

**SYMBOLIC MEANINGS OF SEASONS IN  
CHRISTINA G. ROSSETTI'S SELECTED POEMS**

**THESIS**

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**UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM  
MALANG**

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CHRISTINA G. ROSSETTI'S SELECTED POEMS**

**THESIS**

Presented to Faculty of Humanities, Universitas Islam Negeri Maulana Malik  
Ibrahim Malang in partial fulfillment of the requirements for the degree of

*Sarjana Sastra*

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MALANG  
2017**

## STATEMENT OF THE AUTHENTICITY

I declare that the thesis entitled Symbolic Meanings of Seasons in Christina G. Rossetti's Selected Poems is my original work to accomplish the requirement for the degree of *Sarjana Sastra (S.S)* in English Letters and Language Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. It does not incorporate any materials previously written or published by another person, except those indicated in quotation and bibliography to finish this research. Due to this act, I am the only person who is responsible for the thesis if there is any objection or claim from others.

Malang, December 4, 2017



Fella Audina


## APPROVAL SHEET


This is to certify that Fella Audina's thesis entitled *Symbolic Meanings of Seasons in Christina G. Rossetti's Selected Poems* been approved by the thesis advisor for further approval by Board of Examiners.

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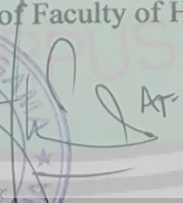
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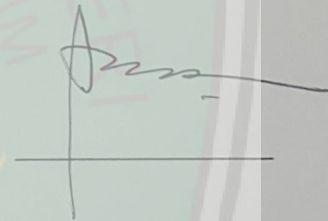
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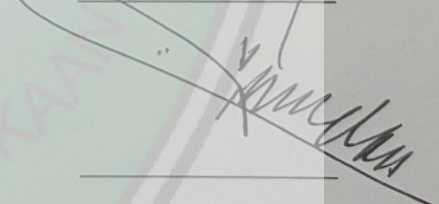
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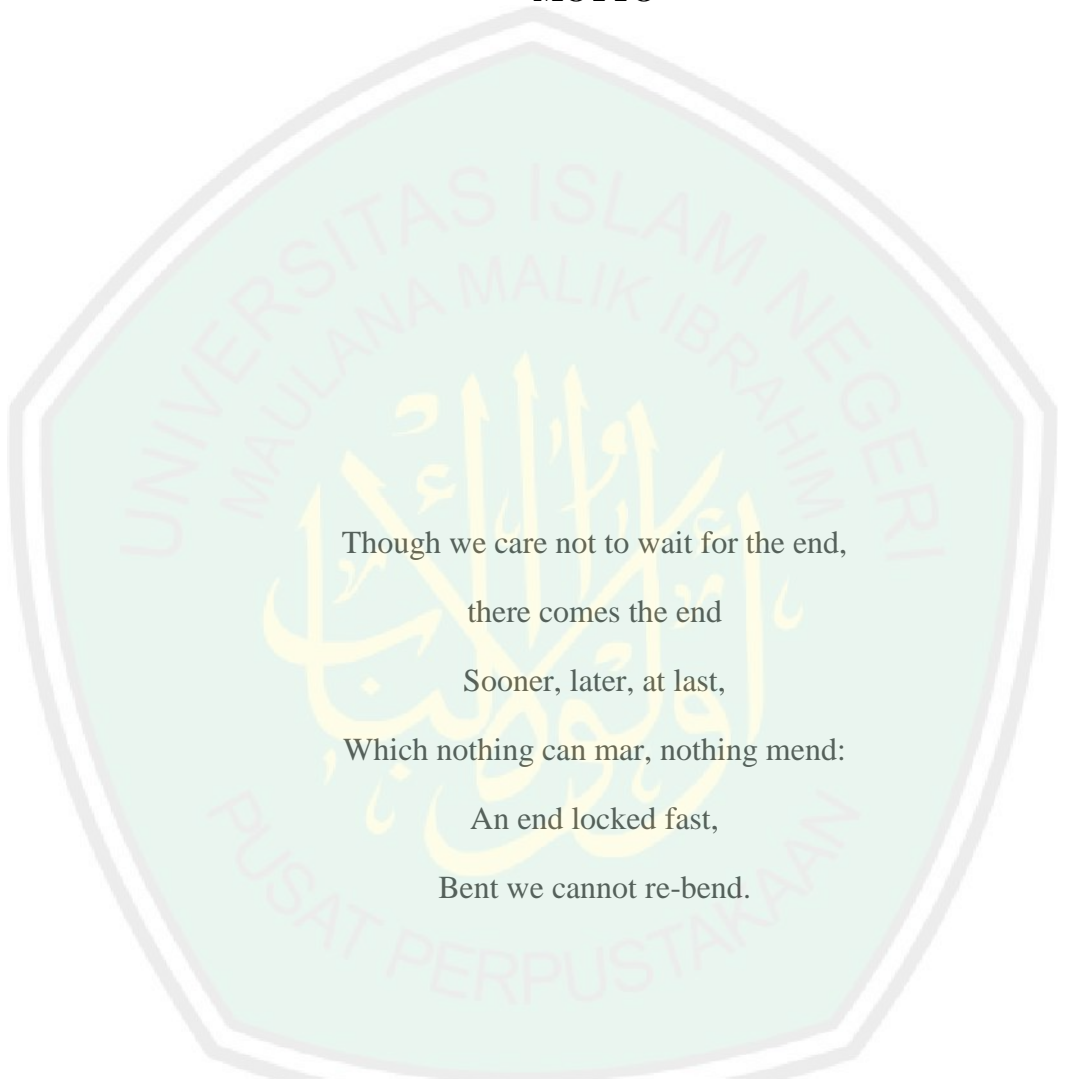


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**MOTTO**



Though we care not to wait for the end,  
there comes the end  
Sooner, later, at last,  
Which nothing can mar, nothing mend:  
An end locked fast,  
Bent we cannot re-bend.

(Taken from Poem Entitled *Summer is Ended*)

Written by Christina Georgina Rossetti)

## DEDICATION

This thesis is specially dedicated  
for my Parents,  
whom I love the most  
in my 21 years lifetime

## ACKNOWLEDGEMENTS

First of all, all praises may be to Allah SWT the one with his mercy that I am now able to finish this thesis entitled *Symbolic Meanings of Seasons in Christina G. Rossetti's Selected Poems* and not without any obstacles. Secondly, *Shalawat* and *Salam* are presented to the prophet Muhammad SAW who has brought Islam to us.

This thesis can be finished because of many helps from many people around. First is I am always feel grateful to my parent for everything in my life. Second is the one who helps and support me when I first came to Malang, Om Syarif and his wife, Bu Asmah. Thank you for giving me warmth welcome while I felt cold because of Malang's weather. And sorry for giving you both some troublesome while helping me.

To help this research to be finished, my gratitude for my supervisor, Dra. Andarwati, M. A. who has been helping this research to be better. And all the lecturers who helped me through all semesters.

Last is for my all my friends. First, those who have been with me from the first semester until now, and some of them have been already graduated, Zahro, Habibah, Syifa, and Arina. Thank you for all the time being together, learning together from when we knew nothing until now, at least we know a thing. Second, for those who have been with me also from the first semester, living together for a year, Mbak Leli, Mytha, Kak Rama, Mbak Winda, Mbak Fia, Kak Eli and Mbak



Winta. I just realize that I am the last to graduate. Thank you for helping me to pass one tough year, helping me a lot as the youngest.

Finally, this research still lack in many aspects, suggestions and comments are welcomed to make this research better. Hopefully, this research especially can give a benefit for myself and for some readers.

Malang, December 4, 2017

Fella Audina



## ABSTRACT

Audina, Fella. 2017. Symbolic Meanings of Seasons in Christina G. Rossetti's Selected Poems. Minor Thesis. English Letter. Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Dra. Andarwati, M. A

Kew words : Symbol, season

This study aims to look for the meaning of *seasons* which is categorized in a study of symbol. The seasons that is being discussed here is the four quarter of year which is divided by the change of the climate. There are four, which are *spring*, *summer*, *autumn* and *winter*. The objects that is being discussed is from selected poems written by Christina Georgina Rossetti. There are eight poems in total that will be analyzed.

The design of this study is literary criticism because this research conducts the interpretation and analysis on a literary work. To finish this research, there are several steps that have been done. First is to interpret the poem by discussing the theme of the poem. Then to look for the meaning of the four symbols that are spring, summer, autumn and winter by using theory of sign by Charles Sanders Peirce.

The finding of this research shows that *spring*, *summer*, *autumn* and *winter* tend to have some meanings according to the poems. Firstly, spring means new life and a loss and regret. Secondly, summer means daylight and adult or mature. Thirdly, autumn means heart-broken and loneliness. Lastly, winter means confidential and unproductivity.

## ABSTRAK

Audina, Fella. 2017. Makna Simbol dari Musim dalam Beberapa Puisi Christina G. Rossetti. Skripsi. Sastra Inggris. Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Dosen Pembimbing : Dra. Andarwati, M. A

Kata Kunci : Simbol, musim

Studi ini bertujuan untuk menemukan arti dari *musim-musim* yang mana termasuk dalam studi simbol. Musim yang didiskusikan disini adalah empat bagian dalam setahun yang mana dibagi berdasarkan perbedaan iklim. Mereka adalah musim semi, musim panas, musim gugur dan musim dingin. Objek yang akan dibahas adalah beberapa puisi terpilih yang ditulis oleh Christina Georgina Rossetti. Ada total delapan puisi yang akan dianalisis.

