

**READING MEANING OF DEATH IN RUDYARD KIPLING'S
THE GIFT OF SEA POEM: A SEMIOTICS OF POETRY
ANALYSIS**

A GRADUATING PAPER

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Degree in English Literature



By:

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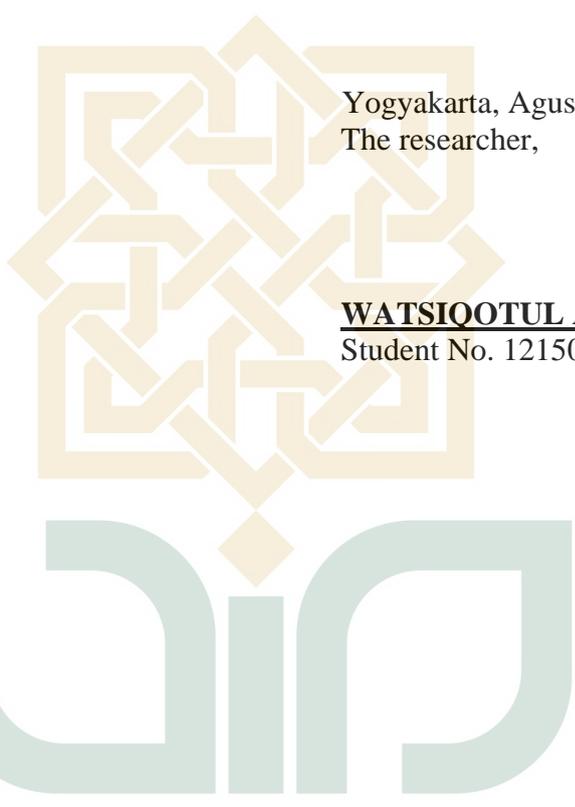
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FINAL PROJECT STATEMENT

I certify that this research is definitely my own work. I am completely responsible for the content of this research. Other researcher's opinions or findings included in the research are quoted or cited in accordance with ethical standards.



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KIPLING'S THE GIFT OF THE SEA POEM: A SEMIOTICS OF
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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terima kasih.

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ABSTRACT

Literature is an effort to emulate a fact in the fictional and imaginative forms of writing, especially poetry. The typical of poem is in its unity both semantically and formally. Besides, the poem also telling something unreal and has philosophical implication, such as death. In one hand, death means permanent end, loosing something and the end of life, but in other hand, in poetry, death means in different way like Kipling's *The Gift of Sea* poem. *The Gift of the Sea* poem is telling the story about how is death and the afterlife. Then, this research attempt to find the significance of the death. The importance of this research is because there is the sameness between *The Gift of the Sea Poem* and the Surah Alqiyamah (3-4), that death is the beginning of life and getting something. To find the significance, the poem should be read intertextually by applying Riffaterre's semiotics of poetry theory. By reading heuristically and hermeneutically, this research demonstrates the significance of the poem. The meaning of the poem comes from the matrix. The matrix in *The Gift of Sea* poem is the lamentation from the widow to the sea to let her child started life in afterlife. Furthermore, the hypogram of *The Gift of Sea* poem is Frank Bramley's painting entitled *A Hopeless Dawn*.

Keywords: *poetry, the gift of sea, semiotics of poetry.*



ABSTRAK

Sastra merupakan usaha untuk meniru fakta dalam bentuk tulisan fiksi dan imajinatif, terutama dalam bentuk puisi. Usaha tersebut terlihat dalam kesatuannya baik secara semantik dan formal. Selain itu, ciri khas dari puisi adalah bisa menceritakan sesuatu yang tidak nyata dan memiliki implikasi filosofis, seperti kematian. Kematian secara umum bermakna kehilangan sesuatu dan akhir dari kehidupan, akan tetapi dalam puisi, kematian digambarkan dengan cara yang berbeda seperti dalam puisi dari Rudyard Kipling berjudul *The Gift of Sea*. Puisi itu menceritakan tentang kematian dan kehidupan setelah kematian. Karena itu, penelitian ini akan mencari makna kematian dalam puisi *The Gift of the Sea*. Pentingnya penelitian ini adalah karena puisi tersebut mempunyai kemiripan dengan surat Alqiyamah ayat 3-4. Untuk menemukan signifikansi puisi tersebut, puisi itu harus dibaca secara intertekstual dengan menerapkan teori semiotika puisi dari Riffaterre. Dengan membaca secara heuristik dan hermeneutis, penelitian ini menunjukkan signifikansi puisi tersebut. Arti tema berasal dari matriks. *The Gift of Sea* adalah mengenai pengorbanan seorang anak janda ke lautan sebagai doa agar anaknya bisa memulai kehidupan baru. Selanjutnya, hipogram puisi *The Gift of Sea* adalah lukisan Frank Bramley berjudul *A Hopeless Dawn*.

