

RAP GOD: RUSSIAN FORMALISM ANALYSIS

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A FINAL PROJECT STATEMENT

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RAP GOD : RUSSIAN FORMALISM ANALYSIS

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ABSTRACT

Song is a poem in other form. Generally, as a poem, song lyric is written by considering of choosing words. Words which have been chosen are then arranged to produce an aesthetic effect, especially the beauty of form. *Rap God* is a song written by one of the best rappers in the world, Eminem. Rap song is identic with black people. In the other hand—uniquely—Eminem is a white rapper called as a king of hip-hop in recent century. Mostly, a rap song is written with various styles of language and packed in a beautiful form. However, in recent century not too many poems have a good form. It causes, a poems is reflections of its society. In this case, the writer will analyze whether *Rap God* song has literary devices or not. The writer uses Russian Formalism theory by Roman Jakobson to answer the problem statement. In this research, the writer also uses qualitative-descriptive as the research method. This research aims to find out whether *Rap God* song has literary devices or not, and what kind of literary devices is used in this song. For the result, the writer finds four kinds of literary devices; metaphor, simile, ‘chiming, and rhyme. The writer finds 46 metaphors, 9 similes, 6 ‘chimings and 86 rhymes.

Keywords: *Rap, Form, Formalism, Russian Formalism, Roman Jakobson.*

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RAP GOD : RUSSIAN FORMALISM ANALYSIS

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ABSTRAK

Lagu adalah puisi dalam bentuk lain. Secara umum, lirik lagu ditulis dengan mempertimbangkan pemilihan kata-kata yang akan digunakan. Kata-kata yang telah dipilih kemudian disusun sedemikian rupa agar menghasilkan efek indah, terutama keindahan bentuk. *Rap God* adalah sebuah lagu rap yang ditulis oleh salah satu *rapper* terbaik di dunia, Eminem. Lagu rap identik dengan orang berkulit hitam. Uniknya, Eminem adalah penyanyi rap berkulit putih yang disebut sebagai raja dari hip-hop di abad ini. Kebanyakan lagu rap ditulis dengan gaya bahasa yang beragam dan dikemas dalam bentuk yang indah. Namun, pada abad sekarang tidak banyak puisi yang memiliki keindahan dari segi bentuk. Sebab, puisi selalu mengikuti perkembangan masyarakat di sekitarnya. Dalam kasus ini, penulis akan meneliti apakah lagu *Rap God* ini memiliki *literary devices* atau tidak. Penulis menggunakan teori *Russian Formalism* dari Roman Jakobson untuk menjawab rumusan masalah tersebut. Dalam penelitian ini, penulis menggunakan metode deskriptif-kualitatif sebagai metode penelitian. Penelitian ini bertujuan untuk mengetahui apakah lagu *Rap God* ini memiliki *literary devices* atau tidak, dan *literary devices* apa saja yang ditemukan dan digunakan di dalam lagu tersebut. Hasilnya, penulis menemukan empat jenis *literary devices*; metaphor, simile, 'chiming dan rhyme. Penulis menemukan 46 metaphor, 9 simile, 6 'chiming dan 86 rhyme.

Kata Kunci: *Rap, Bentuk, Formalisme, Formalisme Rusia, Roman Jakobson.*

MOTTO

“be nothing”



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DEDICATION

This graduating paper is honorably dedicated to:

Readers.



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CHAPTER I

INTRODUCTION

1.1. Background of Study

Literature is human experience which is expressed through creative idea in creative writing. According to Bennett, 'literature' denotes the concept of special and privileged set of fictional, imaginative or creative forms of writing which, it is argued, exhibit certain specific properties that require special methods of analysis if they are to be properly understood (2003: 5). Hence, literary works could be media for human to express their thought, feeling, and experience freely. Literary works such as poem, prose, and play accommodated those human expressions.

One of literary works is poem. Poem is a media for poets to express their thought, feeling, and experience. According to Arnold, poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an ever sure stay (1909: 14). Besides, poem also contains special and poetic diction. Because poem is immense and worthy, that is the reason why the poets are selective and careful in choosing the words. It must be appropriate with the intention of the poets. Reaske states that each word in a poem is selected for particular reason (1966: 7). To create poem, the poets used words which are chosen by them considerately. The words chosen by the poets are words that have meaningful idea and represent their intention.

