

The Naturalism on William Cullen Bryant's Selected

Poems:

To a Waterfowl and The Gladness of Nature



A Thesis

Submitted to the Faculty of Cultural Sciences Hasanuddin University

In Partial Fulfillment to Obtain Sarjana Degree

In English Department

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F211 04 062

PUSAT PERPUSTAKAAN UNIV. HASANUDDIN	
Tgl. Terima	19 - 5 - 09
Asal Dari	Sastra
Banyaknya	1 eksemplar
Harga	Gratis
No. Inventaris	35
No. ...	

MAKASSAR
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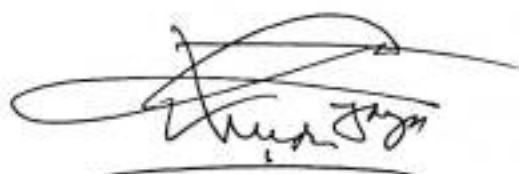
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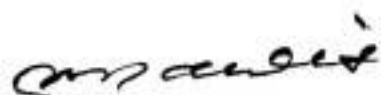
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SELECTED POEMS: *TO A WATERFOWL AND THE GLADNESS
OF NATURE***

Yang diajukan dalam rangka memenuhi salah satu syarat ujian akhir guna memperoleh gelar sarjana pada Fakultas Ilmu Budaya , Jurusan Sastra Inggris, Universitas Hasanuddin.

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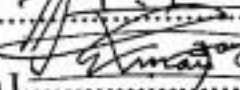
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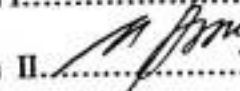
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Konsultan II.....

Acknowledgement

Alhamdulillahirabbilamin. First of all, the writer would like to express her great praise to the almighty Allah SWT, who has give ways, chances, spirits, health, and patience to her in finishing her thesis and everything she does.

The writer also expressed her deep appreciation and unlimited thanks to her first consultant: Drs. A. Lukmanul Hakim Jaya, M.S and her second consultant: Drs. R.S.M. Assagaf, M.Ed. TESOL for their valuable ideas, suggestion, corrections, guidance and remarkable patience, towards the completion of her thesis. Thanks also go to all staffs in English department; Ka Ilo, Ka Agus, Bu Mayang, Bu Ria, and Pak Nahar.

Unlimited thanks are dedicated to her parents: Drs. A.M. Asaf Nadjuddan, M.A (Alm.) and A. Wardha Bonggo for their loves and prays continually, and lots of encouragements in everything she do. Special and deepest thanks are dedicated to her brother and sisters, A. Aswar, A.Md, A. Tenri Awaru, S. Psi, A. Tenri Zoraya, Andi Hasanuddin and her brother in law, Maryono, S. Si. Apt. M.M for their cares and loves. Deepest thanks also go to her grandmother, aunt, and uncle: H. A. Bonggo (Alm.), Hj. A. Gawe Laulang, H.A. Ibrahim Laulang, H. A. Parenrengi (Alm), Hj. A. Mahira Laulang, H. A. Karamuddin, Hj. A. Sumartini, A. Wawo, dr. Eny Nureny, A. Arfah, and A. Salahuddin for their attentions and sacrifices. Great love to all her beloved cousins: Suma, Dewi, Noe, Maya, Eka, Ical, Agus, and Gusman for their laugh and tears.

High appreciations are extended to Dr. H. M. Darwis, M. S, as the Dean of Faculty of Cultural Sciences, Drs. Husain Hasyim, M. Hum, as the Head

of English Department and Academic Advisor and also for his encouragements, and Drs. Simon Sitoto, M. A as the Secretary Of English Department, Drs. Amir Pattu, M. Hum, as the previous Academic Advisor, thank you for your support and encouragements, and to all lecturers of English Department, administration and library staffs of Hasanuddin University.

To her lovely popular idols; Valentino Rossi, Jimmy Lin, Daniel Radcliff, Neil Armstrong, and Michael Owen, the writer dedicates deep appreciations and thanks for become her spirit and inspiration.

Greatest thanks go to her best friends; Dewi Nidia Soperiadi, Mariska Ticoalu and Kurnia Bhayu, for their attentions, cares, supports and loves, the writer would never forget the entire thing that they have done and helped. Hope someday we will get our successful and happiness.

Special thanks are due to CHAPTER 04: Kak Iyang, Ndun, Lia, Lin_TF, Echa, Dette, Citra, Nie2, Ciphie, Ti2n, Ati, The Myth, Ria, Dian a.k.a. Nyonya Darwis, Andha, Ipah, Arien, Leena, Mimi, Nunu, Mama Chiyo, Ausie, Ety, Fidel, Fitri Puh, Adi, Adnan, Akbar, Ammank, Ari, Acha-Irwansyah, Bucealonesastra, Co-one, Kanda I am, Ciwank_Bondengk, Eky, Rudi, Cuku, Kanda Valens, Tety, Titi, Siti, Marwah, Boce_Travis, Hilda, Leli kedok, Tini hukum and Wisma for their memorable friendship.

Great thanks also due to PERISAI and Musallah Al-Adaab and the crews, the writer thanks for their valuable assistance and friendship during her study at Hasanuddin University.

The writer considers and realizes that this thesis needs to be improved; therefore critics and suggestion are very welcomed. She supposes that this thesis give benefits for all of the readers.

May the almighty Allah SWT always be with us.

Makassar, 3 Maret 2009

Writer

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ABSTRACT

A. Tenri Abeng. 2009. *The Naturalism on William Cullen Bryant's Selected Poems: "To a Waterfowl and The Gladness of Nature"* (Supervised by Lukmanul Hakim Jaya and R.S.M. Assagaf). This thesis aims at describing Bryant's naturalism idea reflected in his poems (*To a Waterfowl and The Gladness of Nature*) and how far it is connected with his spirit of naturalism in creating a work of art. In doing the analysis, the writer analyzes the use of words which are related to naturalism (about diction, figurative language, imagery and so on) in both poems and the meaning that represents the idea of naturalism. The writer also analyzes the use of words which are related to naturalism or the meaning that represents Bryant's spirit (in guiding and protecting everything in nature) as the representation of people of his age.

In doing the research, the writer applies the inductive methods (descriptive analysis) in analysis process to analyze the data, this process covers some phases. These analysis phases starting with: reading the poems, identify the words which are related to naturalism and move it to specific notes, after that, the writer analyze the meaning and then describe it descriptively then connect it to primary data to support the conclusions.

The result from this analysis shows that the words which are related to naturalism in Bryant's poems are words that have the quality of nature. These words are used as the form of a deep interest in nature that applies scientific methods in studying human beings and their relationship to their surroundings. His poem *To a Waterfowl* shows Bryant's spirit through naturalism to show his interest in nature and "waterfowl" is a metaphor, used to describe the condition of Indians tribe in America at that time. *The Gladness of Nature* shows his critics through the morality of people so they can put their attention to their environment even tough they are in a hard time after the war.

