

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

THE SYMBOLIC MEANINGS OF 'MOON' IN SANDBURG'S *CHILD MOON, EARLY MOON* AND *RIVER MOONS* AND DICKINSON'S *THE MOON WAS BUT A CHIN OF GOLD, THE MOON IS DISTANT FROM THE SEA* AND *I WATCHED THE MOON AROUND THE HOUSE*

A SARJANA PENDIDIKAN THESIS

**Presented as Partial Fulfillment of the Requirements
to Obtain the *Sarjana Pendidikan* Degree
in English Language Education**



By

Malkisedik Yahya

Student Number: 051214013

**ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
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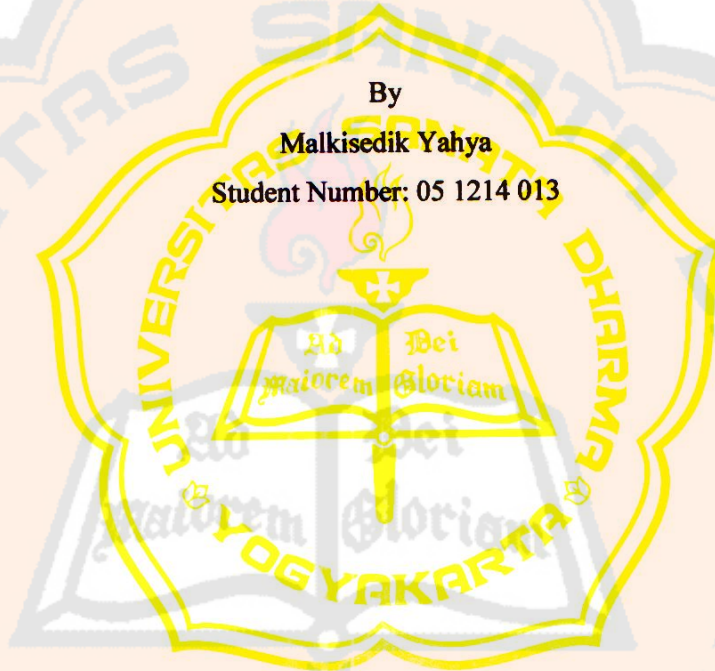
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Approved by

A handwritten signature in black ink, appearing to read "Herawati".

Henny Herawati, S.Pd., M.Hum.

November 17, 2011

Sponsor

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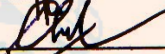
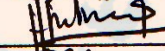

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I dedicate this thesis to
my beloved parents

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STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and references, as a scientific paper should.

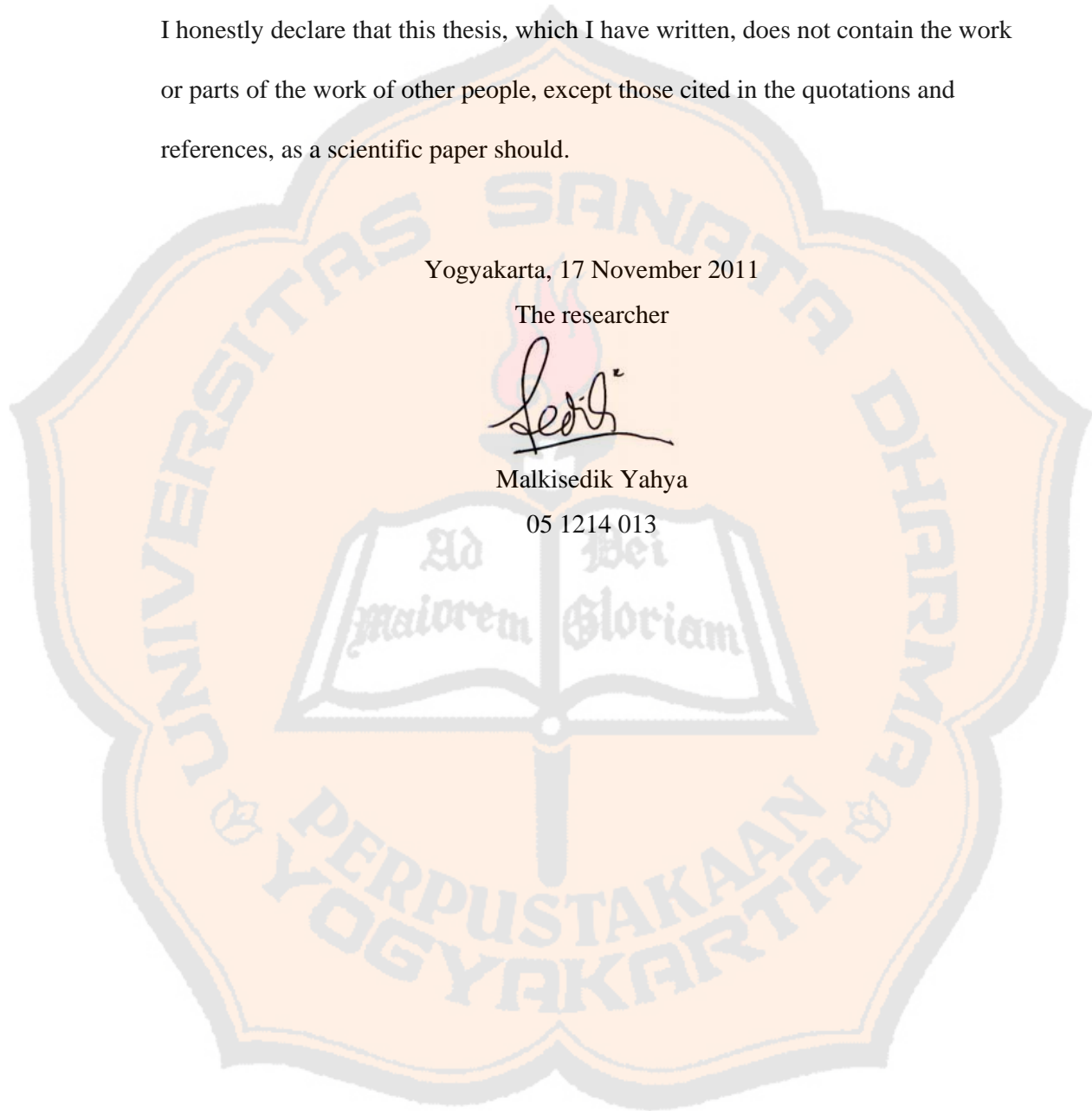
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ABSTRACT

Yahya, Malkisedik. 2011. **The Symbolic Meanings of ‘Moon’ in Sandburg’s *Child Moon*, *Early Moon* and *River Moons* and Dickinson’s *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I Watched the Moon around the House***. Yogyakarta: Sanata Dharma University.

This thesis discusses six poems. Those are *Child Moon*, *Early Moon* and *River Moons* by Carl Sandburg and, *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I Watched the Moon around the House* by Emily Dickinson. In those six poems, the poets use the ‘moon’ as a symbol.

The question to be discussed is what is the symbolic meaning of ‘moon’ in those six poems. In this study, the researcher used library research to collect the data. Meanwhile, the approach that is used in this thesis is formalist approach. The researcher uses two theories to analyze the poems. Those are theory of semiotic, and theory of symbol. The primary source of this study are the poems entitled *Child Moon*, *Early Moon*, *River Moons*, *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I Watched the Moon around the House*. The secondary sources of this study are some sources related to the formalist approach and theory of literature.

After analyzing those six poems, the researcher concludes that the two poets have difference in the use of ‘moon’ as a symbol. The similarity of meaning and theme cannot be found in Sandburg’s works. In the *Child Moon*, the ‘moon’ symbolizes the relative judgement of beauty. It depends on the viewer. In the *Early Moon*, the ‘early moon’ represents the coming of a change in life for Indian people. In the *River Moons*, the ‘moon’ means idea or thought. Meanwhile, the ‘moon’ in the three of Dickinson’s works have similarity in meaning and theme, that is unreachable dream or hope. In *The Moon was but a Chin of Gold*, the ‘moon’ represents the unreachable hope. In *The Moon is Distant from the Sea*, the ‘moon’ symbolizes the speaker’s desire. Meanwhile, in *I Watched the Moon around the House*, the ‘moon’ means the out of reach dream.

Finally, the researcher suggests the next researcher to analyze those six poems using biographical or socio-cultural approach, and analyze the other ten of Dickinson’s works using the formalist approach. Furthermore, the researcher also provides a lesson plan and materials using one of the poems to teach Basic Reading II course in English Language Education Study Program of Sanata Dharma University.

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ABSTRAK

Yahya, Malkisedik. 2011. **The Symbolic Meanings of ‘Moon’ in Sandburg’s *Child Moon, Early Moon and River Moons* and Dickinson’s *The Moon was but a Chin of Gold, The Moon is Distant from the Sea and I Watched the Moon around the House***. Yogyakarta: Universitas Sanata Dharma.