Song lyric can be classified as poem. As Abrams said that a lyric is any fairly short poem, uttered by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling (2009: 179). Song lyric also contains poetic diction. Abrams states that poetic diction signifies the kinds of words, phrases and sentence structures, and sometimes signifies figurative language that constitute any work of literature (2009: 269). In addition, figurative language is a conspicuous departure from what competent users of a language apprehend as the standard meaning of words, or else the standard order of word, in order to achieve some special meaning or effect (Abrams, 2009: 118). The songwriter used figurative language in their lyric such as metaphor, simile, symbolism, personification, hyperbole, and idiom. Those make the song lyric special and unique.

As a poem, song lyric is also a work of writers' imagination. The imagination is an expression of thought, feeling, and experience from the writer which is written in the lyric. In expressing those expressions, the songwriter chooses and manipulates the words in order to create distinctiveness, to create beauty, and to attract the listeners. Thus, the songwriter is freely to explore his or her creativity to manipulate the words that have been chosen.

There are many genres of song such as pop, rock, jazz, and rap. The writer prefers to choose rap music in this research. Abrams said that the most widely known and practiced performance poetry is rap, an element in hip-hop; the latter term since 1980s has come to designate a cultural movement among urban African-American youths that originated in New York and was marked by

distinctive clothing graffiti, break dancing, and music, especially rap (2009: 243). Rap is a technique for talking, or in Abrams' words "to rap is slang for to talk". Verse in rap is spoken in a heavy stressed beat and accompanied by musical instruments such as bass or percussion.

Most of rap lyrics are expressions which contain criticism of humanism, politics, and social condition. Criticism is the protest of injustice and dissatisfaction felt by the songwriter, and also degeneration of morality. Quinn says that rap lyrics frequently contain angry statements about racism, violence, and other negative social conditions (2006: 350). Furthermore, all of the expressions are poured into a work that can be enjoyed by the listeners.

The song lyric analyzed in this research is *Rap God* song. This song was written by Marshall Bruce Mathers III, which popularly known as Eminem. Eminem is the best-selling hip-hop artist in United States with US sales of 47.4 million albums, and 42 million tracks in June 2014. In addition, he had sold more than 172 million albums around the world which made him as one of the world's best-selling artists. A popular music magazine *Rolling Stone* ranked Eminem 83rd on its list of 100 Greatest Artists of All Time.

At the beginning, rap is a cultural movement of African-American youth. According to Abrams, the latter term since the 1980s has come to designate a cultural movement among African-American youths that originated in New York and was marked by distinctive clothing, graffiti, break dancing, and music, especially rap (2009: 243). Moreover, rap is a part of identity for black people

(nigger), and most of them make rap as the way of life. The song lyric which has been chosen by the writer, *Rap God*, is uniquely written by a Caucasian (white people) rapper, Eminem. There are some white people that write rap song lyric; Asher Roth, Macklemore, Yelawolf, Skinhead Rob, and Hoodie Allen. Different from other white rappers, Eminem called as the most influencing person in hip-hop history. Therefore, he crowned as King of Hip-Hop by popular music magazine *Rolling Stone*.

In this research, the writer uses formalism views to read the phenomenon of literature. The writer focuses on analyzing intrinsic elements of the song in this research. It means that in this research, the writer focuses on form not the content. The Formalists argued that literature should be regarded as a practice which, through of variety of formal devices, enacts a transformation of received categories of thought and expression (Bennett, 2003: 20).

The formal devices are literary devices which are used by the writers in their work, for example, the use of figurative language; metaphor, simile, and personification. The formalists assumed that a literary work can be called “precious” if consists of the formal devices. The more formal devices used in literary work, the higher quality in literariness is. As Roman Jakobson wrote in 1921: “the object of study in literary science is not literature but literariness, that is, what makes a given work a literary work” (as cited in Abrams, 2009: 127). Thus, the reader can rate the literary work through the literariness.

There are four literary devices which are used as variables in this research. They are; metaphor, simile, 'chiming, and rhyme. Those literary devices have an important position in literary appreciation. In its use, metaphor and simile have same functions as figurative expression. Shortly, simile can be called as a metaphor in other form. As Leech says that metaphor is so central to our notion of poetic creation that it is often treated as a phenomenon in its own right, without reference to other kinds of transferred meaning (1969: 150).

