

AN ANALYSIS OF SYMBOLS IN ROBERT BURNS' POEMS
AFTON WATER AND A RED, RED ROSE

THESIS



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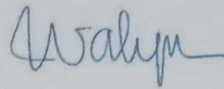
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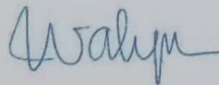
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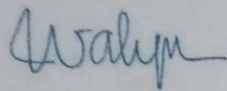
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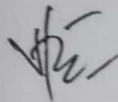
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ABSTRACT

Farza, A.N (2021). *An Analysis of Symbols in Robert Burns' poems Afton Water and A Red, Red Rose*. English Department, UIN Sunan Ampel Surabaya. Advisor: Dr. Wahyu Kusumajanti, M. Hum.

Keywords: Semiotic, hermeneutic, heuristic, symbol, theme.

This is the research which concerns to analyze the intrinsic elements of Robert Burns' poem Afton Water and A Red, Red Rose. This research focuses on the symbol and the theme of those poems. Hopefully, this research is useful for reader to get the deeper meaning about those poems. The approach that is used in this research is semiotic of poetry by Michael Riffaterre. A descriptive qualitative method is used by the researcher for the study. The data collection is done by describing the whole meaning of poems using 2 steps, the first is heuristic reading and the second is hermeneutic reading. Then the researcher marks the words that indicate the symbol and the theme of the poems. And the researcher analyze and interpreting the meaning of the word that is found.

The result of this research found that there are three symbols in Afton water poem; 1. River (symbol of life) 2. Birk/birch (symbol of protection) 3. Flow gently (symbol of the journey of life). And the theme of Afton Water poem is Pastoral poem. The symbols that found in A Red, Red Rose are; 1. Red (energy of love) 2. Rose (symbol of woman) 3. Melodie/melody (shape of love) 4. Seas (level of love) 5. Rocks (quality of love) 6. Sands (symbol of time in life). And the theme of A Red, Red Rose is Love poem.

ABSTRAK

Farza, A.N. (2021). *Analisis Simbol dari Puisi Robert Burns Afton Water dan A Red, Red Rose*. Program Studi Sastra Inggris, UIN Sunan Ampel Surabaya.
Pembimbing: Dr. Wahyu Kusumajanti, M. Hum.

Kata Kunci: Semiotika, heuristik, hermenetik, symbol, tema

Ini adalah penelitian yang focus kepada analisa unsur intrinsic pada puisi-puisi dari Robert Burns dengan judul Afton Water dan A Red, Red Rose. Diharapkan penelitian ini dapat berguna bagi para pembaca untuk memahami makna puisi tersebut dengan lebih dalam. Pendekatan yang digunakan dalam penelitian ini adalah Semiotika puisi oleh Michale Riffaterre. Peneliti juga menggunakan metode deskriptif kualitatif. Pengumpulan data dilakukan dengan cara mendeskripsikan makna keseluruhan dari dua puisi tersebut. Menggunakan dua tahapan, yang pertama dengan pembacaan heuristik dan yang kedua dengan pembacaan hermenetik. Kemudian peneliti manandai kata-kata yang mengindikasikan symbol and tema dari puisi tersebut. Kemudian peneliti menganalisa dan menginterpretasikan kata-kata yang telah ditemukan.

Hasil dari penelitian ini menemukan bahwa ada tiga symbol dalam puisi Afton Water; 1. River (symbol kehidupan) 2. Birk/birch (symbol perlindungan) 3. Flow gently (symbol perjalanan hidup). Dan tema dari puisi Afton Water adalah puisi pastoral. Simbol yang ditemukan pada puisi A Red, Red Rose adalah; 1. Red (energy cinta) 2. Rose (symbol wanita) 3. Melodie/melody (bentuk cinta) 4. Seas (kadar cinta) 5. Rocks (kualitas cinta) 6. Sands (waktu dalam hidup). Dan tema dari puisi A Red, Red Rose adalah puisi Cinta.

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S U R A B A Y A

CHAPTER I

1.1 Background of the study

A poem is the media to express feelings and imagination based on the author's life and emotions. According to Pradopo (2010), the literary work brings the imaginative and contemplative minds and feelings of the author. The poem also represents the author's thoughts that are expressed with the structural language. In addition, Waluyo said (1987) poem is a literary work that compacted language, taken a shortcut, and given the rhythm with the sound which solid need figurative words imaginative. Perrine (1992) said that poem is not just the structure of beautiful language, but another reason the author chooses those words. A poem is not only a word, phrase, or sentence that chosen. Besides that, it also told us about human life, nature, sometimes about religion of the author, and love.

Love is a common theme in a poem. A love poem is one of literary works that are often used to convey feelings of love. Sometimes love poet contains a person's expectation of their partner. This literary work is also able to make the readers feel the same feeling. For example, they are missing someone. A love poem can turn people's emotional sense of love and follow the poem's content that they read. A loving poem is identical to someone who drunk romance. Every day remembered the person he loved. Romantic words are always spoken when talking to the person or in his own mind. Instead love poem can also make someone's heart crumbled back after

having hated. After reading a poem, people can turn into having a compassionate and soft nature to someone he loves in a state of pleasure or difficult.

Robert Burns is the famous one of love poem writer, he used the poem to express his feelings especially about love. Robert Burn was born 25 January 1759 is a ploughman poet from Scottish. He is the best of the poet who have written in Scots language, he is also write poem with Middle English and Standard English (Rumens, 2009). The poem that written by Burns drew upon a substantial familiarity with and knowledge of classical, Biblical, and English Literature, as well as the Scots language (O'Hagan, 2008). Robert Burns is the regarded as a pioneer of Romantic Movement. According to Encyclopedia Britannica Romantic era was an artistic, literary, musical and intellectual movement that originated in Europe toward the end of 18th century. And after he is death, he became a great source and inspiration to write a poem.

Afton Water is the one of poem that written by Robert Burns that telling about love. This poem is written in 1791 (www.robertburn.org). This poem is telling about the river in Scotland was named "Afton River". Afton Water poem is represent of Robert Burns love, he is composed this poem before 5th 1789, when Burns sent these poem to Mrs. Dunlop, this poem is truly aesthetic lyric, so sweetly pastoral, and so tender in its devotion towards the theme of his poem. Afton Water is poem that made up of 6 stanzas, each of stanzas is consist of 4 lines. Hence, the entire poem consist of 24 lines in total. This poem is written in the 1st person point of view. Hence we can assume that the speaker of this poem is the author himself. In this poem we can found the symbols of love that represented by nature.

The second poem of love from Robert burn is "A Red, Red Rose", this poem is also used the nature to represent love. "A Red, Red Rose" is a poem that made up of 4 stanzas, each of stanzas consist of 4 lines. It was first published in 1794 and contains traditional Scottish songs with music, the poem also inspired by Scottish song he heard in the country and a folk song published at the time. This poem is in the form of ballad and is intended to be sung out loud. It describes the speaker's deep affection for his beloved, and promises that this love will last longer than human life or even the earth itself, always fresh and unchanged.

Every literary work have the intrinsic and extrinsic element. And as we know that poem is the way to express many feelings and have so many symbols that written by the author. DiYanni (2009) noted the intrinsic element has the important element rule to analyzing the real meaning of the poem, by analyzing the intrinsic element we can understand the message in the poem. According to Diyanni (2009) there are several intrinsic elements which make up a good poem, that is consist of: theme, plot, setting, characters, sound, rhyme, alliteration, assonance, diction, imagery, symbol, stanzaic pattern and structure.

