flow Analysis

3. Results and Discussion

Robert Burns' Poem "A Red, Red Rose"

<http://www.robertburns.org/works/444.shtml>

A Red, Red Rose

[Hear Red, Red Rose] 1794

Type: Poem

O my Luve's like a red, red rose,
That's newly sprung in June:
O my Luve's like the melodie,
That's sweetly play'd in tune.

As fair art thou, my bonie lass,
So deep in luv am I;
And I will luv thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
And I will luv thee still, my dear,
While the sands o' life shall run.

And fare-thee-weel, my only Luve!

And fare-thee-weel, a while!
 And I will come again, my Luve,
 Tho' 't were ten thousand mile!

The poem "A Red, Red Rose" is a work of Robert Burns. It consists of 16 lyrics. There are totally 102 words are used in this poem. Several words are used many times in this poem. There are several findings relate to types of meaning as referred to Leech's Grand Theory.

1. Those 16 lyrics contain conceptual or denotative, or cognitive meaning.
2. There are 15 words that are classified into social meaning, mostly by the time.
3. There are 2 reflective meanings found in lyrics 12 and 16.
4. There are 2 affective meanings found in lyrics 4 and 6.
5. There are 2 thematic meanings found in lyrics 6 and 10.
6. There are 2 connotative meaning found in lyrics 1 and 3.
7. The social, connotative, reflective, affective meanings are classified into associative meaning. There is no collocative meaning is found.
8. There is no collocative meaning found in 16 lyrics of poem "A red, red rose" by Robert Burns.

These findings can be seen in the following table:

Table 1 Findings of Leech's Meanings in "A Red, Red Rose" poem

Leech's Seven Types of Meaning						
Conceptual	Social	Reflective	Affective	Thematic	Connotative	Collocative
16 lyrics	15 words	2	2	2	2	0
	Luve (7 words)	Lyric 12	Lyric 4	Lyric 6	Lyric 1	
	Thou (1 word)	Lyric 16	Lyric 6	Lyric 10	Lyric 3	
	Lass (1 word)					
	Gang (2 words)					
	Thee (4 words)					

Dicussion

The First Lyric: "O my Luve's like a red, red rose"

For this first lyric, as referred to the classification of meaning proposed by Leech, it has three types of meaning. They are social meaning, conceptual meaning, and connotative meaning.

1. Social Meaning

The previously mentioned social meaning is clearly seen using word "luve". This word is closely related to time is to the use of the word "luve". Social meaning is related to the circumstances. The researchers chose using a word by considering the circumstances, in this case the circumstances is the era of using the word "luve". It can be categorized into social meaning as the word "luve" is mostly used in the eighteenth century, for "love" nowadays. The use of word "luve" in this poem are found several times. Thus, in this analysis, every lyric that contains "luve" will have the same explanations with the rest lyrics. For the reason of consciseness, the use of word "luve" will not be discussed repetitively.

2. Conceptual Meaning

The first lyric of this poem also has conceptual meaning. The conceptual meaning is by highlighting that the real object of a rose acknowledge commonly is red. It is the common color of roses, though there are also white roses. Once again, the conceptual or denotatively the reference goes to a rose, a red rose.

3. Connotative Meaning

In other case, the red can also symbolize the eagerness of love; that connotatively reflects the power of love. So, eagerness of love here connotates to red rose.

Second Lyric: *"That's newly sprung in June:"*

This lyric is still connected to the previous lyric, about a red rose. Rose is usually spring in June. So, June is the time for rose to spring. By referring to that condition, it has cognitive meaning, by the knowledge universally admitted that not only roses, but in common flowers are spring in June. It is classified as cognitive meaning because people cognitively know that June is the time for rose to spring. Cognitive means common knowledge that peoples usually know. In other terms, cognitive is the same to denotative or conceptual meaning. So, it is commonly or widely assumed that rose springs in June.

Third Lyric: *"O my Luve's like the melodie,"*

There are three meanings found in this lyric. They are social meaning – time, conceptual meaning, and connotative meaning.

1. Social meaning

The social meaning had been explained previously above. The reference and explanation on it will be the same.

2. Conceptual Meaning

For the conceptual or denotative meaning, denotatively there is sense of melodie, the real beautiful sound, the melodie.

