

**THE TRAGEDY AS SEEN IN THE PERSPECTIVE OF
MYTH OF AUTUMN IN SWINBURNE'S
" THE TRIUMPH OF TIME "**

A THESIS

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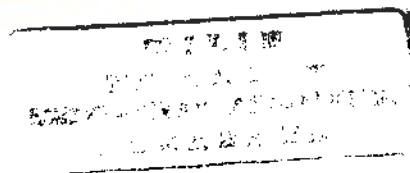


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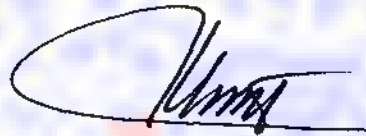


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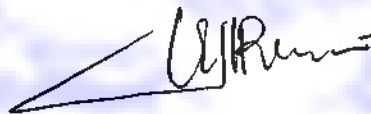
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ABSTRACT

The poem analyzed by the writer is a poem which is written by Algernon Charles Swinburne in 1866. He is a poet in the era of Post-Romanticism. "Triumph of Time" is a poem which tells about a man. He is the speaker of the poem. He has to face the brokenhearted moment in his love relationship. It occurs because he loves a woman but, unfortunately, the woman loves another man. The core of this poem lays on the turning point of the speaker's life. The speaker's life begins to change completely when he sees the decline in his relationship with the woman. The speaker begins to have despair in his life. It makes him go through a tragic flaw phase in his life.

The turning point in the speaker's life will be analyzed comprehensively by the writer. This analysis is based on Northrop Frye's Theory of Myth, especially the theory which explains about the myth of autumn. In the poem, the writer analyzes the speaker's life-stages which is illustrated in a plot form in the poem. It appears in each stanza of the poem. Through that analysis, the writer finds that the speaker's brokenhearted moment is seen as the tragedy in the perspective of the myth of autumn. There are six phases or stages. They are, the innocent phase, the tragedy of innocence phase, the sequel phase of the speaker's heroic action, the phase when the speaker gains his typical collapse, the tragedy when the speaker faces the loss of direction and lack of knowledge moment, the phase when the speaker performs his unexpected act.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Tragedy is a story of the misfortune person. Specifically, the tragedy is a picture of a person who has unachievable dream. It occurs because the fate or the order of nature restricts the person to perform his dream into the reality. In the story of tragedy, a person appears as the leader of his action as well as the victim of it. In his action, the person usually creates an action, which is able to show him as the perfect person. He has courage to make a decision in his life. Then, when he gains the failure of his action, he becomes the victim (Frye 207-208). When a person is performed as the perfect person in the tragedy, the story of tragic irony occurs (Holman and Harmon 480). A poem with its lines and words usually explain or illustrate something or a character. Those words usually contain different meaning to the poem's character and the audience. This situation often occurs in tragic irony. In the character's side, the words illustrate him as the perfect person. In another side, especially in the audience's side, those words explain another thing. Here, those words explain the real situation when the person as the character of the tragic story performs his act as a tragic victim of fate.

The performance of a person with his unachievable dream, and his words that makes him as a perfect person is shown in a literary work entitled "The Triumph of Time". It is a poem, which encloses the sea as its dominant image. This poem is written by Algernon Charles Swinburne. This poem is a part of his first version of *Poem and Ballads* book, which is published in 1866. Swinburne is a poet from Post-

Romantic era of the English literature. He lives in Victorian era. In his first version of *Poems and Ballads*, he had many different themes, such as, the same gender sexual relationship, the pessimistic feeling of a human, a human's obsession to get the freedom. Swinburne wins *Prince Consort's Prize for Modern Language* in his fifteen years old age. Then, before publishing his first *Poems and Ballads*, he publishes his verse-play *Rosamund* and *The Queen Mother* in the year 1860. He also writes criticisms for other authors. One of them is the works of William Blake in *William Blake: A Critical Essay*.

Generally, "The Triumph of Time" talks about a brokenhearted situation of a man. In the poem, the man tells about his life from the time he is in love with a girl until the time he gets the broken heart. Then, he wants to perform his new life. The poem, with its detailed representation, tells about the situation, which the broken heart man has to face. The broken heart man is the speaker of the poem. Therefore, in the poem, the emotional expression appears in depth. The sea atmosphere becomes the dominant image of the poem. In relation with the archetype, the sea contains its significant meaning. For those reasons, the writer feels this poem as an interesting poem to analyze.

B. Statement of the Problems

The writer wants to do the analysis in order to know the answers of these problems:

1. How does the poem's essential background bring to tragedy in the poem?
2. How is the myth of autumn as tragedy portrayed in the poem?

C. Objective of the Study

1. The writer wants to explore the poem's essential background which brings to tragedy as portrayed in the poem
2. The writer wants to reveal the main tragedy in the picture of the myth of autumn in the poem

D. Significance of the Study

The writer hopes this analysis increases the knowledge of English Department students on Post-Romantic poetry, precisely, the poem of Algernon C.Swinburne. The writer also hopes that the analysis increases the knowledge of people on a person's way to see his own life. Another significant thing that the writer hopes here is this analysis will increase the student's knowledge on Northrop Frye's theory of myths.

E. Scope and Limitation

In this analysis, the writer wants to make limitation on the topic. The writer analyzes this poem in the plot of the speaker's life. The writer explores it comprehensively based on the Northrop Frye's myth of autumn theory. Therefore, the writer focuses on the content of the poem. The writer analyzes the life of the speaker comprehensively in each stanza of the poem.

F. Theoretical Background

In this analysis, the writer uses Northrop Frye's theory of myths as the main theory of this analysis. To make a deep analysis the writer uses the semiotic approach. The archetype in a literary work contains a relation to the myth. Since myth has hidden

information, the reader has to use a special way for reading it. The semiotic approach is one of the ways. Barthes said that myth has been interpreted as a semiotic phenomenon of everyday culture (Nöth 374).

G. Methodology of Research

1. The Method of Data Collection

In this literary research, the writer analyzes the poem. Therefore, the writer uses the poem as the main source to gain the data, exactly in the form of words in each stanza, which the writer analyzes. Then, for supporting the analysis, the writer also uses various books, encyclopedias, dictionaries and printed materials as the references. Then, through online, the writer browses the internet to gain the information, which is related to the poem as well as the author's biography.

2. The Method to Analyze Data

After collecting such complete data, the writer arranges it in order to analyze, so the good understanding about the poem and the problems, which are going to be analyzed, can be sharpened and deepened. Afterwards, it will be easier to begin the analysis by using those provided sources as the margin to keep the analysis on the right path. The analysis uses the descriptive-qualitative method. The writer reveals and explores the content of the poem. The analysis in this thesis is done by applying two methods of reading. They are heuristic and hermeneutic reading. As Riffaterre said in his semiotic theory in his book *Semiotics of Poetry*, there are two ways of reading. They are the heuristic and hermeneutic. The reader in heuristic reads the text in his first interpretation, which uses the language side. In hermeneutic, the reader reads the text in his second interpretation. Here, he reads the text in

comprehensive way (Riffaterre 5-6). In heuristic reading, the writer reads the poem in an ordinary way. In this case, the writer only reads the poem to find the theme of the poem. Meanwhile, in hermeneutic reading, the writer reads the poem with comprehensive way. The writer reads it in each lines of the poem to reveal the atmosphere of the poem. Then, the writer wants to explore the form of the poem. Afterward, the writer reveals the dominant image, which is the sea. The writer reveals the meaning of it with the theory of myths. The writer wants to explore a relation between the sea, as the archetypal symbol, and the content of the poem

H. Definitions of Key Terms:

Archetype : The representation of primordial images, which maintains its own concept in the human's mind

Atmosphere : The overall aesthetic effect of a work of art, which occurs as a dominant mood, or emotional effect in the work

Myth : A representation of an area or a field of activity, which is the same as the real world. The concept of it occurs in the human's mind

Tragedy : The implication that human beings are certainly hopeless. It happens when their life goes through their own failures or errors or through the nature of fate. Even, it occurs because they have the ironic action of their virtues

CHAPTER II

THEORETICAL FRAMEWORK

In this analysis, the writer will reveal the poem's meaning. Therefore, the writer uses semiotic approach to help reading and revealing the meaning of each part or lines of the poem. Then, the writer uses Northrop Frye's theory of Myths to describe the stages of myth, which occur in the poem.

A. SEMIOTICS APPROACH

In his theory, Pierce classifies the signs into icon, index and symbol (Nöth 44-45). In this theory, index appears as a sign to represent an exact object seen by a human (Budiman 57). In his theory, Pierce characterized the icon as a sign, which stands for an object merely because the characteristics of the object resemble the characteristics of the sign. His examples of icons are portraits, paintings, and photographs (Nöth 122). The icon is divided into three types. The first is image, the second is diagram, and the third is metaphor. In his theory, Pierce said that image is immediately iconic because it represents the simple qualities of the object as in a color picture (Nöth 123). Then, the diagram is a sign, which is usually presented in the shape of graphics, formulas of mathematics or physics (Budiman 64-65). Afterward, metaphor is a sign, which represents the symbolic character of a symbol, by representing an equal character of a symbol in another symbol (Nöth 133). Therefore, the metaphor represents equal characters of two symbols. The metaphor as a type of icon is usually shown because the poem contains words as its main characteristic. Pierce said that symbol is the category of subjective and conventional signs. A symbol is a sign, which refers to the object. It denotes through an association of general ideas. Any ordinary word as give, bird, marriage, is an example of symbol (Nöth 45). Specifically, symbol is a kind of

sign, which has an exact meaning. The meaning appears through a convention, which comes from the exact ideas of the people who own the symbol.

B. NORTHROP FRYE'S THEORY OF MYTHS

According to Frye, in his book, *Anatomy of Criticism: Four Essays*, exactly at the *Third Essay: Archetypal Criticism*, archetype has the relation with myth.

In terms of meaning or *dianoia*, myth is the same world looked at as an area or field of activity, bearing in mind our principle that the meaning or a pattern of poetry is a structure of imagery with conceptual implications (Frye 136).

Specifically, according to Frye in the above quotation, myth has an area, which is the same as the world and it bears in the human's mind. In other words, myth becomes a structure of imagery which the humans have their assumptions of it according to some concepts in their mind.

In the Theory of Myths, there are three sequential elements. The first element is the concept of the apocalyptic and demonic imageries, the second element is the structures of imagery, and the third element is the structures of the myth itself.

In the first part, the concept of apocalyptic and demonic occurs as the group of symbols. The concept of apocalyptic and demonic is classified into two forms of two contrasting worlds, which are desirable and undesirable. These classifications are related to the existential heaven and hells in the literature of religious (Frye 139).

In this case, the apocalyptic and demonic are the forms of two different structures of imagery. The apocalyptic has a relation to the concept of heaven, which illustrates the desirable things. Meanwhile, the demonic is related to the concept of hell, which shows the undesirable things.

Then, those different concepts of symbols create another concept. It is the structures of imagery which dialectically pulling the reader toward the metaphorical and mythical undisplaced core of the work. There are three structures of imagery, which correspond roughly to the romantic, high mimetic and low mimetic modes (Frye 151).

According to the above explanation, the apocalyptic and demonic structures perform the basic of a literary work, which contains the abstract shape. Then, the reader has its concept in mind, which is related to the apocalyptic and demonic structure. Those two structures create another three structures of imagery. They have the name as romantic, high and low mimetic modes. Then, those three structures perform a specific shape of a literary work. In other word, the romantic, high and low mimetic modes are the groups of images. They symbolize specific thing in a literature work. Frye said that the romantic mode has the idealized world as its shape. There is a little amount of ambiguities, frustrations and embarrassments. Hence, its imagery presents a human counterpart of the apocalyptic world, which has the *analogy of innocence* as its name. Meanwhile, the high mimetic mode has the name *analogy of the nature and reason* (151-153). In this case, the analogy of innocence is the association of the world in its perfect shape. The human is represented as same as a divine in the heaven. Then, the ambiguities, frustrations and the embarrassment as the characteristics of the mistaken world do not show their appearance in this mode.

Meanwhile, in low mimetic, we enter the world with the name *analogy of experience*. It bears a relation to the demonic world. The images are the ordinary images of experience. The divine and spiritual beings have little functional place in low mimetic fiction. The low mimetic treatment of human society reflects the essential

human society (154-155). In a literary work with the analogy of experience, the imageries inside of it create a picture of real world. Therefore, the association in this analogy is different to the analogy of innocence. The beauty and the purity do not exist here. In this analogy, the reflection of the real society appears. The appearance of the images of the divine world does not exist. In this analogy, the real experience of human emerges. The associations of the divine world and the realism of human's life in the *analogy of innocence and experience* merge and make the movement in the myth (Frye 161).

In his theory of myth, Frye has a theory of myth of autumn. In this myth, Frye explains about the tragedy. This myth's character is free to gain his dream. However, in the same time, he gains something as the restriction to his dream. Therefore, he is not able to gain his dream. The restriction appears because the order of nature. Here, the fate is one of the examples of the order of nature. In his theory, Frye says,

In full tragedy the main character are emancipated from dream, an emancipation which is at the same time a restriction, because the order of nature is present (206-207).

Then, Frye explains that the myth of autumn has a single person as its main character. The character has the perfect outlook than the audience does. However, when he has to face the things, such as the fate, accident, fortune, God, gods, necessity, circumstance or any combination of those things, he appears as the smallest one (207) That is the one of the characteristics of the myth of autumn. The person who becomes the hero of the story owns the great personality than the reader or the audience of the story.

Although the myth of autumn points to an individual as the main character, but this myth also owns the other characters. In his theory, Frye divides the characters of the myth of tragedy into three characters. The first is the tragic hero, the second is a suppliant figure, and the third is a subordinate figure (217-218).

The tragic hero is a pretender in the sense that he is self deceived or made dizzy by hybris. In many tragedies, he begins as a semi-divine figure, and then an inevitable phase sets to work, which separates the divine appearance from the hero (217). According to Frye, the tragic hero is the main character, which appears as a pretender. Here he pretends to see his life in its nice side. It happens because the hero misleads himself. He gains the hybris in his thought, which gives the wrong impression about himself. In many tragedies, a tragic hero appears as a human with divine characteristic. Then, something, which becomes unavoidable thing, occurs in his life. It makes the character appears to be a real human with his real experience.

In other side, according to Frye, hybris is a proud, passionate, obsessed, soaring mind, which brings about a morally intelligible downfall. It is the normal precipitating agent of catastrophe. Another thing is hamartia. It is free chance of an end (210). Hence, the tragic hero misleads himself because he gains the soaring mind about him or something in his life. It brings the tragic hero to calamity.

The messenger is another character in the myth of autumn. Frye explains that the messenger is a subordinate figure, who plays the role of focusing the tragic mood and regularly announces the catastrophe in Greek tragedy (217-219). In other word, the messenger appears in a tragedy to make the tragic mood stronger. Then, he invites the tragic hero into a disaster.

According to Frye, there are six phases of tragedy. These phases move from the heroic to the ironic, the first three correspond to the first three phase of romance, the last three to the last three of irony (219). The first phase of tragedy is the one in which the central character is given the greatest possible dignity in contrast to the other characters. The sources of dignity are courage and innocence. In this phase, usually a hero or heroine is innocent. This phase corresponds to the birth of hero in the romance (219). In other word, the first phasc becomes the first phase of the hero to see the world around him. He appears as an innocent man. He is the same as a child with the purity in his characteristic. Therefore, this phase becomes the birth phase of him.

Then, the second phase corresponds to the youth of the romantic hero. It is in one way or another tragedy of innocence, in the sense of inexperience, usually young people involves here. It may be simply the tragedy of a youthful life bring to an end (220). In other word, this is the phase when the hero gains the first part of tragedy in his life while he still appears as an innocent person.

Afterward, the third phase corresponds to the central quest theme of romance. It is the phase, which a strong emphasis is thrown on the success or completeness of the achievement of the hero. However, just as the second phase often ends in anticipation of greater maturity, so this third phase is, often, a sequel to a previous tragic or heroic action, and comes at the end of a heroic life. Next, the fourth phase is the typical fall of the hero through hybris and hamartia. In this fourth phase, the hero crosses the boundary line from the innocence to the experience. It is also the direction, which the hero falls (220-221). In the third phase, the hero does his heroic action, which is the same as the first phase. Then, he goes to his fourth phase, which shows his fall to the deepest calamity. In that phase, as the previous explanation, the hero faces his hybris or

his soaring mind. Then, he faces a moment when he has to make a free choice to end his tragedy. In this phase, the representation of analogy of innocence and experience appears. Here, the hero is represented as a person who performs his life from his inexperienced moment to his experienced moment.

