A DREAM VISION OF THE END OF THE UNIVERSE: LORD BYRON'S DARKNESS

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A FINAL PROJECT STATEMENT

I certify that this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. For other writer's opinions or findings included in this graduating paper are quoted or cited in accordance with the ethical standards.

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A DREAM VISION OF THE END OF THE UNIVERSE:

LORD BYRON'S DARKNESS

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ABSTRACT

The writer chooses *Darkness* by Lord Byron because of some reasons. First, Darkness tells about the end of the universe in which it has been people's belief along the history of human civilization. Second, it is important to show that the theme of Darkness correlates to the verse of Qur'an in Islamic Religion. Third, the depiction about the end of the universe in Darkness can be a lesson of life. Therefore, the aim of this research is to figure out the idea about the end of the universe in *Darkness*. The method of this research is qualitative method. Closereading technique is applied to collect the data. This research uses objective as the approach. Then John Crowe Ransoms' notion of New Criticism is applied to reveal the idea about the end of the universe. Based on the theory, the poem can be analyzed by two ways, those are: intended meaning and intended meter. The analysis shows that there are three divisions in depicting the end of the universe's process. The result of this research concludes that Darkness by Lord Byron has its own version in depicting the theme. In Darkness, the world becomes void and ruin because it is broken by a great coldness and famine. It makes all of living creatures are dead. The lesson of life that can be taken from Darkness is: believing about the end of the universe that it is something inevitable.

Keywords: Darkness, the end of the universe, people's belief, idea, theme

A DREAM VISION OF THE END OF THE UNIVERSE:

LORD BYRON'S DARKNESS

Oleh: Deni Anggriawan

ABSTRAK

Penulis memilih puisi Darkness oleh Lord Byron untuk beberapa alasan. Pertama, puisi Darkness menceritakan tentang akhir dari alam semesta dimana ini telah menjadi kepercayaan masyarakat di sepanjang sejarah peradaban manusia. Kedua, ini sangat penting untuk menunjukan bahwa tema dari puisi Darkness berkesinambung dengan ayat dalam Al-Qur'an di agama islam. Ketiga, penggambaran tentang akhir dari alam semesta di puisi Darkness dapat menjadi pembelajaran kehidupan. Oleh karena itu, tujuan dari penelitian ini adalah untuk menemukan ide tentang akhir dari alam semesta di puisi Darkness. Metode penelitian ini adalah metode kualitatif. Teknik pembacaan cermat digunakan dalam pengumpulan data. Penelitian ini menggunakan pendekatan objektif. Kemudian gagasan dari John Crowe Ransom tentang New Criticism digunakan untuk membedah ide tentang akhir dari alam semesta. Merujuk pada teori, puisi tersebut dapat dianalisa dengan dua cara, yakni dari: arti dan irama. Analisa menunjukan bahwa terdapat tiga pembagian dalam menggambarkan akhir dari alam semesta. Hasil dari penelitian ini menyimpulkan bahwa puisi Darkness oleh Lord Byon memiliki versi tersendiri dalam menggambarkan tema. Di puisi Darkness, dunia menjadi hampa dan kacau karena telah dihancurkan oleh rasa dingin dan kelaparan yang melanda. Ini membuat seluruh mahkluk ciptaan musnah. Pelajaran kehidupan yang dapat dipetik dari puisi Darkness adalah: mempercayai bahwa akhir dari alam semesta adalah sesuatu yang tak dapat terelakkan.

Kata kunci: *Darkness*, akhir dari alam semesta, kepercayaan masyarakat, ide, tema.

MOTTO

"Selama masih ada keinginan untuk belajar, selama itu pula masih ada kesempatan untuk merubah kehidupan menjadi lebih baik."

(Deni Anggriawan)

"If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you
But make allowance for their doubting too,
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:.."

("If" by Rudyard Kipling)

DEDICATION

This graduating paper is dedicated to...

My beloved parents,
My beloved brothers,
My lectures,
And all of my friends.