Skripsi ini membahas enam puisi, yaitu *Child Moon, Early Moon* dan *River Moons* karya Carl Sandburg, dan *The Moon was but a Chin of Gold, The Moon is Distant from the Sea* dan *I Watched the Moon around the House* karya Emily Dickinson. Dalam masing-masing puisi tersebut terdapat simbol ‘bulan’.

Ada sebuah pertanyaan yang dibahas dalam skripsi ini. Pertanyaan tersebut adalah apa makna simbolis dalam simbol ‘bulan’ dari masing-masing puisi. Pengumpulan data yang dilakukan peneliti adalah dengan menggunakan metode studi pustaka. Sedangkan pendekatan formalis digunakan sebagai pendekatan skripsi ini. Ada dua teori yang digunakan peneliti dalam mengungkap makna simbolis dari simbol ‘bulan’. Teori pertama adalah teori semiotik, dan teori kedua adalah teori simbol. Sumber utama dalam penulisan skripsi ini adalah puisi yang berjudul *Child Moon, Early Moon, River Moons, The Moon was but a Chin of Gold, The Moon is Distant from the Sea* dan *I Watched the Moon around the House*. Sedangkan sebagai sumber pendukung peneliti menggunakan buku-buku maupun jurnal dari internet mengenai pendekatan formalis dan teori sastra.

Setelah menganalisa enam puisi tersebut diatas, peneliti dapat menyimpulkan bahwa kedua penulis tersebut memiliki perbedaan dalam hal penggunaan ‘bulan’ sebagai simbol. Dari tiga puisi Carl Sandburg, tidak ditemukan adanya kesamaan arti ataupun tema dalam pemaknaan simbol ‘bulan’. Pada puisi *Child Moon* ‘bulan’ menyimbolkan bahwa penilaian terhadap keindahan adalah relative. Hal itu tergantung dari siapa yang melihatnya. Pada *Early Moon*, ‘bulan muda’ dimaknai sebagai saat datangnya berita yang membawa perubahan kehidupan pada suku Indian. Berikutnya, ‘bulan’ dalam *River Moons* bermakna ide atau pemikiran. Sedangkan dari tiga puisi Emily Dickinson peneliti menemukan adanya kesamaan arti ataupun tema dalam pemaknaan symbol ‘bulan’. Pada *The Moon was but a Chin of Gold* ‘bulan’ dimaknai sebagai harapan yang tak tercapai. Dalam *The Moon is Distant from the Sea* ‘bulan’ menyimbolkan keinginan yang berada diluar kemampuan. Sedangkan pada *I Watched the Moon around the House* ‘bulan’ menyimbolkan mimpi yang tak teraih.

Pada akhirnya, saran diberikan pada peneliti mendatang untuk menganalisa puisi-puisi tersebut dengan pendekatan biografi ataupun sosio-kultural, dan meneliti sepuluh puisi dari Dickinson dengan teknik dan pendekatan yang sama. Lebih lanjut, peneliti juga menyediakan Rencana Pelaksanaan Pembelajaran, yang menggunakan salah satu puisi tersebut, untuk mengajar kelas Basic Reading II di Program Studi Pendidikan Bahasa Inggris Universitas Sanata Dharma.

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Malkisedik Yahya

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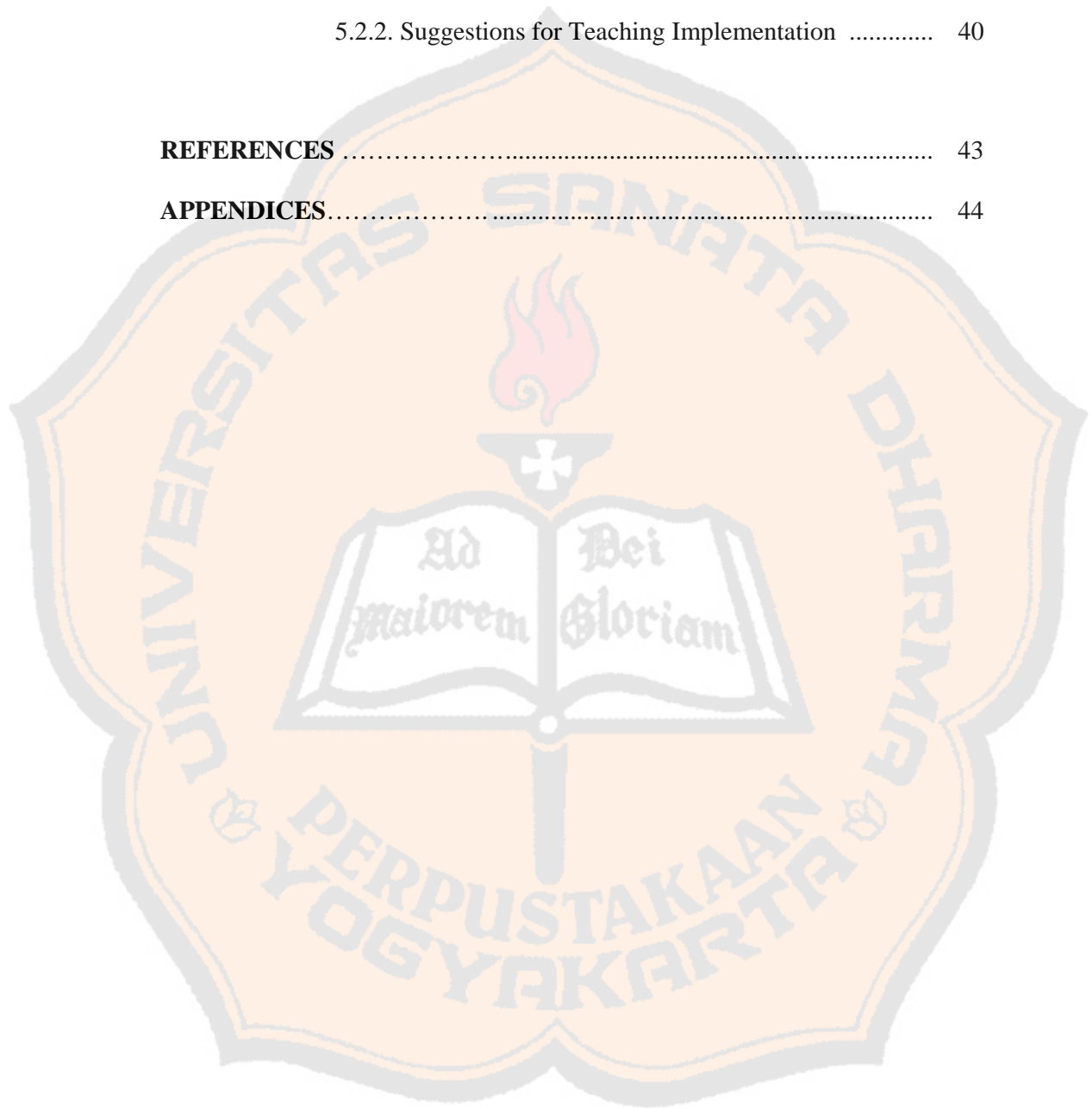
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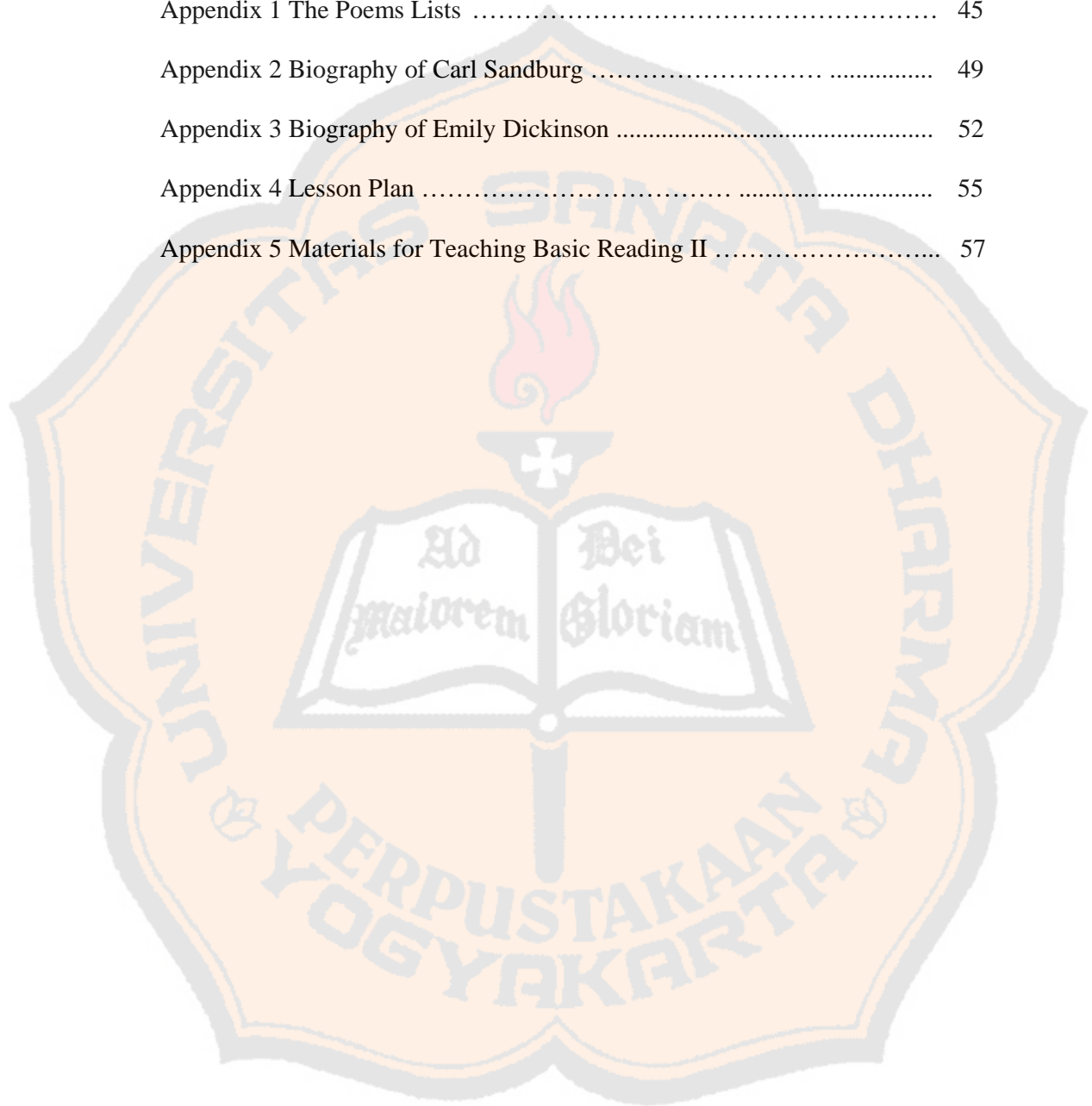
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CHAPTER I