In fifth phase, the ironic element increases, the heroic decreases and the character looks further away and in a smaller perspective. In tragedy, the position of the characters in a state of lower freedom than the audience makes the ironic perspective. The tragic action of the fifth phase presents, for the most part, the tragedy of lost direction and lack of knowledge. Here, the context is the world adult experience. Any tragedy may have one or more shocking scenes in it (222). In the fifth phase, the hero sees himself with ironic perspective. He sees himself as the worst person of all.

In sixth phase, tragedy shocks as whole, in its total effect. This phase is more common as a complete minor aspect of tragedy than its main theme. It is unqualified horror or despair, which makes a difficult pulse. In the end part of this phase, the demonic vision appears (222-223). In this case, the hero appears as the person who has shocking action, in the sight of the audience. He does the undesirable thing as the sign of his hopelessness.

C. LITERATURE REVIEW

Along the analysis, the writer finds that there are many people give their comments to Swinburne's poetry. The writer is interested in reading those comments because some of the people give their nice respect to the Swinburne's works. Then, some of them give their ironic critiques to his works. One of them is E.A.Housman that observes the Swinburne's poetry in the application of the words.

He makes a critical comment to the metaphorical words in the Swinburne's poetry. He comments that the words in Swinburne's poems make the poem or verse looks horrify and meaningless

Swinburne exploited all the resources of the poetic idiom of his day to their full, sometimes beyond the point of parody. He was in love with words, more particularly with the sound of words, with the consequence that his verse is often spine-tinglingly beautiful-and quite meaningless (<http://Web.Onetel.Com/~Amygdala/Essays/Housman.html>)

E.A.Housman makes that statement in his article "Swinburne". Another E.A.Housman's comment is related to the object, which Swinburne usually performs in his poem

Not one of these subjects was well chosen. The sea is a natural object; and Swinburne had no eye for nature and no talent for describing it (<http://Web.Onetel.Com/~Amygdala/Essays/Housman.html>).

The core of those comments shows that the Swinburne's poems do not make any interest of people in the literary world. E.A.Housman states that the literary world is much interested in other things, good, bad and indifferent, but little interested in the poetry of Mr.Swinburne (<http://Web.Onetel.Com/~Amygdala/Essays/Housman.html>).

There is also a comment from an article, which is written by George P.Landow. He states that Swinburne, in writing his works, is same as Rossetti. However, Rossetti likes to write the concentrated form poems, such as sonnet. Swinburne likes to write diffuse forms poems, which permit him to return to his central poetic idea from different points of the compass (<http://www.victorianweb.org/authors/Swinburne/swinburne5.html>).

CHAPTER III

ANALYSIS OF THE POEM

In this analysis, the poem contains two bases, which are the same as the myth of autumn's cores. Those two bases are the poem's main idea and essential background. First, the poem's main idea that tells the speaker's fate. Second, the poem's essential background that describes the speaker's desire to gain his dream. The writer also explains why the myth of autumn occurs in the poem. In the comprehensive analysis, the writer analyzes the poem to reveal each phase of the myth of autumn in the poem. In addition, the writer reveals the relation between the sea, as the dominant image of the poem, and the phases of the myth of autumn. Moreover, the writer describes the influence of the messenger to the speaker of the poem as a part of a phase in the myth of autumn.

A. BACKGROUND OF THE POEM

A.1. Illustration of the poem

The poem's main idea is shown in the poem's title. This poem is entitled "The Triumph of Time". The title is an icon of the speaker's fate. It represents the speaker that sees his fate restricts his life. Generally, the word 'triumph' means the accomplishment or the achievement of a person to something. The word 'time' generally means the time or the moment when a person does his daily activities. In this context, the word 'time' represents the fate. In specific meaning 'time' means a human's life with its cyclical movement. At this point, the word 'time' means the speaker's life, which retains its path. It occurs as destiny. It happens because life is a reality, which the speaker has to face as a human. Shortly, the words 'The Triumph of Time' describe the victory of the fate. Here, the words 'The Triumph of Time'

illustrate the main idea of the poem, which tells that the fate as a reality gains its accomplishment in the speaker's life.

Afterward, this poem's first three stanzas contain the poem's main idea. Those stanzas are the outline of all the contents of the poem. These first three stanzas are the speaker's review to his life. In the first stanza, there is a picture of the speaker's past time, exactly when he still has relationship with his beloved

Before our lives divide for ever,
 While time is with us and hands are free,
 (Time, swift to fasten and swift to sever
 Hand from hand, as we stand by the sea) (lines 1-4, stanza 1)

The speaker tells that he is still with his beloved. Their affection is still in harmony. This situation is shown in the words 'Before our lives divide for ever' (line 1). The words 'Our lives' (line 1) show about the speaker's existence with his beloved. Intensely, those words illustrate the existence of the speaker's and his beloved's affection feeling. The word 'before' (line1) emphasizes the speaker's illustration about the beginning moment of his love relationship. Then, the word 'divide' (line 1) underlines the illustration about the separated moment of the speaker with his beloved. The words 'for ever' (line 1) underline the constant moment of the separation between the speaker and his beloved.

Subsequently, the words 'while time is with us' (line2) illustrate the fate. In those words, the speaker expresses that the fortune or chance is still on his side. He still has the chance to have a relationship with his beloved. The word 'time' (line 2) illustrates the destiny. It shows that the speaker and his beloved still have their fortune in their life's cyclical movement, especially in their love. Next, the words 'hands are

'free' (line 2) describe the speaker's love relationship. The word 'hands' (line 2) means the action, strength, and protection (Tresidder 2004:221). In this context, the word 'hands' points to the protection, exactly, this word illustrates the affection of the speaker and his beloved. The word 'free' (line 2) expresses that the speaker and his beloved's love relationship is boundless. With that word, the speaker seems expressing that nothing is able to be the bound of their relationship. Deeply, the words 'hands are free' (line 2) signify that the love relationship of the speaker is liberated to gain chance or fortune. Therefore, in the deep meaning, the words in the line 2 actually expresses about the speaker's and his beloved's freedom to gain their fortune in their relationship. In those words, the speaker expresses that he and his beloved still gain the fortune in the beginning of their relationship. They still have their affection when they are still in harmony.

However, in the words at line 3, the speaker illustrates his fate. The fate is able to be a fortune as shown in the words 'Time, swift to fasten' (line 3). The word 'time' expresses the speaker's fate, as described in the previous explanation. The word 'swift' (line 3) illustrates the situation, which happens quickly in the beginning of the speaker's love relationship. Next, the word 'fasten' (line 3) illustrates the speaker's relationship with his beloved. The words 'Time, swift to fasten' (line 3) represent that the chance or a fortune attaches the speaker and his beloved in their relationship quickly. Then, the 'time' (line 3) or fate is able to be the trouble, too. It is shown in the words 'and swift to sever hand from hand, as we stand by the sea' (line 3-4). The word 'sever' (line 3) means the alienated condition of the speaker when his affection is separated from his beloved's affection. At this point, the words 'and swift to sever' (line 3) illustrates that the fate makes the speaker and his beloved gain trouble in their

relationship. Their relationship is detached quickly by the destiny. Later, the words 'hands from hands' (line 4) describes the speaker's and his beloved's affection. The speaker's affection is separated from his beloved's affection. The words 'as we stand by the sea' are the speaker's expression. With those words, he expresses that he and his beloved still maintain their love relationship in the middle of the wildness of life, which is full of possibilities. The word 'sea' itself (line 4) symbolizes the primeval source of life. It is formless, boundless, and full of possibilities (Tresidder 429). Therefore, with the words ' swift to sever hands from hands , as we stand by the sea' (line 3-4) represent that the fate makes the separation of the speaker and his beloved while they still want to keep their love relationship in their life, which is so fierce and full of possibilities. Lines 1 until 4 in the first stanza at the above quotation are the representation of the beginning of the speaker's love relationship. Then, in those lines too, the speaker expresses his opinion about the fate. He expresses that the fate is able to make a fortune or trouble in his life.

In stanza 2 and 3, the speaker seems making the review of his life when he gains the brokenhearted situation in his love relationship. Stanza 2 emphasizes the poem's main idea, as shown in the quotation below:

Is it worth a tear, is it worth an hour,
 To think of things that are well outworn?
 Of fruitless husk and fugitive flower,
 The dream foregone and the deed forborne? (lines 9-12, stanza 2)

The above quotation illustrates the brokenhearted situation, which the speaker faces. That situation is shown in the words ' Is it worth a tear, is it worth an hour,' (line 9). With those words, the speaker seems asking the importance of the sadness and the

hours in his life to his love relationship. He sees his love relationship as a kind of old-fashioned thing. He expresses it in the words 'To think of things that are well outworn?' (line 10). The words 'to think of things' (line 10) illustrate the speaker which thinks about his love relationship. At this point, the word 'things' (line 10) represent the speaker's love relationship and all the memories around it. Then, the words 'well outworn' (line 10) represent the speaker's idea to his love relationship. He sees his love relationship as an obsolete thing. Next, with the words 'of fruitless husk and fugitive flower' (line 11) the speaker actually makes an ironical representation. In its general meaning, the words 'fruitless husk' (line 11) mean the husk, which is uscless. In the context, the word 'husk' (line 11) represents urn, which symbolizes the fecundity (Tresidder 498). Deeply, the word 'urn' symbolizes the wealth, prosperity, and fortune. The meaning of the word ' husk' (line 10) brings the positive meaning. Later the word 'fruitless' (line 10) contains negative meaning. This condition makes the words 'fruitless husk' as the words with irony context. Consequently, the words 'fruitless husk' (line 11) represent the fortune which does not come into the speaker's life. Next, the words 'fugitive flower' (line 11) also contain its own meaning. The word 'flower' (line 11) is a brief symbol of nature at its peak, condensing into a brief span of time, the cycle of birth, life, death, and rebirth (Tresidder 190). Meanwhile the word 'fugitive' (line 10) means run-away. Those two words also make an ironical situation. In this context, the words 'fugitive flower' (line 11) symbolize the speaker as a person who owns life. With those words, the speaker expresses his life. It is his love relationship. He represents his life as a negative thing, so he wants to run away from it when he reaches its peak. Therefore, with the words 'of fruitless husk and fugitive flower' (line 10), the speaker seems expressing his satire opinion to his life. He sees

that his life is a hopeless life, full of negative things, which make him run away from it.

The words 'the dream foregone and the deed forborne' (line 12) show the speaker who sees his dream gathers with the failure in his life. Those words illustrate the dream and the failure in the speaker's life, exactly in his love relationship. The words 'the dream foregone' (line 12) express that the speaker sees his dream as an unavoidable or a certain thing. After that, the words 'the deed forborne' (line 12) show the contrast side to his dream. With these words, the speaker expresses that he fails when he performs his action to gain his dream. In lines 9 to 12, the speaker compares his love relationship, which he thinks as an ancient thing, with his sadness and his sacrificial of his life. He sees the unfortunate fate makes his love relationship ruin. Then, it makes him have a will to run away from that problem. He sees that he fails to perform his action to gain his dream in his love relationship.

In this part too, the speaker thinks again about his life's fate. As shown in the lines below:

Though joy be done with and grief be vain,

Time shall not sever us wholly in twain ;(lines 13-14, stanza 2)

Generally, the two lines above illustrate the speaker's idea about the destiny. The words 'though joy be done and the grief be vain' (line 13) signify the joyful moment in the speaker's love relationship. With those words, the speaker emphasizes that the grief is wasted from his and his beloved's feeling. Then, they get the joyfulness moment in their relationship. Subsequently, the words 'Time shall not sever us wholly in twain' (line 14) conclude his idea about the fate when he is in his joyful moment. He thinks

that the destiny is not supposed to separate the speaker and his beloved totally, when they still get joyful in their love relationship.

Earth is not spoilt for a single shower;

But the rain has ruined the ungrown corn. (line 15-16, stanza 2)

The lines 15 to 16 above represent the destiny, which the speaker has to face. The words 'Earth is not spoilt for a single shower'(line 15) contain a hidden meaning. The word 'earth' universally symbolize maternal protection, fecundity and sustenance (Tresidder 162). In this context, the word 'earth' (line 15) symbolizes the fecundity or the success which points to the speaker's love relationship. The words 'is not spoilt' (line 15) represent a ruined thing. Later, the words 'for a single shower' contain an association to the rain. In the interpretation of dream, as explained in *Dream Dictionary*, the rain is a sign of an emotional release. When the rain falls as rain-shower or a downpour, it is the sign of the problem (online). In this context, the word 'shower' (line 15), which associates to the rain, symbolizes the problem. Therefore, with the words 'earth is not spoilt for a single shower' (line 15) the speaker expresses that a particular problem is not able to ruin his love relationship.

The contrary thing occurs in the words 'but the rain has ruined the ungrown corn' (line 16). The word 'rain' (line 16) symbolizes the problem as described in the above explanation. The word 'corn' (line 16) symbolizes the fertility, growth, and rebirth (Tresidder 121). The words 'ungrown corn' (line 16) indicate the failure of the speaker's dream. Here, his dream is the rising of his love relationship. The word 'ungrown' signifies the failure. In the context, the word 'corn' signify the growth of the speaker's and his beloved's affection in their love relationship. The words 'but the rain has ruined the ungrown corn' (line 16) represent that a problem destroys the

speaker's dream of his love relationship. Therefore, with those words the speaker expresses that he fails to gain his nice dream in his love relationship. He fails to see the rising of his relationship. That situation emphasizes the poem's main idea.

In those two lines, the speaker expresses his destiny. He thinks that a particular problem cannot destroy his love relationship. However, it is different to the reality because he has to fail to gain his nice dream in his love relationship.

In the stanza 3, the speaker expresses his feeling to the failure of his dream in his love relationship.

It will grow not again, this fruit of my heart,
Smitten with sunbeams, ruined with rain.
The singing seasons divide and depart,
Winter and summer depart in twain.(lines 17-20, stanza 3)

The words 'it will grow not again, this fruit of my heart' (line 17) at the above quotation represent the speaker's grief expression. With those words, he expresses that he does not have affection anymore in his heart. It does not rise anymore in his heart. The words 'this fruit of my heart' (line 17) shows the speaker's affection.

Then, the words 'smitten with sunbeams, ruined with rain' (line 18) illustrates his love relationship. The words 'smitten with sunbeams' (line 18) show the speaker's love relationship at its beginning. The word 'sunbeams' (line 18) symbolizes the passion of the speaker and his beloved to gain their perfect love relationship. The word 'sunbeams' (line 18) represents the sun as the source of the heat, which symbolizes the passion, vitality, courage and eternally renewed youth (Tresidder 454). Therefore, the words 'smitten with sunbeams' (line 18) illustrate that in the beginning the speaker's love relationship is full of the passions of the speaker and his beloved. Those words

indicate that the speaker and his beloved are really in love at that time. However, that situation gains the different thing as expressed in the words 'ruined with rain' (line 18). With those words, the speaker expresses that a problem ruins his love relationship. Later, with the words 'the singing seasons divide and depart' (line 19) the speaker expresses his ruined love relationship. He shows that his love is separated from his beloved. Then, their unity in their love relationship disappears. The word 'seasons' in the phrases, 'the singing seasons' (line 19) contains its specific meaning. Based on the *Myths-Dreams-Symbols Dictionary*, the word 'seasons' means a person's point of view to the present occurrence(online). In the poem's context, the word 'seasons' points to the speaker's point of view to his love relationship. The word 'singing' (line 19) means something, which is on its performance. With the words 'the singing seasons divide and depart' (line 19), he expresses that his love relationship ruins. He has different way to his beloved. Finally, the words 'winter and summer depart in twain' (line 20) emphasize the separation of the speaker and his beloved. The word 'twain' emphasizes the separation of the speaker from his beloved in their relationship. Generally, the words 'winter' and 'summer' in line 20 denote that the winter season and the summer season has their own moment, so those seasons come to the earth in a different moment. Specifically, the word 'winter' (line 20) means the acceptance and patience (online). Then, the word 'summer' (line 20) is a symbol of satisfaction and happiness (online). Those two words contain the different meaning. Hence, the words 'winter and summer depart in twain' indicate the situation in the speaker's love relationship when he gets brokenhearted. Those words also represent the speaker and his beloved when the speaker is brokenhearted. Those words signify that the speaker with his acceptance and patience separates from his beloved with her satisfaction and happiness in the time

he gains the brokenhearted situation. Completely, the lines 17 until 20 of the stanza 3 above are the representation of the situation in the latest line of stanza 2. Those lines tell the triumph of fate in the speaker's life. The fate appears in the form of the speaker's failure to perform his dream in his love relationship. Therefore, the stanza 3 becomes the representation of his failure. It appears in line 19 and 20, which tells the speaker's farewell to his beloved.