Penelitian ini adalah penelitian sastra karena penelitian ini dilakukan dengan interpretasi dan analisis dari karya sastra. Untuk menyelesaikan penelitian ini, ada beberapa langkah yang telah dilakukan. Yang pertama adalah menginterpretasi puisi dengan mendiskusikan tema dari puisi tersebut. Lalu mencari makna dari empat objek simbol yang dicari, yaitu musim semi, musim panas, musim gugur dan musim dingin dengan menggunakan teori tanda dari Charles Sanders Peirce.

Hasil dari penelitian ini menunjukkan bahwa musim semi, musim panas, musim gugur dan musim dingin memiliki beberapa makna berdasarkan puisi-puisi yang diteliti. Yang pertama, musim semi memiliki arti kehidupan baru dan kehilangan dan penyesalan. Yang kedua, musim panas berarti siang hari dan kedewasaan dan kematangan. Yang tiga, musim gugur berarti patah hati dan kesepian. Yang terakhir, musim dingin berarti rahasia dan tidak menghasilkan.

## الملخص

أودينا ، فلا. 2017. معاني رموز الموسم في العديد من القصائد كريستينا ج. روسيتي .أطروحة .  
الأدب الإنجليزي .كلية الثقافة الانسانية .جامعة الإسلامية الحكومية مولانا مالك ابراهيم مالانج.

المشرف: د .أنداروا تي ، الماجستير .

كلمات البحث: رمز ، الموسم

تهدف هذه الدراسة إلى معرفة معنى الفصول التي تم تضمينها في دراسة الرموز .الموسم الذي تمت مناقشته هنا هو أربعة أجزاء من السنة مقسمة حسب الاختلافات المناخية .هم الربيع والصيف والخريف والشتاء .يتم اختيار الأشياء التي سيتم مناقشتها قصائد كتبها كريستينا جورجينا روسيتي . هناك ما مجموعه ثماني قصائد لتحليلها.

هذا البحث هو بحث أدبي لأن هذا البحث يتم من خلال تفسير وتحليل الأعمال الأدبية . لإكمال هذا البحث ، هناك العديد من الخطوات التي تم اتخاذها .الأول هو تفسير الشعر من خلال مناقشة موضوع القصيدة .ثم البحث عن معنى الأجسام الرمزية الأربعة المطلوبة ، وهي الربيع والصيف والخريف والشتاء باستخدام نظرية اللافتات من تشارلز ساندرز بيرس.

تتائج هذه الدراسة تشير إلى أن الربيع والصيف والخريف والشتاء لها فوائد عديدة تستند إلى القصائد التي تمت دراستها .أولاً ، الربيع له معنى وخسارة وأسف جديان .وثانياً ، يعني الصيف النهار والنضج والنضج .ثالثاً ، الخريف يعني كسر القلب والشعور بالوحدة .أخيراً ، يعني فصل الشتاء سر وليس إنتاج.



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## CHAPTER I

### INTRODUCTION

This chapter conducts an introduction of the research that consists of background of the study, research question, objective of study, significance, scope and limitation, research method and definition of key terms.

#### 1.1 Background of the Study

Symbol is one of four terms, along with image, metaphor, and myth that is used to classify poems by their subject-matter or also to identify the ‘meaning’ of a poem with its whole complex of structures (Wellek, 1956; 186). In literary theory, Wellek (1956) explains that symbol should be used in the sense, “as an object which refers to another object but which demands attention also in its own right, as a representation”. (p. 189)

Symbol means something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance. It also defines other meaning, that symbol means an act, sound or object having cultural significance and the capacity to excite or objectify a response.

What will be discussed in this research is about symbolic meaning of four seasons reflected in Christina G. Rossetti’s selected poem. Seasons are divided into four, they are *spring*, *summer*, *autumn*, and *winter*. Spring happens between March to May. Summer happens between June to August. Autumn happens

between October to December. The last, winter happens between January to February.

In general, spring's weather is warm, temperature at daylight period is about 20 Celsius and 8 Celsius at night (Setiawan, 2011). Spring is a transition from winter to spring, so the weather can be warm and sunny to cold and rainy. In summer, daylight has longer period than night (Ningrum, 2016). Autumn, at the beginning, even there is still sunlight, wind breeze and season's change bring cool air all day long with temperature about 10-20 Celsius. Many people, at beginning of autumn, enjoy the sun's warmth that still happens till November (Setiyawan, 2014). Winter, at the end of winter, the temperature is average 2.2 Celsius. At daylight, it can be 1 Celsius or 0 Celsius, at night can be below that (Susilo, 2013).

Siregar (2011) narrates that weather is an important element for British people in their daily life. If some cultures in the world, they greet people with "How are you?" or "How are you doing?" or maybe "Have you got your breakfast?", Maybe British is the only people that start greeting with "Nice weather" or "It's bad weather" before they start their conversation.

For country with four seasons, every season's change can be felt clearly. Every seasons have its own atmosphere, feel, scent that its different can evoke different mode. Four seasons' temperature's change can be felt drastically. In a year which has twelve months, it is happened four times that season changes drastically.



Every people has their own favorite season. And there are some people also that feel unsuitable with some season. Every season has its own characteristics which is different. Its differences give that different mode in every season. For spring, in some country, it is associated to blossom and cherry blossom. Summer links to beach and water. Autumn bonds to brown leaf. Winter is connected to snow and Christmas. Because of these differences, every season can symbolize different thing. Furthermore, it is because the mode that is created by the season is different. This season's change can make people feel more sensitive and more emotional.

Furthermore, Daldjoeni (2014, 1) explains that climate is connected to human's daily life. It is like people's social activity, how people fulfil their primary need, the tradition and nation's habit or character or attitude. Every different area, climate is likely give peculiar character to its people. Usually, anthropologist connects film character to people who live in an area which its season is changed drastically. Worker which is hard-working one is connected to initiative which belongs to people who love in moderate climate area. In the other hand, people who not so value time, who is extravagant and relaxed is connected to tropical area which has high temperature and humid weather.

Daldjeoni (p. 2) continue that climate influence in two aspect, they are in health and efficiency. In efficiency, it can be seen from people's characteristic who is less productive and who like to surrender oneself to fate. One of branches of meteorology; science dealing with the phenomena of the atmosphere, especially weather and weather condition, which is aesthetic meteorology. It is a

study about the influence of weather to human's expression of aesthetic as a personal or a nation. It covers in architecture, art of painting, or music. Because of that, art in Mediterranean, such as Greek, Italy, Spain and France, which have brighter sky, is much different to art in North West Europe like Belgium and Dutch which have dark cloud (Daldjoeni, p. 13).

About the poet, Christina G. Rossetti or Christina Georgina Rossetti is a British poet. She is best known for her long poem *Goblin Market* and her love poem *Remember*. She was born on 5 December 1830. She began to write her poems since 1842. She published her first poem in 1848 when she was 18. Under the pen-named 'Ellen Alleyne', she contributed to the literary magazine named *The Germ* which it marked the beginning of her public career. Her most famous collection, *Goblin Market and Other Poems*, published in 1862 when she was 31 (<https://www.poemhunter.com/christina-georgina-rossetti/biography/>).

The objects that will be analyzed here are some selected poems written by Christina G. Rossetti. There are eight poems that will be discussed. The poem will be analysed only focusing on the symbolic meaning or only the symbol aspects of the seasons. The selected poems are *Spring*, *Another Spring*, *A Summer Wish*, *Summer*, *Autumn*, *Autumn Violets*, *Winter: My Secret*, and *A Wintry Sonnet*.

The poems discussed about spring, they are two poems entitled *Spring* and *Another Spring*. While the poems about summer, they are *A Summer Wish* and *Summer*. Next is about autumn, there are two poems, they are *Autumn* and *Autumn Violets*. The last is about winter, they are *Winter: My Secret*, and *A Wintry Sonnet*.

The previous studies that I found, first is research done by Achmad Yogi Setiawan (2015) entitled *The Symbols of Human Morals Used by William Wordsworth in His Selected Poems* discusses the symbols about human morals. The second is entitled *Symbols of Misery in Elie Wiesel's Night* (2016). Risda Aulia Wulandari (2016) analyses the symbols of misery. The last is Laily Maghfuroh (2015) analyses poetic signs referring to love in six poems of Robert Frost on research entitled *Poetic Signs of Love in Robert Frost's Poems*. All the previous study is from former student of English department in Maulana Malik Ibrahim State Islamic University of Malang.

Those previous studies discuss symbol with different topics but use the same theory to discuss the topics. The first research looks for the symbols of human morals. The second is discussed about the symbol of misery. The last discusses signs of love.

In this study, the discussion is about the meaning of seasons as a discussion of finding the symbolic meaning. The subject is from the poems using the theory from C.S Peirce. There are four sub topics as seasons are divided into four, they are *spring*, *summer*, *autumn* and *winter*.

## 1.2 Research Question

Therefore, the research question that will be discussed in this research is what are the symbolic meanings of the four seasons in Christina G. Rossetti's selected poems?

### 1.3 Objective of the Study

According to the research question, the objective of the study is to find the symbolic meanings of the four seasons in Christina G. Rossetti's selected poems.

### 1.4 Significance of the Study

Theoretically, this research is expected to enrich the research about Symbolism in literary criticism or related topic that is discussed in the study. And it can be researched more about the other aspects in Symbolism that I do not study in this research.

Practically, this research is expected to give more knowledge, especially for researcher, about Symbolism, especially about the related topic. And also for the reader who is interested in Symbolism, I hope it can give more understanding.

