THE ANALYSIS OF SYMBOLS IN ARCHIBALD MACLEISH'S POEMS

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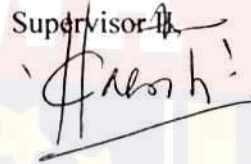
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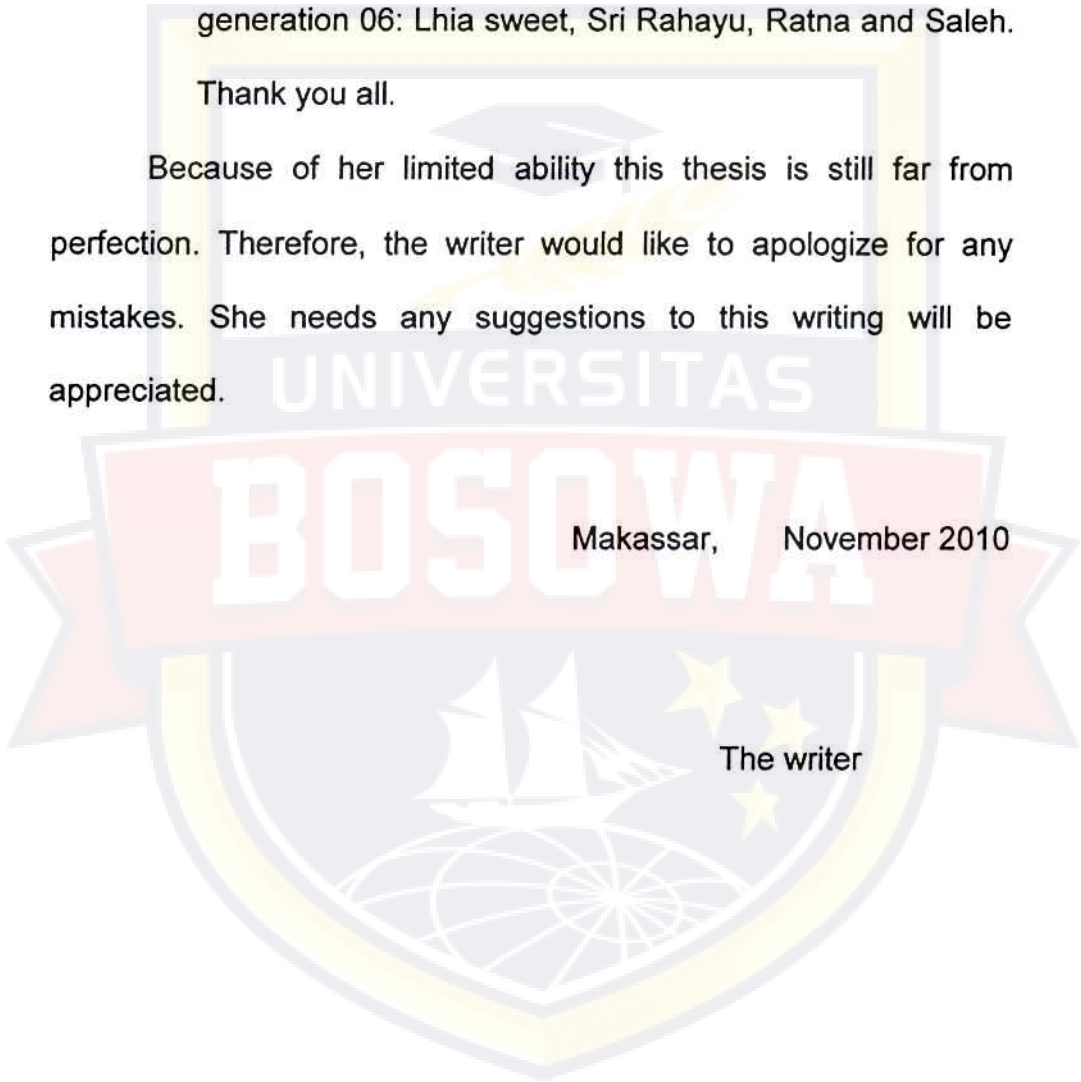
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ABSTRAK

KASIA HAMID: "The Analysis of Symbols in Archibald MacLeish's Poems" yang dibimbing oleh Drs. H. Herman Mustafa M.Pd. dan Dra. Nurhaerati.

Ketiga puisi yang di analisis dalam skripsi ini merupakan karya- karya Archibald MacLeish yang menggambarkan tentang kehidupan masyarakat serta keindahan alam. Puisi- puisi ini juga merupakan wujud kepedulian MacLeish terhadap alam sekitar.

Penelitian ini bertujuan : 1) menganalisis jenis simbol yang digunakan dalam ketiga puisi dan 2) mengungkapkan makna dari setiap simbol yang ditemukan dalam puisi.

Penelitian ini menggunakan metode penelitian, pertama metode penelitian kepustakaan melalui pencarian informasi dari beberapa buku, artikel dan kritik sastra, kedua .metode deskripsi yang berhubungan dengan gambaran dan analisis data.

Hasil penelitian ini menunjukkan bahwa simbol dalam ketiga puisi Archibald MacLeish menggunakan alam sebagai objek simbolnya, yang mana tidak hanya memiliki satu makna tetapi dapat juga mempunyai lebih dari makna sebenarnya.

CHAPTER I

INTRODUCTION

1.1 Background

Literature has many meanings but when we hear the word literature, we will think about large tomes of words and stories that have become classic over time (OPPapers.com. 2009). However this is only one definition of literature. Literature comes from Latin word "littera" means letter, thus supporting the idea that literature is written that directly translated, the word means acquaintance with letter . This view however leaves out the idea that there can be oral literature as well from which many of our stories and books come from.

The main form of literature, the book, has had a great impact upon the formation of our society today. Before TV had not come into being yet and there was not much else to do other than read books. Thus books formed our grandparents and to some extent our parents and, although we grew up in the generation of TV, books as literature have indirectly formed us as well.

Literature is one of the great achievements of human being. Literature itself then covers the whole aspects of human life including cultural, religious, economical, social and political attitude. It must have certain qualities such as plot, characters, tone, symbols, conflict, point of view, and many other elements working together.

(www.butler.brocku.ca/english/jyle/criticalreading.php)

From the explanation from page 1, we know that the literature have many elements. The relation of the element such as plot as a narrative work of fiction that has certain arrangement of events which are taken to have a relation to one another, characters as a work of fiction are generally designed to open up or explore certain aspects of human experience, tone as the attitude a writer takes toward his or her subject, characters, and readers, symbols as any object, person, place, or action that has a meaning in itself and that also stands for something larger than it does, conflict as a struggle between two opposing forces or characters and point of view as the vantage point from which a narrative is told and etc. So when we read one of literature form, we will find many elements that working together mentioned above.

Therefore, literature is the result of human imagination which use nature or experiences as the object and language as the media to express it. So when we study literary work, it is a work of art that has made by someone to express his feeling and to utter what exists in his imagination by using language. The source of that feelings and imaginations could be from reality, for example the daily life, politics, social and other situations.

Literature, then, exists to communicate significant experience. Its function is not to tell us about experience but to allow us imaginatively to participate in it. It is a means of allowing us, through the imagination, to live more fully, more deeply , more richly, and with greater awareness.

There are many kinds of literature like drama, prose, and poetry. From all of this literature which is interesting and was chosen by the writer to be the object of research in this thesis is poetry because according to the writer, it's unique and difficult to understand poetry. Although the author uses the simple words in his poems, but it's difficult to know what the meaning in it.

