

**A STRUCTURAL UNDERSTANDING  
OF GERARD MANLEY HOPKINS SELECTED POEMS**



**SKRIPSI**

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at the English Department

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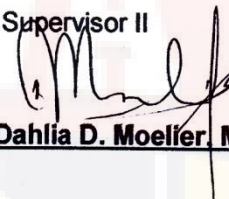
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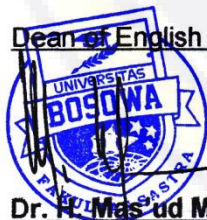
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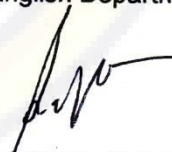
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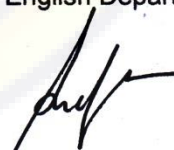
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Makassar, 2 Agustus 2018

Yang membuat pernyataan,

**Indriani T.**

## ABSTRAK

**Indriani T.** (4514051003) . 2018 . A structural understanding of Gerard Manley Hopkins selected poems. (dibimbing oleh Herman Mustafa and Dahlia D. Moelier)

Skripsi ini membahas tentang analisis struktural yang meliputi unsur fisik dan batin pada beberapa puisi pilihan penulis karya Gerard Manley Hopkins, dimana ada dua puisi yang digunakan oleh penulis yang pertama adalah puisi berjudul " Thou arts indeed just, Lord " dan " Felix Randal ". Tujuan penelitian adalah untuk mengidentifikasi cara mudah memahami sebuah makna yang tersirat dalam puisi melalui analisis unsur fisik dan batin terlebih dahulu.

Tipe penelitian ini adalah analisis deskriptif, metode penelitian ini adalah metode kualitatif. metode kualitatif digunakan untuk menganalisis data pada puisi yang ditentukan.

Dari analisis data yang dilakukan, penulis menemukan bahwa sebuah puisi akan tepat dipahami ketika di analisis secara terstruktur mulai dari struktur fisik yang berupa jumlah bait, rima, gaya bahasa dan kemudian menuju ke struktur batin yaitu tema, perasaan pengarang puisi, nada, dan amanat puisi tersebut. pemahaman kita akan makna dan tujuan sebuah puisi akan lebih terarah dan tepat ketika dianalisis terlebih dahulu unsur fisik dan batin seperti pada puisi Gerard Manley hopkins tersebut.

kata kunci : *Struktural, puisi, pengarang fisik, batin,*

## ABSTRACT

**Indriani T.** (4514051003). 2018. A structural understanding of Gerard Manley Hopkins selected poems. (guided by Herman Mustafa and Dahlia D. Moelier)

This thesis discusses the structural analysis which includes the physical and mental elements in some of the author's choice poems by Gerard Manley Hopkins, where two poems used by the first author are poems titled "Thou arts indeed just, Lord" and "Felix Randal". The objective of the study was to identify an easy way of understanding an implicit meaning in poetry through the analysis of extrinsic and intrinsic elements first.

This type of research is descriptive analysis, this research method is qualitative method. Qualitative methods are used to analyze data on the specified poetry.

From the data analysis, the writer found that a poem will be appropriately understood when analyzed in a structured way from the physical structure in the form of the number of stanza, rhyme, style of language and then to the inner structure of the theme, the author's feelings of poetry, tone, and the intention also the meaning of the poem will be more precise when first thing to analyzed is the physical and inner elements as in the Gerkins Manley hopkins poem.

keywords: *Structural,poem,poet ekstrinsic, intrinsic,*

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The researcher



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## CHAPTER 1

### INTRODUCTION

#### A. Background

The language of poems differs from common linguistic usage. There are many kinds of poems in this world with the different style, and structure also the poets itself, and there are many kinds of meaning that the poets explain in their poems as well to felt by the readers.

Poem is one type of literary work whose presentation is very much the beauty of language and density of meaning. With poem a poet can express the expression of his feelings. The beauty of the language and the density of meaning that poems possess sometimes make the reader or poetic connoisseurs have difficulty in understanding and grasping the meaning contained in the poem. In order to understand and grasp meaning in poetry, the reader must have inner sensitivity and critical power to the poem.

Write a poem consists of made up of meters and words that rhyme or it can be prose which consists of short stories that do not necessarily rhyme. It depends on the message and the writer's preference.

In poems, a line created is a work of art. It is determining just how long a line should be for that perfect effect and in using the appropriate writing technique to carry your message through. In writing poems, the length of the line is usually determined by the margins that are set and

the paper that is used although the message should be just as clear and emotionally based as it is in poems.

The word poetry comes from the Greek "poesis" which means creation. In English called "poetry" means poetry, poet means poet, poem means poetry or poetry.

This kind of meaning has gradually narrowed its scope into "the result of literary art whose words are arranged according to certain conditions by using rhythmic rhymes and figurative words. A poem is a piece of writing in which the words are chosen for their beauty and sound and are carefully arranged, often in short lines which rhyme.

In the opinion of the author of a literary work is a creation that is communicatively conveyed about the author's intent with the aesthetic purpose. These works often tell a story, either in the first or the first three, with or and through the use of various literary devices related to their time.

Literary work is a social institution that uses language as a medium. The language itself is a social creation. Literature presents a picture of life, and life itself is a social reality. Sapardi (1979: 1)

Literature or Literature is the disclosure of artistic and imaginative facts as manifestations of human life. (and society) through language as medium and has a positive effect on human life (humanity). Mursal Esten (1978: 9)

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and has a positive effect on human life (humanity). Mursal Esten (1978: 9).

Literary work is a work of fiction which is the result of creation based on a spontaneous outburst of emotion that is able to reveal the aesthetic aspect both between linguistic aspect and aspect of meaning. Mukarovsky, EE. Cummings, and Sjklovski.

The literary work is to showcase life, and life itself is a social reality. In this sense, life includes interpersonal, intercommunity-people-to-person, interpersonal, and interpersonal relationships that occur within a person. Damono.

Poetry is the most beautiful words in the most beautiful arrangement. The poet chooses the exact words and is properly disususn, for example balanced, systematic, between one element with other elements very closely related. Samuel Taylor Coleridge.

Poetry is also a literary work bound by certain terms or conditions and the disclosure is not detailed, not detailed or widespread. Drs. Zainuddin

Structural analysis is a priority task or a preliminary task. For works of literature have the intrinsic significance that can be extracted from the work itself. Aew (1984: 135)

Basically the structural study aims to describe as closely as possible the functions and interrelationships between the various elements of literary works, in this case fiction proxies that together produce an overall. The study of the structure is not enough if it merely

records certain elements in a work of fictional prose such as events, plots, figures, backgrounds, or others. More important, however, is to show how those elements are, or what contributions are given to the aesthetic goals and the overall meaning to be achieved. From some opinions above can be concluded that the structural review is an assessment of a literary work prose fiction that aims to explain the interrelationships between various elements of literary works. In its intent, the structural approach discusses the intrinsic elements of a literary work. Nurgiantoro (2002: 37)

A poems was created by the poets with inspiration, and according to the surrounding conditions of poets, that is one of the reason why there are many kinds of poems that ever created and known or unknown to the people of the world or by the readers.

Poetry is one type of literary work whose presentation is very much the beauty of language and density of meaning. With poetry a poet can express the expression of his feelings. The beauty of the language and the density of meaning that poems possess sometimes make the reader or poetic connoisseurs have difficulty in understanding and grasping the meaning contained in the poem. In order to understand and grasp meaning in poetry, the reader must have inner sensitivity and critical power to the poem.

In the opinion of the author Poetry is the expression of the feeling of the poet is strung together into a form of writing and tersusun into the temple and contain food, and is the result of the author's mind.

Therefore, to understand and capture the meaning of poetry readers need to conduct a study or analysis of the poem. In the study of poetry there are several approaches that can be used, one of them by using a structural approach. The structural approach was pioneered by the Russian Formalists and Prague Structuralism.

