



## AN ANALYSIS OF FIGURATIVE LANGUAGE IN KAY RALA XANANA GUSMÃO’S LITERARY WORKS

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**ABSTRACT:** Figurative language in its function as an artwork is to persuade readers for self-reflection and society as well. This study aims at identifying types of figurative language such as (*anaphora, allegory, symbol, apostrophe, personification, metaphor and paradox*) employed in three poems entitled “My Sea of Timor”, “I am at War”, and “Oh! Freedom!” of Kay Rala Xanana Gusmão by analyzing meaning, interpreting values pedagogically and giving of vision in terms of community contributions to nation building. “Content Analysis Approach” is utilized, through a documentary research. It was found that the poems portray poet’s hardship experience in the struggle for freedom in the past with his people; and is appealing for a continuous fighting for the enhancement of social and cultural values, and for their sustainability by means of education. It concludes that, to ensure the sustainability of this scientific cultural patrimony it is necessary to preserve and develop the literary works of Kay Rala Xanana Gusmão through educational process i.e his poetries in English language teaching at all school levels in Timor Leste.

**Keywords:** *Figurative language, Xanana Gusmão, literary works.*

### INTRODUCTION

Language in its aesthetic function affects interpersonal human communication. It is an effective way of communicating an idea, which is not easily understood because of its complexity of using figurative language, that moves away from their standard of meaning. Poor knowledge of aesthetic language has a huge emotional impact on the people’s way of life. Therefore, aesthetic function of language is very important in our communication for it connects us to our ability to reflect on, to express ideas, reasons and feelings with much delicate through a specific language which is showing one’s personality.

Timor Leste has a variety of vernaculars, from which people use figurative language to convey message for different purpose that needs to be preserved. Such expressions are intentionally used for praising, giving thanks, praying, express feelings of love or struggles, and rejections through figurative language that need for interpretations to get their message (Hull, Geoffrey, 2017). However, they are gradually facing threat of extinction due to their oral literature. This is an issue that should be taken into consideration.



Figure 1. Variety of vernaculars in Timor Leste

Another issue is that Timorese people should be proud of the presence of Kay Rala Xanana Gusmão as a native people of the region. Through his literary works, the writer would like to expose his uniqueness as a “poet”, “hero” that turned to “politician” in a democratic nation, which consequently the opposition party can reverse the fact and ignore the greatness of this person.



Figure 2. Kay Rala Xanana Gusmão. (1975 – 1999)

A short biography of Kay Rala Xanana Gusmão is taken from Wikipedia, the free encyclopedia by (GCollH, GCR Inc.). He was a guerrilla warrior and people’s hero turned to politician who would usher in a new democratic dawn. The words “charismatic” and “poet” were the rigueur in any foreign news coverage of the former leader of Timor Leste’s armed resistance against Indonesia.

José Alexandre Gusmão was born in Manatuto in what was then Portuguese Timor (now Timor Leste) on June 20, 1946. His nickname “Xanana” was taken from the name of American rock and roll band Sha Na, Na, which in turn were named after a lyric from a doo-wop song of 1957 by the Shilhouettes. While “Kay Rala” is taken from his maternal grandfather. He completed primary and started

secondary school at a Catholic mission of "Nossa Senhora de Fátima" in Dare, Dili. Due to the economic reasons, he started to work very early in life, mornings as a chartered surveyor and afternoons teaching at Chinese school. In 1966, Gusmão obtained a position with public service which allowed him to continue his education at night school.

This was interrupted in 1968 when Gusmão was recruited by the Portuguese Army for national service until 1971. On the 7<sup>th</sup> of December 1975, after a series of border-armed incursions into the territory of Timor-Leste, Gusmão was left with the task of reorganizing the struggle. A year after the Santa Cruz Massacre, he was captured on November 20<sup>th</sup>, 1992 in Dili. Faced with international commendation, Kay Rala Xanana Gusmão faced a Kangaroo-Court Trial and was imprisoned in a prison reserved for criminals only however, amid pressure from the international community, Indonesian authorities were forced to transfer him to Cipinang prison where considered as a political prisoner (Niner, 2019).