Theme is the basic thing to write a literary work, especially a poem. It supported by Waluyo (1987) the content and the purpose of the poem is shaped by the greatest theme, because theme contain the whole meaning of the poem. Another intrinsic element of poem is symbol. The definition of symbol also stated by Diyanni (2009) she said that symbol in any object or action that have more meaning from the

word itself. Any object or action that can represent something beyond itself, for the example: a Rose, can represent beauty, love or woman.

As we know the poem is not only the structural word and phrases, poem has a secret meaning that the poet wants to deliver it to the reader by symbols in the poem. To analyze the symbols of the selected poems, the researcher uses the theory of semiotic by Michael Riffaterre. Semiotic by Riffaterre is a central role in advancing poetic theory. There are two stage of semiotic reading by Roffaterre to analyze poem. The first stage is Heuristic reading, and the second stage is Hermeneutic reading.

Therefore, from the explanation above, in this study the researcher intend to investigate and analyzing the symbols and theme of two poems by Robert Burns. The first poem is "*Afton Water*" and the second is "*A Red, Red Rose*". The reason of the researcher choose the selected poem by Robert Burns is because in *Afton Water* poetry, the researcher have not found official research on the poem, this is one of the attraction for researcher to conduct research on *Afton Water* poetry. And also the researcher has the same name with the title of the poem. For the second poem entitled *A Red, Red Rose*, the researcher only found journal, translation, and the researcher has not found research on this poem in a form of a thesis.

Those poems are contains of second person pronouns derived from Middle English, and the researcher interest to analyze the poems. This form has generally was abandoned by English speakers. However, some English dialect such as Scots and Northern English still retain this form.

1.2 Statement of the Problems

According to issues on the background of the study, thus the researcher raises the following question:

1. What kinds of symbol are applied in the two selected poems, *Afton Water* and *A Red, Red Rose*?
2. How is the symbols related to the theme of the two selected poems, *Afton Water* and *A Red, Red Rose*?

Based on the problems above, this research would try to:

1. To consider the symbols that existing in the poems; *Afton Water* and *A red, Red Rose*, and to give the meaning of the symbols.
2. To develop these two poems and to propose the appropriate themes of the two poems.

1.3 Significance of the Study

By this research, the researcher hopes that this study can increase a new perception in understanding literature concept, especially in understanding symbols and theme in the poems. Besides that, the study can give the students and other readers information about analyzing the symbols and interpretating the poems. Lastly, the researcher hopes that the research can give information to other students who want to develop the similar research in the future.

1.4 Scope and Limitation

To keep this research concern to the topic, the researcher decided to focus the study on investigating about the symbols of the poem *Afton Water* and *A Red, Red Rose*. The target of this study is to investigating and to describe kinds of symbol and the theme of the poems.

1.5 Method of Research

The researcher explains the way how this research conducted. In order to get systematic order to conduct this research, the researcher divided into some parts: Research design, data and data source, instrument, data collection, data analysis.

1.5.1 Research Design

To conduct this research, the researcher uses a method that focus on a descriptive qualitative method. In this method, the researcher observed the meaning of the symbols, heuristic and hermeneutic reading for the poems, then concluding the theme of the poems.

1.5.2 Data Source

The main data source to analyze in this research is the two selected poems written by Robert Burns entitled *Afton River* (written 1791) and *A Red, Red Rose* (published 1794). The secondary data source to support the analysis are taken from e-journals, e-books, magazines, and others.

1.5.3 Instrument

The instrument of the research is the researcher himself by reading and interpreting the two poems, also finding the facts that support the research correlated with the relevant theory.

1.5.4 Data Collection

In collecting the data, the researcher uses the technique of reading (heuristic and hermeneutic). The researcher are collected and accumulated data that are relevant to this research. To collect the data, the researcher took some steps, such as:

1. Technique of reading in this step, the researcher has to reads the poem of Robert Burns that were analyzing.
2. Technique of noting, after reading the poem important to have a note or write the thing that are related to the focus of this research. They conclude words, phrases, and stanzas in the main source of the data is the selected poems of Robert Burns.
3. Technique of choosing, this technique was done by choose the matrix and model on Robert Burns' selected poems, and choose the text which has the relationship to the object of this research to analyse the intertextual relationship between them.

1.5.5 Data Analysis

After getting all the data from heuristic and hermeneutic reading, the researcher analyzed the data to find out the answer of statement of problem. The

collected data are analyzed through descriptive qualitative technique. Those data will be analyzed through the following steps:

1. Display, that is make a relation between one data to another data to get the relevant relation of the whole data, and get the meaning of the poems. And the researcher try to find the symbols.
2. Interpreting, that is to interpret these Burns' poems by heuristic and hermeneutic, finding the model and matrix on it. By analyzing the intertextual relationship between these poems the researcher find the meaning of symbols and make the relation between symbols and theme.
3. Writing a report of a study.

1.6 Presentation of the Study

In writing this research, the researcher divides into four chapters. The first chapter contains the background of the study, the statement of the problems, objective of the study, the significance of the study, scope and limitation, method of the research (which includes research design, data source, data analysis, instrument of the research), and presentation of the study. In the second chapter, the researcher explains the related theory and shows some of the related theory, also shows some of the related studies dealing with Afton Water and A Red, Red Rose poems by Robert Burns. The third chapter is the discussion of the research in which the researcher answers the statement of the problem. At last, the four chapter, the researcher concludes the result of the discussion.

CHAPTER II

REVIEW OF LITERATURE

This chapter will discuss some description and conceptual framework related to analyze the intrinsic elements of poem, especially the symbols and the theme in "Afton Water" and "A Red, Red Rose" by Robert Burns. This conceptual framework be the preliminaries concept for conducting this research covering the definition of poetry, the elements, semiotic theory by Michael Riffaterre, heuristic reading and hermeneutic reading. Also the researcher related the previous studies that he's found that become presented to describe the difference with this current study.

2.1 Theoretical Framework

2.1.1 Definition of Poetry

Poetry is literary work in which special intensity is given to the expression of feelings and ideas by the use of distinctive style and rhythm; poems collectively or as a genre of literature. According to Pradopo (2003). Poetry is the oldest form of literary works in every culture. Its earliest examples go back to ancient Greek literature. It is as old as the history of mankind and primal and primary form of languages themselves. Poetry is a type of literature that conveys a thought, describes a scene or tells a story in a concentrated, lyrical arrangement of words. Some others try to define by analyzing the term's etymology of poetry was derived from the Greek word "poieo" ("to make," "to produce"). This term indicates that the poet is the

person who "makes" verse. Although etymology sheds light on some of the aspects of the lyric and the poetic, it cannot offer a satisfactory explanation of the phenomenon as such.

Formally, poetry is recognizable by its greater dependence on at least one more parameter, the line, than appears in prose composition. This changes its appearance on the page; and it seems clear that people take their cue from this changed appearance, reading poetry aloud in a very different voice from their habitual voice, possibly because poetry "speak somewhat above a mortal mouth." If, as a test of this description, people are shown poems printed as prose, it most often turns out that they will read the result as prose simply because it looks that way; which is to say that they are no longer guided in their reading by the balance and shift of the line in relation to the breath as well as the syntax.

Poems can be structured, with rhyming lines and meter, the rhythm and emphasis of a line based on syllabic beats. Poems can also be freeform, which follows no formal structure. The basic building block of a poem is a verse known as a stanza. A stanza is a grouping of lines related to the same thought or topic, similar to a paragraph in prose. A stanza can be subdivided based on the number of lines it contains. For example, a couplet is a stanza with two lines. In poetry, a stanza is used to describe the main building block of a poem. It is a unit of poetry composed of lines that relate to a similar thought or topic like a paragraph in prose or a verse in a song. Every stanza in a poem has its own concept and serves a unique purpose. A stanza

may be arranged according to rhyming patterns and meters the syllabic beats of a line. It can also be a free-flowing verse that has no formal structure.