INTRODUCTION

This chapter consists of five parts. These are background of the study, problem formulation, the objectives of the study, benefits of the study and the last is definition of term. The background of the study presents the reasons why the researcher chooses this topic for this thesis. The problem formulation tells about the problem that the researcher finds to be discussed. The objective of the study reveals the problem that the researcher finds in the problem formulation. The benefits of the study present the benefits that the reader gets after reading this thesis. The last part is definition of terms, which present the terms that the researcher uses in order to avoid misunderstanding about the terms.

1.1 Background of the Study

There are many literary works in this world. Those are novel, short story and poem. In writing the literary work, the authors use their feeling, emotion, and imagination. Not only using their feeling, emotion, and imagination but, sometimes, they also reflect the situation around them in their era and environment. Literary work does not only give its reader joy but also helps them understand the meaning of life. As Little said, "Literature is an effort to preserve and develop civilization including the language itself" (p. 1).

For this thesis, the researcher chooses Carl Sandburg's poems entitled *Child Moon*, *Early Moon* and *River Moons*, and Emily Dickinson's *The Moon was*

but a Chin of Gold, The Moon is Distant from the Sea and I Watched the Moon around the House. The researcher chooses six poems from those two poets because they are two of the most prominent poet in poems' world. Sandburg is famous for his full spirit works. On the other hand, Dickinson is famous for her sorrow works.

The first poet whose works the researcher wants to explore is Carl Sandburg. He was born in Galesburg, Illinois on January 6, 1878. He passed away on July 22, 1967. The first poem from Carl Sandburg is *Child Moon*. It was published and written in 1916 in poems compilation entitled *Chicago Poems – Fogs and Fires*. Even *Child Moon*, that was published in 1916, became the poem of the day in www.americanpoems.com in May 19, 2008. That fact shows that *Child Moon* is one of the everlasting poems from Carl Sandburg. The second poem from Carl Sandburg that the researcher wants to explore is *Early Moon*. This poem was published in 1918 in the *Cornhuskers-Cornhuskers* which was also written in the same year. Not only *Child Moon* but also *Early Moon*, in July 28, 2006, became the poem of the day in www.americanpoems.com. The third poem from Carl Sandburg is *River Moons*. It was written and published in 1920 in the *Smoke and Steel* compilation published by Harcourt, Brace and Howe.

Another poet whose works the researcher intends to explore is Emily Dickinson. She was born in Amherst, Massachusetts on December 10, 1830. She passed away on May 15, 1886 because of Bright's disease. In this thesis, the researcher would like to explore three of her poems; the first is *The Moon was but a Chin of Gold*. This poem was published in 1955 in the *Complete Poems of Emily*

Dickinson. This poem was the poem of the day in www.americanpoems.com in November 14, 2005. Then, the second poem is *The Moon is Distant from the Sea*. This poem was published in 1955 in the Complete Poems of Emily Dickinson, just the same with the previous poem. This poem was the poem of the day in www.americanpoems.com in January 31, 2002. The third poem from Dickinson is *I Watched the Moon around the House*. It was published in 1955 in the same book with the previous poems. This poem becomes the poem of the day in www.americanpoems.com in January 5, 2010. Furthermore, the editor of *The Guardian*, John Mullan, puts this poem as one of the best ten examples of moon poetry.

In those poems, the researcher sees that 'moon' is the main symbol, which plays a big role in the poems themselves. The other reason why the researcher chooses those poems is because the researcher is really interested in the use of 'moon' as a symbol, including the way the poets express their feeling, thought and emotion through the word 'moon' in their works. Moon has several associations. It is sometimes a feminine symbol. It is sometimes also associated with madness, or sometimes with resurrection. Even though those two poets use the same symbol in their poems, those six poems have very different meanings.

Understanding the meaning of a symbol in poems is very important in order to understand the meaning or the purpose of poems writing. Then, as the aims of this thesis, the researcher hopes that this thesis will help the reader in the poem understanding, especially in revealing the meaning of a symbol.

1.2 Problem Formulation

Referring to the background of the study above, the researcher formulated the problem into the following question. What are the symbolic meanings of 'moon' in Carl Sandburg's *Child Moon*, *Early Moon*, and *River Moons* and Emily Dickinson's *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I Watched the Moon around the House* ?

1.3 Objective of the Study

The objective of this study is to reveal the symbolic meanings of 'moon' in Carl Sandburg's *Child Moon*, *Early Moon*, and *River Moons* and Emily Dickinson's *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I Watched the Moon around the House*.

1.4 Benefits of the Study

There is no act without purpose or benefit to reach. This thesis offers two benefits in specific. First is, this thesis shares the knowledge on understanding the meaning of some symbols in the poems used by the poets. The second is the benefit for the English Language Education Study Program, as the researcher also design a set of material to teach Basic Reading II. The researcher hopes the material will be useful for the teaching learning activities in Basic Reading II Course.

1.5 Definition of Terms

To avoid misunderstanding, some terms used are explained as following. There are two terms need to be defined.

1.5.1 Symbol

According to *Longman Interactive English Dictionary (2nd edition)*, symbol is a picture or shape that has a particular meaning or represents an idea (“Symbol”). In this study, the term symbol elaborates the words represent different ideas and meanings from the actual meaning.

1.5.2 Moon

Longman Interactive English Dictionary (2nd edition) describes the moon as the round object that you can see shining in the sky at night, and that moves around the earth every 28 days (“Moon”). In this study, the word ‘moon’ means the symbol that becomes the focus of the study.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains two major parts, namely review of related theories and theoretical framework. Review of related theories is divided into two parts. The first is critical approach. Critical approach talks about the approaches that the researcher used to analyze the poems and some others comparison approaches. The second part is about the theory that the researcher used in analyzing the poems. The second part contains the theory of semiotic and the theory of symbol. The next part is theoretical framework. It contains the explanation about the use of the theories in this study.

2.1 Review of Related Theories

2.1.1 Critical Approach

According to Rohrberger and Woods (1971), there are five approaches to understand literature of its nature, function and positive values. Those are formalist approach, biographical, sociocultural – historical approach, mythopoeic approach, and psychological approach (p. 6-15).

In this study, the researcher uses formalist approach because the researcher only considers the meaning of the text. Formalist approach or formalism is also known as new criticism. New Criticism is an approach to literature which was developed by a group of American critics, most of whom

taught at southern universities during the years following the first World War.

