

THE FEELING OF DESPAIR IN CHRISTINA ROSSETTI'S *AN APPLE GATHERING* AND *BRIDE SONG*

THESIS

WILDAN HANIFAH SYAFA'AH

12320146



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY
MALANG**

2016

THE FEELING OF DESPAIR IN CHRISTINA ROSSETTI'S *AN APPLE GATHERING* AND *BRIDE SONG*

THESIS

Presented to

Maulana Malik Ibrahim State Islamic University, Malang

in partial fulfillment of the requirement for the degree of Sarjana Humaniora

(S.Hum)

Wildan Hanifah Syafa'ah

NIM. 12320146

Advisor

Dr. Syamsuddin, M.Hum

NIP 19691122 200604 1 001



**ENGLISH LANGUAGE AND LETTERS DEPARTMENT
FACULTY OF HUMANITIES
MAULANA MALIK IBRAHIM STATE ISLAMIC UNIVERSITY
MALANG
2016**

ACKNOWLEDGMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

To me, life is a survival. It is not something easy that I have to deal with a lot of difficult things which sometimes even seem impossible to do. Yet, I have to struggle to keep being alive. I have to finish everything I have started; and this thesis is one of them.

Writing this thesis is not something easy. It is impossible to write and finish this thesis without any interference from any other, especially The Almighty God Allah SWT. It is a great mercy that He sent me many gorgeous people who helped me through the hard times writing and finishing this thesis. Thereby in all my modesty, I aim to express my big thankfulness to them:

1. My beloved parents, Syafa'at, M.Pd.I and Wasilatussyafa'ah, M.Pd.I for having been supporting me with their enormous love and prayers, and giving me motivations to always survive anytime I am feeling down;
2. The Ministry of Religious Affairs, for the PBSB scholarship and funding me during my four years bachelor study;
3. My thesis advisor, Mr. Dr. Syamsudin, M.Hum who had given me many knowledge about literature and patiently guided me writing my thesis;
4. All my lecturers in literary classes, Mr. Miftahul Huda, Mr. Edi Toyyib, Mr. Muzakki, Mr. Khozi, and Mrs Mundi Rahayu who had taught me that literature is amazingly amazing;

5. My beloved buddies of Bunch Bitch Community (BBC), M Wildan Habibi, Rosyida Nur Sabela, Mohammad Robeto, Alvina Zulva Kumala, Khulafaur Rosyidin, Roviqur Riziqien Alfa, and Jarije for the totally valuable friendship and all togetherness we have;
6. A special thanks to my insanely talented twin, M Wildan Habibi, for becoming my second and private thesis advisor, and also for accompanying me a lot getting me through my despair;
7. CSSMoRa UIN Malang and all its members for the supports and unforgettable experiences they have given;
8. And the last, a very huge special thanks to my “*exes*” for becoming my big inspiration in writing this gorgeous thesis.

Malang, August 30, 2016

The Researcher

APPROVAL SHEET

This is to certify that Wildan Hanifah Syafa'ah' thesis entitled
“The Feeling of Despair in Christina Rossetti’s *An Apple Gathering and Bride
Song*”

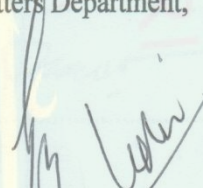
has been approved by the thesis advisor for further approval by Board of
Examiners.

Approved by
The Advisor,



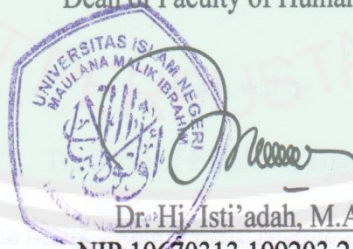
Dr. Syamsuddin, M.Hum
NIP 19691122 200604 1 001

Acknowledged by
The Head of English Language and
Letters Department,



Dr. Syamsuddin, M.Hum
NIP 19691122 200604 1 001

Dean of Faculty of Humanities,



Dr. Hj. Isti'adah, M.A
NIP 19670313 199203 2 002

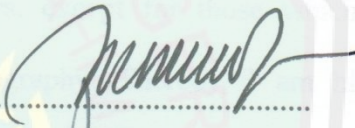
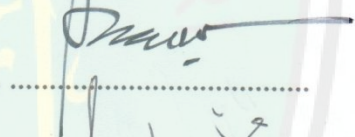
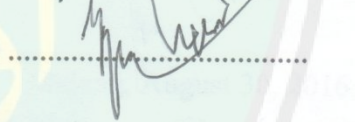
STATE LEGITIMATION SHEET

This is to certify that Wildan Hanifah Syafa'ah' thesis entitled *The Feeling of Despair in Christina Rossetti's An Apple Gathering and Bride Song* has been approved by the Board of Examiners as the requirement for the degree of Sarjana Humaniora (S1).

The Board of Examiners

Signatures

1. Dr. Mundi Rahayu, M.Hum
NIP 19680226 200604 2 001
2. Miftahul Huda, M.Pd
NIP 19840329 201101 1 009
3. Dr. Syamsuddin, M.Hum
NIP 19691122 200604 1 001

1. 
2. 
3. 

Approved by

The Dean of Faculty of Humanities

Maulana Malik Ibrahim State Islamic University, Malang



Dr. Hj. Isti'adah, M.A
NIP 19670313 199203 2 002

STATEMENT OF ACADEMIC INTEGRITY

Hereby I, Wildan Hanifah Syafa'ah, certify that the thesis entitled "**The feeling of Despair in Christina Rossetti's An Apple Gathering and Bride Song**" is originally my own work and is not including to any works which have been previously submitted at any institutions of higher education. To the best of my knowledge, this thesis does not include any works or opinions that have been previously written or published by any authors, except for those which are referenced in the text and listed in the bibliography. Thereby, I am highly responsible to the novelty of my thesis.

Malang, August 30, 2016



Wildan Hanifah Syafa'ah
NIM 12320146

MOTTO

*“Better by far you should forget and smile
than that you should remember and be sad”*

Christina Rossetti

وَمَنْ يَتَّقِ اللَّهَ يَجْعَلْ لَهُ مَخْرَجًا - ٢- وَيَرْزُقْهُ مِنْ حَيْثُ لَا يَحْتَسِبُ (الطلاق: ٢-٣)

*“And whosoever fears Allah and keeps his duty to Him, He will make
a way for him to get out from every difficulty, and He will provide him
from sources he never could imagine”*

(At-Thalaaq: 2-3)

DEDICATION

I dedicate this thesis to:

My highly beloved one and only parents:

Syafa'at S.Ag, M.Pd.I and Wasilatussyafa'ah, M.Pd.I;

My forever sisters and brother:

Wildan Mukhlisah Syafa'ah, Wildan Ihsaniyah Syafa'ah, and Wildan Syukron

Adzim;

My gorgeous grandparents:

Dzulhiddjah and Satinah;

My whole big family,

The Ministry of Religious Affairs,

and

The amazing CSSMoRA INDONESIA.

TABLE OF CONTENTS

ACKNOWLEDGMENT	i
APPROVAL SHEET	iii
LEGITIMATION SHEET	iv
STATEMENT OF ACADEMIC INTEGRITY	v
MOTTO	vi
DEDICATION	vii
TABLE OF CONTENTS	viii
ABSTRACT	x
CHAPTER I	1
INTRODUCTION	1
1.1 Background of the Study	1
1.2 Research Questions	3
1.3 The Objective of the Study	3
1.4 Scope and Limitation	4
1.5 Significance of the Study	4
1.6 Research Method	4
1.6.1 Research Design	4
1.6.2 Data Source	5
1.6.3 Data Collection	5
1.6.4 Data Analysis	6
1.7 Definition of Key Terms	6

CHAPTER II	7
REVIEW OF THE RELATED LITERATURE	7
2.1 Semiotics in Literary Criticism	7
2.2 Riffaterre’s Semiotics of Poetry	10
2.3 Christina Rossetti and Her Works	17
2.4 Previous Studies	19
CHAPTER III	23
ANALYSIS	23
3.1 Heuristic and Hermeneutic Reading on “ <i>An Apple Gathering</i> ”	23
3.1.1 Heuristic Reading	24
3.1.2 Hermeneutic Reading	28
3.2 Heuristic and Hermeneutic Reading on “ <i>Bride Song</i> ”	36
3.2.1 Heuristic Reading	39
3.2.2 Hermeneutic Reading	45
CHAPTER IV	56
CONCLUSION AND SUGGESTION	56
4.1 CONCLUSION	56
4.2 SUGGESTION	57
BIBLIOGRAPHY	59

ABSTRACT

Syafa'ah, Wildan Hanifah. 2016. The Feeling of Despair in Christina Rossetti's *An Apple Gathering* and *Bride Song*. Thesis. English Language and Letters Department, Faculty of Humanities, State Islamic University of Maulana Malik Ibrahim, Malang. Advisor: Dr. Syamsuddin, M.Hum.

Key words : *An Apple Gathering*, *Bride Song*, Heuristic reading, hermeneutic reading, despair.

This study examines the feeling of despair portrayed in Christina Rossetti's two poems entitled *An Apple Gathering* and *Bride Song* using the concept of heuristic and hermeneutic readings initiated by Michael Riffaterre in his *Semiotics of Poetry*. Despair is the feeling that there is no hope and that you can do nothing to improve a difficult or worrying situation.