Briefly illustrated that, Kay Rala Xanana Gusmão has written poetry since his youth. He continue to write through the difficult years of resistance during the Indonesian occupation. In prison, Xanana Gusmão devoted his time to the elaboration of the Strategies of Resistance, while studying the Indonesian language, English and Law. He also painted and wrote poetry such as "I'm at war", "Maubere", "Grandfather Crocodile", "Oh! Freedom", "My Sea of Timor", "World Peace." and other literary works, cultivating the talent that had already recognized in 1975 when he won the Timor Poetry Prize with his poem "*Mauberíadas*". Some of his paintings were sold, the payment of which was donated to the Resistance at Xanana Gusmão's request (Manuel Ferro (2016). In 1994, some of his political essays were published in a book, "Timor-Leste - um Povo, uma Pátria" (East Timor - a People, a Nation) Ed. Colibri, Lisbon. " (字体 : A<sup>+</sup> A<sup>-</sup>, 2016).

The theoretical reasons of this study is to analyze pedagogically the figurative language employed in poems with students because literature is one of the most authentic material which has general educational values and offers a great deal benefits for language teaching in both native and foreign languages. Using literature in language teaching expands students' language awareness in vocabulary enrichment; develops students interpretive abilities; encourages students to express opinion and feelings besides enable students to understand other cultures (Setyowati, 2018 p42-45).

To assure its originality, there are three similar topics have previously done by researchers such as "*An Analysis of Figurative Language used in Paulo Coelho's Adultery Novel*" by Trisna Dinillah Harya in 2017, focuses on the important role of figurative language and its frequency in the novel for it makes the novel more interesting to read and help the readers to imagine the characters in the story. Unlike this study focuses more on the meanings employed in the figurative language used in poems.

Another is "*Figurative Language in William Wordsworth's Poem "She Was A Phantom of Delight"*" by Endah Agustini (2016), centers her attention on the meaning employed by the use of figurative language in the poem. Whereas this study emphasizes more on the values contained in those meanings of figurative language used in poems.

The last is "*Figurative Language on Maya Angelou Selected Poetries*" by Risma Hayani (2016), focuses on her own experience in the past that is rooted to the history of discrimination of American-African that calls for general social changes. However, this study focuses on poet's hardship experience of freedom struggling in the past with his own people; and appealing for a continuous fighting for the enhancement of social and cultural values and for their sustainability by means of education.

Thus, the novelty in this study is vindicated on how those values contained in the meanings of figurative language used in the poems of Kay Rala Xanana Gusmão are being developed and implemented in Timorese daily lives as a potential contribution to nation-building. Therefore, this study is very important for it is closely related to the Timorese cultural values development in which forming a culture of application through fighting spirit of Timorese people in achieving the ideals of the nation. The writer expects somehow it can be applied in education i.e. teaching English through literature.

Based on the ideas above, the writer would like to promote how important are the English literary works of Kay Rala Xanana Gusmão being regarded into language planning program by the Ministry of Education of Timor Leste as to contribute to nation-building through education, in preserving the natural beauty of Timorese poetic languages, which are now on their way to extinction.

## METHOD

The most appropriate research design for this research is Content Analysis research. It is used to analyze the meanings and relationships of certain words within some qualitative data i.e. texts (Vespestad, 2021). Therefore researcher analyzed

figurative language used within the texts of poems and made inferences about the messages within the texts.

The data obtained from this research was the data from website, which are the poems entitled “*My Sea of Timor*”, “*I’m at War*”, and “*Oh! Freedom!*”, written by Xanana Gusmão (字体 : A<sup>+</sup> A<sup>-</sup>, 2016). The data of this study were the lines of poems which accommodate figurative language and its meaning, and values contained in the meanings of figurative language as the target of researcher’s analysis.