A.2. The Background of Tragedy in Myth of Autumn

According to Frye, the main character in the full tragedy has freedom to achieve his dream (206). In this case, the speaker appears with his dream. His dream is appropriate to be called as an obsession because along the poem the speaker performs himself with a strong desire to achieve his dream to be a reality. He has an obsession, which is shown in these following lines:

Let come what will, there is one thing worth,
 To have had fair love in the love upon earth;
 To have held love safe till the day grew night (lines 133-135, stanza
 17)

The above lines, which appear in the stanza 17, represent the icon of love in the sight of the speaker. Here, with his words in those lines the speaker wants to make the other persons understand his obsession. First, the words 'Let come, what will, there is one thing worth' (line 133) in general meaning mean the temptation of a person to the other persons to let something will come to their life. The words 'Let come, what will' (line 133) refer to the thought of the speaker about love in his life. Those words are the suggestion of the speaker to himself. He wants to allow something to occur in his life, without preventing it. Afterward, the words 'there is' (line 133) represent the speaker,

who shows something in a point of his life. Then, the word 'one thing' (line133) signifies one single thing in the life of the speaker. Next, the word 'worth' (line133) emphasizes the value of a thing in his life. It makes the words 'there is one thing worth (line133)' indicate that the speaker sees a thing, in his life, as the most important thing. Thus, the words 'Let come what will, there is one thing worth' (line133) indicate that the speaker has a will to obtain something as the most important thing in his life. The most important thing for him is shown in the next line, exactly in the line 134.

After that, in the words 'To have had fair love in the love upon earth' (line 134), the speaker illustrates that he wants to have an experience which is based on the love relationship. The emphasis of that condition occurs in his words 'To have had' (line 134). At this point, the words 'Fair love' (line134) represent the tender feeling or affection, which is beautiful or joyful. Meanwhile, the words 'in the love' (line134) represent the love relationship. Next, the word 'upon' (line134) means in most part of a place. At last, the word 'earth' (line134) means the world, where the all human and life beings live. Consequently, the words 'To have had fair love in the love upon earth' (line134) show that the speaker wants to experience something, which is related to love. He wants to get its effect and remember it. At this point, he has a will to have a beautiful affection as the most important thing in the love relationship of all the people in the world.

The words 'To have held' (line 135) mean the speaker, who suggests to the people to keep something in the specific position. The word 'love' (line 135) represents the tender feeling. The word 'safe' (line 135) means the protected condition of something, which is related to a love relationship. Later, the words 'till the day grew night' signifies the moment when human died. Specifically, the words 'the day' (line

135) signify the life of human beings when they always do their daily activity. According to the meaning of symbols in *The Complete Dictionary of Symbols* (Tresidder 341) with its darkness, the night is associated with the primeval fears of unknown, disguise, evil, despair, madness and death. In this context, the word 'night' (line 135) symbolizes the death moment. As a result, the words 'To have held love safe till the day grew night' (line 135) show that the speaker has a will in his life. He wants to keep the tender feeling in a protected condition until it survives when the humans get their death moment. With the words in the lines 133 until 135, the speaker shows that the most important thing for him is the beautiful affection, which appears in the love relationship of all persons in the world. The speaker sees an eternal affection as the beautiful affection because it is able to survive in the life of human until the death moment comes. The lines 133 until 135 above are the icon of the speaker's obsession. He wants to gain the eternal love as in his words 'To have held love safe till the day grew night' (line 135). The above situation is the representation of the speaker's freedom to create his dream. The speaker has an obsession, which turns to be an unachievable obsession. As Frye puts in his theory that the character of the tragedy is liberated to create his dream, he also obtains the limitation from the order of the nature to create it as a reality in his life (205). In this poem, the speaker gains the failure to perform his obsession. This failure is the fate for the speaker. The failure's comprehensible shape is described in a phase of myth of autumn in the poem.

B. PHASES OF TRAGEDY IN THE MYTH OF AUTUMN IN THE POEM

1. Phase of Innocence

The first phase of this myth represents the speaker who is in the first moment of his love relationship with his beloved. In this phase, the character appears as a person with pride. It happens because he feels so proud of his love. In this phase, he still has his innocence and courage. The speaker gains the phase of innocence from the stanza four to seven. In this phase, the representation of the speaker's pride to the tender feeling and the love relationship appears as the core.

We, drinking love at the furthest springs (line 35, stanza 4),

The words above become the icon of the speaker's pride. With those words, the speaker looks as if he talks to his beloved and tell about their love relationship. The word 'we' (line 35) above refers to the speaker and his beloved. Meanwhile, the word 'drinking' (line 35) usually means the activity of a person who consumes the liquid or alcohol. The word 'drinking' (line 35) represents the speaker and his beloved, who achieve the tender feelings. The word 'love' (line 35) means the affection. The words 'at the furthest' (line 35) show a desolate and distant place where no one knows. Later, the word 'springs' (line 35) generally refers to the fountains. As Frye says in his theory that fountains, pools, fertilizing rains, and an occasional stream appear as water symbolism in the analogy of innocence's world (153). In this case, the word 'springs' (line 35) symbolizes the water in the innocent part of myth. Specifically, the word 'springs' (line 35) illustrates the innocent spirit, which the speaker owns in the first moment of his love relationship. The lively, purely, naturally and cheerfully characters are the characteristics of the innocent spirit. According to those reasons, the words

'We, drinking love at the furthest springs' (line 35) show that the speaker and his beloved achieve their tender feeling with natural, vigorous, and pure spirit.

Frye in his theory says that the central character, in the first phase of tragedy, has the greatest possible dignity in contrast to the other characters (219). In this point, the central character of the myth of autumn or tragedy has the greatest self-esteem. Therefore, he does an action, which shows his pride. The situation in the poem is equal to that theory, the speaker who appears as the central character also shows his greatest self-esteem. Here, in this first phase, he shows his pride of his love relationship. He feels that he has very natural and pure tender feeling in his love relationship. This situation appears in his words 'We, drinking love at the furthest springs' (line 35). Then, the speaker shows that the other people are not able to gain the same thing as him with saying the words 'at the furthest springs' (line 35). In this situation, the speaker appears as a person with greatest pride. Therefore, the words in line 35 above are the icon of the speaker's pride.

The speaker has a special sense to his love relationship and he feels so proud of it. He makes a statement, which tells that his and his beloved's life are protected by their affection. As illustrated in the following line:

Covered with love as a covering tree (line 36, stanza 5),

The words in that line represent the life of the speaker. The word 'covered' (line 36) in the above line make an impression that his life gains a shelter, which makes him and his beloved live contentedly. The shelter of the speaker, at this point, is the affection as represented with the words 'with love' (line 36). Afterward, the words 'as a covering tree' (line 36) impresses that the affection has similarity as a big tree. In his theory, Frye says that in the analogy of innocence's world, the symbol of plant is a tree.

Specifically it has a name the tree of life (152). In this case, the tree of life symbolizes the regeneration or immortality. Therefore, the words 'a covering tree' (line 36) symbolize the innocent character of the speaker when he sees his tender feeling as his life's shelter. He sees the tender feeling as the eternal thing in his life. Therefore, the words 'Covered with love as a covering tree' (line 36) signify the sense of proud of the speaker to the tender feeling. With those words, the speaker impresses that he and his beloved live contentedly and in the protected condition because the affection surrounds them with its eternality and influence. In those words too, the speaker seems seeing his life contains the immortality.

'We had grown as gods, as the gods above' (line 37, stanza 5)

The word 'we' (line37) at the above line refers to the speaker and his beloved. Meanwhile, the word 'grow' (line37) connotes the developing moment. The words 'as gods' (line37) illustrate that the speaker and his beloved are the same as the gods or divine. Here, the divine is a respectable and holy thing for the humans. The words 'we had grown as gods' (line37) give the impression that the speaker and his beloved increase and transform to be the same as the divine. Next, the words 'as the gods above' (line37) emphasize the situation on the previous statement. With the word 'as' (line37), those words give the impression that the speaker and his beloved really have similarity as same as the divine. The word 'the gods' (line 37) contains the same meaning as described in the previous explanation. In the meantime, the word 'above' (line 37) means the location where the divines exist. It refers to the heaven or paradise as the highest place where humans are unable to know or reach its exact location. For those reasons, the words 'We had grown as gods, as the gods above' (line 37) emphasize that the speaker and his beloved have the highest position in the world, in

their love relationship. They lead the world. In those words, the speaker gives an impression that he performs his self-esteem. The emphasis occurs in his words 'as the gods above' (line 37). In accordance with the theory of myths from Frye, in the first phase of tragedy, the courage and innocent characteristics are the source of the central character's dignity (219). At this point, the speaker as the central character of the poem possesses his self-esteem. The speaker owns his courage and innocence. Those characteristics are the background of his self-esteem.

We had stood as the sure stars stand, and moved
 As the moon moves, loving the world; and seen
 Grief collapse as a thing disproved,
 Death consume as a thing unclean (line 41-44, stanza 6).

In the above statement, the speaker expresses his feeling when he is in his relationship with his beloved. The above lines are the icon of his innocent and courage characteristics. Specifically, those lines represent the background of his self-esteem in many ways.

The word 'we' (line 41) in the statement 'We had stood as the sure stars stand' (line 41), refers to the speaker and his beloved. Then, the word 'stood' (line 41) specifically illustrates the status of the speaker and his beloved. Thus, words 'We had stood (line 41)' signify the speaker who feels that he and his beloved have a respectable status among another people. In the meantime, the word 'as' impresses the similarity of two things. Next, the words 'sure stars' (line 41) become a symbol. The word 'sure' (line 41), generally, means a certain thing. The word 'stars' (line 41) means the leading lights, which the sailor uses to identify the way. Specifically, the words 'sure stars' (line 41) mean the certain leading lights. Looking back at the

meaning of symbols, star is the symbol of supremacy, constancy, guidance, guardianship and aspiration (Tresidder 450). In this part, the star has the specific meaning to show that a person or a character appears as a leader of the other persons. Every person around him always wants to follow all his actions. Therefore, in the context of the poem, the words 'sure stars' (line 41) signify the speaker who feels that he and his beloved have a trustworthy status among the people around them. They become a certain symbol for the other people. These words represent the courage of the speaker. He has great encouragement to see himself and his beloved as the symbol of the love relationship for the other people.

Then, the words 'and moved as the moon moves' (line 42) represent the movement of the love relationship. The symbol of the love relationship lays on the words 'the moon moves' (line 42). The word 'moved' (line 42) impresses the certain movement in the speaker's love relationship, which is the same as the motion of the moon. The word 'moon' (line 42) signifies the purity and beautiful character of something. It also shows the peaceful and bright character of something. As Frye puts in his theory that the moon is the coolest and most innocent and holy blazing light in the world of innocence (152). Therefore, the word 'moon' (line 42) in the poem shows the innocent character of the speaker. Hence, the words 'and moved as the moon moves' (line 42) shows that the speaker sees his love relationship moves as a pure, beautiful, peaceful, and joyful relationship. In this moment, the speaker goes to his innocent moment. The speaker gains his inexperienced character because he sees his love relationship as the pure one and he does not know the reality behind it. Here, he appears as a naïve person. This part is the same as Frye says in his theory that in the first phase the central character is usually innocent (219).

In the words 'loving the world' (line 42), the speaker has his hope. The word 'loving' (line 42) shows the affection of a person to another person. The word 'the world' (line 42) means the earth where human beings live and exist. Subsequently, those words illustrate that the speaker wants to give his affection to the world where he lives and exists. This situation means that the speaker wants to have an eternal life on the earth. He expresses that he and his beloved live eternally in the world with their affection.

Next, the words 'and seen grief collapse as a thing disproved' (line 43) shows another icon of the speaker's encouragement. Those words are the speaker's point of view. The words 'and seen' (line 43) symbolizes the point of view. Then, the word 'grief' (line 43) implies the misery and the word 'collapse' (line 43) implies a failure or a depressed situation. Consequently, the words 'grief collapse' (line 43) show the increasing of the misery to be a depressing situation. Then, the word 'a thing' (line 43) implies a single thing. The word 'as' (line 43) here does not illustrate the similarity. However, it shows misery situation as a specific thing in the judgment of the speaker. Afterward, the word 'disproved' (line 43) illustrates a wrong or a fault thing. For those reasons, the words 'and seen grief collapse as a thing disproved' (line 43) explains that the speaker sees the misery situation as a fault thing. He gives the impression that he is proud of his relationship and his tender feeling. It is the second way of the speaker to show his great bravery.

With the words 'Death consume as a thing unclean' (line 44), the speaker seems making himself as a brave man who challenges against the death, although it is a destiny. The word 'death' (line 44) implies the moment when the human beings are death. It also implies to the death moment of the tender feelings. The word 'consume'

(line 44) usually means the human who eat or drink something. Specifically, it means the speaker who estimates something in his mind. Meanwhile, the words 'a thing unclean' (line 44) symbolize the idea of the speaker about the death moment. He thinks that the death moment is a dirty thing. As a dirty thing, it is able to contaminate and destroy his love relationship. He has an idea that the death moment is able to separate the affection of him and his beloved. With those words too, the speaker gives an impression that he does not want to pass the death moment. The speaker appears as a person who fights against the natural fact. At this point, he possesses his highest courage. Looking back at Frye's theory, the character in the first phase of tragedy usually has reluctance to die (220).

With his innocence and courage character, the speaker sees the love as the most important thing in his life. Therefore, it indicates that the love influences all his life sides as following lines:

I have put my days and dreams out of mind,

Days that are over, dreams that are done (lines 49-50, stanza 7).

The lines above are the icon of the speaker's denial. Here, he denies his daily life and all his hopes. The words 'I have put my days and dreams out of mind' (line 49) impress the denial of the speaker to all his life sides and hopes. The word 'I' (line 49) refers to the speaker. Then, the word 'put' (line 49) means someone who moves something to a specified place. The words 'my days' (line 49) usually refer to the days of a person when he goes to and takes his work. Specifically, those words illustrate the life of the speaker. Then, the words 'my dreams' (line 49) imply the hopes of a person. In the context of the poem, those words refer to all hopes of the speaker. The words 'out of mind' (line 49) emphasize the speaker's denial. For those reasons, the statement

of the speaker in the words 'I have put my days and dreams out of mind' represent that he does not want to think about his life and his hopes anymore.

The reason of the situation above lays in the words 'days that are over, dreams that are done' (line 50). The words 'Days that are over' (line 50) symbolize the idea of the speaker about his life. He thinks that he ceases his life. Then, the words 'dreams that are done' (line 50) symbolize the idea of the speaker about all his hopes. He thinks that he fulfills all his hopes. These situations occur because the speaker is affected by his feeling to his love relationship. He feels that his love fulfills all his hopes and then, it ceases all his life sides.

2. Phase of the tragedy of innocence

In the second phase, the speaker goes through his brokenhearted moment. Here, he regrets his love relationship. The representation of this phase appears in the stanza eight to thirteen.

Weeds of the wave, without fruit upon earth (Line 78, stanza 11),

The speaker expresses that the motion of his life gets undesirable thing. The words at the line above symbolize the undesirable thing, especially in the word 'weeds' (line 78). The word 'weed' (line 78), commonly, means the wild plants, which grow among crops, or garden plants. In this context, the word 'weeds' (line 78) symbolizes the undesirable thing. Then, the word 'wave' (line 78) usually means the moving ridge of water, especially on the sea. Specifically, it symbolizes the life-motion of the speaker. Commonly, the word 'fruit' (line 78) means something on the plant, which contains seeds, flesh, and the sweet taste. In the symbolic meaning, the word 'fruit' (line 78) symbolizes wealth, prosperity and desires which point to human (Tresidder 196). In this context, the word 'fruit' (line 78) symbolizes the affection or fondness, which

represents the desires of the speaker as a human. Next, the word 'upon' (line 78) means in most part of a place. Later the word 'earth' (line 78) means the world, where the humans live. Deeply, this word illustrates all human beings in the world. Thus, the words 'weeds of the wave, without fruit upon earth' (line 78) show that the speaker gains the undesirable thing in the motion of his life, exactly in his love relationship. For the speaker, that undesirable thing is something, which does not have kindness on this world. As Frye said in his theory that the hero in the second phase of tragedy gains the tragic moment when the hero is still appears as an inexperienced person (220). In this context, the speaker also gains the same thing. At this part, the speaker still performs his actions as an innocent person and then, he gains his tragic moment. The speaker feels that he does not possess his tenderness anymore, as in the below line. It becomes the gate of his tragedy.