Two research questions are formulated in this study: 1) What are the causes of the despair faced by the characters in *An Apple Gathering* and *Bride Song*? and 2) How do the characters in *An Apple Gathering* and *Bride Song* deal with their feeling of despair? Thus, the aims of this research are: 1) Knowing the causes of the despair faced by the characters in *An Apple Gathering* and *Bride Song* and 2) Knowing how the characters in *An Apple Gathering* and *Bride Song* deal with their feeling of despair.

This study is a literary criticism which uses semiotic approach and focusing on the application of Michael Riffaterre's concept of two reading stages in literature named heuristic and hermeneutic readings. Those two reading stages are used to find and to analyse the feeling of despair suffered by a woman reflected in Christina Rossetti's *An Apple Gathering* and *Bride Song*. The main data source of this study is two poems of Christina Rossetti, entitled "*Bride Song*" and "*An apple gathering*" retrieved from <http://www.poemhunter.com>. The data are in the form of words, phrases sentences, and stanzas.

The result of this study is that the feeling of despair suffered by the woman characters in both poems are caused by love unfulfilness, yet in different case and situation. The poem entitled "*An Apple Gathering*", which was written and published earlier, tells about a woman and her disappointment as she could not win the love she had been struggling hard for. She became despaired as his lover broke his relationship with her and left her behind. Meanwhile, "*Bride Song*" tells about deeply miserable condition of a woman whose lover had been gone leaving her alone with all her deep love to him without any obvious reason and then died in her waiting.

ABSTRAK

Syafa'ah, Wildan Hanifah. 2016. Rasa Putus Asa dalam Puisi Christina Rossetti berjudul *An Apple Gathering* dan *Bride Song*. Skripsi. Jurusan Bahasa dan sastra Inggris, Fakultas Humaniora Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Pembimbing: Dr. Syamsuddin, M.Hum.

Kata Kunci: *An Apple Gathering*, *Bride Song*, pembacaan heuristik, pembacaan hermeneutik, putus asa.

Penelitian ini mengkaji tentang rasa putus asa yang digambarkan dalam dua buah puisi karya Christina Rossetti, yang berjudul *An Apple Gathering* dan *Bride Song* menggunakan konsep pembacaan heuristik dan hermeneutik yang digagas oleh Michael Riffaterre dalam bukunya, *Semiotics of Poetry*. Putus asa adalah situasi dimana seseorang merasa sama sekali tidak memiliki harapan apapun lagi.

Dalam penelitian ini terdapat dua rumusan masalah, yaitu: 1) Apakah penyebab dari rasa putus asa yang dialami para tokoh dalam puisi *An Apple Gathering* dan *Bride Song*? dan 2) Bagaimanakah para tokoh dalam puisi *An Apple Gathering* dan *Bride Song* menyikapi rasa putus asa yang mereka alami?. Dengan demikian maka tujuan dari penelitian ini adalah: 1) Mengetahui penyebab dari rasa putus asa yang dialami para tokoh dalam puisi *An Apple Gathering* dan *Bride song*; dan 2) Mengetahui bagaimana para tokoh dalam puisi *An Apple Gathering* dan *Bride Song* menyikapi rasa putus asa yang mereka alami.

Penelitian ini adalah sebuah kritik sastra dengan menggunakan pendekatan semiotik dan fokus pada pengaplikasian konsep pembacaan heuristik dan hermeneutik yang digagas oleh Michael Riffaterre. Konsep pembacaan heuristik dan hermeneutik tersebut digunakan untuk menganalisa dan mencari tahu tentang rasa putus asa yang diderita oleh para tokoh yang digambarkan dalam puisi *An Apple Gathering* dan *Bride Song*. Sumber data dalam penelitian ini adalah dua buah puisi karya Christina Rossetti berjudul *An Apple Gathering* dan *Bride Song*, yang didapat dari <http://www.poemhunter.com>. Data yang digunakan adalah dalam bentuk kata, frasa, kalimat, dan stanza.

Hasil penelitian ini menunjukkan bahwa penyebab dari rasa putus asa yang dialami oleh tokoh wanita dalam dua puisi tersebut adalah kegagalan cinta, meskipun kasusnya berbeda. Puisi *An Apple Gathering* menggambarkan keadaan seorang wanita yang merasa putus asa sebab sang kekasih memutuskan hubungan cinta mereka yang sebelumnya sangat romantis dan indah. Sedangkan puisi *Bride Song* mengisahkan tentang seorang wanita yang ditinggal pergi kekasihnya entah kemana tanpa pernah memberi kabar, sehingga ia pun sangat menderita dan putus asa dalam penantiannya, sampai akhirnya meninggal dunia.

ملخص البحث

شفاعة ولدان حنيفة. ٢٠١٦. الياسة في بيت كريستينا راستي تحت العنوان *An Apple Gathering* و *Bride Song*، البحث الجامعي، قسم اللغة الانجليزية وأدبها، كلية العلوم الانسانية والثقافة، جامعة مولانا مالك ابراهيم الاسلامية الحكومية، تحت الإشراف: الدكتور شمس الدين الماجستر.

الكلمات المفتاحية: *An Apple Gathering*، *Bride Song*، القراءة الاكتشافية، الياسة

اطلعت هذه الرسالة على الياسات المصورة في الرسالتين ألفهما كريستينا راستي تحت العنوان *An Apple Gathering* و *Bride Song*، يقام في قراءتهما علي النظرة الاكتشافية و التأويلية اللتان بينهما ميكائيل ريفاتري في كتابه *Semiotics of Poetry*. الياسة هي الحالة التي لا يوجد فيها الرجاء قط لشخص.

في هذه الرسالة مسألتان وهما: (١) ما هي الأسباب الباعثة لليأس الذي اصاب الشاعر في بيت *An Apple Gathering* و *Bride Song*؟ (٢) كيف واجه الشاعر في بيت *An Apple Gathering* و *Bride Song* الحالة الياسة التي اصابتهم؟ ولذا كانت الأهداف من هذا البحث هي: (١) معرفة الأسباب الباعثة للياسة التي أصابها الشعراء في بيت *An Apple Gathering* و *Bride Song*. (٢) معرفة كيفية الشاعر في بيت *An Apple Gathering* و *Bride Song* في مواجهة الياسة التي اصابتهم.

يكون هذا البحث ناقدا أدبيا على نهج القريب السيميائي ومركزا على تطبيق نظرة القراءة الاكتشافية والتأويلية اللتان بينهما ميكائيل ريفاتري. تعمل هذه النظرة للتحليل والتعريف عن الياسة التي اصاب الشاعر المصور في بيت *An Apple Gathering* و *Bride Song*. تكون مصدر البيانات في هذا البحث من البيتين ألفهما كريستينا راستي تحت العنوان *An Apple Gathering* و *Bride Song* المحصولتان من موقع <http://www.poemhunter.com>. البياتان المستخدمة من وجوه وهي الكلمة والعبارة والكلام والمقطع الشعري.

والنتيجة من هذا البحث على أن الأسباب الباعثة في ياسة الشاعرة في البيتين هي الحسرة في المحبة. وان كان الواقع مختلفا. بيت *An Apple Gathering* يصور حالة امرأة كانت تشعر بألم بسبب أن محبوبها قطع الصلة بعد أن كانت المحبة فريجة وجميلة. وبيت *Bride Song* يقص امرأة يتركها الحبيب التارك بغير إخبار حتى كانت تحزن حزنا شديدا ويائسة في انتظاره، بل تموت بعد هذه المصيبة.

CHAPTER I

INTRODUCTION

1.1 Background

Literature is a form and a work of creative art which uses language as the medium, and which its object is human and his life. This makes literature not only as the medium to convey theories, ideas, thoughts, and feelings, but also to accommodate them. To its writer, a literary work is like his second world. When he is writing a literary work, actually the writer is trying to convey his ideas and experiences about life through beautiful arrangement of words. Moody (as cited in Darmawan, 2015) says that literature springs from our inborn love of telling story, of arranging words in pleasing patterns, of expressing in words some special aspects of human experience.

Taylor (1981) stated that literature, like other arts, is essentially an imaginative act, that is, an act of the writer's imagination in selecting, ordering, and interpreting life experience. In the case of literature, words are the medium of expression. It makes little difference whether those words are recorded in the living memory of people or by some mechanical means such as writing, sound recording, etc.

Poem is one of three major genres of literature which prominently presents an aesthetic aspect. Through the beautiful words in a poem, a poet can express his deep feeling about everything in his life. A poem is an expression of the author's feelings that is translated into words

arrangements that makes rhythmic verses and contains deep meaning. In term of its writing, the language used in a poem is compressed, shortened, and given rhythmic pattern with coherent sounds and selected figurative or imaginative words.

From the above definition it seems that the selection or the use of words in poems is not the same as the words used in daily conversation. The selection and arrangement of words in poems are even different from those of the other two types of literary works, prose and drama. Poems are written using powerful words which are beautifully pronounced and also having a broad and deep meaning. Connotations are mostly used in writing poems. This causes poems become more difficult to understand because there is a deep meaning that the poet wants to convey to the readers.

One of poets showing very aesthetic form and density of meaning in her works is a female poet of the 17th century named Christina Rossetti. In each of her poems, Christina Rossetti always applied unusual word selection. In addition to its neat and beautiful words arrangement, the words Rossetti used in composing her poems are also symbolic words. In other words, words, phrases and even sentences in Rossetti's poems try to convey implicit meaning beyond its literal meaning.