Technically, this study used a *documentary research* that the researcher herself acted as the main instrument to collect with procedures such as searching, gathering the data through reading the and selecting three English poems among the others. Furthermore, several steps were taken in analyzing the data such as reading the poems repeatedly; identifying figurative language between lines; interpreting meanings of the figurative expression found from the poems; analyzing the possible contributions of the poems in nation-building of Timor Leste especially in education; verifying and validating the results; in this case the researcher has involved two experts; such as Dr. Marsel Robot, M.Si as expert in Literature and Prof. Dr. Aloysius “Alo” Liliweri, M.S. as expert of Timor Leste Studies, and drawing conclusions.

## DISCUSSIONS

As to answer the problems raised in this study, the data was presented in form of poem verses, entitled “*My Sea of Timor*”, “*I am at War*”, and “*Oh! Freedom!*” They were presented in both original Portuguese and English version with their descriptions.

In order to have an easy access of the findings, the identified figurative languages with their frequency were presented with acronyms such as (P1, P2, P3) correspond to first poem, second poem and third poem; and (L) represented the lines of poems, obtained figurative language.

### 1<sup>st</sup> Poem “My Sea of Timor”

“Mar Meu” Poem, which later translated into English version “My Sea of Timor” by Kirsty Sword Gusmão and Ana Luisa Amaral [reception@spl.org.uk](mailto:reception@spl.org.uk) This poem was one of the literary writing products of 1975, which was originally written in Portuguese Language, and was published as a book in 1998, Lisboa (Gusmão, 2021). It was found *five* types of figurative language such as, *anaphora*, *allegory*, *symbol*, *personification* and *apostrophe* as describe bellow:

### “Mar Meu” (My Sea of Timor)

Para Sandra Lobo, Lisboa (For Sandra Lobo, Lisbon)

*Pudesse eu* (If I could)

*prender entre os dedos* (capture between my fingers)  
*os suspiros do mar* (the sighs of the sea)  
*e distribuídos* (and share them with)  
*às crianças* (children)

*Pudesse eu* (If I could)

*acariciar com os dedos* (caress with my fingers)  
*a suave brisa das ondas* (the waves gentle breeze)  
*e sentir cabelos* (and feel the hair of)  
*de crianças* (children)

*Pudesse eu* (If I could)

*sentir nos dedos* (feel between my fingers)  
*o beijo das espumas* (the kiss of the foam)  
*e ouvir risos* (and hear the laughter of)  
*de crianças* (children)

*Pudesse eu* (If I could)

*tocar com os dedos* (touch with my fingers)  
*o sono do mar* (the sleep of the sea)  
*e embalar os olhos* (and co’ax to shumber the eyes of)  
*de crianças* (children)

*Pudesse eu* (If I could)

*ter entre os dedos* (take between my fingers)  
*belas conchinhas* (pretty little shells)  
*e fazer colares* (and make of them necklaces for)  
*p’ra as crianças* (children)

*Oh, Mar meu!* (Oh, Sea of mine!)

*Porque esperas?* (Why do you wait?)  
*Porque não dás?* (Why don’t you give?)  
*Porque não sentes?* (Why don’t you feel?)  
*Porque não ouves?* (Why don’t you hear?)

### 2<sup>nd</sup> Poem “I am at War”

Second poem “I am at War” was originally written in Portuguese Language, entitled “*Estou em Guerra*” in 1998 during Gusmão’s political prison in Cipinang, Jakarta – Indonesia. The poem consists of four stanzas in free verse.

#### “Estou em Guerra” (I am at War)

*“Estou em guerra* (I’m at war“)  
*o céu não é meu* (the sky is not mine)

*estou em guerra* (I’m at war)  
*o mar não é meu,* (the sea is not mine,)

*estou em guerra* (I’m at war)  
*e a vida só se conquista* (and life is won only)  
*com a morte....*(in death...)