'Chiming is one of literary devices which included in pattern of sound. The question of how sound pattern formed is difficult to be answered. It is because the analysis of phonological schemes usually depends on its own justification. However, Leech says that there are ways in which external considerations may add point to the patterning of sound, and two of them are now to be considered: 'chiming and onomatopoeia (1969: 95). In addition, 'chiming has a function for that kind of analysis.

The last literary devices is rhyme. According to Abrams, cunning artificers in verse make rhyme more than auxiliary sound effect; they use it to enhance, or contribute to, or counterpoint the significance of the words (2009: 318). On the other hand, rhyme has a central function in order to make a good form and to emphasize the contain of literary works, especially in poem. 'Chiming and Rhyme are literary devices which most used in this song. Hence, the writer considers that those literary devices have an important position to be analyzed.

In recent century, the world changes in various fields such as in technology, social condition, and the community order. This change affects significantly on the way of thinking of the society, including the poets. The new poets come with a new idea in creating a poem. Then, as time goes on, this new idea turns into habit that represents a new era. A poem belongs to its era. That is why from the generation to another generation poems almost always have the differences, especially in form. Poems change because the basic material (world and its content) has changed.

Nowadays, not too many poems have a good form. For example poems by Amy King below:

Butterfly the Gnarled

Into my stomach an explosion of stars

*where I rely on my self, my government name, bonny letters
of fingers that tunnel your bisected heart, skyward with dark.*

Parasites bed my inner lining—

Am I not thy rubberized universe?

*I am its buffer and get to name things for what they are,
who they serve—what order.*

A plural centipede burrows outbound,

crawls the spine of my hand,

tells my pencil to move along, give out lead.

Months of illness do that to a puppert,

gnaw at herstrings, place moths on her neighbours,

blend them with gypsies who live the treetops uprooted.

*Dare the deliberately happy to butterfly the
gnarled roots of life—*

*That we pass too many pounds of flesh uncut.
Too much genius hermitted in stereo.
The round tables forgetting their bird seed.
Clovers push luck to surround these hollow legs.*

*Why no windows on the sides of houses?
Why no flames beneath stones that burn?
Why do all minuters lead the blue carp and black eel now?*

*We'll be passing through heaven in a split pea shell,
emptied of light, hard as effusive green
ore the blood corrupts daily, within and without.*

Perhaps in a song—and mostly in rap song—we can find the beauty of form in a poem. There are many poems which can be called “precious” only in the content. It does not mean that the poets do not care about the form, or they do not master the technique to make a poem with a good form. They prefer to emphasize the content and the message in poem. Besides to entertain, poem also carries the value of life. Moreover, now, the poets live in the age where the contents or messages are more important than form.

The poems with good form are more valuable in the eyes of Formalists. The Russian formalist wants to show that literary work can be analyzed scientifically. It means that the formalist only focuses on intrinsic element. In that case, we can rate a poem through the formal devices to find out the literariness.

1.2. Research Question

Based on the explanation from the background of study, the question delivered by the writer is:

Does the lyric of *Rap God* song have sufficient element of formal devices that denotes its literariness?

1.3. Objective of Study

The objective of this study, based on the research question, is to analyze the element of formal devices in *Rap God* song lyric using Russian Formalism theory by Roman Jakobson.

1.4. Significance of Study

The significant aspect in this study is to explore literary devices which used in analysis of intrinsic elements, and also to add reference for the next researcher. It aims to show the quality of literary works through its form to the reader. It is also to share the explication that in literary works form is not only for aesthetic need. Moreover, 'form' in the world of literature history marks a certain historical periods. Russian Formalists analyze a literary work scientifically in order to 'save' the literature. Since in that era, science became a benchmark of civilization in a nation.

1.5. Literature Review

The writer finds some researchers that used the same paradigm. The first is graduating paper by Jehan Rizki Rakhmadani (2016) from State Islamic

University Sunan Kalijaga Yogyakarta, entitled: “*Youth As Represented In The Song Lyric Of We Are Young By 3OH!3*”. In this paper, the writer researched how youth is represented in song lyric *We Are Young* by using New Criticism theory to find out the intrinsic elements. In this study, the writer focuses on five variables: Rhyme, Imagery, Paradox, Ambiguity and Irony. The result of this analysis has found that youth is progressive who rebels against conservativeness. Youth uses ideological rebellion and physical rebellion to fight against conservativeness. The differences between this graduating paper and the writer’s graduating paper are in the theory and variables. In this research, Jehan Rizki Rakhmadani uses New Criticism theory, and rhyme, imagery, paradox, ambiguity and irony as the variable.