CHAPTER I

INTRODUCTION

1.1. Background

A poem is a very interesting literary work. It has less word but very deep in its meaning and carries different interpretation based on the reader's perception. Through poems, we can see the social, economic, political, or religious conditions and even the spirits of the people at the age when the work was made.

In 1800, people were going to make revolution in industry where the black people become slaves and the ignorance of human rights becomes the inspiration to the poets in produced literary works. This year was the age of romanticism. Poems of this period show the author's thoughts or feeling about the social and natural entities where both naturalism and realism are responses to romanticism.

Early naturalism was considering nature without supernatural existence, the scientist do not accept the interruption of God's hand as the constructor of the world. They assume that the creation of the world including universe could be explained by experiment and theory.

William Cullen Bryant is one of the great naturalist poets and his works are really describes his naturalism idea. His idea was occur either in words or lay behind the surface. The writer thought that Bryant's view on naturalism based on his religious and own background as a romantic poet who

interested in simple things, humble lives which were definitely close to nature and believed in a power of a God who protected everything in nature.

The naturalism idea occurs in both best-known poems: *To a Waterfowl* and *The Gladness of Nature*. The poem *To a Waterfowl* was based on his journey from Cummington to Plainfield, Massachusetts, in December 1815. Like *To a Waterfowl*, Bryant's sympathy in guiding and protecting everything in nature also occur in *The Gladness of Nature*.

As he became a political activist, he attracts people to take care everything in nature by his poems. The writer is interested in Bryant's naturalism idea that occurs in both of his poem: *To a Waterfowl* and *The Gladness of Nature*. Therefore, based on Bryant's view on naturalism, in this research the writer wants to analyze *The Naturalism on William Cullen Bryant's Selected Poems*.

1.2. Identification of Problems

Based on the explanation above, the writer identifies some problems which were close to the topic that the writer wants to analyze, such as:

1. There must be some messages in his poem as a naturalist poet.
2. His poems are the reflection of social condition of his time (1811).
3. He could be the representation of the youth of his time (his spirit through naturalism).
4. His poems as the reflection of his sympathy in guiding and protecting everything in nature.

5. The naturalism reflected in his poems.

1.3. Scope of Problems

Bryant is a naturalist poet who was born after the revolutionary war. Nature becomes his inspiration in writing his poems. The writer realizes that these poems have many problems to be research by the writer. Thus, the writer limits the problem and focuses to some aspects which mentioned as follows:

1. Bryant's messages in his poem as a naturalist poet.
2. Bryant's sympathy in guiding and protecting everything in nature reflected in his poems.
3. Bryant's spirit through naturalism reflected in his poems.

1.4. Statement of Problems

1. What are the spirits of the youth through naturalism reflected in Bryant's poems?
2. How Bryant shows his sympathy in guiding and protecting everything in nature reflected in his poems?

1.5. Objectives of Writing

Bryant turned to nature as a source for his poetics inspiration and adapted the English Romantics style, and as he works as an editor, he became

a political activist who is strongly anti-slavery. Based on this, the writer would like to:

1. Describe the spirits of naturalism reflected in his poems.
2. Describe how Bryant expresses his sympathy in guiding and protecting everything in nature.

1.6. Significance of Research

The significances of this research are:

1. First, as this thesis is the result of research, the writer hopes that this thesis could be a source or reference for students in analyzing poems.
2. The writer hopes that her thesis could be something useful for other researcher especially those who are interested in poems analysis.

1.7. Sequence of Chapter

The writer plans to arrange the chapter in sequence in order to make the reader easy to understand and follow the chapter. The writer wants to make the reader knows what will happen in each chapter.

In chapter I, the writer tries to convey some aspects that makes the writer choose poetry to be analyzed, William Cullen Bryant as the author and both poems *To a Waterfowl* and *The Gladness of Nature* as the source for analyzing the naturalism idea that the author carry in his poems. In this chapter, the writer also gives the scope of the problem and the objective in writing the thesis.

In chapter II, the writer tries to give the fact from various books, article or exploring internet, which are related to the topic of the thesis. This includes the biography of the author and his works.

In the next chapter, the writer will write about the methodology that is used in analyzing the poems. The writer will explain the methodology, and how to apply the method in order to understand the poems. This includes method of collecting data, method of analyzing data, and research procedures.

The analysis of the poems would be explained in chapter IV. The writer will use the methodology that is explained at the previous chapter and the result will be written in this chapter followed by the last chapter that is contains of conclusions, suggestions for the next progress and references/ bibliography.

CHAPTER II

LITERARY REVIEW

2.1 Theoretical Background

There are various models of methodology approaches that can be used to analyze literary works. In this thesis, the writer uses genetic structuralism approach which is introduced by Lucien Goldman to analyze Bryant's selected poems. This methodology covers all aspects of a work both intrinsic and extrinsic aspects. Mulyati (1987: 7), wrote in her thesis that this application focuses on 3: the intrinsic aspect, either partially or entirely, then it focuses on the social background of the author because the author himself is part of a certain society, and at last it focuses on social and historical background which is conditioned the literary work when the work was created.

This approach develops from the structuralism approach; the writer can not apply this model because it just covers the intrinsic aspects while genetic structuralism covers both intrinsic and extrinsic aspects.

2.1.1 The Genetic Structuralism Approach

The genetic structuralism approach means that we focus on the genetic factors in order to understand the literary works. The genetic factor itself is the history of the literary works especially the author's background whether it is the social or cultural condition or based on the

reality of the author's time which influences them in writing their literary works. This is appropriate with the statement: "The Structuralism genetic approach refers to genetic factors in understanding the literary works. The genetic is the history of the literary works and some experts believe that there are members of factors to the history reality that influence the work before it was created" (Fananie, 2000: 121-122).

Early genetic structuralism approach was developed by Hippolyte Taine (1766-1817) when he was analyzed literature from sociological point of view. He was tried to develop the knowledge in literature which is fully scientific as in science. He thought that literature is not only an imaginative and personal work but it is also a reflection of cultural condition, a certain mind when the work was created. We might say that this approach is able to reconstruct the world view of the author. (Eagleton, 1983)

Lucien Goldman is a Linguist France who becomes the pioneer of the genetic structuralism approach. He found that people of his age have the same way of thinking about the concept of genetic structuralism approach but the methods of analysis are different when they are about to apply this approach.

Golman said that literary works are not an independent work; it has social aspects as the background, so that the other aspects can not be separated with the literary works (Eagleton, 1983). Sukada (in

Mulyati; 1987: 8) in *Pembinaan Kritik Sastra Indonesia: Masalah Sistematika Analisis Struktur Fiksi* (1987) briefly states as followed: "Literary works has two important elements, intrinsic and extrinsic. Both elements are supporting each other. When we analyze the intrinsic element without includes the extrinsic, the conclusion would be just a mere possibility".

From the statement above we know that in genetic structuralism approach it is important to emphasizing both intrinsic and extrinsic aspects because they were supporting each other and this approach is appropriate to be applied to find the whole meaning of literary works.