*na esperança de recuperar* (in the hope of regaining)  
*o mar meu!”* (my sea”)

### 3<sup>rd</sup> Poem “Oh! Freedom!”

The poem “Oh! Freedom!” was written originally in Portuguese language entitled “*Oh! Liberdade!*” during Kay Rala Xanana Gusmão’s political prison. It consists of four stanzas in nine lines or it may be called by Spenserian stanza (Ramos, Ana, 2012).

He has written poetry since his youth. He continued to write through the difficult years of resistance during the Indonesian occupation, particularly during his time in prison in Cipinang, Jakarta within the years of 1992 - 1998.

**Oh! Liberdade!” (Oh! Freedom!)**

*Se eu pudesse* (If I could only)  
*pelas frias manhãs* (in the cold morning)  
*acordar tiritando* (wake up shivering)  
*fustigado pela ventania* (beaten by the gale)  
*que me abre a cortina do céu* (which opens for me the curtain of the sky)  
*dos cimos dos meus montes, e ver* (from the top of my hills, and see,)  
*o quadro roxo,* (the purple painting,)  
*de um perturbado nascer do sol* (of a disturbed sunrise)  
*a leste de Timor* (east of Timor)

*Se eu pudesse* (If I could only)  
*pelos tórridos sóis* (in the scorching suns)  
*cavalgar embevecido* (ride in raptures)  
*de encontro a mim mesmo* (towards the finding of myself)  
*nas serenas planícies do capim* (in the serene plains of the pasture,)  
*e sentir o cheiro de animais* (and feel the smell of animals)  
*bebendo das nascentes* (drinking from the springs)  
*que murmurariam no ar* (which would murmur in the air,)

*lendas de Timor* (legends of Timor)

*Se eu pudesse* (If I could only)  
*pelas tardes de calma* (in the calm afternoons)  
*sentir o cansaço* (feel that tiredness)  
*da natureza sensual* (of the sensuous nature)  
*espreguiçando-se no seu suor* (stretching itself in its own sweat)  
*e ouvir contar as canceiras* (and listen to the telling of the weariness)  
*sob os risos* (within the laughter)  
*das crianças nuas e descalças* (of the naked barefoot children)  
*de todo o Timor* (of all Timor)

*Se eu pudesse* (If I could only)  
*ao entardecer das ondas* (at the darkening of the waves)  
*caminhar pela areia* (walk by the sand)  
*entregue a mim mesmo* (absorbed in myself)  
*no enlevo molhado da brisa* (in the wet rapture of the breeze)  
*e tocar a imensidão do mar* (and touch the immensity of the sea)  
*num sopro da alma* (in a breath of my soul)  
*que permita meditar o futuro* (which let me dream the future)  
*da ilha de Timor* (of the island of Timor)

Xanana Gusmão, Cipinang., 8 de Outubro de 1995

All these three poems contained seven types of figurative language (FL) like *anaphora*, *allegory*, *symbol*, *personification*, *metaphor*, *apostrophe* and *paradox*, as described as follows:

Table 1. Anaphora (6 examples)