A literary work, poetry, according to the structuralism is a totality constructed coherently by its various elements (builders). On the one hand, the structure of literary works can be interpreted as the composition, affirmation, and description of all materials and parts of the components which together form a beautiful round (Abrams, 1981: 68 in Nurgiyantoro, 2007: 36). On the other hand, the structure of literary works also refers to the mutual understanding of interrelations, intrinsic, mutual influence, which together form a unified whole (Nurgiyantoro, 2007: 36).

Structuralism is basically a way of thinking about the world mainly related to the responses and descriptions of its structures. According to the idea of structuralism, (literary work is the world created by the author) is more of an arrangement of relationships than the order of things. Therefore, the nature of each element in the structure has no meaning by itself, but its meaning is determined by its relation to all other elements contained in that structure. (Hawkes, 1978: 17-18). The structure is a whole round, ie the parts that make it can not stand alone outside the structure. Here are some of the opinions of experts on structural approaches, namely a method or a search for a fact whose goal is not only addressed to one element as an independent individual outside its

unity, but also to the relationship between its elements (Fokemma 1977: 21). The structural analysis is a priority task or a preliminary task. For works of literature has intrinsic significance that can be extracted from the work itself (A.Teeuw 1984: 135). The Structural Approach used, will produce a clear picture of diction, image, figurative language, rhetorical means, verse and lines, sound value, piracy, narration, emotion, and idea used by author in writing poetry.

Analyzing literature or criticizing works of literature (poetry) according to Culler (Pradopo, 2012: 141) is "an attempt to grasp meaning and give meaning in literary texts (poetry)". Elements of literary works formed from a meaningful structure and built from the sign system so to peel it one way is to analyze using structural and semiotic theory. The literary work is a meaningful structure or structure, Pradopo (Teeuw, 1983: 61) argues that "this structural analysis is the first priority before the others". We have to know this is because the literary work (poetry) is a sign system of meaning with the language as its medium. To analyze the structure of this sign system there needs to be structural criticism to understand the meaning of the signs that exist within the system (structure).

In addition, semiotic analysis is an important step for analyzing poetry as a sign system and determining the interrelations that allow poetry to have various meanings because structural analysis according to Teeuw (Wachid, 2010: 14) "can only reveal the element of kepuitisanya only. The science of this sign is called semiotic ". Preminger and Abrams,



(Pradopo 2011: 141). The structural analysis of literary works, in this case poetry, can be done by decomposing the internal elements (diction, image, word of congress, figurative Language) and external in poetry (theme, pain, tone, message). In the chapter on the discussion of this paper will discuss about structural analysis of Gerarld Manley Hopkins selected poems.

The writer interested in the poems by Gerard Manley Hopkins because he is famous enough among the leading victorian poets. And also because of His manipulation of prosody (particularly his concept of sprung rhythm and use of imagery) established him as an innovative writer of verse. Two of his major themes were nature and religion.

From the explanation above, the writer thinks that the poems are interesting object to be analyzed.

### **B. The scope of the problem**

In order to understand and grasp meaning in poetry, the reader must have inner sensitivity and critical power to the poem. Therefore, to understand and capture the meaning of poetry readers need to conduct a study or analysis of the poem, more precisely will know how the structural approach and understanding of Gerarld Manley Hopkins selected poems and what is the correlations between them to make a structural understanding such as that and to make the reader understand more about the structural of the poems.

### **C. The formulation of the problem**

The statement of the problem that has been mentioned above is formulated as follows :

How is the structure and the correlation between the extrinsic structure and the intrinsic structure of Gerard Manley Hopkins selected poems

### **D. The objective of the research**

The objective of the research are :

To describe the structural understanding and correlation between the extrinsic structure and the intrinsic structure of Gerard Manley Hopkins selected poems

### **E. The significance of the research**

1. The results of this research can be used as the source of information to students in the general and the students of faculty of Letters in particularly about the structural understanding of poetry
2. It can be used as a reference in analyzing the literary works of Gerard Manley Hopkins
3. As an input material for whom likes to enjoy analyzing the poems
4. As a motivation to achieve a better appreciation of literary works

## CHAPTER II

### REVIEW OF LITERATURE

#### A. The previous studies

The writer got inspiration to make a research script about the structural understanding of Gerard Manley Hopkins poetry is because of after she read the thesis with the title structural approach in analyze a poem by Chairil Anwar selected poems a thesis of Arie Robert (2009: Universitassatyawacana) , He wrote about how the structural approach in analyze the poem couod make some different point of view of the poems and make it easier to understand what is the correlation between the structuralis of poem and the meaning of the poem at all.

The second previous study is about structural and semiotic analisis of poetry by using Dimas Indianto selected poems a thesis of Bangkit Bagas (2012: universitas muhammadiyah purwokerto), the research said that Analyzing literature or criticizing works of literature (poetry) according to Culler (Pradopo, 2012: 141) is "an attempt to grasp meaning and give meaning in literary texts (poetry)".

Elements of literary works formed from a meaningful structure and built from the sign system so to peel it one way is to analyze using structural and semiotic theory. The literary work is a meaningful structure or structure, Pradopo (Teeuw, 1983: 61) argues that "this structural analysis is the first priority before the others". This is because the literary work (poetry) is a sign system of meaning with the language as its medium.

To analyze the structure of this sign system there needs to be structural criticism to understand the meaning of the signs that exist within the system (structure). In addition, semiotic analysis is an important step for analyzing poetry as a sign system and determining the interrelations that allow poetry to have various meanings because structural analysis according to Teeuw (Wachid, 2010: 14) "can only reveal the element of keputisanya only. The science of this sign is called semiotic ". Preminger and Abrams, (Pradopo 2011: 141).

### **B. The structural of poems**

The young people which mean the students often taught in school to think about what poems mean: their themes, their images, the feelings they evoke. At the higher levels of literary education, however, you may be asked to evaluate how a poem works. One of the keys to analyzing this "how" is understanding a poem's structure. Like little machines, poems are built in different ways to accomplish different goals. It is our job as a literary critic to show the makeup that makes a particular poem run well, actually there are two kinds of structural understanding of poetry that have to be known first before analyze the poetry, the first one is physical structure and the second one is the inner structure. They have their own type of structure which is also has some relations or correlation each other, well, we will know first about the explanation of those two types of structural of poetry below and after that yhe writer hope all of the readers will understand more about the structuralistic of poetry. Poets utilize structural elements of poetry in order to

successfully convey the meaning of their work. The stanza structure; the length of the lines; sound devices; word choice – they all aid the creation of tone and mood in a poem, and work together to present the meaning. It is important that you have a good understanding of the structural elements of poetry, so that the reader can understand how they work to support and carry the ideas of a poem.

### **C. Extrinsic structure**

#### **1. Formal Poetic Structures and Purpose**

One of the most important aspects of analyzing poetic structure is to categorize the poem. This usually means becoming familiar with some of the more common poetic forms out there: sonnets, ballads, haiku, odes, sestinas, villanelles, elegies and many others. Part of understanding formal poetic structure requires thinking about the poem's purpose. Is it a love poem? Is it written in memoriam of the dead? Is meant to evoke a simple image? Is it meant to be read publicly.

#### **2. Tipography**

Understanding tipography in poetry is the order of arrays, stanzas, phrases, words, and sounds to produce a physical form that is capable of supporting content, taste and atmosphere. Typography is an important differentiator between poetry prose and drama. The lines of poetry are not formed in paragraphs, but in the form of

stanzas. In contemporary poetry such as Calzoum Bachris's works, typography is so important that it shifts the position of the meaning of words.

Typical poems (typography) are poems like pages that are not filled with words, right-left edges, arrangement of lines to lines of poetry that do not always start with a capital letter and end with a dot. These things determine the meaning of poetry.

Typography is a visual aspect of poetry in the form of relationship and layout. Typography is sometimes referred to as the composition of lines of poetry and some call it a form of engraving. Typography in poetry is used to obtain an interesting form to be beautifully viewed by the reader.