The second is paper entitled “*Teori Formalisme-Balaghah*” by Fatulloh Saleh from State Islamic University Syarif Hidayatullah Jakarta (2014) that tells about *balaghah* in formalism point of view. This paper explains that a literary work does not only depend on the extrinsic elements, but also depend on intrinsic elements. Literary work does not have to stand from historic factors, author’s biography, historical context produced of literary work. This paper helps the writer to find the way of analyzing intrinsic elements in the same point of view. The object which analyzed in this research is Arabic. It makes this research different with the writer’s graduating paper.

1.6. Theoretical Approach

Theory is a tool used to describe, identify, and analyze a problem or case in a research. According to Ransom as cited in Davis and Womack, theory, which is expectation, always determines criticism, and never more than when it is unconscious. The reputed condition of no theory in the critic's mind is illusory (2002: 13). Furthermore, a theory can help our understanding about how a problem or case happened and how to solve it.

The writer uses Russian Formalism as theory in this research. The movement of Russian Formalism begins in the years of the First World War. As Hawthorn said, Russian Formalism developed during the years of the First World War and was, as Victor Erlich has put it, a 'child of the revolutionary period... part, and parcel of its peculiar intellectual atmosphere' (2000: 308). Those days were the days of science. At the time, the atmosphere of life was concerned to science, whereas literature was left and could be called as dying. This case makes literature considered not as an object to be researched scientifically. Russian Formalist wants to show that literature can be analyzed scientifically through analysis of formal devices or intrinsic element in literary work.

Russian formalist assumed that literary work is an autonomous object. A text in literary work becomes a scientific object to be analyzed when it is aside from extrinsic element, such as background of the writer. Bennet said that they were united in their wish to establish the study of literature on a scientific footing

and to constitute it as an autonomous science using methods and procedures of its own (2003: 16).

In the eyes of Russian formalist, extrinsic elements such as human emotion and moral value are secondary concern in the field of literature. Those extrinsic elements only provide a place to apply literary devices. Carter said that unlike the New Criticism in America, they were not interested in the cultural and moral significance of literature, but they wished to explore how various literary devices produced certain aesthetic effects (2006: 31). However, it does not mean that the formalists do not care about such extrinsic elements. They only want to emphasize and show the function of literary devices in a literary work. As Roman Jakobson wrote:

Neither Tynyanov, nor Mukarovsky, nor Shklovsky, nor I have preached that art is sufficient unto itself; on the contrary, we show that art is a part of the social edifice, a component correlating with the others, a variable component, since the sphere of art and its relationship with other sectors of the social structure ceaselessly changes dialectically. What we stress is not a separation of art, but the autonomy of the aesthetic function (as cited in Bennet, 2003: 27).

In this research, the writer applies theory presented by Roman Jakobson. He is one of the important figures in the beginning of Russian Formalism. Roman Jakobson develops Victor Shklovsky's concept of 'defamiliarisation' and the concept of 'foregrounding' by Jan Mukarovsky. Literally, defamiliarisation (*ostranenie*) means 'making strange'. As Carter said that this he considers the main function of art: 'And art exists that one may recover the sensation of life; it exists

to make one feel things, to make the stone *stony*. The purpose of art is to impart the sensation of things as they are perceived and not as they are known.’ (2006: 33). In addition—foregrounding—according to Carter that he defines this as the ‘aesthetically intentional distortion of the literary components’. For Mukarovsky, ‘foregrounding’ has the effect of ‘automatizing’ other aspects of the text in close proximity to it (2006: 35).

There are three phases in the development of Russian Formalism. According to Carter the first phase regarded literature as a kind of machine with various devices and functioning parts; the second phase considered it to be more like an ‘organism’; and the third phase saw literary texts as ‘systems’ (2006: 32). In literary work, defamiliarisation and foregrounding are not the only way to produce the aesthetic effect. In order to produce the aesthetic effect, it does not only depend on how the poets deviate the words but also depend on how they arrange the structure of linguistic.