Two of Christina Rossetti's famous poems are "*An Apple Gathering*" and "*Bride Song*". If readers take a glance reading off these poems, it might have been temporarily assumed that through these poems Christina Rossetti tried to convey the feelings of despair or being hurt and deep disappointment that is seemingly caused by love betrayal. At glance,

these two poems have a similarity in the way they convey their meaning. However, a simple reading is not a proper way to understand the meaning of these poems, since these poems are loaded with symbolic words that might contain implicit meanings.

Therefore, in this paper, the researcher aims to conduct a deep analysis on these two poems to find their deeper meaning using the concept of heuristic and hermeneutic readings that was initiated by Michael Riffaterre in his "Semiotics of Poetry". This theory assumes that the language of poems is not the same as the usual language used in daily conversation. It is even different from the language used in the other two types of literary works, prose and drama. Riffaterre considers the language used in poems as symbols that have other meaning beyond its literal meaning.

1.2 Statements of the Problems

- a. What are the causes of the despair faced by the characters in *An Apple Gathering* and *Bride Song*?
- b. How do the characters in *An Apple Gathering* and *Bride Song* deal with their feeling of despair?

1.3 Objectives of the Study

- a. Knowing the causes of the despair faced by the characters in *An Apple Gathering* and *Bride Song*;
- b. Knowing how the characters in *An Apple Gathering* and *Bride Song* deal with their feeling of despair.

1.4 Scope and Limitation

This research is a literary analysis on Christina Rossetti's poems which is focusing on using semiotic approach. The researcher limits the discussion in this research to two poems of Christina Rossetti entitled "*An Apple Gathering*" and "*Bride Song*" and using only the concept of heuristic and hermeneutic reading which is initiated by Michael Riffaterre.

1.5 Significance of the Study

Even though numerous studies has been conducted related to Michael Riffaterre's theory of Semantics of Poem, this study still worth conducting since it theoretically might enrich the researches and knowledge on poems and on its relation with semiotics. In addition, it might also be a comparison for other researchers to conduct further research related to the theory or the same object. This study is also practically expected to give a new knowledge to the readers about the way of interpreting a poem not only by reading and understanding its literal meaning, but also by seeing the possibility of other implicit meaning existing beyond the text.

1.6 Research Method

1.6.1 Research Design

This study is a literary criticism, which is concerning with defining, classifying, analyzing, and evaluating works of literature. In other words, literary criticism refers to any kinds of limitless comments from the point of view of structuralism, sociology, philosophy, politics, psychology, and many more. This study will

show how a literary work, especially a poem, becomes an interpretation of human's feeling of despair.

This study tries to analyze the way Christina Rossetti portrayed the feeling of despair which seemingly caused by love abandonment. The analysis will be conducted using Michael Riffaterre's concept of heuristic and hermeneutic reading.

1.6.2 Data Source

The main data source of this study is two poems of Christina Rossetti, entitled "*Bride Song*" and "*An apple gathering*" retrieved from <http://www.poemhunter.com>. The poem entitled "An Apple Gathering" was published in 1862, while "*Bride Song*" was published in 1866. The data are in the form of words, phrases sentences, and stanzas.

1.6.3 Data Collection

The first thing to do in this step is reading the two poems thoroughly and comprehensively. It needs more than once-reading to fully comprehend the data. This process of reading is called heuristic reading. The second step to do is hermeneutic reading. This process also needs more than once-reading. In This process, supported by the sufficient knowledge on the theory, the steps to do in collecting the data is to carefully pay attention on every single words, phrase, and sentence composing the stanzas. What seemingly become the significant data is marked to avoid the loss of essential information. In

this case, the process of collecting the data might be continuously done as long as the expected accurate data have not been gained.

1.6.4 Data Analysis

After collecting the data, the step to do then is analyzing each word, phrase, and sentence, trying to find if they contain other meaning beyond their literals. After finding the words, phrases, and sentences which potentially have symbolic meanings, the researcher then tries to interpret them thoroughly using the method of hermeneutic reading. The last, the researcher interprets the whole poems stanza by stanza.

1.7 Definition of Key-terms

In order to make an easy understanding in reading this research, it is necessary for researcher to write the definition of some key terms related to the study.

- a. **Despair:** the feeling that there is no hope and that you can do nothing to improve a difficult or worrying situation (Cambridge Advanced learner Dictionary)
- b. **Heuristic reading:** the process of reading the poem in accordance with normative grammar, morphology, syntax and semantics (Santoso, 2012);
- c. **Hermeneutic reading:** the process of reading the poem with giving the true interpretation (Santoso, 2012).

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Semiotics in Literary Criticism

The term “semiotics” was derived from a Greek word, *semeion*, which means *sign* in English. Thus, semiotics means the study of signs. A. Teew (1984) defines semiotics as a study of sign as the act of communication which then refined into a literary model that accounts for all the factors and essential aspects for understanding the symptoms of literature as a means of communication that are typical in the society. Semiotics is a language that reflects that the language of literature is aesthetic, systematic and has a plurality of meanings.

Semiotics is divided into three concepts. The first is known as *pragmatic semiotics*, which deals with the origin of sign, its function, and the effect for the one who interpret it. This kind of semiotics is about the object’s behavior. The second is *syntactic semiotics*, which deals with the combination of sign without giving any attention to its meaning and relation with the subject’s behavior. And the last is *semantic semiotics*, which deals with the contextual meaning of sign.

The theory of semiotics was developed by two pioneers, Ferdinand de Saussure and Charles Sander Peirce. Saussure is known as the founder of

modern linguistics through his theory of semiology. He stated that semiology is the science which studies signs system of languages, codes, sets of signals, etc (Guiraud, 1975). Saussure, in his theory, emphasizes the social function of the sign. There are two elements of sign in Saussure's concept: signifier and signified. Signifier is something which carries the meaning, and signified is the actual meaning which is being carried.

In line with Saussure, Peirce also conceived a general theory of signs called semiotics, which he defined as the domain area of investigation that explores the nature and function of signs (Guiraud, 1975). Furthermore, Peirce stated that semiotics is a synonymous of logics (Zoest, 1993). However, his concept is different from Saussure's. While Saussure emphasizes his concept on social function of signs, Peirce emphasizes more on their logical function. Based on his statement, he analyzed how people think and communicate in signs.

Peirce explained that the essential function of a sign is about the relation between inefficient thing to be an efficient thing – did not mean to make it active but to create a system or rule which could make those relation are functional. The essential function of a sign is the efficiency, not only in communicating but also in understanding the world. Sign is about what people believe and what people should realize. The use of semiotics concept would make people become aware of what they believe, “habits in trust” in underlying human thought and behavior (Zoest, 1993).

According to Peirce, sign is something that represents something else. He defined triadic relation of sign:

1. *Sign* is a physical object that can be captured by the five human senses and is something that refers to (represent) something other the sign itself. Signs are divided into three: symbol, icon, and index. Symbol is a sign that arise from agreements or conventions of language. Icon is a sign that arise from the physical representation. And index is a sign that appears on the causal relationship. In the research literature by using a semiotic approach, a sign of the index of the most sought-after, in the form of signs that show a cause - and effect.
2. *Interpretant* or the use of the sign is the concept of thinking of the people who use the sign and lowered it to a particular meaning (a meaning in someone's mind about the object that is referred by a sign).
3. *Object* is the social context that becomes the reference of the sign.

Semiotics does not only study what is considered as a sign in daily speech, but also all things that stand for anything else. Besides, Chandler stated, “sign takes the form of words, images, sounds, gestures, and objects” (Chandler, 2002). Culler stated about semiotics:

“Semiotics, which defines itself as the science of signs, posits a zoological pursuit; the semiotician wants to discover what are the species of signs, how they differ from another, how their function in their native habitat, and how they interact with other species confronted with a plethora of text that communicate various meanings to the readers. The analyst does not pursue meaning; he seeks to identify signs and describe their functioning” (Culler, 1981).

Semiotics is associated with the work of the American philosopher, Charles Sander Peirce, and Semiology with the work of Swiss linguist, Ferdinand de Saussure. Both are concerned with how meaning is generated and communicated. Saussure uses the term semiology as opposes to semiotics. The former word will become associated with European school of sign study, while the latter will be primarily associated with American theorist. Later, semiotics will be used as the general designation for the analysis of sign systems.

2.2 Riffaterre’s Semiotics of Poetry

Semiotics theory in its relation with literary work has been a new model in conducting a literary criticism. Semiotics is the way of understanding the meaning of a literary work through the interpretation of the signs. It is based on the fact that language is a system of signs and is also

the medium of literature. The entire text of a literary work is a sign that should be interpreted to gain a better understanding of the text.

This specific theory of semiotics in literature was developed by Michael Riffaterre in his book "Semiotics of Poetry" (1978). In general, Riffaterre's semiotics theory contains four basic ideas regarding to the meaning of poems:

1. Indirect Expressions

According to Michael Riffaterre (1978), an important feature of poems is that poems always express concepts and objects indirectly. Simply stating, poems always state one thing to mean another thing. This is what distinguishes poems of the language in general. Poems have a special way of conveying meanings. The language of poems is semiotics while everyday language is mimetic.

