

**ABOLITIONIST MOVEMENT DESCRIBED IN JOHN GREENLEAF
WHITTIER'S FIVE POEMS**

THESIS

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FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG
2022**

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Abolitionist Movement Described in John Greenleaf Whittier’s Five Poems**” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 6 June 2022

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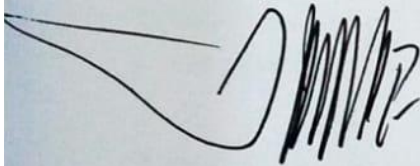
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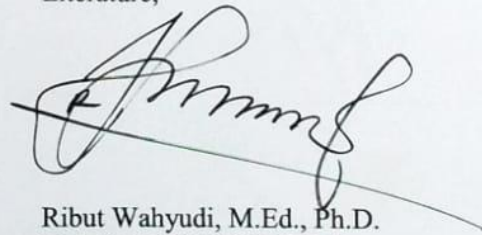
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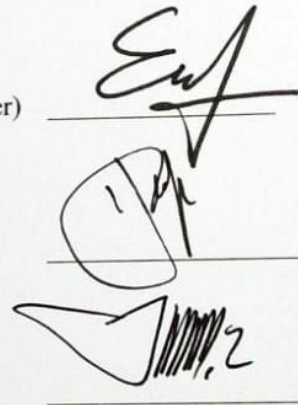
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MOTTO

“Allah does not charge a soul except [with that within] its capacity. It will have
[the consequence of] what [good] it has gained, and it will bear
[the consequence of] what [evil] it has earned.“

Q.S. Al-Baqarah : 286

DEDICATION

I proudly dedicate this thesis to,

1. My favorite person in this universe my greatest parents, An.Abdullah HAS and Siti Megawati Maulidah who have fought and sacrificed many things for the sake of their beloved daughter. Your daughter would not be standing here without your millions of prayers, love, support and sacrifices. Thank you so much mom and dad who never give up under any circumstances, love you both, always be healthy and happy.
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The writer would also like to be thankful and give uncounted honor to my parents An.Abdullah HAS and Siti Megawati Maulida who always fought tirelessly for me, to my advisor Dr. Siti Masitoh, M. Hum. who has been patient in guiding, directing, assisting and supporting me in making and completing this masterpiece, to my college advisor Rina Sari, M.Pd who has been my lecturer and advisor since the first semester at UIN Malang, she has been instrumental in teaching, supporting and gave me the opportunity to try many new things, to all of lecturers at Department of English Literature who have thought and educated me since first semester until now, to all crews of Simfoni Fm, to all of my friends who has supported and pray never last for me .

Finally, I realize that this thesis is far from perfect and excellent and still needs improvement. Therefore, I will appreciate the valuable criticism, suggestions and comments from all the readers.

Malang, 6 June 2022



Yolanda Oktaviani

ABSTRACT

Oktaviani, Y. (2022). Abolitionist Movement Described in John Greenleaf Whittier's Five Poems. *Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang*. Advisor Dr. Siti Masitoh, M.Hum.

Keywords : Abolitionist movement, slavery, provocation

Abolitionism is a movement that aims to oppose and abolish slavery. In Western Europe and America, abolitionism was a historic movement that sought to end the Atlantic slave trade and free enslaved people. This abolitionist movement was carried out in various ways, and one of them could be through literary works in the form of poetry. This study aims to find out how the eradication movement is described in five poems by John Greenleaf Whittier. The object of analysis in this study are five poems by John Greenleaf Whittier. These five poems are taken from one of his poetry anthology books entitled *the Voice of Freedom* (1846). The poems include: the Yankee Girl (1835) ; Massachusetts to Virginia (1838) ; the Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage (1838) ; Stanzas for the Times (1844) ; and Stanzas (1846). This research methodology uses literary criticism. this is done by describing, analyzing, and interpreting the data using the theory structuralism approach. In using the theory or literary criticism of structuralism, the researcher examines literary texts that include the relationship between various important text elements independently. relationships that can be studied with the microtext (words, sentences), the wider whole (verses, chapters), and intertextual (other works in a certain period). This study reveals that the abolitionist movement is depicted in poetry in several ways, namely: (1) provocation sentences, (2) the use of comparative language, rhetoric and sarcasm, (3) dominant visual imagery, kinesthetic and auditory imagery, (4) value -religious values, and (5) the use of adding and adding tones is more dominant. It is interesting for the poet to do this to provoke, sympathy and readers as well as provide a threat to the states that do this.

ABSTRAK

Oktaviani, Y. (2022). Gambaran Gerakan Abolisionisme dalam Lima Puisi karya John Greenleaf Whittier. *Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang*. Pembimbing Dr. Siti Masitoh, M.Hum.

Kata kunci : Gerakan abolisionisme, perbudakan, provokasi

Abolisionisme adalah gerakan yang bertujuan untuk menentang dan menghapus perbudakan. Di Eropa Barat dan Amerika, abolisionisme adalah gerakan bersejarah yang berusaha untuk mengakhiri perdagangan budak Atlantik dan membebaskan orang-orang yang diperbudak. Gerakan abolisionis ini dilakukan dengan berbagai macam cara, dan salah satunya dapat melalui karya sastra berupa puisi. Penelitian ini bertujuan untuk mencari tau bagaimana gerakan abolisionis yang digambarkan dalam lima puisi oleh John Greenleaf Whittier. Objek analisis dalam penelitian ini adalah lima puisi karya John Greenleaf Whittier. Kelima puisi ini diambil dari salah satu buku antologi puisinya yang berjudul *the Voice of Freedom* (1846). Puisi tersebut antara lain: *the Yankee Girl* (1835); *Massachusetts to Virginia* (1838); *the Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage* (1838); *Stanzas for the Times* (1844); dan *Stanzas* (1846). Metodologi penelitian ini menggunakan kritik sastra. hal ini dilakukan dengan cara mendeskripsikan, menganalisis, dan menginterpretasikan data dengan menggunakan pendekatan teori strukturalisme. Dalam menggunakan teori atau kritik sastra strukturalisme, peneliti mengkaji teks-teks sastra yang memuat hubungan antara berbagai unsur penting teks secara mandiri. Hubungan-hubungan yang dapat dipelajari berkaitan dengan mikroteks (kata, kalimat), keseluruhan yang lebih luas (ayat, pasal), dan intertekstual (karya-karya lain dalam periode tertentu). Studi ini mengungkapkan bahwa gerakan abolisionis digambarkan dalam puisi melalui beberapa cara yaitu: (1) kalimat provokasi, (2) banyaknya penggunaan bahasa kiasan perbandingan, retorika dan sarkasme, (3) citraan penggunaan visual yang dominan, citraan kinestetik dan auditori, (4) menambahkan nilai-nilai keagamaan, dan (5) penggunaan nada keberatan dan kemarahan lebih dominan. Hal tersebut dilakukan penyair untuk memprovokasi, menarik simpati dan pembaca serta memberikan ancaman kepada negara bagian yang melakukan penindasan perbudakan.

مستخلص البحث

أكتافيانبي، ي. (2022). وصف حركة تحرير العبيد في خمسة أشعار لجون غرينليف وايتيار. البحث الجامعي. قسم الآداب الإنجليزية. كلية العلوم الإنسانية. جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة: الدكتورة ستي مسيطة الماجستير.

الكلمات الرئيسية: حركة تحرير العبيد، العبيد، استنفاز.

تحرير العبيد هو حركة ما تهدف إلى منع ورفع عن العبيد. في غرب أوروبا وأمريكية، تحرير العبيد أي التحرير التاريخي الذي يبتكر أن يرفع عن تجارة العبيد لأتلاتنيك وأن يحزّر العبيد. قامت بحركة تحرير العبيد بالطريقة المتنوعة، أحدها الشعر. أهداف هذا البحث لمعرفة حركة تحرير العبيد لوصف جون غرينليف وايتيار في خمسة أشعاره. أخذ جون غرينليف وايتيار شعره أي *the Voice of Freedom* (1846). والشعر هو: *the Yanke Girl* (1835)، *Massachusetts to Virginia* (1838)، *the Farwell of A Virginia Slave*، *Stanzas for the Mother* (1838)، *to Her Daughters Sold into Sothern Bondage* *Times* (1844) و *Stanzas* (1846). المنهجية هذا البحث هي نقد أدبي. وعمله بالوصف والتحليل وتأويل البيانات بطريقة نظرية بنيوية. في استخدام نقد أدبي على نظرية بنيوية باحثت الباحثة النصوص الأدبية ما شملت فيها العلاقة بين بعض العناصر المهمة للنصوص. العلاقة التي تستطيع أن تطالع النص المصغر (الكلمة والجملة)، السناية أوسع منه (الآية والفصل)، وبين النصوص (المسعى الآخر في وقت محدد). أظهر البحث أن حركة تحرير العبيد أن يصف في الشعر من خلال طرائق متنوعة وهي: (1) الجمل الاستفزازات، (2) الأكثر من كلمة المجاز أي المقارنة والبلاغة والسخرية، (3) البلاغة في أكثر استخدام المرثي، أي التطبيقي والسمعي، (4) يزيد المعيار الديني، (5) أكثر استخدام التعبير المشغولي والغضبية. وذلك ما استخدم الشاعر للسخرية، لفت الانتباه وتقديم التهديد لبلاد الأخرى الطاغ العبيد.

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CHAPTER I

INTRODUCTION

In this chapter, the researcher explains several things related to the research scheme, including the background of the research, research questions, scope and limitations, significance of the research, and definitions of key terms.

A. Background of the Study

Abolitionism still exists in America today! The journal (Yumna Vanessa, 2022) explained that the understanding of abolitionism currently exists in the social and legal realms. Abolitionists criticized criminal justice procedures as flawed. Many abolitionists oppose the death penalty in America and also criticize corporal punishment to be replaced with psychological punishment. Then one of the phenomena that still shows the abolitionism movement is the action against racial discrimination. In his journal (Yumna Vanessa, 2022) mentioned in 2020, there was a case involving George Floyd, an unarmed black man, who was pronounced dead after a white Minneapolis police officer knelt on Floyd's neck for several minutes. After the incident, came the black lives matter campaign to combat racism. This phenomenon is related to this research topic. This thesis also discusses the abolitionist movement in literary works, especially American literature. Researchers are interested in studying the poetry of abolitionist poet to abolish slavery activities at that time.

The abolitionist movement in America has been an associated movement since the 18th century, perhaps considered a symbol of rebellion. However, this rebellion was not intended to violate the established rules but to oppose tyranny and defend the weak, especially in the realm of slavery. Abolitionism is a movement that aims to oppose and abolish slavery in Europe and America. This abolitionist movement is also mostly supported by the Quaker community and other religious communities who think that slavery is contrary to religious teachings. In the 18th to 19th centuries, the practice of slavery was rife in America, so it was closely related to the abolitionist movement in fighting for the freedom of slaves through various means, including by rallies, campaigning through articles in newspapers, writing criticism, and satire through literary works, especially poetry.

At that time, poetry was considered a weapon capable of influencing and provoking people to support the slavery liberation movement. Poetry is composed of selected words and meanings, and poetry is also a medium of communication that reflects human feelings or emotions. This literary work can be studied through various aspects, ranging from its structure, elements, and history (Pradopo, 2014). On the other hand, in analyzing poetry, especially to interpret the meaning in each stanza and lyrics, there are several elements called poetic devices such as themes, imagery, figurative language, and others. The importance of this research is to inform the public that resistance movements, provocations, campaigns, and invitations to do something right are not only through demonstrations. But also able to be

expressed in a literary work, and here the researcher describes what patterns are used by abolitionists to carry out the abolitionist movement in literary works. Therefore, the researcher is interested in studying the poems used by the abolitionists in fighting for the freedom of slaves in the 18th century.

Based on the current phenomenon, in this era of social media campaign uproar, the role of poets, journalists, and activists must voice their aspirations in a kind and firm way. Therefore, the researcher is interested in analyzing the poetry of an abolitionist to see what patterns or methods are used by the poet to carry out the abolition movement, influence the community, to provoke the community through literary works in the form of poetry. The poetry that will be analyzed in this research is the poem by John Greenleaf Whittier, a poet who works as a journalist and abolitionist. These poems are found in the anthology of poetry, the Voice of Freedom (1846) : the Yankee Girl (1835); Massachusetts to Virginia (1838); the Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage (1838); Stanzas for the Times (1844); and the Stanzas (1846). These five poems were chosen based on the author's background, who is in direct contact with the world of abolition and slavery movements.

John Greenleaf Whittier was born in Massachusetts on December 17, 1807 - September 7, 1892. He is best known for his anti-slavery writings. In 1833 Whittier began the struggle of the anti-slavery movement. His great effort was seen in 1847 when Whittier became editor of Gamaliel Bailey's The National Era, the most influential abolitionist newspaper in the North. It was

there that he also published poetry to represent all kinds of slave oppression (physical, mental and spiritual torture, the economy of the slave trade), and his writings were able to arouse people's emotions because they were very emotional. Whittier produced a collection of anti-slavery poetry, the most famous of which is the voice of freedom (1846).

This research topic on the abolitionist movement is the latest research because it has never been studied before. However, there are several topics that are almost the same around the depiction of slavery and slave liberation. Some of these studies include a postcolonial study of the practice of slavery by Ila Amalia (Amalia, 2021), then a study of sonnet forms to combat slavery by Daniel Podgorski (Podgorski, 2016), followed by an analysis of abolitionist poetry about the slave trade by Miria Pelletier (Pelletier, 2021), then there is an analysis of the key points of the abolitionist poem by Adam McNeil (McNeil, 2018) and the last is an analysis of abolitionist poetry about radical abolitionism by B.carey (Carey, 2015). However, from the many studies on the topic of abolitionism and slavery, none has examined the patterns used by abolitionists in their poetry to fight slavery. Therefore, the researcher will focus on examining the methods and patterns used by the abolitionists in the movement to fight slavery.

In addition to previous research based on the topic of the abolitionist movement, in this section, the researcher also describes previous research based on the objects and theories used, namely the theory of abolitionism and structuralism approach. In poetry the Yankee Girl (1835); Massachusetts to

Virginia (1838); the Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage (1838); Stanzas for the Times (1844); and Stanzas (1846) by John Greenleaf Whittier. These poems have never been done through scientific research, which is only done in general (brief analysis) on some websites. One of the websites that analyze the poem above is an analysis by Dr.H.Nuriyadi, S.S., M.Hum (Dr. H. Nuriadi, 2018).

On the other hand, there is the use of structuralism theory, and there are several studies; namely: previously in 2018, there was research with structuralism theory in anti-slavery poetry and focused on imagery analysis (Arbi, 2018). Then in 2014, there was also a study by Ngesti Retno Palupi, which focused on the voting rights of African-Americans as reflected in Maya Angelou's poetry through structuralism analysis (Palupi, 2014). Followed by Gayatri in researching Ezra Pound's poetry through the theory of structuralism, and the results only focus on the analysis of intrinsic elements (Ofisowina, 2018). However, through the literature review above, the researcher adds new points to the results of the analysis. in addition to showing the results of the analysis of the intrinsic elements, the researchers also conducted correlations through these intrinsic elements. In the research process, the researcher looks for patterns and methods used by the poet in the abolitionist movement in his poetry.

Therefore, the researcher focuses on studying the representation of the abolitionist movement in John Greenleaf Whittier's poetry to find out the description of the abolitionist movement in his poem to fight slavery. Then the

researcher also analyzes the intrinsic elements of the poem and finds out how the abolitionist pattern or way of carrying out its resistance in the fight against slavery (abolitionist movement). In terms of research design, the design applied by researchers in this study is to use literary criticism with a structuralism approach. This analysis is carried out through data collection and analysis, then the data is interpreted based on the text itself.