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Yogyakarta, June 19th 2015

The Writer

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TABLE OF CONTENTS

COVER	i
FINAL PROJECT STATEMENT	ii
APPROVAL	iii
NOTA DINAS	iv
ABSTRACT	v
ABSTRAK	vi
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGEMENT	ix
CHAPTER I: INTRODUCTION	
1.1. Background of Study	1
1.2. Research Questions	3
1.3. Objectives of Study	4
1.4. Significances of Study	4
1.5. Literature Review.	4
1.6. Theoretical Approach	6
1.7. Method of Research	8
1.7.1. Type of Research	8
1.7.2. Data Source	9
1.7.3. Data Collection Technique	10
1.7.4. Data Analysis Technique	10

1.8. Paper Organization	11
CHAPTER II: THE FIRST VISION: THE EXTINGUISHED LIGHT A	.ND
THE BLAZING FIRE	
2.1. The First Vision	13
2.1.1. The Extinguished Light	14
2.2.2.1. The Condition of the Universe	14
2.2.2.2. The Reaction of Men	17
2.1.2. The Blazing Fire	18
2.1.2.1. The Emergence of Fire	18
2.1.2.2. The Condition of Men and Animals	21
CHAPTER III: THE SECOND VISION: WAR AND FAMINE	
3.1. The Second Vision	25
3.1.1. War	25
3.1.2. Famine	27
3.1.2.1. The Famished Men	27
3.1.2.2. The Faithful Dog	
3.1.2.3. The Two Last Survivors	30
CHAPTER III: THE THIRD VISION: STILLNESS AND DEATH	20
4.1. The Third Vision	33
4.1.1. Stillness	33
4.1.2. Death	35
CHAPTER IV: CONCLUSION AND SUGGESTION	
5.1 Conclusion	38

5.2. Suggestion	41
REFERENCES	42
APPENDIX	45
CURRICHI IIM VITAE	54



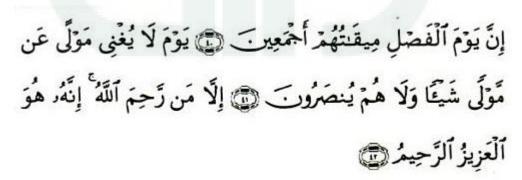
CHAPTER I

INTRODUCTION

1.1. Background of Study

In Cambridge Advance's Learner Dictionary, the word "universe" means everything that exists, especially all physical matter, including all the stars, universes, galaxies, etc. Scientifically, universe is the totality of all physical reality (Matzner, 2001: 495). So, it can be simply said that universe is all of the physical material including in the space.

However, the discussion on the universe keeps continuing. People's belief in understanding the universe is as old as history of human civilization, especially about when and how the universe ends. It is because the end of the universe is something inevitable. This information can be found in holy books, literatures, and sciences. In Al-Qur'an for example, the writer as a Moslem finds a correlation about the end of the universe in verse of Ad-Dukhaan 40-42:



"Verily the Day of Sorting Out is the time appointed for all of them. —The Day when no protector can avail his client in aught, and no help can they

receive. Except such as receive God's Mercy: for He is Exalted in Might, Most Merciful." (Ali, 1996: 508)

From Islamic perspective, the end of the universe is called as the Day of Sorting Out. It would happen in the appointed time. It depicts about a day when there is no relation at all among each other. Only human that is always exalting in God, would be given His mercy.

Furthermore, the discussion on the end of universe also can be found in literary works, especially in poetry. In poetry, as Super argues in Arnold's essay entitled *The Study of Poetry*, the idea from a poetry is the most important thing as a part of intrinsic form. This idea is considered as a fact that involves emotions on it. Meanwhile, the other parts are considered as world of illusion and divine illusion. So, this paper focuses on the idea from poetry. Therefore, the writer chooses poetry as main discussion on this paper because this paper aims to figure out the idea about the depiction of the end of the universe on poetry. This idea can be a lesson that is believed to be valuable, not only for literary study but also for life education.

Darkness by Lord Byron is interesting to be discussed for two reasons. Firstly, Darkness has a timeless topic that integrates to Islamic faith. It tells about the end of the universe. Another reason, this poem is a popular poem taken from the collection of classic poems in Romantic Period. This poem is made in 1816 during Romantic Period. The characteristic poem from Romantic Period is as a reflection from nature and human which is made spontaneously and inartificial by following heart-desire freely (Samekto, 1975: 66). Those characteristics reflect on Darkness poem. Darkness mainly talks about the relationship between nature and

human. Thus, this poem is told with a spontaneous and inartificial way in an apocalyptic writing style. Apocalyptic writing is usually concerned with "the coming end of the world, seen in terms of a visionary scheme of history then this writing style reveals the secrets of the future through prophecy" (Baldick, 1990: 16). Therefore, an apocalyptic writing is a writing style in which the author presents some visions about what might be happened in future.