I lose what I long for, save what I can (line 79, stanza 10),

The words 'I lose' (line 79) at the above line illustrate the speaker who is unable to find something. The words 'what I long for' (line 79) implies to love which the speaker possesses in a long period. Then, the word 'save' (line 79) presents the speaker who wants to keep something and protect it. The words 'what I can' (line 79) connote the ability of the speaker. The statement of the speaker above represents the speaker's failure to keep his relationship with his beloved.

My love, my love, and no love for me! (Line 80, stanza 10)

The above words emphasize the condition of the heart of the speaker, which is empty from the tender feelings. The word 'love' (line 80) in the statement above contains two meanings. First, the word 'love' (line 80) in the words 'my love (line 80)' stands for the love relationship of the speaker. Second, the word 'love' (line 80) in the words 'no

love' (line 80) mean the affection. The repetition of the words 'My love' (line 80) gives an impression that the speaker regrets to the undesirable thing, which occurs in his love relationship. In the words 'and no love for me' (line 80), the speaker expresses that he does not achieve affection anymore from the other people. With the exclamation mark behind of it, these words seem to represent the misery of the speaker. The words in the line 80 above are the icon of the regret and misery feeling of the speaker in the time he gets the brokenhearted situation in his love relationship.

In reality, there is a reason behind the brokenhearted situation of the speaker. The speaker sees his beloved makes a distance with him. She also gains another tender feeling from another man. It is the reason of the failure of his love relationship. The two lines below are the icon of the separated condition of the speaker to his beloved.

But now, you are twain, you are cloven apart,

Flesh of his flesh, but heart of my heart;(lines 101-102, stanza 13)

In the line 'But now, you are twain, you are cloven apart(line 101)' the speaker sees that his beloved becomes a different person. He sees his beloved moves in a different way from him. In detailed meaning, the word 'but' (line 101) characterizes a contradictory situation. With the word 'now' (line 101), the speaker wants to present the moment when he tells the statement. That word presents the currently moment. Meanwhile, the word 'you' (line 101) refers to the beloved of the speaker. The word 'twain' (line 101) symbolizes a person who makes a different way from his or her partner in their love relationship. In inclusive meaning, the words 'But now, you are twain' (line 101) represent the beloved of the speaker who makes a distance with the speaker in the currently moment. Next, the words 'you are cloven apart' (line 101) also appear as the symbol. Generally, the word 'cloven' (line 101) means to make a way

through something, especially by separating or dividing it into two parts. Meanwhile, the word 'apart' (line 101) illustrates a separated condition of people or things by a distance. It emphasizes the word 'cloven'. In reality, the words 'you are cloven apart' (line 101) appears in a passive sentence, which another man becomes the actor behind this action. Therefore, the words 'you are cloven apart' represent a separated condition of the speaker and his beloved. It occurs because a man separates the love of the speaker and his beloved into two different directions. In this context, the statement 'But now, you are twain, you are cloven apart' (line 101) points to the separated condition of the speaker with his beloved. It occurs because the speaker's beloved gains the affection from another man. It is a contradictory situation than the beginning of their relationship.

Then, the speaker gives his opinion to that another man in the statement 'Flesh of his flesh, but heart of my heart' (line 102). The word 'flesh', in that statement, regularly means the human's skin. It refers to the surface of the skin. However, in the circumstance of the statement, the word 'flesh' (line 102) signifies the body of the beloved of the speaker. Then, the word 'his flesh' (line 102) shows the body which belongs to another man. He is the man who loves the speaker's beloved. Thus, the words 'flesh of his flesh' (line 102) illustrates the point of view of the speaker about the love of another man to his beloved. The speaker expresses that another man is only able to love and own his beloved physically.

The speaker gives other words to make a different point of view for him as in the words 'but heart of my heart' (line 102). The word 'but' (line 102) shows the differences between something and another thing. Then, the word 'heart' (line 102) connotes the soul or spirit. In this statement, there are two words, which point to the

'heart' (line 102). First, the word 'heart' (line 102) points to the beloved of the speaker. Second, the word 'heart' (line 102) in the position of the words 'my heart' (line 102), points to the speaker. It specifies the soul or spirit, which belongs to the speaker. Hence, the words 'but heart of my heart' illustrates a different point of view of the speaker. At this point, he sees that the soul of his beloved only belongs to him.

With his words 'Flesh of his flesh, but heart of my heart' (line 102), the speaker expresses that another man is only able to gain the beloved of the speaker physically, but the speaker loves and possesses her until her soul.

In this tragedy of innocence phase, the speaker appears as an angry person. He disappoints to another man who loves his beloved. The icon of his disappointed and anger is in the below lines. In those lines, he compares the tender feeling of another man and himself.

And deep in one is the bitter root,

And sweet for one is the lifelong flower (Lines 103-104, stanza 13).

The speaker sees that another love is the meaningful love in the heart of his beloved. It occurs in the word 'deep' (line 103). This word generally shows a long distance from the edge to the bottom. In this context, the word 'deep' (line 103) symbolizes something, which relates to the heart or soul. It identifies the meaningful affection. The words 'in one' (line 103) denote a position of something inside a single thing. Exclusively, the word 'one' (line 103) presents a person or an individual, which has a special standing in this poem. It refers to the beloved of the speaker. At this perspective, the words 'in one' (line 103) imply the feeling of the speaker's beloved. In this circumstance, the words 'and deep in one' (line 103) symbolize the meaningful affection of another man to the beloved of the speaker. Those words appear as the

judgment of the speaker. With those words, he expresses that his beloved feels the affection of another man as the meaningful one for her.

Meanwhile, the words 'is bitter root' (line 103) explain the condition of the words 'And deep in one' (line 103). The word 'bitter' (line 103) usually illustrates the sour smell or bad flavor of something. In this case, the word 'bitter' (line 103) means the disagreeable or unpleasant condition. Generally, the word 'root' becomes a sign to show the first place of a plant when it grows. Specifically, in the words 'bitter root, it implies the basic of something. The words 'bitter root' (line 103), actually, symbolize the bad side of another man's tender feeling to the beloved of the speaker. The words 'bitter root' (line 103) in the words 'and deep in one is the bitter root' (line 103) illustrate that the speaker sees the tender feeling of another man occurs as the basic of his anger and disappointment in his love relationship. It emerges because the beloved of the speaker sees the tender feeling of another man as the meaningful one.

Conversely, the speaker sees his own love as the sweet thing for his beloved as his words 'And sweet for one is the lifelong flower' (line 104). With the word 'sweet' (line 104) the speaker gives an impression that his affection to his beloved is a beautiful feeling. Then, the words 'for one' (line 104) describe something, which becomes a gift for the beloved of the speaker. The words 'And sweet for one' (line 104) occur as the expression of the speaker at his affection which is beautiful, pleasurable and special sense for his beloved. The words 'lifelong flower' (line 104) symbolize the condition of his affection. The word 'flower' specifically symbolizes the nature at its summit (Tresidder 190). Here, it symbolizes the affection of the speaker lays in the highest point. Then, 'lifelong' (line 104) means something, which extends

throughout a person's life. Thus, the words 'lifelong flower' (line 104) symbolizes the eternally affection of the speaker as the best part of his life and his beloved.

Those two lines above compare the affection of another man and the speaker. Those lines are the icon of the anger and disappointment of the speaker. In those lines, he makes a negative point of view to the tender feeling of that man. In the point of view of the speaker, that another man has a tender feeling, which separates him and his beloved. Then, it becomes an unpleasant thing for the speaker as in his words 'and deep in one is bitter root' (line 103). In the meantime, the speaker sees his tender feeling as the beautiful or pleasant one. In this phase, the speaker sees his beloved makes a distance with him. Although the speaker feels that he gives all his tender feelings to her, he sees that she loves another man deeply. This is the mournful moment for him in his love relationship. This part is the fate of the speaker. He is unable to perform his obsession, which is the eternal love. It is the reason of the unconvinced obsession of the speaker.

According to Frye in his theory, in this phase, although the hero or the central character goes through the tragic moment, but he survives. Then, he has some adjustment to a new and more mature experience (220). It occurs in the speaker's life. Although the speaker faces the tragic situation in his love relationship, the speaker is still able to feel glad with his action in his relationship. The speaker performs his life to be an experienced life. He has an experience to see the facts behind his love relationship. The adjustment of the speaker appears in his words, exactly at line 96 of following lines:

As the flow of the full sea risen to flood,
That yearns and trembles before it sink,

I had given, and lain down for you, glad and dead (Lines 94-96, stanza 12).

The above lines are the icon of the situation in the love relationship of the speaker. Those lines represent the tender feeling of the speaker when it goes through its existence moment until its death. The word 'as' (line 94) in the first line represents the similarity of something to the flow of the full sea. At this circumstance, the speaker's affection is the same as the flow of the sea. In the specific point, the words 'the flow of the full sea' (line 94) symbolize the motion of life of the speaker. The words 'flow' (line 94) signifies the free and continuous motion of the speaker in his life. In this perspective, the words 'full sea' (line 94) connote to all life sides of the speaker. Thus, the words 'as the flow of the full sea' (line 94) indicate the affection of the speaker, which emerges as a part or a motion of the speaker's life. Next, the words 'risen to flood' (line 94) symbolize the increasing moment of the tender feeling of the speaker. With the word 'risen' (line 94), the speaker expresses that his affection reaches its height. This situation represents the emotion or the desire of the speaker. Then, the words 'to flood' (line 94), generally, those words means a large quantity of water, which covers a dry area. With those words, the speaker expresses that his affection, in its highest desire and emotion, influences his life.

Later, the words 'yearns and trembles before it sink' (line 95) show the movement of the speaker's affection. The word 'yearns' (line 95) indicates that the tender feeling of the speaker is influenced by its high desire and emotion. The word 'trembles' (line 95), often, means something, which shakes slightly. In this context, this word points to the movement of the speaker's affection. It refers to the increased affection. Next, the word 'it' (line 95) points to the affection of the speaker. The word

'before' (line 95) implies the previous moment of something. Later, the word 'sink' (line 95), usually means something, which goes down under the surface. Exclusively, it represents the decreased strength of the speaker's affection. The word 'sink' (line 95) here shows that the affection of the speaker reaches its death moment. In consequence, the words 'yearns and trembles before it sinks' (line 95) represent three different conditions of the tender feeling of the speaker. First, those words represent that the affection of the speaker is influenced by high desire and big emotion. Second, it rises to be high affection and influences all his life sides. Third, it gains the decreased strength and dies.

The words 'I had given and lain down for you' (line 96) shows the speaker's feeling about his action in his love relationship. Here, the words 'I had given' (line 96) refer to the speaker. In those words, he appears as a man who gives all his affection for his beloved. Meanwhile, in the words 'and lain down' (line 96) generally means a surrender condition of a person. In the specific meaning, those words indicate the speaker who surrenders to all his beloved's decisions. Then, the words 'for you' (line 96) indicate the gift of the speaker for his beloved. For those reasons the words 'and lain down for you' (line 96) indicate that the speaker surrenders to all the decisions of his beloved for her importance. Specifically, with the words 'I had given and lain down for you, glad and dead (line 96)' the speaker expresses that he gives all his affection to his beloved. Then, he surrenders to all her decisions. He does it all only for her. Those words symbolize the loyalty of the speaker to his beloved. At last, the words 'glad and dead' (line 96) symbolize the speaker's glad feeling to his actions in his love relationship. The word 'glad' (line 96) implies the joyful feeling of the speaker. With this word, he expresses that he gives the nicest thing for his beloved. Then, this word

represents the survival moment of the speaker in his brokenhearted moment. The word 'dead' (line 96) represents the affection of the speaker, which does not exist anymore in his life. In this context, it is the part of the adjustment in the life of the speaker. It develops the inexperienced life of the speaker to be an experienced life as his words 'glad and dead' (line 96). Here, in line 96, the speaker gains an experience in his love relationship.

3. The sequel phase of the speaker's heroic action

In this phase, the speaker as the hero of the poem shows his heroic action again. He does it as same as the previous explanation when he has a loyalty to his beloved. This third phase appears from stanza 14 to stanza 20. In those stanzas, the speaker talks about his unwillingness to separate his affection from his beloved. Then, for making his relationship with his beloved still in its unity, the speaker wants to do everything for his beloved. Here, he wants to sacrifice himself for his beloved.

To have died, if you cared I should die for you, clung
 To my life if you bade me, played my part,
 As it pleased you-these were the thoughts that stung,(lines 105-
 107,stanza 14)

The above quotation is the icon of the heroic action of the speaker. It emphasizes the previous idea about his loyalty to his beloved. It appears as the commitment of the speaker to his beloved.

The statement 'To have died if you cared I should die for you' (line 105) begins his commitment to his beloved. The words 'to have' (line 105) represent the firmness of the speaker to act. The word 'died' (line 105) symbolizes a sacrificing person. In

this point, with his firm aspiration, the speaker wants to sacrifice himself as his commitment to his beloved.

Next, with the words 'if you cared I should die for you' (line 105) emphasize the speaker's firmness. The words 'if you cared' (line 105) show the possibility when the beloved of the speaker loves him. In the meantime, the word 'cared' (line 105) shows the feeling of the speaker's beloved to him. Then, with the words, 'I should die for you' (line 105) the speaker expresses that his commitment is the obligation for him to do. The word 'should' (line 105) represents the right or best thing to do. Next, the words 'for you' (line 105) generally illustrate a gift for a person. In this context, those words represent the speaker who gives his life as the gift to his beloved in his loyalty to her. Hence, with the words 'if you cared I should die for you' (line 105) the speaker expresses his obligation in his love relationship. When his beloved gives her affection to him, he has to perform his commitment. He gives his life for her. He sacrifices himself as his commitment to her.

In the words 'clung to my life, if you bade me, played my part' (line 106), the speaker shows his point of view to his commitment, which fits tightly into the spirit of his life. The word 'clung' (line 106) expresses that situation. Commonly, the word 'clung' (line 106) concerns to the situation when a person or something holds tightly to another person or thing. However, in this circumstance, it represents the commitment of the speaker, which holds tightly to his life as shown in the words 'to my life' (line 106). Accurately, with the words 'clung to my life' (line 106), the speaker expresses that his commitment holds tightly into his life and influences his life.

Later, with the words 'if you bade me, played my part' (line 106) the speaker expresses that he wants to perform his commitment well when his beloved orders him.

The word 'if' (line 106) represents the imaginary situation in those words. In this case, the imaginary situation occurs in the words 'you bade me' (line 106). Generally those words show the speaker's beloved orders him to do something. The word 'you' (line 106) points to the beloved of the speaker. The word 'bade' (line 106) represents the significance of her order to the speaker. Mostly, the word 'bade' explains the order of a person to another person. In this context, the word 'bade' (line 106) portrays a suggestion of a person, which becomes the command to another person. The word 'me' (line 106) represents the speaker as the receiver of the command. The word 'played' (line 106) in the above words does not mean the joyful moment of the children. It points to the role of a person in his life as expressed in the words 'my part' (line 106). Deeply, with the words 'played my part' (line 106), the speaker expresses that he promises to accomplish his role in his love relationship by loving his beloved satisfactorily.

The word 'As it pleased you-these were the thoughts that stung' (line 107) states that he wants to do it to please his beloved as illustrated in his words 'As it pleased you' (line 107). The speaker wants his beloved in the pleasant condition when they have their relationship. His words 'these were the thoughts that stung' (line 107) illustrate the promise of the speaker, which influences his mind. The word 'the thoughts' (line 107) shows the idea of the speaker. The idea is his commitment to sacrifice himself in his love relationship. The word 'stung' (line 107) frequently describes any pain or sharp feeling of the body or mind. Intensely, the word 'stung' (line 107) indicates the idea of the speaker, which provokes him to do something in his love relationship. At this point, he has an idea that his commitment to sacrifice himself is able to please his beloved. Hence, this idea provokes him to perform his

commitment totally. In the words 'As it pleased you-these were the thoughts that stung' (line 107), the speaker expresses his commitment as his promise to his beloved.