Kata Kunci: puisi, *the gift of the sea*, semiotika puisi



MOTTO

TAK SAYANG BERARTI TEMAN



DEDICATION

Dengan menyebut nama Allah SWT yang Maha Pengasih dan Penyayang, saya persembahkan skripsi dengan segala cinta dan kasih kepada:

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The researcher,
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TABLE OF CONTENTS

TITLE	i
FINAL PROJECT STATEMENT	ii
APPROVAL	iii
NOTA DINAS	iv
ABSTRACT	v
ABSTRAK	vi
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGEMENT	ix
TABLE OF CONTENTS	xii
LIST OF FIGURE	xiv
CHAPTER I: INTRODUCTION	1
1.1. Background of Research	1
1.2. Research Question	6
1.3. Objective of Research	6
1.4. Significances of Research	6
1.5. Literature Review	7
1.6. Theoretical Approach	10
1.7. Methods of Research	13

1.8. Paper Organization	17
CHAPTER II: ANALYSIS	18
2.1. Kipling's <i>The Gift of the Sea</i> poem.....	19
2.2. Indirection Expression	21
2.2.1. Displacing Meaning	19
2.2.2. Distorting Meaning	27
2.2.3. Creating Meaning	30
2.3. Heuristic and Hermeneutic Reading	32
2.4. Matrix, Model and Variant	43
2.5. Hypogram	44
CHAPTER III: CONCLUSION AND SUGGESTION	48
3.1. CONCLUSION	48
3.2. SUGGESTIONS	49
REFERENCES	50
CURRICULUM VITAE	51

LIST OF FIGURE

Fig. 1 46



CHAPTER I

INTRODUCTION

1.1 Background of the Research

Rene Wellek and Austin Warren say that the purpose of literature is to emulate the general scientific ideals of objectivity, impersonality, and certainty. Literature is an attempt which on the whole supports the collecting of neutral facts (1948: 4). The effort in literature is unlike that of philosophy, history or journalistic or other social sciences. Literature has its own particular efforts. Abrams (2008: 213) said that the effort of literature is to experience the way of life through the form of writing. Literature is an artistic creation based on the situation made by language. It has been used to designate fictional and imaginative writings. Therefore, literature is an effort to emulate a fact in the fictional and imaginative forms of writing.

There are basically three forms of writing in literature: drama, prose, and poetry. The most characteristic form of writing in literature is poetry. This is because poetry is a verbal form with its own rule, which is the reciprocal negativity of the codes produced by the text (Riffaterre, 1978: 204). Furthermore, Riffaterre stated in his introductory book called *Semiotics of Poetry* that poetry is one unit, because it is very clear that the typical unit of poetry is in closed and limited entities which are text itself, and that the most appropriate approach to understand poetic discourse is through semiotics, not linguistics (1978: i). Thus, the type of poetry is in its unity both semantically and formally.

Besides, poetry also has philosophical implication and deep social implication. Terry Eagleton (via Maghfur, 2017: 4) said that the literary work itself comes to be seen as a mysterious organic unity. Poetry becomes more spontaneous rather than rationally calculated, creative rather than mechanical. Then poetry no longer refers simply to a technical mode of writing. Poetry has deep social, political and philosophical implications. And at the sound of it the ruling class might quite literally reach for its gun. Thus, poetry has become a whole alternative ideology, and the “imagination” itself becomes a political force. Its task is to transform society in the name of those energies and values which art embodies.

With those benefits of poetry, poets tell not only something real, but also something unreal, such as death. Death must come to every living thing, including human being, but no one knows how it feels to die and what happens when death comes or afterward. However, the mystery could bring out people’s imagination and some people have poured their imagination according to their version in the form of works. One of the most prominent poetry which has these deeply social, political, and philosophical implications and tells something unreal about death is *The Gift of the Sea* written by Rudyard Kipling.