The writer said that poetry is difficult to analyze or understand it because the simple words used and the meaning which is consisted in it.

> "Poetry is different with the other literature because it's short but teach as much as possible if we can understand the meaning".
> (Tarigan, 1967:28)

Poetry is universal as language and almost as ancient. The most primitive peoples have used it, and the most civilized have cultivated it. In all age, and in all countries, poetry has been written and eagerly read or listened to all kinds and conditions of people by soldier, statesmen, lawyers, farmers, doctors, scientists, clergymen, philosophers, kings, and queens.

The writer found many opinions about poetry that bearing on the explanation above and one of them is according to Laurence Perrine "Poetry in all ages has been regarded as important, not simply as one of several alternative forms of amusement, as one person might choose bowling, another chess, and another poetry. Rather, it has been regarded as something central to existence, something having unique value to the fully realized life, something

that we are better off for having and without which we are spiritually impoverished."

From the opinion above, in all ages poetry has been especially the concern of the educated, the intelligent, the sensitive, and it has appealed in its simpler forms to uneducated and to children because it has given pleasure and gave them enjoyment.

Poetry related with language because it is a form of literary art in which language is used for its aesthetic and evocative qualities in addition to, or its apparent meaning. Language in poetry will show the character or feeling of the author. There are many style in language and in this thesis, the writer analyzed about figurative language especially the symbols in Archibald MacLeish poems. Figurative language will give different situation, afford providing people with a source of pleasure in the exercise of the imagination, bringing additional imagery into verse of making the abstract concrete, adding emotional intensity to otherwise merely informative statements and of conveying attitudes along with information and saying much in brief compass so that the poetry more sensuous for the readers.

Based on the explanation above, in this thesis symbol in the poetry was chosen by the writer as the object of research because symbol in poetry is usually means more than it literally says and many people said that it's difficult to understand the meaning of poetry. In writing this thesis, the writer analyze three poems by Archibald MacLeish, those are "You, Andrew Marvell", "Ars Poetica" and "The End of The World" with general reason that is to know the meaning all of the symbols used in those poetry mentioned above.

1.2 The Scope of the Problems

The writer know that there are many elements to be analyzed in a literature inclusive of poetry but in this thesis, the writer just want to analyze symbol in the three poems by Archibald MacLeish, those are "You, Andrew Marvell", "Ars Poetica" and "The End of The World".

1.3 The Statement of the Problems

Based on the background and scope above, the writer focus to the problems below :

1. What the kinds of symbols used in the poems ?

2. How the symbols create the meaning of the poems ?

1.4 The Objective of Problems

Based on the statement of the problems above, the writer formulates the objective of this thesis as follows :

1. To analyze the kind of symbols used in the three selective poems by Archibald MacLeish.

2. To find out the meaning of each symbol used in the three selective poems by Archibald MacLeish.

1.5 Method of the Research

To complete this thesis, the writer used the method as the way to analyze and explain many problems in the object research as follow :

1.5.1 Method of Collecting Data

The writer used library research in collecting data. This is the way to collect data by reading several books which is contain many of theories, definition and explanation of experts about poetry and attending to the note or copy the material which relevant with the object of research. The data also obtained by reading the three poems that are "You, Andrew Marvell", "Ars Poetica" and "The End of the World".

1.5.2 Data Analysis

The writer used all of the data in the collecting data that will be analyzed by descriptive analysis. The reason of this method is describing exactly the problems which will be analyzed.

In other to grasp more information, the writer has done several steps in making this thesis as follows :

1. Reading all the poems several time accurately
2. Choosing the data which will be analyzed
3. Observing all of the symbols in the poems and look for the symbol meaning
4. Making conclusion about the data analyzed.

CHAPTER II

LITERATURE REVIEW

2.1 Definition of Poetry

Poetry word come from Greek "poiesis" which it means creation. In English, this poetry word tight with poet and poem. Concerning with this poet word, Vencil C. Coulter giving the following clarification :

> "The word "poet" come from Greek" poiesis" means to make or create. In English, this poet word along time called as maker. In Greek itself the poet word means someone who created through imagination, someone who resembles with god or which very love to the gods. He is a sharp eye man, saint, who is represent a philosopher, statesman, teacher or someone who can guess the hidden truth" (Tarigan, 1986: 4))

There are many opinions about poetry, that is from Samuel Johnson who said poetry is the spontaneous overflow of powerful feelings which formed in peacefulness (Tarigan, 1967:28) and then Percy Byssche Shelley said that poetry is the recording of the best moments and the most exiting experience (Blair & Chandler,

1935:4). The writer also found different explanation is given by Emily Dickinson (Blair & Chandler 1935:4), that sounds :

> " If I read a book and it can make my body is cold so that no fire which can heat me I know that is poetry, if I feel physically like the crown of my head throbbed, I know that is poetry, ,just with these I recognize poetry"

Although Emily Dickinson way to acquainted with poetry is very unusual to heard it, but after we read and involve her statements as well, we can take the conclusion that the measure which used to assess a poetry is "feeling".

Beside that, Shahnon Ahmad (Pradopo, 1993:6) collected two definitions of poetry that said poetry has related with music. According to Carlyle:

> "Poetry is represent the opinion having the character of musical. Poet create that poetry with thinks the sweet sounds like music in his poetry, the words compiled so uppermost aspect till its dulcet sound like music, that is by utilizing orchestra sound".

And according to Dunton:

> "In fact the poetry represent the opinion of human being with and artistic in emotional language and also lilting. For example, figuratively, with the image, and compiled artistic (for example harmony, symmetrical, selection the words precisely and etc), and the language is full of feeling and also lilting like music (commutation the words sound consecutive regularly)".

From the definitions above, both Carlyle and Dunton describe the connection among poetry with music were very tight. We know that rhythm is the main element of poetry and one of the main reason of poetry generally "not speak but to sing" to the readers.

After that, the writer also found some opinions saying that poetry is expression from human being experience, that is opinion from Watts Dunton and Lascellas Abercrombie. Dunton said that:

> "Poetry is expression and having the character which concrete and artistic from the thought of human being in lilting and emotional language"

While Lescelles Abercrombie said that:

> "Poetry is expression from experience having the character of imaginative, what only valuable and also go into effect in utterance or statement that having the character of social through the language and exploiting each plan ripely and precisely utilize that"
> (Blair & Chandler, 1935 4).

Although both of definition about poetry above give pressurize at expression facet, but there are also difference. This matter do not surprise to us because Watts Dunton pressurize at " expression from human being mind" while Lescelles Abercrombie pressurize at " expression from imaginative experiences of human

being" but both in agreement that medium for that is " emotional language, matured lilting and precisely utilize". If we can accept the opinion from Abercrombie saying that poetry is expression from experience, hence we can accepted that the poet is one who create the experience or equally experience creator and we can remember and contemplate Alton C. Morris and his friends "the poet in a sense is a maker of experiences".

2.2 Definition of Symbol

The word symbol derived from Greek word "Symbolon" means sign or mark. Symbol is something that means more than what it is. It could be an object, a person, a situation, an action or the other item which have literal meaning in a story and suggest or represent the other meaning well. Generally symbol has more then one meaning and it stands for something else especially a material thing that stands for something that is not material.