Entirely, in the lines 105 until 107 above, the speaker possesses a deep commitment. He makes a commitment to sacrifice himself when his beloved loves him. It is a deep commitment because it influences all his motions and thoughts in his life. He does it in any moment when his beloved orders him to do it. He does his sacrifice commitment to please her. Here, the speaker wants to be a man who loves his beloved satisfactorily. Then, the speaker feels that his commitment actually contains pain within. In accordance with the previous explanation, the speaker gains a brokenhearted situation when his beloved loves another man. Therefore, the speaker attains the death moment of his tender feeling. With that death moment, the speaker performs his commitment. He sacrifices his tender feeling to please his beloved. As Frye puts in his theory that the third phase of tragedy represents the sequel of a tragic or heroic action, which finishes the hero's life (221). In this case, the commitment of the speaker appears as the sequel of his previous heroic action. His previous action is explained in the explanation of second phase. In there, the speaker wants to sacrifice his life for his beloved. Then, in this third phase, the speaker really sacrifices his affection for his beloved. The second representation of the speaker's heroic action in this third phase actually leads his tragic moment.

4. Phase of the speaker's typical collapse

This phase lays from the stanza 21 until 34 in the poem. In this phase, the speaker gains a process, which turns him to his tragic moment. In accordance with Frye's theory, in this phase, the central character goes through hybris and hamartia,

which leads the central character to his fall (221). Here, in *hybris*, the speaker as the central character feels so proud of himself because he loves his beloved so much and does everything for her as in the previous descriptions, exactly, in the representation of his heroic action. He sees that he does nice things for her in their love relationship, especially his obedience to her decision.

Had you seen good such a thing were done,

I too might have stood with the souls that stand

In the sun's sight, clothed with the light of the sun ;(Lines 170-172, stanza 22)

The words 'had you seen good such a thing were done' (line 170) point to the beloved of the speaker. It is the question of the speaker to his beloved. Generally, the words 'Had you seen good' (line 170), shows that the speaker asks his beloved whether she experiences to see something nicely in her life or not. The word 'seen' (line 170) indicates the understanding or the perception of a person. Then, the word 'good' (line 170) indicates something with its excellent value. Deeply, the words 'Had you seen good' (line 170), the speaker asks his beloved about her ability to understand something nicely. At this point, the speaker asks her good judgment of his beloved to the thing which is related to their love relationship. It emerges in the word 'such a thing were done' (line 170). The words 'were done' (line 170) signify the performance of the speaker in his love relationship. In the words 'were done' (line 170), he actually wants to show that he does something important in his love relationship. Completely, the words 'Had you seen good such a thing were done' (line 170) represents the question of the speaker to his beloved. He asks his beloved whether she has a good judgment or not to the commitment of the speaker in their love relationship.

In the words, 'I too might have stood with the souls that stand' (line 171) represent the imagination of the speaker. In there, he takes a possibility to be an untainted spirit. The words 'might have' (line 171) emphasize that situation. The word 'stood' (line 171) symbolizes the person who owns a highly regarded status. Here, it refers to the speaker. The word 'stand' (line 171) also symbolizes this condition. The word 'with' (line 171) represents a person who is accompanied by another person. The words 'the souls' (line 171) ordinarily represent the spiritual part of a person, which is believed to exist after the death. In the context of the poem, those words indicate the holy or innocence spirits. Next, the words 'that stand' (line 171) refers to the innocence spirits who have perfect, nice, and untainted place. With the words 'I too might have stood with the souls that stand' (line 171), the speaker expresses that his sacrificed affection appears as same as the holy spirits. In those words, the speaker shows that he gains the same place and situation as the holy spirits, which is nice, perfect and untainted. At this point, the speaker represents himself as same as the holy or innocence spirits.

With the words 'In the sun's sight' (line 172), the speaker expresses the perfect situation in his life. The word 'in' (line 172) illustrates that something surrounds the speaker. The word 'sun' (line 172) symbolizes the supreme god or a manifestation of all gods' power (Tresidder, 454). The word 'sight' (line 172) indicates a vision or a judgment. Entirely, in the words 'In the sun's sight' (line 172) the speaker expresses that the vision of the god surrounds his life. By saying those words, the speaker expresses that his life gains the vision from the god.

At the next words, exactly at the words 'clothed with the light of sun' (line 172), the speaker also expresses his special condition. In this part, he tells about the

gift of god to him. The word 'clothed' (line 172) represents a special shelter. The word 'the light' (line 172) usually illustrates the natural force, which makes things visible. In the detailed meaning, it connotes the special gift of the god to the speaker. The word 'sun' (line 172) as explained in the previous explanation, implies the god. In the detailed meaning, the words 'clothed with the light of sun' (line 172) represent that the speaker gains a special shelter in his life. He gains a special protection and attention from the god. He feels it as the special gift.

Finally, the quotation above represent the idea of the speaker about himself in the time he gains the death of his tender feeling. He feels that his action to sacrifice his tender feeling is a nice thing to do in his love relationship. With his question to his beloved, actually, the speaker judges her as a person who is unable to see the action of the speaker as a nice heroic action. Looking back at Frye's theory, the hybris is the proud, passionate or soaring minds of the central character, which leads the central character to his calamity (210). In this case, the speaker as the central character of the poem also goes through his hybris. The lines 170 until 172 are the illustrations of it. He feels that he appears as a holy spirited human when he sacrifices his tender feeling. Then, he feels that the god always protects and pays attention to him. He feels that the god always gives the protection and attention as the pleasant gift for him. In this circumstance, the speaker shows his proud minds to his actions in his love relationship.

Then, the speaker goes through hamartia. According to Frye, hamartia is a free chance of the central character to finish his tragic moment (210). In this phase, the speaker starts with his descriptions about the character of his beloved.

Free, without pity, withheld from woe,

Ignorant; fair as the eyes are fair. (Lines 185 -186, stanza 24)

The speaker sees his beloved as a person with so much freedom in her life. It is seen in his statement 'Free, without pity, withheld from woe' (line 185). The word 'free' (line 185) usually shows a liberate condition of a person. In the context it represents the beloved of the speaker who does not obtain a pressure. The speaker shows her as a person without any weight in her feeling. She is able to move everywhere and to gain everything she wants. She does not own a pressure in her mind or her feeling. Here, this word represents her as a person who is different to the speaker. He owns the brokenhearted situation and it makes a pressure to his heart. Meanwhile the beloved of the speaker is in the happy condition because she owns a love relationship with another man. The next words emphasize the representation of her as a merciless person. As in the words 'without pity' (line 185), which represent a person without feeling of sorrow. Specifically, those words represent her as a person who does not sympathize with the speaker's grief.

Later, the words 'withheld from woe' (line 185) intensify the representation of the speaker's beloved as an unsympathetic person. The word 'withheld' (line 185) ordinarily illustrates the person who suspends something. In this poem, the word 'withheld' (line 185) characterizes the beloved of the speaker who is safe from an undesirable thing. That thing appears in the word 'woe' (line 185). Generally, it portrays great sorrow or distress. Completely, the words 'withheld from woe' (line 185) portray the beloved of the speaker as a person who always attains pleasant conditions in her life. The deep sadness never appears in her life.

Profoundly, the statement 'Free, without pity, withheld from woe' (line 185) emerges as the expression of the speaker to the character of his beloved. That statement exemplifies the speaker's beloved who does not respect or sympathize the speaker.

From the speaker's point of view, she puts him into a brokenhearted situation in their love relationship. Then, in that statement, the speaker portrays his beloved as a person who is free to perform everything she wants. She never gains the pressure from any sides of her life. After that, the speaker sees her as a person who always happy.

The statement 'ignorant; fair as the eyes are fair' (line 186) emphasizes the judgment of the speaker to his beloved in the previous explanation. This statement also emphasizes the difference of the brokenhearted situation of the speaker with the freedom condition of his beloved. The word 'ignorant' (line 186) frequently refers to the naïve condition of a person. It illustrates an illiterate person. In the detailed meaning, the word 'ignorant' (line 186) exposes the beloved of the speaker as a rude person. Here, the speaker emphasizes his previous explanation about the characteristic of his beloved. With the word 'ignorant' (line 186), the speaker concludes his judgment to his beloved. In that word, he sees that his beloved as a person who does not have respect or good manners. It happens since the speaker is brokenhearted when he sees his beloved with another man as explained previously. In the point of view of the speaker, this situation occurs as a rude character of his beloved. The two words 'fair' (line 186), at this point, signify the reasonable situation. Next, the word 'as' (line 186) symbolizes the similarities between two things. The word 'the eyes' (line 186) symbolizes the judgment. For those reasons, the words 'Ignorant; fair as the eyes are fair' (line 186) symbolize the judgment of the speaker. He thinks that his judgment sees his beloved as a rude person is reasonable because it verifies all his views of all her characteristics. The two lines above, exactly lines 185 until 186 are the icon of a person's characteristic. Exactly, she is the beloved of the speaker. The speaker sees her contemptuously since she does not have mercy to him after making him mourns.

Therefore, to finish his tragic moment, the speaker constructs a movement. He wants to make his beloved's life as miserable as him. This part is the moment when the speaker goes through his hamartia. He constructs free chance to himself to finish his tragic moment. He constructs it by making a plan to adjust the life of his beloved.

Would I have change you now, change at a blow,

Startled and stricken, awake and aware? (line 187-188, stanza 24)

In this hamartia phase, the speaker asks a question to his beloved as in the words "Would I have change you now, change at a blow," (line 187). It is a question with impolite point although he asks it with a politeness as in his words 'Would I have...' (Line 187). With that question, the speaker gives choices to his beloved. At first, he gives the choices of the moment when he amends her. The word 'now' (line 187) illustrates a moment when the speaker acts instantly. With the words 'at a blow' the speaker expresses the worst moment. The words 'at a blow' (line 187) portrays the speaker chooses to amend her life in an unpredictable moment. Here, the speaker emphasizes that he is able to ruin her life in any time he wants. As those reasons, the words 'Would I have change you now, change at a blow' (line 187) describes the choices of moment, which the speaker chooses to adjust her life, in the present moment or in unpredictable moment.

With the words 'Startled and stricken' (line 188) the speaker gives the choices about the result of his adjustment to his beloved. The word 'startled' (line 188) regularly signifies the distressed condition of a person. Deeply, it means the shocking condition of the speaker's beloved. Next, the word 'stricken' (line 188) symbolizes the beloved of the speaker who suffers because of unpleasant or very difficult circumstance. For those reasons, in the words 'Startled and stricken' (line 188), the

speaker gives the choices to his beloved whether she becomes a shocked person or a suffered person when she attains a ruined life.

He gives another choice, which is related to her condition of when the speaker adjusts her. As in the words 'awake and aware?' (Line 188). The word 'awake' (line 188) usually indicates a person who does not asleep. Deeply, it concerns to the beloved of the speaker who is fully conscious. It illustrates her condition when the speaker provides the adjustment to her. The speaker says the word 'aware' (line 188) to offer another choice about the condition of his beloved in his adjustment. The word 'aware' (line 188) points to the beloved of the speaker who is anxious. In consequence, the words 'awake and aware' (line 188) represent the choices of the speaker to the condition of his beloved when he ruins her life. He ruins her life in the time she is conscious or in the worried condition.

However, the speaker does not make that possibility. He does not amend his beloved. He does another thing, which different from his idea to adjust the life of his beloved.

I shall not change you. Nay, though I might (line 193, stanza 25),

In the line above, exactly at the words 'I shall not change you' (line 193) the speaker orders himself to not doing the adjustment in the life of his beloved. The speaker thinks that he does not have to adjust his beloved. He denies his adjustment idea with his word 'Nay,' (line 193). The word 'though' (line 193) indicates a situation, which owns the differences with another situation. The words 'I might' (line 193) connotes the possibility, which the speaker is able to adjust the life of his beloved. Hence, with the words in the quotation above, the speaker expresses that he does not want to change the life of his beloved although he is able to do it. In this context, his recent idea

opposes his adjustment idea. This part also occurs as his hamartia, which his free chance is shown. In his idea, the speaker turns his idea to be another idea. He chooses to go far from his ruined life. He wants to hide himself as expressed in the following quotation:

I will keep my soul in a place out of sight,

Far off where the pulse of it is not heard (lines 199-200, stanza 25).

The speaker indicates that he wants to hide in a place, where nobody knows it. In the words 'I will keep my soul' (line 199), the speaker makes an impression that he hides himself. The word 'keep' (line 199) here symbolizes the speaker who saves and hides something in a specific place. He saves and hides his soul as he says the words 'my soul' (line 199) in the above quotation. The words 'my soul' (line 199) exactly illustrate the spirit of the speaker in his brokenhearted situation. The location where the speaker wants to save and hide his lifeless tender feeling is 'in a place out sight' (line 199). The words 'out of sight' regularly refer to a condition when nobody is able to see something in a place. Distinctively, the words 'out of sight' (line 199) illustrate a situation when nobody is able to make a judgment to the speaker. For those reasons, in the words 'I will keep my soul in a place out of sight' (line 199), the speaker expresses his willingness. In the time the speaker gains brokenhearted, he wants to save his dead tender feeling also all his memories of his miserable love relationship. He wants to save those things because he does not want any person make any judgment to him, especially to his miserable love relationship.

In the meantime, with the words 'Far off where the pulse of it is not heard' (line 200) the speaker emphasizes his willingness to hide his past life. The words 'far off' (line 200) portrays a remote place. In the context of the poem, it reveals the

unwillingness of the speaker to the judgment of the people around him. The words 'pulse of it' (line 200) describes the motion of the brokenhearted life of the speaker. The words 'is not heard' (line 200) present the judgment of the people to the speaker. Those words represent the people who are unable to observe and make the judgment on the speaker's brokenhearted life of the speaker. In whole meaning, the words 'Far off where the pulse of it is not heard' (line 200) express the unwillingness of the speaker to the judgment of the people. In those words, the speaker expresses that he keeps the secret of his past life or his brokenhearted situation so the people around him is unable to judge it. With those words, the speaker appears as a person who really owns unwillingness to the opinion of another people. The speaker does that because he feels that he makes a mistake when he gains brokenhearted in his love relationship. At the beginning of his love relationship, he is really influenced by his beloved. He feels that her tender feeling becomes his enticement.

Your lithe hands draw me, your face burns through me,

I am swift to follow you, keen to see ;(lines 233-234, stanza 31)

The words 'Your lithe hands draw me' (line 233) reveal the first impression of the speaker to the affection of his beloved. The word 'lithe' (line 233) emphasizes it. In ordinary meaning, the word 'lithe' means flexible condition. In this poem, it signifies the graceful condition. The word 'hands' (line 233) becomes a specific symbol. The word 'hands' (line 233) usually embodies the arm of the human. Specifically, the word 'hands' (line 233) symbolizes the power, action, strength, domination, and protection (Tresidder 221). The words 'lithe hands' (line 233) explain that the speaker's beloved possesses a graceful strength which is shown to the speaker. Then, the word 'draw' (line 233) indicates a person who pulls or moves something into a new position with

smooth movement. In the comprehensive meaning, it represents a person who attracts another person's attention. With the words, 'Your lithe hands draw me' (line 233), the speaker expresses that his beloved possesses strength that makes him is attracted to her so much. The word 'face' (line 233) normally refers to the front part of the head of the human, which lays from the forehead to the chin. However, in this line, it symbolizes the influence of the beloved of the speaker to him. The word 'burns' (line 233) symbolizes the strong desire of the speaker to perform something. In the meantime, generally the word 'through' (line 233) illustrates something, which influences the speaker. At last, the word 'me' (line 233) represents the speaker as the significant point of the words 'Your face burns through me' (line 233). In those words, the speaker expresses that the affection of his beloved influences him and his life. In those words, the speaker feels that his beloved loves him in big desire and emotion. Consequently, with the words 'Your lithe hands draw me, your face burns through me' (line 233) the speaker gives a certain impression about his beloved's affection. He expresses that his beloved owns powerful strength and graceful affection, which attracts him so much. Then, those things influence him.

In the next line, exactly at line 234, the speaker explains about the influence of his beloved's tender feeling to him. The words 'I am swift to follow you' (line 234) appears as the first impact of his beloved's influence. The word 'swift' (line 234) emphasizes the condition of the speaker. It means the rapid movement. Specifically, it shows that the speaker possesses rapidly movement to perform everything, which is related to his beloved. The words 'to follow you' (line 234) reveal those situations. In a simple meaning, the word 'follow' (line 234) signifies a person who gives a respect to another person. Therefore, the words 'I am swift to follow you' (line 234) indicate

that the speaker only wants to obey all the words of his beloved in very rapid moment. It occurs because the speaker's attracted feeling to his beloved influences him. The other words 'keen to see' (line 234) stress the portrait of her influence to him. The word 'keen' (line 234) shows the speaker who is so enthusiastic. The word 'see' (line 234) signifies the judgment of the speaker to his beloved. Entirely, by the words 'keen to see' (line 234) the speaker expresses his point of view to his beloved. He sees her as a person who will make him so enthusiastic to appreciate her.