2.2 Definition of Poem and Theories of Poem Analysis

Poetry is an imaginative and meaningful creation of art that comes from self-experiences of the author and arranged in a certain lines, rhyme and metrum/ poetic meter. This is appropriate with the information from Webster Ninth New Collegiate Dictionary which is say that poetry is: "writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm" (1988, 907).

In analyzing these poems, the writer takes theories from Sukada (in Mulyati, 1987: 8) with his emphasis in both intrinsic and extrinsic aspects, Parrkinson and Siswanto. According to Parr (In Efraent, 2000), we have to do several things in order to know the meaning of the poems: read the poem

straight through, repeat the previous step, underline special points such: diction, imagery, figures of speech etc, make brief notes, outline the high points, and determine what the poet is trying to say.

Siswanto (2008: 113) explained in *Pengantar Teori Sastra* that: “the form and the physical structure of a poem covers: typography of a poem or how the poem arranged in lines by lines, diction or words that used in which to represents some specific ideas or thoughts, image, concrete words/ symbolism, the figures of speech and verification. All of these aspects are unity”.

2.3 Naturalism

From the previous chapter, the writer had explained about the term of naturalism that she would like to convey in this thesis. The statement above will be supported by some theories regarding naturalism, which is ambiguity in its meaning. This is important to make the reader understand about naturalism and this is what the writer wants to achieve.

Naturalism in Bryant’s literary works is something more like romanticism, remembering he grew in its age and adapted the English Romantics style in his writings and took the countryside of New England as its social background. 1800 was the age of romanticism where nature becomes the basic theme as it becomes the representation of humble lives and lower class. Walcutt identifies survival, determinism, violence, and taboo as key theme (in Campbell: 1997: 4).

The terms naturalism which is reflected in Bryant’s poems

describes the spirit of the youth/ people of his age. Poem is as same as the other literary works; it is not only the reflection of the author's thoughts, and passion but also the experience, social background, and even the spirit of the young people because the author is a person who lives in a certain time/ period and he could be the representation of the youth of his time or in another hand, his poems are the reflection of social condition of his time.

Campbell (1997: 1) in *Naturalism in Literature* briefly states as followed: "The term naturalism describes a type of literature that apply scientific principles of objectivity and detachment to its study of human beings. Naturalism implies a philosophical position....characters can be studied through their relationships to their surroundings". On the other hand, this term of naturalism focus on human nature and their relationships between surroundings.

Cousin states in *A Short Biographical Dictionary of English Literature* which is said that: "Bryant, after he published his poems *To a Waterfowl* and *The Gladness of Nature* had celebrate the majesty of nature in his writing with a style that was influenced by the English romantic but also reflected a personal simplicity and dignity of him" (1910: 76) .

In his biography, the writer knows that he was an early advocate of American literary nationalism, and his literary works especially poetry are focusing its theme on nature. He used it as a metaphor for truth establishing a central pattern in the American literary tradition.

2.4 Figurative Language

Figurative language is a way to write something using figures of speech to show something differently from the literal meaning with ambiguous interpretations.

The writer will use figurative language in analyzing the poems. There are many figures of speech such as:

2.4.1 Metaphor

Metaphor is a figure of speech, which compare things that essentially unlike. For example: a waterfowl and Indian tribes, Bryant uses waterfowl to represents the Indian tribes that are pushed to emigrates from eastern state to the land west of the Mississippi River.

2.4.2 Symbol

Symbol is a thing (could be an object, person, situation or action), which stands for something else more abstract. For examples: the bird (in *To a Waterfowl*) stands for Indian tribes and their humble lives.

2.4.3 Personification

Personification is a type of metaphor in which distinct human qualities, e.g., honesty, emotion, volition, etc., are attributed to an animal, object or idea. For example: *...and scream among thy fellows* (in *To a waterfowl* 6th stanza, 3rd lines. "Scream" is not a word that we often see associated with animal because it is a human's emotion/ behavior.

2.4.4 Polisindenton

Polisindenton is a figure of speech in which some words, phrase, or successive clause are connected one another with conjunction. For example: In *To a Waterfowl* 6th stanza. The word “soon” and “and” repeated in each lines.

2.5 Versification

2.5.1 Rhyme

Rhyme may be defined as sounds equation in poetry, either in beginning, middle, nor the end lines of poetry (Siswanto: 2008, 122).

2.5.1.1 Onomatope

Onomatope may be defined as imitation through sounds. In poetry, this sound gives certain coloured atmosphere as expected by the author. Further information of this kind of verifications stated by Siswanto (2008: 122):

Consonant /s/ and /sy/ suggests the incidence of the atmosphere of jeering, mild, fluent, and sometimes appear a good feeling...Consonant /r/ relates with movement and sound.... *euphony* relates with something about vocal, sounds repetition of a cheers atmosphere, light, that indicates happiness and cheers: *i, e, and a*. *Cacophony* is a heavy sounds that depressing, dreadful, horrifying, like a blow of the wind or sounds of an owl: *o, u, e, and au*.

For Example: Consonant /s/: space, chase, smiles, isles (lines 9, 11, 17 and 19) Consonant /i/: day, way, eye, sky (*To a Waterfowl*, 1st and 2nd stanza, lines 2 and 4), and sky, by, tree, sea, ray, way (*The Gladness of Nature*, lines 6, 8, 14, 16, 18, and

20).



2.5.1.2 Internal Shape of Sounds Pattern

Waluyo conveys the statement of Marjorie Boulton who states about internal shapes (In Siswanto, 2008: 123):
“...internal shape is alliteration, assonance, and equation in word and sounds repetition etc”.

2.5.1.3 Words Repetition/ Idiom

Waluyo states that (in Siswanto, 2008: 123):
“Repetition is not only limits on sounds, but also on words or phrase. Boulton states, that the repetition of sound, word and phrase gives the pure effect of intellectual and magic”.

2.5.2 Metrum/ Poetic Meter

Metrum relates to sounds. How the reader spells it or on the other hand it is something that have relations with the tension of how is a poem's spells. Siswanto states about this kind of verification in poetry and its examples in his book *Pengantar Ilmu Sastra* (2008, 123) that:

“Rhyme is the high-low, long-short, loud-weak of a sound. Rhyme becomes the most important thing when poetry is being read. From some variations of loud-weak, metrum are divided into 4: iambic, tracheas, daktylus, and anapest.

2.6 Imagery

Imagery may be defined as the representation through language of sense experience. Poetry indirectly appeals to our senses through imagery.

Imagery is more incidental to a poem than metaphors, symbols and theme and they are often confused. Nevertheless, an image should conjure up something more than the mere mentioning of the object or situation. A mistake often made is to take every image as though it were a symbol or metaphor. Siswanto state in *Pengantar Ilmu Sastra* (2008:118) the definition of image as follows: "Image is a word or group of words that can convey the experience of sense, such as: eyesight, hearing, and feeling. Image can divide into 3: auditory imagery, visual imagery, and tactile imagery. Seems like image could makes the reader see, hear, and feel the same as what the author feels".

There are 7 different kinds of imagery, 3 of them are:

2.6.1 Visual imagery

Visual imagery is something seen in the mind's eye. For example: the sense of seeing: seems like the bird is *flown to swoop with the last steps of day*, which might be seen as till the sun downing in the west /sunset.