According to Oxford Online Dictionary, the word death means the destruction or permanent end of something and the end of the life of a person or organism. Also, most people say that death means losing something and the end of live. But in *The Gift of the Sea*, death explain in different way. Death is not losing something or the end of live. Death in *The Gift of the Sea* poem describe as getting something new

and the beginning of live. The description of death in *The Gift of the Sea* poem is like in the Quran surah Al-Qiyamah (3-4):

أَيَحْسَبُ الْإِنْسَانُ أَنْ نَجْمَعَ عِظَامَهُ، بَلَىٰ قَدَرِينِ عَلَيَّ أَنْ تُسَوِّىَ بَنَانَهُ،

Those ayah explains that Allah informs human, by asking “Does human think that We (Allah) will not gather (back) his bones (after death)? (Even) We are able to rearrange his fingers perfectly.” This verse also indicates that in Islam there is also afterlife. This ayah and *The Gift of the Sea* poem has sameness in the term about life and death which has differences with people think. So, this research choose death as the main topic because there are various explanations about death especially in literary work. And the research choosing *The Gift of the Sea* poem as the object because the poem has sameness with the Quran which described about death. Then this research will be focus on what the meaning of death according to *The Gift of the Sea* poem by Rudyard Kipling.

This poem is categorized as ballads because it is written in ballad stanzas or quatrains of alternating lines of iambic tetrameter and trimeter. This ballad was first published in *The English Illustrated Magazine* on 17 August 1890 and in the *New York Tribune*. It is collected in *Barrack-Room Ballads and Other Verses, Inclusive Verse, Definitive Verse, The Sussex Edition* Vol. 32, page 296, *The Burwash Edition* Vol. 25 and *The Works of Rudyard Kipling* (Wordsworth Poetry Library). John McGrivering (2010) described that this poem reads like a classic Victorian tragedy. The poem is about a mother who has lost her man to the sea and now her child whose shrouded little body lies in the house. Prostrate with grief, she does not

respond, only to find at last that the cry had come from another dying child. By the time she realizes the truth, it is too late to save this one either.

Rudyard Kipling is a short story writer, a novelist, and a poet who is preferred for his opinion on British imperialism in India. He was born in Bombay, India on 30 December 1865. He died on 18 January 1936 in London, England. His father, John Lockwood Kipling, an artist who was at the same time the head of the Lahore museum, had a great influence on the work that Rudyard was involved in, while his mother was Alice Macdonald (Andrew Lycett, 2019).

Andrew Lycett (via John McGivering, 2010) argued that *The Gift of Sea* poem is an amazing piece from a young unmarried man. Kipling was surely familiar with children in India, death and religion, as reflected in some of his writings at the time in which he shows a remarkable sympathy for them, as witness “*Without Benefit of Clergy*” and “*Little Tobrah*” in *Life’s Handicap*, and “*His Majesty the King*” and the story “*Wee Willie Winkie*” in the book of the same name. *The Gift of the Sea* also tells how the dead is like in the third stanza:

*The widow watched the dead,
And the candle guttered low,
And she tried to sing the Passing Song
That bids the poor soul go.*

That stanza cannot be understood in terms of lexical meaning because that stanza contained metaphorical expression, indirect expression and hypogram. First, the line *The widow watched the dead* is a metaphorical expression. The word ‘*dead*’ is usually understood as an adjective which means no longer alive or passed away. However, the widow in that line can watch the dead by his eyes. It is impossible to see dead, what is the form or kind of dead, by eyes. Thus, that line contains an

indirect expression. Riffaterre said that there are three steps to understand the meaning of indirect expressions: by displacing meaning, distorting meaning and creating meaning.

Second, the phrase '*Passing Song*' tells something else or in literature terms called indirect expression. Indirect expression, according to Riffaterre, can only be understood in its unity with the whole song and in its social environment. This is because poetry or another literary work is not born in empty culture. A poet writes a poem, as Riffaterre says, to respond to phenomena or to respond to the previous poem. This response contains traditional culture or irregularities which, in the hand of the poet, are absorbed, perceived, and transformed into a poem. Transforming something into another form or forms, which are essentially the same, according to Riffaterre is called hypogram.

As explained above that *The Gift of the Sea* poem contains indirect expression and difficult to find the meaning lexically, therefore, to understand the meaning of *The Gift of the Sea* poem, the researcher used the theory of semiotics of poetry by Riffaterre. Semiotics of poetry emphasized the important of indirect expression, hypogram, and reading the poem hermeneutically. In one hand, *The Gift of the Sea* poem contained indirect expression and difficult to understand by reading lexically. In other hand, the semiotics of poetry focuses on those matter. So, semiotics of poetry will be useful to help the researcher reading the significance of *The Gift of the Sea* poem.