Symbols often take the form of words, visual images, or gestures that are used to convey ideas and beliefs. All human cultures use symbols to express the underlying structure of their social systems, to represent ideal cultural characteristics, such as

beauty, and to ensure that the culture is passed on to new generations. Symbolic relationships are learned rather than biologically or naturally determined, and each culture has its own symbols.

Image, metaphor and symbol shade into each other and are sometimes difficult to distinguish. In general, however, an image means only what it is, a metaphor means something other than what it is, and symbol means what it is and something more too. If we say that a shaggy brown dog was rubbing its back against a white picket fence, we are talking about nothing but a dog and a picket fence so we are presenting an image. Then if we say "Some dirty dog stole my wallet at the party", we not talking about a dog at all so that are therefore using a metaphor. But if we say, "You can't teach an old dog new tricks", we are talking not only about dogs but about living creatures of any species and are therefore speaking symbolically.

The writer also found another definition about symbol, that is symbol is one of those words that is often used in a confusing manner. The confusion is increased by different scholars using the word to mean very different things. A symbol is a sign which has

further layers of meaning. In other words, a symbol means more than it literally says. (Signs are literal; symbols are not). Notice that a symbol can have more than one layer of further meaning although may be quite simple.

Symbol is sign which indicated that there is no natural relation between signifier and its signified, the relation of them is arbitrary. Means that sign is determined by convention. For example, the word "Ibu" is symbol, its meaning determined by language convention by Indonesian. England people mention the word "Ibu" as "Mother" and French mention it "La mere",etc. The existence of all kinds of signs that has one meaning shows the arbitrate relationship of sign (signifier and signified). Symbol are the most used sign in language.

Here the writer emphasis one point that symbolism is an attribute which contains double meaning or it mentioned that have two understanding. In other word, it could be said that symbol is a word or even a phrase which contains a literary meaning or the merely meaning denotative. For instance that easy to understand is the word "rose" because it is a kinds of flower but in another situation rose could be the symbol of love. When a man sends

roses to his lover, certainly she will be happy to receive that. The roses might have the same color, smell and form but for the woman and her couple, the roses represent something.

Symbol varies in degree of identification and definition that the author gives them. The symbols are richest and the same times the most difficult of the figures. Both it richness and difficulty result from its imprecision. Although the author may emphasize the meaning of the symbols to something fairly definite and precise, more often the symbol is so general in its meaning that it is able to suggest a great variety of specific meaning.

Discuss about symbolism as very concerned with semiotics. Here the writer explaining some opinions of semiotics.

2.3 Some Opinions of Semiotics

Semiotics word derived from Greek word is "semeion", that means "sign". Semiotic is the study of sign. It is consider that cultural and phenomena are a particular system of sign. Semiotics then studies the rules, system and convention that enable sign to have meaning.

Semiotics was initiated by two figures who worked in different field study and do not know each others. They were Charles Sander Pierce a philosopher and Ferdinand de Saussure a linguist.

2.3.1 Charles Sander Pierce (1839- 1914)

Pierce was an American philosopher who established theory of semiotics based on logic. For Pierce, semiotics are action, influence or pair works between three subject, they are: sign, object and interpret. The subject it is means in semiotics is not of human but three semiotics entities. Pierce confidently remarked that visibility of an object are the important nature of sign.

Pierce also studied that sign must 'refer to' or 'represent' something else. Sign which he often called representamen refer to something or object in the world, designatum or denotatum (Nugriyanto, 1995:41). Between sign and referent undergo a process of representation, and sign along with representation lead to an interpretation called interpretant. Interpretant is crucially considered as new sign, which is accumulated by the sign observer when he is covering the first sign.

Pierce semiotics process thus can be illustrated as follows :

SIGN___REPRESENTATION____INTERPRETATION___SIGN

By examining this model, Pierce concluded that a semiotic process demands the presence of sign, referent and interpretant could be continuously. This means that an interpretant produce a new sign, which represent a new object or referent, and thus will create another new interpretant. Representation and interpretation, however are said to be the typical nature sign.

Pierce in Selden than made a useful distinction among three types of sign. *The first*, iconic that is the sign equally resembles its referent for example a picture of an actor. *The second*, indexical that is the sign is associated, possibly causally, with is referent for example smoke as a sign of fire. And finally is symbolic, that is the sign has an arbitrary relation to its referent for example language.

Then, Pierce point out that sign can be "operated" only if it is based on a certain ground. It means that sign is functioned by someone with the help of a code. Code includes all system of rules, convention and mannerism that are instituted in a society.

Pierce activities can be simplified as an effort to define pragmatic definition of meaning that is actually considered as the process to catch the meaning from its effectiveness a view point. For Pierce, the essential function of sign is to make something more efficient, both in communicating with other people and in our thought and understanding about words. So in Pierce view, sign is something that represent something else which could be experiences, thoughts, feelings and ideas. Furthermore, he said that language is not the only sign system but everything that exist in our surrounding can be said 'sign', such as gesture, writing color, flange, fashion, house model, art : literature, film, dance and music. Therefore semiotics study is multidiscipline as Pierce expected that his theory could be generally applied in any kind of sign system. Semiotics thus can be operated in linguistics, arts, literature, films, archeology, architecture and so forth.

The development of semiotics discipline now days falls into two types of study field the communication semiotics and signification of semiotics. Communication semiotic itself to the production of sign, while signification of semiotics concentrates on the understanding and the searching of the meaning of a sign.

It is therefore difficult to separated language from literature. Literature is an artistic form that uses language as medium of presentation. Language as the material of the literature has already had its own system and convention. Thus language is often called as first order semiotics system, while literature which uses language as medium is considered as second order semiotics system (Pradopo, 1994: 93). Literary convention is considered as additional convention for language. Therefore, to distinguish between linguistics and literary meaning, semiotics uses term of the meaning for language and significance for literature.

Semiotics study of literature is attempted to analyze the system of sign therefore determine what convention that makes possible for a literary work to have its significance. By analyzing those variations that occur in the internal structure or context, a distinction of meaning will be obtained, the analyst's task to separate and clarify the functional units and convention that is valid in literary society.

2.3.2 Ferdinand de Saussure (1857- 1913)

Saussure was father of linguist. He was Swiss linguist who developed theory language and how it be studied. The theory was never published by Saussure himself in a complete and authoritative form. The course in general linguistics first published in Paris which went under his named was compiled by collages after his death, based on the lecture notes taken down by Saussure's student in his lifetime.

Before Saussure, the study of language or philology as it was often called, had been essentially historic, tracing change and development in phonology and semantic within and between language or group of languages. Saussure argued that a scientific linguistic could never based on such a 'diachronic' study but only approaching language as a 'synchronic' system, a system which all the elements, theory and rules simultaneously available to users of the language. Saussure's discussion of the object of study in linguistic depend crucially on the distinction between languages, langue, and parole translated as 'language' (universal human phenomenon of language), a 'langue' (a particular language system

for example English) and 'speech' (language in use, specific speech acts).

Language was made up of word and another seminal contribution of Saussure was his analysis of the word as a verbal sign having two sides, an acoustic image or sound pattern and concept. The former he called significant translated as 'signal' and other signified translated as 'significance' (the more usual translation are 'signifier' and 'signified'). Saussure's crucial point was that the connection between the two arbitrary, that is to say a convention accepted by all users of given language, not the result of the some existential link between word and thing. It is the arbitrariness of sign that necessitates a systematic structure for language.