2.6.2 Organic imagery

Organic imagery is something that has relations with our internal sensation: hunger, thirst, fatigue, and fear. For example: the using of organic imagery: when the character in this poem knows that there is a power who guides the bird *along the pathless coast...* The character feels that there is a divine power and he/ she watches the bird flying through the pathless coast onto the illimitable air and the bird is not lost in his flying journey

2.6.3 Kinesthetic imagery

Kinesthetic imagery is something that has relations with the sense of movement or tension. For example: the sense of moving, where the bird is *flown to swoop with the last steps of day*, which might be seen as till the sun downing in the west /sunset.

2.7 Biography of William Cullen Bryant and His Works (Summarized and paraphrased from many sources)

2.7.1 Biography of William Cullen Bryant

William Cullen Bryant was born in November 3rd, 1794 and death in June 12th, 1878. He is an American poet and newspaper editor. He was born in Cummington, Massachusetts, the second son of Peter Bryant, a prominent doctor, and Sarah Snell. He becomes a student at Williams College and then study law at Worthington and Bridgewater.

Bryant was interested in poetry since he was a child. His work, written in an English romantic style and took the countryside of New England as its social background, and his work was well-received. His first book, *The Embargo* was published in 1808, and his first published poem appearing when he was 10. His best-known poem *Thanatopsis* was published in the *North American Review* in 1811 when he was 17, addressing the theme of death as a natural fate for all human being. He refined and expanded this poem few years later and becomes the most

popular poems in its time. His best-known poems are *To A Waterfowl*, *The Rivulet*, *The West Wind*, *The Forest Hymn*, and *The Fringed Gentian*.

He worked as a lawyer in Northampton, Plainfield, and Great Barrington until 1825 when he married and moved to New York City and worked for the *New York Review* and then moved to the *New York Evening Post*. He became editor in 1829 and remained in that position until his death.

Bryant was strongly anti-slavery as reflected in his liberal and literate paper. He was a political activist, as a proponent of the Free Soil Party, and later, as a founder of the Republican Party. He was a fervent supporter of Abraham Lincoln's presidential bid in 1860. Also in 1860, Bryant founded New York Medical College. In 1865, Bryant repurchased his family's homestead in Cummington, Massachusetts, and used it as a summer retreat for the remainder of his life.

In his later years, Bryant focused on translating and analysing the works of Ancient Greek and Latin, such as *The Iliad* and *The Odyssey* of Homer. He died in 1878 of complications from an accidental fall.

In 1884, New York City's Reservoir Square, at the intersection of 42nd Street and Sixth Avenue, was renamed Bryant Park in his honour. The house that he lived in is on 15th Street between 6th and 5th Avenues in Manhattan. That property is now owned by Xavier High School.

2.7.2 His Works

Bryant was interested in poetry since he was a child. His first published poem was *The Embargo*, which published in his young age, 10 years old. These works are his works from 1808 when he began to write his first poem until the years before he died in 1878:

- 1) The Embargo
- 2) Thanatopsis
- 3) To a Waterfowl, The Rivulet, The West Wind, To the Fringed Gentian, The Forest Hymn
- 4) June
- 5) A Forest Hymn "The groves were God's first temples..."
- 6) Consumption
- 7) Translation of *The Iliad and The Odyssey* of Homer.
- 8) The Death of the Flowers
- 9) The Death of Lincoln
- 10) The Strange Lady
- 11) The Skies
- 12) October

13) November

14) The Gladness of Nature

15) From Poems 1832:

After a Tempest

Summer Wind

16) From Poems, Collected and Arranged by the Author 1872:

The Constellations

17) The Yellow Violet

18) Inscription for the Entrance to a Wood

19) Mutation

20) Hymn of the City

2.8 Objects of Research

In writing his poem, Bryant was influenced by the English Romantics style. His poem *To a Waterfowl* was made before he was 21 (1811). This poem was one of his best-known poems.

The poem *To a Waterfowl* is contains of 32 lines. He writes this poem after a journey from Cummington to Plainfield at Massachussets.

To a Waterfowl

Whither, midst falling dew,
While glow the heavens with the last steps of day,

Far, through their rosy depths, dost thou pursue
Thy solitary way?

Vainly the fowler's eye
Might mark thy distant flight to do thee wrong,
As, darkly seen against the crimson sky,
Thy figure floats along.

Seek'st thou the plashy brink
Of weedy lake, or marge of river wide,
Or where the rocking billows rise and sink
On the chafed ocean-side?

There is a Power whose care
Teaches thy way along the pathless coast —
The desert and illimitable air —
Lone wandering, but not lost.

All day thy wings have fanned,
At that far height, the cold, thin atmosphere,
Yet stoop not, weary, to the welcome land,
Though the dark night is near.

And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reeds shall bend,
Soon, o'er thy sheltered nest.

Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply has sunk the lesson thou hast given,
And shall not soon depart.

He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.

Brinkley (1943: 210)

The Gladness of Nature was made before 1832. This poem is contains of
20 lines.

The Gladness of Nature

Is this a time to be cloudy and sad,
When our mother Nature laughs around;

When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?
There are notes of joy from the hang-bird and wren,
And the gossip of swallows through all the sky;
The ground-squirrel gaily chirps by his den,
And the wilding bee hums merrily by.
The clouds are at play in the azure space,
And their shadows at play on the bright green vale,
And here they stretch to the frolic chase,
And there they roll on the easy gale.
There's a dance of leaves in that aspen bower,
There's a titter of winds in that beechen tree,
There's a smile on the fruit, and a smile on the flower,
And a laugh from the brook that runs to the sea.
And look at the broad-faced sun, how he smiles
On the dewy earth that smiles in his ray,
On the leaping waters and gay young isles;
Ay, look, and he'll smile thy gloom away.

Brinkley (1943: 214)

2.9 American History of 1811-1832

2.9.1 Westward Expansion

George Washington became the first President of the United States under the new U.S. Constitution. At the Louisiana Purchase, in 1803, removed the French from the western border of the United States and provided U.S. settlers for expansion west of the Mississippi River. President James Madison declared war on Britain in 1812 as the response to continue the British impressments of American sailors into the British Navy. In 1808, slave importation from Africa became illegal.

The United States and Britain join the War of 1812 that lasted until January 8, 1815, during the Battle of New Orleans. The

Treaty of Ghent, which officially ending the war, asks some Native American tribes had to sign treaties with the U.S. government in response to their losses in the war.

In 1830, Congress passed the Indian Removal Act, which authorized the president to negotiate treaties that exchanged Indian tribal lands in the eastern states for lands west of the Mississippi River. This established Andrew Jackson, a military hero and President, as a cunning tyrant in regards to native populations. The act result: several thousand Indians dying en route in the forced migration of several native tribes to the West, and the Creeks' violent opposition and eventual defeat. The Indian Removal Act also directly caused the ceding of Spanish Florida and subsequently led to the many Seminole Wars.