### 1.5 Scope and Limitation

To prevent this research to go wider, the scope and limitation this research is focusing on symbol of seasons. It will deal only with the meaning of the seasons: *winter*, *spring*, *summer* and *autumn*, on Christina G. Rossetti's selected poems that has been selected to discuss in this research. There are eight poems that will be discussed which is each topic has two poems discussed. Furthermore, it will be based on the theory from C. S. Peirce on sign.



## 1.6 Research Method

This part conducts the explanation of the process on how the research will be done consisting of research design, data source, data collection and data analysis.

### 1.6.1 Research Design

This research is a Literary Criticism that is an analysis of symbol in Christina G. Rossetti's selected poems. The symbol that will be analysed is only about symbol of seasons that the author of the poems used as her title in the poem.

This study is in the Semiotic field which is discussing about the text as a system of a sign. The discussion in this research is only focusing on the text itself because it is a text oriented analysis. The theory that will be used is theory from Charles Sanders Peirce to find the meaning of four seasons as the main discussion in the poems.

### 1.6.2 Data Source

The source of data from this research is Christina G. Rossetti's selected poem. There are eight poems that will be analysed, they are *Spring*, *Another Spring*, *A Summer Wish*, *Summer*, *Autumn*, *Autumn Violets*, *Winter: My Secret*, and *A Wintry Sonnet*. There are two poems discussed about *spring*. Two poems are about *summer*. Two poems are about autumn. The last, also two poems are about *winter*. These poems are taken from Christina G. Rossetti's poem collection book, entitled *Poems*, published in Boston on 1906.

### 1.6.3 Data Collection

In collecting the data, there are some steps that will be done. First is close reading to all of the poems to understand the meaning from the poems. Then the second step is to classify the data which have relation to the topic. It is in form of word, sentences, or phrases related to the topic that is explaining the meaning of seasons symbolically. The poems are divided into four as the discussion is to finding the four of seasons meaning, *spring*, *summer*, *autumn*, and *winter*.

### 1.6.4 Data Analysis

After the data have been collected, the data will be analysed. In the process of data analysis, first is the poems will be analysed and explained. It is to interpret the meaning of the poems according to the interpretation of the researcher. Every poems will be explained about the main theme of that poem. Second is to find words, phrases or sentences which are related to the discussion of the symbol that is researched. Next step is to elaborate the words, phrases and sentences which are found to look for the symbol meaning of seasons. The last is to look for *representamen*, *object*, and *interpretant* according to C. S. Peirce's theory of sign.

## 1.7 Definition of Key Terms

Symbol/symbolic : a mode in which the signifier does not resemble the signified but which is fundamentally *arbitrary* or purely *conventional* – so that this relationship must be agreed upon and leaned (Chandler)

Season : One of the four quarters into which the year is commonly divided, they are *spring*, *summer*, *autumn* and *winter*.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter discusses some review of related literature that is related to the discussion topic of this research. There are four points, first is the discussion of semiotics in general. Second point is about Charles Sander Peirce's theory. Third is about symbols of seasons meaning in literature according to dictionary. The last part is about previous study.

#### 2.1 Semiotics

Semiotics, as a term used by C. S. Peirce, or Semiology used by Saussure is a study which 'regards a text as a system of signs' (Klarer, p.87). Nurgiyantoro (1995, p. 39) explained that as language is a system of sign, language represents another things called meaning.

Danesi (2007, p. 4) gives an example of semiotic analysis that is the sign of V shape made by the index and middle fingers. According to the explanation, this sign has several meanings. First is it means 'victory', it comes from British politician Winston Churchill who formed the sign because it resembles the first letter of 'victory'. It can also stand for number '2' and the letter 'v' itself. Some also interpret it as 'femininity' and 'fertility'.

According to the examples of the V shape made by the index and middle fingers, semiotics is "aim to investigate, decipher, document, and explain the *what, how, and why* of signs, no matter how simple or complex they are." From



the example, we can simply make a meaning of V-sign as number '2' because it has two fingers. On the other hand, it cannot simply explain how that sign has a meaning of 'femininity'.

Since middle part of the twentieth century, semiotics has widened to be used in many studies such as art forms, visual communication, media, advertising and others field which have a relation that "human beings produce and use to communicate and represent things in some psychologically and socially meaningful way". (Danesi, p. 5). Because of that, semiotics "has a specific purpose – to flesh out recurrent patterns in the production of human meaning." (ibid).

They are two fundamental models of the sign which are Saussure's and Peirce's. Firstly, Ferdinand de Saussure (1857-1913) is a France linguist which explains his theory called '*signified*' and '*signifier*'. The example is the word *cat* which is the *signifier* and the *signified* is the actual cat which is a living animal (Danesi, p. 20).

Charles Sanders Peirce (1839-1914) is an American philosophers which his model is referred as *triadic*. It has three components which are *representamen*, *object* and *interpretant*. *Representamen* is 'something that does the representing'. *Object* is 'something cast outside for observation'. Last, *interpretation* is the meaning (Danesi, p. 20).

## 2.2 C. S. Peirce's theory of Sign

Peirce introduces his theory as a triadic mode or triadic relation or typology of signs, they are *representamen*, *object* and *interpretant*. The relation of these three is that, *representamen* “stands in a triadic relation to a second, called its *object*, “as to be capable of determining a third, called its *interpretant*.”” (Nöth, 1990, p. 42).

Chandler (2007, p. 29) explain Peirce triadic (three-part) model as:

1. The *representamen*: the form which the sign takes (not necessarily material, through usually interpreted as such.
2. An *interpretant*: not an interpreter but rather the *sense* made of the sign.
3. An *object*: something beyond the sign to which it refers.

Peirce called the process of interpreting sign using these triadic as *semiosis*.

### 2.2.1 Representamen

*Representamen* “the *form* in which the sign appears (such as the spoken or written form of a word) whereas the *sign* is the whole meaningful ensemble” (Chandler, p. 30), or “functioning as a sign” (Nöth, p. 42) or Peirce called it as a “perceptible object”. Peirce also describes it as “a vehicle conveying into the mind something from without” (cited from Nöth, *ibid*). Merrell (2001, p. 28) explain it “can become signs in their own right”.

*Representamen* is the first aspect from the three components.

*Representamen* has similar meaning to *signifier* that is Saussure called. It is represented the sign. What Peirce called *representamen* is not the complete ‘sign’ from the process of semiosis but rather the first sign that we get.

Peirce elaborates these three components into three trichotomies. From *representamen*, Peirce divided sign into *qualisign*, *sinsign*, and *legisign*. *Qualisign* is “a quality which is a Sign. It cannot actually act as a sign until it is embodied” (Nöth, p. 44). *Sinsign* is the actual or exist thing or event. While *legisign* is conventional sign which is a law sign.

### 2.2.2 Object

*Object* is represented of the *representamen*. It is where *representamen* refers to and where the sign stands to. It has direct relation to *representamen*. But it is cannot be the same to the real object. Peirce explain it can be as a “material object of the world”, “merely mental or imaginary entity of the nature of a sign or thought”, or “single known thing” (Nöth, p. 43). As it is elaborated by Merrell, it can only be called ‘semiotically real object’ as what we see, hear, touch, smell, and taste is never identical to the real object.

There are who kinds of *object* which is distinguished by Peirce, *immediate* and *mediate* object. *Immediate object* is “object within the sign” (ibid). it means that the object represent itself. *Mediate object* “object outside the sign”. It means that the sign cannot express.

*Object* again is divided into three trichotomies, they are *icon*, *index*, and *symbol*. *Icon* is being similar or resembling the signified thing, such as a portrait, a cartoon, the sound effects in radio drama, a dubbed film soundtrack (Chandler, p. 35). *Index* is when signifier is directly connected to the signified, such as natural signs like smoke, thunder, and footprints (Chandler, p. 36). *Symbol* is

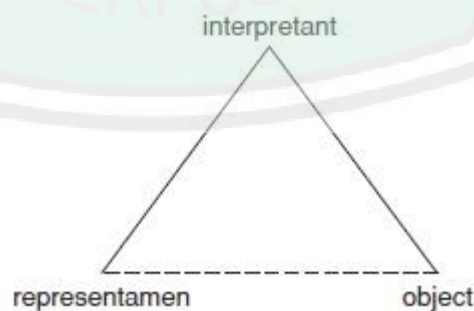
conventional object which is the meaning should be agreed and learned, such as language, traffic light, and national flags (ibid).

### 2.2.3 Interpretant

*Interpretant* is how the sign is interpreted. To put it simple, it is the sign's meaning. It is taken from the *representamen* and its *object* which “to bring about an interrelation between them at the same time and in the same way it brings itself into interrelation *with* them” (Merrell, p. 28). Peirce also called it as “effect of the sign” or “something created in the Mind of the Interpreter” (cited from Nöth, p. 43). Peirce also called it as a sign because it creates new sign in the mind of person and it can make other semiosis or even unlimited semiosis process.

Peirce also divided *interpretant* into three trichotomies, *rheme*, *dicent*, and *argument*. *Rheme* is any sign which is not true or false. *Dicent* is an informational sign and actual existence of a sign. While *argument* is the law of sign which bring all the premises to the conclusion as a truth (Nöth, p. 45).

From the explanation above, the process of semiosis, it can be drawn like this bellow,



*Peirce's semiotic triadic*

According to the process of semiosis, here is some examples of the interpretation. Merrell gives some example in his writing. First example is a cloud smoke that suddenly appears as a *representamen*. Suddenly fire comes to mind, as *object*. From these, it creates the concept of a dangerous situation that suddenly happen.