3. Connotative Meaning

For connotative meaning in this lyric. As the reference said, that connotative meaning implies meaning more from the conceptual meaning. The meaning still has connection to conceptual, but it has something lays on the use of specific word. The connotation of the word luve resembles to melodie, real melodie. Love is connoted to melodie that send idea of the beautiful of love and the beautiful sound of melodie.

Forth Lyric: *"That's sweetly play'd in tune."*

This forth lyric cannot be separated from the previous lyric about the melodie. The melodie played in tune sweetly. When melodie is played in tune, it gives idea that it sounds so sweet -- the real sweet sound of melodie. From this case, it contains the conceptual meaning. There is something logical that when melodie played in tune, it sounds so good. Moreover, the word sweetly contains affection, that the sound is so sweet. The melodie which is sweetly played in tune reflects someone feeling. It has expression of feeling, or tasting something. By this, it has the affective meaning. The affective meaning deals with the way a language can reflect personal feelings of the speaker that may include attitude to a listener or something he is talking about.

Fifth Lyric: "As fair art thou, my bonie lass,"

It has conceptual meaning and social meaning. Cognitively or logically, it refers to a fair condition. Fair means here is as what it is. So, there is denotative meaning in it. The word "thou" – "you" and "lass" – "girl" is mostly used in the eighteenth century. With this fact, there is associative meaning, specifically the social meaning refers to time – eighteenth century. The word 'thou' nowadays is seldom used in daily communication. Thus, this lyric contains two meanings; conceptual meaning and social meaning.

Sixth Lyric: "So deep in luve am I;"

1. Conceptual meaning

It has denotatively expressed the feeling of someone when in love. There lies conceptual meaning of the real condition when falling in love.

2. Affective Meaning

The word "deep" expresses a great feeling, it has an affective meaning. Affective meaning deals with how a language can reflect the speaker's personal feelings.

3. Social Meaning

The social purpose relates to using the word "luve." It had been explained previously above. The reference and explanation on it will be the same.

4. Thematic Meaning

When looking at the sentence construction, there is thematic meaning. "So deep in luve am I" thematically wants to emphasize the deep feeling of love. Thematically it can also be constructed with I am so deep in luve. However, the poet uses a tag sentence by looking at the lyric's construction. There is emphasisement on it. Thus, the emphasisement is in the feeling "deep" love

Seventh Lyric: "And I will luve thee still, my dear,"

1. Conceptual Meaning

It informs that the lover still in love. The use of word "still" denotatively that there is no change about the love, the condition is still the same. Conceptually it is acknowledged that the condition of still loving. It sends the idea of denotative meaning.

2. Social Meaning

The use of the word "luve" for "love" and "thee" – "you" are related to the time. They are mostly used in the eighteenth century. Nowadays, these words are seldom used in daily communication. With this fact, there is associative meaning, specifically the social meaning refers to time – eighteenth century.

Eight Lyric: "Till a' the seas gang dry."**1. Conceptual Meaning**

It has a special condition; the seas are potentially gone dry. It is cognitively or denotatively potentially occurred, although it seems impossible. In other case, there is also associative meaning in this lyric, specially relates to social meaning.

2. Social Meaning

The use of word "a" for "all" shows the use of it in social life. Socially, it seems as colloquial word that usually used by speakers in the same age. Then, the other word use of "gang" is also related to the social condition. It is more specific relate to the dialect of the word "gang".

Ninth Lyric: "Till a' the seas gang dry, my dear,"**1. Conceptual Meaning**

This ninth lyric is almost the same with the eighth lyric. This lyric is a repetition of the above lyric with the embedded "my dear". As it is explained before, there must be a special condition that results in the seas potentially gone dry. It is denotatively may occurred someday. In other case, there is also associative meaning in this lyric, specially relates to social meaning.

2. Social Meaning

The use of word "a" for "all" shows the use of it in social life. Socially, a colloquial word is usually used by speakers in the same age. Then, the other word use of "gang" is also related to the social condition. It is more specific relate to the dialect of the word "gang."

Tenth Lyric: "And the rocks melt wi' the sun;"

It can be imagined that in common knowledge that rocks are something bulky and hard material. this lyric has three meanings, denotative, reflective, and thematic meaning.

1. Denotatively

There are rocks that are physically hard and tough. Cognitively known that rocks are hard thing. There is imagination of real rocks. However, rocks are not as easy as it is to be melted by the sun.

2. Reflective Meaning

Here, there is reflective meaning of the word "melt" that tells in to even a very bad situation so that the rocks can be melted by the sun. this lyric can also be seen from sentence construction.