Freq.	FL employed in the text of poems	Definitions and Interpretations
5	“If I could...” (P1. L.1, 6, 11, 16, 21)	Portray cultural values of hope, which projects towards national development policy in which education is included. Through such repetitions the author expresses a real possibility of something in the future which triggers the person for a decision to put in action.
4	“If I could only” (P3.L.1,10,19, 28)	
4	“Why do/don’t you?” (P1. L. 22-25).	Represent values of courage and responsibility in active participation of state development program. With these rhetorical questions the author appeals his people to be in haste, to give hand, to be sensitive with the need of fellowmen by fostering a good relationship in working together. They are being repeated throughout the first poem to emphasize the ambition in actions by means of education as the only possible way of national development in pursuing a bright future, which becomes the main reason of author’s struggling.
5	“...children” (P1. L.5, 10, 15, 20, 25)	Emphasizes on the bright future of the nation which need to be invested and protected. It was repeated throughout the poem highlights the idea of improving the life for the better in future which becomes the centre of author’s attention.
3	“I am at war...” (P2. L.1,3,5)	Being repeated throughout the 2 <sup>nd</sup> poem depicts contextually the author’s own direct involvement in the struggle against the oppression and continue to struggle against the ignorance, superficiality and pretensions, and selfishness. Fostering the sense of belonging as represented through the dictions of “I and mine” by updating oneself courageously through life skill-building, chasing academic studies with high spirit as to answer the global demands of time.
4	“...Timor” (P3.L.9, 18, 29, 36)	Depicts author’s main attention of all efforts done is to uphold the dignity of Timorese people and protect the Island. Therefore, with all his strength and power he continues to appeal to the people of Timor Leste in maintaining cordial relations, which starting from everyone, families to the society at large by upholding territorial integrity and national sovereignty.

All these repetitions portray the dissatisfactions of Timorese people towards Indonesian government due to the illegal occupation administratively before the international law, moreover the genocide had committed by Indonesian military in Timor Leste. With such rhetorical devices the author expresses his sense of persistence, the urgency of an end of

injustice, discrimination and brutality in the territory. Nevertheless, from these rhetorical devices of *anaphora*, found several values to be implemented in daily lives of Timorese people like courage, struggle, never give up, forgiveness, friendly relationship and cooperation.

Tale 2. Allegory (8 examples)

FL employed in the text of poems	Definitions and Interpretations
“...pretty little shells & make of them necklaces...” (P1.L.23-24).	Reflects aesthetics which is maintaining cleanliness in both personal and community life. Most of Timorese youth are currently ignoring themselves by drinking alcoholic beverages, sleep the whole day and stay up the whole night, with no longer care about the consequences of their health, and future. How can one maintain the cleanliness if the person himself is not healthy enough, moreover with no effort at all to stay healthy?! This is the social phenomenon which is actually occurred in the community of today.
“in the cold morning...”, “...in the scorching suns”, “in the calm afternoons”, “...at the darkening of the waves...” (P3.L.2, 11, 20, 29)	Portray the important role of one’s life long education. The author says, “ <i>if he could straighten himself from his early childhood...</i> ” is no other than the crucial importance of education from one’s childhood, and continue to develop good traits at young age. In this way people can make ready to dedicate oneself in public services by leaving good and impressed memories for others.
“...ride in raptures/ towards the finding of myself”, “...which would murmur in the air...”(P1.L.23-24)	Depicts people’s feelings of happiness along the journey towards a self-realization of having cultural identity in maintaining their values. Thus the “ride in rapture” for author symbolizes the journey towards happiness of freedom after having experiences with the nature of his homeland. While “the murmur of water in the air” which meant by the author is the harkening of his people as a living legend.
“...stretching itself in its own sweat...”, “...touch the immensity of the sea...” . (P3.23, 33)	Portray one’s tiredness and perspiration would be defined when they are addressed for the sake of others. Leaving impressed memories are those who have consumed their lives for the service of others. This is the true benefaction from within that could be shared to each other.

Table 3. Symbol (3 examples in several repetitions)

FL employed in the text of poems	Definitions and Interpretations
“...children” (P1.L5,10,15,20, 25)	Represented by the author as a new born, new expectation, new horizons for they are the main actors of social transformation. The high rate of minors still making a living; and the youth are being used by political parties to disrupt the situation within the society, are the current issues that need to be considered by the government of Timor Leste
“...my sea” (P1.L.9)	In Timorese context symbolizes “Rai doben” means dear country. The author depicts the identity which entails cultural and geographic identity. That Timorese people needs to cultivate the sense of attachment to the country, the sense of belonging to ethnicity and nationality as to maintain the national integrity and territorial sovereignty.
“...sunrise...” (P1.L.23-24).	Depicts people’s feelings of happiness along the journey towards a self-realization of having cultural identity in maintaining their values. Thus the “ride in rapture” for author symbolizes the journey towards happiness of freedom after having experiences with the nature of his homeland. While “the murmur of water in the air” which meant by the author is the harkening of his people as a living legend.