Semiotics of poetry is a theory used to interpret the meaning of poetry by finding (1) indirect expression, (2) heuristic and hermeneutic reading, (3) matrix or

variants and models, and 4) hypogram (hypogram relating to intertextual principles). In one hand, death describe as the end of life and the loosing something. In other hand, literary work, especially poetry gives another explanation about death or describe death in different way, such as *The Gift of the Sea* poem. Therefore, the researcher chose Kipling's *The Gift of the Sea* poem as the material object of the current research because it is described death in different way with most people and telling by rhythmic and unique language. And this research analyzed the poem using Riffaterre's semiotics of poetry theory because the poem contains indirect expression, difficult to understand by reading lexically, and not born in the empty culture.

1.2. Research Question

The researcher formulated the problem based on the limitation of the study: how is the significance of death in Rudyard Kipling's poem entitled *The Gift of the Sea*?

1.3. Objective of the Research

According to the research problem above, the objective of this research is: to figure out the significance of death in Rudyard Kipling's poem entitled *The Gift of the Sea*.

1.4. Significance of the Research

This research has theoretical and practical significance. Theoretically, Riffaterre's theory of semiotics of poetry is still relevant to find the meanings of poetry, both classic and modern poetry. Semiotics is the theory necessary to find the meaning through the structuralist paradigm. Riffaterre's theory can be applied

in various types of poetry, such as sonnet, haiku, narrative even free verse or song lyrics. Semiotics of poetry theory used in this study is used to find the meaning of death from Kipling's poem entitled *The Gift of the Sea*.

Practically, this research can enrich the discussion of Kipling's *The Gift of the Sea* poem. This poem may convey the dead does not always mean losing, but also giving and sincerity. This poem can be also discussed in terms of the figurative language in the style of poetry. The discussion of Kipling's *The Gift of the Sea* poem can be the additional contribution to academic research, especially in literature.

1.5. Literature Review

Some studies have been found to discuss death, the Kipling's *The Gift of the Sea* poem, and Riffaterre's theory. About the death theme, the researcher found a study by Fahrurrazi entitled Reading Death in D.H Lawrence's *The Ship of Death*, a graduating paper published in English Department, Faculty of Adab and Cultural Sciences, Sunan Kalijaga Islamic University in 2013. Fahrurrazi's research employed new criticism theory by Ransom to analyze *The Ship of Death* poem by D.H. Lawrence about death. Fahrurrazi's research found that death consists of three phases: the beginning journey to death, oblivion, and new life. The similarity between Fahrurrazi's research and the current research is that both studies explain what the meaning of death is. The difference between Fahrurrazi's research and the current research, however, is related with the data and the research method.

In regard to Kipling's *The Gift of the Sea* poem, the researcher found two articles that explain the poem. The first article is Ralph Duran's book entitled *A*

Handbook to the Poetry of Rudyard Kipling published by Hodder and Stoughton, London in 1914. In his book, Duran offered to the public in the hope his book would prove of service to choose to whom Rudyard Kipling's poem is a constant source of delight. For that reason, Duran took notes in more than a hundred Kipling's poem. He also tried to give a glossary of slang. In his notes on *The Gift of the Sea*, he just took notes on stanza three. He noted that:

The deathbed observances here referred to belong to Yorkshire and other parts of the North Country. At the moment of death windows and doors are thrown wide open and strict silence is maintained so that nothing shall hinder the flight of the soul. Before death, neighbors come into the death-chamber to pray. This observance is called 'The Passing.' The most famous of the passing songs is a quaintly beautiful hymn, usually called the Lyke-Wake Dirge, one stanza of which runs:

*If ever thou gavest hosen and shoon, Every night and all,
Sit thee down and put them on, And Christe receive thy saule'*

A bell was rung when a person was in extremis, to scare away evil spirits which might have been lurking ready to snatch the soul while passing from the body. The difference between Duran's book and the current research is that the current research is focused on the meaning of death portrayed in *The Gift of the Sea* poem using Riffaterre's semiotics poetry analysis, but Duran described Kipling's poem globally.

Second, an article by John McGivering entitled *The Gift of the Sea: A Note*, written on July 12th, 2010 at kiplingsociety.co.uk. In his article, he simply, but directly explains the publication history, theme, background, and some notes about the poem. The similarity between McGivering's article and the current research is that both try to understand the meaning of Kipling's poem. Nevertheless, both are different. The current research is centered on the meaning of death discussed in the

poem using semiotics of poetry theory, while McGivering's article is more global and not focused.