### 3. Stanza and Line Structure

All poems have a stanza and line structure, even if they are not so apparent. If the poem is broken up into discernible stanzas of equal or unequal size, this is important to note. Similarly, consider whether the lines in the poem are of roughly equal length. Once you establish the stanza and line pattern, you can see where the poem deviates from this structure. Focus on these places, because poets often use deviation from a pattern to highlight important words or phrases.

#### 4. Rhyme Scheme and Meter

When people think of poetry, it usually think of lines with consistent rhythm that rhyme in some predictable pattern. This is not always the case, however. To analyze a poem's structure properly, it is crucial to find out what its pattern of rhyme is. Is it written in quatrains (groups of four lines) that rhyme at the end? Is it written in rhyming couplets? If there is no observable rhyme, it is written in free verse. Similarly, it is important to see discover its rhythm (meter). Count out the number of stressed syllables in each line.

#### 5. Speaker and Tone

Although we do not always associate tone with structure, the point of view from which a poem is written is part of how it is put together. If there is a persona who is speaking the lines of a poem, this must be noted. Similarly, note whether the poem is written sincerely, or spoken with an ironic tone. Robert Browning's "My Last Duchess," for example, is spoken from the perspective of a duke who has had his wife killed. The poem's tone, therefore, is ironic.

#### 5. Style

The style of language such as majas is a tool used by poets to pronounce poetry, the style of this language can actually be distinguished by various, such as language style based on sentence structure, or direct significance. Sentence structure can be used as a foundation for creating a style of language (Keraf, 2009: 124).

Word choice determines the value of validity in a literary work (poetry), so the selection of words in poetry is so important, according to Berfield (Pradopo, 2010: 54) states "that when the selected words cause genetic imagination, the result is poetic diction". Besides diction not only just convey the idea, but also required to be able to illustrate the poet's imagination, and that is not less important to give the reader the understanding of the poet's intent in his poetry.

a. Personification ( feeling )

Personification is a metaphorical style of speech that describes inanimate objects or lifeless things as if they have human nature.

b. Repts

Repetition is a style of language with the existence of repetition of sounds, syllables, or other parts that are considered important to put pressure in an appropriate.

c. Simile

Is an explicit comparison that is directly dedare things with something else. In the simile comparison is expressed by certain words such as " se", "as", "like" and so on" (Wachid 2012:77)

d. Metonimia

It is a style of language that uses a word to express something else, because it has a very close relationship each other.



e. Image

In imagery poetry is used to create a fresh and vivid picture, as Coombes (Pradopo, 2010: 133) puts it, "a successful image that helps us to sense what the poet feels for the object and the situation.

The images of fantasy are varied, generated by the means of the sense of sight, hearing, touch, tasting (tasting) and smell are even created by thought and movement. (Pradopo, 2010: 81). Imagery is a disclosure of the poet's sensory experience into words and phrases, thereby incarnating more concrete images. So as to give a clear picture, to create a special atmosphere, to make life more images and thoughts and sensations in a poem intended to attract attention, the poet also uses images of imagination (mind), in addition to other tools of poetry.

According to Waluyo (1987: 78) imagery or imagery can be limited by the following sense: words or arrangements of words that can express sensory experiences, such as sight, hearing, and feeling. Thus one must understand the meaning of words, which in this connection must also be able to recall an experience of the senses of the objects mentioned or explained, or imaginatively construct a kind of experience beyond the related things so that the words will be truly - really mean to the reader or the listener.

Thus, the presence of images can be more reminiscent than to create a new impression of the mind, so that readers engage in poetic creations. After all of the structural, it will make the reader

easier , which means that the reader will be easy to respond to things in his experience has been available deposits of the rich imagery.

a. imagery

Hearing imagery is a word to give effect and imagination ,especially on ear hearing.

b. Offactory

The olfactory image occurs when a word gives effect and imagination especially to the sense of smell that is our nose.

b. Tactile Image

Tactile imagery is a word to give stimuli or effects and imagination, especially on the touch of a skin tool.

c. Motion Imagery

Motion imagery is a word to give the imagination of the effect of moving from one place to another or giving a picture of something moving. The tasting image is a word to give stimuli and imagination especially to the taste buds of our tongue.

**D. Intrinsic structure**

1. Theme

The theme in the structure of this poem is the content of meaning that will be conveyed from the poem submitted to the listener. Whether it's on word, line tone or in whole poetry. The theme is the principal issue / basic idea that the poet discloses in his poetry.

The theme serves as the main foundation of the poet in writing his poems.

Themes in poetry, for example: deity, humanity, patriotism (struggle to defend the homeland, love of the land of birth, love, social protest, etc.)

According to J. Waluyo, the theme is the central idea proposed by the poet through his poetry. The theme is specific (referenced from the poet), objective (the reader must interpret the same) and straightforward (not the meaning of the kias taken from the connotation). If you want to know the theme a bit much you have to know the background of the poet so as not to mistake in interpreting.

Before reading poetry, the researcher must realize that the meaning of poetry should be interpreted and not the direct meaning that can be known.

Djojuroto (2005: 24) added that the next step can be done by interpreting the context in linguistics in the form of linguistic tools explicitly used in speech. This can be seen from the use of words and relations between sentences in each line of the poem. If such a thing is done, an interpretation will be obtained which is no different from the intent of the poet. So the idea or theme of poetry can be known. Each discourse certainly has a theme or subject matter that becomes the topic of conversation, as well as on literary discourse especially on poetry also has a theme in it. The theme of poetry is the

main idea proposed by poets through his poetry (Djojuroto, 2005: 24).

The theme of poetry usually reveals the essential human issues, such as: love, fear, happiness, grief, misery, justice, truth, divinity, social criticism, and protest. The theme can be translated into subthemes or arguably the point.

## 2. Feeling

Feeling is the poet's attitude about the subject matter contained in his poetry. Disclosure of themes and feelings closely related to the social background and psychology of poets, such as educational background, religion, gender, social class, position in society, age, sociological and psychological experience, and knowledge. The depth of the disclosure of themes and statements in addressing a problem is independent of the poet's ability to have words, rhymes, styles, and poetry, but also from the insights, knowledge, experiences, and personality formed by his psychological background.

## 3. Tone (tone)

Tone is a poet's attitude there are readers. Tone related to theme and taste. The poet can convey the theme either in a patronizing tone, dictate, cooperate with the reader in problem solving, leave the problem to the reader, with a pompous tone, regard the ignorant and low reader, etc.

A poem can give rise to a certain tone from the innate attitude of the poet. The tone or attitude to poetry is often associated with the atmosphere. If the tone means the poet's attitude to the subject matter (attitude) and the poet's attitude to the reader (tone), then the atmosphere means the state of feeling caused by the expression of the tone and the environment that can be captured by the five senses.

Tones relate to themes and readers. The theme-related tone indicates the poet's attitude to the object he is working on. For example, the poet works on the object of a robber, the poet can be sympathetic, hateful, antipathic, moved, and so on. The tone associated with the reader, such as patronizing tones, cynical tone, inciting tones, casual tone, philosophical tone, and others. The reader's appreciation of the tone suggested by the poet should be appropriate. Only then can the interpretation of the meaning of a poem approach the accuracy desired by the poet.

The way to interpret the poetry is to review the language used by the poet, which is to determine the context of poetry based on the relationship of cohesion (the relationship between sentence structure) and coherence (meaning relationship between sentences). The meaning of poetry is not only determined by words and sentences loosely or sentence which is being structured as well but is determined by the relationship between one sentence with another

both the previous sentence and afterwards (Djojuroto, 2005: 26).

#### 4. The intention

The intention is the message the poet will convey to the reader contained in the poem. The mandate implied behind the word sequence, can also be behind the revealed theme. The message is expressed with the meaning contained in the words of the poem. Every poet has their own way to explain and express the idea also the message of their poems itself, and it also as the fact that there are many kinds of message that we can get in each poems as well.