Table 4. Personification (5 examples)

FL employed in the text of poems	Definitions and Interpretations
“...capture the sighs of the sea...” (P1.L.3).	Figuratively the “sighs” mirrors human’s deep expression of sadness, particularly it refers to the sadness of Timorese people because of social and cultural deprivation. And the “sea” represents the people and future. With the traces of colonialism, the sense of violence and resentment are embedded in the heart of Timorese people therefore, it is too difficult to forgive people who did evil against them. Such traits need to be civilized and start to learn with strong conviction in facing the challenges by strengthening the sense of nationality and promoting national reconciliation.
“... the waves gentle breeze...” (P1.L.8)	Pictures out the pining for peace and stability through law reinforcement. With the traits of violence rooted from within, there must be given fruits of revenge, unforgiveness. Moreover, facing the reality of being jobless, that there are majority of Timorese youngsters currently become the victims of mafia attitude left by the colonists, which can lead to less memorable actions such as abusing the principles of martial arts by neglecting to assure the national and even international stability. Thus, the author expresses his extraordinary ability to foresee the urgent need of people by appealing to all in reinforcing the law in order to assure peace from within of each one up to the national level and even become bearers of peace at the international community level.
“...the kiss of the foam...” (P1.L13)	Depicts self-confidence of developing personal skills through education. The author describes the excitement of children with laughter. He believes that there is an immeasurable treasure within the

	children that needs to be comprehend, to be appreciated and be developed, as human resources. It is a challenging statement for the reality which is controversial that sometimes put the youth as the object of transformation to achieve certain interests.
“... the sleep of the sea...”(P1.L.18)	Represents the calmness that requires patience, being capable of listening and not to be over acting The author appeals for a self-denial and hard-working from the elders as role models to motivate the young people in cultivating the sense of self-confidence and responsibility which will be entrusted to them in future. Practically, the touch to the sleep of the sea, reminds people of calmness or being free from agitation. The author appeals to his people to be wise enough in overcoming restlessness with more patience but not being ridiculous under people’s pressure.
“opens for me the curtain of the sky and see, from the top of my hills,..” (P3.L.5,6)	The author refers to people who are being nourished with knowledge and armed with bitter experience from the colonies as like as beaten by the gale that can open their eyes from the obscurity and start to break the regime by means of fighting for their rights of liberation.

Table 5. Metaphor (3 examples)

FL employed in the text of poems	Definitions and Interpretations
“I am at war...” (P2.L.1,3,5)	Portray the values of high spirit of active involvement in the process of development by building defence power over the sky and the sea. The author depicts the real and actual condition of Timorese people are on their way towards the ideals of the nation. The phrase is in “simple present tense” because it expresses a general truth or a condition which has to be improved throughout the life. He portrays that “our independence” is no simply a coincidence and happened in a blink of eye. It had been won and has to be filled with all that we have, all that we do and all that we are for its sustainability and continuously protected to be passed on to the young generation.
“...the sky is not mine...” (P2.L.2)	Represents deprivation, which requires tolerance as to build defence power over the sky. The author expresses the discontentment with the circumstances of deprivation of liberty and prosperity of people; it is considered as violation against fundamental human rights. Even so, the author emphasizes patience as the key of one’s success. With this focus, there is an attempt to reign over the air, not only in trying out of military achievements but also in air transportation.
“...the sea is not mine...” (P2.L.4)	Portrays stability which is being disturbed can be overcome with state power over the sea in all means. For author this is a fundamental rights for human being therefore, he become the voice of his voiceless people. Nevertheless, Timorese people are not literally voiceless, they simply lack the power to speak in the public domain. Thus, the author is speaking on behalf of those who cannot be heard by the powerful people and international community as well.