Furthermore, in regard to Riffaterre's theory, the researcher highlighted two studies. First, Hesti Rohmanasari wrote graduating paper entitled *Reading Swinburne's The Garden of Proserpine: A semiotics of Poetry Analysis*, published in English Department, Faculty of Adab and Cultural Sciences, Sunan Kalijaga Islamic University in 2017. Hesti's object of the study was a poem by Swinburne entitled *The Garden of Proserpine*. In conducting the analysis, Hesti used objective research and applied Riffaterre's semiotics of poetry theory. She concluded that the matrix is the lamentation from goddesses and the hypogram is the other poems, such as Herbet's *Death*, Vaughan's poem, and John Donne's *The Holly Sonnet 10* poem. The difference between Hesti's research and the current research is related with the object of the research. However, both studies are similar in terms of the theory used to analyze the object of the study.

Second, M. Azroi conducted a study entitled *Reading Bob Marley's's I Shot the Sheriff Lyrics: A Semiotics of Poetry Analysis*, published in English Departement, Faculty of Adab and Cultural Sciences, Sunan Kalijaga Islamic University in 2019. The object of Azeri's research was Bob Marley's song entitled *I Shot the Sheriff* and the theory of semiotics of poetry was employed to discover the meaning of the song. He concluded that the matrix of *I Shot the Sheriff* song is the fighting of the narrator to government control and the hypogram of *I Shot the Sheriff* song is the main song of Burnin' Album, which is Burnin' and Lotin' song. The difference between Azroi's research and the current research is the object of

the research. Meanwhile, the similarity is the theory used to analyze the object of the research.

In fact, there have been many studies using Riffaterre's theory, but the current research noted only both Hesti's and Azroi's studies. This is because their studies are more relevant with the current research. The current research is different from the article or graduating papers explained above because the current research used Kipling's poem entitled *The Gift of the Sea* as the object of research, death as the main theme of the analysis, and Riffaterre's semiotics of poetry theory to analyze the object.

1.6. Theoretical Approach

Semiotics or semiology is the science of signs in general. Semiology or semiotics is a study to find the meaning of signs. Semiotics also referred to semiology comes from Greek, '*semeion*' which means sign or '*seme*' which means interpretation. The figure regarded as the founder of semiotics was Ferdinand De Saussure (1857-1913) and Charles Sander Peirce (1839-1914); both developed semiotics with different ways and methods until they are developed today, especially in humanism. The basic idea is that every sign always represents something, the signified. As Abrams said, sign consists of two-part, significant and *signifié*. *Signifiant* can be in the form of speech, sound, writing, or picture, but *signifié* is a conceptual element, idea, or meaning in the *signifiant*. Thus, it can be concluded that every sign, including a poem, tries to tell something else.

In an attempt to find the meaning of the sign in literature, Riffaterre introduced two levels which are heuristics and hermeneutics reading. Heuristics

reading is literal meaning, dictionary meaning, while hermeneutics reading is the next step after finding literal meaning. Riffaterre said that hermeneutics reading also known as retroactive reading needs to be read repeatedly and critically because the purpose of hermeneutics reading is to find the meaning of the sign. In order to find the meaning the researcher used Michael Riffaterre's semiotics of poetry theory. Then, to discover Kipling's *The Gift of the Sea* poem's significance, the current research used an objective approach. Michael Riffaterre's semiotics of poetry theory encompasses the structuralist paradigm. Structuralist paradigm uses form and structure in creating a text, which in this case the variables of semiotics used are signifier and signified.

Riffaterre stated that literary is a dialect between readers and text. This dialect makes poetry in the hand of readers supplier. The readers have tendency to interpret poetry's text without having to know the intent of the author. Riffaterre (1978: 1) stated that the characteristic of poetry is how poetry text conveys its meaning. Then, Riffaterre suggested four main things to understand the meaning or significance of poetry: indirect expression, heuristics and hermeneutics reading, matrix or keywords, and hypogram.

Indirect expression is an important thing in poetry because, as Riffaterre noted (1978: 1), a poem says one thing that means another. In other words, the meaning of a poem is indirect. To convey the meaning, the language of poetry is different from daily conversation. Language in literature is more complex than that in daily language. Furthermore, Riffaterre noted that transferring meaning can occur in three ways: displacing (metaphor and metonymy), distorting (ambiguity,

contradiction, nonsense) and creating meaning (enjambment, rhyme, typography, and homology).