B. Research Question

Based on the research background, this research is intended to answer the following question :

How is the abolitionist movement described in John Greenleaf Whittier's five poems?

C. Significances of the Study

In this study, the researcher practically shows the process of analyzing poetry through literary criticism using the theory of structuralism and abolitionism approaches. The significant results of this study can provide information about the application of structuralism theory in analyzing poetry, especially the intrinsic elements in poetry, to describe the patterns used in the abolitionist movement against slavery. This research is expected to provide a new perspective that can facilitate and become a reference for further study.

D. Scope and Limitation

This study aims to analyze the description of the abolitionist movement in the five poems of John Greenleaf Whittier as follows: poems from the poetry anthology the voice of freedom: the Yankee Girl (1835); Massachusetts to Virginia (1838); the Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage (1838); Stanzas for the Times (1844) and the Stanzas (1846). The scope of this research is to analyze the intrinsic elements contained in the five poems above, then also examine the patterns used by these abolitionist poet in carrying out their resistance (Abolitionist Movement).

The limitation of this study is the use of several lyrics and stanzas related to the form of the depiction of the abolitionist movement. In this case, the theory used is a structuralism approach to examine the intrinsic elements used by the poet in his abolitionism movement.

E. Definition of Key Terms

- **Abolitionist**

Abolitionism or the abolitionist movement is a movement that is against, and revolts with the aim of ending an activity that is considered contrary to human rights. According to (Amanda Onion, 2022) In some continents such as Western Europe and America, An abolitionist, as the name implies, is a person who sought to abolish slavery during the 19th century. More specifically, these individuals sought the immediate and full emancipation of all enslaved people.

- **Slavery**

Slavery is the status or condition of a person over whom any or all of the powers attaching to the right of ownership are exercised (ownership of another human being) (Andrea Nicholson, 2018).

- **African-American Slaves**

African-American slaves were people who were brought or abducted from Africa to be traded as slaves in America. These African-American slaves were dominated by Negroes or blacks. According to (Paine, 1775) the kidnapping was based on the negroes who occupied fertile countries, they were diligent farmers, lived quietly, and refused war. Until finally the Europeans and Americans demeaned them by enslaving, by stealing them, tempting the King to sell the people and then enslaving them in an evil and inhumane way.

- **Intrinsic Elements of Poetry**

Intrinsic elements are the basic elements contained in poetry (the elements of poetry that build poetry from within.) , such as: physical elements : diction, figurative language, imagery, rhym, rhythm, concrete words, typography. Inner elements : theme,feeling,tone,and intention (Ria, 2016).

- **Provocation**

Provocation is an act to arouse anger; the act of inciting; incitement; inducement. This can be done orally or in writing. The person who is involved or wants to incite in public is called the instigator or provocateur. provocation in the public sphere is a pattern of behavior in the form of speech or organizational movement, which tends to show a rebellious attitude towards an order that is considered incompatible with human rights and from a religious perspective. Provocation can include public anger, even if it does not directly and openly indicate unlawful violence. (Hisyam Bagas Prakoso, 2020)

- **The Quakers**

The Quakers are a movement that has had a huge impact on America, through their class and educational background. The Quakers opposed war and worked for the good and the social witness that arose from their idea of spiritual equality. The Quakers or The Religious Society of Friends are a Protestant Christian group that arose in 17th century England. they are engaged in goodness and all things that are contrary to religion (Dandelion, 2008).

CHAPTER II

LITERARY THEORY

In this chapter, the researcher explains the theories related to the scope of the research. These theories are used as the basis for the analysis and description of research results. The theories discussed are abolitionism, slavery, and structuralism, which analyze the intrinsic elements of poetry and the paraphrasing of the poem to be analyzed.

A. Abolitionism

Abolitionism, or the abolitionist movement, is a movement that is against and revolts with the aim of ending an activity that is considered contrary to human rights (Amanda Onion, 2022). Abolitionism is a general term for a movement to end slavery. In some continents, such as Western Europe and America, this abolitionism movement is arguably a historical movement that seeks to end the slave trade, liberate enslaved people and other types of slavery oppression factors forming this movement began in the 17th and 18th centuries when people were kidnapped from the African continent (Amiruddin, 2019). Then this nigger was forcibly sold. They were forced to become slaves. They are exploited to work as labor, especially in agriculture such as tobacco and cotton (Krout, 1971).

Social movements motivated by the intention to erode from the US have existed since before 1830. The seeds arose from the Quakers with the basic doctrines they established in the mid-17th to 19th centuries. (Macy,

1919). During the 18th-19th century, this movement to end slavery grew stronger in the United States, especially in North America. The struggle of the abolitionists occurred when they saw that slavery activity was strongly supported by white people in the South. They exploited human labor, and they benefited greatly from this system of slavery. The people who joined this movement were mostly Quakers because they felt slavery was very much against their beliefs (Amiruddin, 2019). Then there are also poets, teachers, religious leaders, journalists, and other professionals. Some abolitionists, such as John Brown, preferred the use of violence to encourage slave revolt. However, some abolitionists, especially poets and journalists, mostly tried to gain general support by writing provocative articles, poems, papers, etc to gain public support (Amanda Onion, 2022).

B. Slavery

Slavery is an act or condition that utilizes human power (human resources) by depriving a person of independence. The person becomes an errand boy, a worker, and even a gratification of his master's lust (Andrea Nicholson, 2018). The starting point for the slavery of black Africans dates back to 1619 when twenty people were brought ashore in the English colony of Jamestown, Virginia, by privateer The White Lion. The ship's crew captured Africans from the Portuguese slave ship Sao Jao Bautista, as reported by (Adolphe, 2019). In parts of South America, there are no laws against slavery. As a result, the practice is massive. Plus, there, slavery also has political, social, and even religious legitimacy. The

treatment of masters towards enslaved people in the United States varied widely. Such treatment is characterized by oppression, violence, discrimination, and barbarity. Including caning, execution and rape are common things that the masters do to their slaves. Enslaved people did not have the power to refuse. They were punished by being whipped, handcuffed, hanged, beaten, burned, mutilated, and marked with an iron stamp that was burned and imprisoned was the fate of the slaves (Macy, 1919). Punishments were often given as a penalty for disobedience or sometimes even abused to prove the superiority of the master or overseer over the enslaved person. Abuse is usually seen more frequently on large plantations, but in contrast to families who have slaves to do housework, usually, the treatment given is more humane to slaves.

Then over time, there was the election of the American president, and Abraham Lincoln came forward with his vision of abolishing slavery in America. When Abraham Lincoln was elected President of the United States in 1860, he finally enacted the Act. However, because of his decision, the southern US region became independent, left the United States of America, and founded the Confederation. This sparked the outbreak of the US Civil War and disrupted a slave-based economy, with many slaves fleeing or being freed by the Army of the North.

Over time, people agreed to the abolition of slavery. According to Andrea Williams in *American Slavery: A Very Short Introduction* (Williams, 2014), African Americans and Whites in the North agreed to

oppose the slave system in the South on moral grounds and have always united to abolish it. In April 1864, the House of Representatives approved the Thirteenth Amendment abolishing slavery, except as a punishment for crimes. Then the Civil War ended slavery before the 13th Amendment (December 1865) and banned its institutionalization throughout the US (Franklin, 2022.) . The war ended on June 22, 1865. After that, the Emancipation Proclamation was enacted in the areas of the South that had not freed their slaves. This amendment was later ratified by three-quarters of the states, which took place on December 6, 1865. On that date, all remaining enslaved people officially became free. By law, enslaved people were freed by the US constitution on December 18, 1865.

C. Structuralism

The study of structuralism covers a fairly broad field and involves many literary and linguistic experts. In terms of substance and views of experts, structuralism also has broad aspects. Among others, it can be understood as: (i) movement of mind, (ii) as a method, (iii) as an evolution of linguistic studies from Saussure to Jakobson, and (iv) as a polemic study of the theory of poetry between Jakobson and Levi-Strauss versus Riffaterre with the super reader concept (Scholes, 1977). Etymologically, structuralism comes from the word structure, which means form or building. The structure comes from the word *structura* (Latin) = form, building (noun). System = way (verb). Basically, the basic concept of structuralism has existed since the time of

Aristotle, but structuralism has become a modern theory that includes various disciplines such as philosophy, mathematics, biology, anthropology, psychology, linguistics, and other sciences until now starting after the development of formalism in Russia in 1915. until 1930.

According to (Ratna, 2015) explained that structuralism in the study of literary works developed through the achievements of the formalism tradition, which was continued in structuralism. Weaknesses in formalism are corrected in structuralism. Therefore, several figures of formalism also contributed to the birth of structuralism, including Jan Mukarovsky, Felix Vodicka, Rene Wellek, Jonathan Culler, and Roman Jakobson, who are figures of formalism, Czech structuralism, American structuralism, and modern structuralism figures. Structuralism is about the elements in the form of the structure itself and the mechanism between one element and another (Elrud-Ibsch, 1998). It can be underlined that structuralism only focuses on the object itself without looking at the background and so on.

Structuralism theory is a theory-oriented approach to literary texts. It includes the relationship between the various elements in the literary work. The relationships that can be studied relate to the micro text (words, sentences), the wider whole (verses, chapters), and intertextual (other works in a certain period). The relationship can be in the form of repetition, gradation, or contrast and parody (Hartoko, 1986). Basically, the theory of structuralism is very contrary to the theory of mimetic, which holds that literary works are an imitation of reality, and expressive theory, which considers literature

primarily as an expression of the feelings and character of the author. In the development of the times, there are many concepts and terms that are different, even contradicting each other. For example, structuralism in France does not have a close relationship with the structuralism of the teachings of Boaz, Sapir, and Whorf in America. However, all the thoughts of structuralism can be unified by the linguistic reform pioneered by Ferdinand de Saussure (Bartens, 1985).

The object of the study of structuralism theory is placed in a system or arrangement of relationships that facilitates its arrangement. With this system, we collect and find relationships that exist in the observed reality (Yusuf, 2009). Thus the theory of structuralism introduces a systematic method of understanding literary works. Because the theory of structuralism views literary works as art objects (artifacts), the structural relationship of a literary work can only be understood within the framework of the overall relationship between the elements of the artifact itself. If observed, a literary text consists of components such as ideas, themes, messages, settings, characters, dispositions, events, plots, plots, and language styles. These components have different accentuations in various literary texts.

How Structuralism Works can be described as follows:

1. Structuralism initially observed more than one object with the aim of uncovering what was behind the similarity of structure in two or more objects.

2. Structuralism then realizes that in two or more objects, it turns out that there are not only similarities but also dissimilarities and that the poles are opposite.
3. Regardless of the similarities or dissimilarities, literary texts are bound by the law of symmetry, as Northrop Frye has stated in *The Fearful Symmetry*.
4. It is these inequalities and opposite poles that then raise awareness of the existence of binary oppositions in life: day-night, right-left, bottom-up, strong-weak, male-female, evil-good, and so on.
5. Similarities, inequalities, and binary oppositions are not always present in two or more objects but are essentially present in one object because an object is bound by the law of symmetry.
6. Binary opposition will appear when someone deconstructs the object. Deconstruction, especially that carried out by Derrida, is an important part of post-structuralism.
7. To see the external structure with a structuralist instinct, one tries to uncover the internal structure of the object. In mythology and literature, the external structure can appear in the form of a plot that is driven by the actions of the characters in the literary text. Going, speaking, taking exams, and so on in chart two of the American Indian folklore are examples of the actions of the characters in the two folk tales.

Levi-Strauss is considered to be the founder of structuralism, an ideology that holds that structured codes are the source of meaning and that structural elements must be understood through their interrelationships. Structural analysis of poetry is an analysis of poetry into its elements and functions in the structure of poetry. In addition, each of these elements has meaning when associated with other elements. In other words, an element will have no meaning if it is not included with other elements. Literature is a complex structure. Understanding of literary works can be known based on the analysis of the literary works. Literary work is a combination of elements that cannot be separated from one another. A thorough understanding of poetry can be done by paying attention to the relationship between elements. This is done as part of an overall analysis of literary works.

D. Poetry

Poetry is a literary work that is bound by several elements, such as rhyme, lines, stanzas, figurative language, imagery, rhythm, and several other elements. As previously stated by Kosasih (Kosasih, 2012), Poetry is a form of literary work that uses beautiful and meaningful words. The beauty of a poem is caused by the diction, figure of speech, rhyme, and rhythm contained in the poem caused by the compaction of all elements of language. The same thing was also conveyed by (Wahyuni, 2014); poetry is a form of literary work with beautiful words and deep meanings. Compared to other literary works, poetry is included in the oldest literary category. From this, the researcher can

draw the conclusion that poetry is a literary work that expresses the poet's emotional and imaginative outbursts that are poured out through the choice of words and meanings.

1. Poetry Paraphrase

Paraphrasing the poem is turning poetry into prose in your own words. The words contained in the poem can be used or may not be used. After we read the poem, we interpret it as a whole, then retell it in our own words (Salmiati, 2015).

a) Paraphrase of Massachusetts to Virginia

This poem was written in 1828 and is found in the Anthology of poetry *the Voice of Freedom (1846)*, pages 99-105, which consists of 24 stanzas. In the first stanza of this poem, Whittier describes the conditions in Massachusetts, and there are no sounds of fighting, no people speaking harshly to others, and no horsemen preparing for war. In the next stanza, the poet reiterates that there are no rows of cannons ready to fire their bullets. All their weapons are neatly stored in the warehouse. Even though the war fleet from the waters is alert in its place, accompanied by trading ships flying their flags, everything goes smoothly without any sign of war.

The poet continues to satire his comparisons to Virginia, insisting that in Massachusetts, no black worker sacrificed his right to freedom and did his job with threats and fear. Then Whittier began to describe the journey of a slave who escaped from Virginia to

Massachusetts, a slave whose determination was strong to navigate a long journey through storms, waves, and thick fog using a small boat. Instantly it was described that the inhabitants of the north were saddened to see the struggle of the slave who had to wrestle with storms in order to achieve his freedom. However, Virginia derided it because it seemed impossible to get freedom, but the slave was willing to sacrifice to get it.

Residents of the northern region or the Massachusetts are constantly sending out calls for “Freedom or Death!” to motivate the slaves to hurry to go to Massachusetts. The poet has also asked several times in his poems, what does Virginia really want? Even though they know what they are doing is a mistake (to enslave), they always refuse. Should the Massachusetts side give a reaffirmation? In this poem, Whittier also thanks God with thanksgiving that Massachusetts did not have to bow down to freedom. He is also grateful to be able to free the slave whose childhood spirit is still with him even today; Thus, he was able to free his chainless neck, his slave, and his sister!

The poet advised that all that should be done by a brother country is to sacrifice each other to help. The free nations of the north are free to give their heart, energy, and material sacrifices for others. But unfortunately, one of their brothers had to mourn the slavery out there. Whittier continues to motivate each slave: Hold, while you can, the struggling slave. Whittier again reveals that slave struggles were

full of torture, women's screams were heard under lashes, and the wild desperation of manhood (sexual abuse); may God be angry with the land of chains (Virginia).

The poet also gives the provocative sentence, "Virginia still humiliates your valiant ancestors, the old haughties," because today there are still ruins where human flesh is sold; the trading of newborn cubs, and their high market value, when the mad cries of mothers would pierce the dens of slaves to save their children. Whittier also gave a sarcastic satire, if you want to be damned, die in the land of Virginia because, in the north, they have testified to wash their hands away from oppression forever from sin and shame and curse. Even the quiet northern region, unfortunately, still hears a bit of screaming by the slaves from the south, which is really heart-wrenching.