Table 6. Apostrophe (2 examples)

FL employed in the text of poems	Definitions and Interpretations
“Oh, sea of mine...” (P1.L.26)	Represents the country, which people be proud of. The author imagines the sea as if his own people who are capable of listening and doing what is being required from them . Therefore, he appeals to them not to wait, but helping others who are in need, and to comprehend each other, means fostering a good relationship. Being part of this superintendence requires a lot of courage to manage the challenges in achieving the goal of active participation in all process of state development
“Oh! Freedom!	During the prison the author expresses his disappointment of being tortured yet, in his optimistic vision he continues to appeal the Timorese people to avoid the sense of resentments. “ <i>A true freedom goes hand in hand with mutual respect</i> ” (Xanana, 2006).

Table 7. Paradox (1 example)

FL employed in the text of poems	Definitions and Interpretations
“and life is won only in death...” (P2. L.7-8).	The winning of something or ideals requires a lot of self-denouncement, self-esteem, and even by laying down life for others to continue and arrive at the goal. Self adaptation is the very important role in seeking the common interest. Today, there is a big tendency of living in urban areas rather than rural ones. Most of Timorese graduates, from outside or within the country have no willing to go back to their natal areas with reasons of facilities and language, which absolutely should not be happened in public services. “My self-esteem is not higher than the dignity of the country (Xanana, 2021).Daring to act is no more than a struggle. People believes that behind the sacrifices and death can generate a geater enthusiasm.

Based on the data obtained from the three poems above, there were seven types of figurative language employed in three poems, namely: *anaphora*, *allegory*, *symbol*, *personification*, *metaphor*, *apostrophe*, and *paradox*. The order of figurative language is based on the frequency of their use.

Anaphora is the most frequent use in the poems due to the overall message of urgency and persistence in solving social, political and territorial problem of Timor Leste, which is of particular concern to the international world, that the author wants to give the readers. While paradox is the last in its frequency but not the least one, due to its high quality of expression such as “...*life is won only in death...*”, requires and challenges one’s self-determination by daring to take whatever the risk as to achieve ideals of the state.

Indeed, self adaptation is the very important role in seeking the common interest. Today, there is a big tendency of living in urban areas rather than rural ones. Most of Timorese graduates, from outside or within the country have no willing to go back to their natal areas with reasons of facilities and language, which absolutely should not be happened in public services.

Daring to act is no more than a struggle. People believes that behind the sacrifices and death can generate a greater enthusiasm. Means to say, people need to try because if they are afraid of the risk they will do nothing. People who attain the goal successfully before others and be proud of, are those who dare to face challenges even at the risk of their own lives. The author himself has been justified with words and deeds by giving all his best as “a role model” for all people, to motivate them with clear mission. Therefore, if Timorese young people neglect the values of the struggles that has been inherited from the elders by continuing the fight physically, mentally and intellectually today, the next generation will never reclaim this noble legacy of independence in future (P2. L.9).



Figure 3. This is how Xanana has spent his life for the service of brethren

These are amount of light about the educational values containing in the meanings of figurative language used in Kay Rala Xanana Gusmão’s

poetry, which are mirroring the lives of Timorese society.

## CONCLUSION

In building the State of Timor Leste is not only by physical constructions but it can be done in many different ways of building the state. The poetry of Xanana Gusmão is very inspiring so that the writer wants that the younger generation do not only enrich themselves with knowledge and technology but also in the arts. Therefore, some recommendations are addressed to the Ministry of Education of Timor Leste in considering the English literary works of KRXG by including into the National Curriculum.

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