A vision is an idea or mental image of something. On the other hand, visionary is a person who has a religious or spiritual experience in which they see a holy person who is not living or they see a holy event that cannot be explained scientifically (*Cambridge Advance Learner's Dictionary*). So, it can be said that the depiction of *Darkness* by Lord Byron is about mental image about future. This mental image particularly reflects on dictions and the use of punctuations, that influences the movement of tones.

Moreover, this research aims to further explore about how the end of the universe is depicted in this poem. By considering the relevance of the topic, this poem has a lesson of life that can be taken not only for literary study but also for life. This research is limited to the analysis of the content of *Darkness*. The vehicles of the poem that are primarily analyzed are its diction, its figurative language, its sound values, its versification, and its meaning.

1.2. Research Question

The research question of this study is: "How is a dream vision of the end of the universe intrinsically depicted in Lord Byron's *Darkness*?"

1.3. Objective of Study

The objective of this study is based on the formulated research question that is then to elaborate how a dream vision of the end of the universe is intrinsically depicted in Lord Byron's *Darkness*.

1.4. Significances of Study

The significances of this research include both theoretically and practically:

1. Theoretical Significance

The theoretical significance is related to the theory in application. In this term is New Criticism theory that concerns literary studies in accordance with autonomy that is parted from extrinsic forms is still relevant and can be used as an approach or significant perspective to analyze and to give an assessment against literary work.

2. Practical Significance

The practical significance is related to literary teaching. In this term, the result of research can be used as an alternative material in poem's appreciation teaching, literary criticism or literary research.

1.5. Literature Review

After trying to search the study of another author which has the same topic with this research, Lord Byron's *Darkness* has previously been analyzed by some researchers. The writer finds two literary reviews related with Lord Byron's *Darkness*.

The first literary review is a thesis entitled "Lord Byron's *Darkness* Analysis and Interpretation" by David M. Mazurowski. A thesis submitted to the faculty of the University of North Carolina impartial fulfillment of the requirements for the degree of Master of Arts in the Department of English. This thesis analyzes the content of *Darkness* by Lord Byron. This thesis uses Hermeneutic theory on its analysis. Meanwhile, there is no explanation about the method, but from the way of discussing the theme, the researcher uses expressive approach in analyzing and interpreting the poem. The thesis relates to the poet, his thought, his felling, and other poet's works to draw a conclusion of author's analysis. It is in line with field of expressive study.

The second literary review is an article written by Darren Tynan entitled "Lord Byron—a Visionary of Darkness". From Darren's perspective, Lord Byron's *Darkness* is interpreted as a poignant and bleak premonition for future of humanity. It can be read as an allegorical depiction of an inevitable apocalypse, or as an end of times characterized by the degradation of the values, priorities and morals of a humanity disfigured from the implications and influences of Industrialization. The researcher also does not mention about the theory and approach, but from the way of discussing the topic, Daren uses mimetic approach. It because the topic integrates to the social life from Byron's, such as: politics, religion, and economy.

This research is different from David M. Mazurowski's thesis and Darren Tynan's article. The writer attempts to separate the text from its author. The writer will not consider external factors like Lord Byron's personal life, religious

background, educational and professional background, literary trends during his life, and other accounts. So the text is analyzed as the text itself, and the writer applies New Criticism theory by using objective approach.

1.6. Theoretical Approach

In analyzing the poem *Darkness* by Lord Byron, the writer uses New Criticism theory based strictly on its form and intrinsic elements. This theory is then proposed by John Crowe Ransom.

This New Criticism is used to analyze this research, because this research concerns on what is stated in the text. In other words, it focuses on the text itself, and intentionally ignores the author and the reader. According to Abrams in his book *A Glossary of Literature Terms*, New Criticism is "a proper concern of literary criticism by considering the work as an independent identity" (Abrams, 2009: 216). So, New Criticism is one of literary criticism theories that consider literary work as an independent and self sufficient object. The common points of view and the procedure distinguished in literary criticism are:

- a. A poem should be considered as the primarily thing. It means that independent and self-sufficient verbal object are all required in understanding the poem.
- b. Verbal are the basic principles in New Criticism. So, the attributes of language in literature are defined by systemic opposition to the language of science and of logical discourse. Therefore, the meanings and interactions of words, figures of speeches, and symbols are the key concepts of this criticism.