All parties in Massachusetts will fight back, helping each other to fight for freedom. They even made a vow, "And when a roaming thief man comes hunting for his prey (slaves) then the north will protect the slave." Then John returned again to tell the journey of the slave who took his son on a long journey. Until finally able to reach the northern region with joy because finally able to feel peaceful freedom. The voice of Massachusetts! John described with joy that the state was filled with peace and freedom.

"Watch closely, Virginians!" Strictly speaking, the north had given advice many times about living a peaceful life without slave-

hunting, but they actually didn't heed it, so Massachusetts decided to follow up if there were Virginians who carried out slavery in the north, they would contribute to eradicating it. The people of Massachusetts did not fight and oppress slaves, and they knew very well that slavery had drained sin under their soil, and there was no gift of God for that area. Finally, John confirmed and swore by himself and his children (family) that their freedom would be guaranteed to heaven, there would be no slave-hunting in the Massachusetts region, there would be no pirates, and there would be no slaves in that land.

b) Paraphrase of the Farewell of A Virginia Slave Mother to Her
Daughters Sold into Southern Bondage

This poem was written in 1838 and is found in the anthology of poetry *the Voice of Freedom* (1846) pg 83-85, which consists of 6 stanzas. This poem tells about the despair and sadness of a mother (slave) whose child was kidnapped and traded as a slave as well. In the first stanza that opens with the words "sold and gone," the poet describes the many slaves who were sold and kidnapped, forced to work in the middle of nowhere, tortured, and given an unworthy life.

In the second stanza, it is emphasized that the sale and theft of slaves occurred in the territory of Virginia. A desperate mother, when her child is stolen to be traded. The third stanza repeats the meaning of the first stanza but is more chronological. When the children arrived in slavery areas, far from their mothers, they were tortured and forced to work, and many wounds were slashed on their bodies, hoping that their mothers would save them. While at work, many slaves who fainted, were sick and tortured, returned to dreary huts without treatment.

The phrase that is always repeated in every stanza is, "Woe is me, my stolen daughters!" Said the mother of the slaves who lost their children. While asserting that the slave trade is true, then reaffirming that a slave who gives birth to children does not have the right to their own children. The mother who lost her child can only hope that one

day Virginia and all their cruel mistakes will be known, and still, she always hopes for protection for her children who have been kidnapped and taken to Virginia.

c) Paraphrase of Stanzas for the Times

This poem was written in 1844 and is found in the anthology of poetry, *the Voice of Freedom* (1846), Pages 53-56, which consists of 14 stanzas. This poem tells about the protest against the rampant practice in the southern region. In his statement, he is more dominant in using interrogative sentences. He repeatedly asks why trying and trying to keep doing this when in fact, it is a fatal thing, what is wrong in the eyes of God. Whittier said that as free and intelligent people when we see our brothers being beaten, whipped, forced to work, and tortured if they are not able to fulfill the will of their master, do we just stand by?

He then asserts in his poetry that he vehemently rejects this activity (slavery) for the sake of God, his creation, his land, and his family. The poet also invites all his readers through his poetry, and the readers must convey the cruel treatment in front of their eyes. He guarantees in his poetry that God will not remain silent over what is happening, so if you are a free, intelligent, and religious person, then fight it. Fight on the right path to disperse oppression in the southern lands.

d) Paraphrase of Stanzas

This poem was written in 1846 and is found in the anthology of poetry, *the Voice of Freedom* (1846), pages 7-11, which consists of 14 stanzas. This poem tells about provocation; Whittier declares that there has been slavery in Virginia, France, Poland, England, and other countries in America and Europe. There it is described that slavery on both continents is very heinous. Many slaves were chained, the screams of the mother of the slave being whipped, the bloodshed of the Negroes, the trading of slaves in the American market, to the sexual abuse of female slaves to satisfy the lust of their master.

After announcing the existence of cruel slavery on these two continents, Whittier continued his poem with provocation sentences. He motivated his readers to help free the slaves if their neighbors had slavery operations. He also motivated the slaves and abolitionist armies to go ahead and rise up against this abomination so that they would be spared the wrath of God. Then he continues to provoke his readers to break the chains and yokes attached to the necks of slaves. Whittier believes the slavery movement strays far from religious teachings, which is why he says to keep going for the truth and the Love and Grace that is given, and because one day you will get gifts and calls from Heaven.

e) Paraphrase of the Yankee Girl

The Yankee Girl poem is found in of poetry *the Voice of Freedom* (1846), pages 22-23, which consists of 11 stanzas. This poem tells about the Yankee girl, which is the name for women who live in North America. In this poem, Whittier tells of a man from the south (Virginia) coming to Massachusetts to propose to this girl. The man came with a thousand boasts about happiness. The man also promised that when she married him, the girl would no longer have to struggle to work because this man had dozens of slaves ready to serve her and submit under his stick and whip. But unfortunately, the application was rejected by the Yankee girl.

The girl firmly and bravely refused the man's proposal from the south. And she also said that although the southern sky was brighter, the crops and livestock there were more fertile and prosperous, and she would rather live modestly in the northern region. She didn't care how rich the man was if his success was above the screams and cries of the slaves he tortured. Even the Yankee girl vowed to live a miserable life with slaves rather than live in freedom with vile humans like him (Massachusetts man). Indirectly the case in this poem provides a comparison of the phenomena that occur between North and South America.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher explains the method used to analyze. This chapter has four sub-chapters: research design, data sources, data collection, and data analysis.

A. Research Design

This study is categorized into literary criticism since it analyzed poems. The focus of this study is to explain the forms of the abolitionist movement which are represented in literary works in the form of poetry. According to (Abrams, 2011), literary criticism in general is a picture to describe a study that defines, assesses, and evaluates literary works. Literary criticism in this poem focuses on analyzing the intrinsic elements of poetry which are then correlated to get a picture of the abolitionist movement. Therefore, the main focus in this analysis is the structure of the text, so this research uses a theoretical structuralism approach that focuses on the text itself. Structuralism is an objective approach to assessing literary works by reading, analyzing, and connecting the intrinsic elements in it to get a definite meaning in literary works (Yusuf, 2009).

In this study, the researcher focuses on describing the discovery of the abolitionist movement in poetry by the poet John Greenleaf Whittier. Whittier was an abolitionist poet who sought to eliminate video through an anti-slavery campaign in his poems. These poems became Whittier's medium for eradicating footage in America in the 18th century. Then, the researcher reads

carefully and examines the data from each lyric and stanza of the poem to find its intrinsic elements. Through these intrinsic elements findings, the researcher will correlate each unanswered question and find patterns of abolitionist movements.

B. Data Sources

The object of analysis in this study are five poems by John Greenleaf Whittier. These five poems are taken from one of his poetry anthology books entitled *the Voice of freedom (1846)*. Whittier wrote this poetry anthology to voice the abolitionist movement through his poems. This book consists of forty-six poems containing elements of the anti-slavery campaign. The Voice of freedom in 1846 in Philadelphia and published by Thomas S. Cavender.

C. Data Collection

The data collection technique in this study was carried out in several steps. First, the researcher read carefully and observed every lyric and stanza of the poem. Afterwards, the researcher highlights relevant words or sentences to the research problem. Then, understand and analyze the highlighted words or sentences using a structuralism and abolitionism approach, followed by categorizing the data according to the research problem.

D. Data Analysis

The steps used to analyze the data above are as follows: Grouping the intrinsic elements used in poetry and then analyzing the intrinsic elements, starting from diction, figurative language, imagery, tone, feeling, and theme. Afterwards, the researcher drew the meaning of the structure and correlated it

based on the theory of structuralism. Then draw conclusions based on data analysis to answer research questions about how the efforts of the abolitionist movement are described in John Greenleaf Whittier's poem.

CHAPTER IV

FINDINGS AND DISCUSSION

In this section, the researcher describes the findings and results of the analysis of five poems by John Greenleaf Whittier: the Yankee Girl (1835); Massachusetts to Virginia (1838); the Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage (1838); Stanzas for the Times (1844); and the Stanza (1846). Refers to the research questions, theories and research methods used. Involves the correlation of intrinsic elements, forms of slavery and patterns of abolitionist movement efforts.

A. Depiction of the Abolitionist Movement in the Poem Massachusetts to Virginia

a) Diction , Figurative Language and Imagery

Referring to the poem above, it is found that the choices of diction, figurative language, and imagery are summarized in the following table.

4.1 Intrinsic Elements Table

No	The Poem	Figurative Language	Imagery	Diction
1	<u>The blast from Freedom's Northern Hills</u> , upon its Southern way,	Hyperbole	Auditory	Connotation
2	<u>Bears greeting to Virginia from Massachusetts</u>	Personification	Visual	Connotation

	Bay:			
3	No word of <u>haughty</u> <u>challenging</u> nor battle <u>bugle's peal.</u>	Satire	Auditory	Connotation
4	<u>Nor steady</u> <u>trend of</u> <u>marchingfiles,</u> nor <u>clang of</u> <u>horsemen's</u> <u>steel</u>	Personification	Visual	Connotation
5	No <u>trains of</u> <u>deep-mouthed</u> <u>cannon</u> along our highways go;	Personification	Visual	Connotation
6	Around our silent arsenals untrodden lies the snow;	-	-	Denotation
7	And to the land-breeze of our ports, upon their errands far,	-	-	Connotation
8	<u>A thousand</u> <u>sails of</u> <u>commerce</u> <u>swell,</u> but none are spread for war.	Hyperbole	Visual	Connotation
9	<u>We hear thy</u> <u>threats,</u> Virginia! <u>thy</u> <u>stormy words</u> <u>and high.</u>	Personification	Auditory	Connotation

10	<u>Swell harshly</u> on the Southern winds which <u>melt along our</u> <u>sky;</u>	Personification	Auditory	Connotation
11	Yet not <u>one</u> <u>brown, hard</u> <u>hand foregoes</u> <u>its honest labor</u> <u>here,</u>	Euphemism	Tactile	Connotation
12	No hewer of our mountain oaks <u>suspends</u> <u>his axe in fear.</u>	-	Kinaesthetic	Connotation
13	<u>Wild are the</u> <u>waves</u> which lash the reefs along St. George's bank;	Metaphor	-	Connotation
14	Cold on the shores of Labrador the fog lies white and dank;	-	-	Denotation
15	Through <u>storm, and</u> <u>wave, and</u> <u>blinding mist,</u> stout are the hearts which man	Hyperbole	Kinaesthetic	Connotation
16	<u>The fishing-</u> <u>smacks of</u> <u>Marblehead,</u> the sea-boats of Cape Ann.	Hyperbole	Kinaesthetic	Connotation

17	The cold north light and wintry sun glare on their icy forms,	Personification	Tactile	Connotation
18	Bent grimly o'er their straining lines or <u>wrestling with the storms</u> ;	Hyperbole	Tactile	Connotation
19	Free as the <u>winds they drive before</u> , rough as the <u>waves they roam</u> ,	Personification	Tactile	Connotation
20	They laugh to scorn the slaver's threat against their rocky home.	-	Auditory	Denotation
21	What means the Old Dominion? Hath she forgot the day	Pars pro toto	-	Connotation
22	When o'er her conquered valleys swept the Briton's steel array?	Personification	-	Connotation
23	How, side by side with sons of hers, the Massachusetts men-	-	-	Denotation

24	Encountered Tarleton's charge of fire, and stout Cornwallis, then?	Hyperbole	Tactile	Connotation
25	Forgets she how the Bay State, in answer to the call	-	-	Denotation
26	Of her old House of Burgesses, spoke out from Faneuil Hall?	-	-	Denotation
27	When, <u>echoing back her Henry's cry</u> , came <u>pulsing on each breath</u>	Hyperbole	Auditory	Connotation
28	<u>Of Northern winds the thrilling sounds of 'Liberty or Death!'</u>	Hyperbole	Auditory	Connotation
29	<u>What asks the Old Dominion?</u> If now her sons have proved	Pars pro toto	-	Connotation
30	False to their fathers' memory, false to the faith they loved;	Affirmation	-	Connotation
31	If she can scoff at Freedom, and its great	-	-	Denotation

	charter spurn,			
32	Must we of Massachusetts from truth and duty turn?	Rhetoric	-	Connotation
33	We hunt your bondmen, <u>flying from Slavery's hateful hell;</u>	Hyperbole	Visual	Connotation
34	Our voices, at your bidding, <u>take up the bloodhound's yell;</u>	Hyperbole	Auditory	Connotation
35	We gather, at your summons, above our fathers' graves,	-	-	Connotation
36	From Freedom's holy altar- <u>horns to tear your wretched slaves!</u>	Personification	Visual	Connotation
37	Thank God! not yet so vilely can <u>Massachusetts bow;</u>	Personification	Visual	Connotation
38	The spirit of her early time is with her even now;	-	Visual	Connotation
39	Dream not because her <u>Pilgrim blood moves slow and calm and</u>	Personification	Kinaesthetic	Connotation

	<u>cool</u> ,			
40	She thus can stoop her chainless neck, a sister's slave and tool!	-	Kinaesthetic	Connotation
41	All that a sister State should do, all that a free State may,	-	-	Denotation
42	<u>Heart, hand, and purse we proffer</u> , as in our early day;	Hyperbole	-	Connotation
43	But that <u>one dark loathsome burden ye must stagger with alone</u> ,	Hyperbole	Visual	Connotation
44	And <u>reap the bitter harvest which ye yourselves have sown!</u>	Irony	Kinaesthetic	Connotation
45	Hold, while ye may, your struggling slaves, and burden God's free air	Hyperbole	-	Connotation
46	With <u>woman's shriek beneath the lash, and manhood's wild despair</u> ;	Hyperbole	Auditory	Connotation
47	<u>Cling closer to the 'cleaving curse' that writes upon</u>	Hyperbole	-	Connotation

	<u>your plains</u>			
48	<u>The blasting of Almighty</u> wrath against a land of chains.	Hyperbole	-	Connotation
49	Still shame your gallant ancestry, the cavaliers of old,	Sarcasm	-	Connotation
50	By watching round the shambles where human flesh is sold;	Hyperbole	Visual	Connotation
51	Gloat o'er the new-born child, and count his market value, when	-	-	Connotation
52	<u>The maddened</u> <u>mother's cry of</u> <u>woe shall</u> <u>pierce the</u> <u>slaver's den!</u>	Hyperbole	Auditory	Connotation
53	Lower than plummet soundeth, <u>sink</u> <u>the Virginia</u> <u>name;</u>	Personification	Auditory	Connotation
54	Plant, if ye will, your fathers' <u>graves</u> <u>with rankest</u> <u>weeds of</u> <u>shame;</u>	Personification	-	Connotation
55	Be, if ye will, the scandal of	-	-	Connotation

	God's fair universe;			
56	We <u>wash our hands forever of your sin and shame and curse.</u>	Personification	-	Connotation
57	A voice from <u>lips whereon the coal from Freedom's shrine hath been,</u>	Personification	Auditory	Connotation
58	Thrilled, as but yesterday, the hearts of Berkshire's mountain men:	-	-	Connotation
59	<u>The echoes of that solemn voice</u> are sadly lingering still	Irony	Auditory	Connotation
60	In all our sunny valleys, on <u>every wind-swept hill.</u>	Personification	-	Connotation
61	And when the prowling man-thief came hunting for his prey	-	Kinaesthetic	Connotation
62	Beneath the very shadow of <u>Bunker's shaft of gray,</u>	Hyperbole	Visual	Connotation
63	How, through the free lips of the son, <u>the father's</u>	Personification	Auditory	Connotation