Spurgin (1993) shares his idea about New Criticism:

The New Critics wanted to avoid impressionistic criticism, which risked being shallow and arbitrary, and social/ historical approaches which might easily be subsumed by other disciplines. Thus, they attempted to systematize the study of literature, to develop an approach which was centered on the rigorous study of the text itself (p. 1).

The formalist approach reduces the importance of a text's historical, biographical, and cultural context. The formalist sees the literary work as an object in its own right. Therefore, it is only about what is on the text. To know the meaning of text or the meaning of something in the text, it is better to understand what text is. Scholes (1982) says that, "Text is a set of signals transmitted through some medium from a sender to a receiver in a particular code or set of codes" (p. 149). Scholes (1982) also states:

The major premises of New Criticism include: literature exists as "art for art's sake," a written work's "content = its form," and literary works are "texts in and for themselves". These premises lead to the development of reading strategies that isolate and objectify the overt structures of texts as well as authorial techniques and language usage (Formalism). Russian formalists also have the same idea about formalism, they emphasis on the codes that govern the production of texts (p. 11).

2.1.2 Theory of Semiotic

Before getting deeper in what semiotic is, first the researcher wants to share to the readers about the terms. As said by Henry Stubbe (1670), the first user of this term in English, "the term semiotic, which is spelled *semeiotics* (Greek: σημειωτικός, *semeiotikos*, an interpreter of signs) in a very precise sense to denote the branch of medical science relating to the interpretation of signs" (p.

75). Meanwhile, Eco states that, “semiotics is concerned with everything that can be taken as a sign” (as cited in Chandler, 1998, p. 1). Semiotics involves the study not only of what we refer to as 'signs' in everyday speech, but of anything which 'stands for' something else. Simply, the meaning of words on the text has its own meaning. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects. Leiss *et all* (1990) state:

The semiological approach... suggests that the meaning of an ad does not float on the surface just waiting to be internalized by the viewer, but is built up out of the ways that different signs are organized and related to each other, both within the ad and through external references to wider belief systems. More specifically, for advertising to create meaning, the reader or the viewer has to do some 'work'. Because the meaning is not lying there on the page, one has to make an effort to grasp it (as cited in Chandler, 1998, p. 15).

Semiotics is a study of signs. What is sign? Pierce says that “a sign is something that stands for something else to somebody in some respect or capacity” (as cited in Chandler, 1998, p. 1). In semiotics, a sign may be understood as the thing which stands for something else. It means that all the single things including words, images, gestures, scents, tastes, texture, and sound can be a sign. The point is that everything, which can be communicated from the information source sender to the recipient, can be a sign. As what Chandler (1998) says:

Signs take the form of words, images, sounds, odours, flavours, acts or objects, but such things have no intrinsic meaning and become signs only when we invest them with meaning. Semiotics can help to make us aware of what we take for granted in representing the world, reminding us that we are always dealing with signs, not with an unmediated objective reality, and that sign systems are involved in the construction of meaning (p. 15).

Semiotics can be applied to anything which can be seen as signifying something - in other words, to everything which has meaning within a culture. According to Chandler (1998) any media texts can be the semiotic analysis field. They include television and radio programs, films, cartoons, newspaper and magazine articles, posters and other advertisements. The analysis involves in producing and interpreting the texts or any sign which are presented in the media (p.1). Thus, the use of semiotics to analyze the poetry is very appropriate. Besides, this theory is not only appropriate to analyze the poems but this theory also support the use of poems in the classroom activities. As what Scholes (1982) states:

A semiotic approach to poetry is neither vastly different from other effective approaches nor foolproof as a method. What it offers, as I hope I have demonstrated, is a methodology that is explicit, consistent, and therefore pedagogically useful as a way of developing interpretive flexibility and sensitivity in students of literature. In dealing with poetics texts, wherein meaning is primarily implicit, there is surely an important role for an approach to interpretation that aims at making the syntactic, semantic, and pragmatic structures of meaning as explicit as can be (p. 56).

In this thesis, the researcher concerns only about the text in formalism approach and through semiotic point of view. Therefore, the researcher takes one of Chandler (1998) statements which consider about a text, he states that any kinds of text (such as printed advertisement, an animated cartoon or a radio news bulletin) are a compilation of several signs and complex sign which is containing other signs. What we need is just to identify the signs and the codes within the text. Identifying the structural relationships between the signifiers is also important to do. After all, discussing several ideas about the main function of the

signs in the text, and analyzing it through the whole text, is the last step to decide the main function of the signs (p. 16).

2.1.3 Theory of Symbol

To draw the meaning of the symbol in the poems, the researcher also use the theory of symbol. As stated by Roberts and Jacobs (1987), symbolism is designed to extend meaning. Usually, the symbols are used to substitute the elements that are being signified. It comes in a direct relationship, describe together a specific thing with ideas, values, persons, or way of life. Otherwise it would not be easy to understand. Symbol may be arbitrary because sometimes it has no apparent connection between the symbol and the things it stand for. The important thing is the symbol points beyond itself to greater and more complex meaning. A symbol may appear in the form of person, thing, place action, situation, or even thought (p. 279).

In conducting a research about symbol, the researcher must have a high level of imagination to interpret what is stand behind the symbol. Lawrence states that symbol is a work whose images allegedly can be grasped emotionally only rather than intellectually (as cited in Barnet, Berman and Burto, 1961, p. 56). Meanwhile, Roberts and Jacobs (1987), state that object and description can be developed as symbols only within an individual work. Therefore, it is called as private symbols. It is different from the universal symbols. The use of universal symbols in writing is simpler than the private symbol. It is because the writer uses the symbol that is known by people in every culture. If the universal symbols need to be derived based on the common historical, cultural, or religion, the

symbolic meaning of private symbol can be derived within the context of the specific work of fiction (p. 280).

2.2 Theoretical Framework

In this part, the researcher explains the theories that are used as the framework to answer the problem of this study. The explanation covers the significance of the theories in this study. Furthermore, the theoretical framework will be the guidance of the analysis of the poems. First of all, the researcher uses theory of critical approaches to select the approach which is used to analyze the poems. To analyze the poems in this research, the researcher uses the formalist approach. The formalist approach is used since this research deals with revealing the symbol in the poems.

Second, semiotics is used to analyze the sign and the symbols that appear on the text; in this case it is the poems. The formalist approach and the semiotics are related each other. The formalist deals with something on the text only and reduces the importance of a text's historical, biographical, and cultural context. Semiotics shows the way to reveal the meaning of something on the text by identify the signs and the codes within the text. Thus, the semiotic theory from Chandler (1998) is used in this research.

Third, since this research analyzes the meaning of symbols in the poems, then the theory of symbol is used. Revealing the meaning of symbols can be done only within an individual work. Therefore, the theory of symbol proposed by Roberts and Jacobs (1987) is used significantly in this study. In finding the

meaning of the symbols, it is better to grasp it by the emotionally rather than intellectually. Thus, the theory of symbol proposed by Lawrence, as cited in Barnet, Berman and Burto (1994), is also used in this research.



CHAPTER III

METHODOLOGY

This chapter consists of three sections; they are object of the study, approach, and method of the study. The subject matter talks about the subject of the study. The approach deals with the approach the researcher applies to analyze the poems and the last is the procedures. In this part the researcher will describe the steps the researcher utilized in writing this thesis.

3.1 Objects of the Study

This thesis studies six poems, those are Carl Sandburg's *Child Moon*, *Early Moon* and *River Moons*, and Emily Dickinson's *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I Watched the Moon around the House*.

The first three poems were written by Carl Sandburg. The first is *Child Moon*. It was published and written in 1916 in the poems compilation entitled *Chicago Poems – Fog and Fires*. This poem consists of one stanza which has ten lines. It has no certain rhyme. The second poem is *Early Moon*. It consists of a stanza only. It has seven long lines. It was published in 1918 in the *Cornhuskers-Cornhuskers* poems compilation and was also written in the same year. The last poem from Carl Sandburg is *River Moons*. This poem consists of six lines only, but just the same with other Sandburg's; it has very long sentences in each line. It

was written and published in 1920 in *Smoke and Steel* compilation published by Harcourt, Brace, and Howe.

The second three poems were written by Emily Dickinson. The first poem is *The Moon was but a Chin of Gold*. It consists of five stanzas. There are four lines in each stanza. The second is *The Moon is Distant from the Sea*. It consists of three stanzas and each stanza has four lines (with 'ABAB'). The third poem from Emily Dickinson is *I Watched the Moon around the House*. This poem consists of nine stanzas only with four lines in each stanza. Those three poems were published in 1955 in *Complete Poems of Emily Dickinson*.