2.9.2 The Pre-War

Bryant adapted the English Romantics style in his writings and this makes the writer feels that it is important to take a little view of what happen in this Romantics Age (1789-1832). The first three quarters of the 18th century had been an age of rest and the second quarter, however, was a period of changes, such as: social unrest and people want of balance. And in this general spirit of revolutionary, there are some changes in the field of literature: the more detailed description of nature, the quiet melancholy, the sympathy with the

humble, the emotional tension, the use of freer verse patterns, and the refold against reason and the rehabilitation of intuition and emotion.

The important element of Romanticism is that the romantic poets interested in nature. They thought that nature was the key to the mystery of an unseen world. A grain of sand or a wild flower was enough to fire our imagination and to make us discover the unseen world behind visible nature. The romantic poet escapes from visible reality, with the exception of nature. They fled from the ordinary reality of everyday life. They escaped into a more beautiful past and future of the mysterious or into visionary dreams. They also interested in the humble, children, and animals. They were attracted by simple things (and simple words), and humble lives which were close to nature. Thus, shepherds, children, birds, and lambs were these popular subjects.

CHAPTER III

METHODOLOGY

3.1 Methodology

Methods of research are used to conduct the research. Research is a systematic process that is conducted to sort out a problem with the support of certain amount of specific data as the basis to draw conclusion. This study uses a genetic structuralism approach. This method is used to analyze both intrinsic and extrinsic aspects of Bryant's selected poems.

In arranging this thesis, the writer uses methodology as a procedure to write, they are: Firstly, the description of the social life of 1811-1832 or at the time the works were written, and as the first source of this research is Bryant's selected poems: *To a Waterfowl* and *The Gladness of Nature*. The data is about the description or reflection of social condition of the time the works were made and Bryant's naturalism idea. Secondly, the primary data are taken from poems *To a Waterfowl* and *The Gladness of Nature* and the secondary data are taken from reference that supports the primary data. Thirdly, the study employs descriptive process in its analysis.

3.1.1 Method of Collecting Data

Primary data were collected from the poem *To a Waterfowl* and *The Gladness of Nature*. The writer reads the poems and quoted some important elements that have relation with the topic. The

secondary data was taken from various books, articles, exploring Internet, etc. through this secondary data, the writer collects and uses data that possibly relevant to the topic.

3.1.2 Method of Analyzing Data

There are few models of methodology approaches that can be used to analyzed literary works. There are: semiotic, structuralism and genetic structuralism. The writer uses genetic structuralism approach in analysing the poems of William Cullent Bryant. Through this approach, literary works are not only seen as an autonomous structure but can not be separated from the aspects outside the literary works itself. This approach focuses in analysis of the poetry and then related it with William Cullent Bryant's biography and his idea of naturalism through his social life.

In this case, the method conducted through the following steps:

- 1) The writer tries to read and understand the poem *To a Waterfowl* and *The Gladness of Nature*.
- 2) The writer tries to find and identify Bryant's naturalist messages, which is occurred in these poems.
- 3) The writer tries to find the spirits of the young people/ youth through naturalism which is reflected in Bryant's poems.

- 4) The writer tries to know how Bryant shows his sympathy in guiding and protecting everything in nature reflected in his poem.
- 5) Finally, the writer analyses all the chosen data clearly.

3.1.3 Research Procedures

In this research, the writer visits the library and finds some information, which have related to this thesis. The writer also reads some relevant and guiding books. After that the writer does close reading for the poems and the writer determines the focus discussion of the research. Hereafter, the writer identifies and scopes the problems. The writer does the library research in order to gather some data to support the analysis of the topic. After that, the writer classifies the data into the primary and secondary data. The writer uses Genetic Structuralism, which is appropriate theory to analyse the data and write down the conclusion and suggestions for the next researchers.

CHAPTER IV

DATA PRESENTATION AND ANALYSIS

The writer presents the analysis of naturalism from the intrinsic and extrinsic aspects of William Cullen Bryant's selected poems: *To a Waterfowl* and *The Gladness of Nature* in this chapter. The data that are going to be analyzed are taken from the intrinsic and extrinsic aspects of these poems. After that, the writer describes the naturalism according to the physical and mind structure, and extrinsic aspects of these poems and the data that are taken from the previous chapter.

4.1. Bryant's Spirits through Naturalism Reflected in his Poems.

4.1.1. To a Waterfowl

To a Waterfowl is a poem written by William Cullen Bryant and first published in 1821. He wrote this poem after a journey from Cummington to Plainfield at Massachusetts (Highlights of American Literature: 1985, 36). The writer thought that this background of writing becomes his inspirations to write and this could be the setting of the poem.

In analyzing a poem, we need to pay attention to the title of the poem. *To a Waterfowl* means to a swimming bird which is refers to any of several small North American songbirds of the genus *Sialia*, having predominantly blue plumage, as the Eastern *S. sialis*, which has a

blue back and a reddish-brown breast that have a common habit where they emigrate from one place to another and it is a natural event (Webster New Collegiate Dictionary: 1988).

From the title: *To a Waterfowl*, we know that it is not like the other poem where the character or the author makes some connection by speaking to the reader, in this poem, the character is talking to a bird, the waterfowl. Siswanto in *Pengantar Teori Sastra* briefly states as follows: Poetry are made by some purposes and one of them is giving a lesson to the reader. To give the lesson, a poetry should be easy to understand and there are ways to do that, some authors use character as if he/ she are talking to the readers: whether they are people who have identity or not, and sometimes they address the poetry to something beyond the human such as: nature, object, or animal (2008: 110).

The character in this poem, signing by words: *..my heart...* and *..I must tread alone...* is clearly addressing the poem to some kind of a swimming bird. We could not say that, it is Bryant himself who addresses his poem to the waterfowl because there is no sign which indicates that the character *I* or *My* in this poem is the author himself. It is appropriate with Siswanto's statement in his book: *Pengantar Teori Sastra*:

literary works are made by means of giving a lesson to the reader or to expressing the author's thoughts or feeling through words, but the author is not the person who is talking in their own works, the person/ the character in their works could be someone else. This is because the author is someone who lived outside of the literary works (2008: 108).

The identity of the characters is still a mystery because it is not clearly describes whether the character is a woman or man, his/her age, status, religion, etc but it is possible that the character has relations with the author: his own or other people's life/ experience. Siswanto also state this possibility in his book *Pengantar Teori Sastra*: there are possibilities for the character of having a relationship to the author in terms of experience (2008: 110).

First, the writer will convey the structural aspect of the poem. This becomes the first aspect of a poem's appearance as it states by Goldmann (In Siswanto, 2008: 187): the study of a literary works should begin with an analysis of the structure of the works itself. Fananie (2000: 47) explains in his book *Telaah Sastra* that convention and specification in a poem covers both physical and mind structure.

a Physical Structure:

1) Typography

To a Waterfowl is a poem by William Cullen Bryant which is contains of 32 lines and based on its shape/ pattern; this poem is categorized as quatrains stanzaic. Quatrains means a unit or group of four lines of verse and stanzaic means a division of a poem consisting of a series of lines arranged together in a usually recurring pattern of meter and rhyme. In conclusion it is a poem which has divisions of four lines of verse (A Short Biographical Dictionary of English Literature: 1910, 10).