3. Thematic Meaning

By looking at the sentence construction "and the rocks melt with the sun," it contains thematic meaning. There is emphasisement on the rocks not on the sun. it can also be thematically change into "and the sun will melt the rocks." The poet wants to make emphasisement on it. Poet wants people think and have imagination first about rocks, then the knowledge about sun. The emphasisement can also be changed by having the sentence construction "and the sun will melt the rocks." However, the poet makes such emphasisement on the rocks.

Eleventh Lyric: “*And I will luve thee still, my dear,*”

1. Conceptual Meaning

This eleventh lyric is the same with the seventh lyric. From this lyric, it informs that the lover is still in love. The use of word “still” denotes that there is no change about the love, the condition is still the same. Conceptually it is acknowledged that the condition of still loving. It sends the idea of denotative meaning.

2. Social Meaning

The use of the word “luve” for “love” and “thee” – “you” are related to the time. They are mostly used in the eighteenth century. Nowadays, these words are seldom used in daily communication. With this fact, there is associative meaning, specifically the social meaning refers to time – eighteenth century.

Twelve Lyric: “*While the sands o' life shall run.*”

This is the twelfth lyric in poem “A Red, Red Rose”. It results in imagination of daily life is like sands of life. Whatever the condition, the life must go on. Denotatively it is real for any condition, good or bad, as what is expected or against the expectation. Everybody lives to follow dignity. So, there is conceptual meaning in the lyric above. It is said conceptual or denotative because there is assumption of the life situation. For any condition being experienced by someone, it resembles to the sands of life. In life, people may experience something good or bad. That is the real life. In this case, it is clearly classified into conceptual meaning.

Thirtieth Lyric: “*And fare-thee-weel, my only Luve!*”

1. Conceptual Meaning

The conceptual meaning is found in this thirteenth lyric. The real condition that time will separate them, as usually in the love story. So there lies denotative meaning.

2. Social Meaning

The use of the word “thee” – “you” is mostly used in the eighteenth century. With this fact, there is associative meaning; specifically, the social meaning refers to time – eighteenth century.

3. Affective Meaning

The use of quantifier “only” encodes the feeling, the girl is the one and only one. It reflects that really in love to the girl, not another girl. By this, there is affective meaning.

Fourteenth Lyric: “*And fare-thee-weel, a while!*”

1. Conceptual Meaning

This is the fourteenth lyric of poem “A Red, Red Rose”. This lyric is a repetition of the previous lyric, but with embedding “a while.” Thus, the discussion will be on the embedding. Yes, denotatively “a while” does not take for a long time.

2. Social Meaning

Thus, it is real “a while” not for long time or it will not be forever to be separated. It is cognitively known that “a while” will take for a short time. By this, there is a clear conceptual meaning in this lyric using word “a while.”

Fifteenth Lyric: “*And I will come again, my Luve,*”

This fifteenth lyrics s related to the previous lyric. Previously there is word “a while” used. They will be separated by the time not for too long. After separated for a while, the lover will come back. It is common and in real condition as so. Of this condition, it has a cognitive understanding of the word “will come again.” Thus, it reflects the denotative meaning. Besides conceptual meaning in it, this lyric also has social meaning. The social meaning can be referred to the use of word in a certain time. Once again, the use of the word “thee” – “you” is mostly used in the eighteenth century. Nowadays, the word “thee” is not commonly used in daily communication. With this fact, there is associative meaning; specifically, the social meaning refers to time – eighteenth century.

Sixteenth Lyric: “*Tho' 'twere ten thousand mile!*”

1. Conceptual Meaning

This lyric denotes that between these lovers who have been separated for a while, they are also separated by the distance. It is about ten thousand miles. The distance ten thousand miles is the real distance. It is not more or less than ten thousand miles. It is quite far cognitively, but not too far enough.

2. Reflective Meaning

By looking at this lyric, it tells that there is strong determination to beat the ten thousand miles. This reflects that love will be together in the future. By love, time and distance seem not to be a difficult challenge to be beaten. It has reflective meaning.

4. Conclusion

After doing the discussion on meaning of the poem lyric, there are several conclusions can be pointed out. This conclusion is by applying the classification of meaning proposed by Leech. This poem consists of sixteen lyrics. Every lyric is related one to another. As it is related, the meaning is easier to understand and to classify.