#### **E. History of Gerard Manley Hopkins**

Gerard Manley Hopkins is one of the three or four greatest poets of the Victorian era. He is regarded by different readers as the greatest Victorian poet of religion, of nature, or of melancholy. However, because his style was so radically different from that of his contemporaries, his best poems were not accepted for publication during his lifetime, and his achievement was not fully recognized.

Hopkins's idiosyncratic creativity was the result of interactions with others, beginning with the members of his family. Hopkins's extended family constituted a social environment that made the commitment of an eldest son to religion, language, and art not only possible but also highly probable. His mother, Kate Smith Hopkins (1821-1900), was a devout High Church Anglican who brought up her

children to be religious. Hopkins read from the New Testament daily at school to fulfill a promise he made to her.

The daughter of a London physician, she was better educated than most Victorian women and particularly fond of music and of reading, especially German philosophy and literature, the novels of Dickens, and eventually her eldest son's poetry.

Her sister Maria Smith Giberne taught Hopkins to sketch. The drawings originally executed as headings on letters from her home, Blunt House, Croydon, to Hopkins's mother and father reveal the kind of precise, detailed drawing that Hopkins was taught. The influence of Maria Smith Giberne on her nephew can be seen by comparing these letter headings with Hopkins's sketch, *Dandelion, Hemlock, and Ivy*, which he made at Blunt House. Hopkins's interest in the visual arts was also sustained by his maternal uncle, Edward Smith, who began as a lawyer but soon made painting his profession; by Richard James Lane, his maternal great-uncle, an engraver and lithographer who frequently exhibited at the Royal Academy; and by Lane's daughters, Clara and Eliza (or Emily), who exhibited at the Society of Female Artists and elsewhere. Another maternal uncle, John Simm Smith, Jr., reinforced the religious tradition which Hopkins's mother passed on to him; Smith was churchwarden at St. Peter's, Croydon.

These artistic and religious traditions were also supported by Hopkins's paternal relations. His aunt Anne Eleanor Hopkins

tutored her nephew in sketching, painting, and music. His uncle Thomas Marsland Hopkins was perpetual curate at St. Saviour's Paddington, and coauthor with Hopkins's father of the 1849 volume, *Pietas Metrica Or, Nature Suggestive of God and Godliness*, "by the Brothers Theophilus and Theophylact." He was married to Katherine Beechey, who, with her cousin Catherine Lloyd, maintained close contacts with the High Church Tractarian movement which deeply affected Hopkins at Oxford. Her sister, Frances Ann Beechey, was a good painter, famous in North America for her documentary paintings of the Canadian voyageurs. In 1865 she was in London, where Hopkins met her, and after 1870 she exhibited at the Royal Academy. Charles Gordon Hopkins, Hopkins's uncle, developed the family interest in languages as well as religion. He moved to Hawaii, where he learned Hawaiian and helped establish an Anglican bishopric in Honolulu. In 1856 he helped Manley Hopkins, the poet's father, become consul-general for Hawaii in London.

Manley Hopkins was the founder of a marine insurance firm. It is no accident that shipwreck, one of the firm's primary concerns, was the subject of Hopkins's most ambitious poem, *The Wreck of the Deutschland* (1875). Nor can the emphasis on religion in that poem be attributed solely to the mother's influence. Manley Hopkins was a devout High Church Anglican who taught Sunday School at St. John's in Hampstead, where he was churchwarden. He loved music



and literature, passing on his fondness for puns and wordplay to his sons Gerard and Lionel and his love for poetry to Gerard especially.

His publications include *A Philosopher's Stone and Other Poems* (1843), *Pietas Metrica* (1849), and *Spicelegium Poeticum, A Gathering of Verses by Manley Hopkins* (1892). He also reviewed poetry for the *London Times* and wrote one novel and an essay on Longfellow, which were never published.

This concern for art, language, and religion in Hopkins's extended family had a direct effect on the Hopkins children. Hopkins's sister Milicent (1849-1946) was originally interested in music but eventually became an "out-sister" of All Saints' Home, an Anglican sisterhood founded in London in 1851. She took the sister's habit in 1878. Hopkins's sister Kate (1856-1933) shared her brother's love of languages, humor, and sketching. She helped Robert Bridges publish the first edition of Hopkins's poems. Hopkins's youngest sister, Grace (1857-1945), set some of his poems to music and composed accompaniments for Hopkins's melodies for poems, the poems by Richard Watson Dixon and Robert Bridges.

Hopkins's brother Lionel (1854-1952) sustained the family interest in languages. He was top of the senior division of Modern School at Winchester, with a reputation for thoughtful and thorough work in French and German. He became a world-famous expert on archaic and colloquial Chinese. He loved puns, jokes, parodies, and all kinds of wordplay as much as his father and his brother Gerard.

Hopkins's brother Arthur (1847-1930) continued the family interest in the visual arts.

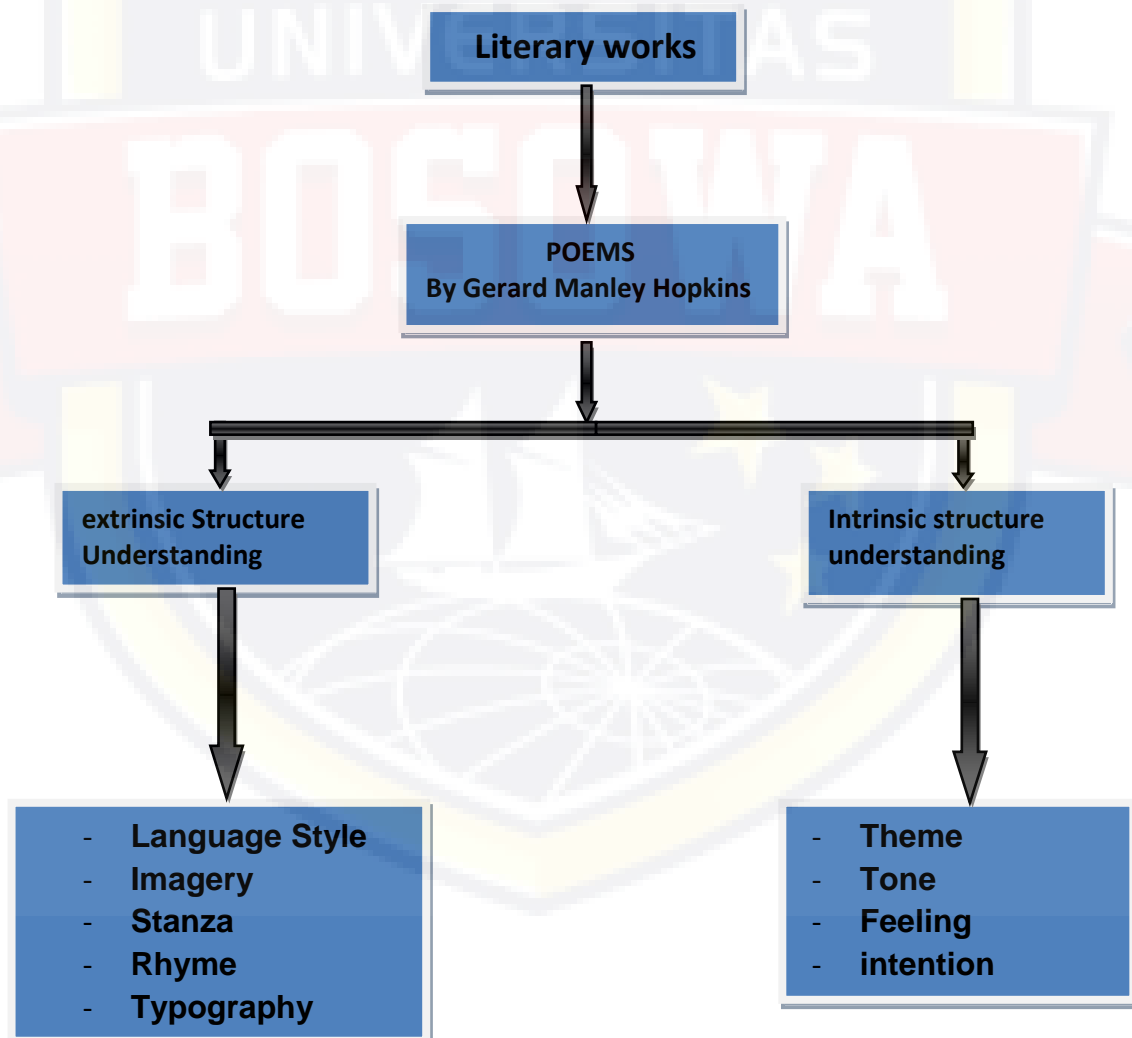
He was an excellent sketcher and became a professional illustrator and artist. He illustrated Thomas Hardy's *Return of the Native* in 1878, was a member of the Royal Watercolour Society, and exhibited at the Royal Academy. The youngest brother, Everard (1860-1928), followed in Arthur's footsteps. He too became a professional illustrator and cartoonist for newspapers and periodicals, and he exhibited his watercolors and pastels in London. Both Everard and Arthur were regular contributors to *Punch* and shared Hopkins's admiration for the paintings of John Everett Millais.