3.2 The Approach

In this thesis, the researcher uses Formalism Approach. The researcher chooses this approach because this approach helps the researcher to reveal the meaning of 'moon' as a symbol in those six poems. This approach concerns about what is in the text rather than the extrinsic aspect. Shortly, the researcher can say that formalism refers to critical approaches that analyze, interpret, or evaluate the inherent features of a text. The formalist approach reduces the importance of a text's historical, biographical, and cultural context. It is related to Chandler (1998), he states:

Formalism represented a linguistic focus on literary uses of language. As the name suggests, the primary focus of the formalists was on form, structure, technique or medium rather than on content. They saw literary language as language 'made strange' and their model was poetry rather than prose. They were particularly interested in literary 'devices' such as rhyme, rhythm, metre, imagery, syntax and narrative techniques – favouring writing which 'laid bare' its devices (p. 17).

According to Writing Center of Armstrong Atlantic State University (2004), "the major premises of New Criticism include: literature exists as "art for art's sake," a written work's "content = its form," and literary works are "texts in and for themselves.'" (p. 1). That statement convinces that formalism only concerns about what is in the text.

3.3 Method of the Study

In completing the analysis of this thesis, the researcher uses text analysis method. The primary source of this thesis is those six poems, which are Carl Sandburg's poems entitled *Child Moon*, *Early Moon and River Moons*, and Emily Dickinson's *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I watched the Moon around the House*. For the secondary source, the researcher uses some books related to the formalism approach and theory of literature. One of the researchers' secondary sources is *Semiotics and Interpretation* by Robert Scholes. Beside the book the researcher stated above, the researcher also uses Internet Websites as the researchers' supporting sources in collecting the data.

The researcher also makes several steps. First, the researcher chooses six poems that are going to be analyzed, those are Carl Sandburg's entitled *Child Moon*, *Early Moon and River Moons*, and Emily Dickinson's *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I Watched the Moon around the House*. The researcher reads those poems for many times in order to get a better understanding. Second, the researcher makes some notes from the poems.

Third, the researcher reads and picks some theories related to the analysis later.

Fourth, the researcher begins to analyze the 'moon' as a symbol in each poem.

Fifth, the researcher makes conclusion from the analysis. The last step, the researcher relates this study to language teaching.



CHAPTER IV

ANALYSIS

This chapter presents the analysis and the findings of the study. It is about to reveal the symbolic meaning of 'moon' as seen in the Sandburg's *Child Moon*, *Early Moon* and *River Moons* and Dickinson's *Which is the Best – the Moon or the Crescent*, *The Moon is Distant from the Sea* and *The Moon upon Her Fluent Route*.

To reveal the symbolic meaning of moon in those six poems, the researcher needs several theories to conduct the analysis. Since the researcher uses the formalist approach to analyze the poems, the use of semiotics is important. According to Chandler (1998), what we need is just to identify the signs and the codes within the text. Then, we need to identify the structural relationship between the signifiers. The last is we have to analyze it through the whole text (p. 16). There are two basic theories for the researcher to reveal the meaning of the symbol in the poems. First, Lawrence states that symbol is a work whose images allegedly can be grasped emotionally only rather than intellectually (as cited in Barnet, Berman and Burto, 1961, p. 56). Second, Roberts and Jacobs (1987), states that object and description can be developed as symbols only within an individual work (p. 280).

4.1 The Meaning of 'Moon' in Sandburg's "*Child Moon*"

The child's wonder
At the old moon

Comes back nightly.
She points her finger
To the far silent yellow thing
Shining through the branches
Filtering on the leaves a golden sand,
Crying with her little tongue, "See the moon!"
And in her bed fading to sleep
With babblings of the moon on her little mouth

The speaker of the poem "*Child Moon*" tells the reader about his experience when he saw a child staring at the moon before she goes to bed. He tells us the expression of the child when she stares at the moon. The first four lines show us the situation when the child sees the moon at that night. Below are the first four lines:

The child's wonder
At the old moon
Comes back nightly.
She points her finger (1-4).

To the far silent yellow thing
Shining through the branches
Filtering on the leaves a golden sand (5-7).

In the fifth, sixth and seventh lines above, the speaker shows the beauty of the moon. Those three lines are the speaker's description about the moon that he and the child saw the moon at that night. The "silent yellow thing" (5) represents the beauty of the night which comes from the moonlight. As well as the "silent yellow thing" (5), the next sentence "shining through the branches" (6) shows us that the moonlight becomes more beautiful on its way light up the night throughout the branches. When the moonlight passes the branches and the leaves,

the child can see that the moonlight spreads naturally and gives her the wonderful moonlight shadow.

Crying with her little tongue, "See the moon!"
And in her bed fading to sleep
With babblings of the moon on her little mouth (8-10).

Meanwhile, the three last lines, the speaker tells the reader that the child saw the moon and she shouted "See the moon!" (8). It seems that she was so depress at that time, but she was depress not because of the moon. She was depress because she did not want to go to bed, meanwhile it was a must. She realized it when she suddenly saw the moonlight from her window. In a contrast, actually she enjoyed the moonlight dance. By seeing the moonlight, all she can do is just babbling the word 'moon' until she fell asleep.

Even though both the speaker and the child stare at the same thing, they may have a different interpretation about the object; 'moon'. For the child, the 'moon' in this poem itself means the symbol of the end of the day for her. In her point of view, the beauty of the moonlight is a nature lullaby for her. Therefore, she did not care about the beauty of the moonlight, she just enjoyed it for a while, and what she did care most is when the moonlight flowed throughout her window, she had to go to sleep. Meanwhile, for the speaker, the 'moon' in this poem means the symbol of the beauty of the night. It can be proved in the fifth, sixth and seventh lines, as the researcher cited above. In those three lines the speaker describes the 'moon' beautifully. Based on those two different meanings of the 'moon' from different point of view, from the speaker and the child inside the poem, the 'moon' symbolizes the relative judgement of beauty. It means that

something beautiful as the speaker describes, is not always beautiful, as what the child feels.

4.2 The Meaning of 'Moon' in Sandburg's "Early Moon"

THE BABY moon, a canoe, a silver papoose canoe, sails and sails in the Indian west.

A ring of silver foxes, a mist of silver foxes, sit and sit around the Indian moon.

One yellow star for a runner, and rows of blue stars for more runners, keep a line of watchers.

O foxes, baby moon, runners, you are the panel of memory, fire-white writing to-night of the Red Man's dreams.

Who squats, legs crossed and arms folded, matching its look against the moon-face, the star-faces, of the West?

Who are the Mississippi Valley ghosts, of copper foreheads, riding wiry ponies in the night?—no bridles, love-arms on the pony necks, riding in the night a long old trail?

Why do they always come back when the silver foxes sit around the early moon, a silver papoose, in the Indian west?

THE BABY moon, a canoe, a silver papoose canoe, sails and sails in the Indian west (1).

The first line of this poem tells the reader about the place setting of this poem. It is in the river in Indian West. A silver papoose canoe is a moon carrier along river. It means that on that night the moon is reflected along the river in Indian west. Below is the second line:

A ring of silver foxes, a mist of silver foxes, sit and sit around the Indian moon (2).

This stanza shows the imagery of the shadow of the silver foxes. The Indian land in America is a mountainous land. It has many hills that are used by many living creatures to live as their habitat, and one of them is a silver fox. The

shadow of the silver foxes, as it is covering the moonlight, reflected in the lower land. It looks like the silver foxes are sitting in the moon and hiding the moonlight behind their bodies. The following is the third line which talks about the runner.

One yellow star for a runner, and rows of blue stars for more runners,
keep a line of watchers (3).

The runner, in American Indian, means the messenger. They run away from one tribe to another to bring and share the news or spread the message from the tribe leader. The yellow star and the blue stars are their guidance toward their direction. By watching the star, they will go to the right direction because the stars keep them in line.

O foxes, baby moon, runners, you are the panel of memory, fire-white
writing to-night of the Red Man's dreams (4).

Foxes, baby moon and the runner are the things that will always stay in the mind of every Indian. Their imagery about the foxes, baby moon and the runner are clearly written in their dreams also.

Who squats, legs crossed and arms folded, matching its look against
the moon-face, the star-faces, of the West?
Who are the Mississippi Valley ghosts, of copper foreheads, riding
wiry ponies in the night?—no bridles, love-arms on the pony necks,
riding in the night a long old trail? (5-6).

The two lines above are the description about the mysterious thing. This is the urban legend story among the Indian, the ghosts who appear in the Mississippi Valley. The ghosts come from the dead of Indians in their effort of protecting their area. For Indian it is a must to protect their sacred area or their ancestor will be angry to them and send many kinds of diseases for them.

Why do they always come back when the silver foxes sit around the early moon, a silver papoose, in the Indian west? (7).

The last line asks about the reason about why they come. Their coming means they want to say something to their descendent. Therefore, the tribe leader asks the shaman to analyze this sign. Then he asks the runner to spread the shamans' analysis.