Wolosky (2001) supports this by saying "poetry is language in which every component element word and word order, sound and pause, image and echo—is significant, significant in that every element points toward or stands for further relationships among and beyond themselves". Poetry uses forms and conventions to suggest differential interpretations of words, or to evoke emotive responses. Devices such as assonance, alliteration, onomatopoeia, and rhythm may convey musical or incantatory effects. The use of ambiguity, symbolism, irony, and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, figures of speech such as metaphor, simile, and metonymy

The elements of poetry are figures, and poetry itself is a language of figures, in which each component can potentially open toward new meanings, levels, dimensions, connections, or resonances. Poetry does this through its careful, intricate pattern of words. It offers language as highly organized as language can be. It is language so highly patterned that there is, ideally, a reason or purpose (or rather, many) for each and every word put into a poem. No word is idle or accidental. Each word has a specific place within an overarching pattern. Together they create meaningful and beautiful designs.

2.1.1.1 The Element of Poetry

The elements of poetry is consist of intrinsic and extrinsic elements, in this study the researcher analyze about the intrinsic elements of the poem *Afton Water* and *A Red, Red Rose* by Robert Burns, in this study, the theory about the intrinsic elements of poetry is proposed by Diyanni. According to Diyanni the intrinsic elements of poem consist of theme, plot, setting, character, sound, rhyme, alliteration, assonance, diction, imagery, symbol, stanzaic pattern, and structure. But the researcher focused to analyze the symbols from the both of poetry. The below of description each variable is:

1. Theme

The theme is either moral or the subject of the story. In addition, theme is meaning the story releases. Moral is a simple kind of theme, because all of themes of moral, it can be said that theme is the main discussion the story released. Add moral is a simple sort theme. Theme is a statement the poem/poet makes about its subject. Theme for poetry has a slightly different meaning than theme for a work of fiction. In determining a poem's theme, we should be careful neither to oversimplify the poem nor to distort its meaning. Theme is the basic idea that is then develops by the writer/ the poet to become a poem. The theme is a pattern of meaning which emerges gradually from a grasp of the whole poem. The main areas of human concern to which themes seem to relate are the following:

1. The effects of time; growth, change, ageing, death, transience, renewal, birth.
2. Human relationship; love, friendship, parting, loss, constancy, unfaithfulness.
3. Human consciousness; hope, fear, happiness, despair, self-esteem, self-rejection.
4. Human circumstance; freedom, restriction, abundance, deprivation, communication, isolation.

2. Plot

Plot is a series of events created by the author to tell the story. In most of stories, these events rise out of conflict experiences by the main character. The conflict isn't come from internal only but conflict comes from something external too. However, the causality aspect only connects each those event. One event caused the other event to happen. Plot is the reflection of the character's behavior and attitude in acting, thinking, feeling, and facing the problems of life he or she faces. However not all of the human being experiences called plot. In addition, he added that the event, attitude, and behavior of human being would called a plot if they have special type.

3. Setting

Setting is illustration of times and palace. It can also include complex dimension such as historical moment the story occupies or it's social context, because particular places and times have impersonality or emotional essence. Setting was also

one of primary ways that a fiction writer established mood. When and where events occur are called setting. They will become background of the story. Therefore, the readers of the story will get information about the condition and the situation of the places and times as they take place. It can be concluded that setting is background of the story the event illustrates. It refers to merely to the physical but also to non-physical. The physical setting consists of place and space namely road, rivers and house. In addition, non-physical setting or spiritual setting refers to believe, costume, tradition and value as well.

4. Character

Character is a person in a play or story and character development involves both physical descriptive and classification of the mental and spiritual qualities of the person. The character is divided into two types: flat and round character. Flat character is less the representation of human personality than the embodiment of a single attitude or obsession in a character. Foster calls this kind of character flat because we see only one side of him. A flat character that never surprises the readers is immediately recognizable and usually can be represented as a single formula. The characters are in two categories, they are the major and the minor characters. The major characters are that are central to the action, so continual in their presence. In which it is expected that the author explore their take up and motivation thoroughly. While the minor character as Miller, said has been seen by us as they imagine on the person who

support the major character so that the major character action become live and logical as the real life.

5. Sound

Sound patterning is a feature of the great majority of poems. The use of specific vowels, consonants, accents and the combination of these three make up the sound of the poem. Most poetry is composed to be read aloud. Sound devices can influence the reader's or listener's perception of the poem both intellectually and emotionally. Sound patterns are often used to link words which would not otherwise be connected. These connections create meaning patters.

6. Rhyme

Poetry has been designed as a memorable speech because it is striking and it expresses what a universal truth seems to be. It is also because of its neatness, its aptness, its concentration, its power to move or to teach us. It is easily memorized because of its form. We will find it much easier to memorize a rhymed verse than a piece of unrhymed or blank verse. Rhyme is the effect caused by matching vowel and consonant sounds at the end of words such as song and long, hope and cope, sat and cat, and love and dove. Rhyme can be defined as the repetition of the accented vowel sound and all succeeding sounds in important or importantly position words (for example, old-cold, vane-reign, court-report, order-recorder). The definition applies to

perfect rhyme and assumes that the accented vowel sounds involved are preceded by differing consonant sounds. If the preceding consonant sound is the same (for example manse-romance, style-stile), or if there is no preceding consonant sound in either word (for example, aisle-isle, alter-altar), or if the same word is repeated in the rhyming position (for example, hill-hill), the words are called identical rhymes. DiYanni (2001) states that rhyme can be defined as the matching of final vowel and consonant sound in two or more words. When the corresponding sounds occur at the end of lines we have end rhyme; when they occur within lines we have internal rhyme. For the reader rhyme is a pleasure, for the poet a challenge. Part of its pleasure for the reader is in anticipating and hearing a poem's echoing dong. Part of its challenge for the poet is in rhyming naturally, without forcing the rhythm, the syntax or the sense. When the challenges are met successfully, the poem is a pleasure to listen to; it sound natural to ear, and its rhyme makes it easier to remember.

7. Alliteration

Alliteration is the repetition of the same sound, usually a consonant, at the beginning of words or stressed syllables in close proximity. Important words and accented syllables beginning with vowels may also be said to alliterate with each other inasmuch as they all have the same lack of an initial consonant sound (for example, "nebriate of Air-am I"). In addition, DiYanni in Literature Reading Fiction, Drama, and the Essay states that: Alliteration is the repetition of consonant sounds, especially at the beginning of words. Example: 'some', 'sound', 'sweep' are supported

by the internal and terminal. Example: 'gives', 'his', 'harness, bells', and 'is'. Although alliteration is the repetition of consonant sound in a series of words but if the consonants are the same but the sounds are different they do not alliterate. The function of alliteration is to connect meaning and make it cleaner. It also gives a touch to the poem's sound.

8. Assonance

If alliteration is the repetition of the same sound, usually consonant, at the beginning of words, so assonance is the repetition of vowel sound; the vowels themselves may be different but the sound has to be the same. Assonated rhyme begins with the last stressed vowel of line of poetry and may consist of either one or two syllables, depending on whether or not the last stressed vowel is the final syllable in the line.

9. Diction

Poems include the best words in the best order. In reading any poem it is necessary to know what the words mean, but it is equally important to understand what the words imply or suggest. Diction refers to a poem's entire words choice, the overall effect, like the ingredients selected for a recipe, creating the tone or mood of the poem. The poet chooses each word carefully so that both its meaning and sound contribute to the tone and feeling of the poem. The basic part of this meaning is its denotation or denotations: that is the dictionary meaning or meanings of the word.