From this example, it can make another sign. Fire, from the previous example as an *object*, now becomes *representamen*. The *object* from this is “the physical destruction that the flames are wreaking on the natural habitat” (Merrell, p. 30). From this event, it evokes *interpretant* that the condition is more severe that it is originally suspected. It is because the interpretation that there can be a victim or another forest fire during the hot season.

Another example is from event ‘Coke is it!’ It is a commercial from television. You only hear ‘Coke is it!’ but you understand other thing outside that mere sentence. Here ‘Coke!’ is a *representamen*. While hearing it, you suddenly remember or thing semiotic *object* that is a bottle or a can of the cold, brown, effervescent stuff. You suddenly feel thirsty and immediately go to the refrigerator as an *interpretant*.

From this event, it can give other example. The previous *object* becomes new *representamen* that is a coke. The *object* is contented cool feeling in stomach while the *interpretant* is that you are now relax (Merrel, p. 30).

### 2.3 Symbol of Seasons in Literature

According to the topic from this research, this part will explain about the meaning of seasons as a symbol in literature from famous some poems taken from



Michael Ferber's book entitled *A Dictionary of Literary symbols* and it will include some examples.

First is *spring*. This season is the most anticipated seasons as described as "most anticipated of seasons" (Ferber, 2007, p. 199). *Spring* has many different features, because of that many poets is happy and anticipating its return. The Greeks and Romans considered *spring* as the beginning of the year. In English, word *prime* could mean *spring* as well as the first hour of the day. The Old English word for *spring* was 'lencten' or "Lenten" could be 'length' because days' time are longer. It is shortened to 'lent' and now only used to the church season before Easter. Latin poetry, which happened in Medieval Latin poetry, has some descriptions of spring that set the convention, they are

winter thaws and relaxes its grip, Venus or love pervades the land, the Graces and Nymphs dance, swallows or cuckoo and the nightingales sing, birds and then beasts seek their mates, showers descend as heaven impregnates the earth, the west wind (Zephyrus or Favonius) gently blows, the land turns green and then bright or purple with buds and blossom, Flora strews flowers, dew falls on them, boys and girls seek each other, and so on.

(Ferber, p. 200)

*Spring* is also described as season of love, which Shakespeare wrote on his poem, *For love is crowned with the prime, / In spring-time*. And other is from Tennyson's poem entitled 'Locksley Hall', *In the spring a young man's fancy lightly turns to thoughts of love*. Beside love, in medieval and Renaissance poetry, it can be meant lusty. It is found in Tennyson's, "*In the spring a young man's fancy lightly turns to thoughts of love*" (Locksley Love, 20). The last example of the meaning of *spring* that found in Ferber (2007) is a metaphorical of youth.

Phrases such as ‘springtime of life’ is commonplace and refers to ‘prime of youth’ as a one’s twenties.

Second is *summer*. It is described as “pleasant season, at least in the temperate zone, not only for its warmth but its long days” (Ferber, p. 208). Furthermore, *summer* is maturity in terms of someone’s life if it is figured as a year. It is also the full flowering of a man’s power as in Thomson’s phrase entitled *Winter*, “Summer’s ardent strength.” And on Wordsworth, “*with the soul / Which nature gives to poets, now by thought / Matured, and in the summer of its strength*”. For women, summer is already a bit late, as an example from Byron, “some said her years were getting nigh their summer”, from *Don Juan*.

Third is *autumn*. Autumn is a season between summer and winter. Autumn “completes summer and it anticipates winter, it celebrates the harvest of the summer’s crops and it mourns the death of the year” (Ferber, p. 17). The example is taken from Dickinson, “A little this side of the snow / And that side of Haze”. Autumn associates with fullness and satisfaction of the harvest with the upcoming winter and death. Goethe “calls on the vine and berries to turn greener and swell plumper, as the sun and the moon bring them to fulfilment – and his own tears of love bedew them” (Ferber, p. 17). Keats on ‘To Autumn’

serenely describes autumn’s moment of “mellow fruitfulness” when all seems ready and ripe; he ends with evening scene where the day is “soft-dying,” the “small gnats mourn,” and “gathering swallows twitter in the skies” as if preparing to fly south.

(Ferber, p.17)

Then autumn is “a metaphor for the phase of maturity or middle age in a human life (Ferber, p. 18). The example is “*Then autumn follows,*” say Ovid, “youth’s

*fine fervour spent, / Mellow and ripe, a temperate time between / Youth and old age, his temples flecked with grey” (Met, 15-209-11, trans. Melville).*

The last is *winter*. It is personified, “he is often an old man” (Ferber, p. 239). As for the examples, first is Tasso describes him or it as “cold and white-haired”. Shakespeare calls him “limping” (in *Romeo*). Milton calls him “decrepit”. As it is the last of four seasons of human life, it is “portrayed as old, old age is described as wintry” (p. 240).

#### 2.4 Previous Studies

This point discusses some previous studies or some previous research that has been researched. It may have similar topic or other aspects that can give a contribution to this research. These previous studies are expected also to help the researcher to finish her research. There are three previous study that is used.

First is research done by Achmad Yogi Setiawan (2015) entitled *The Symbols of Human Morals Used by William Wordsworth in His Selected Poems* discusses the symbols about human morals. The theory used in this research is Charles Sander Peirce’s theory. There are three poems written by William Wordsworth that is analysed, they are “After-Through”, “Forsaken, the” and “A Character”. One of the finding symbols in this research is the symbol of *Duddon River* which is represented flow of life.

The second previous study is entitled *Symbols of Misery in Elie Wiesel’s Night* (2016). Risda Aulia Wulandari (2016) analyses the symbols of misery. The theory used in this research is Charles Sander Peirce’s theory of sign. From this

research, it is found some symbols, such as *night*, *fire and flames*, *corpse*, and *silence*. *Night* symbolizes misery of life. *Fire and flames* symbolize the cruelty of Nazi. *The corpse* symbolizes as the body without soul and *silence* symbolizes inability.

The last is Laily Maghfuroh (2015) analyses poetic signs referring to love in six poems of Robert Frost on research entitled *Poetic Signs of Love in Robert Frost's Poems*. The poems are *Love and Question*, *A Late Walk*, *Wind and Window Flower*, *Flower-Gathering*, *A Line-Storm Song*, and *A Prayer in Spring*. This research is semiotic approach using theory from Michael Riffaterre with heuristic and hermeneutic reading. In this research, it is found 25 poetic signs of love in form of word, phrase and idea from these 6 poems, such as *came forth into the porch*, *a dole of bread*, *purse* and *heartfelt player*.

The research gap with the first previous study is that, firstly, the similarities are both research analyse about symbol on poems and use the same theory of Charles Sander Peirce's theory. The difference is on the topic discussing which the previous study discusses the symbols of human moral while this research discusses about the meaning of symbols of seasons. From this previous study, it can help this research on the application of the theory used.

Secondly, from the second previous study, the similarity is the use of the same theory by Charles Sander Peirce. The differences are, firstly, different topic of symbol that is discussed. Secondly, this previous study is not using poems as its object of the research. It also can help on the theory application for this research.

The last, this third previous study also use poems as its object. It is semiotic approach but with different theory which she uses theory from Michael Riffaterre. One of the poems that is analysed in this research has relation with this research. The poems entitled *A Prayer in Spring*, she writes in her analysis that “spring is the most celebrated of seasons. Poet since antiquity have delighted in spring’s return and relished its many distinctive features” (as cited from Ferber, 2007, p.199).]





## CHAPTER III

### ANALYSIS

This chapter will be discussed the finding or the analysis that has been done by the researcher. There are only one research problem that be discussed here. However, the research problem is divided into four topics that are *spring*, *summer*, *autumn* and *winter* as it is to find the symbolic meanings of these four seasons.

#### 3.1 Spring

In this *spring* discussion, there are two poems that will be analysed. They are “Spring” and “Another Spring”.

##### 3.1.1 “Spring”

Spring.

Frost-locked all the winter,  
Seeds, and roots, and stones of fruits,  
What shall make their sap ascend  
That they may put forth shoots?  
Tips of tender green,  
Leaf, or blade, or sheath;  
Telling of the hidden life  
That breaks forth underneath,  
Life nursed in its grave by Death.

5

Blows the thaw-wind pleasantly,  
Drips the soaking rain,  
By fits looks down the walking sun:  
Young grass springs on the plain;  
Young leaves clothe early hedgerow trees;  
Seeds, and roots and stones of fruits,  
Swollen with sap, put forth their shoots;  
Curled-headed ferns sprout in the lane;

10

15

Birds sing and pair again.

There is no time like Spring,  
When life's alive in everything, 20  
Before new nestlings sing,  
Before cleft swallows speed their journey back  
Along the trackless track,-  
God guides their wing,  
He spreads their table that they nothing lack,- 25  
Before the daisy grows a common flower,  
Before the sun has power  
To scorch the world up in his noontide hour.

There is no time like Spring,  
Like Spring that passes by; 30  
There is no life like Spring-life born to die,-  
Piercing the sod,  
Clothing the uncouth clod,  
Hatched in the nest,  
Fledged on the windy bough, 35  
Strong on the wing:  
There is no time like Spring that passes by,  
Now newly born, and now  
Hastening to die. 39

This poem consists of in total 39 lines in four stanza. First stanza and second stanza have 9 lines. The third stanza has 10 lines. The fourth stanza has 11 lines. Overall it is about the condition of nature on spring after winter passed that all of the plants starts to sprout up.