“A red, red rose” is a great poem that can represent the analysis of types of meaning. From sixteen lyrics, there are 102 words are used in this poem totally. There are found some repetitive use of words. To ease to find meaning of the words in every lyric, understanding classification of meaning is obligatory. Basic understanding on conceptual meaning is a prerequisite. Starting from conceptual meaning then the discussion to find other types of meaning will be easier.

Seven types of meaning as proposed by Leech can be applied to this poem. There are six types of meaning found, except collocative meaning. There is no interchangeably words found in this lyric. This can be reasonable because the meanings in every lyric is analyzed independently, by lyric, not by looking at their existence to other previous or followed up lyrics. One thing that must be related among lyrics is the context. This should not be mixed when finding the meaning because the meaning is standalone and can be discussed independently. It can be done in order not to deviate the discussion into theme or context. Conceptual meaning, social meaning, reflective

meaning, affective meaning, thematic meaning, and connotative meanings are the most to the least findings of meaning in this poem, respectively. To be highlighted is that there is no finding on collocative meaning in this poem.

This research discussion is done by applying a great reference on seven types of meaning from Leech. The discussion is always confirmed to the reference to avoid mistake in analysis. It is also a way to crosscheck the analysis meets the classification of meaning by the reference. Thus, this research can be used as model to analyze other poems with the same focus on meaning. The next discussion can be done by other researcher using Leech's theory or other experts. At least, this research can help other researchers to conduct discussion on meaning by referring to this research. With the same reference theory of Leech, or other experts can be implied too.

References

- Alwasilah. (1990). *Linguistik Suatu Pengantar*. Bandung: Angkasa.
- Atsari, A. (2016). Sentence Structure and Semantics Meaning of Some University Slogans in Indonesia. *Graduating Paper*. Retrieved from http://digilib.uinsgd.ac.id/2962/2/2_abstrak.pdf
- Hornby, A. . (1995). *Oxford Advance Learner's dictionary of Current English*. Oxford University Press, Oxford.
- Katz, J. J. (1972). *Semantic Theory*. Harper International Edition Studies in Language. Harper & Row: University of Michigan.
- Keraf, G. (1987). *Argumentasi dan Narasi : Komposisi Lanjutan III*. Jakarta: Gramedia Pustaka Utama.
- Leech, G. (1974). *Semantics*. New York: Penguin.
- Leech, G. (1981). *Semantics: The Study of Meaning*. Second ed. Great Britain: Penguin Books.
- Mahsun. (2012). *Metode Penelitian Bahasa*. PT Raja Grafindo Persada.
- Masriyah, et. a. (2019). An Analysis Of Associative Meanings In Two Song's Albums of Lorde. *English Education Joournal*, 10(2), 166–179. Retrieved from <http://www.jurnal.unsyiah.ac.id/EEJ/article/download/11919/10491>
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative data analysis: A methods sourcebook*. SAGE Publications, Inc.
- Nofika, H. (2019). *Types and Meanings of Idioms as Found in Asia Times about Political News by John Mabeth*. Universitas Andalas.
- Palmer, F. . (1981). *Semantics*. 2nd Edition. Cambridge University Press.
- Sutedi, D. (2011). *Dasar-Dasar Linguistik Bahasa Jepang*. Humaniora Utama Press.
- Swarniti, N. W. (2019). The Analysis of Semantics Meaning Found in Comments of Instagram Account of Info Denpasar. *Prosiding Seminar Nasional Linguistik Dan Sastra (SEMNALISA)*, 1(1), 193–199.
- Umagandhi and Vinothini. (2017). Leech's seven types of meaning in semantics. *International Journal of Multidisciplinary Research and Development*. *International Journal of Multidisciplinary Research and Development*, 4(3), 2349–4182. Retrieved from <http://www.allsubjectjournal.com/download/2903/4-2-30-733.pdf>

Yule, G. (1996). *Pragmatics*. New York: Oxford University Press Walton Street, Oxford.

Yunira, S., Fradina, S., Sumbayak, M., Putri, N. S., & Derin, T. (2020). Re-Visits the Grand Theory of Geoffrey Leech: Seven Types of Meaning. *REiLA : Journal of Research and Innovation in Language*, 1(3), 105–110. Retrieved from <https://doi.org/10.31849/reila.v1i3.3768>.
<https://journal.unilak.ac.id/index.php/REILA/article/view/3768>