Beyond its denotation, a word may also have connotations. The connotations are what it suggests beyond what it expresses: its overtone meaning. Denotation relates to the emotions, thoughts and ideas associated with and evoked by the word. The word home, for instance, by denotation means only a place where one lives, but by connotation it suggests security, love, comfort, and family. Connotation is very important to the poet for it is one of the means by which he can concentrate or enrich his meaning, say more in fewer words. Because poets often hint indirectly at more than their words directly state, it is necessary to develop the habit of considering the connotation of words as well as their denotations. Poets choose a particular word because it suggests what they want to suggest.

10. Imagery

Imagery is words and phrases used specifically to help the reader to imagine each of the sense: smell, touch, sight, hearing, and taste. With imagery the poet peoples and furnishes the world of his poem, and causes us to experience life itself. Indeed, it is sometimes said that imagery is the very basis of poetry, and as we proceed we shall observe the force of this assertion. The word image perhaps most often suggests a mental picture, something seen in mind's eye and visual imagery is the most frequently occurring kind of imagery in poetry. But an image may also represent a sound; a smell; a taste; a tactile experience, such as hardness, wetness, or cold; an internal sensation, such as hunger, thirst, or nausea; or movement or tension in the muscles or joints.

11. Symbol

When there is one thing used to stand for or to represent another thing then it is called symbol. Symbol is mostly used in the whole part of human life. It also may be defined as something more than what it is and as a concrete thing that has its own reality but also stands for some abstraction. The word 'symbol' comes from the Greek word "symballein" which mean to compare by throwing together and the symbols in the poem can be identified and their meaning made clear by the full context of the poem. In fact, this principle determines the meaning of all the elements in every poem. It can be stated this way: the whole poem helps to determine the meaning of its parts, and, in turn, each part helps to determine the meaning of the whole poem (Knickerbocker & Reninger, 1963).

The symbol is the richest and at the same times the most difficult of the poetic figures. Both its richness and its difficulty result from its imprecision. Although the poet may pin down the meaning of a symbol to something fairly definite and precise, more often the symbol is so general in its meaning that it can suggest a great variety of specific meaning. Image, metaphor, and symbol shade into each other and are sometimes difficult to distinguish. In general, however, an image means only what it is; the figurative term in a metaphor means something other than what it is; and a symbol means what it is and something more, too. A symbol, that is, function literally and figuratively at the same time. If I say that a shaggy brown dog was rubbing its

back against a white picket fence, I am talking about nothing but a dog (and picket fence) and am therefore presenting an image. If I say, "some dirty dog stole my wallet at the party," I am not talking about a dog at all and am therefore using the metaphor. But if I say, "you can't teach old dog new tricks," I am talking not only about dogs but about living creatures of any species and am therefore speaking symbolically.

Some symbols are conventional where people agree to accept them as standing for something other than their literal meanings. The definition of symbol is also stated by DiYanni by saying that: Symbol is any object or action that means more than itself, any object or action that represents something beyond itself. A rose, for example, can represent beauty or love or transience. A tree may represent a family's roots and branches. A soaring bird might stand for freedom. Light might symbolize hope or knowledge or life. These and other familiar symbols may represent different even opposite things, depending how they are deployed in a particular poem. Natural symbols like light and darkness, fire and water can stand for contradictory things. Water, for examples, which typically symbolizes life (rain, fertility, food, life) can also stand for death (tempest, hurricanes, floods). And fire, which often indicates destruction, can represent purgation or purification. The meaning of any symbol whether an object, an action, or a gesture is controlled by its context. (DiYanni, 2009).

12. Stanzaic Pattern

When patterns of rhyme and meter are repeated in the development of a poem, the sections marked by this repetition of form are called stanzas. A stanza is an arbitrary and regular division of poetry, containing a fixed number of lines. Or we can, in brief, define that stanza is a recurring pattern of meter and rhyme. In stanzaic form, the poet writes in a series of stanzas; that is, repeated units having the same number of lines, the same metrical pattern, and often an identical rhyme scheme. Stanza is a pattern of lines which usually presents a unit of poetic experience.

2.1.2 The Definition of Symbols

A good literary work usually has something artistic and unique in it. Sometimes, literary works are used as tool to criticize the society. Because of that, creating a good critical literary works need some tools and pattern. One of the tools in literature works is symbol. Symbol is an object, event, etc. that represents a more general quality of situation (Hornby, 2015). In another words, symbol is a thing that represent something. For example, "Sun" can be a symbol of life. Literally the meaning of sun is the star that shines in the sky during the day and gives the earth heat and light (Hornby, 1995). Sun is the main source of energy in earth. Sun can recycle water in earth, giving warmth for life beings and it is the main source of light. From the importance and effects of the sun, it can be concluded that sun is the source of life for life beings in earth and it becomes the symbol of life. Because of that, symbol plays an important part and it is very useful in literature and arts. Quoted from (Jandaghi &

Zohdi, 2018) there are two kinds of symbols, they are conventional symbol and personal symbols.

2.2.1 Conventional symbol (Cultural or Universal)

Conventional symbols are the symbols that have the meaning in a specific culture. To understand the conventional symbols, the reader or receiver should know the background information of the culture or have the identical culture. Sometimes, the meaning of the symbol can be completely different from a culture to another culture context. In the simple words, conventional symbols are the culture based symbol. For example: white color. In general culture especially in America, Indonesia and Singapore, the color of the wedding dress is white but different from India, white dress is worn for funeral which is the symbol of grief.

2.2.2 Personal symbol (Contextual or Private)

Personal symbol is the symbol that has different meaning from one person to another person. The meaning of personal symbol changes based on the context of the text and sometimes it has multiple interpretation. This kind of symbol usually used to make the artist's works looks original. To make it simply, personal symbols is the contextual based symbol and if the reader want to know the meaning, further comprehension is needed. For example: Red color. When two men saw red color, their interpretation would be different, one man interpret it as a symbol of courage but the other one interpret it as a symbol of danger and violence.

2.1.3 Semiotic

According to David (2006) the term "Semiotics" (or the alternative term "Semiology") is frequently used in close association with the theory of structuralism, David argued that literary structuralism are really engaging in semiotics, so some distinctions should be mad clear. This argument also supported by Junus (1981) semiotic is the development from structuralism, structuralism cannot be separated from semiotics. The reason is the literature is the structure of sign which meaning regardless of the system of sign, sign and their meaning, and conventions of signs. The structure of literary work cannot be understood the meaning optimally.

Semiotics comes from the Greek: semeion, which means sign. Semiotics or semiology has the same meaning as the science of signs. This science assumes that social phenomena or society and culture are signs. Semiotics studies the systems, rules, and conventions that allow these signs to have meaning. Dick Hartoko (1984) limits that semiotics is how the work is interpreted by observers and the public through signs or symbols. This is in line with Luxemburg's opinion translated by Dick Hartoko that semiotics is a science that systematically studies signs and symbols, their systems and symbolic processes. In addition, semiotics is a science that examines the life of signs in their broad meanings in society, both straightforwardly (literally) and figuratively (figuratively), both using language and non-language. This is supported by the opinion of Wellek and Warren who incorporate image (image),

metaphor (metaphor), symbol (symbol), and myth (myth) into the science of semiotics.

Important figures in semiotics are Ferdinand de Saussure and Charles Sanders Peirce. Saussure and Peirce were two experts who do not know each other, but have almost the same concept and paradigm. Saussure uses the term semiology, while Peirce uses the term semiotics.