The factors causing this indirect expression are: a) displacing of meaning, b) distorsing of meaning, and c) creating of meaning.

a. *Displacing of Meaning*

The displacing of meaning occurs when a sign changes from one meaning to another meaning, when a word represents another word. Generally, the cause of this displacing of meaning is the use of figurative language, such as metaphor and metonymy.

b. *Distorting of Meaning*

The distorting of meaning occurs due to the ambiguity, contradiction, and non-sense. Ambiguity may occur in the word, phrase, sentence, or discourse caused by the emergence of different interpretations depending on the context. Contradictions arise because of the use of irony, paradox and antithesis. Non-sense are words that have no meaning (according to the dictionary), but has the meaning of "occult" in accordance with the context.

c. *Creating of Meaning*

The creation of meaning is the process of giving meaning to everything that in common language is considered meaningless, such as "symmetry, rhyme, or semantic equivalence between homologous within a stanza". The creation of meaning occurs because the organization of the text space, including: enjambement, typography, and homologous.

2. Heuristic and Hermeneutic Reading

Semiotic manifestation is everything associated with signs of mimetic level to a higher level of meaning. Semiotic process basically happens in the mind of the reader as a result of reading the second stage (Santoso, 2012). Before reaching

the stage of meaning, the reader must face the obstacles at the level of mimetic. Decoding process begins with the reading of literary works of the first phase which is a reading from the beginning to the end of the text. The reading of the first stage is referred as a heuristic reading, while reading the second stage called the hermeneutic reading.

Heuristic reading is the process of reading the poem in accordance with normative grammar, morphology, syntax and semantics. This heuristic reading produces an overall meaning of normative grammar according to the first level of semiotics systems (Santoso, 2012).

After going through the first reading stage, the reader then continues to the process of reading of the second stage, which is referred as retroactive or hermeneutic reading. In this stage there is a second process of interpretation, the true interpretation. The reader is trying to look back and do a comparison relating to which has been read at the first the process of reading stage. The reader is in a decoding effect. It means that he begins to understand that everything which in the first reading process is considered as ungrammaticality, turned out to be the facts relating one another.

In relation with the heuristic and hermeneutic reading, it is necessary to distinguish between the terms 'meaning' and

'significance'. Riffaterre distinguishes the concept of meaning and significance. Meaning that awakened from a common relationship with reality, which makes it a heterogeneous and is as a referential meaning is called *meaning*, while meaning built upon the principles of formal unity and semantics of poems, which include all indirectness, called a *significance*.

Thus, it can be concluded that "meaning" is all the information at the level of the mimetic text presented to the reader, while the "significance" is unity between form and semantic aspects. Simply put, it can be stated that *meaning* is entirely referential in accordance with the language and is textual, whereas *significance* could be "out" of the referential meaning of the language and refers to things outside the text. Meaning appears in through the process of heuristic reading, while significance appears after the process of hermeneutic reading.

3. Matrix, Model, and Variant

Theoretically, a poem is the development of a matrix that becomes models and then transformed into and variants. In analyzing a poem, matrix is abstracted as a single word, combination of words, or simple sentence (Salam, 2009). Matrix, models and variants can be identified only at the second reading stage.

Matrix is hypothetical and within the structure of the text it is only seen as the actualization of words. Matrix may be a word, and in this case never appears in the text. Matrix is always being actualized in variants. The shape of variants arranged primary or through first-actualization is referred as a model. Matrix, model, and text are variants of the same structure. The complexity of the text is basically nothing but the development of matrix. Thus, matrix is a motor or a generator of a text, while model determines the procedures for its acquisition or development.

4. Hypogram: Inter-textual Relation

In order to give a full appreciation and/or interpretation to a literary work, the literary work should be aligned with other literary works that become hypogram or background of its creation (Bernard as cited in Salam, 2009).

Basically, a literary work is a response to other literary works. The response can be either resistance or continuation of the traditions of previous literary works. Hypogram is the background of the creation of literary works. It can be in the form of a condition of society, events in history, nature, and the author's life experiences.

Thus, the formal object of a poem analysis using Riffaterre's theory is the *significance*. Since the *significance*

was centered on a matrix or hypogram that is not mentioned in the poem, although it may be implied, then the data about it cannot be found in the text, but in the reader's or author's mind (Faruk, 2012).

According to Riffaterre, "significance" can be found through various forms of objectivity in the form of text. However, the text that becomes the matrix or hypogram can only be found after discovering the literal "meaning" of the poem concerned. Literal meaning is the referential meaning that is a series of ungrammaticality, the discrepancy between the units of sign language that is in the text with a picture of the reality to which it refers. Since this *meaning* is literal, then it can be found in the text of the poem read.

However, these units of literal *meaning* are still insufficient to give the reader the knowledge of the *significance*. It is only the introduction. Those units of literal meaning then must be connected each other to form mutually equivalent and is paradigmatic opposition. The reader then should read the poem through hermeneutic reading with *literary convention*. Literary convention has its function to discover the possibilities of symbolic meaning within the text.

2.3 Christina Rossetti and Her Works

Christina Georgina Rossetti was born in London on December 5, 1830 from educated Italian parents. Her father was an Italian poet and political exile, Gabriele Rossetti who married her mother, the half-English, half-Italian Frances Polidori in 1826. She has three siblings; a sister and two brothers. Her mother worked as a governess whom Christina and her siblings received their early education from.

The little Christina was given to tantrums and fractious behavior, and she fought hard during her growth to subdue this passionate temper. Her brother, William Michael Rossetti (as cited from Poetry Foundation, 2015) stated in his posthumous memoir of his sister that prefaces *The Poetical Works of Christina Georgina Rossetti* (1904):

“In innate character she was vivacious, and open to pleasurable impressions; and, during her girlhood, one might readily have supposed that she would develop into a woman of expansive heart, fond of society and diversions, and taking a part in them of more than average brilliancy. What came to pass was of course quite the contrary.”

By her sixteenth birthday Christina, who was regarded as the poet in the family, had written more than fifty poems that were transcribed into a notebook by her sister. In 1847 her grandfather Polidori printed a collection of her poems, titled *Verses*. To be pointed out, the poems collection was privately published as it was dedicated to her mother. Her early works was inspired by the religious texts such as the Bible, John Bunyan's *The*

Pilgrim's Progress (1678), and the writings of St. Augustine, or moralistic tales such as those by Maria Edgeworth that her mother often read to her and her siblings in their childhood. Later, her works are influenced by famous poets such as George Herbert, William Blake, Samuel Taylor Coleridge, John Keats, and Alfred Tennyson; and the Italian poets Dante, Torquato Tasso, and Pietro Metastasio.

In 1849, some of Rossetti's poems are provided in a periodical "The Germ", which was initiated by the Pre-Raphaelite Brotherhood. There are seven poems provided in the periodical: "Dreamland," "An End," "Song" ("Oh roses for the flush of youth"), "A Pause of Thought," "A Testimony," "Repining," and "Sweet Death". These publications, which were anonymous in the first issue and pseudonymous thereafter, found an appreciative, though small, audience. The poems, and others composed at this time but not published until later, show that Rossetti had by then attained her mature poetic style, in which pain, loss, and resignation are expressed in diction and images that strike the reader as simple, perfect, and effortless.

Christina Rossetti is increasingly being reconsidered a major Victorian poet. She has been compared to Emily Dickinson and Elizabeth Barrett Browning but the similarity is more in the choice of spiritual topics than in poetic approach. Rossetti's poetry was being one of intense feelings, her technique refined within the forms established in her time.

The poem entitled “An Apple Gathering” was Composed in 1857 and published in *Goblin Market and Other Poems* in 1862. “An Apple Gathering” was written shortly after Rossetti had lost her first love, James Collinson, whose flitting between Catholicism and Anglicanism left them with irreconcilable differences. The poem tells about the feeling of despair caused by love unfulfilness. Rossetti’s other poem pictured about love unfulfilness is “Bride Song” which was published in *The Prince’s Progress and Other Poems* in 1866, and was and cutoff of her very long poem entitled “The Prince’s Progress”. The two poems then is going to be analyzed in this research using Michael Riffaterre’s concept of heuristic and hermeneutic reading.

2.4 Previous Study

Many studies have been previously conducted related to this kind of research. Some of them are related to the theory of Riffaterre’s Semiotics of Poetry analysing different object of study. Unfortunately, the researcher finds only one previous study related to the same object of this research with different theory.

- a. Gabriela Biris from University of Craiova, Romania, conducted a study related to Riffaterre’s theory in 2012. This study, which is entitled “*For a Semiotic and Cognitive Approach to Romanian Postmodern Peotry*” applied the theory of Semiotics of Poetry to do textual analysis for two Romanian postmodern poems (no tittle). The result of this study is that the two poems

analyzed in this study, illustrating a theme by means of a conceptual category or by using lexical expressions relied on the dominant conceptual category of a theme, assume the selection from a pre-existing inventory of categories —limited and predictable— that explains the negative reactions of literary critique toward postmodern poetry.