#### **F. Conceptual framework**

The Poem is one type of literary work whose presentation is very much the beauty of language and density of meaning. With poetry a poet can express the expression of his feelings. The beauty of the language and the density of meaning that poems possess sometimes make the reader or poetic connoisseurs have difficulty in understanding and grasping the meaning contained in the poem. In order to understand and grasp meaning in poetry, the reader must have inner sensitivity and critical power to the poem.

Meanwhile, the conceptual framework is the way the writer thinks about what they analyze about. That is the way to understand the structural understanding of the way the method that the writer will

use. Based on the title above, the writer will start from the general about the literary work at first and then go to the more specific problem which is the poem which also as the object of the research, especially the writer will use some of the poems by Gerard Manley Hopkins as the object of the research and then will be divided into two kinds of analyze which is by the physical structure then the inner structure that have been explained above on the chapter two.



That all above is the scheme of the conceptual framework that the writer will use in this research analysis. Which is starts as generally by the literary works which means the poems of Gerard Manley Hopkins, some of the poems exactly use some theory to understand it well and will divided the way to analyse into two kinds or two type which is the structural analysis or the physical structure and the goes to the inner structure itself.



## CHAPTER III

### RESEARCH METHOD

#### A. Method of research

Method is very essential in order to find the objective research. The method which the writer used in this research is library research method. Due to the fact, it is important for the writer to get as many as information from the novel, articles, and internet which of course connect to the research to help the process of the research as well. The method which is the writer use as a way to find out the solution or the analysis results and make it easier to find out the results as well with the structural method. Actually there are many ways to analyse the object but in this research the writer will use the descriptive analysis method to make it structural more and easier to find out.

#### B. Method of collecting data

1. In this method, a primary data will the writer will collect the data from the text of the English poetry which they will be taken from Gerard Manley Hopkins selected poems. In this part the writer uses reading technique in collecting data. The writer will read Gerard Manley Hopkins poems in order to find and analyze the structural of the poems.

2. The supporting data which is found any material that can be used to support the primary data by reading several books, browsing internet and some important information based on the objective study.

### 3. Presentation Stage

In this stage the presentation of the analysis used by using ordinary words, by explaining in detail and unraveling the analysis results of Structural poetry approach "Patience" by Chairil Anwar

#### **C. Source of the data**

In This case the writer uses library research because this method is uses to collect data , theories , definitions , explanation information that related to the problem of the research.

The data that used in this research is the selected poems of Gerard Manley Hopkins . The data is used to find any information and clarification about the structural understanding of poems by the physical and the inner structural. Some explanations and opinions of some experts from books are also used to back up the data and the analysis.

#### **D. Data analysis**

To analyze data, the writer use descriptive analysis. This method is used to describe and explain the structural of the poems even the physical and the inner structural at all.

## CHAPTER IV

### FINDING AND DISCUSSION

#### A. Structural Understanding

##### a. The extrinsic analysis of *Thou Art indeed just, Lord*

###### Tipography

The form of typography of the poems above which is the tittle is *Thou art indeed just, Lord* seem unique. There is no prefix structure or suffix is too patent, but some have it. such as the suffix s.n and ddt. However, every lines of that poem has the same thing, it always started by the capital since the first line to the last line of that poem.

*Thou art indeed just, Lord, if I contend  
With thee; but, sir, so what I plead is just.*

In this poem which is on the first and the second line, there are some dots and exclamation points in the middle of the poem, even the colon. All of that means has relation and described about how is the feeling of the writer before create this poem, because tipography is closely related to the meaning of the poem or what the writer want to express and know by the reader of their poems. All of the sign always mean something, they did not put anything to not to be understand but on the contrary, they all have their own meaning

and need to be understood first by the reader to make it deeply known about the meaning of the poem as well.

*Why do sinners' ways prosper? and why must*

*Disappointment all I endeavour end?*

*Now, leavèd how thick! lacèd they are again*

*With fretty chervil, look, and fresh wind shakes*

*Them; birds build – but not I build; no, but strain,*

In these lines, the writer shows and uses the other signs which mean something and need to explain and express something as well. For example, there are some question marks which the writer put in the third line and the fourth line as well. The writer also put some exclamation points to give the impression of the emphasis on the sentence. There is even a horizontal line connecting one sentence with another sentence as well, it also gives some emphasis to the sentence which is what the writer wants to make the reader give them more attention to this line.

However, the overall shape is continuously arranged and not divided into several stanzas, only one stanza. It can be said that this poem has an abab element but only in some sentence endings with two patterns each that form into a unity.



## b. Stanza

All poems have a stanza and line structure, even if they are not so apparent. If the poem is broken up into discernible stanzas of equal or unequal size, this is important to note. Similarly, consider whether the lines in the poem are of roughly equal length. Once you establish the stanza and line pattern, you can see where the poem deviates from this structure. Focus on these places, because poets often use deviation from a pattern to highlight important words or phrases.

Similar to typographic analysis, the stanza of Gerard manley hopkin poem above does not have or do not indicate the type and number of stanzas, since the poem consists of only one continuous arrangement with each other from start to finish, indicating that the poem only has one continuous stanza from beginning to end or in other words the poet consists of several stanzas.

## c. Rhyme

When we think of poetry, we usually think of lines with consistent rhythm that rhyme in some predictable pattern. This is not always the case, however. To analyze a poem's structure properly, it is crucial to find out what its pattern of rhyme is. Is it written in quatrains (groups of four lines) that rhyme at the end? Is it written in rhyming couplets? If there is no observable rhyme, it is written in free

verse. Similarly, it is important to see discover its rhythm (meter). Count out the number of stressed syllables in each line.

In accordance with the analysis of Gerard Manley Hopkins poem above, there are two types of rhyme patterns that the author uses in this poem. The pattern is not patent and monotonous, because there are two types of rhymes in one verse above from beginning to end. Thus the rhyme pattern in use is ABABBABA and the second rhyme is DCDCDC.

which is the example of some paragraph analysis description as follows :

*Thou art indeed just, Lord, if I contend - D / A*  
(The phonem repetition /rt/ and /d/)

*With thee; but, sir, so what I plead is just. -T / B*  
(The phonem repetition of sound /i/ and /t/)

*Why do sinners' ways prosper? and why must -T / B*  
(The phonem repetition of sound /s/ and /w/)

*Disappointment all I endeavour end? -D / A*  
(The phonem repetition of sound /en/)

As described above, that there are two types of patterns used in the poems above. Its abaabb pattern and also abab which are all contained in one stanza at once, not divided into some stanza that allows to be more visible directly. The writer also put some rhyme in every lines such as the sound of the phonem repetition to give some emphasise which is described above as well, almost all of the phonem repetition sounds are similar from the first until the last line but it not too closely related each other.

#### d. Imagery

Gerard manley hopkins poems above does not use any of the four types of imagery, after a personal analysis of the first sentence to the end, no matching or sentence is found directly related to the imagery presupposition. hence this poem can be said not to use or not have one of the imagery in the explanation of the chapter.