- c. Explication or close reading is the distinctive procedure of the New Critic. The main point is on the detailed and subtle analysis of the complex interrelationship and ambiguities (multiple meanings) of the verbal and figurative component whithin a work.
- d. The distinction between literary genres, although acknowledged, does not play an essential role in the New Criticism. The essential components of any work of literature, whether lyric, narrative, or dramatic, are conceived to be words, images, and symbols rather than character, thought, and plot.

New Criticism, however, as what Ransom states about critical writing that, "New Criticism has been at least damaged by two specific errors of theory which are widespread" (Ransom, 1941: xi). In which, he states, "the two errors are: the idea of using psychological affective vocabulary and plain moralism" (Ransom, 1941: xi). Therefore, he suggests "a differend kind of method, in which, he calls as ontological critic" (Ransom, 1941: 281).

The Ransom's ontological critic treats poem in some tendencies which states poem is very quickly and convincingly, instead as like a prose discourse (Ransom, 1941: 279). The poem differentiations are summed below:

- 1. It is not moralism, for moralism conducts itself very well in prose and the entire better in pure or perfect prose.
- 2. It is not emotionalism, sensibility, or "expression". It because poetry becomes slightly disreputable when regarded as not having any special or definable content.

3. A poem is a texture not a structure as like prose. What distinguishes between texture and structure is on an "order of content", rather than a "kind of content" (Ransom, 1941: 280).

The basic notion of Ransom is about the objectivity of the poem itself. That is why Ransom also suggests the importance of meter in poem composition. Meter, according to Ransom, has a meaning behind. He further classifies his analysis into (1) intended meaning and (2) intended meter (Ransom, 1941: 297). By this notion, Ransom emphasizes a formulation of both semantic and phonetic significances to the meaning of words within a poem.

In short, New Criticism is used to understand the poem in deep by focusing in text itself. So, this research in analyzing the poem refers on Abrams, that independent and self-sufficient verbal object are all required in understanding the poem and Ransom's suggestion about the objectivity of the poem itself.

1.7. Method of Research

Method refers to "a more-or-less consistent and coherent way of thinking about and making data, interpreting and analyzing data, and judging the resulting theoretical outcome" (Richards, 2013: 10). So, this sub-chapter describes about interpreting and analyzing then concluding the data.

1.7.1. Type of Research

This research uses qualitative research. According to Natasha Mack in her book *Qualitative Research Methods: A Data-collector's Field Guide*,

"Qualitative research is a type of scientific research, it consists of investigation that: (1) seeks answers to a question, (2) systematically uses a predefined set of procedures to answer the question, (3) collects evidence, produces findings that were not determined in advance, and (4) produces findings that are applicable beyond the immediate boundaries of the study (Mack, 2005: 1)."

Qualitative research can be done in two ways of researches; the first is field research. In this kind of research, to get the data, the researcher should go into the field. It can be done by doing participant observation, in-depth interviews, and focus groups. The second one is library research. In this research, the researcher in obtaining the data does any observation to several books or documents which contain the data needed.

Therefore, since the writer observes several literature books and other supporting literary documents in order to get sufficient and necessary data to analyze the poem, the research that will be done by the writer is a qualitative research by doing library research.

Thus, this research is done with objective approach. "Objective approach is an approach that concerns on the work itself" (Ratna, 2008: 73). So, it only focuses in analytical intrinsic forms. The logical consequence is ignoring all the extrinsic forms, such as: historical, sociological, political, biography, and other socio-cultural aspects.

1.7.2. Data Source

The main source of data refers to "the data as a subject of research in which it is collected as a source to be analyzed" (Siswantoro, 2010: 72). The main source of this research is the poem itself, *Darkness* by Lord Byron which is included in an anthology "The Norton Anthology of English Literature Volume

2"(2006). The main source of data will be interpreted and explored by the other sources that are treated as the secondary source.

1.7.3. Data Collection Technique

The operational way in collecting data is called "data reduction or data selection" (Siswantoro, 2010: 74). The technique to gain this data reduction or data selection is by "focusing on the data needed in appropriate with certain criteria or parameter required" (Siswantoro, 2010: 74).

The carefulness in collecting and selecting data is needed in this process of research. Reading the main source of data repeatedly and making notes to what importance things as data keep to be done due to the purpose of the research. Thus, in order to comprehend the poem deeply, the other sources such as, dictionary and encyclopedia, are also reviewed as the secondary data.