Saussure rejected the idea that language is a language is word heap gradually accumulated over time and that its primary functions to refer to things in the world. In this view, words are not symbols which correspond to the referents, but rather are 'sign' which are made up of two parts (like two sides of a sheet of paper), a mark, either written or spoken called a signifier and a concept

(what is 'though' when the mark is made), called a signified. That view is rejecting may be represented thus :

WORD (SYMBOL) = THING

Saussure's model is as follows :

SIGN = SIGNIFIER

SIGNIFIED

Things have no place in the model. The elements of language acquire meaning not as the result of some connection between words and things, but only as a parts of a system of relations. Consider the sign system of traffic lights :

Red----amber----green

Signifier ('red')

Signified ('stop')

The sign signified only within the system 'red' = 'stop'/ green = go/ amber = prepare for red and green. The relation between signifier and signified is arbitrary, there is no natural bond between red and stop, no matter how natural it may fee.

A language system of sign expressing ideas and hence comparable to the writing, the deaf and dumb alphabet, symbolic rites, forms and politeness, and military signals. Language is simply the most important of all those systems.

It is therefore possible to conceive of a science that studies the role of sign as a part of social life. Saussure called this study semiology (from the Greek 'semeion', means 'sign') it would investigate the nature of signs and the law governing them. Linguistic is one branch of this general science. The laws which semiology discover, will be the laws applicable in linguistics will thus be assigned to clearly defined place in the field of human knowledge. The linguist's task is to define what makes language a special type of system within the totality of semiological facts.

CHAPTER III

DATA ANALYSIS

In this chapter, the writer presents some data and than analyze them. The data are taken from Archibald MacLeish's poems. The writer present the data which including to symbol, find out the meaning of all symbols and than identify the kinds of symbols. And based on some opinion, we can find symbol in color, object, situation, setting, action and character.

3.1 Description of "You, Andrew Marvell"

"You, Andrew Marvell" consist of nine stanzas and each stanza consists of four lines. This poetry is one of Archibald MacLeish's works which about the coming on of night. This poetry was written to Andrew Marvell. The poet, lying at noon full length in the sun somewhere in the United States, pictures in his mind the earth's shadow, halfway around the world, moving silently westward over Persia, Syria, Crete, Sicily, Spain, Africa, and finally the Atlantic. Approaching swiftly in fact, the place where he himself

lies. But the title of this poem tell us that, through particularly concerned with the passage of a day, it is more generally concerned with the swift passage of time. For the title is an allusion to a famous poem on this subject by Andrew Marvell ("To His Coy Mistress") and especially to two lines of that poem:

> But at my back I always hear
>
> Time's winged chariot hurrying near

Once we are aware of this larger concern of the poem, Marvell's poem is primarily concerned with the swift passing of man's life.

There are always new powers emerging in the world. Empires have always been around since the beginning of mankind and through the present day. But, not one civilization can last for long. No civilizations were ever completely successful, and ended in some sort of downfall. As centuries go by, nations are faced with struggles that can "make or break" them. As more time goes by, nations fail; proving that time is indeed their source of destruction. The events of nations rising and falling over time is depicted in the poem "You, Andrew Marvell".

In the poem "You, Andrew Marvell", the author is lying in the sun somewhere in America and imagining that it is nighttime. He is thinking about how darkness is covering other parts of the earth and is moving around the world. The darkness moves over the earth in a never-ending path. The poem describes in the order of the nations dwelling in darkness. The nations that were mentioned were Ectaban, Persia, Kermanshah, Baghdad, Arabia, Palmyra, Lebanon, Crete, Sicily, Spain, and Africa. The poem depicts the landscapes of these nations being overcome by darkness. For example, the images that are conveyed are the mountains in Persia changing and the darkness creeping up the skies of Ectaban. Also, the author describes the ruins of those nations that have been covered in darkness.

The poem describes the darkness overcoming the ruins of nations that were once thriving, but then suffered a downfall. The darkness is a symbol of destruction over time. The described nations experienced a time of general success, and also a time that they had a downfall. For example, Ecbatan was a great empire that thrived in Iraq, but nations took over and controlled the land. Also, Sicily, which is a island off the coast of Italy, encountered many

civilizations conquering the island. In the poem, the author speaks through a pattern. The nations are stated in the order that darkness covers them. The nations are also stated in the chronological order that destruction across the globe. According to this order, the next nation in the path of darkness is America, in which the author makes an indirect statement saying that America is next to endure a downfall. As the darkness leads to the passing of days, there are also the passing of lives. Death is creeping up to all mankind, and it cannot be avoided.

3.2 Symbols in "You, Andrew Marvell"

Symbol which the writer found in "You, Andrew Marvell" are in lines below :

>> "And here upon earth's noonward height" (line 2)

>> "The always rising of the night" (line 4)

>> "The flooding dark about their knees (line 11)

>> "Dark empty and the withered grass (line 14)

>> "And Baghdad darken and the bridge (line !7)

>> "To feel how swift how secretly (line 35)

Firstly in "You, Andrew Marvell", the writer found symbol in line two. This line describes the author is thinking not only about the passing of a day but about the passing of his life. He is at noon full length in the sun somewhere and imagining pictures in his mind the earth's shadow in the full flush of manhood but he is acutely conscious of the declining years ahead. The word "upon earth's noonward height" in the poem could be interpreted as symbol of place where it usually involves people and covering other parts of the earth and is moving around the world from east to west at noon full length in the sun. So this line means, the author who lying at noon full length in the sun somewhere and start to imagine pictures in his mind the earth's shadow include halfway around the world from east to west that it usually involves people. He is concerned, not with the passage of a day nor with the passage of a lifetime, but with the passage of historical epochs. The word as a favored nation in the sun of history, but its civilization, too, will pass.

Then in the line four, the writer found symbol from the word "night" symbolizes someone have any experience with other literature, is a natural and traditional metaphor or symbol for death.

This line describes the poet is thinking not only about the passing of a day but about the passing of his life.

"Dark" in the poem may symbolize many different things. Sometimes "dark" symbolize evil or dangerous and could be mystery of the yet to be discovered secret deep. So the writer think, the word in line 11 "the flooding dark" describes a great quantity of water coming over a place usually dry that is dangerous and represent a disaster for the place. And then, the author emphasis how bad and full with mystery that place and it could be seen in line 14 that is word "dark" in this poem. Based on the explanation before, "dark" means not bad influence as far as the man saw, the place is still strange for many people. In this line, shows a secret place with the withered grass but without human be there. This matter is easily seen describes that the place is mysterious for the people and no one knows what the influence from the secret place. The writer think that the people are stated in the order that darkness covers them. The nations are also stated in the chronological order that destruction spreaded across the globe.

Afterwards, in line 17, once again the author describes the place with used repetition the word "dark" on the first line from the

stanza. From the explanation above we can make the meaning from the word that darkness is another symbol for death and could be a symbol of destruction over time. In this line, the author mentioned the place name that is Baghdad. The word "dark" which represents death, slowly creeps over a barren landscape, never to be stopped, and always coming. Some also believe, the fallen cities to be the author main point. They are listed in chronological order of their downfall (represented by the coming night), and were all once great ancient cities. Coincidently, they are also listed from east to west, the direction from which the night covers the world.

Finally, in the last stanza, the writer found symbol "how swift how secretly" in line 35 that represent expression from the darkness leads to the passing of days, there are also the passing of lives. Death is creeping up to all mankind, and it cannot be avoided. No one knows when and where it will be happen his death comes on.