As Roman Jakobson wrote in 1921: “the object of study in literary science is not literature but literariness, that is, what makes a given work a literary work” (Abrams, 2009: 127). In the case of analyzing the literariness, the writer must find out the element of formal devices which is used in literary work. Here are several variables and its categories which can be used in this analysis: *Figurative Language*; synecdoche, metaphor, simile, and metonymy, *Deviation*; lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantic deviation, dialectical deviation, deviation of register, and deviation of historical period, *Patterns Of Sound*; ‘chiming’, onomatopoeia, meter, rhythm,

alliteration, assonance, and rhyme, *Grammatical Constructions*; syntax of poetic language, and *Stanza Forms*; couplet, tercet (or triplet), terzarima, quatrain, sestet, rime royal, octave, ottavarima, sonnet, and spenserian stanza.

There are five variables according to Roman Jakobson that have been mentioned by the writer. However, it will take a long time if the writer uses the whole variables. In this research, the writer only use two variables; figurative language and patterns of sound, and the categories; metaphor, simile, ‘chiming’ and rhyme. Those variables: figurative language and patterns of sound, are the most representative among others because those are almost always used by the poets to create aesthetic effect. Metaphor can be a perfect example. Abrams tells that metaphor are essential to the functioning of language and have been the subject of copious analyses, and sharp disagreements, by rhetoricians, linguists, literary critics, and philosophers of language (2009: 120).

1.6.1. Figurative Language

According to Abrams, figurative language is a conspicuous departure from what competent users of a language apprehend as the standard meaning of words, or else the standard of words, in order to achieve some special meaning or effect (2009: 118). Based on Abrams’ statement, figurative language has two functions; to achieve some special meaning and to achieve special effect (the russian formalists call it aesthetic effect). Therefore, according to its function, figurative language is divided into two classes; figures of thought and figures of speech.

Figures of thought, or tropes (meaning “turns,” “conversions”), in which words or phrases are used in a way that effects a conspicuous change in what we take to be their standard meaning (Abrams, 2009: 118). In other words, figures of thought is a part of extrinsic elements. Meanwhile, figures of speech, or “rhetorical figures,” or schemes (from the Greek word for “form”), in which the departure from standard usage is not primarily in the meaning of the words, but in the order or syntactical pattern of the words (Abrams, 2009:119). In addition, figures of speech is a part of intrinsic elements. Thus, figurative language used in this research is figures of speech.

1.6.1.1. Metaphor

Metaphor is a part of figures of speech in which two dissimilar things compared implicitly. According to Abrams, in a metaphor, a word or expression that in literal usage denotes one kind of thing is applied to distinctly different kind of thing, without asserting a comparison (2009: 119).

1.6.1.2. Simile

Simile is a part of figures of speech in which two dissimilar things are compared explicitly using words “as” or “like.” As Abrams said, in a simile, a comparison between two distinctly different things is explicitly indicated by the word “like” or “as.” (2009: 119).

1.6.2. Patterns of Sound

1.6.2.1. ‘Chiming’

‘Chiming’ is the device of (in Empson’s words) connecting ‘two words by similarity of sound so that you are made to think of their possible connections’ (Leech, 1969: 95).

1.6.2.2. Rhyme

In English versification, standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sound following that vowel: l¹æ-f²æ; f¹ɔlow-h²ɔlow (Abrams, 2009: 316).

1.7. Methods of Research

1.7.1. Type of Research

In this research, the writer uses descriptive method, and the data are analyzed qualitatively. According to Creswell, qualitative research is a means for exploring and understanding the meaning that individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant’s setting, data analysis inductively building from particulars to general themes, and the writer making interpretations of the meaning of the data (2009: 1). The writer uses descriptive method to describe and to collect the data. Therefore, it does not need to make an

observation. The writer uses library research as one of the objects and applies it by reading several books and articles that related to this research.

1.7.2. Data Sources

In this paper, the writer has two data sources: the main data and supporting data. In this research, the main data is *Rap God* song lyric by Eminem which is taken from official website that is AZLyrics.com. The song lyric consists of stanzas, phrases, and words. Then, the supporting data are several books and articles that related to *Rap God* song.

1.7.3. Data Collection Technique

In this research, the writer uses documentation to take the data. It is one of the methods to collect the main data, which consists of the song lyric text and audio. After collecting the data, the writer reads the song lyric repeatedly to find the literary devices. The last one is classifying the data by choosing lines and put them into variables and categories based on the theory. The writer also reads some books, references, and articles to collect more data and information about the research. The data and information for this research are taken from library and internet.

1.7.4. Data Analysis Technique

In this research, the writer uses qualitative method. In addition, the method of analyzing data is descriptive method. There are three steps used by the writer. First, the writer reads the data of *Rap God* song lyric to understand the data comprehensively, such as reading the line and stanza. Second, the writer decides

the variables which correlated to the theory After that, the writer determines the data from the lyric song in each line. Then, those are analyzed according to the theory of Russian Formalism to answer the problem in this research.