Since formalists see the literary work as an object in its own right and reduce the importance of a text's historical, biographical, and cultural context. So that, in the *Early Moon*, a little bit of Indian cultural context still used in the analysis. In this case, the combination of early moon with foxes and runners means the beginning of something. Thus, from the former explanation about this poem, the early moon is the sign of something that Indian always waiting for, because the coming of the moon will be the crucial time and the most waited moment for them. They will hear what their ancestor says via the runner, and it can be good news or even bad news. The news they get will be the clue for them about how they run their life at least for a month ahead. This thing is related to the researcher explanations in the forth line about the memory that clearly written in the Indians' mind and dreams, it is the memory about the coming of their ancestor.

4.3 The Meaning of 'Moon' in Sandburg's "*River Moons*"

THE DOUBLE moon, one on the high back drop of the west, one on the curve of the river face,
The sky moon of fire and the river moon of water, I am taking these home in a basket, hung on an elbow, such a teeny weeny elbow, in my

head.

I saw them last night, a cradle moon, two horns of a moon, such an early hopeful moon, such a child's moon for all young hearts to make a picture of.

The river—I remember this like a picture—the river was the upper twist of a written question mark.

I know now it takes many many years to write a river, a twist of water asking a question.

And white stars moved when the moon moved, and one red star kept burning, and the Big Dipper was almost overhead.

THE DOUBLE moon, one on the high back drop of the west, one on the curve of the river face,

The sky moon of fire and the river moon of water, I am taking these home in a basket, hung on an elbow, such a teeny weeny elbow, in my head (1-2).

The first line of the poems tells the reader about the reflection. The moonlight from the sky is being reflected on the curve of the river face. Meanwhile, the second line shows the reader that both of the sky moon of fire and the river moon of water are the things which cannot be separated. It can be seen in the phrase "...I am taking these home in a basket..." (2). Ferber (1999) said that:

The meanings of fire are not only manifold but sometimes ambiguous: what warms can burn, what illuminates can dazzle and blind. Fires are found on earth, in heaven, in hell, and in purgatory: they bring life and death: they can kill by burning up or by burning out (p. 72).

Circlot (1962) talked about water:

The waters, in short, symbolize the universal congress of potentialities, the *fons et origo*, which precedes all form and all creation. Immersion in water signifies a return to the preformal state, with a sense of death and annihilation on the one hand, but of rebirth and regeneration on the other, since immersion intensifies the life-force (p. 365).

It means that something good or useful, in this context; 'moon', can be a bad thing. This ambiguous thing can be found everywhere. Therefore, it depends on the person whether he/she wants to make it bad or make it good. Those are in packages. When someone receives something, he/she has the right to form it as they want. However, each bad or good have it own consequences.

I saw them last night, a cradle moon, two horns of a moon, such an early hopeful moon, such a child's moon for all young hearts to make a picture of (3).

The third line gives the reader an explanation the importance of the coming of the 'moon'. The 'moon', can be both the beginning of something good and something bad. Usually, the first thing to appear is the good one but do not take it for granted. It is because it can lead into the disaster.

The river—I remember this like a picture—the river was the upper twist of a written question mark (4).

The forth line above clearly says that people's mind is as complicated as the form of the upper twist of a written question mark when someone tries to make the 'moon' become something that he/she thinks that it is the most appropriate form for it. The river as the media symbolizes peoples' mind.

I know now it takes many many years to write a river, a twist of water asking a question (5).

In the fifth line above, the speaker shows his own statement that is not easy to make the 'moon' turns into something. It needs a lot of time. It is like how the river created that is impossible to be formed in a night.

And white stars moved when the moon moved, and one red star kept burning, and the Big Dipper was almost overhead (6).

The last line explains that there will be a domino effect when someone forms the 'moon' into something. As the speaker said above, when the moon is moved then the white stars are also moved. When someone decides to change the 'moon' becomes something, there will be something changed, just like the movement of the white stars, and something stayed off, just like the red star (Mars) kept burning, even though the moon has gone.

The explanation above clearly states that the 'moon' represents peoples' thought or peoples' idea. The sky moon on fire means that it is something warm and enjoyable. However, people should remember that something warm can always burn them down if they cannot control it. The river of moon means the place to control it: in this case of course it is peoples' brain. When someone gets a new idea in his/her mind, he/she has to think about it, and make sure that it will give him/her an advantage or some advantages. New idea is like a two-faces sword, if it is well-controlled, it will give people something good, but if they loose control and take it for granted, it will give them a disaster or something bad.

4.4 The Meaning of 'Moon' in Dickinson's "*The Moon was but a Chin of Gold*"

The Moon was but a Chin of Gold
A Night or two ago --
And now she turns Her perfect Face
Upon the World below --

Her Forehead is of Amplest Blonde --
 Her Cheek -- a Beryl hewn --
 Her Eye unto the Summer Dew
 The likest I have known --

Her Lips of Amber never part --
 But what must be the smile
 Upon Her Friend she could confer
 Were such Her Silver Will --

And what a privilege to be
 But the remotest Star --
 For Certainty She take Her Way
 Beside Your Palace Door --

Her Bonnet is the Firmament --
 The Universe -- Her Shoe --
 The Stars -- the Trinkets at Her Belt --
 Her Dimities -- of Blue --

The Moon was but a Chin of Gold
 A Night or two ago --
 And now she turns Her perfect Face
 Upon the World below -- (1-4).

The first stanza tells the reader that the moon is a precious thing even though sometimes it is covered by the other things. The cloud and the sunshine during the daylight are the example of the cover. The moon value rises when it comes to its perfect shape. It happens when the moon is on its line, above the world and all the things covered by its shine. In other words, this precious thing will come into its perfect shape in its own time.

Her Forehead is of Amplest Blonde --
 Her Cheek -- a Beryl hewn --
 Her Eye unto the Summer Dew
 The likest I have known -- (5-8).

The second stanza tells the reader about the appearance of the moon, of course from the speaker's point of view and in the context of this poem. The phrase 'Her Forehead' refers to the top of the moon. Its color is blonde, a pale yellow. The phrase 'Her Cheek' refers to the right and left part of the moon. The 'Beryl' symbolizes the power. It comes from the word beryllium. It is a valuable metal which is very light but very strong and beautiful. Beryllium is associated with yellow color. In this context, it means that the big power, it refers to the moonlight, of the moon was cut by the dark of the black night sky on its' right and left side. The phrase 'Her Eye' represents the moonlight. Even though it is shining brightly, the light of the moon is something that the speaker saw as something which is not beautiful or not suitable for her, referring to the phrase 'Summer Dew' and relating to the phrase 'Amplest Blonde' (pale yellow). The dew in the summer is rare. If it happens, then it must not be on its' best look. Simply the researcher can say that it is not in the form that people want.

Her Lips of Amber never part --
But what must be the smile
Upon Her Friend she could confer
Were such Her Silver Will – (9-12).

The third stanza above gives the reader explanation about the hopelessness of the poet. The sentence 'Her Lips of Amber never part –' (9), as the first line of this stanza, means that the lips of the moon always looks pale and closed. The moon is so lonely since she feels that she has no friends to discuss and to share about what she wants and what she feels. It represents what the speaker feels.

And what a privilege to be
 But the remotest Star --
 For Certainty She take Her Way
 Beside Your Palace Door – (13-16).

The fourth stanza is trying to convince the reader about the speaker's despair. The speaker uses the phrases 'remotest Star' instead of 'moon', as an irony. The irony lies on the fact that the moon is the closest space-object to the earth, but she says against the reality. Then the speaker says that the 'moon' also walks away from the 'Palace Door'. It should not be like that, because the 'Palace' is the destination of the moon. The 'Palace' refers to the place where her hope lies.

Her Bonnet is the Firmament --
 The Universe -- Her Shoe --
 The Stars -- the Trinkets at Her Belt --
 Her Dimities -- of Blue – (17-20).

In the last stanza, the speaker gives the reader the moon's condition according to what is in her mind. The 'moon' is a flying thing with the 'Firmament' above and the 'Universe' below. Meanwhile, the phrase 'The Stars' in the third line have the contrast meaning toward 'Star' in the stanza before this. In this stanza, the meaning of 'The Star' is a real star, not as an irony of the moon.

From the analysis above, the researcher can conclude that 'moon' in this poem represents a hope, an unreachable hope. It is shown through out the poem. In the first two stanzas the speaker describes moon as a precious thing but it is often covered by another thing. It needs to be in its perfect shape to ease her to reach her hope. The perfect shape of hope is a plan to make it real and support

from surrounding. For the speaker, her hope is already broken since she writes the moonlight color with 'blonde' and 'amber', which is pale. On the other hand, the moonlight is even able to light up the night which should be written as 'yellow' instead of both 'blonde' and 'amber'. Her surrounding is described as the 'Beryl Hewn', while her hope might be great but her surrounding breaks it from the outside.