Because in accordance with the explanation of imagery and the types of imagery in the previous chapter, that the feasibility imagery or more refers to a parable related to the sense of hearing or smell of humans which is indirectly related or used in sentences in several poems that exist .. but in Gerard Manley Hopkins's poetry above the researchers did not find any one sentence relation to one form of imagery.

#### e. Language style

The style of language such as majas is a tool used by poets to pronounce poetry, the style of this language can actually be distinguished by various, such as language style based on sentence structure, or direct significance. Sentence structure can be used as a foundation for creating a style of language

as for the type of style of language or majas used in the above poem is as follows :

## 1. Personification

In Gerard manley hopkins poem above. there are majas or styles of language used the first is the master or style of language personification which is the style of language that assumes inanimate objects as life. in this poem the personification majus is on the third line of the end. namely the parable of chervil trees which is an herb often used in the European region, especially by the french country as a remedy for high blood pressure. in this poem Gerard uses the parable of chervil trees to indicate the life of an imbecile character at the time.

## 2. reps

The second style of language contained in the above poem is the repetition master. although there are only one or two words but that includes repetition because there is an emphasis on figures that are expected inside and are exalted. As for the example of a sentence or word that is included in the repetition of the replica is as follows:

*Thou art indeed just, Lord, if I contend  
Mine, O thou lord of life, send my roots rain.*

Thus the style of language contained in the Gerard Manley hopkins poem above also belongs to the style of repetition, although only in a few repetitions, but it is very clear that there is a word

emphasis in those sentences which refer to a figure that seems to be exalted or elevated. The emphasis contained in the sentence makes it enter into the style of repetition.

From the explanation of the analysis above, the style of language contained in *Thou art indeed just, Lord* by Gerard Manley Hopkins has two very visible forms of language styles in it, the personified style of language in which the poet presupposes a chervil tree as well style repetition language where according to the explanation of the above analysis that there are several sentences that are repeated though only once but the word emphasis in the sentence is very visible and leads to the same point. that's why these two styles of language have a place in that poem above.

#### **b. The extrinsic analysis of the second poem Felix Randal**

The second poem which is going to be analyzed is the poem above which also made by Gerard Manley Hopkins, these two kind of poems are made by Gerard Manley Hopkins and as some masterpiece poems by him among his era. These poems has differences each others, by the structural as well, it shows at the poems itself.

##### a. Tipography

The tipography that the writer put and show in this poem are

a little bit different with the typography style of the first poem above. The differences is could be seen at the first, this poem divided into four stanza from the first line to the last line as well.

*Felix Randal the farrier, O is he dead then? my duty all ended,  
Who have watched his mould of man, big-boned and hardy-  
handsome  
Pining, pining, till time when reason rambled in it, and some  
Fatal four disorders, fleshed there, all contended?*

The writer also put some commas in this poem which can be seen by the first stanza abovefor example, and it happened almost in every lines this poem have. Seems like the writer shows something different htan the first poem above.

*This seeing the sick endears them to us, us too it endears.  
My tongue had taught thee comfort, touch had quenched thy  
tears,  
Thy tears that touched my heart, child, Felix, poor Felix  
Randal;*

*How far from then forethought of, all thy more boisterous  
years,  
When thou at the random grim forge, powerful amidst peers,  
Didst fettle for the great grey drayhorse his bright and  
battering sandal!*

The writer also put some colons and exclamation marks for example on the third line of the third stanza which used the colon in the end of the sentence and also on the last line of the fourth stanza which is used the exclamation marks to give some emphasise as well.

b. stanza

All poems have a stanza and line structure, even if they are not so apparent. If the poem is broken up into discernible stanzas of equal or unequal size, this is important to note. Similarly, consider whether the lines in the poem are of roughly equal length. Once you establish the stanza and line pattern, you can see where the poem deviates from this structure. Because poets often use deviation from a pattern to highlight important words or phrases.

In this case of analyse a poem above which is the tittle is Felix Randal by Gerard Manley Hopkins, its easier to finf out the stanza because its shows clearly by the first though. This poem divided into four stanzas which has the number of sentences contained in each stanza respectively. there are consist of three lines of sentence is also consisting of four lines and even five lines. each sentence has its own meaning and so does each of its stanzas, because it is clearly seen that this poem has four stanza numbers that are very clearly visible.

## b. Rhyme

Felix Randal has a sentence structure that follows the Petrarchan rhyme scheme (also known as an Italian sonnet) of abba abba ccd ccd, with an accentual hexameter rhythm. Hopkins experimented with the English sonnet to bring it closer to the Italian one. He focused on the Italian model of sonnet with each line of eleven relatively long syllables and was opposed to the iambic pentameter style.

Gerard Manley Hopkins poem with the title of Felix Randal has a rhyme that is quite similar to the previous poem, where in one poem there is not only one monotonic pattern, but there are two even more diverse rhymes in a single creation of poetry. In the previous poem it is known that the rhymes used there are two patterns, and on the poems of Felix Randal this rhyme is used there are two patterns, the analysis will be described as follows:

the first type is :

*Felix Randal the farrier, O is he dead then? my duty all ended,*  
- D / A

(the phonem reps of sound /r/, /e/, /d/)

*Who have watched his mould of man, big-boned and hardy-  
handsome - E / B*

(the phonem reps of sound /h/, /o/, /a/)

*Pining, pining, till time when reason rambled in it, and some -*  
E / B

(the phonem reps of sound /i/, /n/, /e/)

*Fatal four disorders, fleshed there, all contended? - D / A*

(the phonem reps of sound /f/, /e/, /d/)



The second type is :

*This seeing the sick endears them to us, us too it endears. -S/C*

*(the phonem repetition sound of /s/, /u/ /i/)*

*My tongue had taught thee comfort, touch had quenched thy tears, - S / C*

*(the phonem repetition sound of sound /g/, and /t/*

*Thy tears that touched my heart, child, Felix, poor Felix Randal; - L / D*

*(the phonem repetition of sound /t/, /i/, and /e/)*

From the explanation or analysis above, shows that the sound of phonem repetition that the writer show in his poem are similar to the first poem above, means it almost the same on. There are much vowel which make the structurl of the phonem sound repetition in ech line itself from the first line at the first stanza until the last line on the last stanza above.

However, it can be concluded that the rhymes contained in Gerard Manley Hopkins's Felix Randal poetry consist of two slightly different patterns. a stanza consisting of four lines of sentences has a rhyme ABBA while a stanza that has three lines of sentence has a rhyme pattern and also about the sound of phonem repetition which almost same each other.

### c. Imagery

In this Gerard manley hopkins poem above entitled Felix Randal, not so many imagery was found after a direct analysis. because imagery by the author is a form of fantasy or memory of something an object or event imagined before it happened. but in the

poem above is not or has not found the shape of the imagery that makes it not included in the poem that has imagery that looks and gets directly or more look like another gerley manley hopkins poem.

*Sir, life upon thy cause. See, banks and brakes*

The text above are the sentence from the Thou arts indeed just Lord poem on line twelve, it using kind of imagery which is Visual Imagery, the Visual imagery is the imagery that can be gained from the experience of the senses of sight (eyes). seems like we often look at some real object that the reader should see and feel itself while reading the poems at the same time, it makes the reader feel it by knowing the reason of choosing that words as well.

#### d. Language style

The style of language such as majas is a tool used by poets to pronounce poetry, the style of this language can actually be distinguished by various, such as language style based on sentence structure, or direct significance. Sentence structure can be used as a foundation for creating a style of language

as for the type of style of language or majas used in the poem above is as follows :

## 1. Personification

Personification is a type of metaphor and a common literary tool. It is when you assign the qualities of a person to something that isn't human or that isn't even alive, like nature or emotions.

There are many reasons for using personification. It can be used as a method of describing something so that others can more easily understand it. It can be used to emphasize a point. It can be used to help paint a picture in your mind. You may in fact use personification without even knowing it.