1.7.4. Data Analysis Technique

This research uses descriptive analysis. Descriptive analysis is done by "explanation in descriptive form toward each data functionally and relationally" (Siswantoro, 2010: 81). Therefore, all of the main data are analyzed and interpreted to get the conclusion. In the process in analyzing data, the secondary data as a supporting data are used to support the main data analyzed in order to get sufficient and necessary data.

The writer analyzes the data by using descriptive analysis after collecting data through documentation. The analyzing data steps are:

1. Identifying the data according to the problem statement.

- 2. Classifying the data based on language features, such as: imagery, figurative language, and poetic form.
- 3. Analyzing the data by chronological description in one unit.
- 4. Finding a conclusion to point out the result of this research.

1.8. Paper Organization

This research consists of five chapters. The first chapter is the introduction conducting this research. In the first chapter, some of contents including: background of study, research questions, objective of study, significance of study, literature review, theoretical approach, method of research, data sources, data collection technique, data analyzing technique, and paper organization are also presented in this chapter.

The second chapter mainly presents explanation about the findings of this research trough description of a dream vision of the end of the universe based on Byron's *Darkness*. Specifically, it presents the first vision of the end of the universe. It contains about the description of the extinguished light and the blazing fire that emerge when the universe ends. The third chapter presents the second vision of the catastrophic disaster happened in the world. It specifically describes about war and famine in chronological scenes depicted in the poem. Thus, fourth chapter presents the third vision about final scenes of the end of the universe. The last chapter is finding a conclusion to point out the result of this research.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. Conclusion

This research finds that Lord Byron's *Darkness* has its own version in depicting the end of the universe. It has 82 lines and 6 sentences or periods. It is mainly portrayed in three visions. These three visions have each sub-point that depicts about episodes in chronological order. In first vision, it depicts about the extinguished light and the blazing fire that emerge in entire world. In second vision, it depicts about war and famine that attack human. Then the third vision, it depicts about stillness and death—the condition where the world finally ends.

Relates to the first vision, it has sub point: extinguished light and blazing fire. In extinguished light episode, it depicts about the condition of the universes in the beginning of the end of the universe. The universes include of sun, stars, moon, and earth. These universes experience downward movements that turn to a catastrophe. For example: the ray of sun is extinguished, stars wander darkling in the eternal space, earth becomes dark and icy, then moon is expired and herewith sun rotate inconstantly so bring no day.

In blazing fire episode, it depicts about the continuance of as the impacts from the universe's downward movement. The extinguished light in the world forces human to make a fire for light. This fire unfortunately burns the human

habitation, such as: the palace of crowned kings, the huts, cities, homes, and also forests. This condition further makes men and animals gather together. The seeds of famine emerged has forced them to devour each other.

In addition, these two descriptions are conveyed in flat meter, and negative dictions that connect with expiration and destruction appears throughout the lines. It is proven by the use of non-emotional adjectives and suffix -less in the narrative that include of negative term. The dictions are completely to form extinguished light and blazing fire imagery. The use of flat meter here is to present some facts that would happen in the beginning of the end of the universe.

Relates to the second vision, it has sub point: war and famine. In war episode, the war that happens in the world is end and it changes to a war of famine. It also emerge the selfishness of men and leave no love in the world.

In famine episode, it depicts about the cannibalism action done by human. As the impact of the seed of famine that emerges vividly in the first vision, it becomes larger and turns to war. In this episode also depicts about the faithful dog that saves his master from disruption of famished men, birds, and beasts. In one hand, it also depicts about the dramatic action of two survivors that live for the last time in the world.

In this second vision, these two descriptions are conveyed in rising meter, serious tone, and un-humanism dictions in depicting some dramatic actions. The rising meter here is by the used of run-on-line or enjambment simultaneously. So, the story flows rapidly.

Relates to the third vision, it has sub point: stillness and death. In stillness episode, it depicts about the world that becomes void as the impact of famine. There are no seasons, trees, men, nor life in the world. All is only void and still. In this episode also depicts about the ships that have no sailor and finally lay rotting on the sea into piecemeal.

In death episode, it depicts about the final phase of the end of the universe. The world is only one but thought, and that is death. The waves, the moon, the winds, and the cloud are dead. There is nothing left in the world, includes of universe itself. Darkness as an imagery of the end of the universe is effectively summed up into only one word.