- b. The theory of Semiotics of Poetry has also been used to analyze a Russian poem entitled “ПОДРАЖАНИЯ КОРАНУ” (Tiruan Qur’an). Indra Prasti Malik conducted this study in 2012 as his bachelor thesis in University of Padjajaran, under a title “*Pemaknaan terhadap Puisi ПОДРАЖАНИЯ КОРАНУ ‘Tiruan Qur’an’ Karya A.S Pushkin (Terapan Teori Semiotika Riffaterre)*”. This study resulted a conclusion that the Russian poem “ПОДРАЖАНИЯ КОРАНУ” which in English can be translated as “ The Qur’an Imitation” contain the idea of how the values of divinity give very significant impact into human’s life.
- c. Laily Maghfuroh, a student of English Language and Letters Department of Maulana Malik Ibrahim State Islamic University of Malang conducted her bachelor thesis in 2015 entitled “*Poetic Signs of Love in Robert Frost’s Poems*”. In her thesis she used Riffaterre’s concept of heuristic and hermeneutic readings to analyse six poems about love written by Robert

Frost. the study resulted in a conclusion that Robert Frost shows different signs of love which related to the nature, God, and human life through his poems.

- d. I Putu Ramadhenny Yudhagama from Surabaya State University conducted a study entitled “*Characteristics And Intertextuality of Maya Angelou’s Poems*” (n.d). In his study, Yudagama tried to analyze the characteristics and intertextuality of Maya Angelou’s poems using Michael Riffaterre’s Semiotics of Poetry. This study resulted in a conclusion that there are three major themes that are commonly exposed in Angelou’s poems: 1) Life struggling and painful experiences, 2) love and hope, 3) challenging people;
- e. Many online articles discussed the analysis of Christina Rossetti’s works. One of those is an anonymous article discussing “Bride Song”. It was said in the article that the poem is about the reflection of woman death in Victorian era. The other one which is also anonymous discussed the meaning of “*An Apple Gathering*”. The article is likely analyzing the form, rhyme and stanzas of the poem. Unfortunately those articles do not use any specific literary theory in analyzing the poems.

However, there still no study conducted related to the feeling of despair in Christina Rossetti’s *An Apple Gathering* and *Bride Song*, using

Riffaterre's theory of semiotics. This makes this research worth to be conducted.



CHAPTER III

ANALYSIS

3.1 Heuristic and Hermeneutic Reading on “An Apple Gathering”

I plucked pink blossoms from mine apple-tree,
And wore them all that evening in my hair:
Then in due season when I went to see
I found no apples there.

With dangling basket all along the grass
As I had come I went the selfsame track:
My neighbors mocked me while they saw me pass
So empty-handed back.

Lilian and Liliias smiled in trudging by,
Their heaped-up basket teased me like a jeer;
Sweet-voiced they sang beneath the sunset sky,
Their mother's home was near.

Plump Gertrude passed me with her basket full,
A stronger hand than hers helped it along;
A voice talked with her through the shadows cool
More sweet to me than song.

Ah, Willie, Willie, was my love less worth

Than apples with their green leaves piled above?

I counted rosiest apples on the earth

Of far less worth than love.

So once it was with me you stooped to talk

Laughing and listening in this very lane:

To think that by this way we used to walk

We shall not walk again!

I let my neighbors pass me, ones and twos

And groups; the latest said the night grew chill,

And hastened: but I loitered, while the dews

Fell fast I loitered still.

3.1.1 Heuristic Reading

Stanza 1

(One night) I plucked (some) pink blossoms from mine (my)
apple-tree,

And (I) wore them all (at) that evening in my hair:

Then in (the) due (harvest) season when I went (there) to see

I found no apples there.

One night, I went to a garden to see my apple tree that I planted months ago. I found it blossoming. So I plucked some pink blossoms from it. I felt very happy knowing that my apple tree will bear its fruits soon. Feeling loaded by happiness, I strung them up and wore them on my head like a flower crown. Then when it was the harvest time, I went to the garden to see my apple tree and pick some of its fruits. I was so sure that my apple tree will bear dense fruits. But when I arrived there, I was totally shocked for I found no apples on the tree.

Stanza 2

With (the) dangling (empty) basket (I step on) all along the grass

As I had come I went (home passing) the selfsame track:

My neighbors mocked me while they saw me pass

So empty-handed back.

Feeling totally disappointed, I decided to go home and bringing back an empty basket in my hand. A basket that should have been filled by sweet apples from the tree I had planted. I went home passing the same road as I had come. All the neighbours seeing me passing by laughed at me. They mocked me that I went home without bringing any apples in my basket.

Stanza 3

Lilian and Liliias smiled (at me) in (their) trudging by,

Their heaped-up basket teased me like a jeer;

(With) sweet-voiced they sang (happily) beneath the sunset sky,
 Their mother's home was near (from mine).

My neighbours, Lilian and Liliias smiled at me when they were passing me by and knowing that I got nothing in my basket. Just like me, that evening they went to the garden to pick their apples. And they went home bring a basket loaded by apples, and they teased me with it. They were very happy that beneath the beautiful sunset sky, they sang along their way home with a very sweet voice that sounded to me like a jeer. They were sisters. They lived with their mother in a house near mine.

Stanza 4

Plump Gertrude passed me (by) with her basket full (of apples),
 A stronger hand than hers helped (her bringing) it along;
 A (man with sweet) voice talked with her through the shadows
 cool
 (Which sounded) more sweet to me than (a) song.

A few moments later, my other neighbour, the Plump Gertrude also passed me by with a man helping her bringing her basket. Just like Lilian and Liliias', her basket was fully loaded with seemingly sweet apples. The man who walked with her was talking to her with a very sweet voice. It must be her lover, for his voice sounded to me more sweet than a song.

Stanza 5

Ah, Willie, Willie , was my love (to you) less worth

Than (those) apples with their green leaves (that) piled
above (the tree)?

(Whereas) I counted (many) rosiest apples on the earth

Of far less worth than (my) love (to you).

Oh, my lover, Willie! Why was not my love enough for you?

Even you thought it less worth than those apples with their green
leaves pile the trees. Whereas, I often saw many of rosiest apples
on the earth, wich I thoutg they were so far less than the love I had
given to you.

Stanza 6

So (I remember) once it was with me you stooped to talk

Laughing (together) and listening (to each other) in this
very lane:

To think that by this way we used to walk (together)

We shall not walk (together) again!

So I remembered the days we used to talk one another. I liked
they way you were stooping while talking to me. I remembered the
moments we used to walk together along this very lane, and we
were laughing toghether and listening to each other. I loved those
moments. However, we would never do those sweet things again.

Stanza 7

I let my neighbors pass me (by), ones and twos

And groups; the latest (one) said (to me that) the night grew
chill,

And hastened: but I (still) loitered, (even) while the dews

Fell fast I loitered still.

While those apples reminded me of your memories, I let my neighbours pass me by. Some of them passed in ones, some others in twos, and even in groups. The latest one passing me by accosted me and said that the night started to grow chill and hastened. But I still loitered on this lane, remembering you and our memories. I still loitered although the dews fell fast.

Based on the heuristic reading it can be concluded that the poem tells about a woman who once planted an apple tree and made hard efforts to make it grow. Unfortunately, in the harvest time she did not find any apples to pluck from her apple tree. The apple tree she planted months ago did not bear any fruits. It made her deeply sad disappointed. Moreover, many of her neighbours come back from their harvest time with their basket full of apples. It made her very desperate that she just loitered on the road until the night grew chill.

3.1.2 Hermeneutic Reading

Stanza 1

I plucked pink blossoms from mine apple-tree,

And wore them all that evening in my hair:

Then in due season when I went to see

I found no apples there.

This poem tells a story about a woman characterized as “I”. This stanza is about her disappointment as she could not win what she had been struggling hard for. The word “apple” in this poem can be represented as the symbol of love. A red apple has the similar look with the form of a reddish heart which commonly symbolizes love. Other than that, apple also tastes sweet, just like the taste of love which is identically addressed to sweetness and romance.

This stanza described how happy she was about her romance relationship with her darling. That happiness is symbolized with “pink blossoms”, whose color is bright, beautiful, and pleasuring everyone who sights it. That was how she was so happy about a blossoming feeling of love in their hearts. The happiness she felt became stronger and more vivid every time the day turned into night. As what other lovers felt, they would not feel lonely in the middle of silent night since they had someone to accompany. Even though the one was not always by her side at nights, but night was always the time to reminisce all of the beauty he had got and the

sweet memories they had shared together. She was sure that her love story would have a happy end.

Unfortunately, the thing she always dreamt of did not turn real. After the long time she had grown and kept her love in her heart, she eventually could not reach what she had struggled for. Instead, she got nothing but pain that her love story with him came to a bitter end. It is not there explained how it ended but it just clearly emblazoned that she was so desperate and wounded about the reality.

Stanza 2

With dangling basket all along the grass

As I had come I went the selfsame track:

My neighbors mocked me while they saw me pass

So empty-handed back.

Although she was in sadness with her bleeding heart to the deep wound, she had no choice that she still had to go on with her life. Unfortunately, she still had to live in the same place as the man did. They still lived in the same environment that left memories in every space. Wherever she stepped her feet and at wherever direction she looked, every sweet memory became the sight she could not avoid to see. In that place, she had spent her time with her beloved man. In that condition, she had to bear all of the pain and struggle to heal her wound.

However, the pain became worse every day instead of healing. It was because of the mockery and insinuation to her failure of love she was undergoing. She got a lot of scorns and jibes from the people around her as they knew that she failed the love she had been always proud of. She was mocked because her beloved man broke gave no more room for their relationship and left her behind. The scorns and the jibes from the neighbors made her heart became more painful and it gave her a psychological pressure to her.