2.1.3.1 Semiotic of Poetry by Riffaterre

Michael Riffaterre's theory in relation with literary work is the understanding meaning of the literary work itself through sign. In fact, language is a sign system and language itself is the literary media. Whole the text in the literary works is a sign that have to interpret to know the better understanding of the text Ratih (2016). Poetry is one of the oldest types of literary works. Since centuries ago, in all countries of the world, poetry was written and read or heard by all groups of people (Perrine, 1969). However, like as stated by Riffaterre (1978) that the aesthetic concept of poetry always changing according to the evolution of taste. What doesn't change is that poetry conveys messages indirectly. In order to interpret poetry well, poetry must be analyzed at the semiotic level, because basically poetry is a system of signs which has meaning. One of the famous figures with the semiotic theory of poetry namely Michael Riffaterre. In his book entitled *Semiotics of Poetry* which published in 1978, Riffaterre outlined his theory. Originally, theory Riffaterre's semiotics is specifically

used to analyze poetry, but in its development, this theory can also be used to analyze literary works other.

This research using semiotic theory that developed by Michael Riffaterre. Generally, theory of Riffaterre (2009) in his book entitled Semiotic of poetry propose four point in understanding and interpret a poem. The first is unsustainability expression of poetry it means the literary works stated something with other meaning. There are three cause of unsustainability expression of poetry namely displacing of meaning, distorting of meaning, and creating of meaning. Displacing of meaning happen when a sign have a change from one meaning to the other meaning. Generally the application of figurative language such as metaphor, personification, and metonymy. Distorting of meaning or deviation of meaning happen because of ambiguity, contradiction, and non-sense. Ambiguity is a word, phrases, or sentence that have a different interpretation in meaning context. Contradiction is a using of irony, paradox, and antithesis. Nonsense is a words that has magical meaning in context. Creating of meaning is interpretation to meaningless language such as is rhyme, symmetrical and homolog in stanza. Example of creating meaning is enjambment, typography, and homolog.

The second is Heuristic and hermeneutic Reading. In this theory, Heuristic reading is a first stage of interpretation. In this stage the reader know the structure of whole literary work. While hermeneutic is the second stage of interpretation, it means the reader combine with the first stage reading and understand all the interpretation in

the first stage reading such as ungrammatical. The third is matrix, model and Varian and the last is hypo gram or intertextuality relation.

2.1.3.1.1 Heuristic Reading

Heuristic reading is the first step in interpreting poetry semiotics. According to Pradopo (2003: 135) heuristic reading is reading based on the structure of the language or semiotics is based on the conventions of the first-order semiotic system. In poetry often found words that are not used in everyday language and "weirdness" word structure. At the stage of heuristic reading the meaning of words and synonyms translated or clarified (Endraswara, 2011). On heuristic reading it will get the "meaning" of a text. "Meaning" is all information in the mimetic level presented by the text to the reader, it is textual and is referential according to language. So, heuristic reading is the first level semiotic reading, which is based on the linguistic structure that translates the "strangeness" of the word words and language structures to match everyday language and word structures apply. At this stage, the meaning of the poem will be found textually.

2.1.3.1.2 Hermeneutic Reading

Hermeneutic readings are carried out after heuristic readings and is a reading of the second level semiotic system. Hermeneutic reading is a rereading (retroactive) after reading the heuristic with give literary conventions (Pradopo, 2003). At this

reading stage, Poetry is interpreted as a whole. Signs found in heuristic reading found the real meaning.

2.2 Previous Studies

In this part, the researcher presented the similar study. The first study is by Ni Made Wulandari, I Nyoman Tri Ediwan, and A.A. Sagung Shanti Sari from English Department, Faculty of Arts, Udayana University entitled "*Analysis On The Intrinsic Elements Of Poem' A Red, Red Rose' By Robert Burns*". This research Journal focuses on analyzing the intrinsic elements of poetry and these elements include sound pattern, figurative language, diction, connotative meaning, and message contained in poetry. From the previous study above, the researcher found the similarities and difference. From the similarities, the researcher finds the previous study use *A Red, Red Rose* poem as an object of the research, for the difference is in the theory used, the previous study above using the theory proposed by Wallek and Warren, and Knickerbocker, K.L & H. Williard Reninnger, but in this research is using theory by Michael Riffaterre.

The second previous study is from Akbar Lintang student of Syarif Hidayatullah State Islamic University thesis entitled "*A Symbol Analysis on John Donne's Poems; A Lecture Upon The Shadow and The Prohibition*". This study focuses on symbols in poetry and also finds the theme, the method used are descriptive qualitative and content analysis techniques. The researcher found the similarities and difference from the previous study above, for the similarity lies in the

research subject which also focuses on symbols and themes, but the difference is in the theory used and the object of the research.

The third previous study is from Mei Nurfirdaus student of State Islamic University of Sunan Ampel thesis entitled "*The Woman Implied in Lord Byron's 'She Walks in Beauty' and Alice Waker's 'She' Poem*". The focus of this study is to find out the women in the two poems, Riffaterre's semiotic approach is the method used in this study. The result of this study indicates that the women in the poem "*She Walks in Beauty*" has both inner and outer beauty, while in the poem "*She*" has many good qualities. The similarities found in the previous study above lie in the theory used and the difference in the subject and object of the study.

The last, for the poetry of *Afton Water* by Robert Burns, the researcher has not found the previous study of this poetry. Most of people only analyze this poetry for personal, essay, and have not received official recognition.

UIN SUNAN AMPEL
S U R A B A Y A

CHAPTER III

3.1 Robert Burns' *Afton Water*

Afton Water is a poem about small river in Ayrshire, Scotland. The whole poem consists of 6 stanzas. Each of these stanzas consists of 4 lines. Therefore, there are 24 lines in the whole poem. This poem is written in the first person and the researcher can assume that the speaker is the poet himself.

3.1.1 Heuristic Reading

(First stanza)

Flow gently, sweet Afton, among thy green braes,

Flow (advance steadily or continuously in a stream) *gently* (kind or gentle way), *sweet* (pleasing in general) *Afton* (the name of small river in Ayrshire, Scotland), *among* (surrounded by) *thy* (an old-fashioned, poetic, or religious word for "your") *green braes* (a slope covered with green grass and trees),

Flow gently, I'll sing thee a song in thy praise;

Flow gently (water that flows from upstream to downstream gently or kind and does not make a loud noise), *I* (a speaker or the poet himself) *will* (auxiliary verb/determination to do something) *sing* (make musical sounds with the voice/words

with a set tune) *thee* (dialect form of you as an object) *a song* (set of words set to music) *in thy praise* (as a compliment and glorify something that is considered worthy of having it);

My Mary's asleep by thy murmuring stream,

My Mary's (the poet's lover named Mary) *asleep* (in or into a state of sleep) *by* (if something is done by a person or thing, that person or thing does it) *thy* (dialect form of your) *murmuring stream* (the river flow is so calm and gentle),

Flow gently, sweet Afton, disturb not her dream.

Flow gently (water that flows from upstream to downstream gently or kind and does not make a loud noise), *sweet Afton* (the name of small river in Ayrshire, Scotland), *disturb not* (does not make feel upset or worry) *her dream* (a series of events that the experience only in her mind while she is asleep).