Heuristics and hermeneutics are the steps that Riffaterre suggests to determine the significance of the poem. The first step is heuristic reading, which is the way of reading to gain meaning over the first interpretation. The reader's ability can also perceive the incompatibilities to determine the tropes and figures. Meanwhile, hermeneutic reading, also called retroactive reading, is the way of reading for the second interpretation. By hermeneutic reading, the reader can review, revise, and compare the text backward. Through hermeneutic reading, the researcher's literary competence, the descriptive systems, themes, and mythologies are found in other text (Riffaterre, 1978: 5). Both heuristics and hermeneutics are united and cannot be separated because both are useful to determine the meaning of the poem.

In addition, Riffaterre noted that every poem contains a matrix and several models and variants. The matrix becomes a text through conversion and expansion process. Conversion is the rule to build the equivalence by transforming several signs into "collective" sign unit using the same characters into the components of sequence. Expansion is the rule to determine the equivalence by transforming one sign into several signs using deriving from one word a verbal sequence with that word's defining features (Riffaterre, 1978: 47). Furthermore, Riffaterres (1978: 19) stated that to gain the matrix, the reader should find the model first because the matrix does not exist textually but only the actualization, such as models. The model itself is the primary actualization from successive variants.

Besides indirect expression, heuristic and hermeneutic reading, and matrix, Riffaterre highlighted that hypogram is the most important thing to understand the poem's meaning. Hypogram that depends on intertextuality refers to the previous text. It can be other literary works, one's previous work, myth, or background. Hypogram means that a text of literary works is a response to the previous one (literary works, phenomena, etc.) which has the relation between them. Moreover, Riffaterre (1978: 23) said that there are two types of hypogram: potential and actual. Potential hypogram is the language in the text which can be understood in the text itself without referring to another previous text. Actual hypogram, on the other hand, can be observed in the previous text which is not only another literary work, but also culture, religion, or the world.

1.7. Methods of Research

Kipling's *The Gift of the Sea* poem consists of 68 lines (17 stanzas) which are complex and difficult because each line and each stanza has a different meaning. Thus, in order to achieve the research goal, method of research is necessary. Besides, the method of research can guide and make the foundation of research solid and comprehensive. Therefore, the research is accessible and convenient to be conducted.

1.7.1. Type of Research

Because the data on this research were text, the type of this research was qualitative research. Creswell (2009: 1) said that qualitative research is a study of the social problem and concluded by interpreting the meaning. The method of this research was descriptive qualitative method because this research proposed the

subjective interpretation. The subjective interpretation in this research was carried out by referring to some supporting statements by other researchers' opinion, theory, or judgment. The theory used in this research was Riffaterre's semiotics of poetry because it focuses on the text itself. Besides, this research was library research which focused on the text as its subject. The text contained all data that the current research needed to be analyzed. Because the current research was qualitative and library research, the descriptive qualitative method was useful and appropriate to achieve the purpose of the current research that is to determine the meaning of Kipling's *The Gift of the Sea* poem.

1.7.2. Data Sources

The data collected for the current research were Kipling's *The Gift of the Sea* poem. The unit data of this research was 17 stanzas in which each stanza consists of 4 lines (total 68 lines), sentences and phrases. Besides, in making this research more comprehensive, several books were used as supporting data, such as online or offline dictionary, internet, journals, and articles.

1.7.3. Data Collection Technique

To collect data, two steps were performed: close reading and data classification. According to Cuddon (2009: 217), close reading is the analysis of work that needs detailed, balanced, and rigorous critical examination of a text to discover its meaning and to assess its effect. This allows close reading to be used to analyze multiple meanings and complex interrelationship that cover figurative and verbal components of its own into detail of the object. Close reading in this research noted the details on Kipling's *The Gift of the Sea* poem as the main data of

the research to reveal the words, phrases, sentences, lines, and stanzas. Additionally, data classification was carried out based on the semiotics of poetry theory. This technique was used in order to discover the indirect expression (metonymy, metaphor, nonsense, etc), heuristic and hermeneutic reading, models, variants, and the hypogram.