Stanza 3

Lilian and Liliias smiled in trudging by,
 Their heaped-up basket teased me like a jeer;
 Sweet-voiced they sang beneath the sunset sky,
 Their mother's home was near.

She had neighbors named Lilian and Liliias. They were sisters. Different from the condition she had to suffer from failing love, the two sisters were feeling so happy because they had a romance relationship with their darlings and everything was going fine with it. It symbolized with the phrase “their heaped-up basket”. Different from her who could only stay silent and cry for sadness, Lilian and Liliias always looked happy that they put smiles and laughs on their faces every time she met them.

More than that, they both also often sang love songs that made it clear that they were really happy about the romance relationship they had. Of course, she had to sight and hear the happiness they spoke to the world every day as they lived in the same neighborhood. For her with a broken heart, the beautiful songs and their melodious voices sounded like an unpleasing insinuation.

Stanza 4

Plump Gertrude passed me with her basket full,
 A stronger hand than hers helped it along;
 A voice talked with her through the shadows cool
 More sweet to me than song.

Another neighbor named Plump Gertrude also had a better luck than she did. She was called Plump Gertrud as her body had nice and beautiful curves. Different from her who came home with an empty basket, Gertrude came home with a full basket of red apples with someone helping her carry the basket. This statement describes that the love story of Gertrude was so beautiful and perfect. She was said to have “a stronger hand than hers” which symbolizes a man who was her darling who always filled her days with love.

As a neighbor, she had to endure the pain in her heart because she had to sight the beauty of their romance relationship. They often walked with their darlings in front of her house. Every time she heard the voice of a man which sounded to gentle talking to his woman, she felt just like listening to a score which was more beautiful than any other songs. This really touched her and reminded her of her past.

Stanza 5

Ah, Willie, Willie, was my love less worth
 Than apples with their green leaves piled above?
 I counted rosiest apples on the earth
 Of far less worth than love.

In this stanza, she whispered the voice of her heart as though she had been talking to her ex-boyfriend named Willie. She sounded like that she wanted to complain to him who had left her by. She compared her deep feeling to red apples hanging on a tree. She thought that to Willie, the red apples were more priceless than her deep feeling so that he broke up with her and left her behind. Meanwhile, either hanging red apples or the fall-to-the-ground ones or even they were the reddest and the sweetest apples on earth could never be more priceless compared to a feeling of love. Moreover, it just could not be compared to her deep and sincere love to Willie.

Stanza 6

So once it was with me you stooped to talk

Laughing and listening in this very lane:

To think that by this way we used to walk

We shall not walk again!

She kept reminiscing her ex-boyfriend, remembering the beautiful moments they had shared with each. When they had still been together, he had treated her with love; done and given romantic things to her. The happiness they had felt was like two lovers walking together in the heaven.

Before then, they often took a romantic walk together passing by the streets and small alleys in the village. They told each other a story, listened to each other and laughed together. She remembered every detail of the memory living on her mind. However, a memory is a memory. What is done is done. Every sweet thing she had done with her beloved man would never come for the second time.

Stanza 7

I let my neighbors pass me, ones and twos

And groups; the latest said the night grew chill,

And hastened: but I loitered, while the dews

Fell fast I loitered still.

She still kept reminiscing him. She did not listen to the scorns and the jibes thrown by the neighbors at her. She just let herself watch the beautiful romance possessed by her neighbors. She enjoyed that beautiful sight and the memory about him although her heart was actually getting more hurt. She just did not care about herself and her happiness.

One of the neighbors who cared for her advised her not to let herself drown in her past and that she had to go on with her life carrying a hope for the future and leaving the past. Everything gone just needs to be taken as a lesson. The journey of life is still long and there will be more troubles waiting. The past can never be the reason to give up and to stop struggling.

However, she still did not make her move. She still chose to memorize her past. She let her heart wounded without struggling to heal. She was still in love with him.

According to the hermeneutic reading, this poem is likely a reflection of a woman who feel desperate because of her broken romance. At first, her relationship with her lover was so sweet and full of happiness. She was sure that her love story would have a happy end. Unfortunately the thing she always dreamt did not come true. It even turn into something painful. Her lover broke their relationship and left her in despair. She became more desperate

when people around her insulted her for her failed romance. However, she did not want to make any move to start a new life or to leave her past behind. She chose to enjoy her pain and just sank in her despair, because in fact she still loved him and hoped him to come back.

An Apple gathering might be Christina Rossetti's personal experience of broken romance. According to Genius.com "An Apple Gathering" was written shortly after Rossetti had lost her first love, James Collinson. In her late teens, Rossetti became engaged to the painter James Collinson, one of the founding members of the avant-garde artistic group, the Pre-Raphaelite Brotherhood. The engagement was broken in 1850 when Collinson decided to revert to Roman Catholicism instead of keeping his credence upon the Church of England as Christina Rossetti asked him to. Rossetti then felt abandoned and write this poem as the reflection of her feeling.

3.2 Heuristic and Hermeneutic Reading on "Bride Song"

TOO late for love, too late for joy,
 Too late, too late!
 You loitered on the road too long,
 You trifled at the gate:
 The enchanted dove upon her branch
 Died without a mate;

The enchanted princess in her tower
Slept, died, behind the grate;
Her heart was starving all this while
You made it wait.

Ten years ago, five years ago,
One year ago,
Even then you had arrived in time,
Though somewhat slow;
Then you had known her living face
Which now you cannot know:
The frozen fountain would have leaped,
The buds gone on to blow,
The warm south wind would have awaked
To melt the snow.

Is she fair now as she lies?

Once she was fair;

Meet queen for any kingly king,

With gold-dust on her hair,

Now these are poppies in her locks,

White poppies she must wear;

Must wear a veil to shroud her face

And the want graven there:
Or is the hunger fed at length,
Cast off the care?

We never saw her with a smile
Or with a frown;
Her bed seemed never soft to her,
Though tossed of down;
She little heeded what she wore,
Kirtle, or wreath, or gown;
We think her white brows often ached
Beneath her crown,
Till silvery hairs showed in her locks
That used to be so brown.

We never heard her speak in haste;
Her tones were sweet,
And modulated just so much

As it was meet:

Her heart sat silent through the noise
And concourse of the street.
There was no hurry in her hands,
No hurry in her feet;

There was no bliss drew nigh to her,
That she might run to greet.

You should have wept her yesterday,
Wasting upon her bed:
But wherefore should you weep today
That she is dead?
Lo we who love weep not today,
But crown her royal head.
Let be these poppies that we strew,
Your roses are too red:
Let be these poppies, not for you
Cut down and spread.

3.2.1 Heuristic Reading

Stanza 1

(You are) TOO late for (bringing back your) love, (and also) too
late for (bringing back some) joy,

(You are) Too late, too late!

You (had) loitered on the road too long,

You (had) trifled at the gate:

(Until) The enchanted (white) dove (who perched) upon her
branch

Died (miserably) without (having) a mate;

The enchanted princess (who pent up) in her tower
 Slept, died, (like a prison who died) behind the grate;
 Her (broken) heart was starving all this while
 You made it wait (for your love).

There are three characters mentioned in this stanza: you, dove, and princess. The first four lines tells that the character “you”, has loitered somewhere so long, comes back bringing some love and some joy. Unfortunately, his coming is too late. The princess who has been waiting for him all along died in her loneliness, just like a dove dying upon her branch for the sake of living with no mate.

Stanza 2

(You had gone) Ten years ago, (and she still waited for you
 until) five years ago,
 (and until) One year ago,
 Even then (at that time) you had arrived in time,
 Though somewhat slow;
 Then you had known her living face
 Which now you cannot know (anymore):
 (Like) The frozen fountain (that) would have leaped,
 (and like) The buds (that) gone on to blow,
 (and also like) The warm south wind (that) would have awaked
 To melt the (frozen) snow.

This stanza seems to picture a present condition that is so much different from the past. It seems that the character “you” had left for a very long period of time. He used to know well the beautiful face of the princess, which now is no more like that. He cannot even see her. This situation is like a fountain that becomes frozen, whereas it used to leap fast; like the buds that are wilted and then blown away by the air; like the snow which is melting caused by the warm wind.

Stanza 3

Is she (still) fair now as she lies (breathless)?
 Once she was (an adorable) fair (princess);
 (She must be a) Meet queen for any kingly king,
 With gold-dust (crowned) on her (shiny dark) hair,
 Now these are poppies (bond) in her locks,
 (a coronet of) White poppies she must wear (on her head);
 (She) Must wear (also) a veil to shroud her face
 And the (love she) want (is) graven there:
 Or is (she suffering from) the hunger (that is not being) fed at
 length,
 (or is she) Cast(ed) off the care?

This stanza pictures the comparison between the princess’ physical look at the past and at the present. She was a very beautiful lady that she was worth being a queen for any kingly

king. Her hair was like glowing gold. But now she looks no more like that. She is wearing white poppies upon her head, and a veil to shroud her face that is no more beautiful. There are so many things she wanted graven there, in her sad face.

Stanza 4

We never saw her (beautiful face adorned) with a smile
 Or with a frown;
 Her bed seemed never (become) soft to her (to sleep),
 (Even) Though (it was) tossed of down;
 She (was) little heeded (about) what she wore,
 (is it) Kirtle, or wreath, or gown;
 We think (that) her white brows often ached
 (she was injured right) Beneath her crown,
 Till silvery hairs showed in her locks
 That used to be so brown.