It includes of the three phases or three visions of the end of the universe, where the story is told with dark tone and mostly uses negative dictions. Meanwhile, in the third vision, it mostly use of calm tone, decline meter, and still of dictions in depicting death or the end of the universe. *Darkness* is the one of an extraordinary poem that depicts about the end of the universe as a lesson of life.

A lesson of life that can be taken from *Darkness* poem is people as human beings should believe obligingly that the end of the universe is something inevitable. In *Darkness*, the depiction of its process is frightening. The dark characteristics of human arise as a reflection of the broken world. Instead, human can be worse than nature. As a Moslem, believe in the end of the universe is included on believing in the last Islamic faith. Human should be aware of deeds

done in the world. Therefore, always asking for God's mercy is the best way to save people in the world and in the afterlife.

5.2. Suggestion

This research analyzes *Darkness* based on New Criticism theory relating to text itself. The writer suggests for the future researchers in the same subject to analyze this poem by using other theories, such as Marxist theory or Comparative literature or by using another approach, instead of using objective approach. Also, it can be analyzed by comparing with other works with have same topic—since it has been analyzed with another writer by comparing Lord Byron's other works. That will be interesting, because there are many poems tell about apocalypse, like "The Last Man" by Thomas Campbell, "The Bell" and "The Raven" by Edgar Allan Poe, etc.

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APPENDIX

Lord Byron – Darkness (1816)

Î hád | â dréam, | whîch wás | nôt áll | â dréam. Thê bríght| sûn wás| êxtíng| ûîsh'd, ánd| thê stárs (2) Dîd wán dêr dárk lîng in thê etér nâl spáce, Râyléss, | ând páth | lêss, ánd | thê í | cy éarth Swûng blind and black ening in the moon less air; Môrn cáme | ând wént | -ând cáme, | ând bróught | nô dáy, (6) Ând mén | fôrgót | thêir páss | îons ín | thê dréad Ôf thís thêir dé sôlá tîon; ánd âll héarts Wêre chíll'd întó â sélfish prâyér fôr líght: And they did live by watch fires-and the thrones, (10)Thê pál | âcés | ôf crówn | êd kíngs- | thê húts, Thê háb| îtát| îons óf| âll thíngs| whích dwéll, Wêre búrnt | fôr béa | côns; cít | îes wére | cônsúm'd, Ând mén | wêre gá | thêr'd róund | thêir blá | zîng hómes Tô lóok once móre întó êach ó thêr's fáce; Hậppý wêre thóse whô dwélt withín thê éye Ôf thé | vôlcá | nôs, ánd | thêir móun | tâin-tórch: féar | fûl hópe | wâs áll | thê wórld | côntáin'd; Fôrésts| wêre sét| ôn fíre| -bût hóur| by hóur They fell and fa ded-and the crack ling trunks

Êxtíng| ûish'd with| â crásh| -ând áll| wâs bláck. (21) Thê bróws | ôf mén | by thé | dêspáir | îng líght Wôre án ûnéarth ly ás pêct, ás by fits Thê flásh| ês féll| ûpón| thêm; sóme| lây dówn Ând híd thêir éyes and wépt; and sóme dîd rést Thêir chíns | ûpón | thêir clénch | êd hánds, | ând smíl'd; Ând ó thêrs húr rîed tó ând fró, ând féd Thêir fú nêrál pîles wíth fûel, ánd lôok'd úp Wîth mád dîsqui êtude ôn thé dûll ský, Thê páll of a past world; and then agáin Wîth cúrs | ês cást | thêm dówn | ûpón | thê dúst, Ând gnásh'd| thêir téeth| ând hówl'd: | thê wíld| bîrds shríek'd (32)Ând, tér | rîfied, | dîd flút | têr ón | thê gróund, Ând fláp| thêir úse| lêss wíngs; | thê wíld| êst brútes Câme táme | ând trém | ûlóus; | ând víp | êrs cráw | d Ând twin'd thêmsélves âmóng thê múl tîtúde, (37)Hîssing, bût sting lêss-théy wêre sláin fôr fóod. Ând Wár, whích fór â mó mênt wás nô móre, Dîd glút hîmsélf âgáin: â méal w âs bóught Wîth blóod, and éach s at súl lênlý apárt Gôrgíng hîmsélf în glóom: nô lóve wâs léft; (41)Âll éarth| wâs bút| ône thóught| -ând thát| wâs déath