(Second stanza)

Thou stock-dove, whose echo resound thro' the glen,

Thou (is an old-fashioned, poetic, or religious word for "you") *stock-dove* (a European dove, *Columba oenas*, smaller than the wood pigeon and having a uniformly grey plumage), *whose echo* (the sound that can be heard again after the original sounds has stopped) *resound thro' the glen* (the sound is loud and clear, it can be heard throughout the valley),

Ye wild whistling blackbirds in yon thorny den,

Ye (is sometimes used in imitation of an old written form of the word "the" or old-fashioned, poetic, religious word of "you") *wild* (live or grow in natural surroundings and are not taken care of by people) *whistling blackbirds* (high-pitched sound which created by a European bird, the male of which has black feathers and a bright yellow snout) *in yon* (is an old-fashioned of dialect word for "that" or "those") *thorny den* (a nest made among thorny plants or briars),

Thou green-crested lapwing, thy screaming forbear,

Thou (is an old-fashioned, poetic, or religious word for "you") *green-crested lapwing* (a small dark green bird which has a white breast and feather sticking up on its head), *thy* (dialect form of your) *screaming forbear* (high in pitch or frequency made by lapwing bird),

I charge you disturb not my slumbering fair.

I charge you (a firm request not to do something) *disturb not* (does not make feel upset of worry) *my slumbering fair* (the poet's lover "Mary" who is sleeping tight).

(Third stanza)

How lofty, sweet Afton, thy neighbouring hills,

How lofty (glorify something that deserves it), *sweet Afton* (the name of small river in Ayrshire, Scotland), *thy* (an old-fashioned, poetic, or religious word for "your") *neighbouring hills* (the river is surrounded by green and high hills),

Far mark'd with the courses of clear winding rills;

Far (if one place, thing, or person is far away from another, there is a distance between them) *mark'd with* (something that has a characteristic) *the course of clear* (which has a natural flow) *winding rills* (a small river with a meandering flow);

There daily I wander as noon rises high,

There (to refer to a place which has already mentioned before) *daily* (the thing that we do every day as part of our normal life routine) *I wander* (the poet walks through the area) *as noon rises high* (when the sun rises high during the day at noon time),

My flocks and my Mary's sweet cot in my eye.

My flocks (the poet's group of sheep or goat) *and my Mary's* (the poet's lover named Mary) *sweet cot* (a beautiful place where "Mary" lives) *in my eye* (always in the care of the poet, or a situation where we always keep an eye on certain things or circumstance around so as not to miss our sight).

(Fourth stanza)

How pleasant thy banks and green valleys below,

How pleasant (an expression of pleasure when the poet sees and looks at something beautiful so that it makes him happy) *thy* (an old-fashioned, poetic, or religious word for "your") *banks and green valleys below* (the riverside and the place where the trees grow around the Afton river),

Where wild in the woodlands the primroses blow;

Where (to introduce a clause in which we mention the place in which something is situated and happens) *wild* (the natural areas that are far away from cities and towns) *in the woodlands* (land or place overgrown with trees and make it shady) *the primroses blow* (is a wild plant that has pale yellow flowers in the spring and "waving in the wind");

There oft, as mild Ev'ning sweeps over the lea,

There oft (many times at short intervals, to show the place where the poet occasionally spends time), *as mild Ev'ning* (the part of each day between the end of the afternoon and the time when we go to bed, at that time the atmosphere is calm and peaceful) *sweeps over the lea* (cover or envelop the entire existing meadow),

The sweet-scented birk shades my Mary and me.

The sweet-scented birk (there is a "birch" tree that gives off a fragrant aroma) *shades* (is an area of darkness under or next to an object such as a tree and other

object, where sunlight does not reach) *my Mary and me* (the poet's lover named "Mary" and the poet himself).

(Fifth stanza)

Thy crystal stream, Afton, how lovely it glides,

Thy (an old-fashioned, poetic, or religious word for "your") *crystal stream* (the flow of water that emits sparkling light like crystal, caused by the reflection of the sunlight and its surging flow), *Afton* (the name of small river in Ayrshire, Scotland), *how lovely* (to describe someone or something as lovely, which mean that they are very beautiful and pleasing to look at) *it glides* (the flow of water that slides from upstream to downstream),

And winds by the cot where my Mary resides,

And winds by the cot (and the wind blows around the cottage) *where* (to introduce a clause in which we mention the place in which something is situated or happens) *my Mary resides* (somewhere the poet's lover lives),

How wanton thy waters her snowy feet lave,

How wanton (an expression of something that happens unreasonably) *thy waters* (Afton river water) *her snowy feet lave* (the flow of the river that passes through her feet creates foam that resembles snow),

As gathering sweet flowrets she stems thy clear wave.

As *gathering* (the act of gathering something) *sweet flowrets* (beautiful and enchanting flowers) *she* ("Mary" the poet's lover) *stems* (we stop something spreading, increasing, or continuing) *thy clear wave* (the wave of the Afton river whose the water looks very clear).

(Sixth stanza)

Flow gently, sweet Afton, among thy green braes,

Flow (advance steadily or continuously in a stream) *gently* (kind or gentle way), *sweet* (pleasing in general) *Afton* (the name of small river in Ayrshire, Scotland), *among* (surrounded by) *thy* (an old-fashioned, poetic, or religious word for "your") *green braes* (a slope covered with green grass and trees),

Flow gently, sweet river, the theme of my lays;

Flow (advance steadily or continuously in a stream) *gently* (kind or gentle way), *sweet river* (Afton river gives the poet great pleasure and satisfaction), *the theme of my lays* (the river is the inspiration for the poet);

My Mary's asleep by thy murmuring stream,

My Mary's (the poet's lover named "Mary") *asleep* (in or into a state of sleep) *by* (if something is done by a person or thing, that person or thing does it) *thy* (an old-fashioned, poetic, or religious word for "your") *murmuring stream* (the river flow is so calm and gentle),

Flow gently, sweet Afton, disturb not her dream.

Flow gently (water that flows from upstream to downstream gently or kind and does not make a loud noise), *sweet Afton* (the name of small river in Ayrshire, Scotland), *disturb not* (does not make feel upset or worry) *her dream* (a series of events that the experience only in her mind while she is asleep).

3.1.2 Hermeneutic Reading

(First stanza)

Flow gently, sweet Afton, among thy green braes,

Flow gently, I'll sing thee a song in thy praise;

My Mary's asleep by thy murmuring stream,

Flow gently, sweet Afton, disturb not her dream.

On the first line and second lines, the poet speaks directly to the Afton river whose flow between the green and beautiful hills, then the poet would sing a song to praise the river or enshrine it in a song he composed. He tells the river that his beloved Mary is asleep because the flow of the river is so pacify, he let the Afton river flow calmly without making any a sound, so that his lover can continue to dream in her sleeps.

(Second stanza)

Thou stock-dove, whose echo resounds thro' the glen,

Ye wild whistling blackbirds in yon thorny den,

Thou green-crested lapwing, thy screaming forbear,

I charge you disturb not my slumbering fair.

In this second stanza, the poet conveys a message to various types of birds that he encounters around the environment where the Afton river is located. All those birds that he met could wake up his lover because it produces a noisy and disturbing sound.

(Third stanza)

How lofty, sweet Afton, thy neighbouring hills,

Far mark'd with the courses of clear winding rills;

There daily I wander as noon rises high,

My flocks and my Mary's sweet cot in my eye.

In this third stanza, the poet also says to the Afton river which is surrounded by high hills, there also the wind blows over the area, so that a peaceful and soothing atmosphere is created. In that place, the poet use to spend his time during the day when the sun is high in the clear sky, while enjoying the beautiful scenery around the river, he also keep his eye focused on his flocks and his beloved Mary.

(Fourth stanza)

How pleasant thy banks and green valleys below,

Where wild in the woodlands the primroses blow;

There oft, as mild Ev'ning sweeps over the lea,

The sweet-scented birk shades my Mary and me.