A new character named “we” appears in this stanza. It seems like it refers to the writer who positioned herself as an omniscient narrator of astory. The character “we” tries to describe how the princess never shows any smile or any frown in her face. It is only flat expression shown there. She cannot feel comfort sleeping in her bed, although it was made from down. She seems always confused of what she will wear in her daily. Is it Kirtle, or wreath, or gown? In the last four lines mentioned that the princess has

grown old that she often becomes sick and that her glowing gold hair turns into gray hair.

Stanza 5

We never heard her speak in haste (before);
 Her tones (of voice) were (always) sweet,
 And (were) modulated just so much
 As it was meet:
 (But now) Her heart (just) sat silent(ly) through the noise
 And (through the) concourse of the street.
 There was no hurry in her hands (to make any move),
 (There was) No hurry in her feet (too);
 There was no bliss drew nigh to her,
 That she might run to greet.

What is described in this stanza is the continuation of the things described in stanza 4. The character “we” mentioned that in the past, the princess used to speak always fluently with sweet tones and modulated words. But now, she does not speak that way anymore, even does not speak at all. She just keep surrounding herself with silent. Even when she was in middle of the noise and concourse of the street. There was no hurry neither in her hands nor in her feet to run to greet some happiness. It seems like she cannot find any happiness at all.

Stanza 6

You should have wept her yesterday,
 (when she was) Wasting upon her bed:
 But wherefore should you weep today
 That she is dead?

Lo we who love (her) weep not today,
 But (we put a) crown (on) her royal head.
 Let (the crown) be these poppies that we strew,
 Your roses are too red:
 Let be these poppies (that we crown her with), not for you
 Cut down and spread.

In this stanza, it seems that the character “you” is crying for the princess’ death, whereas it is something useless to do. The character “we” blames him for this and tells him that he should have wept her yesterday. Then the character “we” asked “you” to see how “we” is not crying and instead crowning the princess’ royal head with poppies. It seems that the character “you” is also bringing some red roses that he meant to give to the princess. But “we” told him that his roses are too red, and asked him not to cut or throw the poppies crowned on the princess’ royal head.

As the conclusion to the heuristic reading, this poem is the reflection of a condition of a royal princess which used to be so happy with her life. Unfortunately, her condition changed a lot when she suffered a very serious sickness. She knew that no

medicine nor doctor can heal her sickness and it made her totally depressed and feel desperate. That condition totally changed her life. There was no more happiness in her life, no more smile in her face. She lived the rest of her life in suffer and just sank in the depth of her despair. Finally, she died miserably in her sickness.

3.2.2 Hermeneutic Reading

Stanza 1

TOO late for love, too late for joy,
 Too late, too late!
 You loitered on the road too long,
 You trifled at the gate:
 The enchanted dove upon her branch
 Died without a mate;
 The enchanted princess in her tower
 Slept, died, behind the grate;
 Her heart was starving all this while
 You made it wait.

This poem describes a deeply miserable condition of a woman, which is epitomized with the character of ‘a princess’. The word ‘princess’ usually represents a beautiful, aristocratic, graceful, and kind woman loved by the surrounding people. A

‘princess’ is a symbol of a perfect girl who deserves to be loved or even to be adored.

In this stanza, it is narrated that there is a woman addressed with the word ‘princess’ who had been waiting for so long for someone, characterized as ‘you’. The ‘you’ seems to be the woman being deeply loved by the princess. However, the man had been nowhere around. He had been gone leaving the princess alone with all her deep love to him. In spite of that condition, the princess still kept her loyalty for his coming. She was feeling all alone waiting for him in desperation as if she had been living her life in a prison. There was no happiness in her heart. It was all sadness and despair for her.

In the first line of this stanza, it reads “too late for love, too late for joy” which identifies that the man eventually came for her, returning to her woman carrying his evergreen love in his heart; the feeling for his perfect woman whom he had left for a long time without a word. However, everything was too late. The man came when the woman had died waiting for him.

The phrase “slept and died” in this stanza depicts a condition which was the final phase of a journey. The word ‘slept’ is the past form of ‘sleep’ which means an action done by a person at night to end his day and it means that all the business for that day is over. Meanwhile, the word “dead” is used to express a moment when

someone dies meaning that his time in the world is over. In the context of this poem, the word “slept” is put in the same line as the word “died” which its connotative meaning is “the end of something”, or other connotative meanings such as numb, crazy or losing mind and so on.

The expression which delivers deep desperation and pain is in the last five lines in the stanza. The word “dove” is often used to symbolize a woman. A dead dove in loneliness is the symbol of a woman who suffers from hopelessness in her life.

Stanza 2

Ten years ago, five years ago,

One year ago,

Even then you had arrived in time,

Though somewhat slow;

Then you had known her living face

Which now you cannot know:

The frozen fountain would have leaped,

The buds gone on to blow,

The warm south wind would have awaked

To melt the snow.

The second stanza describes the moment when the woman was waiting for so long for her beloved man. The phrase “ten years ago” is the longest period of time found in this stanza which

identifies and strengthens that the man had been gone for a very long time. This made the woman lose all kinds of happiness in her life.

Her smiley and beautiful face was gone. The smile of happiness left her face. It was like a calmly flowing river which turned into dead river of frozen water. It was like a wilted, dried flower tip falling by the wind. It was like snow sprinkles melting by the heating air. All of those parables symbolize a life end. Something existing turned into nothing. Something alive turned dead. A beautiful woman turned into a bunch of unhappy and soulless body.

Stanza 3

Is she fair now as she lies?

Once she was fair;

Meet queen for any kingly king,

With gold-dust on her hair,

Now these are poppies in her locks,

White poppies she must wear;

Must wear a veil to shroud her face

And the want graven there:

Or is the hunger fed at length,

Cast off the care?

The third stanza is the continuation of the description about the condition of the woman. Specifically, this stanza describes the comparison between the moments when the woman was still with her man and the moment when the woman was left alone without a word suffering from her long desperate wait. When he was still there, the woman had nothing but a perfect life. Like a princess in a sovereign kingdom, she was adored by every mankind. Her beauty is symbolized with golden hair which identifies that her beauty is not only something physical but also the beauty of heart and attitude.

Unfortunately, the perfect beauty eventually came to an end. The beauty over her face then turned into pieces of sadness which is symbolized with a crown of white poppy flower on her head.

In botany, poppy flower contains a natural poisonous narcotic compound so-called alkaloid. As known that narcotic compounds can cause addiction and eventual death, a woman love can also bring those harms. White poppy flower symbolizes the beauty of sincere love while the alkaloid compound in that poppy flower symbolizes the pain of a deep love which ends up making the woman lose all kinds of happiness in her life.

Love is indeed a beautiful feeling, but behind that beauty, love hides pain. This is in line with the fate of the woman whose face and all her body were covered with white cloth. She was gone.

She left the world for good, bringing with her all her dreams of love she had possessed. She died like a person who starved for so long but there was nothing to beat her hunger.

Stanza 4

We never saw her with a smile
 Or with a frown;
 Her bed seemed never soft to her,
 Though tossed of down;
 She little heeded what she wore,
 Kirtle, or wreath, or gown;
 We think her white brows often ached
 Beneath her crown,
 Till silvery hairs showed in her locks
 That used to be so brown.

The fourth stanza is the continuation of the previous one. In this stanza, the pain and the suffering endured by the woman is described in more details. In that pain, the woman never seemed to be happy. She could not even put a smile on her face, but she did not put on a miserable face as well. Her expression was just emotionless. She looked like nothing other than a numb woman as though she had been lunatic.

She could not feel the grace of her life. She was just like a neglected poor even if she actually lived in a majestic palace with

everything palatial she had with her. She was just such a homeless person without a family while she was actually surrounded by the people who loved and cared for her. She was just so insane acting like she was in a big confusion she did not know what it was. Her heart and mind were so deeply wounded that she confused real and delusion. The happy life she had was gone leaving just a memory symbolized with her brown hair turning white.

Stanza 5

We never heard her speak in haste;
 Her tones were sweet,
 And modulated just so much
 As it was meet:
 Her heart sat silent through the noise
 And concourse of the street.
 There was no hurry in her hands,
 No hurry in her feet;
 There was no bliss drew nigh to her,
 That she might run to greet

Long before she lost everything, she had been known as a good-hearted, cheerful and loving person. It showed by her delicate and polite words. Every word of her was just flawless. She never spoke vague words. She spoke so fluently. All her words just flowed like water in a river. Her words calmed everyone.

However, after everything changed, she became a really different person. She locked her mouth from saying any. She was all in silence. Even if she was in the middle of a crowd, she acted like she was lost in the woods feeling alone, lonely and scared while actually was surrounded by the people who cared and worried about her.

The princess had lost her eager to live her life. Moreover, she had forgotten how to do with living a life. All kinds of happiness she possessed were completely gone forever.

The sixth stanza describes the disappointment of the people who really cared about the woman, who were really well aware of the woman's feeling for the man, and who sighted the woman desperation. The expression in this stanza is addressed to the man who eventually came for her after his long disappearance. He actually came back to compensate his guilt that he had gone for so long without a word. He came to cure his longing for her. He was sure that the woman was also longing for him. But his coming was all in vain because the woman who loved him had been gone for good. She had died for the pain he gave to her.