Îmmé dîate ánd îngló rîous; ánd thê páng

Ôf fám îne féd ûpón âll én trâils—mén Dîed, ánd thêir bónes wêre tómb lêss ás thêir flésh (45)Thê méa grê bý thê mé âgre wére dêvóur'd, Êvén dôgs ás sâíl'd thêir má stêrs, áll sâve óne, Ând hé| wâs fáith| fûl tó| â córse,| ând képt Thê bírds and béasts and fám îsh'd mén at báy, Tîll húng êr clúng thêm, ór thê dróp pîng déad Lûr'd théir lânk jáws; hîmsélf sôught óut nô fóod, Bût wíth | â pí | teoús | ând pér | pêtú | âl móan, Ând á gũick déso lâte crý, lîcking thê hánd Which an | swêr'd not | with a | câress | -hê died. (54)Thê crówd was fám îsh'd bý dêgrées; bût twó Ôf án enór môus cí ty díd sûrvíve, Ând théy | wêre é | nêmíes: | thêy mét | bêsíde Thê dý îng émb êrs óf ân ál târ-pláce Whêre hád bêen héap'd â máss ôf hó ly thíngs Fôr án | ûnhó | ly ús | âge; théy | râk'd úp, (60)Ând shí | vêríng | scrâp'd wíth | thêir cóld | skêlé | tôn hánds Thê fée | blê ásh | ês, ánd | thêir fée | blê bréath Blêw fór | â lít | tlê lífe, | ând máde | â fláme (63)Whîch wás | â móc | kêrý; | thên théy | lîfted úp Thêir éyes| âs ít| grêw líght| êr, ánd| bêhéld

Êach ó ther's ás pêcts-sáw, ând shríek'd, ând díed-

Êvén| ôf théir| mûtú| âl híde| ôusnéss| thêy díed, Únknów îng whó hê wás ûpón whôse brów Fâmíne hâd wrít tên Fiend. Thê wórld wâs vóid, Thê pó | pûlóus | ând thé | pôwér | fûl wás | â lúmp, Sêason léss, hêrb léss, trêe léss, mân léss, lîfeléss lúmp | ôf déath | - â chá | ôs óf | hârd cláy. Thê rív êrs, lákes ând ó cêan áll stôod stíll, Ând nó thíng stírr'd withín thêir sí lênt dépths; Shîps sái lôrléss lây rót tîng ón thê séa, Ând théir | mâsts féll | dôwn píece | mêal: ás | thêy drópp'd Thêy slépt on thé abýs wîthout a súrge-(77)Thê wáves| wêre déad;| thê tídes| wêre ín| thêir gráve, Thê móon, | thêir mís | trêss, hád | êxpír'd | bêfóre; Thê winds | wêre wit | hêr'd in | thê stág | nânt áir, Ând thé | clôuds pér | îsh'd; Dárk | nêss hád | nô néed Ôf áid frôm thém -Shê wás thê Ú nîvérse. (82)

DATA Darkness

	Categorization								
No	Genera Specific		Lines	Lyrics	Keywords	Imagery			
	1	1 -	2	The bright sun was extinguish'd, and the st	a	Visual			
			3	Did wander darkling in eternal space	the Darkling	Kinesth etic			
		Extingu	4	Rayless, and pathless, a	Rayless, and pathless	Visual			
		ish Light	4	the icy earth	icy	Therma 1			
			5	Swung blind and blackening in the moon	Swung less	Kinesth etic			
				air;	Blackening	Visual			
		Y	6	Morn came and went—and came, and brought no day	Came, went, brought	Kinesth etic			
	The	first vision of the end of the	9	Were chill'd into a	Chill'd	Therma 1			
	vision			selfish prayer for light:	Light	Visual			
1.	of the end of		13	Were burnt for beacons; cities were consumed,	Burnt	Therma 1			
	univer se 14 19 Blazing					14	And men were gather'd round their blazing homes	Blazing	Visual
			19	Forests were set on fire—but hour by hour	Set on fire	Therma 1			
		20	They fell and faded-and the crackling	Fell, faded	Kinesth etic				
		Fire	20	trunks	Crackling	Auditor y			
			21	Extinguish'd with a crash—and all was	Extinguish' d, black	Visual			
			<i>L</i> 1	black.	Crash	Kinesth etic			
			24	The flashes fell upon them; some lay down	flashes	Visual			
			29	With mad disquietude on the dull sky	Dull sky	Visual			
			32	And gnash'd their teeth and howl'd: the wild	Gnash'd, howl'd,	Auditor y			