The purpose of this figurative language is to bring inanimate things to life to better explain them. Writers often use personification to make their writing more vivid and to have the reader understand the object or animal in a better way.

In Gerard manley hopkins' poem above, with the title Felix randal, according to the analysis, the poem has several sentences personification, which we can note in the following description :

*My tongue had taught thee comfort, touch had quenched thy tears,*

*Thy tears that touched my heart, child, Felix, poor Felix  
Randal;*

On the third stanza, sentence line two and third it has sentence personification. where the authors in this case Gerard Manley Hopkins use parables of limbs, such as tongues that have provided comfort and touch that has extinguished the tears. the sentence is included in the personification progression. repetition

Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer and more memorable. There are several types of repetition commonly used in both prose and poetry.

The repetition figurative language which is found in Gerard Manley Hopkins poem entitled Felix Randal is Epanalepsis, epanalepsis is Repetition of the same words at the beginning and the end of a sentence.

*My tongue had taught thee comfort, touch had  
quenched **thy tears**,*

***Thy tears** that touched my heart,*

In Felix Randal poem is given some pressure or commonly called the repetition language style, as in the tear words above which is more specific to enter into the language style of repetition epanalepsis.

## 2. Metaphor

refers to earth, death and burial. The shape of the body and the vulnerabilities it is subjected to due to diseases.

“disorders, fleshed”- symbols of the sinful, mortal, fleshly, earthly aspect of human beings

### c. The Intrinsic Analysis of the first poem

#### a. Theme

The theme in the structure of this poem is the content of meaning that will be conveyed from the poem submitted to the listener. Whether it's on word, line tone or in whole poetry. The theme is the principal issue / basic idea that the poet discloses in his poetry. The theme serves as the main foundation of the poet in writing his poems.

Themes in poetry, for example: deity, humanity, patriotism (struggle to defend the homeland, love of the land of birth, love, social protest, etc.).

The primary theme of Victorian poet Gerard Manley Hopkins's "Thou art indeed just, Lord" is the philosophical problem of evil.

This issue concerns the existence of evil in a world thought to be governed by an all-powerful and benevolent god. The poem's epigraph, or the short passage in Latin that precedes the poem, comes from the opening lines of Jeremiah 12: "You are always

righteous, Lord, when I bring a case before you. Yet I would speak with you about your justice: Why does the way of the wicked prosper?" (Jeremiah 12:1 NIV).

Hopkins echoes this sentiment in his poem's opening lines:

*"Thou art indeed just, Lord, if I contend /  
With thee; but, sir, so what I plead is just. /  
Why do sinners' ways prosper?" (lines 1-3).*

From the sentence of the poem above the reader will know that he claims that God is "just," or that he rewards the good and punishes the bad, but is troubled by the fact that God seems to at times reward the bad as well. Though God is just, he allows sinners to prosper. With this, Hopkins evokes the problem of evil.

The poem's second theme is humans' relationship to God. Like Job in his discussion with God in the whirlwind, the persona gives up attempting to make sense of the problem of evil and merely asks for God's favor. The poem's last line reveals this change:

*"Mine, O thou lord of life, send my roots rain" (14).*

Hopkins here uses roots and rain as an analogy for the relationship between humans and God: like how plants require rain to survive, humans require God's grace. With this, Hopkins suggests that humans cannot come to a conclusion about God's actions in moral concerns, and that all humans can do about the problem of evil is ask for God's compassion.

## b. Feeling

Feeling is the poet's attitude about the subject matter contained in his poetry. Disclosure of themes and feelings closely related to the social background and psychology of poets, such as educational background, religion, gender, social class, position in society, age, sociological and psychological experience, and knowledge. The depth of the disclosure of themes and statements in addressing a problem is independent of the poet's ability to have words, rhymes, styles, and poetry, but also from the insights, knowledge, experiences, and personality formed by his psychological background.

In this feeling analysis, the first thing which is going to be known is the background of the poet. Gerard Manley Hopkins was an English poet and Jesuit priest, whose posthumous fame established him among the leading Victorian poets. His manipulation of prosody (particularly his concept of sprung rhythm and use of imagery) established him as an innovative writer of verse. Two of his major themes were nature and religion. then, because one of his major is religion, and he is a catholic, that must be a reason to knew why he make this poem which is closely related to the relationship wih God in christian laguage even he put some entence from the bible. He want to express his feeling about the christianity and the relationship with God and might be some of the problem inside.

*Thou art indeed just, Lord, if I contend  
With thee; but, sir, so what I plead is just*

*The sentences above shows that this poems has a closely related to God, the writer means their deeply relations to God as the object in this poem, the witer make it feels like the character has so much hopes and things to say to his God personally and give some feelings to begged or ask in hope to his God itself.*

#### c. Tone

Tones relate to themes and readers. The theme-related tone indicates the poet's attitude to the object he is working on. For example, the poet works on the object of a robber, the poet can be sympathetic, hateful, antipathic, moved, and so on. The tone associated with the reader, such as patronizing tones, cynical tone, inciting tones, casual tone, philosophical tone, and others. The reader's appreciation of the tone suggested by the poet should be appropriate. Only then can the interpretation of the meaning of a poem approach the accuracy desired by the poet.

*Now, leavèd how thick! lacèd they are again  
With fretty chervil, look, and fresh wind shakes  
Them; birds build – but not I build; no, but strain,  
Time's eunuch, and not breed one work that wakes.*

In these four lines, the poet now draws the attention of God to some phenomena in the world of Nature. Already in the middle of



March the hedgerows and thickets of the countryside are thick with fresh leaves; they are once more intertwined with chervil, and they are being shaken by the fresh wind. The birds too are busy building their nests in the trees and hedges. But so far as the poet is concerned, he finds himself unable to build or to achieve anything. He can only strain or exert himself with futile efforts at poetic composition, without being able to produce even one great poem that will live for ever. He calls himself Time's eunuch that is one who has been rendered unproductive by the passing time.

*Mine, O thou lord of life, send my roots rain.*

In this final line, the poet, addressing God as "lord of life" is shown praying to Him to send rain to fertilize the dry roots of his poetic inspiration. This way, the poem comes to an end with a renewal of faith and an appeal for divine help in producing great poetry.

In this Poem, entitled Thou Art indeed just, Lord, the tone is more to a hope or form of pleading and questioning and full of hope to the Almighty, so the tone that can be analyzed is the tone of begging and moaning.

d. The intention

In the above extract of the poem, the poet is shown willing to admit that Lord God is just and that, in any disputation, he must indeed acknowledge God's justice. And yet a doubt has arisen in the

poet's mind, and he must therefore express this doubt which seems to him justified too. The poet then asks why it is that sinful persons thrive in this world. He asks also why all his endeavours, both in respect of his profession as a priest and in respect of the exercise of his poetic faculty, end in disappointment and failure. It is to be noted that the poet, in the second line of the poem, addresses God as "Sir".

#### **D. The intrinsic analysis of the second poem**

##### **a. Theme**

The poem is all about the relation between a spiritual healer and the sufferer- how both complement one another in the act of attaining salvation. The knowledge of grotesque end fated for even the strong men is conveyed through the images of the fateful death of the farrier. The role of a healer in the life of a sufferer is stressed throughout as a long lasting companionship.

In the Liverpool slums, the classics scholar Hopkins was as far removed from his natural habitat (the university and the seminary) as Felix Randal was from his (the forge) when he lay in his sickbed. The two dislocations brought the two men together in a totally unpredictable friendship—"How far from then forethought of"—and a deep religious relationship of father and child, of tiny Father Hopkins, barely five feet tall and scarcely a hundred pounds, and "child, Felix, poor Felix Randal," the giant blacksmith dwindling to death.