In those two lines above, exactly from the line 233 until 234, the speaker expresses the influence of his beloved to him. In this case, the speaker feels as if his beloved gives him the graceful tender feeling, which influences all his life sides until he wants to perform everything his beloved commands to him. He also wants to appreciate her deeply as his role to be a man who loves his beloved nicely.

When the speaker's beloved influences him, he goes through his inexperienced situation. He does not know the part behind it. His life changes when he is in brokenhearted situation

But love lacks might to redeem or undo me;

As I have been, I know I shall surely be ;(line 235-236, stanza 31)

In those lines, the speaker shows that his love relationship does not have the affection. He feels that his love relationship releases him from his part, as a beloved from a woman. In those two lines above, the speaker represents his brokenhearted situation as his experienced situation in his love relationship. With the words 'But love lacks might to redeem or undo me;' (line 235) the speaker shows the worse part of his love relationship. The words 'love lacks' (line 235) signify a situation, which does not have any tender feeling. With the words 'But love lacks' (line 235) the speaker illustrates a

situation in his love relationship which is different to the first time he loves his beloved. Those words show that the love relationship of the speaker does not have tender feeling anymore. It occurs because the action of his beloved as shown in the previous descriptions. Afterward, the words 'might to' (line 235) represents a possibility. The possibility appears in the words 'redeem or undo me' (line 235). The word 'redeem' (line 235) usually means a person who exchanges something to another thing. In the context of the poem, it symbolizes an action of a person, which releases another person from fault or sin. In this case, this word occurs as the expression of the speaker toward his beloved's action to him in their love relationship. He expresses that her action, which makes him goes through brokenhearted situation in their love relationship, is able to release him from his faults. The words 'undo me' (line 235) portray another situation. In general meaning, the word 'undo' represent something as an unfasten thing. In the detailed meaning, those words reveal the speaker who becomes a free person from the influence of his beloved. Completely, the words 'But love lacks might to redeem or undo me' (line 235) illustrate the love relationship of the speaker which does not have tender feeling anymore. In those words, the speaker shows some possibilities, which he is able to gain in his brokenhearted situation. According to the speaker, that situation releases him from his fault or sin in his life, especially in his love relationship. This happening also makes the speaker feels free from the influence of his beloved.

Although the speaker feels that he is able to free from many bad things in his life, but he still regrets the lack of affection in his love relationship. It presents in 'As I have been, I know I shall surely be' (line 236). With the words 'As I have been' (line 236), the speaker indicates that he thinks and realizes the brokenhearted situation in his

love relationship before it happens. However, it happens and he regrets it as he says 'I know I shall surely be' (line 236). By those words, the speaker points toward his thought in his love relationship. The speaker expresses that he actually knows the worse side in his love relationship in the words 'I know' (line 236). He actually wants to get ready for that situation as expressed in his words, 'I shall surely be' (line 236). Afterward, the disappointment of the speaker above grows to be worse. Here, the speaker represents his typical fall phase. He regrets himself more than before. As shown in the quotation below:

What should such fellows as I do?' Nay,

My part were worse if I chose to play ;(lines 237-238, stanza 31)

In the above quotation, the speaker illustrates his regret to himself. He seems asking a question to another person, although it refers to himself. He asks in the words 'What should such fellows as I do?' (line 237). In there, he compares himself with another person. The words 'such fellows' (line 237) symbolize the people who gain the same situation as the speaker. In detailed meaning, the word 'fellows' (line 237) points to the men who love the women. The comparison appears in the words 'as I do' (line 237). With those words, the speaker expresses the similarity between him and those men. Precisely, with the words 'What should such fellows as I do?' (line 237), the speaker asks himself about the other men's solution when they get the same situation as him. In that question, the speaker seems to feel himself as a worse person than those men. Then, with the word 'Nay' (line 237), the speaker stresses his denial to himself. He does not see himself as a person who owns a nice life as the other men. He thinks he is worst because he does not get ready with the situation when his beloved separates their relationship.

Afterward, the speaker wants to give the emphasis about the bad picture of him. He expresses that he becomes the worse person when he chooses to perform his part as the man in his love relationship and he says 'My part were worse if I choose to play' (line 238). The word 'part' (line 238) refers to the role of the speaker in love relationship. He appears as a man who loves his beloved. Then, the word 'play' (line 238) signifies the action of the speaker in his love relationship. With this word, the speaker expresses that his love relationship is a performance in his life. The judgment of the speaker to his action in his love relationship appears in the words 'were worse' (line 238). In the words 'if I choose to play' (line 238) the speaker expresses something which possible to happen or occur when he loves his beloved. Thus, with his words in line 238, the speaker expresses his emotion to his part as a beloved of a woman. He feels that he gains the worse part in his love relationship when he chooses to do it nicely.

His negative point of view to himself becomes worst because he sees himself from the negative point of view of another people.

For the worst is this after all: if they knew me,

Not a soul upon earth would pity me (lines 239-240, stanza 31).

The above lines emerge as the icon of the negative judgment of the speaker to himself. In the words, 'For the worst is this after all' (line 239) the speaker shows that the brokenhearted situation he gains in his love relationship is the worst thing of all the happenings in his life. The pressure lays in the words 'For the worst' (line 239). The words 'is this' (line 239) concern to the brokenhearted situation in his love relationship. Meanwhile, the words 'after all' (line 239) signify the other occurrences in the life of the speaker. The words 'if they knew me' (line 239) represent that the

speaker has a certain feeling for another people's opinion, which sees his brokenhearted love relationship as a negative thing. With the word 'if' (line 239), the speaker expresses that the people are possible to do something to him. They are possible to observe and judge the speaker when they recognize him faces the brokenhearted situation, as expressed in the words 'they knew me' (line 239).

The possibility that the speaker feels will happen in his life is shown in his words 'Not a soul upon earth would pity me' (line 240). In those words, the speaker thinks that no people want to give sympathy for him when the speaker gets his love relationship ruins and his lover makes a distance with him. This negative point of view represents the idea of the speaker about himself. He thinks himself as a stupid and worse person in a love relationship. In the comprehensive meaning, the word 'a soul' (line 240) expresses the spirit, which does not earn the undesirable thing. The words 'upon earth' (line 240) illustrates the condition around the world where the entire human live. The speaker's negative point of view occurs in the words 'would pity me' (line 240). Generally, those words shows that the other people do not want to give their sympathy to a person. Specifically, in those words, the speaker thinks that he is different to the persons, which is seen as the perfect one in the world. He feels that those persons upon the world do not want to give any sympathy to him when he attains the miserable in his love relationship. With those words, actually, he sees himself as a fault person because he is unable to play his role as a man who loves his beloved nicely.

Based on the Frye's theory, the fourth phase is the border between the innocent and experienced stage of the central character (221). Here, the speaker appears in his stage when he goes into his experienced life. He experiences his tragic situation in his

relationship with his beloved. Then, from there he recognizes the bad characteristic of his beloved. Then, he wants to create an adjustment to her life. In this fourth phase, the speaker mostly expresses his view to his brokenhearted situation. In this case, he appears as a person who grows with his experience. In this phase, the speaker appears as a person who knows all the things behind his love relationship. He does not appear anymore as a person with his pride or self-esteem. However, he appears as a person who performs his point of view to shelter his way in his love relationship as he says the words 'As I have been, I know I shall surely be' (line 236). With those words, he expresses that he has to recognize the way he goes through in his love relationship.

In this phase, the speaker shows his tragic fall, which is able to make him think ironically to himself. He has an experience about his beloved who makes a distance to him. He feels it as the miserable situation in his love relationship. Then, he feels it as the worst thing in his life. At last, he owns negative point of view to himself.

5. The tragedy of lost direction and lack of knowledge of the speaker

After getting the fall phase, the speaker begins to see himself in a negative point of view. This phase occurs from the stanza 35 until 46. In those stanzas the representation of the minor perspective of the speaker appears completely. As illustrated in the following lines:

I will go back to the great sweet mother,

Mother and lover of men, the sea. (Lines 257-258, stanza 35)

In those lines, the speaker gives the picture that he wants to go back to his individual life as the thing, which is able to care and foster him after getting the brokenhearted moment. The statement 'I will go back to the great sweet mother (line 257)' represents the will of the speaker to go to a certain thing, which is the same as a mother. The

words 'the great sweet mother' (line 257) give an impression that the speaker really admires the thing. The emphasis of it occurs in the words 'great sweet (line 257)'. The word 'great' (line 257) represents something with its outstanding, important and wonderful characteristic. Meanwhile, the word 'sweet' (line 257) usually refers to the sugar or candy. Here, that word points to the beautiful thing. Then, the word 'mother' (line 257) points to something, which has the same character as the mother in the point of view of the speaker. In this case, the word 'mother' (line 257) means a woman who has caring and nurturing characteristic. Hence, when the speaker says 'The great sweet mother' (line 257), he actually sees something as the outstanding thing in his life which is able to care and gives protection to him.

That outstanding thing is the sea as shown in the line 258, exactly in the words 'Mother and lover of the men, the sea' (line 258). In this case, the speaker actually wants to express that the men is the brokenhearted men as same as him. The word 'Mother' (line 258) here has the same meaning as the previous explanation. Meanwhile, the word 'lover' (line 258) in the words 'lover of the men (line 258)' connotes the person who has big tender feeling to another person. In this part, the sea appears as the lover. The word 'men' (line 258) points to the brokenhearted men. In the general meaning, the word 'sea' (line 258) implies the ocean with blue, wide and deep water. The word 'sea' (line 258) has a specific meaning. It becomes a symbol, exactly the symbol of life. Looking back at the meaning of symbols, the sea symbolizes the primeval source of life, which is limitless, formless, inexhaustible, and full of possibility. It is also a symbol of infinite wisdom (Tresidder 429). Therefore, the words 'Mother and lover of the men, the sea (line 258)' denotes the life of the speaker. He

sees that his life is something, which is able to care, protect and love him in his miserable situation.

With his life, he wants to isolate himself from the real life, where he lives and gains his brokenhearted situation. As expressed in the following lines:

Save me and hide me with all thy waves,

Find me one grave of thy thousand graves (269-270, stanza 36),

The speaker wants to hide himself in the movements of his life. The words 'save me and hide me' (line 269) represent the speaker, who wants to keep his brokenhearted life and make the people difficult to see it. The life of the speaker is shown in the words 'with all thy waves' (line 269). The words 'all waves' (line 269) illustrate all movements in the life of the speaker. Meanwhile, with the word 'thy' (line 269) the speaker seems to appreciate his life. Therefore, the speaker with the words 'save me and hide me with all thy waves' (line 269) shows that he wants all movements in his life, which he does, are able to bury his past lifetime. He wants to bury and hide his past moment from the point of view of the other persons.

The speaker actually makes his life by following the direction of another person's life. He does not make his own direction. In the other word, at this time, he gets the mislaid of direction. As shown in the below line:

I shall sleep and move with the moving ships,

Change as the winds change, veer in the tide ;(lines 273-274, stanza 37)

The speaker indicates that he goes away from his previous problem. This occurrence happens in his words 'I shall sleep (line 273)'. With the words 'I shall' (line 273), the speaker shows that he orders himself to do something. He orders himself to 'sleep' (line 273). In specific meaning, the word 'sleep' (line 273) does not mean a person

who closes his eyes and then, his mind and body do not active or conscious. The word 'sleep' (line 273) signifies the comfortable life of the speaker. Here, in the deep meaning, it shows that the speaker orders himself to perform the comfortable life. Afterward, with the words 'and move with the moving ships' (line 273) the speaker wants himself to continue his life. The word 'ships' symbolize the security, the quest or passage to other states of being (Tresidder 437). Hence, the words 'moving ships' (line 273) symbolize the moving people in their own lives. In this case, with the words 'and move with the moving ships' (line 273) the speaker expresses that he wants to make a movement in his life with following the other persons' way when they make their life. For those reasons, when the speaker says 'I shall sleep and move with the moving ships' (line 273), he actually shows that he orders himself to ignore his past lifetime and to continue his life by following the life-motion of the other people.

After the speaker wants to follow the other people in making his life-motion, he also wants to follow the other people in making the aim of his life. It happens in the words 'Change as the winds change' (line 274). The word 'change' (line 274) represents the action of the speaker who wants to make something in his life becomes different. A powerful change, inconstancy, proud, and the ephemeral are the meanings of the word 'wind' (line 274). The word 'change' (line 274), which appears in the latest part, illustrates the changing of the other people in their lives. When those words are gathered in the statement 'as the winds change' (line 274), those words illustrate the changing of the direction and the aim of the people when they make motion in their life. Meanwhile, with the words 'veer in the tide' (line 274) the speaker shows another thing. The word 'veer' (line 274) explains the sudden changing, which the speaker does in the motion of his life. In the meantime, the word 'tide' (line 274) symbolizes

the fall phase in the life. Specifically, this word symbolizes the failure in the life-motion of the other people who the speaker follows.

For those reasons, with the words 'veer in the tide' (line 274) the speaker expresses that he wants to change the direction of his life-motion in a sudden movement when he sees the life of the other people, whom he follows, goes through the problem and becomes a failed life.

Thus, in the lines 273 until 274 , the speaker shows that he has many ways to make his life again after getting his grief past lifetime. He wants to make his life by ignoring his past lifetime. Then, he follows other people when he makes the motion and the way of his life. When he sees those people fail in their life, he gets ready to change his motion of life in a sudden moment.

When the speaker chooses to make the motion in his life by following the life-motion of the other people, he actually comes into his lost of direction situation because the speaker only follows the way of the other people to make their life. The speaker also does not make his own aim in his life-motion. Frye said in his theory that the tragic action of the fifth phase presents for the most part the tragedy of lost direction and lack of knowledge (222).

In the meantime, the speaker also gets the lack of knowledge moment. As expressed in the following lines:

Fair mother, fed with the lives of men,

Thou art subtle and cruel of heart, men say (lines 289-290, stanza39)

In the above quotation, the speaker gives a picture about his life. The speaker sees his life as a beautiful life, which contains cruel character. It occurs in his words 'Fair mother, fed with the lives of men' (line 289). The words 'Fair mother' (line 289) refers

to the life of the speaker. In detailed description, the word 'fair' (line 289) means the beautiful characteristic of something. Then, the word 'fed' (line 289) performs the life of the speaker as same as a life being. Generally, this word denotes the life of the speaker, which is fed with 'the lives of the men' (line 289). Specifically, with the words 'the lives of the men' (line 289) the speaker expresses the existence of men who gains the brokenhearted situation as him.

In the line 289, the speaker expresses that the life, which he sees as a beautiful life, essentially makes many men come to the brokenhearted situation as well as him. Then, the speaker emphasizes the cruelty of his life with his words 'thou art subtle' (line 290). The speaker tells that his life has ingenious character, which is related to its cruelty. Next, at the words 'cruel of heart' (line 290), the speaker tells that his individual life has pitiless spirit. Therefore, he emphasizes that his life contains ingenious and pitiless spirit. It happens because his life makes a brokenhearted situation to many men in many ways. It is the speaker's lack of knowledge moment since he knows about his life from the other persons' opinion. It occurs in his words 'men say' (line 290).

5.1 The influence of the messenger to the speaker

When the speaker gets into his minor perspective, the speaker tells about another man who is a singer and has the same situation like the speaker. This man also owns the dream which almost to be an unconvinced dream as same as the speaker. However, that singer is different to the speaker because he is able to perform his dream to be a reality. He gains the love of the woman who he admires. This part occurs from the stanza 43 until stanza 46

There lived a singer in France of old

By the tideless dolorous midland sea.

In a land of sand and ruin and gold

There shone one woman, and none but she (lines 321-324, stanza 43).

The above lines represent a man and the woman, who he loves. The man or the singer, in the poem, appears as the messenger of tragedy. The words 'There lived a singer in France of old' (line 321) symbolize the messenger of this myth. Meanwhile, the words in the line 322 until the line 324 symbolize the woman who becomes the beloved of the messenger. Specifically, the words 'By the tideless dolorous midland sea' (line 322) until the words 'In a land of sand and ruin and gold' (line 323) represent the woman's settlement. In the symbolic meaning, the word 'sand' (line 323) symbolizes instability (Tresidder 424). Then, the word 'gold' (line 323) symbolizes the wealth, nobility, and purity (Tresidder 209). Therefore, the words in line 323, illustrate that the woman lives in a place with instability condition. She also possesses nobility. In line 324, the words 'there shone one woman, and none but she' (line 324) show that the singer only admires a woman. The word 'shone' (line 324) expresses the woman's figure who is the most excellent in the singer's point of view. The emphasis of this condition appears in his words 'and none but she' (line 324).