				birds shriek'd	shriek'd	
			33- 36	And, terrified, did flutter on the ground, And flap their useless wings; the wildest brutes Came tame and tremulous; and vipers crawl'd And twined themselves	Flutter, flap, came, crawl'd, twined	Kinesth etic
			37	among the multitude Hissing, but stingless—were slain for food.	Hissing	Auditor
		War	39- 41	Did glut himself again—a meal was bought With blood, and each sate sullenly apart Gorging himself in gloom: no love was left;	Glut, bought, sate, gorging	Kinesth etic
	The secon d vision of the end of the univer se	secon d vision of the end of the	42	All earth was but one thought—and that was death	Death	Visual
			45	Died, and their bones were tombless as their flesh;	Tombless	Visual
2.			46	The meagre by the meagre were devour'd,	The meagre by the meagre were devour'd,	Visual
		Famine	52- 56	But with a piteous and perpetual moan, And a quick desolate cry, licking the hand	Piteous, perpetual, desolate cry	Auditor
			58- 59	The dying embers of an altar-place Where had been heap'd a mass of holy things	Dying embers, mass of holy things	Visual
			60	For an unholy usage; they raked up,	Raked up	Kinesth etic
			61	And shivering scraped with their cold skeleton	Shivering scraped	Auditor y

				hands	Cold	Therma 1
					Skeleton hands	Visual
			62	The feeble ashes, and	Feeble ashes	Visual
		their feeble breath	their feeble breath	Feeble breath	Olfactor y	
			63	Blew for a little life,	Blew, made	Kinesth etic
				and made a flame	flame	Visual
			65	Their eyes as it grew lighter, and beheld	lighter	Visual
					Saw	Kinesth etic
			66	Each other's aspects—saw, and	Shriek'd	Auditor y
				shriek'd, and died-	Died	Visual
	The third vision of the end of the univer se	third vision of the end of the univer	69	Famine had written Fiend. The world was void,	Void	Visual
			71	Seasonless, herbless, treeless, manless, lifeless,	Seasonless, herbless, treeless, manless, lifeless,	Visual
			73	The rivers, lakes, and ocean all stood still,	Still	Visual
3.			74	And nothing stirr'd within their silent depths;	Silent	Auditor y
			75- 77	Ships sailorless lay rotting on the sea, And their masts fell down piecemeal: as they dropp'd They slept on the abyss without a surge	Lay rotting, fell down, dropp'd, slept	Kinesth etic
		Death	78- 81	The waves were dead; the tides were in their grave, The moon, their mistress, had expired	Dead, had expired before, wither'd, stagnant	Visual

before;	air,	
The winds were	perish'd,	
wither'd in the stagnant	darkness	
air,		
And the clouds perish'd;		
Darkness had no need		

The Event/ Plot

No	Categorization	Plot	Lines	Meter	Tone
1	Exposition	1. Description of the setting of Darkness 2. Description of the universe's movement 3. The first initial of men's reaction	1 2-6 7-10	1. Iambic pentameter, with a pause occurs in one line 2. Mostly iambic pentameter, with the use of comma and caesura 3. Mostly iambic pentameter, with run-on-lines or enjambment	Flat tone
2	Complication	4. The emergence of blazing fire 5. The reaction of men against blazing fire 6. Men and animals gather together	11-21 22-31 32-37	1. Mostly iambic pentameter, with the use of caesura, some colons, and enjambment 2. Mostly iambic pentameter, with simultaneous ly use of enjambment 3. Mostly iambic pentameter,	Running tone

		7. The condition of men after warfare 8. The pang		2.	iambic pentameter, with the use of colon and caesura in one line	
3	Crisis	of famine feed upon all entrails 9. The cannibalism action 10. The depiction of faithful dog 11. The death of two last survivors	38-41 42-45 46 47-54 55-66	3.4.5.	with some caesuras Iambic pentameter, with end- stopped Mostly iambic pentameter, with some colons and caesura	Rising tone
4	Climax	12. The condition of world after war and famine 13. The end of the universe	69-77 78-82		Mostly iambic pentameter, with pause in the end of line Mostly iambic pentameter, with end- stopped	Calm tone

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