The hope has nothing to rely on since the third stanza clearly says about it. The forth stanza ensures it by saying 'The remotest Star'. It should be near with her, but the fact is that the speaker feels against it. Therefore, in the last stanza she says that her hope is flying away. Even though the shadow of reaching her hope is decorating her mind, as she says that 'The Stars – the Trinkets at Her Belt' (19), she ends up the poem with the blue dimities, the color of sadness.

4.5 The Meaning of 'Moon' in Dickinson's "*The Moon is Distant from the Sea*"

The Moon is distant from the Sea --
And yet, with Amber Hands --
She leads Him -- docile as a Boy --
Along appointed Sands --
He never misses a Degree --
Obedient to Her Eye
He comes just so far -- toward the Town --
Just so far -- goes away --
Oh, Signor, Thine, the Amber Hand --
And mine -- the distant Sea --
Obedient to the least command
Thine eye impose on me --

The Moon is distant from the Sea --
And yet, with Amber Hands --

She leads Him -- docile as a Boy --
Along appointed Sands – (1-4).

In the first stanza, the moon reflects the thing that the speaker wants to do or wants to get. The word 'Sea' refers to the reality. The phrase 'Amber Hands' shows that the moonlight has amber color. The phrase 'She leads Him' refers to the 'Amber Hands' which functions as the connector between the moon and the sea. The word 'Sands' in the last line of the first stanza means the appointed-place which is led by the moon.

He never misses a Degree --
Obedient to Her Eye
He comes just so far -- toward the Town --
Just so far -- goes away – (5-8).

Here we come to the second stanza. The word 'He' refers to the sea. 'Degree' here is the clue that is shown by the moon's amber hand. The sea always obeys what moon says. Even though the sea is distant from the moon, he still walks closer to it.

Oh, Signor, Thine, the Amber Hand --
And mine -- the distant Sea --
Obedient to the least command
Thine eye impose on me – (9-12).

The last stanza tells the reader that the sea is referring to the speaker. Meanwhile, she appreciates the moon. It can be seen in the third line 'Obedient to the least command' (11). She also feels the "terror" from the moon by saying 'Thine eye impose on me' (12).

The discussion above clearly states that she has a desire. Nonetheless, it is impossible to reach it. The moon symbolizes her desire. On the other hands, what she can only do is just like the sea. It is just running against between what she does and what she wants. In other words, the thing that she wants to get is beyond her capacity. She realizes it but she still tries to reach it by following the clue, even though the last destination, the 'Sands', is the only place where she can reach.

4.6 The Meaning of 'Moon' in Dickinson "*I watched the Moon around the House*"

I watched the Moon around the House
 Until upon a Pane --
 She stopped -- a Traveller's privilege -- for Rest --
 And there upon

I gazed -- as at a stranger --
 The Lady in the Town
 Doth think no incivility
 To lift her Glass -- upon --

But never Stranger justified
 The Curiosity
 Like Mine -- for not a Foot -- nor Hand --
 Nor Formula -- had she --

But like a Head -- a Guillotine
 Slid carelessly away --
 Did independent, Amber --
 Sustain her in the sky --

Or like a Stemless Flower --
 Upheld in rolling Air
 By finer Gravitations --
 Than bind Philosopher --

No Hunger -- had she -- nor an Inn --

Her Toilette -- to suffice --
 Nor Avocation -- nor Concern
 For little Mysteries

As harass us -- like Life -- and Death --
 And Afterwards -- or Nay --
 But seemed engrossed to Absolute --
 With shining -- and the Sky --

The privilege to scrutinize
 Was scarce upon my Eyes
 When, with a Silver practise --
 She vaulted out of Gaze --

And next -- I met her on a Cloud --
 Myself too far below
 To follow her superior Road --
 Or its advantage -- Blue --

I watched the Moon around the House
 Until upon a Pane --
 She stopped -- a Traveller's privilege -- for Rest --
 And there upon (1-4).

In the first stanza, the speaker sees her dream around herself, since 'Moon' represents her dream and 'House' represents the reality of herself, her mind and her soul. Her view about the 'Moon' is blocked by the 'Pane' in front of her. The 'Pane' refers to the border of her thought. Her dream stops only in her mind. It is because she thinks she is not able to reach it. It flies upon her mind and it is unattainable.

I gazed -- as at a stranger --
 The Lady in the Town
 Doth think no incivility
 To lift her Glass -- upon -- (5-8).

In the second stanza the speaker tells us that she gazed the 'Lady' in the 'Town'. The 'Lady' refers to the beauty of her mind. Meanwhile the 'Town' represents the place where her dream stays. The third and fourth lines are her question about the matter of expressing her own idea about the dream she wants to reach. She is afraid because her dream may be contrast with others. The 'Glass' in the last line represents her idea.

But never Stranger justified
 The Curiosity
 Like Mine -- for not a Foot -- nor Hand --
 Nor Formula -- had she -- (9-12).

Since 'Stranger' refers to a different idea, the curiosity of the owner of the idea is the only thing which needs to be justified. The owner, for sure, must have her own reasons why she has a different idea. She has her own step and her own idea about her dream, even though her step and her idea will not take her to her dream.

But like a Head -- a Guillotine
 Slid carelessly away --
 Did independent, Amber --
 Sustain her in the sky -- (13-16).

Her reality is rolling down far away from her dream. As it is said in the previous explanation, her step and her idea will not take her to her dream. Thus her dream flies away in the night sky. Meanwhile, her idea and her reality lie below. The amber of the moonlight always keeps an eye of it. That light is the only thing that makes her still holds her idea. The 'Amber' represents the way to the moon; her dream.

Or like a Stemless Flower --
 Upheld in rolling Air
 By finer Gravitations --
 Than bind Philosopher – (17-20).

The fifth stanza contains the speaker's explanation about her drifting idea about the reality that she feels now. She describes it as the 'Stemless Flower' which is upheld in rolling air. It looks beautiful even though without its stem. The 'Air' refers to her freedom to think. Her reality and her dream are crashing each other without causing any damage toward both of them. It happens because the idea comes from her, not from a philosopher. She does not feel any burden about keeping her idea only in her mind. It can be seen in the third line and fourth line.

No Hunger -- had she -- nor an Inn --
 Her Toilette -- to suffice --
 Nor Avocation -- nor Concern
 For little Mysteries (21-24).

The word 'Hunger' represents the speaker's desire to speak up her idea about the reality. Meanwhile, the word 'Inn' refers to the place where her reality and her dream meet. It is about the deal between her reality and her dream. The second, third and last line show that the beautiful things around her dream are not for her satisfaction or what she cares about. It is because her dream and her reality are in an opposite way. She thinks that her idea is only suitable for her, since nobody will understand and care about the idea in her mind.

As harass us -- like Life -- and Death --
 And Afterwards -- or Nay --
 But seemed engrossed to Absolute --
 With shining -- and the Sky – (25-28).

The words 'Life', 'Death' and 'Afterwards' reflect the reality. Those are the things that unavoidable. Sometimes reality is something which does not meet to peoples' expectation. However, it must be faced because it will lead to 'Absolute'. The word 'Absolute' refers to the exact thing. In this case, the exact thing is the life after death. Meanwhile, the 'Sky' refers to her dream. She is sure that it will not disappear.

The privilege to scrutinize
Was scarce upon my Eyes
When, with a Silver practise --
She vaulted out of Gaze – (29-32).

For her, the privilege to explore her idea is something rare. Even though it is a simple idea about her life reality, it is still unattainable. The 'Silver' practise is a simple idea to explore, comparing to the gold. Gold is the most valuable thing which always wanted by anyone.