In the first stanza, it tells that on winter, it is full of snow. In winter, because of that frost or snow, plant's sap cannot ascend that it is to make shoots or bud or sprout. According to the dictionary, sap is the fluid, chiefly water with dissolved sugars and mineral salts that circulates in the vascular of a plant. It is to bring food to all part of a plant. Tips of green; young plant, leaf, blade; a long, narrow leaf or grass, and sheath; lower part of a leaf that cover steam, are a new life of a plant which in winter it still has not grown yet.

From the first stanza, it can be taken some words, phrases or some lines that indicates of characterize spring. From line 2, "*Seeds, and roots, and stones of fruits,*" it tells that spring has a connection to plants, generally to nature. From line 5 to 7, "*Tips of tender green*", "*Leaf, or blade, or sheath;*", "*Telling the hidden life*", it tells that a new life of plants will start to bloom and it happens on spring.

From the second stanza, it tells that in spring, seeds, roots, stones of fruits start to bud. The condition of nature is explained as the snow melts and the sun start to shine. In the first line of the second stanza, there is 'thaw' word. It means an ice or snow or another frozen substance become liquid or soft as the result of warming. So, it means that the weather becomes warmer and melts snow and ice. In the poem, it is continued with word 'pleasantly', in the line 10. It means it is a pleasant moment. As it happens and the sun start to wake, *young grass, young leaves, seeds, roots, stone of fruits, and curled-headed ferns* start to bud, grow, sprout, spring on the plain, hedgerow and in the lane. They are full of food. It continues with birds that also start to twitter happily, start their day and look for their pair.

This second stanza, it is continued from the first stanza that tells *spring* associates with new life, as cited in the line 13 to 17, "*Young grass springs on the plain*", *Young leaves clothe early hedgerow trees;*", "*Seeds, and roots, and stones of fruit,*", "*Swallow with sap, put forth their shoots;*", "*Curled-headed ferns sprout in the lane;*". The grass and leaves are still young. It is still shooting. It tells the beginning stage of plants life.

The third stanza tells everything is alive in spring. It is before new nestlings or a bird that is too young to leave its nest, start to sing, means make characteristic melodious whistling and twittering sound, also means that they have grown up. Overall, it means it is before young bird grown up. Before daisy grows a flower. Daisy is a small grassland plant that has flower with a yellow disk and white rays. Also before the sun shine very hot to scorch world. In this third stanza, it explains the next season that is summer. So, everything is alive in *spring* before summer.

Beside new life, in this third stanza, it also tell that spring is alive. It is from line 19 and 20, "*There is no time like Spring,*", "*When life's alive in everything,*". It tells that only on spring that life is the most alive. They start a new life and become alive on spring. Two stanzas before only talks about plants, in this stanza it adds bird that also start to become active and grow.

And in the fourth stanza, everything just born their new life on spring. When plants start to grow up, piercing the sod. Plants fill land. Birds also hatch, emerge from its egg. It is just born and until it fledges or develops their wing feathers that are large enough for flight, on the windy bough. In the last two line, it elaborates that, there is no time like spring that newly born.

From the poem, there are some lines that is needed to highlight. In spring, all plants have a lot of food. Newly plant is telling a new life. Plants start to bud everywhere, on the plain and in the lane. All plants start a new life. Birds also start to be productive by looking for pair. Furthermore, in the poem, it personifies

as “*bird sings*” mean they are twittering happily or according to dictionary, it means they make characteristic melodious whistling and twittering sound.

The fourth stanza, it starts with “*There is no time like Spring,*” means that spring is different with the other time or seasons. From line 32 to 33, “*Piercing the sod,*”, “*Clothing the uncouth clod*” means during this season, plants start to bloom from shoots till they fill the clod as they grow up as a big plants, cited in the line 33. From the line 34 to 36, “*Hatched in the nest,*”, “*Fledged on the windy bough,*”, “*Strong on the wing:*” means that bird born till they become strong to fly as they grown up on this season.

However, in the line 31, “*There is no life like Spring-life born to die,-*” and line 38 and 39, “*Now newly born, and now*”, “*Hastening to die.*” means that every creature which is alive means to die. All the lives in this season will die soon or later. It can also be interpreted as *winter* that has passed by.

According to the theory of Peirce, from this poem, it is found that the *representamen* is *spring* as it is what is being searched. The *object* is taken from some words found from the poem which is related to the *spring*. The *object* is *plants* and *bird* as it is taken from the collection of words that is used most in this poems, they are *sap, green, leaf, blade, sheath, young grass, young grass, seeds, roots, stones of fruits, shoots, sprout, birds, sun, and sod*. The *interpretant* is *new life* as explained above. The *interpretant* is as it is got from the discussion of the poem which mainly tells about new life of the nature which is changed after the change of the season. In addition to that, the change from very cold season which is winter to warm season is very pleasant. When all things frozen in winter melt



during warm season. The change of extreme season can make the change of the mood. It brings a new life, a new soul and spirit.

As reading and interpreting this poem, what the researcher feels about *spring* being discussed in this poem is that the feeling of relieve. In the first line of this poem "*Frost-locked all the winter,*" it starts with winter then discusses about what happen in spring next. I can feel relieved that the cold season has ended and nature will start to be alive and productive as flower and bird will go out blooming, singing, flying, marrying. As winter has ended, it becomes warm and warmer. After a long cold, it is a simple happiness to feel and find a warmness. It also start a new life. It is a pleasure and blissfulness as we see flowers blooming and hear the sound of nature.

### 3.1.2 "Another Spring."

Another Spring.

If I might see another Spring  
I'd not plant summer flower and wait:  
I'd have my crocuses at once,  
My leafless pink mezerions,  
My chill-veined snowdrops, choicer yet  
My white or azure violet,  
Leaf-nested primrose; anything  
To blow at once not late.

5

If I might see another Spring  
I'd listen to the daylight birds  
That build their nests and pair and sing,  
Nor wait for mateless nightingale;  
I'd listen to the lusty herds,  
The ewes with lambs as white as snow,  
I'd find out music in the hail  
And all the winds that blow.

10

15

If I might see another Spring-  
O stinging comment on my past

That all my past results in “if”-  
 If I might see another Spring 20  
 I’d laugh today, today is brief;  
 I would not wait for anything:  
 I’d use today that cannot last,  
 Be glad today and sing. 24

This poem consists of in total 24 lines in three stanzas. Every stanzas have 8 lines. In the first stanza, it can be seen the rhyme. *Spring* and *anything*. *Wait*, *yet*, *violet*, *late* have the same ending sound. *Once* and *mezereons* has the same ending sound. In the second stanza, it has *spring-sing*, *birds-herds*, *nightingale-hail*, and *snow-blow*. In the third stanza, it has *spring-spring-anything-sing*, *past-last*, and *if-brief*. It is about the narrator ‘I’ who tell her/his wishes if she/he might see spring again later as it is to make the narrator wants to do anything that suitable to that season and that moment.

In the first stanza, it tells the narrator would like to plant flowers which grow fast rather than summer flowers which need time to blow. The flowers are *crocuses*, *pink mezereons*, *snowdrops*, *white or azure violets*, *primrose*. These flowers are kind of flower that blow at once and not late. *Crocus* is a small, spring-flowering plant of the iris family which grows from a corm and bears bright yellow, purple, or white flowers. *Mezereon* is Eurasian shrub with fragrant purplish-red flowers and poisonous red berries found chiefly in calcareous woodland. *Snowdrop* is a widely cultivated bulbous European plant that bears drooping white flowers during the late winter. *Violet* is an herbaceous plant of temperate regions, typically having purple, blue, or white five-petaled flowers, one of which forms a landing pad for pollinating insects. *Primrose* is cultivated

plant of European woodlands that produces pale yellow flowers in the early spring.

The second stanza, it tells the narrator would like to listen to the sound of birds at daylight, when they build their nests, when they with their pair and while they twitter, rather than to wait to mateless nightingale which can be heard at night, from line 9 to 12. Nightingale is a small European thrush with drab brownish plumage, noted for the rich melodious song of the male which is heard especially at night in breeding season. Also it is better to listen to the lusty herds, the ewes and lambs, from line 14 to 15. They are as white as snow. The last is to find out music in the hail or frozen rain and listen to the sound of wind blows. It is all a pleasant things to do.

In the third stanza, it tells that rather than regretting the past which cannot be repeated, it is better to laugh today. From the line 18 to 19, "*O stinging comment on my past*", "*That all my past results in "if"*" - " means past is past that cannot be repeated. Because today is today. Whatever we think about our past, it ends with 'if'. Again it cannot be repeated. The next line tells that because today is brief, rather than waiting, it is better to be happy and sing today. Because today cannot last.

Overall, this poem is about a wish to enjoy a coming spring properly. If spring came, it is better to enjoy it. First is to enjoy flowers. Second is to enjoy the sounds of spring, the sound of birds or wind that blows. And the last is just enjoy 'today'. No matter what happened in the past, it cannot be fixed so just laugh and be happy to live present. Generally, it is also telling to enjoy 'today' that many

things can be enjoyed, even just a sound of a wind blows. Today which is not only happen on spring but also in other seasons. This poem gives some activity or some spring-related-thing that can be enjoyed on spring day. On *spring*, it is better to enjoy this moment with growing spring-flower. The sounds of bird that active on this season also the wind and the rain. It is better to live today rather than to think about tomorrow or yesterday. Yesterday cannot be happened again and just wait for tomorrow because it will come eventually.