	<u>warning spoke;</u>			
64	How, from its bonds of trade and sect, <u>the Pilgrim city broke!</u>	Hyperbole	-	Connotation
65	<u>A hundred thousand right arms</u> were lifted up on high,	Hyperbole	Kinaesthetic	Connotation
66	<u>A hundred thousand voices sent</u> back their loud reply;	Hyperbole	Auditory	Connotation
67	Through the thronged towns of Essex the startling summons rang,	Hyperbole	Auditory	Connotation
68	And up from bench and loom and wheel her young mechanics sprang!	Personification	-	Connotation
69	The voice of free, broad Middlesex, of thousands as of one,	Pars pro toto	Auditory	Connotation
70	The shaft of Bunker calling to that Lexington;	Personification	Auditory	Connotation

71	From Norfolk's ancient villages, from Plymouth's rocky bound	-	-	Denotation
72	To where Nantucket <u>feels the arms of ocean close to her round;</u>	Hyperbole	Tactile	Connotation
73	From rich and rural Worcester, where through the calm repose	-	-	Connotation
74	Of <u>cultured vales and fringing woods the gentle Nashua flows,</u>	Personification	Tactile	Connotation
75	To where Wachuset's <u>wintry blasts the mountain larches stir,</u>	Personification	Kinaesthetic	Connotation
76	<u>Swelled up to Heaven the thrilling cry of 'God save Latimer!'</u>	Hyperbole	Auditory	Connotation
77	<u>And sandy Barnstable rose up, wet with the salt sea spray;</u>	Personification	Tactile	Connotation
78	And Bristol sent her answering <u>shout down Narragansett</u>	Hyperbole	Auditory	Connotation

	<u>Bay!</u>			
79	<u>Along the broad Connecticut old Hampden felt the thrill,</u>	Hyperbole	Kinaesthetic	Connotation
80	<u>And the cheer of Hampshire's woodmen swept down from Holyoke Hill.</u>	-	Auditory	Connotation
81	<u>The voice of Massachusetts!</u> Of her free sons and daughters,	-	Auditory	Connotation
82	<u>Deep calling unto deep aloud, the sound of many waters!</u>	Personification	Auditory	Connotation
83	Against the burden of <u>that voice what tyrant power shall stand?</u>	Rhetoric	Auditory	Connotation
84	<u>No fetters in the Bay State!</u> <u>No slave upon her land!</u>	Repetition	-	Denotation
85	<u>Look to it well, Virginians! In calmness we have borne,</u>	Alliteration	Visual	Connotation
86	In answer to our faith and trust, <u>your insult and your</u>	-	Auditory	Connotation

	<u>scorn</u> ;			
87	You've spurned our kindest counsels; <u>you've hunted for our lives</u> ;	Euphemism	Kinaesthetic	Connotation
88	And <u>shaken round our hearths and homes your manacles and gyves</u> !	Hyperbole	Kinaesthetic	Connotation
89	<u>We wage no war, we lift no arm, we fling no torch within</u>	Repetition	Kinaesthetic	Denotation
90	The <u>fire-damps of the quaking mine beneath your soil of sin</u> ;	Personification	Kinaesthetic	Connotation
91	<u>We leave ye with your bondmen, to wrestle, while ye can,</u>	Repetition	-	Connotation
92	With the strong upward tendencies and <u>God-like soul of man</u> !	Sarcasm	-	Connotation
93	But for us and for our children, the vow which we have given	-	-	Connotation

94	For freedom and <u>humanity is registered in heaven</u> ;	Hyperbole	-	Connotation
95	No slave-hunt in our borders, - no pirate <i>on our strand!</i>	Repetition	-	Connotation
96	<i>No fetters in the Bay State, - no slave upon our land!</i>	Repetition	-	Connotation

The poem, Massachusetts to Virginia uses more connotation diction to add a more profound and poetic impression to the poem. The most dominant figurative language used is hyperbole figure of speech to describe something compelling, especially the cruelty of slavery in Virginia. Followed by the most dominant imagery, namely kinaesthetic and auditory, it was done to illustrate how hard the struggle of an enslaved person to escape to Virginia to Massachusetts for freedom.

b) Theme, Feeling, Tone and Intention

The theme of the poem Massachusetts to Virginia is courage and sacrifice. This refers to several words in the stanza that describe the efforts of a slave across the seas and hills to achieve his freedom, illustrated in the following stanzas :

Wild are the waves which lash the reefs along St. George's bank;
Cold on the shores of Labrador the fog lies white and dank;

Through storm, and wave, and blinding mist, stout are the hearts which
man The fishing-smacks of Marblehead, the sea-boats of Cape Ann.

(stanza #3)

The cold north light and wintry sun glare on their icy forms,
Bent grimly o'er their straining lines or wrestling with the storms;
Free as the winds they drive before, rough as the waves they roam,
They laugh to scorn the slaver's threat against their rocky home.

(stanza #4)

In these verses, much courage is gathered, and sacrifices have been made to get to a northern state free from slavery. Nevertheless, they must traverse a steep track to fight for their freedom.

The feeling which is the attitude of poet in this poem tends to feel anger over the slavery movement that occurred in the southern states. The poet has uttered words that contain elements of anger, such as the sentence :

We hear thy threats, Virginia! thy stormy words and high
Swell harshly on the Southern winds which melt along our sky;
Yet not one brown, hard hand foregoes its honest labor here,
No hewer of our mountain oaks suspends his axe in fear.

(stanza #3)

Look to it well, Virginians! In calmness we have borne,
In answer to our faith and trust, your insult and your scorn;
You've spurned our kindest counsels; you've hunted for our lives;
And shaken round our hearths and homes your manacles and gyves!

(stanza #22)

Some of the underlined sentences show how angry the poet was with the oppression of slavery that took place in the south. In the sentence "Look it well, Virginians!" as if the poet was at the peak of

his anger and gave a red sign to virginia to immediately end the slavery they were doing.

Followed by the tone contained in this poem is a threatening tone. Just like in the feeling part, here the poet calls on southern states that practice slavery. Whittier puts it this way in his poem:

We wage no war, we lift no arm, we fling no torch within
The fire-damps of the quaking mine beneath your soil of sin;

(stanza #23)

It is seen that Whittier, in the name of his God, threatens to curse the Virginia region for the dirty actions he has committed. Namely, the southern region is cursed for its slavery.

In this poem, the poet tries to convey a comparison of what happened in the Virginia and Massachusetts regions. The contrast between the two is the middle point that if your area is protected from heinous deeds, then God will give blessings and guarantees for heaven. However, if otherwise, then the wrath of God will spill on the ground full of sin.

c) Discovery of Abolitionist Movement Patterns

Through these seven intrinsic elements (Diction, Figurative Language, Imagery, Theme, Feeling, Tone and Intention), researchers can conclude the abolitionist movement pattern depicted in Massachusetts to Virginia poem as follows :

- 1) The abolitionist movement is described through a comparison between the regions of South America and North America. At the same time, the sentence also triggers a provocation so that the people of the readers will be more proud of the northern region and ridicule the southern region.
- 2) Poets use many hyperbole figures of speech, followed by kinaesthetic and auditory imagery. It makes the visualization in the reader's imagination deeper and more real. As if they could hear, see and feel the movements of the enslaved person trying to travel long distances to retrieve his freedom. It is also one of the abolitionist movement's tricks to continue to attract the sympathy of its readers.
- 3) The use of a threatening tone, accompanied by the feeling of anger, followed by the theme of courage and sacrifice, makes the poem even more real. The way the poet expresses his anger by threatening the cursed land (Virginia) and the depiction of slavery activities indirectly influence the reader to participate in expressing emotions. The reader's emotions are the abolitionists' main weapon in carrying out this movement. Because what they need is support and the number of people who will take part in the call for the abolition of the slavery movement.

B. Depiction of the Abolitionist Movement in the Poem the Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage (1838)

a) Diction , Figurative Language and Imagery

Referring to the poem above, it is found that the choices of diction, figurative language, and imagery are summarized in the following table.

4.2 Intrinsic Elements Table

No	The Poem	Figurative Language	Imagery	Diction
1	Gone, gone, -- sold and gone	-	-	Connotation
2	To <u>the rice- swamp dank</u> and lone.	Metonymy	Auditory	Connotation
3	Where the <u>slave-whip</u> <u>ceaseless</u> <u>swings</u>	Personification	Kinaesthetic	Connotation
4	Where <u>the</u> <u>noisome insect</u> <u>stings</u>	Hyperbole	Auditory	Connotation
5	Where <u>the</u> <u>fever demon</u> <u>strews</u>	Hyperbole	-	Connotation
6	<u>Poison with</u> <u>the falling</u> <u>dews</u>	Hyperbole	Kinaesthetic	Connotation
7	Where <u>the</u> <u>sickly</u> <u>sunbeams</u>	Hyperbole	Visual	Connotation

	<u>glare</u>			
8	Through the hot and misty air;	-	Tactile	Connotation
9	Gone, gone, -- sold and gone,	-	-	Connotation
10	To <u>the rice-swamp dank and lone,</u>	Metonymy	Auditory	Connotation
11	From Virginia's hills and waters;	-	-	Denotaion
12	Woe is me, my stolen daughters!	-	-	Denotaion
13	Gone, gone, -- sold and gone	-	-	Connotation
14	To <u>the rice-swamp dank and lone</u>	Metonymy	-	Denotation
15	There <u>no mother's eye</u> is near them,	Pars pro toto	Visual	Connotation
16	There <u>no mother's ear</u> can hear them;	Pars pro toto	Auditory	Connotation
17	Never, when <u>the torturing lash</u>	Hyperbole	Kinaesthetic	Connotation
18	<u>Seams their back with many a gash</u>	Hyperbole	Tactile	Connotation
19	Shall a mother's kindness bless	-	-	Denotation

	them			
20	Or a <u>mother's arms caress</u> them.	-	Tactile	Denotation
21	Gone, gone, -- sold and gone,	-	-	Connotation
22	To <u>the rice-swamp dank</u> <u>and lone,</u>	Metonymy	Auditory	Connotation
23	From Virginia's hills and waters;	-	-	Denotation
24	Woe is me, my stolen daughters!	-	-	Denotation
25	Gone, gone, -- sold and gone,	-	-	Connotation
26	To the rice- swamp dank and lone,	Metonymy	Auditory	Connotation
27	Oh, <u>when</u> <u>weary, sad,</u> <u>and slow,</u>	-	Tactile	Connotation
28	From <u>the fields</u> <u>at night they</u> <u>go</u>	-	Kinaesthetic	Connotation
29	<u>Faint with toil,</u> <u>and racked</u> <u>with pain</u>	Hyperbole	Tactile	Connotation
30	To <u>their</u> <u>cheerless</u> <u>homes again,</u>	-	Auditory	Connotation
31	<u>There no</u> <u>brother's voice</u> <u>shall greet</u>	-	Auditory	Connotation

	<u>them</u>			
32	There no father's welcome meet them.	-	-	Connotation
33	Gone, gone, -- sold and gone,	-	-	Connotation
34	To <u>the rice-swamp dank and lone,</u>	Metonymy	Auditory	Connotation
35	From Virginia's hills and waters;	-	-	Denotation
36	Woe is me, my stolen daughters!	-	-	Denotation
37	Gone, gone, -- sold and gone,	-	-	Connotation
38	To <u>the rice-swamp dank and lone</u>	Metonymy	Auditory	Connotation
39	From <u>the tree whose shadow lay</u>	Personification	Visual	Connotation
40	On <u>their childhood's place of play;</u>	-	Visual	Connotation
41	From the cool sprmg where they drank;	-	Gustatory	Denotation
42	<u>Rock, and hill, and rivulet bank;</u>	-	Visual	Connotation
43	From <u>the solemn house</u>	Metonymy	Auditory	Connotation

	<u>of prayer,</u>			
44	And <u>the holy</u> <u>counsels there;</u>	-	Auditory	Connotation
45	Gone, gone, -- sold and gone,	-	-	Connotation
46	To the rice- swamp dank and lone,	Metonymy	Auditory	Connotation
47	From Virginia's hills and waters;	-	Visual	Denotation
48	Woe is me, my stolen daughters!	-	-	Denotation
49	Gone, gone, -- sold and gone,	-	-	Connotation
50	To the rice- swamp dank and lone;	Metonymy	Auditory	Connotation
51	Toiling <u>through the</u> <u>weary day,</u>	-	Kinaesthetic	Denotation
52	And <u>at night</u> <u>the spoiler's</u> <u>prey.</u>	Metonymy	-	Connotation
53	Oh, that they had earlier died,	-	-	Connotation
54	Sleeping calmly, side by side,	-	-	Connotation
55	Where <u>the</u> <u>tyrant's</u> power is o'er	Metonymy	-	Connotation

56	And the fether galls no more!	-	-	Connotation
57	Gone, gone, -- sold and gone,	-	-	Connotation
58	To <u>the rice- swamp dank and lone;</u>	Metonymy	Auditory	Connotation
59	From Virginia's hills and waters	-	-	Denotation
60	Woe is me, my stolen daughters!	-	-	Denotation
61	Gone, gone, -- sold and gone,	-	-	Connotation
62	To <u>the rice- swamp dank and lone;</u>	Metonymy	Auditory	Connotation
63	By <u>the holy love He beareth;</u>	Personification	Kinaesthetic	Connotation
64	By <u>the bruised reed He spareth;</u>	Personification	-	Connotation
65	Oh, may He, to whom alone	-	-	Connotation
66	All their cruel wrongs are known,	-	-	Connotation
67	Still their hope and refuge prove,	-	-	Connotation
68	With a more than mother's love.	-	-	Connotation

69	Gone, gone, -- sold and gone,	-	-	Connotation
70	To the rice- swamp dank and lone,	Metonymy	Auditory	Connotation
71	From Virginia's hills and waters;	-	-	Denotation
72	Woe is me, my stolen daughters!	-	-	Connotation

Based on the analysis in the table above, in the poem “the Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage” the most widely used diction is connotation, with the aim of beautifying the sentence and deepening its meaning to the reader. Then the most widely used figure of speech is metonymy to describe something with other terms in order to add a dramatic impression in the poem. The most dominant imagery used is auditory to add to the impression of the mother's cries and lamentations whose children have been kidnapped to become slaves as well.

b) Theme, Feeling, Tone and Intention

The theme in this poem is the disappointment and despair of a mother. In this poem, John Whittier tells the inner expression of a slave mother (the Negro) who is powerless in defending her children from the slave trade. Her inability to defend her children is caused by

the absence of the rights and freedoms of life (Human Rights) possessed by a mother. It is addressed in several stanzas as follows :

Woe is me, my stolen daughters!

(end of each stanza)

There no mother's eye is near them,

There no mother's ear can hear them;

Never, when the torturing lash

Seams their back with many a gash

Shall a mother's kindness bless them

Or a mother's arms caress them.

(verse 3 – 8 , stanza #2)

The mother just resigned herself to the situation when her children were kidnapped. She is just a slave, slave means only the property of her employer (white people). Under these conditions, the slave trade was extremely inhumane or in the least heartless. Slaves are just like pets. The mother's attitude in this poem tends to be submissive and doesn't hold much hope, because in fact they can do nothing but obey their master's orders.

The poet's attitude or feeling in this poem is an expression of John Whittier's own concern or sympathy for the "slave trade" incident that occurred in the Virginia. In this poem John uses a third person point of view, represented by the mother of children

who have been kidnapped and made slaves as well. Whittier's concern is reflected in the expression of a slave mother who is helpless and quite emotionally draining. Illustrated in the second stanza:

There no mother's eye is near them,

There no mother's ear can hear them;

Never, when the torturing lash

Seams their back with many a gash

Shall a mother's kindness bless them

Or a mother's arms caress them.