In this fourth stanza, the poet expresses his admiration for the area around the Afton river, where many trees grow and flowers bloom, a place where everyone will love it as well as be amazed by its beautiful natural life. Then the poet described how he and his beloved Mary often spent evening there with birch trees which provide shade and make the environment full of charming fragrance.

(Fifth stanza)

Thy crystal stream, Afton, how lovely it glides,

And winds by the cot where my Mary resides,

How wanton thy waters her snowy feet lave,

As gathering sweet flowrets she stems thy clear wave.

In the fifth stanza, the poet praises the flow of the river on the Afton water whose flow is like a beautiful crystal because of the reflection of the sunlight, and also the cool breeze that passes through the cottage where his beloved Mary lives.

Like snow covering her feet, the clear stream of water from the Afton river constantly washes her feet which stems the flow of the river. It is like collecting beautiful and enchanting flowers from a garden.

(Sixth stanza)

Flow gently, sweet Afton, among thy green braes,

Flow gently, sweet river, the theme of my lays;

My Mary's asleep by thy murmuring stream,

Flow gently, sweet Afton, disturb not her dream.

In the last stanza of this poem, almost all of the lines are the same as the first stanza in the poem, where the Afton river flows and the scenery around it is very wonderful to look at. The difference is that in the second line of this stanza, the poet clearly says that the Afton river is the subject of his poem, and of course the last message from the poet to the Afton river is to flow quietly and not wake his lover who is enjoying her dream in a peaceful sleep.

3.1.3 Symbols in Afton Water

River (line 22) is a symbol of life (Universal symbol), where in this life there is a beginning and an end, just like a river that has a spring in upstream whose place is in the highland and will end in the ocean called downstream. Everything that lives

in this world must have started with a birth and after going through a long journey of life, all of that will end in death, which is the end of this life.

Flow gently or *flow* (line 1-2 and 21-22) is a symbol of peaceful and serene journey of life (private symbol). In this case, the poet delineates a life journey that flows gently like a calm river flow, where there are no significant obstacles on its way to downstream. A journey of life that is coveted and desired by everyone in this world, because nobody wants to be in trouble in their life. Therefore, it would be nice if we can manage this life well, then all will flow in peace.

Birk or birch is a symbol of protection in this poem (Universal symbol), besides being a source of life for all living things, the tree is also a protector. As in the sixteenth line of the fourth stanza, the poet writes "*The sweet-scented birk shades my Mary and me*" this line illustrates that the birch tree protects Mary and the poet from the sun's rays with its shadow, and provides serenity with the aroma produced from the birch tree. This birch tree can be interpreted as a protector in life from things that disturb the peace of life.

3.1.4 Theme in Afton Water

Nature and pastoral are closely related to each other, because pastoral poetry generally describes rural life and the beauty of nature that surrounds it. One of life that exists in nature is the life of wild animals which is described in the second stanza of this poem. One of them in the fifth line, where the birds are chirping around the

neighborhood of the Afton river "*Thou stock-dove, whose echo resounds thro' the glen,*"

The poet also describes the situation around the river by praising its beauty, as in the third and fourth stanzas. One of them is on the ninth line "*How lofty, sweet Afton, thy neighboring hills,*" and thirteenth line "*How pleasant thy banks and green valleys below,*" these two line explain that the poet usually spends his time looking at the beauty that is there, from noon until late afternoon.

In the twelfth line of third stanza "*My flocks and my Mary's sweet cot in my eye*" the poet is a shepherd who walks in the valley around the Afton river to tend his sheep and watch over his sleeping lover.

Finally, after heuristic and hermeneutic reading, also finding symbols in the poem entitled "Afton Water", the researcher found that this poem tells us about "*The natural beauty that exist in countryside and the environment around the Afton river which is far from the hustle and bustle of the city, also live a safe and peaceful*".

3.2 A Red, Red Rose

A Red, Red Rose by Robert Burns is a 1794 English poem in Scottish dialect. This poem was inspired by a traditional song entitled *My Love is Like A Red, Red Rose* and published as a poem in the form of a four-string rhyme in each stanza, namely Quatrain.

3.2.1 Heuristic Reading

(First stanza)

O my Luve's like a red, red rose,

O (a variant spelling of "oh") *my* (the poet uses "my" to indicate that something belongs or relates to himself) *Luve's* (Middle English word for "love") *like* (having the same characteristics) *a red, red rose* (a type of flower that has a bright red color),

That's newly sprung in June;

That's (refer to someone or something already mentioned "red rose") *newly* (indicates the time of something will happen, or a particular state of affairs has very recently begun to exist) *sprung* (growing season of plants and trees) *in June* (the sixth month of the year);

O my Luve's like the melodie

O (a variant spelling of "oh") *my* (the poet uses "my" to indicates that something belongs or relates to himself) *Luve's* (Middle English word for "love") *like* (having the same characteristics) *the melodie* (variation of word "melody", a succession of notes forming a distinctive sequence)

That's sweetly play'd in tune.

That's (refer to someone or something already mentioned "melodie") *sweetly* (an affectionate or loving manner or working smoothly) *play'd* (variation of word "played", merge into one) *in tune* (a series of musical notes that is pleasant and easy to remember).

(Second stanza)

As fair art thou, my bonnie lass,

As fair (something that is reasonable, right, and just or something that is very pleasing to the eye such as "beautiful thing", old-fashioned word) *art* (variation word of "are") *thou* (an old-fashioned, poetic, or religious word for "you"), *my bonnie* (very charming to the eye such as "beautiful and lovely, Northern English) *lass* (a young woman or girl, Northern English),

So deep in luv am I;

So deep (it extends a long way down of feeling something peacefully) *in luv* (the level of feeling even deeper and there is already an emotional involvement, *luv* is an old-fashioned word for "love") *am I* (an emphasis on the previous word);

And I will luv thee still, my dear,

And I will luv (something or someone precious to the poet will always be loved) *thee* (an old-fashioned, poetic, or religious word for "you") *still* (a situation that has continued and exist), *my dear* (the poet's lover),

Till a' the seas gang dry.

Till (until the moment or event mentioned; until) *a'* (variation word of "all")
the seas (the salty water that covers about three-quarters of the Earth's surface) *gang*
(variation word of "go") *dry* (there is no water on it or in it).

(Third stanza)

Till a' the seas gang dry, my dear,

Till (until the moment or event mentioned; until) *a'* (variation word of "all")
the seas (the salty water that covers about three-quarters of the Earth's surface) *gang*
(variation word of "go") *dry* (there is no water on it or in it), *my dear* (the poet's
lover),

And the rocks melt wi' the sun;

And the rocks (the hard substance which the earth is made of) *melt* (reduced
from a solid to a liquid state) *wi'* (variation word of "with") *the sun* (a typical star and
become the source of light and heat for the planet in our solar system);

I will luve thee still, my dear,

I will luve (something or someone precious to the poet will always be loved)
thee (an old-fashioned, poetic, or religious word for "you") *still* (a situation that has
continued and exist), *my dear* (the poet's lover),

While the sands o' life shall run.

While (in order to introduce information, something happens throughout the time) *the sand* (extremely small pieces of stone) *o'* (variation word of "of") *life* (the quality which people, plants, and animals have when they are not dead) *shall run* (when something or a situation that exist suddenly passes quickly).

(Fourth stanza)

And fare thee weel, my only luve!

And fare thee weel (an expression when you we want to separate or leave with someone and also message to someone to always be fine, *weel* is Scottish dialect of word "well"), *my only luve* (the only one poet's beloved)!

And fare thee weel, a while!