Stanza 6

You should have wept her yesterday,

Wasting upon her bed:

But wherefore should you weep today

That she is dead?
 Lo we who love weep not today,
 But crown her royal head.
 Let be these poppies that we strew,
 Your roses are too red:
 Let be these poppies, not for you
 Cut down and spread.

The sixth stanza describes the disappointment of the people who really cared about the woman, who were really well aware of the woman's feeling for the man, and who sighted the woman desperation. The expression in this stanza is addressed to the man who eventually came for her after his long disappearance. He actually came back to compensate his guilt that he had gone for so long without a word. He came to cure his longing for her. He was sure that the woman was also longing for him. But his coming was all in vain because the woman who loved him had been gone for good. She had died for the pain he gave to her.

Those people then blamed him for what happened to the woman. They also mocked him than he did not have to come back at the time. It was all useless as the woman had turned into soulless dead body. He would have nothing to do to bring her back to life. Eventually, all he could do was just regretting his guilt for the rest

of his life, regretting that he had neglected the one who had loved him with all her body and soul.

In this stanza, it reads “your roses are too red” in the eighth line. It can be interpreted as a feeling of love which is too deep as the word ‘too’ which expresses exaggeration. Everything exaggerated would end up in bad although it started out from something good. This kind of exaggeration can also happen to someone who falls in love too hard. It is not happiness which comes along, but deep pain instead. This kind of love is appropriate to be symbolized as poppy flower. Its bright white petals make it look beautiful, but it is actually poisonous and deadly inside.

Based on the hermeneutic reading the poem pictures a condition of a woman which used to be very lovely and so much beautiful. She is called perfect that she was symbolized as “a princess”. She owns all happiness in her life that all people around her love her. She has also a lover who loves her with all his heart. Unfortunately, all her happiness turn into tears and suffers when she has her lover gone and no one knows where he goes, not even her. Her lover just left her without leaving any goodbye and reason. She felt so much broken heart and desperate. However she believes that her man still love her and he will come back to her immediately. She lives her rest of life waiting for the coming of her

lover, yet he never comes. All she suffers and despair totally turn her life into a very miserable condition. There is no more happiness shown in her face and she lost her enthusiasm to do anything. The only thing she does is waiting for her lover to come until she finally dies in a very miserable condition.

The condition of woman's death reflected in the poem is likely a reflection of the Victorian ideology of Christina Rossetti's time. The poem "Bride Song" is an excellent example of how Rossetti views death, and of a dignified manner in which a woman might die. Anne Jamison said that women of the Victorian era were treated as objects more than as humans, they were in a sense considered dead. At the age of 12, Rossetti was diagnosed with 'melancholy,' only the first of many illnesses she is claimed to have had throughout her life. Because of her depression, Rossetti rarely knew a world outside of poor health. This could help to explain why death and eternal sleep is mentioned so frequently in her poetry.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 CONCLUSION

Christina Rossetti's poems entitled *An Apple Gathering* and *Bride Song* are loaded with symbolic words that might contain implicit meanings. To make deeper understanding to the poems then the researcher conducts an analysis using the concept of heuristic and hermeneutic reading that was initiated by Michael Riffaterre in his *Semiotics of Poetry*. The result of this analysis is that both poems obviously reflect the feeling of despair experienced by a woman, yet with different causes and situation in each poem.

It can be identified from the heuristic reading that the poem *An Apple Gathering* tells about a woman who once planted an apple tree and made hard efforts to make it grow. Unfortunately, in the harvest time she found that her apple tree did not bear any fruits. It made her deeply sad and disappointed. While the poem *Bride Song* tells about a miserable condition of a princess who used to be lovely and beautiful. Her life changed since she suffered a very serious illness that no one and no medicine can heal her, until finally she died in her despair.

Meanwhile, based on the hermeneutic reading, the poem entitled *An Apple Gathering*, which was written and published earlier, tells about a woman and her disappointment as she could not win the love she had been

struggling hard for. She became despaired as his lover broke his relationship with her and left her behind. However, she still did not make her move to start a new life. She still chose to memorize her past and keep reminiscing her lover. She let her heart wounded without struggling to heal. She was still in love with him.

The other poem, *Bride Song* tells about deeply miserable condition of a woman whose lover had been gone leaving her alone with all her deep love to him without any obvious reason. She never knew where had her lover gone and why. He has gone for a very long time as the woman still waited and kept her loyalty for his coming. She was feeling all alone waiting for him in desperation as if she had been living her life in a prison. Finally, when the lover came back, she had died miserably in her waiting time.

4.2 SUGGESTION

To the reader out there, being despaired is not always something bad. If we are willing to open our mind and understand it deeper, we will find an obvious fact that the feeling of despair can be an inspiration to make a great work. Like Christina Rossetti and other poets who make the feeling of despair as a mostly used theme in their works, we can actually make some great works inspired by the feeling of despair we felt.

Finally, the researcher hopes this research have some positive values and it can be a beneficial work not only for the researcher, but also

for other people who need and read it. Hopefully, it can inspire the next researcher in doing other research especially in Christina Rossetti's poem and or related to Riffatere's Semiotic's of Poetry, and even in other works related to study of literature.



BIBLIOGRAPHY

- Biris, Gabriela. 2012. For a semiotic and cognitive approach to romanian postmodern poetry. *Proceedings of the 10th World Congress of the International Association for Semiotic Studies (IASS/AIS) Universidade da Coruña (España / Spain)*. ISBN: 978-84-9749-522-6. Retrieved from: http://ruc.udc.es/bitstream/2183/13452/1/CC-130_art_154.pdf
- Cambridge Advanced Learner's Dictionary (3rd edition) (electronic version)
- Chandler, Daniel. 2002. *Semiotics: The Basics*. London & UK: Routledge.
- Culler, Jonathan. 1981. *The Pursuit of Signs.: Semiotics, Literature, Deconstruction*. Melbourne and Hanley: Routledge & K. Paul.
- Darmawan, Syaifuddin Latif. 2015. *Theme Analysis on Islamic Short Stories Published in Annida Magazine*.
- Endraswara, Suwardi. 2003. *Metodologi Penelitian Sastra*. Yogyakarta: Pustaka Widayatama.
- Faruk. 2012. *Metode Penelitian Sastra, Sebuah Penjelajahan Awal*. Yogyakarta: Pustaka Pelajar.
- Guiraud, Pierre. 1975. *Semiology*. London: Routledge & K. Paul.
- Impracticalcriticism. 2012. *Christina Rossetti – An Apple-Gathering*. Retrieved from: <https://impracticalcriticism.wordpress.com/2012/01/03/christina-rossetti-an-apple-gathering/>
- Jabrohim. 2012. *Teori penelitian sastra*. Yogyakarta: Pustaka Pelajar.
- Maghfuroh, Laily. 2015. Thesis: *Poetic Signs of Love in Robert Frost's Poems*.
- Malik, I. P. 2012. *Pemaknaan terhadap puisi подражания корану 'Imitasi Qur'an' karya A.S Pushkin (Terapan Teori Semiotika Riffaterre)*. Retrieved from: <http://download.portalgaruda.org/article.php?article=103989&val=1378&title=>
- Pradopo, Rahmat D. 2009. *Pengkajian puisi*. Yogyakarta: Gajah Mada University Press.
- Poetry Foundation. (n.d). *Christina Rossetti*. Retrieved from: <https://www.poetryfoundation.org/poems-and-poets/poets/detail/christina-rossetti>

- Riffaterre, Michael. 1978. *Semiotics of Poetry*. Bloomington & London: Indiana University Press.
- Salam. 2009. “*Pembelajaran Menulis Puisi Dengan Metode Michael Riffaterre*”.
- Santoso, B. 2012. *Mengenal semiotika Michael Riffaterre*. Retrieved from: <https://bambang santoso.wordpress.com/2012/12/03/mengenal-semiotika-michael-riffaterre/>
- Siswanto. 2016. *Metode Penelitian Sastra Analisis Struktur Puisi*. Yogyakarta: Pustaka Belajar.
- Taylor, Richard H. 1981. *Understanding The Element of Literature: Its Forms, Techniques, and Cultural Conventions*. New York: St. Martin’s Press.
- Waluyo & Herman J. 1987. *Teori dan Apresiasi Puisi*. Jakarta: Erlangga.
- Wijayani, Putri. 2014. *Analisis puisi “Menunggu Telepon Berdering” dengan Teori Michael Riffaterre (Semiotik)*. Retrieved from: <http://ichiryuchan.blogspot.co.id/2014/11/analisis-puisi-menunggu-telepon.html>
- WikiFoundry. 2009. *Victorian Ideals and Death*. Retrieved from: <http://christinarossettibridesong.wikifoundry.com/page/Victorian+Ideals+and+Death>
- William Michael Rossetti. 1904. *The Poetical Works of Christina Georgina Rossetti. With Memoir and Notes, &c*. London & New York: Macmillan.
- Yudagama, I. P. R. (n.d.). Characteristics and intertextuality of maya angelou’s poems. *Jurnal Online Universitas Negeri Surabaya*. Retrieved from: <http://id.scribd.com/doc/262422030/Characteristics-And-Intertextuality-Of-Maya-Angelou-S-Poems#download>
- Zoest, Aart Van. 1993. *Semiotika: Tentang Tanda, Cara Kerjanya, dan Apa yang Kita Lakukan dengannya* (Diterjemahkan ke bahasa Indonesia oleh Ani Soekawati). Jakarta: Yayasan Sumber Agung.