In "You, Andrew Marvell" the writer found few symbols in setting and imagery. The word "upon earth's noonward height" (line 2) including to symbols of setting and this word was used to describe the situation of the place where the author lying to start

imagine. Symbol in setting also found by the writer in "night" (line 4) and "dark" (line 11, 14 and 17), both symbol used by MacLeish to describe the time in his imagine. Beside that, the writer also found symbol in using imagery that is the word "how swift how secretly" (line 35). This word used to pictures his death comes on but it is mysterious to know when it will be happen as soon as "swift" which be its imagery.

3.3 Description of "Ars Poetica" (The Art of Poetry)

"Ars Poetica" consist of 3 stanzas and each stanza consist of eight lines. This poetry is one of MacLeish work that demonstrates in itself exactly what it aims to explain to the reader. "Ars Poetica" was produced during his French period and in its narrow focus and philosophical rumination on how man can (and cannot) turn ideals into reality, it is thought to contain what is best in MacLeish's work. The theme of "Ars Poetica" by Archibald MacLeish is attempting to define poetry, and demonstrating how effective symbolism is in poetry. The effective use of these poetic devices, along with the theme of the poem being so well demonstrated make "Ars Poetica" a timeless work.

The use of writing a poem so crammed with meanings, like "Ars Poetica," only to preach the meaninglessness of poetry. This kind of literal interpretation is obviously on the wrong track, as it brings about more questions than answers. However, another text by MacLeish himself may provide a clue to a deeper understanding of his poetry "Ars Poetica". Discussing the means to, and the nature of meaning in poetry, MacLeish argues that :

> "…whatever it is we know in a poem, we know only in the poem. It is not a knowledge we can extract from the poem like a meat from a nut and carry off. It is something the poem means something that is gone when the poem goes and recovered only by returning to the poem's words. And not only by returning to the poem's words but by returning to them within the poem. If we alter them, if we change their order, though leaving their sense much as it is, if we speak them so that their movement changes, their meaning changes also"

Meaning, if thought of as the substance of human experience, is made available and is interpreted through the form, and only through the form, which the poet creates. Form, according to this view, is meaning. It involves the selection and arrangement, the ordering and emphasis, without which the raw material of human experience would not be comprehensible. The meanings themselves, according to MacLeish, do not exist until they are

composed. Thus, the poem is not a means of saying anything that could be said equally well another way. Its saying is the whole poem the quality of the imagery, the feel of the rhythm, the dramatic force, and the ideas.

The concluding lines of "Ars Poetica", therefore, do not suggest a refusal of meaning in poetry or a call for meaninglessness. Rather, they hold that a poem should deliver its own unique meaning, which is quite different from the meaning conveyed by other types of writing. On the other hand, these lines protest against any fixed meaning in poetry. A poem should not be written to have one standard meaning, but it should allow each reader an opportunity to individually interpret it. To state the matter a little differently, a poem should be made open to a wide range of varying interpretations, as different as its readers. This openness is a prerequisite for its existence. A poem, in this sense, cannot "be" if it has to "mean" nothing more than the ordinary, flat and unvaried meanings.

But how can multiplicity of meaning be secured in a poem? This question leads back to the first lines of "Ars Poetica." If a poem

is to be so called at all, it should transcend the constraining boundaries of language, and be "mute," "dumb," "silent," and "wordless." The tendency towards silence constantly impels the text into a different form of utterance, and compels the reader to extract sounds, words and meanings from the deliberately silence text. The process is one of exploration and struggle at the same time, and it involves both the poet and the reader. A poem comes into being as a result of the poet's struggle with the silence of the world in order to force it to mean. This silence is thus turned to be a meaningful silence. The reader's labor, on the other hand, is to struggle with the silence of the poem to make it answer and mean.

It is silence, therefore, that endows a poem with its being, its essence, and its ability to generate unending interpretations.

3.4 Symbol in "Ars Poetica" (The Art of Poetry)

The symbols used throughout the poem effectively demonstrate how well symbolism can be used to used to define something, but also deliver a much deeper emotional connection as well. Along with symbolism, "Ars Poetica" effectively uses repetition

to emphasize the symbol of the moon. Symbols which the writer found in "Ars Poetica" are in lines below :

>> "As a globed fruit " (line 2)

>> "Dumb" (line 3)

>> "As old medallions to the thumb" (line 4)

>> "Of casement ledges where the moss has grown" (line 6)

>> "A poem should be wordless" (line 7)

>> "As the flight of birds" (line 8)

>> " A poem should be motionless in time" (line 9)

>> "As the moon climbs" (line 10)

>> "A poem should be equal to" / "Not true" (line 17 / 18)

>> "For all the history of grief / An empty doorway and a maple leaf" and "For love / the leaning grasses and two lights above the sea" (line 19 – 22)

Firstly in "Ars Poetica" the writer found symbol in line 2. This line symbolizes that a poem should seem real, perhaps in the way

that it appeals to the senses or emotions. The images of the "globed fruit," the "old medallions in line 4, are introduced to illustrate the kind of perception the reader can get out of a poem. A poem should be beyond rational expression, which relies on words and sounds. It should be "dumb" in line 3 and "wordless" in line 7 aspiring to communicate with "mute" significance. This does not mean, however, turning the poem into a mere puzzle. If the world of experience can be captured in a poem, can be held still, it should be made visible and sensible. More explanation about this could be seen in the line 6. "Casement ledges" in this line symbolizes that poem should not directly speak to what it references, but be in itself a reference or benchmark in society. This can be done in the way that a poem captures the spirit of time, or perhaps also the tragedy of an event. In the last line from the first stanza, the writer found the symbolism that used in the word "the flight of bird" from line 8 to describe that a poem should be in itself beautiful without relying on complex diction. This may be a reference to beauty in the simplicity of language that truly captures an emotion. This line is introduced to illustrate the kind of perception the reader can get out of a poem.

The second stanza proceeds a step further to describe another characteristic of what is seen as the ideal poem. A poem should be beyond rational space time existence; "motionless in time" in line 9 as the moon climbing into the sky, even though no eye can mark its passage. Afterwards, "the moon" in line 10 that symbol is used in four stanzas, and its repetition and the way it is references symbolizes how a poem should have a unity, just as the moon cycles around the earth without fail. The image of the moon climbing unobtrusively behind the trees and moving imperceptibly in the mind evokes the ideas of stillness and eternity. The ideal poem should avoid being a mere sentimental response to human experiences and situations, which are naturally provisional and temporary. Rather, it should aspire to the permanence and timelessness of the cosmic phenomena, suggested by the perpetual motion of the moon. Like the moon, the poem is central to existence, having unique value to the fully recognized life.

Then, in the third stanza reveals a new aspect of the art of poetry, explaining in the same didactic tone of the previous lines the kind of images that a poet might use to convey the popular themes of love and grief. It can be seen from the word "A poem

should be equal to / not true" in line 17 and 18 that symbolizes the subject or purpose of a poem should not be directly stated. It seems to be conveying that the thought contained in a poem are more effective when referred to in symbols, which is not surprising as " Ars Poetica" is full of symbols.

And finally, in line 19- 22 are examples of how effective comparisons can be in expressing an idea. They are symbolizes that a poem gives a picture of life, not the picture that science gives and not the picture that is actually (historically) true but a picture that has its own kind of truth. The truth offered by poetry takes a form, not of abstract statement, but of a concrete and dramatic representation, which may allow man "to experience imaginatively the lived meanings of a piece of life". With this end in view, a poem should not try to state what is true, but use symbols which communicate true emotions, such as the symbols of the "empty doorway" in line 20 or the "two lights above the sea" in line 22.