(verse 3 – 8 , stanza #2)

His concern is certainly part of his anticipatory attitude or disapproval of the oppression of slavery and the slave trade because this is contrary to religious teachings or beliefs and violates the universal human rights aspect he believes and applies so far.

The tone used by the poet to the reader in this poem is straightforward and says something to the reader. Whittier reveals the story of the slave trade to his readers through a third-person perspective, represented by the slave mother character in his poetry. Written many times, the mother said :

Gone, gone, -- sold and gone.

*To the rice-swamp dank and lone ,
From Virginia's hills and waters;
Woe is me, my stolen daughtsers!*
(every stanza)

The above sentence is repeated in each stanza, emphasizing that a mother is helpless when her children are kidnapped for the slave trade. At the same time, he emphasized to his readers that the form of the slave trade in Virginia was very cruel. Even biological mothers have no rights over their children to be traded as enslaved people.

Through this poem, with the expression of concern, John tries to convey a message to awaken the tyranny and invites the whole community to feel empathy for this phenomenon of the slave trade. Humans have the same rights and do not discriminate between positions. However, being enslaved does not mean we are free to turn him into a machine. Be it a field cleaning machine, a cotton planting and harvesting machine, or a lust-satisfying machine. In the end, many enslaved women became pregnant and gave birth to their master's children, and then their children were taken and enslaved.

c) Discovery of Abolitionist Movement Patterns

Through these seven intrinsic elements (Diction, Figurative Language, Imagery, Theme, Feeling, Tone and Intention),

researchers can conclude the abolitionist movement pattern depicted in The Farewell Of A Virginia Slave Mother To Her Daughters Sold into Southern Bondage poem as follows :

- 1) The abolitionist movement in the poem The Farewell of A Virginia Slave Mother to Her Daughters Sold into Southern Bondage is described by raising the story of enslaved people who have no rights over their biological children. Whittier uses a third-person point of view and makes the figure of a slave mother the main character in his poetry. The mother told the story of how weak and helpless she was against her own child's freedom so that it could take the readers' sympathy.
- 2) Whittier uses a lot of metonymy figure of speech for his depiction of the slavery area, accompanied by the use of auditory imagery, which makes the reader's imagination seem able to hear directly the screams of slave children who were kidnapped and tortured.
- 3) The feeling of sadness and despair of the poet represented by the slave mother made the tone of the poem that Whittier used even more clearly, illustrating that the slave trade in the Virginia area was indeed true. The phrase "sold and gone" has been repeated many times, emphasizing that this activity is

becoming increasingly common. From there, the poet provokes his readers to sympathize and fight against this oppression.

C. Depiction of the Abolitionist Movement in the Poem Stanzas for the Times (1844)

a) Diction , Figurative Language and Imagery

Referring to the poem above, it is found that the choices of diction, figurative language, and imagery are summarized in the following table.

4.3 Intrinsic Elements Table

No	The Poem	Figurative Language	Imagery	Diction
1	Is this <u>the land our fathers loved,</u>	Metaphor	Visual	Connotation
2	The <u>freedom which they toiled to win?</u>	Hyperbole	-	Connotation
3	Is this <u>the soil whereon they moved?</u>	Metaphor	Visual	Connotation
4	Are these <u>the graves they slumber in?</u>	Metaphor	Visual	Connotation
5	Are we <u>the sons by whom are borne</u>	Metaphor	-	Connotation
6	<u>The mantles which the dead have worn?</u>	Metaphor	Visual	Connotation

7	And shall <u>we crouch above these graves,</u>	Rhetoric	Kinaesthetic	Connotation
8	With <u>craven soul and fettered lip?</u>	Rhetoric	Kinaesthetic	Connotation
9	<u>Yoke in with marked and branded slaves,</u>	Hyperbole	Visual	Connotation
10	And tremble at the driver's whip?	Hyperbole	Tactile	Connotation
11	<u>Bend to the earth our pliant knees,</u>	-	Kinaesthetic	Connotation
12	And speak but as our masters please?	Rhetoric	-	Denotation
13	Shall <u>outraged Nature cease to feel?</u>	Personification	-	Connotation
14	Shall <u>Mercy's tears</u> no longer flow?	-	Tactile	Connotation
15	Shall ruffian threats of cord and steel,	Hyperbole	Visual	Connotation
16	The <u>dungeon's gloom, the assassin's blow,</u>	-	Visual ; Tactile	Connotation
17	Turn back the spirit roused to save	-	-	Denotation
18	The Truth, our Country, and the slave?	-	-	Denotation

19	Of <u>human skulls that shrine was made,</u>	Hyperbole	Visual	Connotation
20	<u>Round which the priests of Mexico</u>	-	Visual	Connotation
21	Before <u>their loathsome idol prayed;</u>	-	Visual	Connotation
22	Is <u>Freedom's altar fashioned so?</u>	Rhetoric	Visual	Connotation
23	And must we yield to Freedom's God,	-	-	Connotation
24	<u>As offering meet, the negro's blood?</u>	Hyperbole	-	Connotation
25	Shall tongue be mute, when deeds are wrought	-	Visual	Connotation
26	Which <u>well might shame extremest hell?</u>		Visual	Connotation
27	Shall <u>freemem lock the indignant thought?</u>	Metaphor	-	Connotation
28	Shall <u>Pity's bosom cease to swell?</u>	Hyperbole	Tactile	Connotation
29	Shall <u>Honor bleed?- shall Truth succumb?</u>	Personification	-	Connotation

30	Shall <u>pen, and press, and soul be dumb?</u>	Personification	Auditory	Connotation
31	No; by <u>each spot of haunted ground,</u>	Metaphor	Visual	Connotation
32	Where <u>Freedom weeps her children's fall;</u>	Personification	Auditory	Connotation
33	By <u>Plymouth's rock, and Bunker's mound;</u>	Metaphor	Visual	Connotation
34	By <u>Griswold's stained and shattered wall;</u>	-	Visual	Connotation
35	By <u>Warren's ghost, by Langdon's shade;</u>	Personification	Visual	Connotation
36	By all the memories of our dead!	-	-	Connotation
37	By <u>their enlarging souls, which burst</u>	Hyperbole	-	Connotation
38	<u>The bands and fetters round them set;</u>	-	Visual	Connotation
39	By <u>the free Pilgrim spirit nursed</u>	Metaphor	-	Connotation
40	Within our inmost bosoms, yet,	-	-	Denotation

41	By all above, around, below,	-	Visual	Connotation
42	Be ours the indignant answer,- No!	-	-	Connotation
43	No; guided by our country's laws,	-	-	Denotation
44	For truth, and right, and suffering man,	-	-	Denotation
45	Be ours to strive in Freedom's cause,	-	-	Denotation
46	As <u>Christians</u> <u>may</u> , as <u>freemen can!</u>	Simile	Visual	Connotation
47	Still <u>pouring</u> <u>on unwilling</u> <u>ears</u>	Personification	Auditory	Connotation
48	<u>That truth</u> <u>oppression</u> <u>only fears.</u>	Metaphor	-	Connotation
49	What! <u>shall we</u> <u>guard our</u> <u>neighbor still,</u>	Rhetoric	-	Connotation
50	While <u>woman</u> <u>shrieks</u> <u>beneath his</u> <u>rod,</u>	-	Auditory	Connotation
51	And while <u>he</u> <u>trampels down</u> <u>at will</u>	-	Kinaesthetic	Connotation
52	The <u>image of a</u> <u>common God?</u>	Rhetoric	-	Connotation

53	<u>Shall watch and ward be round him set,</u>	-	Visual	Connotation
54	Of <u>Northern nerve and bayonet?</u>	Metaphor	-	Connotation
55	<u>And shall we know and share with him</u>	Rhetoric	-	Connotation
56	<u>The danger and the growing shame?</u>	Rhetoric	-	Connotation
57	And <u>see our Freedom's light grow dim,</u>	-	Visual	Connotation
58	Which <u>should have filled the world with flame?</u>	Rhetoric	Visual	Connotation
59	And, <u>writhing, feel, where'er we turn,</u>	-	Kinaesthetic	Connotation
60	A <u>world's reproach around us burn?</u>	Personification	-	Connotation
61	<u>Is't not enough that this is borne?</u>	Rhetoric	-	Connotation
62	<u>And asks our haughty neighbor more?</u>	Rhetoric	Visual	Connotation
63	<u>Must fetters which his slaves have</u>	-	Visual	Connotation

	<u>worn</u>			
64	<u>Clank round the Yankee farmer's door?</u>	Rhetoric	Visual	Connotation
65	Must he be told, beside his plough,	-	Auditory	Connotation
66	What <u>he must speak, and when, and how?</u>	Rhetoric	Auditory	Connotation
67	Must he be told his <u>freedom stands</u>	Personification	-	Connotation
68	<u>On Slavery's dark foundations strong;</u>	Hyperbole	Visual	Connotation
69	On breaking hearts and fettered hands,	-	Tactile	Connotation
70	On robbery, and crime, and wrong?	-	-	Denotation
71	That all his fathers taught is vain,-	-	-	Connotation
72	That <u>Freedom's emblem is the chain?</u>	Metaphor	Visual	Connotation
73	<u>Its life, its soul, from slavery drawn!</u>	Personification	Kinaesthetic	Connotation
74	False, foul, profane! Go,	-	-	Connotation

	teach as well			
75	Of <u>holy Truth</u> from <u>Falsehood</u> <u>born!</u>	Personification	-	Connotation
76	Of <u>Heaven</u> refreshed by airs from <u>Hell!</u>	Hyperbole	Visual	Connotation
77	Of <u>Virtue in</u> the arms of <u>Vice!</u>	Personification	Visual	Connotation
78	Of <u>Demons</u> planting <u>Paradise!</u>	Hyperbole	Visual	Connotation
79	<u>Rail on, then,</u> brethren of the South,	-	Kinaesthetic	Denotation
80	Ye shall not hear the truth the less;	-	-	Denotation
81	<u>No seal is on</u> the Yankee's <u>mouth,</u>	Affirmation	Visual	Connotation
82	<u>No fetter on</u> the Yankee's <u>press!</u>	Repetition	Visual	Connotation
83	From our Green Mountains to the sea,	Alliteration	Visual	Connotation
84	One voice shall thunder, We are free!	Alliteration	Auditory	Connotation

Based on the results of the analysis of the poems in the table above, the most dominant use of figurative language in the poem Stanzas for The Time is figurative language rhetoric, intending to give emphasis and satire to state something without requiring an answer. Then the diction used tends to be connotation diction, and the most widely used imagery is visual imagery which makes the reader seem to visualize what is happening in the poem.

b) Theme, Feeling , Tone and Intention

The poem Stanzas for the Time raises the theme of protest and resistance. In his stanzas, it is seen that John uses a lot of figurative language rhetoric. In his poetry, Whittier looks as if he is astonished by the prevailing system and policies. Represented by the second stanza, the sentences he uses are as follows :

And shall we crouch above these graves,
With craven soul and fettered lip?
Yoke in with marked and branded slaves,
And tremble at the driver's whip?
Bend to the earth our pliant knees,
And speak but as our masters please?
(stanza #2)

The interrogative sentence here is expressed by Whittier not to ask for an answer, but he is trying to emphasize something that he thinks is wrong and surprising. Should we be like this? Should it be like that? Why? It's inhumane though. Therefore, according to the researcher, the big themes raised by Whittier here are protest and resistance.

The feeling of the poet in this poem tends to be angry. This is shown by some of the lyrics trying to emphasize and question something that is actually inhumane but why it continues to be done (slavery activities). This is depicted in the fourth and fifth stanzas, followed by the eleventh to thirteenth stanzas:

Of human skulls that shrine was made,
Round which the priests of Mexico
Before their loathsome idol prayed;
Is Freedom's altar fashioned so?
And must we yield to Freedom's God,
As offering meet, the negro's blood?

(stanza #4)

Shall tongue be mute, when deeds are wrought
Which well might shame extremest hell?
Shall freemem lock the indignant thought?
Shall Pity's bosom cease to swell?
Shall Honor bleed?- shall Truth succumb?
Shall pen, and press, and soul be dumb?

(stanza #5)

Is't not enough that this is borne?
And asks our haughty neighbor more?
Must fetters which his slaves have worn
Clank round the Yankee farmer's door?
Must he be told, beside his plough,
What he must speak, and when, and how?

(stanza #11)

Must he be told his freedom stands
On Slavery's dark foundations strong;
On breaking hearts and fettered hands,
On robbery, and crime, and wrong?
That all his fathers taught is vain,-
That Freedom's emblem is the chain?

(stanza #12)

Its life, its soul, from slavery drawn!
False, foul, profane! Go, teach as well

Of holy Truth from Falsehood born!
Of Heaven refreshed by airs from Hell!
Of Virtue in the arms of Vice!
Of Demons planting Paradise!

(stanza #13)

The expressions of anger that Whittier describes to represent his feelings are clearly reflected in these expressions. This is represented by the abundance of figurative language rhetoric, which provides a clear affirmation and satire on slavery activities. And followed by a lot of use of exclamation marks while strongly opposing slavery activities.

The tone that is often used in this poem is objecting and insinuating by using a rhetorical figure of speech. Whittier has repeatedly emphasized that the practice of slavery is wrong, despicable and must stop. Whittier expresses his objections through the sixth to ninth stanzas :

No; by each spot of haunted ground,
Where Freedom weeps her children's fall;
By Plymouth's rock, and Bunker's mound;
By Griswold's stained and shattered wall;
By Warren's ghost, by Langdon's shade;
By all the memories of our dead!

(stanza #6)

By their enlarging souls, which burst
The bands and fetters round them set;
By the free Pilgrim spirit nursed
Within our inmost bosoms, yet,
By all above, around, below,
Be ours the indignant answer,- No!

(stanza #7)

No; guided by our country's laws,
For truth, and right, and suffering man,
Be ours to strive in Freedom's cause,
As Christians may, as freemen can!
Still pouring on unwilling ears
That truth oppression only fears.

(stanza #8)

What! shall we guard our neighbor still,
While woman shrieks beneath his rod,
And while he trampels down at will
The image of a common God?
Shall watch and ward be round him set,
Of Northern nerve and bayonet?

(stanza #9)

In these four stanzas, Whittier uses the word "No!" several times and other sentences of refusal reflecting his objections and harsh satire on this slavery activity. Therefore, the tone he conveys to his readers is an objecting and insinuating tone.

The message that can be concluded from the poem stanzas for the time is that the poet invites all readers to think and be aware of what has happened in the southern region. He tries to make his readers criticize that the practice of slavery is wrong and must be stopped. Therefore, John G. Whittier uses a lot of interrogative sentences with rhetorical figures of speech so that his readers can think more critically when reading his poetry and support his abolitionism movement.

c) Discovery of Abolitionist Movement Patterns

Through these seven intrinsic elements (Diction, Figurative language, Imagery, Theme, Feeling, Tone and Intention), researchers can draw conclusions about the abolitionist movement pattern depicted in *Stanzas for the Times* poem as follows :

- 1) Whittier carries out his abolitionist movement using figurative language, rhetoric and visual imagery. This figurative language and imagery help Whittier make his readers think more critically. Whittier seems to throw a question at the reader in figurative language rhetoric. However, the poet is emphasizing a point and inviting the reader to contemplate together about this slavery oppression. They were assisted by visual imagery, which adds to the impression that the reader can visualize the situation described by the poet.
- 2) The poet uses a tone of objecting and feeling anger in his poetry. It is also an abolitionist trick to attract readers' attention. So that the reader is also carried away by the emotions of the depiction of slavery (killing, torture, lashing, the blood of the negroes, enslaved people in chains).
- 3) Poets also use the trick of comparison. Seen in the final stanza, he reveals that there was no torture, restraint and shackles in the mouth of the Yankee or the northern region. He motivated the

enslaved people to rise and fight for freedom. It was also a trick of his provocation against the southerners who carried out slavery. If the people of North America widely read the poem, they would be more proud to live in the north and participate in calling for a land of freedom and campaigns against slavery.