Typography of a poem or the way the poem is written could have some purpose whether in its composition or in the way the author put it line by line. This is appropriate with Siswanto's statement in *Pengantar Ilmu Sastra* (2008, 114) that: Typography of a poem is very important in creating the meaning of a poem and reflected the author's soul and opinion.

2) Diction

By an intensive reading, the writer knows that this poem shows its naturalism idea straightly by using words like; birds, dew, glow the heavens, last steps of day, sky, lake, river, wave, ocean, beach, desert, air, land, night, summer home, sheltered nest, etc.

The words used in Bryant's poems are tends to be denotative meaning rather than connotative because some poets like to use a simple words, of which the words commonly use in daily life and are easy to understand by audiences.

All day thy wings have fann'd,

At that far height, the cold thin atmosphere:

Yet stoop not, weary, to the welcome land,

Though the dark night is near.

And soon that toil shall end;

Soon shalt thou find a summer home, and rest,

And scream among thy fellows; reed shall bend,

Soon o'er thy sheltered nest.

(5th and 6th stanza)

Generally, denotative meaning of this stanza is about the description of the waterfowl, his natural live, and about his home/ nest, his place where he rest or find a shelter after a long journey or flying. The description of what kind of waterfowl that the author means in this poem is clearly described in the second lines of the 6th stanza, that the bird is waiting for summer and get rest ... *thou find a summer home, and rest*, how his wings have fanned all the day, without feels any weary with the conditions where he is flying at far height where the atmosphere is thin.

However, this poem also shows the connotative meaning. Information from: 19th Century Cultural History (2003) shows the fact of the removal of the Indians from eastern state to the west of the Mississippi River:

The Indian Removal Act in 1830, exchanged in the eastern states for lands west of the Mississippi River which authorized by the president, Andrew Jackson. The act resulted several thousand Indians dying en route in the forced migration of several native tribes to the West, and the Creeks' violent opposition and eventual defeat. The Indian Removal Act also directly caused the ceding of Spanish Florida and subsequently led to the many Seminole Wars.

This information gives us a fact that when the poem was made is the time when the Indians whom lived in Indian

tribal lands in eastern state are pushed to another region by the Congress. In this poem, the Indians are described as a waterfowl that travels in his lone wandering.

Bryant uses waterfowl as the represent of the Indians where in 1832 the Indians are pushed to “travel” away from eastern state to somewhere “welcome land” or “summer home” by the Congress. The result was several thousands of Indians dying en route. This event was known as The Indian Removal Act (19th Century Cultural History: 2003).

There are some deviations in this poem such as; ‘midst, last steps of day, yet stoop not, thou’rt, abyss of heaven, etc. These deviations are used to make the words and the meaning more symbolic, connotative, associative and suggestive. Siswanto’s remark (2008, 116) that: ...the existence of a language in a poetry with meaningful of symbolism, connotative, associative, and suggestive. There is the effort of the poet to dig, reduce, adding the meaning of the words that we used to hear.

3) Image

Whither, ‘midst falling dew,

While glow the heavens with the last steps of day,

Far, through their rosy depths, dost thou pursue

Thy solitary way?

(1st stanza)

From the first stanza the writer knows that the author simply explains about the habitual life of the waterfowl (thy) by using imagery. He used kinesthetic and visual imagery, the sense of moving and seeing, where the bird is *flown to swoop with the last steps of day*, which might be seen as till the sun downing in the west /sunset.

The downing of the sun in the west is a natural event that is happening everyday. This naturalism idea is conveyed by Bryant to describe the setting of time when the waterfowl is flying.

Setting of atmosphere in this stanza signed by words:'midst falling dew, wile glow the heavens with the last steps of day, far through their rosy depths. These words describe the atmosphere where dew is falling which means that it is in the early morning. The words: *While glow the heavens with the last steps of day* is used to describe the time where the sun is downing in the west where it is usually accompanied by the lights of the sun. This kind of wonderful view makes people feels that the lights are from heavens: *while glow the heavens with the last steps of day*.

Vainly the fowler's eye

Might mark thy distant flight to do thee wrong,

As, darkly seen against the crimson sky,

Thy figure floats along.

(2nd stanza)

After focusing with the main character, the waterfowl, the author then mention about the fowler. The author is used the organic imagery. In this stanza, the description of the fowler is very clear; with his eye he seeks and hunts the bird. He waits and sees, when will the bird tired and makes mistakes in his distant flight and then he flying too short and come to the fowler's reach, but its vainly/ useless because till the sun downing in the west, signed by words *As, darkly seen against the crimson sky*, the bird feels no tired till his figure/ shadows is disappear, in the poetry it is written as *Thy figure floats along*.

Seek'st thou the plashy brink

Of weedy lake, or marge of river wide,

Or where the rocking billows rise and sink

On the chafed ocean side?

(3rd stanza)

This stanza describes the habitual place of the waterfowl where the fowler seeks and hunts him, *Seek'st thou...* It is clearly describes that the waterfowl is lives in *the plashy brink, weedy lake, marge of river wide, where the rocking billows*

rise and sink on the chafed oceans-side and this is where the Fowler looking for the bird. This stanza use visual imagery to describes the place where the waterfowl used to seen.

**All day thy wings have fann'd,
At that far height, the cold thin atmosphere:
Yet stoop not, weary, to the welcome land,
Though the dark night is near.**

**And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reed shall bend,
Soon o'er thy sheltered nest.**

(5th and 6th stanza)

This stanza uses visual and organic imagery which is shown in the first line of 5th stanza. The character feels that the bird was tired because he is fanned his wings all the day and should need a rest which is described in 6th stanza.

The character also described that he/ she seen the bird at the high, in thin atmosphere till the sun is really downing in the west and all was dark. Birds are naturally created with its physical ability: flying all days and feels not tired of it because they use less energy to fly, their wings are created to use the

energy of the wind and its air pressure difference, it becomes stronger with its air streamline body.

The use of image in this poem is to convey Bryant's emotion, ideas and this also become his effective ways of evoking vivid experience about waterfowl.

4) Symbolism

We could see Bryant's spirit of naturalism through the selected words: birds as the main object and the birds live as the represents of humble lives.etc. This is the most difficult of poetical figures that suggest a great variety of more specific meanings (Perrine; 1974).

5) Figurative Language

**All day thy wings have fann'd,
At that far height, the cold thin atmosphere:
Yet stoop not, weary, to the welcome land,
Though the dark night is near.**

**And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reed shall bend,
Soon o'er thy sheltered nest.**

(5th and 6th stanza)

The writer identifies the use of figurative language in this stanza: personification, where the author use words that implied an animal just like a human being. In the 3rd line of 6th stanza, the bird is *scream among thy fellows*, scream is not a word that we often see associated with animal because if we want to say that a bird is “screaming” we are tends to use warbling or crowing aloud. This kind of poetical figures may be used to convey attitudes or to illuminate the character of waterfowl.