In "Ars Poetica" (The Art of Poetry) itself contains many similes and images that contribute to its essence. It does not have a specific setting but it references image that the writer may

imagine and identify with which adds meaning to the point. The point references old (line 4), worn stone (line 5), the moon climbs (line 10), leaning grasses, and lights above the sea (line 22). In making references to all of these timeless and beautiful settings, the poem creates a sort of setting that is a composed of various smaller settings. The writer think that the essence of the poem lies in the imagery it uses. For instance, he says, "grief" can be depicted by images of 'empty doorway' or 'maple leaf'. Also the essence should not fade away with the passage of time in the central idea of the poem should be relevant forever. But the beauty of the poem is that all what is described as 'the art of poetry is very effectively implemented in the poem itself.

3.5 Description of "The End of the World"

"The End of The World" consist of two stanzas and the first stanza consists of eight lines and the second stanza consists of six lines. This poetry is one of Archibald MacLeish's works which shows the relationship of life and death. In this poetry, life appears to be set in. It shows by the word "waltz time" in the poem as if we

have all the time in the world to spare. But in reality, death may come without warning and hit us with its sheer nothingness. MacLeish applies this concept through the use of literary devices such as theme, imagery and selection of detail, to compare and contrast the relationship between life and death.

The theme in "The End of the World" is that life is short but full of surprise and once in a lifetime opportunities. Take life for what it is worth, because death may come at any moment and is the exact opposite feeling of life. It's numbing to the sense and it represents not only of your being but also the death of your life, long dreams and aspirations. MacLeish expresses his views on life and death by writing this poem in two separate stanzas.

3.6 Symbol in "The End of the World"

In "The End of The World", the writer found symbols below :

>> Quite unexpectedly, as Vasserot (line 1)

>> The armless ambidextrian was lighting (line 2)

>> And Ralph the lion was engaged in biting (line 4)

>> In <u>waltz time</u> swinging Jocko by the thumb (line 7)

>> And <u>there</u>, <u>there</u> overhead,<u> there</u>, <u>there</u> hung over (line 9)

>> Those thousands of <u>white faces</u>, those <u>dazed eyes</u> (line 10)

>> <u>There</u> in the <u>starless dark</u> the poise, the hover (line11)

>> <u>There</u> with vast wings across the cancelled skies (line12)

>> <u>There</u> in the sudden blackness the black pall (line 13)

>> Of <u>nothing</u>, <u>nothing</u>, <u>nothing</u> ---<u> nothing</u> at all (line 14)

The whimsical characteristics of "Vasserot" in line 1 and a lion named "Ralph" in line 4 in the first stanza are replaced by "white faces and dazed eyes' in the second stanza. The word "white faces" and "dazed eyes" in line 10 depicts a more broad view and appears to be more dark, thus demonstrating death and the words symbolizes a dead bodies. From this line, the poet suggests that death remains a sudden and inevitable force that no one can

control. One must life his or her life to the fullest potential yet keep that idea of death in mind.

The word "armless ambidextrian" in line 2 symbolizes a joyful life and the oddities in life. The concept of "life" is given specific, vivid details with queer descriptions of such things as an "armless ambidextrian" which is also ironic because someone with no arms cannot possibly be ambidextrous. This line convey how odd but pleasing life can be, and that even when weird things happen, to go with the flow.

In line 7, we can see the life appears to be set in by the word "waltz time". The word symbolize all time in the world to spare. But in reality our life, death may come without warning and hit us with its sheer nothingness. The first stanza of this poem, describes a dynamic, colorful circus world which comes to a halt when the big top blows off unexpectedly. All turn to see what lies beyond.

The word "there" in line 9, 11, 12 and 13 and the word "nothing" in the last line represent selection of detail for death over and over to show how monotonous the process of death may be.

In the second stanza, the writer also found a symbol by the word "starless dark" in line 11. This word symbolize that the sky is a "starless dark" hover which allows the poet to express how empty death might possibly feel. By leaving the sky starless, he can express his feeling towards a verdictless life. When we die, the poet believe that the lights in our life, metaphorically the goals and desires, fade away into the nothingness of our own death.
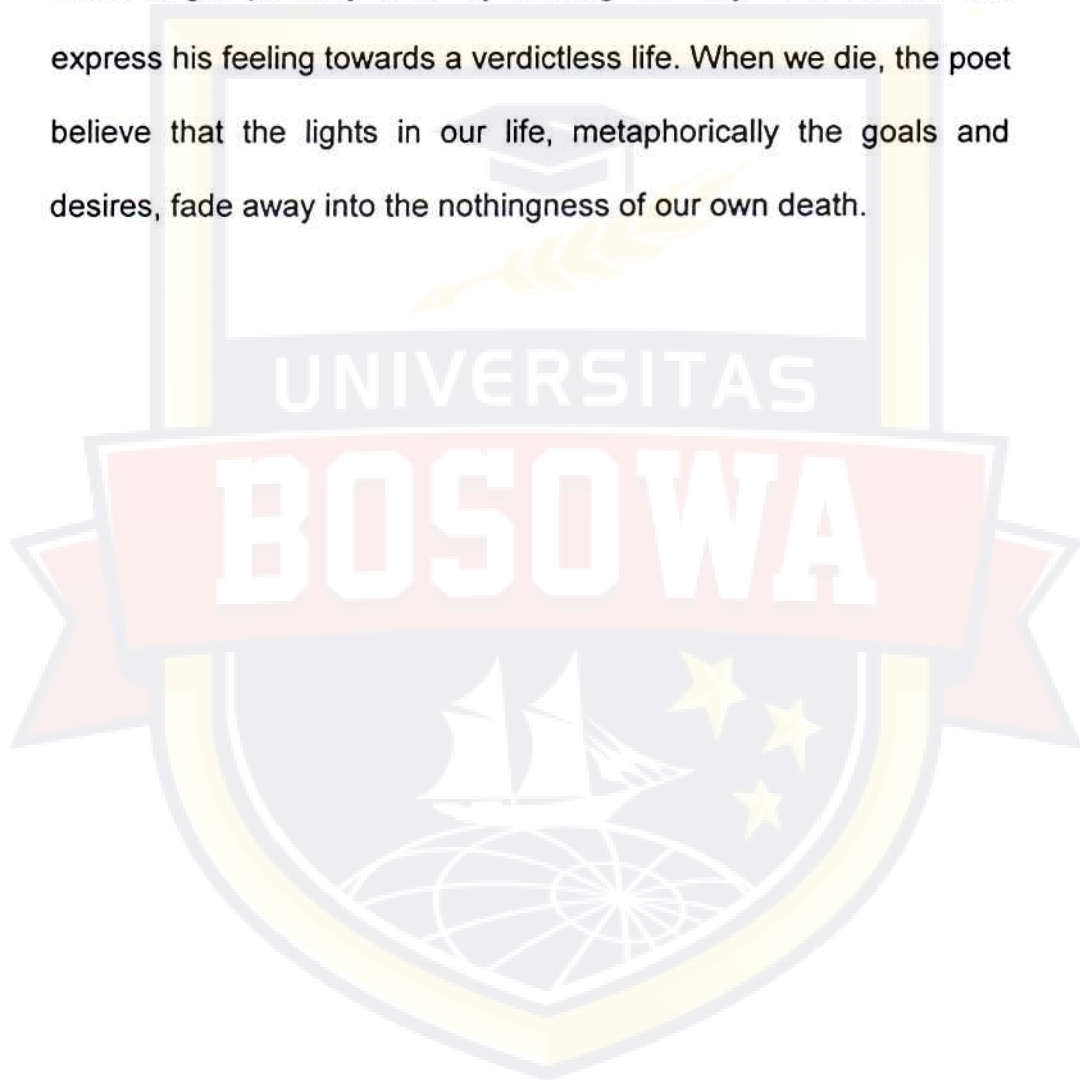
CHAPTER IV

CONCLUSION AND SUGGESTION

There are some conclusion which can be opened from analysis of following in accompanying suggestion need.