From this second poem about spring, a *representant* is *spring*. Like the first poem, it is still mentioning flowers and bird. Because of that, *the object* is the same like the first poem that is plants or flowers and birds. It can be written as *nature*. From this poem, the feeling that can be got is the feeling of loss and regret. As this poem is about hoping to see another spring, as human cannot fully enjoy their moment. It can only start to feel something is precious as that thing already passed or missed or lost. There are many simple thing that can be enjoyed. However, sometimes we think about future without valuing this moment or present. From the poem, from line 1 and 2, “*If I might see another Spring / I’d not plant summer flowers and wait:*” we intend to think about time ahead. It is spring and should be planted spring-flower. Summer will come next so better to do summer-thing next time. Other point is that today is brief and cannot last. It is a hope for better. If we got to see tomorrow, we should do better with appreciating present. So the *intepretant* is *loss and regret*.

### 3.2 Summer

There are two poems that will be discussed here. They are “A Summer Wish” and “Summer”.

#### 3.2.1 “A Summer Wish.”

A Summer Wish.

Live all thy sweet life through  
Sweet Rose, dew-sprent,  
Drop down thine evening dew  
To gather it anew  
When day is bright: 5  
I fancy thou wast meant  
Chiefly to give delight.

Sing in the silent sky,  
Glad soaring bird;  
Sing out thy notes on high 10  
To sunbeam straying by  
Or passing cloud;  
Heedless if thou art heard  
Sing thy full song aloud.

O that it were with me 15  
As with the flower;  
Blooming on its own tree  
For butterfly and bee  
Its summer morns:  
That I might bloom mine hour 20  
A rose in spite of thorns.

O that my work were done  
As birds' that soar  
Rejoicing in the sun:  
That when my time is run 25  
And daylight too,  
I so might rest once more  
Cool with refreshing dew.

This poem has in total 28 lines divided into 4 stanzas. Every stanza has 7 line each. In the first stanza, it can be seen the rhyme, it has *dew-anew*, *bright-*



*delight*. In the second stanza, it has *sky-by*, *bird-heard*, *cloud-aloud*. In the third stanza, it has *me-tree-bee*, *flower-hour*, and *morns- thorns*. This poem is about a wish to live sweet life. Life is to give delight.

In the first stanza, it starts with “*Live all thy sweet life through*” that when day is bright, everything is meant chiefly to give delight. That every morning, dew is always appear. It always gather anew again every morning.

In the second stanza, soaring bird gladly sing in the silent sky, just singing the notes on high, to get sunbeam or to pass cloud. Weather it is heard or not, just sing the full song loudly. It is to enjoy summer daylight.

In the third stanza, it tells that as flowers always bloom in its own tree, it is for butterfly and bee. In summer morning that rose always bloom too in spite of its thorns. It still bloom some hours later after morning.

In the last stanza, it tells that as the birds soar and rejoice in the sun and in the daylight, when its time come, the narrator might rest with refreshing dew. Overall, this poem is telling that we should enjoy life. Because we are meant to give delight. Just like a bird, just sing, whether you are heard or not.

In this poem, there are the word *thy* and *thou* as it means *you* or *your*. I interpret *you* in this poem as *summer* that summer was meant to give delight. There is also narrator ‘I’ which I interpret it as *rose*. It is because in the line 20 and 21, “*That I might bloom mine hour*”. Because of the word *bloom*, it can be a something that is blooming. It continues with “*A rose in spite of thorns*”, so ‘I’ in this poem means rose.

According to the Peirce's theory of Sign, the *representament* here is *summer*. The words that are related to summer are *bright*, *delight*, *sky*, *sunbeam*, *cloud*, and *daylight*. This related words are the *object* of summer that can be taken is *day*. As this poem is for summer, it can be felt that it is a bright day, a long day and a pleasant day. It is also an active day. A day is always bright. It has a long day to do anything. Because it is bright, pleasant and active, as an *interpretant*, it can be interpreted as *delight*. Summer is delight.

### 3.2.2 "Summer"

Summer.

Winter is cold-hearted,  
Spring is yea and nay,  
Autumn is a weathercock  
Blown every way:  
Summer days for me 5  
When every leaf is on its tree;

When Robin's not a beggar,  
And Jenny Wren's a bride,  
And larks hang singing, singing, singing,  
Over the wheat-fields wide, 10  
And anchored lilies ride,  
And the pendulum spider  
Swings from side to side,

And blue-black beetles transact business,  
And gnats fly in a host, 15  
And furry caterpillars hasten  
That no time be lost,  
And moths grow fat and thrive,  
And ladybirds arrive.

Before green apples blush, 20  
Before green nuts embrown,  
Why, one day in the country  
Is worth a month in town;  
Is worth a day and a year  
Of the dusty, musty, lag-last fashion 25

That days drone elsewhere.

This poem has in total of 26 lines. It is divided into four stanzas. The first stanza has 6 lines. The second stanza has 7 lines. The third stanza has 6 lines. The fourth stanza has 7 lines. It is about summer is the right season compared to other seasons.

In the first stanza, it begins with comparison to other season. Winter is cold-hearted, spring is yea and nay, autumn is a weathercock. Then summer is the right time because every leaf on its tree (line 5 and 6). This poem uses narrator 'I' as summer is the right time or the right season for the narrator.

In the second stanza, that in summer, Robin, a bird, is full of food. Jenny Wren, a small short-winged songbird, has a couple. Lark, a small ground-dwelling songbird with elongated hind claws and a song that is delivered on the wing, are singing repeatedly. Pendulum spider swings side to side.

In the third stanza, it tells that some kinds of insects, blue-black beetles, are active and gnats grow fat. Furry caterpillar hasten. Everything is active so no time be lost. Moths grow fatter and ladybirds arrive to love.

In the fourth stanza, summer is a season before green apples blush. And before green butts embrown. It is the season when green apples and green nuts fully ripened.

In this season, everything is active. It is when everything is already grown up. It is not in time of budding. It is not time when everything to start their life. In this season, all plant or insects or birds is in the process to enjoy their time and

their life. They become fatter and more active. It is when every leaf is on its tree. Every bird grown up.

Line 4 and 5 need to be highlight, “*Summer is days for me / When every leaf is on its tree;*”. It is not in a growing process. It can be called adult or mature. It is the right time. In line 20 and 21, “*Before green apples blush, / Before green nuts embrown,*” according to this line, it means before the apples and the nuts ripped. It is still green. According to this, summer is in the middle process. It is still green. Before it change to red or brown. Before it is old enough.

The *representament* is *summer*. From line 5, “*Summer days for me.*” From this line, it can be taken that *day* is the *object* just like the previous poem. The *interpretant* is that summer is *adult* or *mature*. Summer is the right time. It is in the middle of the process of living. In this context, it is a life of flowers, birds, apples and nuts, or insects. They start to grow in spring time. Everything is still new is spring. They start to wake up and build their life in spring. After spring passed, they already mature and adult but it is not old. It takes the examples of apples and nuts that are still green. It is the time when growing process is already finished. It is like a golden time when everything is on its place and on its time. It is after growing and before becoming old.

### 3.3 Autumn

This part will discussed two poems. They are “Autumn” and “Autumn Violets”.

### 3.3.1 “Autumn”

Autumn.

I dwell alone, - I dwell alone, alone,  
 Whilst full my river flows down to the sea,  
 Gilded with flashing boats  
 That brings no friend to me:  
 O love-songs, gurgling from a hundred throats, 5  
 O love-pang, let me be.

Fair fall the freighted boats which gold and stone  
 And spices bear to sea:  
 Slim, gleaming maidens swell their mellow notes,  
 Love-promising, entreating,- 10  
 Ah! Sweet, but fleeting,-  
 Beneath the shivering, snow-white sails.

Hush! the wind flags and fails,-  
 Hush! they will lie becalmed in sight of strand,- 15  
 Sight of my strand, where I do dwell alone;  
 Their songs wake singing echoes in my land,-  
 They cannot hear me moan.

One latest, solitary swallow flies  
 Across the sea, rough autumn-tempest tost,  
 Poor bird, shall it be lost? 20  
 Dropped down into this uncongenial sea,  
 With no kind eyes  
 To watch it while it dies,  
 Unguessed, uncared for, free:  
 Set free at last, 25  
 The short pang past,  
 In sleep, in death, in dreamless sleep locked fast.

Mine avenue is all a growth of oaks,  
 Some rent by thunder-strokes,  
 Some rustling leaves and acorns in the breeze: 30  
 Fair fall my fertile trees,  
 That rear their goodly heads, and live at ease.

A spider's web blocks all mine avenue;  
 He catches down and foolish painted flies,  
 That spider wary and wise. 35  
 Each morn it hangs a rainbow strung with dew  
 Betwixt boughs green with sap,



So fair, few creatures guess it is a trap:  
 I will not mar the web,  
 Though sad I am to see the small lives ebb. 40

It shakes,-my trees shake; for a wind is roused  
 In cavern where it housed:  
 Each white and quivering sail,  
 Of boats among the water leaves  
 Hollows and strains in the full-throated gale: 45  
 Each maiden sings again,-  
 Each languid maiden, whom the calm  
 Had lulled to sleep with rest and spice and balm,  
 Miles down my river to the sea  
 They float and wane, 50  
 Long miles away from me.  
 Perhaps they say: "She grieves,  
 Uplifted, like a beacon, on her tower."  
 Perhaps they say: "One hour  
 More, and we dance among the golden sheaves," 55  
 Perhaps they say: "One hour  
 More, and we stand,  
 Face to face, hand in hand;  
 Make haste, O slack gale, to the locked-for land!"

My trees are not in flower, 60  
 I have no bower,  
 And gusty creaks my tower,  
 And lonesome, very lonesome, is my strand.