1.8. Paper Organization

This paper is divided into three chapters. The first chapter is introduction, which consists of background of study, research questions, objective of study, significance of study, literature review, theoretical approach, method of research, and paper organization. The second chapter consists of the formal devices, which discusses and explains the implementation of the Russian Formalism theory by Roman Jakobson. The last chapter contains conclusion of the research and suggestions for the next researcher and common readers.

CHAPTER III

CONCLUSION AND SUGGESTION

After discussing the element of formal devices in *Rap God* song lyric based on Russian Formalism theory by Roman Jakobson, the writer convey the conclusion in this research. This chapter also contains several suggestions for the readers and other researchers in the future research.

3.1. Conclusion

The writer draws the conclusion after analyzing *Rap God* song lyric. The conclusion enlightens the research question in this paper.

First of all, *Rap God* song lyric by Eminem indeed has the element of formal devices. Based on variables used in this research, there are four literary devices which are found in *Rap God* song lyric by Eminem: metaphor, simile, 'chiming and rhyme. See the table below to find out the number of each literary device in *Rap God* song.

LITERARY DEVICES			
METAPHOR	SIMILE	'CHIMING	RHYME
46	9	5	86

The table shows how many literary devices are used in each category of *Rap God* song lyric by Eminem. It appears that rhyme is most used literary

devices in *Rap God* song lyric. It is not a big surprise if the song writer uses many rhymes since the power in rap song is the rhyme.

3.2. Suggestion

3.2.1. Suggestion for Next Researchers

As the writer mentioned in Theoretical Approach, Russian Formalism has five variables which can be used to analyze the element of formal devices in a literary work. Beside Figurative Language and Patterns of Sound, there are: Deviation, Grammatical Constructions and Stanza Forms. The writer suggests the next researchers to utilize all the variables of Russian Formalism by Roman Jakobson. However, if the next researchers do not use all variables, they can use all categories which are possessed by the variables.

The writer also suggests to the next researchers who will analyze other objects with the same case: in order to find the element of formal devices in a literary work, and also to identify the element of formal devices more deeply. It aims to show how many literary devices are produced by a writer in his or her works, and how rich are the works itself.

In addition, for the next researchers who will use Russian Formalism theory by Roman Jakobson in their research, they must read the other version of Russian Formalism such as Victor Shklovsky and Jan Mukarovsky in order to get understanding comprehensively. Furthermore, even if Russian Formalism and New Criticism are in the same paradigm, the next researchers must compare both of them to know the similarities and differences between them.

3.2.2. Suggestion for the Common Readers

Discussing Russian Formalism is the same discourse as talking about the form. It is important to note that there is no formless in this world. Even the world has a form itself. Humans also cannot avoid the form. They have a body form, face form, nose form, eyes form, lips form, hair form and attitude form. Those forms make human as a beautiful creature. Humans can be called beautiful because they have a form. There is no life without a presence of form.

There are many kinds of form in literary work produced by the writer such as poem, short story, novel, and play. A literary work cannot be called beautiful if it has no form, and a form in literary works is composed of element of formal devices or literary devices. Without literary devices, a literary work must be formless, and cannot be called beautiful. Therefore, whether realized or not, even life certainly has a form, and the most beautiful form in life is literature.

A literary work certainly has a value. One of the highest literary works in universe is *Al Qur'an*. *Al Qur'an* is a scripture of Islam which contains guidance for human life. Here are the reasons why *Al Qur'an* is called as one of the highest literary work in universe: beside the content itself, which contains guidance of life that will be always relevant forever, *Al Qur'an* is composed with a beautiful form.

الر كِتَابٌ أَحْكَمُ تَأْيِيْهُ ثُمَّ فُصِّلَتْ مِنْ لَدُنْ حَكِيْمٍ خَبِيْرٍ

Translation:

Alif. Lam. Ra. (This is) a Scripture the revelations whereof are perfected and then expounded. (It cometh) from One Wise, Informed (Q.S. Huud : 1).

Verse of *Al Qur'an* above describe the perfection of the scripture. *Al Qur'an* is perfect, either form or content. The perfection can be proved when we read *Al Qur'an*, and the first perfection that we can feel is the perfection of form.



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