4.1 Conclusion

After the writer analyzed the meaning in Archibald Macleish's poems by "The Analysis of Symbols in Archibald Macleish's Poems", earn in taking the following conclusion :

4.1.1 Anthology of Archibald Macleish is poem that making account of unattached poetic element by formal element attendance. Through imagination created by poet with his poetic atmosphere is created by poem.

4.1.2 Archibald Macleish in defining his poems always pursuant to the fact that happened in society, procedural his good think, and also which is concerning attitude and behaviour in face of life.

4.1.3 In Archibald Macleish's poems always take nature as a symbol in his poem which is sometimes make the wrong reader with the meaning from his poem. But if we read with the carrying out of which is in, hence such meaning by poet will be able also felt by reader.

4.1.4 Symbols used by Archibald Macleish in his poems also always depict the society life which do not get out of nature.

4.2 Suggestion

After deepening the meaning of symbols from Archibald Macleish's poems and from the conclusion above, writer also wish to give some suggestion which important likely to be submitted, those are:

4.2.1 To comprehend the existing meaning of symbol in poem, we require to comprehend ahead theme from the poem.

4.2.2 Symbol can be in the form of object of object live and also die and good atmosphere of mood and also nature atmosphere that having meaning which is a lot of or it do

not depends on the only one meaning. Therefore, reader have to comprehend each existing symbol in the poem.

4.2.3 In Archibald Macleish's poems a lot of containing symbols having occult meaning, therefore writer still expect the suggestion and criticize from next researcher of "The Analysis of Archibald MacLeish's Poems".
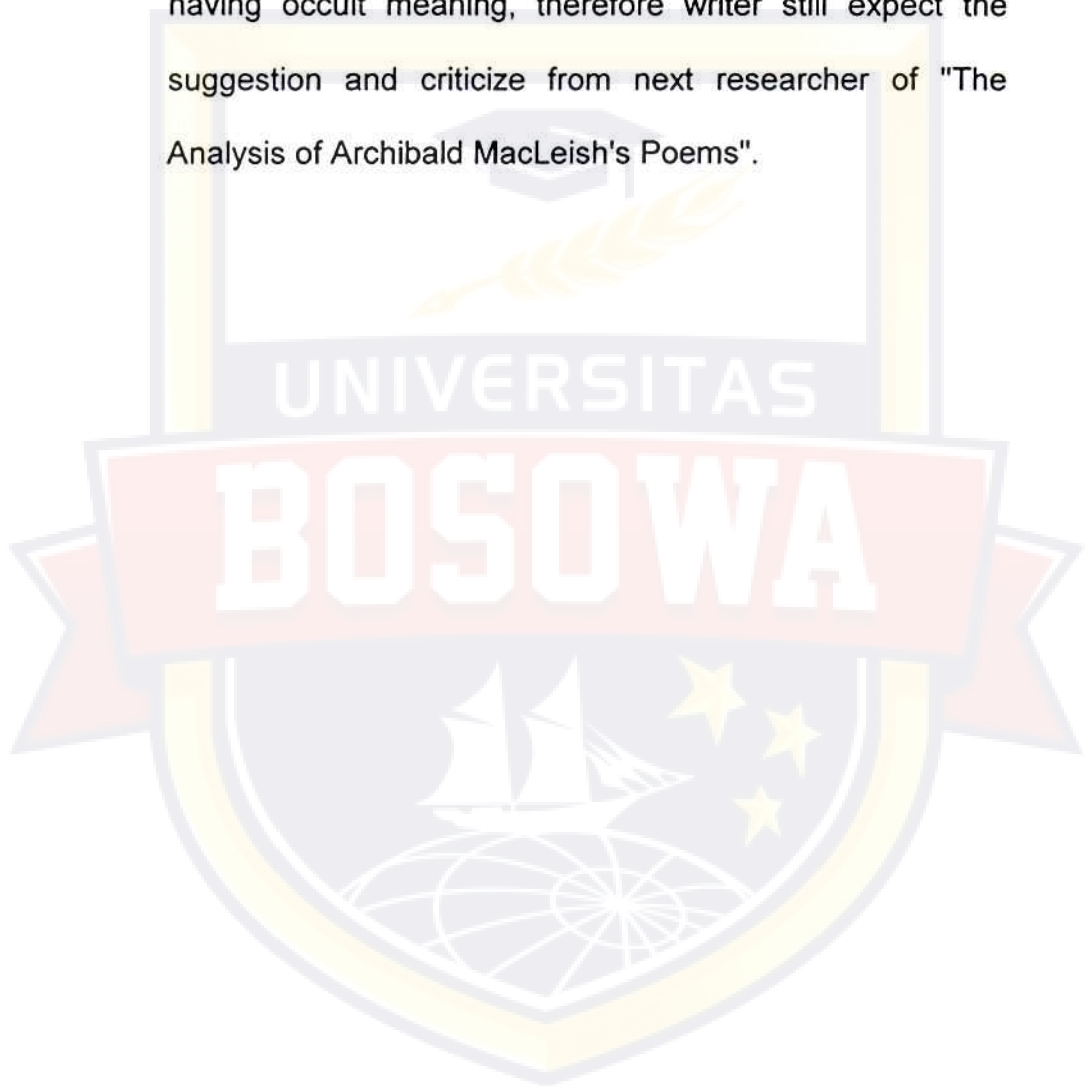
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APPENDIX I : ARCHIBALD MACLEISH'S POEMS

1. "You, Andrew Marvell"

And here face down beneath the sun
And here upon earth's noonward height
To feel the always coming on
The always rising of the night:

To feel creep up the curving east   5
The earthly chill of dusk and slow
Upon those under lands the vast
And ever climbing shadow grow

And strange at Echabatan the trees
Take leaf by leaf the evening strange   10
The flooding dark about their knees
The mountain over Persia change

And now at Kermanshah the gate
Dark empty and the withered grass
And through the twilight now the late   15
Few travelers in the westward pass

And Baghdad darken and the bridge
Across the silent river gone
And through Arabia the edge
Of evening widen and steal on   20

And deepen on Palmyra's street
The wheel rut in the ruined stone
And Lebanon fade out and Crete
High through the clouds and overblown

And over Sicily the air   25
Still flashing with the landward gulls
And loom and slowly disappear
The sails above the shadowy hulls

And Spain go under and the shore
Of Africa the gilded sand   30
And evening vanish and no more
The low pale light across that land

Nor now the long light on the sea
And here face downward in the sun
To feel how swift how secretly   35
The shadow of the night comes on...