This poem consists of in total 63 lines divided into 8 stanzas which every stanzas have different number of line. The first and the second stanza have 6 lines. The third stanza has 5 lines. The fourth stanza has 10 lines. The fifth stanza has 5 lines. The sixth stanza has 8 lines. The seventh stanza has 19 lines. The eighth stanza has 4 lines.

This poem is about the narrator 'I' being alone while seeing across sea. The narrator sees boat. The boat is freighted with gold, stone, spice which bear to sea. The narrator hears a song sung by the maidens on the boat which is mellow notes that love is promising, entreating, and sweet but is fleeting. The narrator

describes her lonesome staying alone close to sea while seeing some boats wailing and hearing some songs singing by some maidens on the boats. It is full of wind. It bring breeze. The wind and the breeze make it lonelier.

In the first stanza, in the first line, it starts with "*I dwell alone, - I dwell alone, alone,*" In this line, the word *alone* repeated for three times. It stresses that it is really alone without no one. The narrator not only alone, but also feel lonely. So it is repeated three times. It continued, while the river flows down to the see with boats sailed on that sea (line 2, 3). In the fourth line, "*That brings no friend to me*" because the river flow to the sea and the boats are far sailing on that sea, everything is far from where the narrator staying. This stanza ends with "*O love-songs, gurgling from a hundred throats,*" and "*O love-song, let me be.*" Everyone talks about love. Love can give pang and pain but the pang might stay away.

In the second stanza, it tells about the boats which sail on the sea. On that boats there are some maidens sing. "*Love-promising, entreating,*" "*Ah! Sweet, but fleeting,*" (line 9, 10) that love is sweet and it is a certain thing but it only last for a very short time. They sing while shivering on the sea and because it is on autumn.

In the third stanza, it tells that the wind blows strongly on the sea but it become calmer close to the strand or near land. Or especially "*Sight of my strand, where I do dwell alone;*" (line 15) that there are not much wind blowing near the narrator's location. Next, the maidens' songs make echoes to the land of the narrator because of that they cannot hear the narrator's moan (line 16, 17). They focus on their singing and the echoes make the land noisy. Moan is kind a long

and low sound made by a person expressing physical or mental suffering. The sound of the echoes swallow the sound of the moan.

In the fourth stanza, it tells that across the sea, in solitary and cold weather, there is bird flying. Unfortunately it dies dropping by the sea in this rough autumn-tempest without no one looking at it while it dies. It is swallowed by the sea. It drops down into uncongenial sea alone. Dying gives pang, but it is short. At the end it gives free because after dying, the bird cannot feel anything. *“The short pang past,” “In sleep, in death, in dreamless sleep locked fast”* (line 26, 27).

In the fifth stanza, there is mine avenue which is full of a growth of oaks. Some part of it is full of the thunder-strokes. The leaves of oaks rustle and its acorns are in the breeze. They are fertile. In the sixth stanza, it continues that the mine avenue is blocked by spider’s web. That every morning, the spider hangs it with a rainbow strung with dew between tree’s boughs. It is so fair. Because of that, few creatures guess it is a trap.

In the seventh stanza, it tells that the narrator’s location is windy because the tree are shaken. The wind is roused. Back to the across the sea again that the maidens start singing again. They are in miles down the river to the sea. The narrator are wondering what might the maidens talk to among themselves.

*“Perhaps they say: She grieves, / Uplifted like a beacon, on her tower / Perhaps they say: One hour / More, and we dance among the golden sheaves / Perhaps they say: One hour / More, and we stand / Face to face, hand in hand; / Make haste, O slack gale, to the locked-for land!”* (line 52 to 59).

In the eighth stanza, the last stanza, it tells the tree or the land is not in flower. It means it is not blooming and is not beautiful. It also has no bower, there no a pleasant shady place under trees. It is also broken because the wind blowing in gusts. This poem ends with the sixty-third line, *“And lonesome, very lonesome, is my strand.”* It ends with the word *lonesome* which is repeated twice that where the narrator’s stay is very lonely place.

From this poem, there are some lines that needed to highlight. It starts with *“I dwell alone,-I dwell alone, alone,”* (line 1) continued with *“That bring no friend to me:”* in line 4, it tells the condition of the narrator in this poem that the narrator is alone. *“O love-pangs, let me be.”* (line 6) tells that it is because of love. It can be because of heart broken that the narrator being alone because the narrator feel hurt. In line 10 and 11 *“Love-promising, entreating,- “ “Ah! sweet, but fleeting,- “* tell more that it is because of love that the narrator feel hurt that love do not last forever. It only happen for a short time. *“Hush! the wind flags and fails,- “ “Hush! they will lie becalmed in sigh of my strand”* tells that the condition of the weather is windy. In line 17, *“They cannot hear me moan”* continues to tell that the narrator really hurt. The narrator is sad. *“Across the sea, rough autumn-tempest tost”* tells the condition of the weather in autumn that there are a violent windy storm. To add, *“Some rustling leaves and acorns in the breeze:”* in line 30 it tells that there is breeze also. There is also *“It shakes,-my trees shake; for a wind is roused”* which is also about wind and *“Each white and quivering sail,”* tells that the sail is shaky because of the wind. It ends with *“And lonesome, very lonesome, is my strand”*.



According to the Theory of Peirce of Sign, the *representament* is *autumn* as the third topics that what is looked for in this poem is autumn. The *object* in this poem is *wind*. According to the discussion about, that in autumn, the nature of this season is illustrated like it is so windy. The word *wind* is repeated twice. There are other words that is related to wind used in this poem. Word *Hush!* is repeated twice as it is the sound of the wind blowing. There is word *tempest* meant strong wind or windy storm and *breeze* meant gentle wind. For *interpretant* is *heart-broken* and *loneliness*. According to the discussion above, that the narrator dwells alone because the narrator is heart-broken because of love. It makes *her*, as in part of the poem it uses *her* as the third person of the narrator, feel lonely. Word ‘alone’ repeatedly written in this poem. In the first line, it appeared three times. It appears again in line 15. And word ‘lonesome’ is in the last line of this poem.

### 3.3.2 “Autumn Violets”

Autumn Violets.

Keep love for youth, and violets for the spring;  
 Or if these bloom when worn-out autumn grieves,  
 Let them lie hid in double shade of leaves,  
 Their own, and others dropped down withering;  
 For violets suit when home birds build and sing,  
 Not when the outbound bird a passage cleaves;  
 Not with dry stubble of mown harvest sheaves,  
 But when the green world buds to blossoming.

5

Keep violets for the spring, and love for youth,  
 Love that should dwell with beauty, mirth, and hope:  
 Or if a later sadder love be born,  
 Let this not look for grace beyond its scope,  
 But give itself, nor plead for answering truth-  
 A grateful Ruth tho’ gleaning scanty corn.

10

14



This poem has total 14 lines in two stanza. The first stanza has 8 lines and the second stanza has 6 stanza. In the first stanza, the last word of the first line is *spring*. The second line ends with *grieves*. Third and fourth lines end with *leaves* and *withering*. It makes rhyme in formation of *ABBA*. As the other four lines next, from the 5 line to 8 line, it ends with *sing*, *cleaves*, *sheaves*, *blossoming*, it makes a formation of *ABBA* rhyme too. In the second stanza, line 9 to line 14, it ends with *youth*, *hope*, *born*, *scope*, *truth*, *corn*. *Youth* has the same ending sound with *truth*. *Hope* is alike *scope*. *Born* is alike *corn*. It can be written as *CDDECE*. This second poem is about love and violets which is not suitable for autumn. Love is suitable for youth and violets are for spring.

In the first stanza, it starts with line “*Keep love for youth, and violets for the spring:*” It tells that love is for youth. Violets is for spring. In the next line, it discusses violet. Violet is an herbaceous plant of temperate regions, typically having purple, blue, or white five-petalled flowers. However, if violets bloom in autumn, “*let them lie hid in the double shade of leaves*” (line 3) means give them double protection. The protection of violets is to let them under leaves. Because in autumn, other plants falls their leaves. Violets is suitable in spring, when home birds build and sing and when the green world buds to blossoming (line 5 and 8). It is not suitable in autumn when the outbound bird a passage cleaves (line 6). It means when the outbound bird in a move to go somewhere or on the way from one place to another, they split. It happens in autumn. And when dry stubble of mown harvest sheaves (line 7). It means when dry stubble that is newly harvest become a bundle.

In the second stanza, it repeats the first line of the first stanza but it is reversed that “*Keep violets for the spring, and love for youth,*” In the first stanza, *keep love* is the first word and *keep violets* is at the end. In this stanza, it starts with *keep violets* first then *keep love* at the end as it will be discussed about love at the next line. Love should be with beauty, mirth and hope. It is youth. But if sadder love born, do not hope for grace beyond its scape but let it be, do not plead for answering truth (line 13).

Words, phrases or sentence that can be highlighted from this poem is *worn-out autumn grieves*. It means that autumn is exhausted or extremely tired and feel intense sorrow. It is exhausted and sorrowful.

The last discussion is according to Peirce’s theory of Sign, the *representament* is *autumn*. The *object* from this poem is *violets* as it is the discussion in the poem. The poem is mainly discussed about violets and love. What can be imagined from autumn is brown. All leaf change from green to brown. It gets compared to spring that means that this season is not full of flowers. Autumn is exhausted and sorrowful. As for violets, violets is suitable for spring when the green world buds to blossoming. From line 6 and 7, “*Not when the outbound bird a passage cleaves*” “*Not with dry stubble of mown harvest sheaves*” those are in autumn. The first word is *not* for both line that violets are not suitable to grow in autumn. Because of that, the *interpretant* is *not-suitable*.