1.7.4. Data Analysis Technique

The researcher took some steps to analyze data based on Riffaterre's semiotics of poetry theory as he wrote in his book *Semiotics of Poetry* (1984). In his book, Riffaterre suggests four steps are performed to find the significance of the poem:

- 1) Identify the indirect expression. The indirect expression consists of displacing, distorting, and creating meaning. Displacing meaning highlights the figurative language, such as metaphor and metonymy. Distorting meaning notes on ambiguity, contradiction, and nonsense. Meanwhile, creating meaning emphasizes the rhyme, enjambment, and typography.
- 2) Heuristic and hermeneutic reading. In heuristic reading, the researcher used linguistic competence to find the literal meaning of Kipling's poem such as grammatical aspects, dictionary meaning, and thesaurus. The data used in heuristic reading were the words, phrases, sentences, lines, and stanzas. Then, after finding the literal meaning, the researcher performed the hermeneutic reading. In hermeneutic reading, the researcher used literary competence to determine the

significance of the poem, such as the interpretation, metaphor, metonymy, nonsense, and ambiguity. To do hermeneutic reading, the research focused on stanzas because each stanza of Kipling's *The Gift of the Sea* poem is united and interconnected.

- 3) Finding matrix, models, and variants. A poem starts with matrix which is the core of a poem. The matrix can appear as a phrase or sentence. Matrix gives the poem unity. By knowing the matrix of the poem, the researcher was able to discover the significance of the poem. Matrix does not exist textually but only the actualization, which in Riffaterre's terms is called model. Therefore, models in this research were textually phrases in Kipling's *The Gift of the Sea* poem. Meanwhile, variants are the successive actualization from the model. By using the data of phrases, variants were able to reached.
- 4) Finding hypogram. In this research, hypogram was the other way to discover the significance of Kipling's *The Gift of the Sea* poem. Hypogram focuses on intertextuality. The intertextually of the hypogram is the previous works, such as poem, mythology or other literary works.
- 5) Drawing conclusions. This last step focused on reducing all the analysis above. This step was performed to summarize the results of the research.

1.8. Paper Organization

This research consists of three chapters. The first chapter is an introduction that consists of background of the research, research question, objective of the research, significance of research, literature review, theoretical approach, methods of research and paper organization. The second chapter contains the discussion and analysis of Kipling's *The Gift of the Sea* poem to discover the significance of the poem. This chapter consists of a description of *The Gift of the Sea* poem, indirect expressions, heuristic and hermeneutic reading, matrix, and hypogram. The last chapter is a conclusion section which consists of the results of the analysis and suggestions for the next research.



CHAPTER III

CONCLUSSION AND SUGGESTTIONS

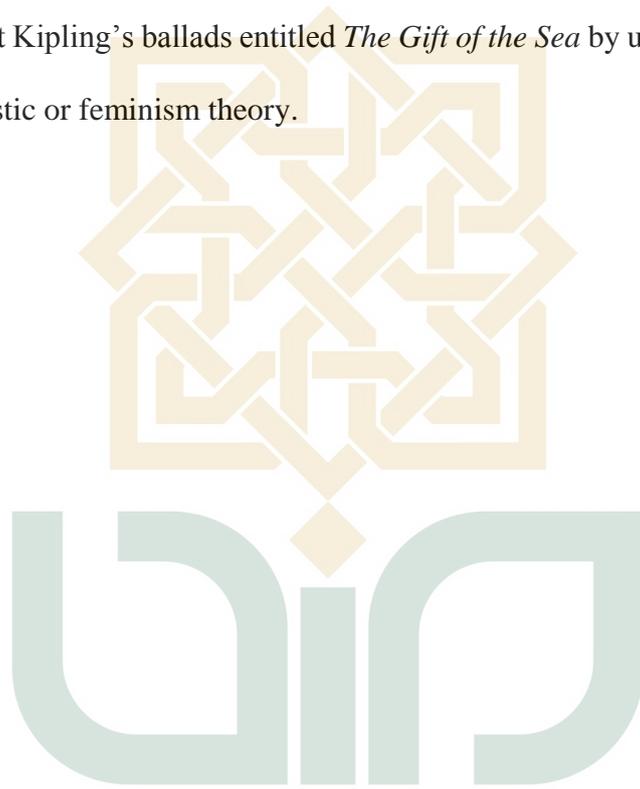
3.1. CONCLUSION

Based on the discussion in the previous chapter, a conclusion can be drawn for the research. Based on the research question, it can be concluded that the significance of Kipling's *The Gift of The Sea* poem is the lamentation from the widow to the sea. In this case, the sea can refer to the afterlife and God. The widow's child and husband are dead in the sea and she is not willing to let his child go because she has no one anymore. However, in the name of Mary, she finally lets her child go to the sea (the afterlife). The child, after passing to the afterlife, refuses to live in the afterlife. She decides to come back to his mother, but the mother is still full of sadness and his mother does not heed her. Then, he curses God into the dark.