Died, praising God for his gift and grace:

For she bowed down to him weeping, and said

'Live'; and her tears were shed on his face

Or ever the life in his face was shed.(Lines 329-332, stanza 44)

Generally, the above quotation is the story of the singer and the woman who he loves. The above quotation appears as the icon of the singer and his beloved. The singer represents himself as dead person when he is unable to get love from the woman.

However, that condition does not remain because that woman actually loves him. In reality, the above quotation indicates the comparison of the speaker's condition with the singer's condition. In the first line of the above quotation, the condition of the man is same as the speaker when he is unable to get the love of his lover although he loves her so much. The word 'Died' (line 329) represents the death of the tender feeling of the singer. This occurrence is the same as the speaker gains in his life. Then, the words 'Praising God for his gift and grace' (line 329) represents the glad feeling of the singer. He finds his beloved and the charming moment in his life.

The singer only possesses the same situation as the speaker in the death of his tender feeling also in his glad feeling to his deceased tender feeling. In the next part, accurately, started in the line 330, the singer acquires his love. The words 'For she bowed down to him, weeping, and said' (line 330) represent the woman, who the singer loves. The words 'For she bowed down to him' (line 330) represent the respect feeling of the woman to the singer. This situation appears in the words 'bowed down (line 330)'. Next, the word 'weeping' (line 330) symbolizes the affection of the woman. Hence, the words 'For she bowed down to him weeping' (line 330) symbolize the respect and the affection of the woman to the singer.

Afterward, that woman wants the singer to be alive, as expressed in her word 'and said Live' (line 331) to the singer. Those words appear as if the woman gives the order to the singer to hold his existence in the world. Her tenderness to the singer appears as in the words 'and her tears shed on his face' (line 331). The words 'and her tears' (line 331) symbolize the tenderness of the woman. The word 'tears' (line 331) specifically represents the sensitive side of a person. Meanwhile, the words 'shed on his face' (line 331) generally shows something which spread on the face of the singer.

Deeply, those words symbolize a situation when the singer gains the tender feeling of the woman in his life. The word 'face' (line 331) represents the appearance of the life of the singer. In the words 'and her tears were shed on his face' (line 331), the singer illustrates that he achieves the rising moment of his life and hopes because the woman loves him. The emphasis of this situation is expressed in the words 'Or ever the life in his face was shed' (line 332).

Those appearances of the French singer and his beloved become the icon of the ironical perspective of the speaker to himself. As shown in the below quotation:

Rest, and be glad of the gods; but I,
 How shall I praise them, or how take rest?
 There is no room under all the sky
 For me that know not of worst or best (lines 344-347, stanza 46),

The first line or the line 344 is the advice of the speaker to the French singer. With the word 'rest' (line 344), the speaker advises the singer to get relaxes in his life after getting his obsession. It is a beautiful love relationship with his beloved. Then, the speaker advises the singer to give his regard to the gods who makes the singer lives happily as in the words ' be glad of the gods' (line 344). The word 'glad' (line 344) means a very thankful expression of a person.

After that, the speaker starts his negative point of view to himself. He starts it with the word 'But I' (line 344) which expresses the opposite thing in his life. Next, he asks himself about the way he praise the gods after getting the brokenhearted situation. It appears in the words 'how shall I praise them?'(line 345). The speaker also asks himself about the way he is able to feel comfortable and relax in his brokenhearted life.

He expresses it in his words 'how take rest?' (Line 345). The words 'take rest' (line 345) symbolize the comfortable situation in the life of the speaker.

Then, he feels himself as a worse person or a negative person. The expression of it appears in the words 'There is no room under all the sky' (line 346). The word 'room' (line 346) in this context means the opportunity or the chance for the speaker. Meanwhile, the word 'the sky' (line 346) symbolizes superiority, dominion and aspiration (Tresidder 444). Thus, the words 'under all the sky' (line 346) symbolize the situation when the speaker gains a respect or praise from another person. However, in the words 'there is no room under all the sky' (line 346) the speaker expresses that he does not achieve the opportunity to gain the praise or honor from the other people. This expression in reality appears as the ironic perspective of the speaker to himself. With those words, he feels that nobody pays him respect because his fault in his love relationship.

He thinks that the people do those things to him because he is the one who is unable to differentiate the worst and the best part in his life. This situation appears in his words 'For me that know not of worst or best' (line 347). In this case, the speaker performs to be a worst person than all the people. Here, accurately in the lines 344 until 347 the speaker faces his catastrophe or his calamity. As Frye puts in his theory that the messenger is a subordinate figure who plays the role of focusing the tragic mood, he also regularly announces the calamity in the tragedy (218). The singer's performance in the line 344 until 347 emphasizes the calamity of the speaker. Here, the singer performs himself as the messenger of the poem. Then, with his differences to the speaker's situation, the singer focuses the speaker in his sadness.

5.2 The Sea as the symbol of the world of adult experience

Although the image of sea appears in each stanzas of the poem, but it mostly appears in the fifth phase. The representation of the sea as the dominant image particularly appears from the stanza 35 until 46. As shown in the following lines:

A fair green girdled mother of mine,

Sea, that art clothed with the sun and the rain (line 265-266, stanza 36),

The above lines are the representation of the sea in the point of view of the speaker. With the words 'A fair green girdled mother of mine' (line 265), the speaker expresses his admiration to the sea. In detailed meaning, the word 'green' (line 265) symbolizes a condition, which is fresh and vigour. Meanwhile, the word 'girdled' (line 265) symbolizes a thing, which surrounds something else. The words 'a fair green girdled mother of mine' (line 265) show that the speaker sees the sea as a beautiful and vigorous thing.

Meanwhile, the words 'Sea, that art clothed with the sun and the rain' (line 266) illustrate the condition of the sea. In this case, the word 'Sea' (line 266) illustrates the life of the speaker. Next, the words 'that art clothed' (line 266) indicate that the life of the speaker is surrounded by something. Then, the word 'sun' (line 266) symbolizes the full and newborn spirit of life. As shown in the *Dictionary of Symbols*, the sun as the source of heat, represents the vitality, passion, courage and eternally renewed youth (Tresidder 454) Meanwhile, the word 'rain' (line 266) in the context of the poem symbolizes the problems of the life. It is different to its original meaning. The word 'rain' (line 266) is vital symbol of the fortune (Tresidder 405). Consequently, with the words 'Sea, that art clothed with the sun and the rain' (line 266), the speaker explains that his life is surrounded by his new life-spirit and the

problems of his life. Hence, the above two lines indicate that the speaker sees his life as a vigorous and bright life. Then, he sees the new life spirit of him and the problems of his life always surround his life.

In the deep context, the word 'sea' (line 266) does not only mean the life of the speaker. In the theory of myth, that word stands for the leviathan or sea monster. In the theory, it represents the demonic world, which points to the analogy of experience (Frye 155). In this case, the sea monster symbolizes the absolute state, which the individual becomes its minority (Tresidder 287). The sea in this poem represents the experience of the speaker, which turns to be his adult experience.

The representation of the word 'sea' as experienced life of the speaker appears in the following lines:

But thou, thou art sure, thou art older than earth;
 Thou art strong for death and fruitful of birth;
 Thy depths conceal and thy gulfs discover;
 From the first thou wert; in the end thou art (line 301-304, stanza
 40).

In the words 'But thou, thou art sure, thou art older than earth' (line 301), the speaker sees his life as a life which is full of experience. With the words 'thou art sure' (line 301), the speaker sees his life contains definite thoughts. Then, in the words 'Thou art strong for death and fruitful of birth' (line 302), the speaker wants to express that he has strength to see every death moments which occur in his life. Then, the speaker sees his life is full of hopes. He expresses it in the words 'fruitful of birth' (line 302). Meanwhile, with the words 'thy depths conceal (line 302)' the speaker expresses that his life helps him to hide the past time of his life. The word 'depths' (line 302)

illustrates the deep side of the life of the speaker. Then, in the words 'thy gulfs discover' (line 302) the speaker expresses that his life contains a border. It is a border between the mature or experienced life and his innocent life. With the words 'thy gulfs discover' (line 302). The speaker expresses that along his lifetime, he is able to discover his new phase of life, exactly his mature or experienced life. Afterward, in the words 'From the first thou wert; in the end thou art' (line 304) the speaker shows his life journey.

6. The unexpected act of the speaker

After making himself in a smaller perspective phase, the speaker in this phase makes an action, which makes his life goes through the deepest falling phase. He sees himself as a useless person. In this phase, the speaker does a shocking action. This phase appears in the stanza 47 until 51. First, he does not want to involve in a love relationship anymore. As explained in the below lines:

I shall never be friends again with roses;

I shall loathe sweet tunes, where a note grown strong (lines 353-354,
stanza 47)

The speaker orders himself to make a distance with many beautiful and romantic things in his life. This situation represents in the words 'I shall never be friends again with roses;' (line 353). In the words 'never be friends again with...'(line 353) the speaker expresses that he does not want to make an association anymore with many beautiful and romantic things in his life. Specifically, the word 'roses' (line 353) symbolizes the sacred, romantic and sensual love (Tresidder, 417). Hence, in his statement above, the speaker expresses that he has so much antipathy with the romantic love. Meanwhile, the words "I shall loathe sweet tunes' (line 354) emphasize his hate feeling to the

romantic things around his life. The word 'loathe' (line 354) represent a person with very great dislike or disgust feeling for something. Then, the word 'sweet tunes' (line 354) does not signify the sweet rhythms in a song. In specific meaning, the word 'sweet' (line 354) points to the beautiful characteristic of something. The word 'tunes' (line 354) symbolize a harmony of two persons, which has emotional and beautiful characteristic. The words 'sweet tunes' (line 354) symbolizes the beautiful harmony of two persons.

Meanwhile, the speaker wants to show that in a love relationship, a man or a woman always influences his or her beloved. He says it in the words 'where a note grown strong' (line 354). Those words become the reason of his disgust for the love relationship. The word 'a note' (line 354) illustrates a woman or a man who has beloved in their life. Next, the word 'grown strong' (line 354) signifies the strong influence of the man or the woman to his or her beloved. Therefore, in the words 'I shall loathe sweet tunes, where a note grown strong' (line 354) the speaker also orders himself to hate the love relationship as a sweet and beautiful harmony in the life of human. He hates it because in there a person influences all life sides of her or his beloved. It is the same as his experience.

Relents and recoils, and climbs and closes,

As a wave of the sea turned back by song (lines 355-356, stanza 48).

The above quotation is the opinion of the speaker about a love relationship. In those lines, he expresses that a person always influences the life of his or her beloved. In the word 'relents' (line 355), the speaker views that in a love relationship, a person makes his or her beloved surrenders to his or her words. Afterward, in the word 'recoils' (line 355) the speaker expresses that the person removes his or her affection from their love

relationship. That person separates his or her affection from his or her beloved. Later, in the word 'climbs' (line 355) the speaker sees that the person performs another relationship. He or she gets the affection of another person. Then, he or she leaves his or her previous beloved. At last, in the word 'closes' (line 355) the speaker sees that the strong influence of the person actually closes his or her previous love relationship.

In the point of view of the speaker, exactly in the words 'As a wave of the sea turned back by song' (line 356), the motion in the love relationship appear as a big motion in the life of a person. Then, in detailed meaning, the words 'a wave' (line 356)' symbolize the big movement. It has relation to the life of a person. As in the previous description, the word 'sea' (line 356) symbolizes the life of a person. Next, the word 'song' (line 356) symbolizes the sadness and irritated moment. The words 'turned back' (line 356) illustrates the motion of the sadness, which goes back again to a person's life. For those reasons, with the words 'As a wave of the sea turned back by song' (line 356), the speaker expresses that an irritated moment makes a regression in a person's life. Completely, the words in the line 355 until 356 represent the sense of the speaker to a love relationship. He sees that in the love relationship, a person always influences the life of another person who becomes his or her beloved. Then, with his or her influence, the person separates his or her tender feeling to his or her previous beloved. At last, it makes the ending of their previous relationship. In the point of view of the speaker, the ending of the relationship regress the life-motion of the beloved. It happens because the sadness and irritated feeling of him or her.

Second, in his sixth phase, the speaker wants to make his own way to perform his life

I shall go my ways, tread out my measure,

Fill the days of my daily breath

With fugitive things not good to treasure, (lines 377-379, stanza 50)

The speaker orders himself to act his own way in his life. Then, he orders himself to deny his review about his brokenhearted life. Those conditions are shown in the words 'I shall go my ways, tread out my measure' (line 377). The words 'I shall' (line 377) express the order of the speaker to himself. Then, with the words 'go my ways' (line 377) the speaker orders himself to perform the motion of his life with his own direction and ways. Afterward, the words 'tread out' (line 377) show that the speaker orders himself to deny or ignore something in his life. According to the speaker, the thing is 'my measure' (line 377). The word 'measure' (line 377) here illustrates the point of view or the review of the speaker to his past lifetime.

Next, with the words 'Fill the days of my daily breath' (line 378) he expresses that he wants to change his disappointed moment with new and nice things. The representation of the spirit of the speaker to adjust his life appears in the words 'Fill the days' (line 378). The representation of the speaker's disappointed moment appears in the words 'my daily breath' (line 378). Then, with the words 'With fugitive things' (line 379), the speaker expresses that he wants to run off from his brokenhearted situation. The speaker wants to run from his past lifetime with something, which is nice in his point of view, although the people view it as bad thing to respect. The words 'not good to treasure' (line 379) imply the bad respect of the people to the things, which the speaker does. Frye says in his theory that the sixth phase of the tragedy contains a completely outrageous scene. In this phase, despair or unqualified horror makes a difficult intonation for the central character (222). The above quotation, exactly the lines 377 until 379, is the representation of the outrageous action, which the

speaker does. He wants to do something to forget his past lifetime, but it is a bad thing in the other people's judgment. It occurs because this phase is the continued representation of the previous phase of the speaker's life. In the previous phase, the speaker gains his despair. He experiences the mislead direction phase when he wants to continue his life by following the other people's way. Then, in this phase, he does an outrageous scene for forgetting his despair.

CHAPTER IV

CONCLUSION

Finally, the writer concludes that the poem contains two things, which establish the appearance of myth of autumn. First, the poem contains the background of the tragedy in the myth of autumn. The myth of autumn in the poem tells about a man who gains brokenhearted moment in his love relationship. The man has an obsession is to have eternal love. The performance of his obsession to be an unachievable obsession is the background of the speaker's calamity. Specifically, the speaker's obsession is the tragedy's background in myth of autumn, which appears in the poem.

Second, the poem contains the manifestation of the myth of autumn. It contains six phases. These six phases are divided into two parts. The first three phases of this poem's myth of autumn tells the speaker as the innocent person. He appears as a naïve person. He sees his relationship with his beloved as a perfect thing. He does not know the fact behind his relationship. In these three phases, the speaker is shown as a person with his commitment to obey all his beloved's words. The next three phases show the speaker as the mature and experienced person. Here, he gets the experience in his love relationship as a part of his life. The speaker's ironical point of view to himself is the part of this phase. The speaker's desperate situation also becomes the part of these last phases of myth of autumn. That situation brings the speaker to his most terrible life in the climax part of the poem. It causes him to perform an unexpected act, which is bad in the people's judgment.

In this poem, the sea, which appears as the dominant image, contains a relation with the plot of myth of autumn in the poem. Here, the sea symbolizes the speaker's

life, which goes to the mature and experienced life. Then, a French singer in the poem appears as a messenger. He is a subordinate character in the myth of autumn. In this poem, the story of the singer's life emphasizes the tragic mood, which occurs in the life of the speaker. The messenger's appearance brings the speaker to his most tragic moment.

The triumph of the fate is the poem's main idea, which makes the turning point in the speaker's life. Here, the turning point means the changing of the person's point of view to his life. At the beginning, he sees his life as a lively, innocent, vigorous, and full of spirited life. In the turning point, he sees his life as a ruined, hopeless and full of misery life.

When the poem's feature is arranged back, it starts with the short explanation of the speaker's story. It starts with the stanza 1 until 3 which explains the beginning until the latest moment of the speaker's love relationship. When the reader reads the poem, the sequence of the poem is started with the beginning of the speaker's love relationship. It starts in the stanza 1. Then, this beginning story continues in the stanza 4 until stanza 7. Here, stanza 2 becomes the lines of the speaker's expression to the beginning and the latest moment of his love relationship. Stanza 3, in reality, explains the situation of the speaker when he is brokenhearted. In the detailed expression, the speaker begins to tell about his brokenhearted moment in the stanza 8 and 9. He tells his brokenhearted moment in the stanza 10 until 13. In stanza 14 until 20, he tells his commitment and his dream. In the stanza 21 until 34, the speaker expresses his anger to his beloved. Then, in stanza 46, the speaker shows his despair. The speaker shows the solution of his problem in the stanza 47 until 51.