D. Depiction of the Abolitionist Movement in the Poem Stanzas (1846)

a) Diction , Figurative Language and Imagery

Referring to the poem above, it is found that the choices of diction, figurative language, and imagery are summarized in the following table.

4.4 Intrinsic Elements Table

No	The Poem	Figurative Language	Imagery	Diction
1	<u>Our fellow - countrymen in chains !</u>	-	Visual	Connotation
2	<u>Slaves in a land of light and law !</u>	Metaphor	Visual	Connotation
3	<u>Slaves crouching on the very plains</u>	Metaphor	Visual	Connotation
4	<u>Where roll'd the storm of Freedom's war !</u>	Hyperbole	Visual	Connotation
5	<u>A groan from Eutaw's haunted wood</u>	Personification	Auditory	Connotation
6	<u>A wail where Camden's martyrs fell-</u>	-	Visual	Connotation

7	<u>By every shrine of patriot blood,</u>	Hyperbole	Visual	Connotation
8	From <u>Moultrie's wall and Jasper's well!</u>	Hyperbole	Visual	Connotation
9	By <u>storied hill and hallow'd grot,</u>	-	Visual	Connotation
10	By <u>mossy wood and marshy glen,</u>	-	Visual	Connotation
11	<u>Whence rang of old the rifle – shot,</u>	-	Auditory	Connotation
12	<u>And hurrying shout of Marion's men!</u>	-	Auditory	Connotation
13	<u>The groan of breaking hearts is there</u>	Personification	Auditory	Connotation
14	<u>The falling lash – the fetter's clank!</u>	Hyperbole	Visual	Connotation
15	Slaves — SLAVES are breathing in that air,	-	-	Denotation
16	Which old De Kalb and Sumter drank!	Metaphor	Visual	Connotation
17	<u>What, ho! — our countrymen in chains!</u>	Repetition	Visual	Connotation
18	<u>The whip on woman's shrinking flesh!</u>	-	Visual	Denotation
19	Our soil yet reddening with the stains	Hyperbole	Visual	Connotation

	,			
20	Caught <u>from her scourging</u> , warm and fresh !	Hyperbole	Tactile	Connotation
21	What ! <u>mothers from their children</u> riven !	Hyperbole	Visual	Connotation
22	<u>What ! God's own image</u> bought and sold !	Repetition	Visual	Connotation
23	<u>AMERICANS to market</u> drive n .	-	Visual	Connotation
24	<u>And barter'd as the brute</u> for gold !	-	Visual	Connotation
25	Speak ! shall their agony of prayer	-	-	Denotation
26	<u>Come thrilling to our hearts</u> in vain ?	Personification	Tactile	Connotation
27	To us , whose fathers scorn'd to bear	-	Auditory	Connotation
28	The paltry menace of a chain ;	-	Visual	Connotation
29	To us , whose boast is loud and long	-	Auditory	Connotation
30	Of holy Liberty and Light –	Personification	Visual	Connotation
31	Say , shall <u>these writing slaves</u> of Wrong ,	-	Visual	Denotation

32	<u>Plead vainly for their plunder'd Right ?</u>	-	Visual	Denotation
33	What ! shall we send , with lavish breath ,	Hyperbole	Auditory	connotation
34	Our <u>sympathies across the wave ,</u>	Personification	Visual	Connotation
35	Where <u>Manhood , on the field of death ,</u>	Hyperbole	Visual	Connotation
36	<u>Strikes for his freedom , or a grave ?</u>	Rhetoric	Visual	Connotation
37	<u>Shall prayers go up , and hymns be sung</u>	-	Auditory	Denotation
38	For Greece , the Moslem fetter spurning ,	-	-	Denotation
39	And <u>millions hail with pen and tongue</u>	Hyperbole	Visual	Connotation
40	<u>Our light on all her altars burning ?</u>	Hyperbole	Visual	Connotation
41	Shall Belgium feel , and gallant France ,	-	-	Denotatiom
42	By <u>Vendome's pile and Schoenbrun's wall ,</u>	-	Visual	Connotation
43	And Poland , gasping on her lance ,	Personification	Kinaesthetic	Connotation
44	The impulse of our cheering call ?	-	Auditory	Connotation
45	And <u>shall the slave , beneath our ey</u>	-	Visual	Connotation

	<u>e</u> ,			
46	<u>Clank o'er our fields his hateful chain ?</u>	Rhetoric	Visual	Connotation
47	And <u>toss his fetter'd armson high</u> ,	-	Kinaesthetic	Denotation
48	And <u>groan for Freedom's gift , in vain ?</u>	Rhetoric	Auditory	Connotation
49	<u>Oh , say , shall Prussia's banner be</u>	-	-	Denotation
50	<u>A refuge for the stricken slave ?</u>	-	-	Denotation
51	And shall the Russian serf go free	-	-	Denotation
52	By Baikal's lake and Neva's wave ?	-	Visual	Denotation
53	And shall <u>the wintry - bosom'd Dane</u>	-	Visual	Connotation
54	<u>Relax the iron hand of pride</u> ,	Personification	Visual	Connotation
55	And bid his bondmen cast the chain ,	-	Visual	Connotation
56	<u>From fetter'd soul and limb , aside ?</u>	Rhetoric	Visual	Connotation
57	Shall every flap of England's flag	-	Kinaesthetic	Connotation
58	<u>Proclaim that all around are free</u> ,	-	Auditory	Connotation

59	From “ <u>farthest Ind</u> ” to <u>each blue crag</u>	Pars pro toto	Visual	Connotation
60	That beetles o’er the Western Sea ?	Pars pro toto	Visual	Connotation
61	And shall we scoff at Europe's kings ,	-	-	Denotation
62	When <u>Freedom's fire</u> is <u>dim with us</u> ,	Hyperbole	Visual	Connotation
63	And <u>round our country's altar clings</u>	-	Visual	Connotation
64	The <u>damning shade</u> of <u>Slavery's curse</u> ?	Rhetoric	Visual	Connotation
65	For let us <u>ask of Constantine</u>	-	Visual	Connotation
66	To <u>loose his grasp</u> on <u>Poland's throat</u> ;	-	Kinaesthetic	Connotation
67	And beg <u>the lord</u> of <u>Mahmoud's line</u>	-	Visual	Connotation
68	To <u>spare the struggling Suliote</u>	-	Visual	Denotation
69	Will not the scorching answer come	-	-	Denotation
70	From turban'd Turk , and scornful Russ :	-	-	Denotation
71	“ Go , loose your fetter'd slaves at home ,	-	-	Denotation

72	Then turn , and ask the like of us ! ”	-	-	Denotation
73	Just God ! and shall we calmly rest ,	-	-	Denotation
74	The <u>Christian's scorn</u> - the <u>Heathen's mirth</u>	-	Auditory	Connotation
75	Content to live the lingering jest	-	-	Denotation
76	And by - <u>word of a mocking Earth ?</u>	Rhetoric	-	Connotation
77	<u>Shall our own glorious land retain</u>	Rhetoric	Visual	Connotation
78	That curse <u>whi ch Europe scor ns to bear ?</u>	Rhetoric	-	Connotation
79	<u>Shall our own brethren drag the chain</u>	Rhetoric	Kinaesthetic	Connotation
80	<u>Which not even Russia's menials wear ?</u>	Cynicism	Visual	Connotation
81	Up , then , <u>in Freedom's manly part ,</u>	-	Visual	Connotation
82	<u>From gray - beard eld to fiery youth ,</u>	Pars pro toto	Visual	Connotation
83	And on <u>the nation's naked heart</u>	Personification	Visual	Connotation
84	<u>Scatter the living coals of Truth !</u>	Personification	Kinaesthetic	Connotation
85	Up - while ye slumber , deeper yet	-	-	Denotation

86	<u>The shadow of our fame is growing !</u>	Personification	Visual	Connotation
87	Up - while ye pause , our sun may set	-	-	Denotation
88	(our sun may set) In blood , around our altars flowing !	Hyperbole	Kinaesthetic	Connotation
89	Oh ! rouse ye , ere the storm comes forth	-	-	Denotation
90	The gather'd wrath of God and man	-	-	Denotation
91	Like that which wasted Egypt's earth ,	-	-	Denotation
92	<u>When hail and fire above it ran ,</u>	Personification	Kinaesthetic	Connotation
93	<u>Hear ye no warnings in the air ?</u>	Rhetoric	-	Connotation
94	<u>Feel ye no earthquake underneath ?</u>	Rhetoric	Kinaesthetic	Connotation
95	Up - up - why will ye slumber where	-	-	Denotation
96	<u>The sleeper only wakes in death ?</u>	Rhetoric	Visual	Connotation
97	Up now for Freedom ! - not in strife	-	-	Denotation
98	Like that <u>your sterner fathers saw</u>	-	Visual	Connotation

99	The awful waste of human life	Hyperbole	Visual	Connotation
100	The glory and the guilt of war :	-	-	Denotation
101	But break the chain — the yoke remove ,	-	Kinaesthetic	Denotation
102	And smite to earth Oppression's rod ,	Personification	Kinaesthetic	Connotation
103	With those mild arms of Truth and Love ,	Personification	-	Connotation
104	<u>Made mighty through the living God !</u>	-	Visual	Connotation
105	Down let <u>the shrine of Moloch sink</u> ,	Metaphor	Visual	Connotation
106	And <u>leave no traces where it stood</u> ;	-	Visual	Connotation
107	Nor longer let its idol drink	-	-	Denotation
108	<u>His daily cup of human blood</u> :	Hyperbole	Visual	Connotation
109	But <u>rear another altar there</u> ,	-	Visual	Connotation
110	To Truth and Love and Mercy given ,	-	-	Denotation
111	And Freedom's gift , and Freedom's prayer ,	-	-	Denotation

112	Shall call an answer down from Heaven !	-	Auditory	Connotation
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Based on the results of the analysis of the poems in the table above, connotative diction is the most often used in the poem stanzas, and almost all of the stanzas are dominated by connotative diction. The poet tries to show his readers a more poetic and deeper language. According to the researcher, this poem's target readers are people who can think more critically about the provocation sentences they write. The most used figure of speech is rhetorical. Whittier uses many question sentences that do not expect an answer in his poetry. Most of the interrogative sentences he threw contained insinuations and affirmations about something. Then the most dominating imagery is visual imagery. It is quite balanced if it is correlated with using a rhetorical figure of speech. Where people will digest the statement wrapped in the question as well as visualize what is conveyed by the poet.

b) Theme, Feeling , Tone and Intention

The theme in the poem “Stanzas” is the call for freedom. Whittier describes this in several of his stanzas. He declares that there has been slavery in America, Europe, France, Poland and countries in the Americas and Europe. It is written in stanza :

What , ho !—our countrymen in chains !

The whip on woman's shrinking flesh !
Our soil yet reddening with the stains ,
Caught from her scourging , warm and fresh !
What ! mothers from their children riven !
What ! God's own image bought and sold !
AMERICANS to market driven ,
And barter'd as the brute for gold !
(stanza #3)

Shall Belgium feel , and gallant France ,
By Vendome's pile and Schoenbrun's wall ,
And Poland , gasping on her lance ,
The impulse of our cheering call ?
And shall the slave , beneath our eye ,
Clank o'er our fields his hateful chain ?
And toss his fetter'd arms on high ,
And groan for Freedom's gift , in vain ?
(stanza #6)

Oh , say , shall Prussia's banner be
A refuge for the stricken slave ?
And shall the Russian serf go free
By Baikal's lake and Neva's wave ?
And shall the wintry - bosom'd Dane
Relax the iron hand of pride ,
And bid his bndmen cast the chain ,
From fetter'd soul and limb , aside ?
(stanza #7)

Shall every flap of England's flag
Proclaim that all around are free ,
From “ farthest Ind ” to each blue crag
That beetles o'er the Western Sea ?
And shall we scoff at Europe's kings ,
When Freedom's fire is dim with us ,
And round our country's altar clings
The damning shade of Slavery's curse ?
(stanza #8)

Gorlet us ask of Constantine
To loose nis grasp on Poland's throat ;
And beg the lord of Mahmoud's line
To spare the struggling Suliote
Will not the scorching answer come
From turban'd Turk , and scornful Russ :
“ Go , loose your fetter'd slaves at home ,

Then turn , and ask the like of us ! ”
(stanza #9)

Just God ! and shall we calmly rest ,
The Christian's scorn - the Heathen's mirth
Content to live the lingering jest
And by - word of a mocking Earth ?
Shall our own glorious land retain
That curse which Europe scorns to bear ?
Shall our own brethren drag the chain
Which not even Russia's menials wear ?
(stanza #10)

In the third, sixth to tenth stanzas, Whittier calls out that cases of slavery have occurred in some of the countries he has mentioned. Then in the thirteenth stanza, the poet gives a call for freedom. He said:

Up now for Freedom ! -not in strife
Like that your sterner fathers saw
The awful waste of human life
The glory and the guilt of war :
But break the chain — the yoke remove ,
And smite to earth Oppression's rod ,
With those mild arms of Truth and Love ,
Made mighty through the living God !
(stanza #13)

It is intended as a turning point from several cases that he described above. That it is time now to abolish slavery, it is time to give their freedom and human rights back.

The poet's feeling depicted in this poem is feeling anger. This is aimed at the opening of the poem which reads:

Our fellow - countrymen in chains !
Slaves in a land of light and law !
Slaves — crouching on the very plains
Where roll'd the storm of Freedom's war !
(stanza #1)

What , ho ! —our countrymen in chains !
The whip on woman's shrinking flesh !
 Our soil yet reddening with the stains ,
 Caught from her scourging , warm and fresh !
 What ! mothers from their children riven !
 What ! God's own image bought and sold !
 AMERICANS to market driven ,
 And barter'd as the brute for gold !
 (stanza #3)

These two stanzas are dominated by sentences ending in an exclamation mark which means using a high tone—reinforced by sentences that describe the situation of slavery, lashes, slave trade, separation of slave mothers and children and slavery chaining, which made the poet express his anger because he did not accept it.

The tone or attitude of the poet towards his readers in the poem Stanzas is more inclined to tone exclamation or call out. This tone shows in the stanza :

Up , then , in Freedom's manly part ,
 From gray - beard eld to fiery youth ,
 And on the nation's naked heart
Scatter the living coals of Truth !
Up - while ye slumber , deeper yet
The shadow of our fame is growing !
Up - while ye pause , our sun may set
In blood , around our altars flowing !
 (Stanza #11)
 Oh ! rouse ye , ere the storm comes forth
The gather'd wrath of God and man
Like that which wasted Egypt's earth ,
 When hail and fire above it ran ,
 Hear ye no warnings in the air ?
 Feel ye no earthquake underneath ?
Up - up - why will ye slumber where
The sleeper only wakes in death ?
 (Stanza #12)

Up now for Freedom ! -not in strife
Like that your sterner fathers saw
The awful waste of human life
The glory and the guilt of war :
But break the chain — the yoke remove ,
And smite to earth Oppression's rod ,
With those mild arms of Truth and Love ,
Made mighty through the living God !
(Stanza #13)

Whittier tries to appeal to his readers that slavery is rampant in many countries, and it is time for us (the poet to the reader) to fight and abolish the practice of slavery. Then Whittier asked the enslaved people not to give in to the situation and keep trying to fight for their freedom. Whittier believes that God will take part and give the fairest judgment. Therefore in the twelfth stanza in the sentence "The father's wrath of God and man, Like that which wasted Egypt's earth", Whittier assures God will avenge all these heinous deeds.