2. "Ars Poetica"

(The Art of Poetry)

A poem should be palpable and mute
As a globed fruit

Dumb
As old medallions to the thumb

Silent as the sleeve-worn stone   5
Of casement ledges where the moss has grown -

A poem should be wordless
As the flight of birds

A poem should be motionless in time
As the moon climbs   10

Leaving, as the moon releases
Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves,
Memory by memory the mind -

A poem should be motionless in time   15
As the moon climbs

A poem should be equal to:
Not true

For all the history of grief
An empty doorway and a maple leaf   20

For love
The leaning grasses and two lights above the sea -

A poem should not mean
But be

3. "The End of the World"

Quite unexpectedly, as Vasserot
The armless ambidextrian was lighting
A match between his great and second toe
And Ralph the lion was engaged in biting
The neck of the Madame Sossman while the drum   5
Pointed, and Teeny was about to cough
In waltz- time swinging Jocko by the thumb---
Quite unexpectedly the top blew off :

And there, there overhead, there, there hung over
Those thousands of white faces, those dazed eyes,   10
There in the starless dark the poise, the hover,
There with vast wings across the cancelled skies,
There in the sudden blackness the black pall
Of nothing, nothing, nothing --- nothing at all

APPENDIX II : BIOGRAPHY OF THE AUTHOR

ARCHIBALD MACLEISH
(1892 – 1982)

Archibald MacLeish (May 7, 1892 - April 20, 1982) was an American poet, writer, and public servant. He is associated with the modernist school of poetry.

MacLeish was born in Glencoe, Illinois. His father, Andrew MacLeish, was a dry-goods merchant. His father, the son of a poor shopkeeper in Glasgow, Scotland, was born in 1837,the year of Victoria's coronation as Queen of England and ran away first to London at the age of eighteen and then, to Chicago. His mother, Martha Hillard, was a college professor. He grew up on an estate bordering Lake Michigan.

He attended the Hotchkiss School from 1907 to 1911, before moving on to Yale where he majored in English and became a member of the Skull and Bones secret society. He then enrolled in the Harvard Law School. In 1916, he married Ada Hitchcock.

His studies were interrupted by World War I, in which he served first as an ambulance driver and later as a captain of artillery. He graduated from the law school in 1919. He taught law for a semester for the government department at Harvard, then worked briefly as an editor for the "New Republic". He next spent three years practicing law.

In 1923 MacLeish left his law firm and moved with his wife to Paris, where they joined the community of literary expatriates that included such members as Gertrude Stein and Ernest Hemingway. In 1924 *The Happy Marriage* had explored the idea that out of the union of the ideal and the real must emerge a more mature sense of individual identity. This same theme carried through MacLeish's 1926 poetic drama, *Nobodaddy,* a verse play that uses the Adam and Eve story as "the dramatic situation which the condition of self-consciousness in an indifferent universe seems to me to present." MacLeish would affirm, a few years later, that the poet's role was "the restoration of man to his position of dignity and responsibility at the centre of his world." *Nobodaddy* provided its author with the opportunity to return to humankind's origins, to explore the human

condition in terms of its myths and mysteries. To MacLeish, the work was a simple and forthright play of the beginnings of human consciousness. He returned to America in 1928.

When MacLeish returned from Europe in 1928 and settled in Conway, Massachusetts, he had obviously "re-viewed" America. The country's idealism, reflected especially in the philosophies of its founders, supplied him with a sense of identity and place that existential *angst* had failed to engender. The questor had reached this personal goal only to find the obvious truth that each goal is a new beginning and that his search had been only his initiation into what would be a lengthy continuing journey. While the writer was now set to move in new directions, George Dangerfield asserted in a 1931 *Books* essay that "if MacLeish were never to write another word, he would still be a poet of definite importance"

From 1930 to 1938 he worked as a writer and editor for Fortune Magazine, during which time he also became increasingly politically active, especially with anti-fascist causes. He was a great admirer of Franklin Roosevelt, who appointed him Librarian of Congress in 1939. MacLeish held this job for five years, and is

remembered as an effective leader who helped modernize the Library.

During World War II MacLeish also served as director of the War Department's Office of Facts and Figures, and as the assistant director of the Office of War Information. These jobs were heavily involved with propaganda, which was well-suited to MacLeish's talents; he had written quite a bit of politically-motivated work in the previous decade.

He spent a year as the Assistant Secretary of State for cultural affairs, and a further year representing the U.S. at the creation of UNESCO. After this, he retired from public service and returned to academia.

In 1949 MacLeish became the Boylston Professor of Rhetoric and Oratory at Harvard. He held this position until his retirement in 1962. From 1963 to 1967 he was the John Woodruff Simpson Lecturer at Amherst College.

After receiving a Pulitzer Prize, his third, for *J. B.*, MacLeish returned to man's quarrels with the gods in *Herakles*, first produced

in 1965 and published in 1967. During the first part of the play, Professor Hoadley is drawn to Greece, the *patria* of the intellectual life, in search of the spirit of Herakles, the half-man, half-god who dared to struggle with the unanswered questions of the universe. Balancing Hoadley's search for intellectual perfection is his wife's conviction that life is a concrete reality including the human imperfection her husband would transcend. In the second half of the play, a frustrated Herakles fails to receive a sign from Apollo and angrily ascends to the temple door threatening to answer his own oracle. But, despite the merits of his deeds, he is unable to perform the god-like act of pronouncing his own destiny. In the end, Hoadley's wife and Herakles's Megara refocus the human spirit where J. B. had earlier found It. On the day to day occupation of living, not in glorious myth, but in concrete reality.

In 1980 the *Atlantic* felt obliged by events to reprint MacLeish's warning. To the end of his long life he continued, in prose and in poetry, to praise and to warn "the Republic."

Having left public life and moved to Harvard by the late 1940, MacLeish refocused his attention from the social and political

themes of the preceding two decades toward an earlier poetic interest: the place and value of man in the universe. In his longer postwar poetic works, he followed his own exhortation to invent the metaphor for the age. His series of poems collected as *Songs for Eve* returned again to the setting of *Nobodaddy* to emphasize once more the fundamental importance of self-consciousness in an indifferent universe.

MacLeish would grant a series of interviews between 1976 and 1981 that he considered an accurate reflection of his life as a poet. Published as *Archibald MacLeish: Reflections* in 1986, these interviews portray a writer who was, in the words of *Choice* reviewer J. Overmyer, "meticulous about the truth, outspoken, and delightful." Full of details about his stay in Paris, his management of the Library of Congress, his law and teaching experiences, and including many reminiscences of family and friends, MacLeish initiated the interviews, which were given to Bernard A. Drabeck and Helen Ellis, teachers from a community college near the aged poet's Massachusetts home. While noting that MacLeish's descriptions of his involvement in Washington politics contained

"dramatic moments," William Pratt commented in *World Literature Today* that "nothing reverberated in his memory with the passion of Paris in the twenties, the time when he found himself as a poet and the foundation on which the rest of his distinguished public career was built." Characterizing *Reflections* as "a gifted writer's purely spoken autobiography," *New York Times Book Review* critic Robert Gorham Davis maintained that "In this genial, relaxed book we have a golden view of the candidly retrospective statesman-poet in his old age as he really was.

Retiring from public life during his last decades, MacLeish became not so much an elder statesman as an elder of various churches: the churches of friendship, of patriotism, of poetry, of love, of death. His talks, interviews, letters, essays, and poems, and his parable-play for radio, *The Great American Fourth of July Parade,* all voice the recurring, autumnal concerns of "the human season" in a quiet, personal, "elderly" voice. Almost ninety, MacLeish died on April 20, 1982, the day after Patriot's Day.