Through the poem and the analysis, the writer wants to suggest to the reader that a human should not see something in his life by an exaggerated way. Afterward, a human should see the problem behind his arrogance, which he performs in his life. It is shown in the speaker's life, he is proud of himself in his love relationship. He sees himself as the perfect. He performs his life with his arrogance. However, at the end of his story, he appears as the worst. Then, a poem is not only a group of beautiful words, but it is a combination of lines and words, which contains the deep message. Therefore, in this part, the writer would like to suggest that the reader has to read a poem in a comprehensive way to know the meaning of it and think the deep message inside of it, although the poem is a romantic poem. As Riffatterre said in *Semiotics of Poetry* that the poem ultimately tells us something about the reality which is in the quiet different shape from ordinary ideas. Therefore, the reader has to dive the barrier of reality while he wants to find the message which has been so constructed(Riffatterre 7).

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APPENDIX

“The Triumph of Time”

By Algernon Charles Swinburne

Before our lives divide for ever,
While time is with us and hands are free,
(Time, swift to fasten and swift to sever
Hand from hand, as we stand by the sea)
I will say no word that a man might say
Whose whole life's love goes down in a day;
For this could never have been; and never,
Though the gods and the years relent, shall be.

Is it worth a tear, is it worth an hour,
To think of things that are well outworn? 10
Of fruitless husk and fugitive flower,
The dream foregone and the deed forborne?
Though joy be done with and grief be vain,
Time shall not sever us wholly in twain;
Earth is not spoiled for a single shower;
But the rain has ruined the ungrown corn.

It will grow not again, this fruit of my heart,
Smitten with sunbeams, ruined with rain.
The singing seasons divide and depart,
Winter and summer depart in twain. 20
It will grow not again, it is ruined at root,
The bloodlike blossom, the dull red fruit;
Though the heart yet sickens, the lips yet smart,
With sullen savour of poisonous pain.

I have given no man of my fruit to eat;
I trod the grapes, I have drunken the wine.
Had you eaten and drunken and found it sweet,
This wild new growth of the corn and vine,
This wine and bread without lees or leaven,
We had grown as gods, as the gods in heaven, 30
Souls fair to look upon, goodly to greet,
One splendid spirit, your soul and mine.

In the change of years, in the coil of things,
In the clamour and rumour of life to be,
We, drinking love at the furthest springs,
Covered with love as a covering tree,

We had grown as gods, as the gods above,
Filled from the heart to the lips with love,
Held fast in his hands, clothed warm with his wings,
O love, my love, had you loved but me!

40

We had stood as the sure stars stand, and moved
As the moon moves, loving the world; and seen
Grief collapse as a thing disproved,
Death consume as a thing unclean.
Twain halves of a perfect heart, made fast
Soul to soul while the years fell past;
Had you loved me once, as you have not loved;
Had the chance been with us that has not been.

I have put my days and dreams out of mind,
Days that are over, dreams that are done.
Though we seek life through, we shall surely find
There is none of them clear to us now, not one.
But clear are these things; the grass and the sand,
Where, sure as the eyes reach, ever at hand,
With lips wide open and face burnt blind,
The strong sea-daisies feast on the sun.

50

The low downs lean to the sea; the stream,
One loose thin pulseless tremulous vein,
Rapid and vivid and dumb as a dream,
Works downward, sick of the sun and the rain;
No wind is rough with the rank rare flowers;
The sweet sea, mother of loves and hours,
Shudders and shines as the grey winds gleam,
Turning her smile to a fugitive pain.

60

Mother of loves that are swift to fade,
Mother of mutable winds and hours.
A barren mother, a mother-maid,
Cold and clean as her faint salt flowers.
I would we twain were even as she,
Lost in the night and the light of the sea,
Where faint sounds falter and wan beams wade,
Break, and are broken, and shed into showers.

70

The loves and hours of the life of a man,
They are swift and sad, being born of the sea.
Hours that rejoice and regret for a span,
Born with a man's breath, mortal as he;
Loves that are lost ere they come to birth,
Weeds of the wave, without fruit upon earth.
I lose what I long for, save what I can,

My love, my love, and no love for me!

80

It is not much that a man can save
 On the sands of life, in the straits of time,
 Who swims in sight of the great third wave
 That never a swimmer shall cross or climb.
 Some waif washed up with the strays and spars
 That ebb-tide shows to the shore and the stars;
 Weed from the water, grass from a grave,
 A broken blossom, a ruined rhyme.

There will no man do for your sake, I think,
 What I would have done for the least word said. 90
 I had wrung life dry for your lips to drink,
 Broken it up for your daily bread:
 Body for body and blood for blood,
 As the flow of the full sea risen to flood
 That yearns and trembles before it sink,
 I had given, and lain down for you, glad and dead.

Yea, hope at highest and all her fruit,
 And time at fullest and all his dower,
 I had given you surely, and life to boot,
 Were we once made one for a single hour. 100
 But now, you are twain, you are cloven apart,
 Flesh of his flesh, but heart of my heart;
 And deep in one is the bitter root,
 And sweet for one is the lifelong flower.

To have died if you cared I should die for you, clung
 To my life if you bade me, played my part
 As it pleased you—these were the thoughts that stung,
 The dreams that smote with a keener dart
 Than shafts of love or arrows of death;
 These were but as fire is, dust, or breath. 110
 Or poisonous foam on the tender tongue
 Of the little snakes that eat my heart.

I wish we were dead together today,
 Lost sight of, hidden away out of sight,
 Clasped and clothed in the cloven clay,
 Out of the world's way, out of the light,
 Out of the ages of worldly weather,
 Forgotten of all men altogether,
 As the world's first dead, taken wholly away,
 Made one with death, filled full of the night. 120

How we should slumber, how we should sleep,
Far in the dark with the dreams and the dews!
And dreaming, grow to each other, and weep,
Laugh low, live softly, murmur and muse;
Yea, and it may be, struck through by the dream,
Feel the dust quicken and quiver, and seem
Alive as of old to the lips, and leap
Spirit to spirit as lovers use.

Sick dreams and sad of a dull delight;
For what shall it profit when men are dead 130
To have dreamed, to have loved with the whole soul's might,
To have looked for day when the day was fled?
Let come what will, there is one thing worth,
To have had fair love in the life upon earth:
To have held love safe till the day grew night,
While skies had colour and lips were red.

Would I lose you now? would I take you then,
If I lose you now that my heart has need?
And come what may after death to men,
What thing worth this will the dead years breed? 140
Lose life, lose all; but at least I know,
O sweet life's love, having loved you so,
Had I reached you on earth, I should lose not again,
In death nor life, nor in dream or deed.

Yea, I know this well: were you once sealed mine,
Mine in the blood's beat, mine in the breath,
Mixed into me as honey in wine,
Not time, that sayeth and gainsayeth,
Nor all strong things had severed us then;
Not wrath of gods, nor wisdom of men, 150
Nor all things earthly, nor all divine,
Nor joy nor sorrow, nor life nor death.

I had grown pure as the dawn and the dew,
You had grown strong as the sun or the sea.
But none shall triumph a whole life through:
For death is one, and the fates are three.
At the door of life, by the gate of breath,
There are worse things waiting for men than death;
Death could not sever my soul and you,
As these have severed your soul from me. 160

You have chosen and clung to the chance they sent you,
Life sweet as perfume and pure as prayer.

But wilt it not one day in heaven repay you:
Will they solace you wholly, the days that were?
Will you lift up your eyes between sadness and bliss,
Meet mine, and see where the great love is,
And tremble and turn and be changed? Content you;
The gate is strait; I shall not be there.

But you, had you chosen, had you stretched hand,
Had you seen good such a thing were done, 170
I too might have stood with the souls that stand
In the sun's sight, clothed with the light of the sun;
But who now on earth need care how I live?
Have the high gods anything left to give,
Save dust and laurels and gold and sand?
Which gifts are goodly; but I will none.

O all fair lovers about the world,
There is none of you, none, that shall comfort me.
My thoughts are as dead things, wrecked and whirled
Round and round in a gulf of the sea; 180
And still, through the sound and the straining stream,
Through the coil and chafe, they gleam in a dream,
The bright fine lips so cruelly curled,
And strange swift eyes where the soul sits free.

Free, without pity, withheld from woe,
Ignorant; fair as the eyes are fair.
Would I have you change now, change at a blow,
Startled and stricken, awake and aware?
Yea, if I could, would I have you see
My very love of you filling me, 190
And know my soul to the quick, as I know
The likeness and look of your throat and hair?

I shall not change you. Nay, though I might,
Would I change my sweet one love with a word?
I had rather your hair should change in a night,
Clear now as the plume of a black bright bird;
Your face fail suddenly, cease, turn grey,
Die as a leaf that dies in a day.
I will keep my soul in a place out of sight,
Far off, where the pulse of it is not heard. 200

Far off it walks, in a bleak blown space,
Full of the sound of the sorrow of years.
I have woven a veil for the weeping face,
Whose lips have drunken the wine of tears;

I have found a way for the failing feet,
A place for slumber and sorrow to meet;
There is no rumour about the place,
Nor light, nor any that sees or hears.

I have hidden my soul out of sight, and said
“Let none take pity upon thee, none
Comfort thy crying: for lo, thou art dead,
Lie still now, safe out of sight of the sun.
Have I not built thee a grave, and wrought
Thy grave-clothes on thee of grievous thought,
With soft spun verses and tears unshed,
And sweet light visions of things undone?”

210

“I have given thee garments and balm and myrrh,
And gold, and beautiful burial things.
But thou, be at peace now, make no stir;
Is not thy grave as a royal king’s?
Fret not thyself though the end were sore;
Sleep, be patient, vex me no more.
Sleep; what hast thou to do with her?
The eyes that weep, with the mouth that sings?”

220

Where the dead red leaves of the years lie rotten,
The cold old crimes and the deeds thrown by,
The misconceived and the misbegotten,
I would find a sin to do ere I die,
Sure to dissolve and destroy me all through,
That would set you higher in heaven, serve you
And leave you happy, when clean forgotten,
As a dead man out of mind, am I.

230

Your lithe hands draw me, your face burns through me,
I am swift to follow you, keen to see;
But love lacks might to redeem or undo me;
As I have been, I know I shall surely be;
“What should such fellows as I do?” Nay,
My part were worse if I chose to play;
For the worst is this after all; if they knew me,
Not a soul upon earth would pity me.

240

And I play not for pity of these; but you,
If you saw with your soul what man am I,
You would praise me at least that my soul all through
Clove to you, loathing the lives that lie;
The souls and lips that are bought and sold,
The smiles of silver and kisses of gold,
The lapdog loves that whine as they chew,

The little lovers that curse and cry.

There are fairer women, I hear; that may be;
 But I, that I love you and find you fair, 250
 Who are more than fair in my eyes if they be,
 Do the high gods know or the great gods care?
 Though the swords in my heart for one were seven,
 Should the iron hollow of doubtful heaven,
 That knows not itself whether night-time or day be,
 Reverberate words and a foolish prayer?

I will go back to the great sweet mother,
 Mother and lover of men, the sea.
 I will go down to her, I and none other,
 Close with her, kiss her and mix her with me; 260
 Cling to her, strive with her, hold her fast:
 O fair white mother, in days long past
 Born without sister, born without brother,
 Set free my soul as thy soul is free.

O fair green-girdled mother of mine,
 Sea, that art clothed with the sun and the rain,
 Thy sweet hard kisses are strong like wine,
 Thy large embraces are keen like pain.
 Save me and hide me with all thy waves,
 Find me one grave of thy thousand graves, 270
 Those pure cold populous graves of thine
 Wrought without hand in a world without stain.

I shall sleep, and move with the moving ships,
 Change as the winds change, veer in the tide;
 My lips will feast on the foam of thy lips,
 I shall rise with thy rising, with thee subside;
 Sleep, and not know if she be, if she were,
 Filled full with life to the eyes and hair,
 As a rose is fulfilled to the roseleaf tips
 With splendid summer and perfume and pride. 280

This woven raiment of nights and days,
 Were it once cast off and unwound from me,
 Naked and glad would I walk in thy ways,
 Alive and aware of thy ways and thee;
 Clear of the whole world, hidden at home,
 Clothed with the green and crowned with the foam,
 A pulse of the life of thy straits and bays,
 A vein in the heart of the streams of the sea.

Fair mother, fed with the lives of men,

Thou art subtle and cruel of heart, men say. 290
 Thou hast taken, and shalt not render again;
 Thou art full of thy dead, and cold as they.
 But death is the worst that comes of thee;
 Thou art fed with our dead, O mother, O sea.
 But when hast thou fed on our hearts? or when,
 Having given us love, hast thou taken away?

O tender-hearted, O perfect lover,
 Thy lips are bitter, and sweet thine heart.
 The hopes that hurt and the dreams that hover,
 Shall they not vanish away and apart? 300
 But thou, thou art sure, thou art older than earth,
 Thou art strong for death and fruitful of birth;
 Thy depths conceal and thy gulfs discover;
 From the first thou wert; in the end thou art.

And grief shall endure not for ever, I know.
 As things that are not shall these things be;
 We shall live through seasons of sun and of snow,
 And none be grievous as this to me.
 We shall hear, as one in a trance that hears,
 The sound of time, the rhyme of the years; 310
 Wrecked hope and passionate pain will grow
 As tender things of a spring-tide sea.

Sea-fruit that swings in the waves that hiss,
 Drowned gold and purple and royal rings.
 And all time past, was it all for this?
 Times unforgotten, and treasures of things?
 Swift years of liking and sweet long laughter,
 That wist not well of the years thereafter
 Till love woke, smitten at heart by a kiss,
 With lips that trembled and trailing wings? 320

There lived a singer in France of old
 By the tideless dolorous midland sea.
 In a land of sand and ruin and gold
 There shone one woman, and none but she.
 And finding life for her love's sake fail,
 Being fain to see her, he bade set sail,
 Touched land, and saw her as life grew cold,
 And praised God, seeing; and so died he.

Died, praising God for his gift and grace:
 For she bowed down to him weeping, and said 330

“Live;” and her tears were shed on his face
 Or ever the life in his face was shed.
 The sharp tears fell through her hair, and stung
 Once, and her close lips touched him and clung
 Once, and grew one with his lips for a space;
 And so drew back, and the man was dead.

O brother, the gods were good to you.
 Sleep, and be glad while the world endures.
 Be well content as the years wear through;
 Give thanks for life, and the loves and lures; 340
 Give thanks for life, O brother, and death,
 For the sweet last sound of her feet, her breath,
 For gifts she gave you, gracious and few,
 Tears and kisses, that lady of yours.

Rest, and be glad of the gods; but I,
 How shall I praise them, or how take rest?
 There is not room under all the sky
 For me that know not of worst or best,
 Dream or desire of the days before,
 Sweet things or bitterness, any more. 350
 Love will not come to me now though I die,
 As love came close to you, breast to breast.

I shall never be friends again with roses;
 I shall loathe sweet tunes, where a note grown strong
 Relents and recoils, and climbs and closes,
 As a wave of the sea turned back by song.
 There are sounds where the soul's delight takes fire,
 Face to face with its own desire;
 A delight that rebels, a desire that reposes;
 I shall hate sweet music my whole life long. 360

The pulse of war and passion of wonder,
 The heavens that murmur, the sounds that shine,
 The stars that sing and the loves that thunder,
 The music burning at heart like wine,
 An armed archangel whose hands raise up
 All senses mixed in the spirit's cup
 Till flesh and spirit are molten in sunder--
 These things are over, and no more mine.

These were a part of the playing I heard
 Once, ere my love and my heart were at strife; 370
 Love that sings and hath wings as a bird,
 Balm of the wound and heft of the knife.
 Fairer than earth is the sea, and sleep

'Than overwatching of eyes that weep,
Now time has done with his one sweet word,
The wine and leaven of lovely life.

I shall go my ways, tread out my measure,
Fill the days of my daily breath
With fugitive things not good to treasure,
Do as the world doth, say as it saith; 380
But if we had loved each other—O sweet,
Had you felt, lying under the palms of your feet,
The heart of my heart, beating harder with pleasure
To feel you tread it to dust and death—

Ah, had I not taken my life up and given
All that life gives and the years let go,
The wine and honey, the balm and leaven,
The dreams reared high and the hopes brought low?
Come life, come death, not a word be said;
Should I lose you living, and vex you dead? 390
I never shall tell you on earth; and in heaven,
If I cry to you then, will you hear or know?