And fare thee weel (an expression when you we want to separate or leave with someone and also message to someone to always be fine, *weel* is Scottish dialect of word "well"), *a while* (for a short time)!

And I will come again, my luve,

And I will come again (the poet will return to where he belongs after the distance separated him), *my luve* (the poet's beloved),

Tho' t'were ten thousand mile.

Tho' (though; it might be unpleasant) *t'were* (it were; refer to an object or other thing that has mentioned before) *ten thousand mile* (a very far distance, when converted into units of "km" it will be 16.093 km).

3.2.2 Hermeneutic Reading

(First stanza)

O my Luve's like a red, red rose, (Line 1)

That's newly sprung in June; (Line 2)

In the first and second line of this stanza, we can understand that the poet immediately expresses his admiration for his lover. He revealed that his lover is like a red rose which everyone would be amazed at the color and beauty of the flower, it will grow or come in June and everyone will definitely be waiting for it.

O my Luve's like the melodie (Line 3)

That's sweetly play'd in tune. (Line 4)

In the third and fourth line, the poet still expresses his admiration by connecting his lover with a melody that become one in a song, because the song is a place where we can pour out the deepest contents of the heart into a beauty that can be heard. It can be indicated that love will continue to return like a flower that will grow back in spring after withering, and also love will always be eternal and can be remembered in a song.

(Second stanza)

As fair are thou, my bonnie lass, (Line 5)

So deep in luv am I; (Line 6)

On the fifth and sixth line of this second stanza, the poet again praises his lover by saying she is a very beautiful woman and very pleasing to the eye. With the beauty that is in his lover, the poet expresses that his love is so deep and immeasurable. If a person has reached this stage, the world feels belonging to both of them and a feeling that cannot be measured in words.

And I will luv thee still, my Dear, (Line 7)

Till a' the seas gang dry. (Line 8)

From the explanation before, in the seventh and eighth line, the poet states that he will still love his lover and will continue to exist forever. A statement of strong and confident feelings from the poet, even until the sea water dries up, his love will always be there and shine in his heart. In the eighth line is also an impossibility that will happen in this world, so the poet likens his love to the sea, which is impossible to dry up until the end of this world.

(Third stanza)

Till a' the seas gang dry, my Dear, (Line 9)

And the rocks melt wi' the sun: (Line 10)

In this third stanza begins with the same sentence in the eighth line that his love will continue until the sea water dries up, the repetition of the sentence is an affirmation from the poet to show his strong love. Then continue with the tenth line, in which the poet says his love will not fade until the stones melt in the heat of the sun. It is also impossibility that will happen, because it is impossible for a stone to melt just by the heat of the sun, just as the love of the poet for his lover will not disappear.

I will luvve thee still, my dear, (Line 11)

While the sands o' life shall run. (Line 12)

The meaning of the eleventh line in this stanza is exactly the same as in the seventh line of the second stanza, the difference is on the sentence after the eleventh line in this stanza. The poet declares that he will keep his love forever, even though the time is no longer on his side, maybe only death can separate the poet from his lover.

(Fourth stanza)

And fare thee weel, my only Luve! (Line 13)

And fare thee weel, a while! (Line 14)

Although in the previous stanza there are many expression of flattery to his lover, in the last stanza of this poem, the poet must leave his lover for a while. Along

with the departure of the poet, the lover will remain the only one in his heart, because he is not going for a long time. We can know that the woman is very valuable to the poet, by the repetition of the phrase "*fare thee weel; fare you well*" which interprets an unwillingness to be a part with the woman who is very loved by the poet.

And I will come again, my Luve, (Line 15)

Tho' it were ten thousand mile! (Line 16)

In the last of these lines, the poet conveys that he will return again after the distance separates him with the woman. Even though the distance is very far and reaches ten thousand miles, his love will always be home to him, it is also the form of concern when he will not be with her for long. No matter how far someone goes, home is a place that will always be missed.

3.2.3 Symbols in *A Red, Red Rose*

Red (line 1) is a color that symbolizes the energy of love (private symbol), the poet describes his passionate and energetic love for his lover, just like a red color.

Red is synonymous with love and red is also the most dominant color.

Rose (line 1) is a symbol of a woman (Universal symbol), which the rose has a meaning of beauty, innocence, tenderness, and purity. In this case, beauty and gentleness do describe a woman. Therefore, the poet likens his lover to a beautiful and enchanting rose.

Melodie (line 3) or *melody* is a symbol of the form of love (private). When we love someone, there must be a time when our love level goes up and sometimes it also goes down, just like a melody, there is fast sound and a slow sound. In this poem, the poet interprets his love like a melody that becomes one in a harmonious strain of love.

Seas (line 8 and 9) is a symbol of the level of love in this poem (private symbol). We know that the ocean is very wide and the amount of water is countless. Therefore, the poet describes the level of his love as the vastness of the ocean. Even to dry up for the ocean, it is very impossible to happen in this world. For the poet, his love is like a wide ocean for his lover and will last forever.

Rocks (line 10) is a symbol of the poet's quality of love (private symbol), where the poet's love is as strong and solid as a rock. Even to melt with in the sunlight is almost impossible, like the poet's steadfast and strong love for his beloved forever.

Sands (line 12) is a symbol of time in life (private symbol). The poet conveys his message to his lover, even though the time is no longer on their side and destroys their happiness, but the love that is in the poet's heart will always exist and endlessly.

3.2.4 Theme in *A Red, Red Rose*.

The theme of this poem is about Love, in the first stanza we can see that the poet compares his lover to the beautiful red rose that bloom in June. We can see this

parable in the first and second line of the first stanza, where the poet says "*O my Luve's like a red, red rose, and That's newly sprung in June;*" as well as in the third and fourth line.

In the second stanza, the poet expresses how pretty the lover is, and makes him love her so deeply. Even, until the ocean dries up, his love will remain wide in his heart. The description of this expression can be seen in the eighth line "*Till a' seas gang dry.*" The poet also expresses his determination in the third stanza, as in the tenth line "*And the rocks melt wi' the sun*" this proves how strong the poet's love for his lover is. Even, until the stone melts with the sun, but his love will remain steadfast. Until the time in this world runs out, his love will never fade.

Finally, after analyzing and finding the symbols in this poem entitled "*A Red, Red Rose*" the researcher concluded that, this poem tell us about "*A love story that is firm and strong will always be eternal, even though the time and this world are no longer on our side.*"

CHAPTER IV

CONCLUSION

This section is a report of the result of the research in previous chapter. The researcher concludes the result of the semiotic research; heuristic reading and hermeneutic reading to find the symbols and theme for *Afton Water* poem and *A Red, Red Rose* Poem. The first poem, *Afton Water* by Robert Burns, Tell us about the beautiful nature that surrounds the countryside and the environment around the Afton river flowing, the poet also tells how he and his lover "Mary" spent time there until late afternoon while tending his flocks. The meaning that we can take from the symbols in the poem is how we can live a better life in the future by loving the nature that is around us.

The second poem is *A Red, Red Rose* by Robert Burns, this poem tell us about the sincerity and determination of the poet's love. Before the poet had to leave his lover, he expressed how his heart is admiring the beauty of the lover that makes him love so deeply. The meaning of the symbols in this poem is the beauty of the lover like a rose and melody, also a love as wide as the ocean and solid as a rock.

The theme of *Afton River* poem is the natural beauty that exist in countryside and the environment around the *Afton River* which is far from the hustle and bustle of the city, also live a safe and peaceful. While in *A Red, Red Rose* poem is a love story

that is firm and strong will always be eternal, even though the time and this world are no longer on our side."



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