The two were bound together by the three sacraments of Penance, Eucharist, and Extreme Unction, known collectively as “the Last Sacraments,” since their reception accompanies life’s end. Since three is traditionally the number of the heaven archetype and four the number of the earth archetype, the three sacraments and the “fatal four disorders” of the poem may suggest the underlying theme of the poem: As the “mould of man” pines and dies, the graced spirit mends, finds holy friendship, and comes more to life. This poem suggests no Puritan, platonic, or Oriental rejection of materiality, for the sacraments to which Hopkins mainly attributes the transformation are insistently material, and one’s last glimpse of Felix Randal shows him totally involved with the material world.

Felix is depicted in the prime of his energy, nearly innocent even in his sins, physically preeminent in a crowd of other muscular laboring men, easily managing the huge gray Shire horses of the English midlands—the largest horses in the world, larger than the Clydesdales of the north, the Suffolks of the east, the Belgians, Percherons, and other breeds of the continent—as conspicuous among ordinary carriage and saddle horses as Felix is among ordinary workmen. Since the horse symbolizes masculine libido, the poem celebrates both Felix Randal’s final achievement of self-possession and (as a horse trots noisily on new steel sandals down

the cobblestone street of the reader's imagination) the ultimate felicity which verified his given name, Felix.

b. feeling

Gerard Manley Hopkins through his poem Felix Randal sketches images of a long illness and death of a farrier called Felix Randal. The speaker observes that the 'big-boned and hardy-handsome' man had reduced and declined to 'some fatal four disorder.' As a man's body is overtaken by aggravating illness, he loses his sense of perception and reasoning. Being a priest the poet then moves on to the topic of spiritual healing. The irony of physically strong man giving into an ailment is highly focused here. Felix goes through extreme suffering before he succumbs to death. During this time of suffering there is a mutual bond formed between the healer and the healed. A bond of trust and compassionate care is built. Through kindness and empathy, the priest is able to heal the sufferer's soul, which in turn becomes the cause of the former's salvation. The word "us" in the poem puts an emphasis on the mutuality of the bond.

*"Thy tears that touched my heart, child, Felix, poor Felix Randal; "*

Shortly, from the sentences about in the third line of the third stanza shows the reader about the feeling of this poem Felix Randal that the reader need to understand how is the feeling of the main

character in this poem which is Felix itself, that there are nobody's care of him for the rest of his life, or even just look at him for some time. The writer feels the deeply emotional sadness feeling with Felix Randal as his pastor. Tears that touch the writer's hearts means they has the deeply emotional relation each other.

c. Tone

The poem is a fond as well as painful recollection of a dead person's life by a priest who initially witnessed his prime years and then had to lend a helping hand during the suffering person's last days. There is a gradual shift from a grim atmosphere to fond remembrance. There is a touch of internal peace attained and the solace the sufferer finds in such a situation as well as the mental liberation attained by the priest who attends him.

d. The intention

The individualistic poem *Felix Randal* is a representation of Romanticism through its theme, tone and feelings. The Victorian poetry can be categorised into a religious theme too. Hopkins tries to reveal truths through nature, which points at the usage of Pre-Raphaelitism effects in the poem. Spiritual healing is a two-way process unlike the way it is understood normally. Through the characters of the priest and the farrier along with the images of their mutual understanding, one can clearly comprehend the meaning and effects of their bond in each other's life. The acceptance of fate and

wilfully giving into death allows a man's soul to rest in the ultimate peace.

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**BOSOWA**

## CHAPTER V

### CONCLUSION

#### A. Conclusion

The poem, *Thou art indeed just, Lord, if I contend*, ends on a slightly plaintive note, culminating in a request which is a cross between a plea and a demand. For a moment, Hopkins is carried away by his delight at the coming of spring. But the resurgence of life serves only to remind Hopkins of his own sterility – a sterility of feeling marked by the failure to produce poetry. However, “plaintive” though the ending is, the ray of hope is clearly perceptible.

Based on all the explanations, analyzes and descriptions above in we get to know what is the correlation between the instrinsic and the intrinsic elements about the poems itsef. A poem was created by the idea ,imagination and feelings by the writer and then the writer could arrange the right words to make sentence by sentence of the poems to create some meaningful stanza which has correlations each others. With an understanding of structural of the poem especially first, it will make it easier for readers of poetry to understand and animate the content and purpose of the poem so as to create a proper interpretation or not mistaken so listeners will also enjoy, because of meaning and purpose of a poem can not be understood simply by reading it, but structural understanding of the poem is needed first, and it all based on the structural approach of poetry, that every poetry has ther own structure that has reations each other which make that

poems beautiful and the meaning of the poem will be easier to understand by the reader and the writer will clearly shows their feeling and idea through that structure of their poem.

## **B. Suggestions**

In this sub-chapter the writer would like to give some suggestions, as follows :The conclusion above shows us that every poem has their own meaning, and all of them has the relationship between the extrinsic and the intrinsic causes, they all have the relation why the poets put their poem like that type, it always has their own reason to be understood and it always easier to understand the poem by analyse the extrinsic and the intrinsic first, because after that the meaning of the poem will be found itself.

The second suggestions that the writer would like to delivered is, the writer hopes for the next researchers who would like to do a research about the extrinsic and intrinsic meaning of a poem, it will be so much better to know the background of the poets first and then find out every reason why and when the poems has made, it will be better also if the next researcher will analyse the different type of analysis. because there is so much things to understand in a poem.



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Pustaka Utama



## APPENDICES

### **Thou art indeed just, Lord**

Thou art indeed just, Lord, if I contend  
 With thee; but, sir, so what I plead is just.  
 Why do sinners' ways prosper? and why must  
 Disappointment all I endeavour end?  
 Wert thou my enemy, O thou my friend,  
 How wouldst thou worse, I wonder, than thou dost  
 Defeat, thwart me? Oh, the sots and thralls of lust  
 Do in spare hours more thrive than I that spend,  
 Sir, life upon thy cause. See, banks and brakes  
 Now, leavèd how thick! lacèd they are again  
 With fretty chervil, look, and fresh wind shakes  
 Them; birds build – but not I build; no, but strain,  
 Time's eunuch, and not breed one work that wakes.  
 Mine, O thou lord of life, send my roots rain.

**Felix Randal**

Felix Randal the farrier, O is he dead then? my duty all ended,  
Who have watched his mould of man, big-boned and hardy-handsome  
Pining, pining, till time when reason rambled in it, and some  
Fatal four disorders, fleshed there, all contended?  
Sickness broke him. Impatient, he cursed at first, but mended  
Being anointed and all; though a heavenlier heart began some  
Months earlier, since I had our sweet reprieve and ransom  
Tendered to him. Ah well, God rest him all road ever he offended!  
This seeing the sick endears them to us, us too it endears.  
My tongue had taught thee comfort, touch had quenched thy tears,  
Thy tears that touched my heart, child, Felix, poor Felix Randal;  
How far from then forethought of, all thy more boisterous years,  
When thou at the random grim forge, powerful amidst peers,  
Didst fettle for the great grey drayhorse his bright and battering sandal!

## BIOGRAPHY



Indriani Tandiabang is her name, usually called as indri, iin or intan. She

was born in a small town called Mamuju, West Sulawesi, on September 18, 1996. Her parents were Torajanese but then moved to Mamuju town and lived there until now.

She loves arts such as singing, dancing and read poems, because her parents and her brother always support her in that things since she was a kid, doing many things that make her brave enough in front of the stage and people because it really helps her to changed, and she also likes badminton. She is just like a little girl who has so much dreams on her mind that have to be reach, that is why she also try to improve herself in everything, no matter what in a positive way, she is a bit talkactive and could be a quiet person sometimes as well, and one thing that she also loves to do many things.

She is the second child of three siblings, and the only daughter as well. Her father named Marthen Tandiabang SE, and his mother named Agustina Rimba, and she had two brothers, the oldest named Yudi Christian T. and her little brother named Feris Aryono T.

She started her formal education at SDN 1 mamuju from 2002 to 2008, after that she continued her study at SMPN 1 mamuju until 2011. She spent three years in junior high school and then proceeded to a higher level in SMAN 1 mamuju in 2011. She graduated from high school in 2014 and then continued his education to a higher level in Faculty of Literature Bosowa University in Makassar.