The poet wants to convey the message here: "do not be afraid to fight for the truth". In stanza's poems, he says "UP" several times to motivate enslaved people and their readers to fight together against this form of oppression. Then in the twelfth stanza, he also uses a religious element, namely linking this case to God's vengeance for slave torture. Whittier always called for a common struggle to fight slavery across the country.

c) Discovery of Abolitionist Movement Patterns

Through these seven intrinsic elements (Diction, Figurative language, Imagery, Theme, Feeling, Tone and Intention), researchers

can draw conclusions about the abolitionist movement pattern depicted in Stanzas poem as follows :

- 1) The poet uses a lot of harsh satire or sarcasm in his poetry. Whittier also revealed film footage in several countries in the Americas and Europe. So the pattern resulted in many provocations in several countries.
- 2) Abolitionism People are dominated by Quakers (religious groups in Christianity). Therefore poetry pours a touch on religion in its poetry. He promised who was successful and cursed out loud who did or, in this case, was. So indirectly, Whittier also preaches through his poems.
- 3) The rhetoric of figurative language and visual images also became Whittier's media to trigger the abolitionist action of his movement. Poetry stanzas are dominated by sentences that aim at an important point about the research, followed by visual images that can make the readers think more critically by visualizing the phenomena that occur.
- 4) Motivate the readers to participate in taking action. Whittier says that if they hear and see people around them still doing oppression, they (readers) should help the enslaved people to be free. The motivation he gives to his readers is correlated with religious elements. He said heaven would be a guarantee

for anyone who was enslaved. So this method is also a weapon of provocation for the abolitionist movement.

E. Depiction of the Abolitionist Movement in the Poem the Yankee Girl (1835)

a) Diction , Figurative Language and Imagery

Referring to the poem above, it is found that the choices of diction, figurative language, and imagery are summarized in the following table.

4.5 Intrinsic Elements Table

No	The Poem	Figurative Language	Imagery	Diction
1	<u>She sings by her wheel</u> at that low cottage-door,	-	Auditory	Connotation
2	<u>Which the long evening shadow is stretching before,</u>	Personification	Visual	Connotation
3	With <u>a music as sweet as the music which seems</u>	Simile	Auditory	Connotation
4	<u>Breathed softly and faint in the ear of our dreams!</u>	Personification	Auditory	Connotation
5	<u>How brilliant and mirthful</u>	Hyperbole	Visual	Connotation

	<u>the light of her eye,</u>			
6	<u>Like a star glancing out from the blue of the sky!</u>	Metaphor	Visual	Connotation
7	<u>And lightly and freely her dark tresses play</u>	Personification	Visual	Connotation
8	<u>O'er a brow and a bosom as lovely as they!</u>	-	Visual	Connotation
9	Who comes in his pride to <u>that low cottage-door,</u>	Metonymy	Visual	Denotation
10	<u>The haughty and rich to the humble and poor?</u>	Rhetoric	-	Connotation
11	'T is the great Southern planter, the master who waves	-	-	Denotiom
12	<u>His whip of dominion o'er hundreds of slaves.</u>	Hyperbole	Visual	Connotation
13	"Nay, Ellen, for shame! <u>Let those Yankee fools spin,</u>	Metonymy	Kinaesthetic	Connotation
14	Who would <u>pass for our slaves with a change of their</u>	-	Visual	Connotation

	<u>skin</u> ;			
15	Let them <u>toil</u> <u>as they will at</u> <u>the loom</u> or the wheel,	-	Kinaesthetic	Connotation
16	Too stupid for shame, and too vulgar to feel!	-	-	Denotation
17	"But thou art too lovely and precious a gem	Metaphor	Visual	Connotation
18	To be bound <u>to</u> <u>their burdens</u> <u>and sullied by</u> <u>them</u> ;	-	Visual	Connotation
19	<u>For shame,</u> <u>Ellen, shame,</u> cast thy bondage aside,	Repetition	-	Denotation
20	And <u>away to</u> <u>the South, as</u> <u>my blessing</u> <u>and pride.</u>	Simile	-	Connotation
21	"Oh, come where no winter thy footsteps can wrong,	-	Visual	Connotation
22	But where flowers are blossoming all the year long,	-	Visual	Denotation
23	Where the shade of the palm-tree is over my home,	-	Visual	Denotation
24	And the lemon and orange are	-	Visual	Denotation

	white in their bloom!			
25	"Oh, come to my home, <u>where my servants shall all</u>	-	Visual	Denotation
26	<u>Depart at thy bidding and come at thy call;</u>	-	Visual	Denotation
27	<u>They shall heed thee as mistress</u> with trembling and awe,	Simile	Visual	Connotation
28	And each wish <u>of thy heart shall be felt as a law.</u> "	Simile	-	Connotation
29	Oh, could ye have seen her — that pride of our girls —	-	-	Denotation
30	Arise and cast back <u>the dark wealth of her curls,</u>	-	Visual	Connotation
31	With <u>a scorn in her eye</u> which the gazer could feel,	Personification	Visual	Connotation
32	And <u>a glance like the sunshine that flashes on steel!</u>	Simile	Visual	Connotation

33	"Go back, <u>haughty</u> <u>Southron!</u> thy treasures of gold	Metonymy	Visual	Denotation
34	<u>Are dim with</u> <u>the blood of</u> <u>the hearts</u> thou hast sold;	Hyperbole	Visual	Connotation
35	Thy home may be lovely, but <u>round it I hear</u>	-	Auditory	Connotation
36	The <u>crack of</u> <u>the whip and</u> <u>the footsteps of</u> <u>fear!</u>	-	Kinaesthetic	Connotation
37	"And <u>the sky</u> <u>of thy South</u> <u>may be</u> <u>brighter</u> than ours,	-	Visual	Connotation
38	And greener thy landscapes, and fairer thy flowers;	-	Visual	Denotation
39	But dearer <u>the</u> <u>blast round our</u> <u>mountains</u> <u>which raves,</u>	Hyperbole	Visual	Connotation
40	Than <u>the sweet</u> <u>summer</u> <u>zephyr which</u> <u>breathes over</u> <u>slaves!</u>	Sarcasm	Visual	Connotation
41	"Full low at thy bidding <u>thy</u> <u>negroes may</u> <u>kneel,</u>	Metonymy	Kinaesthetic	Connotation

42	With <u>the iron of bondage on spirit and heel</u> ;	-	Visual	Connotation
43	Yet know that the <u>Yankee girl</u> sooner would be	Metonymy	-	Connotation
44	In <u>fetters with them, than in freedom with thee!</u> "	Sarcasm	-	Connotation

Based on the table above, the use of figurative language simile and metonymy is more dominant in this Yanke Girl poem. Whittier conveys many things by using comparisons and other terms to describe something. The researcher argues that figurative language is intended to give a more dramatic impression in the depiction. Then the diction used is more dominant in the connotative diction and is followed by visual imagery, which is the most widely used. The poet uses the visual imagery here to make his readers better imagine or visualize the moment when a man from the south came to a girl from the north but got a big rejection. And some moments make the reader able to visualize the forms of slavery that occurred in the southern region.

b) Theme, Feeling , Tone and Intention

The theme in the poem “Yanke Girl” is rejection. In the stanzas and lyrics, it has been described as the figure of a southern man who came to propose to a northern girl. However, the northern girl or

Yanke Girl firmly refused the proposal. In the last stanza, the girl asserted :

"Full low at thy bidding thy negroes may kneel,
With the iron of bondage on spirit and heel;
Yet know that the Yankee girl sooner would be
In fetters with them, than in freedom with thee!"

Here she emphasized his rejection of the southern man. She said she was willing to suffer from the enslaved people rather than live freely with her master. That is a pretty harsh and obvious rejection.

The feeling presented by the poet in this poem is a feeling of satisfaction and anger. This lyric is shown in several verses referring to Yanke Girl, namely the first, second, ninth, and eleventh stanzas. These five stanzas show Yanke Girl's point of view, and from the ninth to eleventh stanzas, there are feelings of anger and satisfaction.

"Go back, haughty Southron! thy treasures of gold
Are dim with the blood of the hearts thou hast sold;
Thy home may be lovely, but round it I hear
The crack of the whip and the footsteps of fear!

(stanza #9)

"And the sky of thy South may be brighter than ours,
And greener thy landscapes, and fairer thy flowers;
But dearer the blast round our mountains which raves,

Than the sweet summer zephyr which breathes over slaves!

(stanza #10)

"Full low at thy bidding thy negroes may kneel,

With the iron of bondage on spirit and heel;

Yet know that the Yankee girl sooner would be

In fetters with them, than in freedom with thee!"

(stanza #11)

In the ninth to eleventh stanzas, it can be seen where the Yankee girl rejects the southern man with sarcastic language. Immediately not only gives the impression of anger but also gives satisfaction to the poet being able to blaspheme a southern man and reject his proposal directly.

The tone shown by the poet in Yanke Girl's poem is objecting tone. The poet tries to bring out the Yanke Girl character here as if he objected to the southern man's offer. This tone is described in the ninth through eleventh stanzas :

Thy home may be lovely, but round it I hear

The crack of the whip and the footsteps of fear!

(stanza #9)

"And the sky of thy South may be brighter than ours,

And greener thy landscapes, and fairer thy flowers;

But dearer the blast round our mountains which raves,

Than the sweet summer zephyr which breathes over slaves!

(stanza #10)

Yet know that the Yankee girl sooner would be

In fetters with them, than in freedom with thee!"

(stanza #11)

Here the poet tries to convey to his readers that he objected to all the pleasures provided by the south because, behind these pleasures, tens to hundreds of enslaved people were shaking under the whipping of their masters.

The message the poet wants to convey is not to be lulled by luxury and abundant wealth. How you get that wealth must make many people suffer and hurt. Never take advantage of and take the rights of others (especially in this poem is the right to freedom). Be a firm person and dare to fight all deviations that occur.

c) Discovery of Abolitionist Movement Patterns

Through these seven intrinsic elements (Diction, Figurative Language, Imagery, Theme, Feeling, Tone and Intention), researchers can conclude the abolitionist movement pattern depicted in The Yankee Girl poem as follows :

- 1) He use of comparative figurative language with visual imagery to describe the life of a Yankee girl with southern men who

come to propose is part of the provocative abolitionist movement. The poet intended to see the contrast between the two camps (south and north).

- 2) The Yankee girl's refusal, which is described through a tone of objecting and feeling anger, is a trick used by Whittier to motivate women in the north not to marry men from the south, especially men who still practice slavery.
- 3) The sarcastic statement of Yankee girls to southern men expresses a campaign to reject slavery. However, even the Yankee girl is willing to live a simple life and even suffer from the enslaved people as long as she does not live freely on the cries of enslaved people who are taken away from their freedom or independence.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter presents research conclusions based on the analysis and discussion described in the previous chapter. Then in this chapter the researcher also provides suggestions for further research to several parties.

A. Conclusion

After analyzing and discussing the depiction of the abolitionist movement in five poems by John Greenleaf Whittier, the researcher concludes that the poet describes his abolitionist movement through many provocative sentences. Whittier provokes his readers in several ways: through comparative figurative language, namely by comparing areas that practice slavery and areas that do not trigger provocations. Then Whittier uses more visual, kinaesthetic and auditory imagery to visualize the hardships of the enslaved people's lives to attract the empathy of his readers to participate in the slave liberation movement. Followed by the many uses of tone, anger, and objectification shown by the poet to his readers, he can provoke the emotions of his readers in the hope that there will be more support for the abolition of the slavery movement. Whittier also uses many rhetorical figures in the five poems studied, intending to emphasize important points and invite his readers to think more critically. Finally, because Whittier is a Quaker of the Religious Society of Friends, a Protestant Christian group, he includes a religious element in his poetry. The poet always mentions that the land full of crying enslaved people will be cursed by God. In contrast, the land full of freedom

and the people who help free the enslaved people will get heaven's reward from God.

B. Suggestion

The researcher would like to contribute suggestions for students, activists, writers, journalists and other researchers based on research findings and discussions. It is suggested to students, activists, writers, and journalists to follow in the footsteps of John Greenleaf Whittier when they want to campaign or voice something. Because in this day and age, so many young people feel a lack of space when they want to express their aspirations. It is not uncommon for the aspirations expressed on social media to be too sarcastic and unethical. The researcher suggests that students, journalists, writers and activists express their aspirations through literary works. They are followed by choosing words that have deep meanings so that they can voice and represent poets to convey their aspirations. For further researchers, especially those who have the same problem and are interested in conducting research, it is suggested that this research can be used as a reference. It is hoped that there will be further research on improving this research.

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CURRICULUM VITAE



Yolanda Oktaviani was born in Kumai on October 01, 1999. She graduated from SMA Negeri 1 Kumai in 2018.

While studying at the Senior High School, she actively participated in OSIS as the treasure. She also joined scouts and has represented her province in scouts events at the

National Level. However, what impressed her the most was being part of a conservation organization (WAFS) at her high school. Through this activity, she expressed her love for the environment, animals and plants. Apart from OSIS, Scout and Conservation, Yolanda is also active in the academic field by participating in the English debate club, Indonesian debate club, and Olympic Club. Likewise, in the arts, she participated in choir, theatre, and traditional dance clubs. In high school, she also participated in several pageant competitions and succeeded in becoming Miss Kartini 2017 in her regency.

Yolanda started her higher education in 2018 at the Department of English Literature UIN Maulana Malik Ibrahim Malang and finished in 2022. During her study at the university, she joined several organizations, and they are: Simfoni Fm Radio, Persatuan Radio Kampus Malang (PRKM), West Kotawaringin regional organization, and Central Kalimantan regional organizations. Her journey while studying at UIN Malang was very hectic because she participated in many activities and competitions. In October 2018, she succeeded in holding the major

Ambassador in English Literature, became master of ceremony in Muwaddaah MSAA and won the competition as an Indonesian PTKIN ambassador in 2019. The various achievements that she has got are the result of a struggle and sacrifices. Besides that, she is also a frequent host of various events, being an event organizer, announcer, journalist, and speaker at several events. During her schedule, she always remains consistent in balancing her academic and non-academic activities.

APPENDIX

This section presents the poems that are the object of this research. The poems are as follows:

Massachusetts To Virginia (1838)

The blast from Freedom's Northern hills, upon its Southern way,
Bears greeting to Virginia from Massachusetts Bay:
No word of haughty challenging, nor battle bugle's peal,
Nor steady tread of marching files, nor clang of horsemen's steel,

No trains of deep-mouthed cannon along our highways go;
Around our silent arsenals untrodden lies the snow;
And to the land-breeze of our ports, upon their errands far,
A thousand sails of commerce swell, but none are spread for war.

We hear thy threats, Virginia! thy stormy words and high
Swell harshly on the Southern winds which melt along our sky;
Yet not one brown, hard hand foregoes its honest labor here,
No hewer of our mountain oaks suspends his axe in fear.

Wild are the waves which lash the reefs along St. George's bank;
Cold on the shores of Labrador the fog lies white and dank;
Through storm, and wave, and blinding mist, stout are the hearts which man
The fishing-smacks of Marblehead, the sea-boats of Cape Ann.

The cold north light and wintry sun glare on their icy forms,
Bent grimly o'er their straining lines or wrestling with the storms;
Free as the winds they drive before, rough as the waves they roam,
They laugh to scorn the slaver's threat against their rocky home.

What means the Old Dominion? Hath she forgot the day
When o'er her conquered valleys swept the Briton's steel array?
How, side by side with sons of hers, the Massachusetts men
Encountered Tarleton's charge of fire, and stout Cornwallis, then?