6) Versification

a) Rhyme

i. Onomatope

This poem tends to use letters like: s, i and r. In a poem, these kinds of letters are used to portray the atmosphere of gliding (Siswanto: 2008, 122).

ii. Internal shape of sound pattern

**And soon that toil shall end;
Soon shalt thou find a summer home, and rest,
And scream among thy fellows; reed shall bend,
Soon o'er thy sheltered nest.**

(6th stanza)

The writer identifies figure of speech in this stanza as *polisindenton* where some words, phrase, or

successive clause are connected one another with conjunction. The first line is beginning with the conjunction *and*, and *soon* which is repeated in the next line. This is used by the author to obtain an emphasis effect to make the reader sure there is a hope, or promises that the bird will go to home, soon.

b) Metrum/ Poetic Meter

The poem *To a Waterfowl* is also categorized as a lyrical ballad based on its lyric/ rhyme, (Highlights of American Literature (1985, 36) poems which its stanza consisting of four lines with the first and third lines unrhymed iambic tetrameters and the second and fourth lines rhymed iambic trimeters (lines of fourth or three which is sometime rhyme and sometimes not/ varied pressure) (Webster New Collegiate Dictionary: 1988)

b Mind Structure

1) Theme

To a waterfowl shows its main story by using the character of a fowler, someone who seeks and hunts the waterfowl through the jungle, lake or river.

2) Tone

Tones are used to emphasis the meaning or just as accessories. Nature in this poem is not only the environment

(plants, water, and air) or animal but also human being. The tones are about his spirit through naturalism either by using words or idiom that indicates nature and natural events in daily lives.

3) Purpose

Siswanto explains in his book *Pengantar Teori Sastra* (2008) that some poetry are made by purposes: as an object to expressing the author's thought or feeling about something, someone or a group of people, or as an object to critics the government, social condition, culture, economic crisis, etc.

This poem is made by means the author wants people to take care everything in nature, to protect it. Bryant took the country side of somewhere along to Massachusetts to make people sympathy to their nature, to take care the forest, or the birds from extinct or totally disappeared because they are losing their home so they travel a lot and find another sheltered nest.

4.1.2. The Gladness of Nature

This poem is talking about Bryant's view on naturalism, his adorable in nature and his willing to protect everything in nature by his poems.

a Physical Structure:

1) Typography

This poem is known to be a straight through poem. It means that this poem is written without any current/ certain shape, it is just written in a long stanza. The writer feels that the author wants to make the reader focus on the lines, because if the author writes it in stanzas the reader would think that the poem has a different idea in its each stanza, as same as if we write something with paragraphs. From the explanation above, the writer knows that this poem just have one idea or main story.

2) Diction

As same as the previous poem, this poem uses denotative words which is simply describes nature, and the natural events in daily life which is described by interactive words in a beautiful language, to make people aware of their environment.

3) Image

This poem uses imagery of kinesthetic and visual where the atmosphere is happy or glad. The hang-wren bird is describe are in joy, they are gossiping in all around the sky.

4) Symbolism

This poem is using the words *mother* associated with *nature* as the symbolism of world/ our environment. The author uses the word *mother* before the word *Nature* is to emphasis the

existence of the Nature, he also used capital letter for word *Nature* to explain that it is the character in this poem.

5) **Figurative Language**

The word *Nature* is following the word mother which means that Nature is the name of the *mother*. This makes the Nature becomes the character and seems alive. The word *Nature* also followed by word *laughs* at the next stanza. This is the effect of using figurative language of personification where something which is not alive seems alive just like human being.

6) **Versification**

a) **Rhyme**

i. **Onomatope**

The Gladness of Nature

**Is this a time to be cloudy and sad,
When our mother Nature laughs around;
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?**

.....

**The clouds are at play in the azure space,
And their shadows at play on the bright green vale,**

.....

It is describe that where with nature's beauty in all around, in blossoming ground, birds and squirrel, it is seems glad, even the clouds are describes with a cheer background such *the azure space*, as same as shadows in *bright green vale*. "euphony usually showed by sounds like: *i, e, and a*" (Siswanto, 2008: 83).

b Mind Structure

1) Theme

The main theme of this poem is about nature's gladness over its birds, squirrel, tree, flowers etc.

2) Tone

As same as the previous poem, this poem gives the tones of spirit through nature and natural; the gladness of the nature, the joy of the squirrel, birds, stones, wind, etc.

3) Purpose

The poem *the gladness of nature* is written in purpose of makes people understand the importance of nature to our live and so do the natural things such as: the gladness of birds in the sky, or squirrel in the tree, and the bright of sun, or even the fresh breeze of the wind.

4.2 Bryant's Sympathy in Guiding and Protecting Everything in Nature Reflected in His Poem.

4.2.1. To a Waterfowl

The writer had explain about the physical and mind structure of this poem in the explanation above. In this point, the writer will came through analysis. The poem *To a Waterfowl* is contains of 32 lines. He writes this poem after a journey from Cummington to Plainfield at Massachussets.

Generally, this poem took an urban setting of a habitual live of a waterfowl and it is also talking about the lower-class. Bryant was made this poem after a journey from Cummington to Plainfield, Massachusetts.

a Physical Structure

1) Typography

Thypography are no longer talked in this section as it already described in the first introduction of this chapter.

2) Diction

Bryant was really inspired by the bird which seems "flying around on some lone journey" and he put his intention to the bird's live and imaging that what might happen to the bird after flying around over his head, and wondering whether the bird still flying till the sun downing in the west, immigrates to some place warmer or just come back home, to his/ her family, or he might just visualize that he seen the bird's flown to swoop till the sun downing in the west, while there is a fowler who

keep his eye on the bird and wait till he has a nice view and time to shoot.

This poem shows his grateful to the bird and his believe in a divine power guiding after his journey from his friend's home. This is appropriate with the statement in book: Highlights of American Literature (2000: 36):

"This poem, called by Matthew Arnold "The most perfect brief poem in the language," was composed by Bryant after a walk from Cummington to plainfield, Massachusetts, in December 1815. Arranged in alternating rhymed quatrains, it expressed both the poet's grateful view, at the close of a day of self-doubt and despair, of a solitary bird on the horizon, and his sense of a divine power guiding and protecting everything in nature. The clarity of the central image and the aptness and simplicity of the moral analogy have always been admired, even by those who dislike "preaching" in poetry."

3) Image

**There is a Power whose care
Teaches thy way along the pathless coast,—
The desert and illimitable air,—
Lone wandering, but not lost.**

(4th stanza)

This stanza contains of something that has relations with supernatural, God, whose cares and teaches thy (the waterfowl and the fowler) way along the pathless coast onto the

illimitable air, where he (the waterfowl) is flown with *lone wandering* but not lost. This stanza shows the using of visual and organic imagery where the character in this poem knows that there is a power who guides the bird *along the pathless coast*... The character feels that there is a divine power and he/she watches the bird flying through the pathless coast onto the illimitable air and the bird is not lost in his flying journey. The writer thoughts that the author treats the *Power* in this case, God, as something natural, something that "naturally" guides the waterfowl in his way along to home through*the pathless coast*....