### 3.4 Winter

In this last discussion, there are two poems. They are “Winter: My Secret”, and “A Wintry Sonnet”.

#### 3.4.1 “Winter: My Secret”

Winter: My Secret.

I tell my secret? No indeed, not I:  
 Perhaps some day, who knows?  
 But not to-day; it froze, and blows, and snows,  
 And you're too curious: fie!  
 You want to hear it? well: 5  
 Only, my secret's mine, and I won't tell.

Or, after all, perhaps there's none:  
 Suppose there is no secret after all,  
 But only just my fun. 10  
 To-day's a snipping day, a biting day;  
 In which one wants a shawl,  
 A veil, a cloak, and other wraps:  
 I cannot ope to every one who taps,  
 And let the draughts come whistling through my hall;  
 Come bounding and surrounding me, 15  
 Come buffeting, astounding me,  
 Nipping and clipping through my wraps and all.  
 I wear my mask for warmth: who ever shows  
 His nose to Russian snows  
 To be pecked at by every wind that blows? 20  
 You would not peck? I thank you for good-will,  
 Believe, but leave that truth untested still.

Spring's an expensive time: yet I don't trust  
 March with its peck of dust,  
 Nor April with its rainbow-crowned brief showers, 25  
 Nor even May, whose flowers  
 One frost may wither through the sunless hours.  
 Perhaps some languid summer day,  
 When drowsy birds sing less and less,  
 And golden fruit is ripening to excess, 30  
 If there's not too much sun nor too much cloud,  
 And the warm wind is neither still nor loud,  
 Perhaps my secret I may say,  
 Or you may guess. 34

This poem consists of in total 34 lines in three stanzas. The first stanza has 6 lines. The second stanza has 16 lines. The third stanza has 12 lines. In the first stanza, in the last word of every line, it can got the rhyme, it has *I-fie, knows-snows, and well-tell*. In the second stanza, it has *none-fun, all-shawl-hall-all, will-still, wraps-taps, and shows-snows-blows*. In the third stanza, it has *trust-dust, showers-flowers-hours, less-excess-guess, day-say, and cloud-loud*. This poem is about the narrator who tells about secret. Should she/he tell about the secret?

In the first stanza, it tells that there is narrator 'I'. "*I tell my secret? No indeed, not I:*" tells that the narrator do not tell her/his secret but this poem is about that secret. It continues with "*Perhaps some days, who knows?*" (line 2). "*But not today; it froze, and blows, and snows,*" tells that today is in season of winter. It is according to the title of the poem. Winter is freezing, blowing and snowing. At the last line in this stanza tells that the narrator will not tell the secret because it is her/his.

In the second stanza, maybe there is no secret at all. It is just narrator's fun. Because today is snipping and biting day. In winter, it needs shawl, a veil, a cloak, and other wraps. Because it is cold. "*And let the draught come whistling through my hall*", draught means a current of cool air in a room or other confined space. It is surrounding and astounding. It is clipping through the wraps. The air is very cold. Wearing mask and other wraps is for the warmth.

In the third stanza, it tells that spring is an expensive time that the narrator do not trust. March is full of dust. April is with brief showers. In May, flower in freeze become withered because of much sun hours. The narrator is prefer

summer that is languid or relaxed and peaceful. Summer is when drowsy birds sing less and when golden fruit is ripening more than it is needed (line 30). When there is not much sun nor too much cloud and the warm wind is neither still nor loud (line 32). It is perhaps the time where the narrator will tell the secret, in summer time, "*Perhaps my secret I may say,*" "*Or you may guess.*" at the end of this poem in line 33 and 34.

There are some words, phrases or sentences needed to be highlighted, first is from line 3, "*But not to-day; it froze, and blows, and snows;*" It illustrates that winter is so cold. It is not only cold, but it freeze with wind blows and snows. It is very cold. In line 10, "*To-day's a nipping day, a biting day;*" word *today* is repeated twice which is related to winter. It means winter but it do not written directly to word *winter* but it only use *today*. There are word *shawl, a veil, a cloak, mask, and other wraps*. There are many words used related to *wraps*. Wraps use to cover body in this cold weather to make warmer and to block cold.

This poem is entitled *Winter: My Secret*. In the poem there is no discussion about what is that secret but the word secret is repeatedly used. According to the discussion, it is found that the meaning of the secret in this poem is winter itself. As it is from the title indicate winter equal my secret, the secret of the narrator. As the discussion above, *winter* is not used as it is written as *today*. It is not spring because spring still has the impact of winter. Spring is alike winter in term of the weather. But of course spring is warmer but it is still cold. It is full of dust. Spring is often rain. Otherwise, summer is in opposite side of winter. Because it is opposite, so the secret may be said in summer time because the



secret is winter. Though the poem, it is found that the secret is winter. Winter is secret. It is confidential.

According to Peirce's theory of Sign, the *representamen* is *winter* as it is the discussion here. The words that can be noted are *froze*, *blows*, *snows*, *shawl*, *veil*, *cloak*, and *wraps*. Those words can be taken as the *object* which can be taken as *snow* and *wraps*. Winter is full of snow and people uses many cloths to be warm. In winter, everything is freezing and it is snowing. The *interpretant* is *confidential*. It is because the poem discusses about secret. The secret is winter. Winter is confidential to discuss in winter. It is better to talk about winter in other season. In the poem stated that it is better to talk about it in summer. Winter, in the poem, is untold but it is being discussed explicitly. In the poem, there is no word winter stated. It is about freezing, winding and snowing. Those are the characteristics of winter.

### 3.4.2 "Wintry Sonnet"

#### A Wintry Sonnet.

A robin said: The Spring will never come, And I shall never care to build again.	
A Rosebush said: These frosts are wearisome, My sap will never stir for sun or rain.	
The half Moon said: These nights are fogged and snow, I neither care to wax nor care to wane.	5
The Ocean said: I thirst from long ago, Because earth's rivers cannot fill the main.	
When springtime came, red Robin built a nest, And trilled a lover's song in sheer delight.	10
Gray hoarfrost vanished, and the Rose with might Clothed her in leaves and buds of crimson core.	
The dim Moon brightened. Ocean sunned his crest, Dimpled his blue,-yet thirsted evermore.	

This poem is called sonnet with 14 lines in one stanza and has iambic pentameter which every lines have ten syllables. The rhyme of this poem is *abab cdcd effgeg* with *come-again-wearisome-rain*, and *snow-wane-ago-main*, *nest-delight-might-core-crest-evermore*. This poem is about robin, rosebush, half-moon or moon, and ocean who are personified as they can speak.

First, Robin said the spring will never come so it shall never care to build again. As the discussion in *spring* that robin start to build in spring time. It might never come, robin might not built because it cannot built in other season (line 1, 2). Second, rosebush said these frost are wearisome that its sap will never stir. Because of the frost or snow, rosebush is freezing. It is dying (line 3,4). Third, half moon said these night are fogged and snow so it do not care to wax nor wane because it cannot be seen because of the nights are fogged and snow. The air is covered by fog and snow (line 5, 6). The fourth, the ocean said of being thirsty because he earth's river cannot fill the main. It is because the water is frozen so it cannot flow to the sea (line 7, 8).

In spring time, or when spring came, red robin build a nest and delight by singing with its lover (line 9, 10). Frost or snow disappear so rose can bloom and full of leave (line 11, 12). The dim moon brighten because it can be seen when there is no more fog or snow (line 13). Ocean overflow when all the rivers melt. (line 13).

According to Peirce's theory of Sign, the *representamen* is *winter*. It is from the title of the poems that are being analysed in this part as a main theme. The *object* that is related to *winter* is freeze. Freeze means a period of frost or very

cold weather. Because of the freeze and the snow, the rose die, the moon cannot be seen and the river is frozen. The *interpretant*, from what researcher get from this poem is winter and spring are really opposite season. In this poem, these two seasons become compared that in winter, some animals, flowers, moon and even ocean are dead. It is *unproductive*. It is not alive. They wait for spring to come to become alive.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter discusses and conclude the result of the analysis. There are two points, they are conclusion and suggestion.

#### 4.1 Conclusion

From the discussion in the chapter 3, the author found the result of this research. There are four discussion covers from one research problem. First is discussing about *spring*. Spring, from the first poem discussed about spring, it has a meaning of new life. In the poem, birds and flowers start to build, active and sprout out again in this season. Because the previous season is winter. Everything is frozen in winter. When spring came, birds and flowers get their life again. From the second poem, spring has different meaning from the first poem that it means loss and regret. A feeling of loss and regret when spring passed and a hope to do better in the next upcoming spring.

The second is *summer*. From the first poem discussed about summer, it means delight because it is active day, pleasant day and a long day to do much activities. From the second poem, summer means adult or mature that it is the right time. Summer is in the middle of the process of living. From the poem, it has birds, flowers and fruits which birds and some kind of insects are full of food, and every leaf is on its tree, when the apple and nut are still green.

The third is *autumn*. From the first poem, autumn means heart-broken and loneliness. Because of heart broken, it makes people lonely. Lonely is also the main mood of the poem. From the second poem, autumn means not-suitable for violets, or flowers or beautiful things. From the second poem, autumn means exhausted and sorrowful.

The last is *winter*. From the first poem, winter means mysterious as the season is secret. From the second poem, it means unproductive. In the poem, some animals, flowers, moon and ocean are dead. There are not alive. It has a relation with snow. It is because everything is freezing.

#### **4.2 Suggestion**

The researcher is aware that this research has many lacking points. Then this research can be researched more deeply by other. It can also be discussed using the other object. The objective of the study is still can be explored more using other theory or other topic also.



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