The significance of the poem comes from the matrix and the models as the actualization. Furthermore, the hypogram from Kipling's *The Gift of the Sea* poem is the Bramley's painting entitled *A Hopeless Dawn*. The painting affirms that Christ is at the helm of every boat. The kneeling woman, comforted by her mother-in-law, realizes that her husband is lost at sea, but the open Bible, altar-like table and print on the wall hint at the consolations of religion.

3.2. SUGGESTIONS

The current research is far from perfect. It causes the limitation of knowledge, data sources, and many more. The researcher hopes for the next researchers in the same field will conduct better research. The first suggestion, the next researchers should explore more about the meaning and the intertextuality of the poem using the theory of semiotics of poetry. Second, the next researchers may discover new aspects about Kipling's ballads entitled *The Gift of the Sea* by using another theory, such as stylistic or feminism theory.



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APPENDIXES

The Kipling's *The Gift of the Sea* poem was taken from Rudyard Kipling's book entitled *Ballad and Barrack Room Ballads*, published by Doubleday & McClure CO in New York in 1998 on page 92-95

STANZA	LINE	THE GIFT OF THE SEA
1	1	<i>The dead child lay in the shroud,</i>
	2	<i>And the widow watched beside;</i>
	3	<i>And her mother slept, and the Channel swept</i>
	4	<i>The gale in the teeth of the tide.</i>
2	5	<i>But the mother laughed at all.</i>
	6	<i>'I have lost my man in the sea,</i>
	7	<i>And the child is dead. Be still,' she said,</i>
	8	<i>'What more can ye do to me?'</i>
3	9	<i>The widow watched the dead,</i>
	10	<i>And the candle guttered low,</i>
	11	<i>And she tried to sing the Passing Song</i>
	12	<i>That bids the poor soul go.</i>
4	13	<i>And 'Mary take you now,' she sang,</i>
	14	<i>'That lay against my heart.'</i>
	15	<i>And 'Mary smooth your crib to-night,'</i>
	16	<i>But she could not say 'Depart.'</i>
5	17	<i>Then came a cry from the sea,</i>
	18	<i>But the sea-rime blinded the glass,</i>
	19	<i>And 'Heard ye nothing, mother?' she said,</i>
	20	<i>'Tis the child that waits to pass.'</i>
6	21	<i>And the nodding mother sighed.</i>
	22	<i>'Tis a lambing ewe in the whin,</i>
	23	<i>'For why should the christened soul cry out</i>
	24	<i>'That never knew of sin?'</i>
7	25	<i>'O feet I have held in my hand,</i>
	26	<i>'O hands at my heart to catch,</i>
	27	<i>'How should they know the road to go,</i>
	28	<i>'And how should they lift the latch?'</i>
8	29	<i>They laid a sheet to the door,</i>
	30	<i>With the little quilt atop,</i>

- 31 *That it might not hurt from the cold or the dirt,*
32 *But the crying would not stop.*
- 9 33 *The widow lifted the latch*
34 *And strained her eyes to see,*
35 *And opened the door on the bitter shore*
36 *To let the soul go free.*
- 10 37 *There was neither glimmer nor ghost,*
38 *There was neither spirit nor spark,*
39 *And "Heard ye nothing, mother?" she said,*
40 *'Tis crying for me in the dark.'*
- 11 41 *And the nodding mother sighed,*
42 *'Tis sorrow makes ye dull;*
43 *'Have ye yet to learn the cry of the tern,*
44 *'Or the wail of the wind-blown gull?'*
- 12 45 *'The terns are blown inland,*
46 *'The gray gull follows the plough.*
47 *'Twas never a bird, the voice I heard,*
48 *'O mother, I hear it now!'*
- 13 49 *'Lie still, dear lamb, lie still;*
50 *'The child is passed from harm,*
51 *'Tis the ache in your breast that broke your*
rest,
52 *'And the feel of an empty arm.'*
- 14 53 *She put her mother aside,*
54 *'In Mary's name let be!*
55 *'For the peace of my soul I must go,' she said,*
56 *And she went to the calling sea.*
- 15 57 *In the heel of the wind-bit pier,*
58 *Where the twisted weed was piled,*
59 *She came to the life she had missed by an*
hour,
60 *For she came to a little child.*
- 16 61 *She laid it into her breast,*
62 *And back to her mother she came,*
63 *But it would not feed and it would not heed,*
64 *Though she gave it her own child's name.*
- 17 65 *And the dead child dripped on her breast,*

66 *And her own in the shroud lay stark;*
67 *And 'God forgive us, mother,' she said,*
68 *'We let it die in the dark!'*



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