**Thou'rt gone, the abyss of heaven
Hath swallowed up thy form; yet, on my heart
Deeply has sunk the lesson thou hast given,
And shall not soon depart.**

(7th stanza)

This stanza is quite different with the previous stanza, it tells about what the author feels about the waterfowl, where he is finally gone till the abyss of heaven which swallowed up the bird's form. In this stanza, the author also tells about his deeply thanks through the bird that for the writer, the bird had given him a lesson, that whatever our status , job, or

activity and what destiny that wait us in the future, this day must be through seriously while we hope the best from it. This stanza is using visual imagery where it is seems like the author seen the bird gone to the abyss of heaven till its form had swallowed up.

4) Symbolism

**There is a Power whose care
Teaches thy way along the pathless coast,—
The desert and illimitable air,—
Lone wandering, but not lost.**

(4th stanza)

This stanza contains of something that has relations with supernatural, God, whose cares and teaches thy (the waterfowl and the fowler) *way along the pathless coast onto the illimitable air*, where he (the waterfowl) flown with *lone wandering* but not lost.

**He who, from zone to zone,
Guides through the boundless sky thy certain flight,
In the long way that I must tread alone,
Will lead my steps aright.**

(8th stanza/ last stanza)

Briefly, as the 4th stanza does, Bryant mentions about *God* who guides him and so do with the bird. He is one of a

believer, of God, and it is sure that he always uses naturalism aspects, to explain the natural thing like *God*. He believes in a power of a God who protected everything in nature. He writes about the spiritual sustenance to be found in nature and of the beauty of brooks, trees, and flowers (Highlights of American Literature: 2000, 36).

Both *a power* and *He* are symbols of a divine power, God, who guides and protected everything in nature. In this poem, it is says as someone who guides the character from zone to zone, care and teaches their way till they are not lost in their lone wandering.

b Mind Structure

1) Tone

This poem gives the tones of sympathy to nature and protected everything in our environment/ in our nature.

4.2.2 The Gladness of Nature

The Gladness of Nature was written before 1832 and this poem is contains of 20 lines. There is no special condition when this poem was made. It is just a time after war or which we know as the age of rest. From the chapter II, we have already knows that in the age of rest, nature is the main theme as it becomes the representation of the lower class and humble lives.

a Physical Structure

1) Typography

Typography are no longer talked in this section as it already described in the first introduction of this chapter.

2) Diction

Even the hang-bird and wren are in joy whether they have lost their nest, the swallows also describes are in joy, they are gossiping in all the sky, signing that they are gladiolus, joking and gossiping with others, so do the humans, we can see the bird and make their live as a lesson, sharing our tears and sadness to others can ease our pain, we can finally find our happiness and slowly but sure all of our sadness will gone by time.

3) Image

The deep blue heavens illustrated just like a human being where it is seems *look glad*.

**There are notes of joy from the hang-bird and wren,
And the gossip of swallows through all the sky;
The ground-squirrel gaily chirps by his den,
And the wilding bee hums merrily by.**

4) Versification

a) Rhyme

i. Onomatope

The Gladness of Nature

**Is this a time to be cloudy and sad,
When our mother Nature laughs around;
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?**

.....

**The clouds are at play in the azure space,
And their shadows at play on the bright green vale,**

While the author makes the story teller looks cloudy and sad. "Perasaan yang menyeramkan, mengerikan, dan mencekam, diungkapkan dengan bunyi *cacophony* yang diwakili oleh vokal *o*, *u*, *e* atau *au*." The word "...cloudy" (read as /klaudi/) in this poem is used to make us think that why we have to feels sad while the nature that may we ignore so long (by throw away the trash and make the plants died, the river becomes dirty, and the animals finally comes to their deaths) is in it gladness.

ii. Internal shape of sound and pattern

**The Gladness of Nature
Is this a time to be cloudy and sad,
When our mother Nature laughs around;**

The author is used the repetition of words like: and, on, and there's a..., to emphasis the meaning of nature to our live and how important it is to us. It is just like the example that the author gives to us to portray the usually events that happen naturally in nature and compares it with someone/ something that the author means/pointing in the first line: *is this a time to be cloudy and sad.*

There are some repetition words in this poem such as: *and* and *soon*. This kind of repetition is used to emphasis the meaning that the poet conveys in his poems.

The clouds are at play in the azure space,

And their shadows at play on the bright green vale,

The azure space is cheer up to *the clouds*, and so do *the bright green vale* to *the shadows*. The writer looks at this poem as an example to humans, for not crying of the sadness, and based on Bryant's historical background, when the poem is written, it is the time when the civil war had finished and in 18th century is known to be the age of rest (Ruruk, 2007) where people are trying to recover themselves from loosing their families, beloved person, home to get a shelter and even food and their job.

Bryant wants people to look at nature and throw away their sadness, as we may know that a clean, beauty and healthy environment can also recover the psychology of humans after had a really bad trauma. Civil war may also makes forest, park, river, and all the environment at that time burn to earth, so that people have to start to rebuilt their environment first and then try to remove/ease their pain or other people's pain after the war.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

5.1. CONCLUSIONS

After analyzing and identifying the naturalism on William Cullen Bryant's selected poems: *To a Waterfowl* and *The Gladness of Nature*, the writer makes conclusions as follows:

1. Naturalism is a form of literature that applies scientific methods in studying human beings and their relationship to their surroundings and sometimes applied to writing that demonstrates a deep interest in nature. The terms of naturalism also explained in Bryant's selected poems: *To a Waterfowl* and *The Gladness of Nature*. In these poems, nature is used to express Bryant's spirit through naturalism, his deep interest in nature, and also nature reflected the social condition of the human beings itself. In both poems, the spirit through naturalism occurs in the uses of words or how he wrote a certain words of nature to represent the social condition at the age when the work was made.
2. Bryant's sympathy in guiding and protecting everything in nature occurs in both poems: in *To a Waterfowl*, to obtain certain meaning that a waterfowl usually seen in a group but in this poem, it is alone, Bryant uses the character of a bird as a metaphor of the Indian tribes which is clearly described that when the "arranged" immigration pushed them away from their lands of eastern state and then go to the west of Mississippi river, they are alone in

their journey to their "sheltered nest". In *The Gladness of Nature*: with the background history of a pre-war, Bryant uses the description of nature and all animals lived in it, is in a cheer situation, this is obviously shows the idea of saving our environment, especially because after the hard-time people are trying to recover themselves, and Bryant ask them to look at nature (not just trying to recover ourselves, but also to recover our environment), where nature is still in a cheer situations, even if it is the time after war, but nature itself founds that things are going to be changed by time and live must go on.

5.2. SUGGESTIONS

In analyzing a poem, the researcher should concern the extrinsic aspects and not only from the genetics' view but also another point of view such as: sociological, political, cultural, economical and religious aspects/ point of view to obtain the whole understanding of a work.

The analysis of another work of William Cullen Bryant is still required to obtain the general conclusions.

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