Forgets she how the Bay State, in answer to the call
Of her old House of Burgesses, spoke out from Faneuil Hall?
When, echoing back her Henry's cry, came pulsing on each breath
Of Northern winds the thrilling sounds of 'Liberty or Death!'

What asks the Old Dominion? If now her sons have proved
False to their fathers' memory, false to the faith they loved;
If she can scoff at Freedom, and its great charter spurn,
Must we of Massachusetts from truth and duty turn?

We hunt your bondmen, flying from Slavery's hateful hell;
Our voices, at your bidding, take up the bloodhound's yell;
We gather, at your summons, above our fathers' graves,
From Freedom's holy altar-horns to tear your wretched slaves!

Thank God! not yet so vilely can Massachusetts bow;
The spirit of her early time is with her even now;
Dream not because her Pilgrim blood moves slow and calm and cool,
She thus can stoop her chainless neck, a sister's slave and tool!

All that a sister State should do, all that a free State may,
Heart, hand, and purse we proffer, as in our early day;
But that one dark loathsome burden ye must stagger with alone,
And reap the bitter harvest which ye yourselves have sown!

Hold, while ye may, your struggling slaves, and burden God's free air
With woman's shriek beneath the lash, and manhood's wild despair;
Cling closer to the 'cleaving curse' that writes upon your plains
The blasting of Almighty wrath against a land of chains.

Still shame your gallant ancestry, the cavaliers of old,
By watching round the shambles where human flesh is sold;
Gloat o'er the new-born child, and count his market value, when
The maddened mother's cry of woe shall pierce the slaver's den!

Lower than plummet soundeth, sink the Virginia name;
Plant, if ye will, your fathers' graves with rankest weeds of shame;
Be, if ye will, the scandal of God's fair universe;
We wash our hands forever of your sin and shame and curse.

A voice from lips whereon the coal from Freedom's shrine hath been,
Thrilled, as but yesterday, the hearts of Berkshire's mountain men:
The echoes of that solemn voice are sadly lingering still
In all our sunny valleys, on every wind-swept hill.

And when the prowling man-thief came hunting for his prey
Beneath the very shadow of Bunker's shaft of gray,
How, through the free lips of the son, the father's warning spoke;
How, from its bonds of trade and sect, the Pilgrim city broke!

A hundred thousand right arms were lifted up on high,
A hundred thousand voices sent back their loud reply;
Through the thronged towns of Essex the startling summons rang,
And up from bench and loom and wheel her young mechanics sprang!

The voice of free, broad Middlesex, of thousands as of one,

The shaft of Bunker calling to that Lexington;
From Norfolk's ancient villages, from Plymouth's rocky bound
To where Nantucket feels the arms of ocean close to her round;

From rich and rural Worcester, where through the calm repose
Of cultured vales and fringing woods the gentle Nashua flows,
To where Wachuset's wintry blasts the mountain larches stir,
Swelled up to Heaven the thrilling cry of 'God save Latimer!'

And sandy Barnstable rose up, wet with the salt sea spray;
And Bristol sent her answering shout down Narragansett Bay!
Along the broad Connecticut old Hampden felt the thrill,
And the cheer of Hampshire's woodmen swept down from Holyoke Hill.

The voice of Massachusetts! Of her free sons and daughters,
Deep calling unto deep aloud, the sound of many waters!
Against the burden of that voice what tyrant power shall stand?
No fetters in the Bay State! No slave upon her land!

Look to it well, Virginians! In calmness we have borne,
In answer to our faith and trust, your insult and your scorn;
You've spurned our kindest counsels; you've hunted for our lives;
And shaken round our hearths and homes your manacles and gyves!

We wage no war, we lift no arm, we fling no torch within
The fire-damps of the quaking mine beneath your soil of sin;
We leave ye with your bondmen, to wrestle, while ye can,
With the strong upward tendencies and God-like soul of man!

But for us and for our children, the vow which we have given
For freedom and humanity is registered in heaven;

No slave-hunt in our borders, - no pirate *on our strand!*

No fetters in the Bay State, - no slave upon our land!

**The Farewell of A Virginia Slave Mother to Her Daughters Sold into
Southern Bondage (1838)**

Gone, gone, -- sold and gone
To the rice-swamp dank and lone.
Where the slave-whip ceaseless swings
Where the noisome insect stings
Where the fever demon strews
Poison with the falling dews
Where the sickly sunbeams glare
Through the hot and misty air;
Gone, gone, -- sold and gone,
To the rice-swamp dank and lone,
From Virginia's hills and waters;
Woe is me, my stolen daughters!

Gone, gone, -- sold and gone
To the rice-swamp dank and lone
There no mother's eye is near them,
There no mother's ear can hear them;
Never, when the torturing lash
Seams their back with many a gash
Shall a mother's kindness bless them
Or a mother's arms caress them.
Gone, gone, -- sold and gone,
To the rice-swamp dank and lone,
From Virginia's hills and waters;

Woe is me, my stolen daughters!

Gone, gone, -- sold and gone,
To the rice-swamp dank and lone,
Oh, when weary, sad, and slow,
From the fields at night they go
Faint with toil, and racked with pain
To their cheerless homes again,
There no brother's voice shall greet them
There no father's welcome meet them.
Gone, gone, -- sold and gone,
To the rice-swamp dank and lone,
From Virginia's hills and waters;
Woe is me, my stolen daughters!

Gone, gone, -- sold and gone,
To the rice-swamp dank and lone
From the tree whose shadow lay
On their childhood's place of play;
From the cool spring where they drank;
Rock, and hill, and rivulet bank;
From the solemn house of prayer,
And the holy counsels there;
Gone, gone, -- sold and gone,
To the rice-swamp dank and lone,
From Virginia's hills and waters;
Woe is me, my stolen daughters!

Gone, gone, -- sold and gone,
To the rice-swamp dank and lone;
Toiling through the weary day,

And at night the spoiler's prey.
Oh, that they had earlier died,
Sleeping calmly, side by side,
Where the tyrant's power is o'er
And the fetter galls no more!
Gone, gone, -- sold and gone,
To the rice-swamp dank and lone;
From Virginia's hills and waters
Woe is me, my stolen daughters!

Gone, gone, -- sold and gone,
To the rice-swamp dank and lone;
By the holy love He beareth;
By the bruised reed He spareth;
Oh, may He, to whom alone
All their cruel wrongs are known,
Still their hope and refuge prove,
With a more than mother's love.
Gone, gone, -- sold and gone,
To the rice-swamp dank and lone,
From Virginia's hills and waters;
Woe is me, my stolen daughters!

Stanzas (1846)

Our fellow - countrymen in chains !
Slaves in a land of light and law !
Slaves — crouching on the very plains
Where roll'd the storm of Freedom's war !
A groan from Eutaw's haunted wood
A wail where Camden's martyrs fell-
By every shrine of patriot blood ,
From Moultrie's wall and Jasper's well !

By storied hill and hallow'd grot ,
By mossy wood and marshy glen ,
Whence rang of old the rifle -shot ,
And hurrying shout of Marion's men !
The groan of breaking hearts is there
The falling lash — the fetter's clank !
Slaves — SLAVES are breathing in that air ,
Which old De Kalb and Sumter drank !

What , ho ! —our countrymen in chains !
The whip on woman's shrinking flesh !
Our soil yet reddening with the stains ,
Caught from her scourging , warm and fresh !
What ! mothers from their children riven !
What ! God's own image bought and sold !
AMERICANS to market driven ,
And barter'd as the brute for gold !

Speak ! shall their agony of prayer
Come thrilling to our hearts in vain ?

To us , whose fathers scorn'd to bear
The paltry menace of a chain ;
To us , whose boast is loud and long
Of holy Liberty and Light –
Say , shall these writhing slaves of Wrong ,
Plead vainly for their plunder'd Right ?

What ! shall we send , with lavish breath ,
Our sympathies across the wave ,
Where Manhood , on the field of death ,
Strikes for his freedom , or a grave ?
Shall prayers go up , and hymns be sung
For Greece , the Moslem fetter spurning ,
And millions hail with pen and tongue
Our light on all her altars burning ?

Shall Belgium feel , and gallant France ,
By Vendome's pile and Schoenbrun's wall ,
And Poland , gasping on her lance ,
The impulse of our cheering call ?
And shall the slave , beneath our eye ,
Clank o'er our fields his hateful chain ?
And toss his fetter'd arms on high ,
And groan for Freedom's gift , in vain ?

Oh , say , shall Prussia's banner be
A refuge for the stricken slave ?
And shall the Russian serf go free
By Baikal's lake and Neva's wave ?
And shall the wintry - bosom'd Dane
Relax the iron hand of pride ,

And bid his bondmen cast the chain ,
From fetter'd soul and limb , aside ?

Shall every flap of England's flag
Proclaim that all around are free ,
From “ farthest Ind ” to each blue crag
That beetles o'er the Western Sea ?
And shall we scoff at Europe's kings ,
When Freedom's fire is dim with us ,
And round our country's altar clings
The damning shade of Slavery's curse ?

Forlet us ask of Constantine
To loose his grasp on Poland's throat ;
And beg the lord of Mahmoud's line
To spare the struggling Suliot
Will not the scorching answer come
From turban'd Turk , and scornful Russ :
“ Go , loose your fetter'd slaves at home ,
Then turn , and ask the like of us ! ”

Just God ! and shall we calmly rest ,
The Christian's scorn - the Heathen's mirth
Content to live the lingering jest
And by - word of a mocking Earth ?
Shall our own glorious land retain
That curse which Europe scorns to bear ?
Shall our own brethren drag the chain
Which not even Russia's menials wear ?

Up , then , in Freedom's manly part ,

From gray - beard eld to fiery youth ,
And on the nation's naked heart
Scatter the living coals of Truth !
Up - while ye slumber , deeper yet
The shadow of our fame is growing !
Up - while ye pause , our sun may set
In blood , around our altars flowing !

Oh ! rouse ye , ere the storm comes forth
The gather'd wrath of God and man
Like that which wasted Egypt's earth ,
When hail and fire above it ran ,
Hear ye no warnings in the air ?
Feel ye no earthquake underneath ?
Up - up - why will ye slumber where
The sleeper only wakes in death ?

Up now for Freedom ! -not in strife
Like that your sterner fathers saw
The awful waste of human life
The glory and the guilt of war :
But break the chain — the yoke remove ,
And smite to earth Oppression's rod ,
With those mild arms of Truth and Love ,
Made mighty through the living God !

Down let the shrine of Moloch sink ,
And leave no traces where it stood ;
Nor longer let its idol drink
His daily cup of human blood :

But rear another altar there ,
To Truth and Love and Mercy given ,
And Freedom's gift , and Freedom's prayer ,
Shall call an answer down from Heaven !

Stanzas for the Times (1844)

Is this the land our fathers loved,
The freedom which they toiled to win?
Is this the soil whereon they moved?
Are these the graves they slumber in?
Are we the sons by whom are borne
The mantles which the dead have worn?

And shall we crouch above these graves,
With craven soul and fettered lip?
Yoke in with marked and branded slaves,
And tremble at the driver's whip?
Bend to the earth our pliant knees,
And speak but as our masters please?

Shall outraged Nature cease to feel?
Shall Mercy's tears no longer flow?
Shall ruffian threats of cord and steel,
The dungeon's gloom, the assassin's blow,
Turn back the spirit roused to save
The Truth, our Country, and the slave?

Of human skulls that shrine was made,
Round which the priests of Mexico

Before their loathsome idol prayed;
Is Freedom's altar fashioned so?
And must we yield to Freedom's God,
As offering meet, the negro's blood?

Shall tongue be mute, when deeds are wrought
Which well might shame extremest hell?
Shall freemen lock the indignant thought?
Shall Pity's bosom cease to swell?
Shall Honor bleed?- shall Truth succumb?
Shall pen, and press, and soul be dumb?

No; by each spot of haunted ground,
Where Freedom weeps her children's fall;
By Plymouth's rock, and Bunker's mound;
By Griswold's stained and shattered wall;
By Warren's ghost, by Langdon's shade;
By all the memories of our dead!

By their enlarging souls, which burst
The bands and fetters round them set;
By the free Pilgrim spirit nursed
Within our inmost bosoms, yet,
By all above, around, below,
Be ours the indignant answer,- No!

No; guided by our country's laws,
For truth, and right, and suffering man,
Be ours to strive in Freedom's cause,
As Christians may, as freemen can!
Still pouring on unwilling ears

That truth oppression only fears.

What! shall we guard our neighbor still,
While woman shrieks beneath his rod,
And while he trampels down at will
The image of a common God?
Shall watch and ward be round him set,
Of Northern nerve and bayonet?

And shall we know and share with him
The danger and the growing shame?
And see our Freedom's light grow dim,
Which should have filled the world with flame?
And, writhing, feel, where'er we turn,
A world's reproach around us burn?

Is't not enough that this is borne?
And asks our haughty neighbor more?
Must fetters which his slaves have worn
Clank round the Yankee farmer's door?
Must he be told, beside his plough,
What he must speak, and when, and how?

Must he be told his freedom stands
On Slavery's dark foundations strong;
On breaking hearts and fettered hands,
On robbery, and crime, and wrong?
That all his fathers taught is vain,-
That Freedom's emblem is the chain?

Its life, its soul, from slavery drawn!

False, foul, profane! Go, teach as well
Of holy Truth from Falsehood born!
Of Heaven refreshed by airs from Hell!
Of Virtue in the arms of Vice!
Of Demons planting Paradise!

Rail on, then, brethren of the South,
Ye shall not hear the truth the less;
No seal is on the Yankee's mouth,
No fetter on the Yankee's press!
From our Green Mountains to the sea,
One voice shall thunder, We are free!

The Yankee Girl (1835)

She sings by her wheel at that low cottage-door,
Which the long evening shadow is stretching before,
With a music as sweet as the music which seems
Breathed softly and faint in the ear of our dreams!

How brilliant and mirthful the light of her eye,
Like a star glancing out from the blue of the sky!
And lightly and freely her dark tresses play
O'er a brow and a bosom as lovely as they!

Who comes in his pride to that low cottage-door,
The haughty and rich to the humble and poor?
'T is the great Southern planter, the master who waves
His whip of dominion o'er hundreds of slaves.

"Nay, Ellen, for shame! Let those Yankee fools spin,

Who would pass for our slaves with a change of their skin;
Let them toil as they will at the loom or the wheel,
Too stupid for shame, and too vulgar to feel!

"But thou art too lovely and precious a gem
To be bound to their burdens and sullied by them;
For shame, Ellen, shame, cast thy bondage aside,
And away to the South, as my blessing and pride.

"Oh, come where no winter thy footsteps can wrong,
But where flowers are blossoming all the year long,
Where the shade of the palm-tree is over my home,
And the lemon and orange are white in their bloom!

"Oh, come to my home, where my servants shall all
Depart at thy bidding and come at thy call;
They shall heed thee as mistress with trembling and awe,
And each wish of thy heart shall be felt as a law."

Oh, could ye have seen her — that pride of our girls —
Arise and cast back the dark wealth of her curls,
With a scorn in her eye which the gazer could feel,
And a glance like the sunshine that flashes on steel!

"Go back, haughty Southron! thy treasures of gold
Are dim with the blood of the hearts thou hast sold;
Thy home may be lovely, but round it I hear
The crack of the whip and the footsteps of fear!

"And the sky of thy South may be brighter than ours,
And greener thy landscapes, and fairer thy flowers;

But dearer the blast round our mountains which raves,
Than the sweet summer zephyr which breathes over slaves!

"Full low at thy bidding thy negroes may kneel,
With the iron of bondage on spirit and heel;
Yet know that the Yankee girl sooner would be
In fetters with them, than in freedom with thee!"