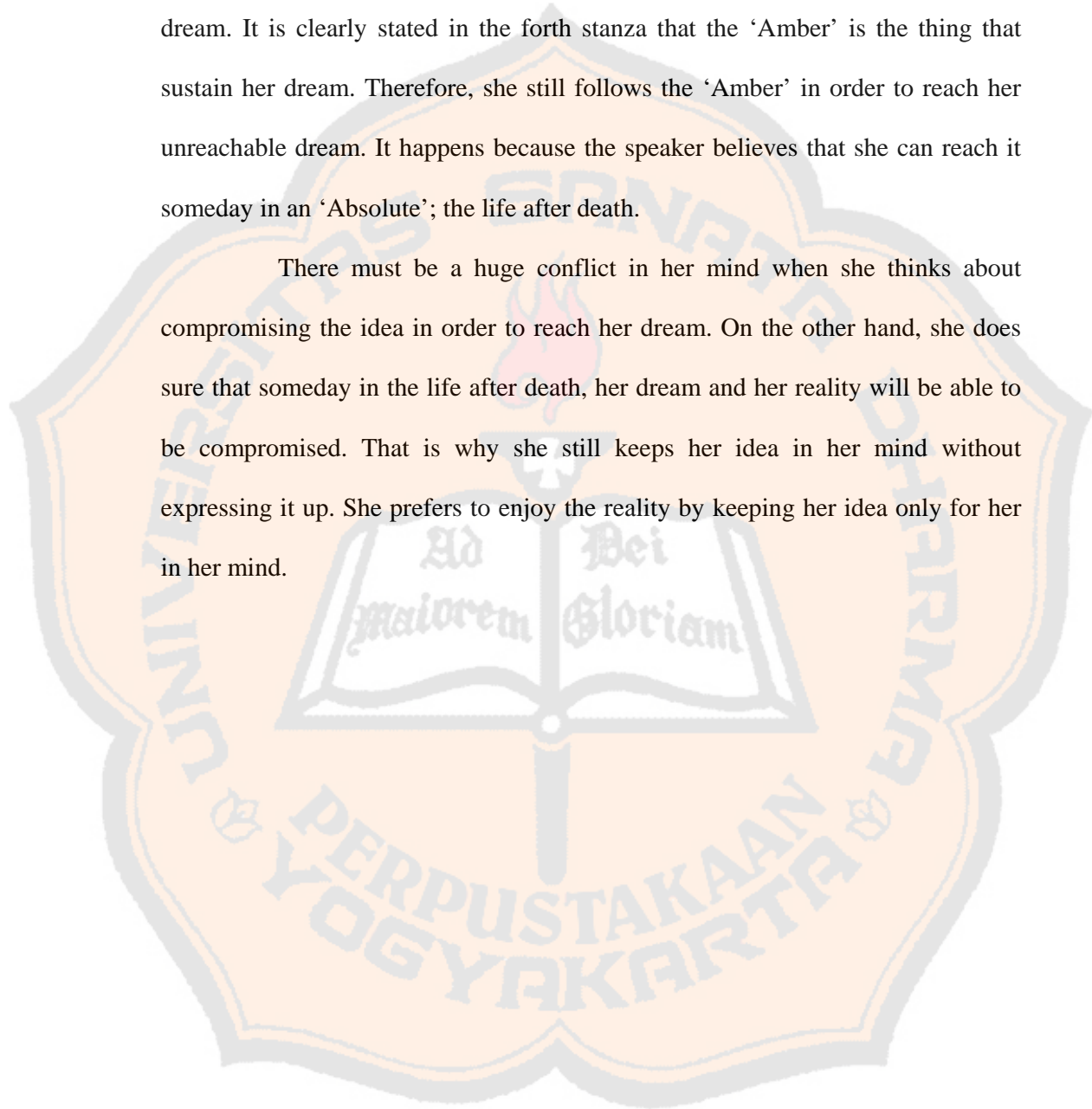
And next -- I met her on a Cloud --
Myself too far below
To follow her superior Road --
Or its advantage -- Blue – (33-36).

The 'Cloud' here refers to the place where her dream stays. Meanwhile, she feels that she still cannot reach it, even though she sees the 'superior Road' toward her dream. On the other hand, she still feels happy to enjoy her dream by gazing the cloud. The word 'Blue', taken from the color of the cloud, refers to happiness.

The explanation above clearly shows the reader that the 'moon' here refers to her dream, the dream which is out of reach. She wants to reach her dream

but her reality and her thought is in an opposite way. She realizes that by keeping her idea or her thought in her mind means that she will not be able to reach her dream. It is clearly stated in the forth stanza that the 'Amber' is the thing that sustain her dream. Therefore, she still follows the 'Amber' in order to reach her unreachable dream. It happens because the speaker believes that she can reach it someday in an 'Absolute'; the life after death.

There must be a huge conflict in her mind when she thinks about compromising the idea in order to reach her dream. On the other hand, she does sure that someday in the life after death, her dream and her reality will be able to be compromised. That is why she still keeps her idea in her mind without expressing it up. She prefers to enjoy the reality by keeping her idea only for her in her mind.



CHAPTER V

CONCLUSION & SUGGESTIONS

This chapter is divided into two parts. The first part contains the conclusion of the whole analysis of the symbolic meanings of 'moon' in Sandburg's *Child Moon*, *Early Moon* and *River Moons* and Dickinson's *The Moon was but a Chin of Gold*, *The Moon is Distant from the Sea* and *I Watched the Moon around the House*. The second part covers the suggestions for future researchers and some implementations for teaching.

5.1 Conclusions

Having analyzed those six poems, the researcher comes to the conclusions that answers the problem formulated in this thesis, that is the symbolic meanings of 'moon' in those six poems. The first three poems discussed belong to Sandburg. In *Child Moon*, 'moon' symbolizes the relative judgement of beauty. It means that something can be considered beautiful by some people, but just a plain thing for others. It is based on the comparison between what the speaker and the child feel.

Next is *Early Moon*. In this poem, 'early moon' for Indian people symbolizes the coming of a change in life. It is related to the Indian culture that when the 'early moon' comes, their ancestors are coming to the tribe and give some news for the people in the tribe. The third is *River Moons*. In this poem,

'moon' symbolizes peoples' thought and idea. The poem reveals that people have to reflect their thought and idea in order to take further steps ahead.

The next three poems belong to Dickinson. The first is *The Moon was but a Chin of Gold*. The 'moon' symbolizes an unreachable hope. The speaker feels that the hope is near, however she is still unable to reach it. The second is *The Moon is Distant from the Sea*. In this poem, the 'moon' symbolizes the speaker's desire. However, the desire about the thing that she wants to reach is beyond her capacity to reach it. The last is *I watched the Moon around the House*. The 'moon' refers to the speaker's out of reach dream. Even though it is out of reach, the speaker is still holding it. It is because she believes in the life after death. She is sure that she can reach her dream in the life after death.

It can be further concluded that those two poets have a different way in using the word moon. In three of Sandburg's works, the researcher found that 'moon' refers to different symbolic meanings. In other words, the use of the word 'moon' in his three poems does not refer to similar meaning or theme. Meanwhile, in the three poems of Dickinson, the researcher found that Dickinson uses the word 'moon' to refer to similar meaning or theme, that is unreachable dream or hope.

5.2 Suggestions

This part consists of two parts. The first suggestions are for the future researchers. The second ones are for teaching implementation. For future researchers, there are three suggestions. Meanwhile, for teaching implementation

the researcher will provide not only the importance of literature work in English teaching but the example of a material based on a literature work also.

5.2.1 Suggestions for Future Researchers

There are three suggestions presented in this part. First, the researcher suggests the next researcher to analyze those six poems using biographical approach. It is because the person, who wrote the poems, affects the meaning behind the poems itself. Every poet has their own ways in expressing their mind into written form. Therefore, it is important to analyze the poems through the biographical approach.

The poems creating process depends on the situation and the condition by the time it is being created. Thus, in the second suggestion, the researcher suggests the next researcher to analyze those six poems using socio-cultural approach. The use of socio-cultural approach in analyzing the poems is interesting to do. It is because by using this approach, the researcher needs to learn about the culture and social environment in order to understand the reason why the poems are being created.

Third, the researcher suggests the next researcher to analyze other ten Dickinson's works. The result of this research, which is using three of her works, shows the reader that the moon symbolizes the same theme. Therefore, this research is functioning as the preliminary research. The next research about Dickinson's works as the researcher mentioned above can be interesting and the result might be useful for the reader.

5.2.2 Suggestions for Teaching Implementation

A literary work is a good material source to be implemented in the classroom activities. It has been used since a long time ago. Mujumdar (2010) states, “Literature has been included in the syllabi of higher education since long time and it is continued even now” (p. 210). The use of literary work can be a very useful activity since students can involve themselves in the activities. It is because students are able to express their own feeling and their own opinion toward the material given. As what Lazar (1993) says “using literature in the classroom is a fruitful way of involving the learner as a whole person and provides excellent opportunities for the learners to express their personal opinions, reactions, and feelings” (p. 3).

It is important for the students to express their own opinion as free as possible, as long as they have strong reason about it. Therefore, the researcher suggests poem, as one of literary works, to be a material discussed in the classroom activities. Interpreting and re-telling poem with the students own style and language is a classroom activities which able to develop students’ language skills. Another advantage of the use of poem in teaching English in the classroom activities is that it can increase the students’ vocabulary.

There is a reason why the researcher suggests the poems to be used as the material. It is because the poems are interesting. Students will not getting bored of learning English through the poems. Then, students will enjoy the teaching and learning process using the poems. After all, students will be

encouraged to know a new knowledge provided by the poems. As said by Mujumdar (2010):

The reason for the need and purpose of study of English literature may possible in its increasing reputation as the literature of world language. With this, the native English Literature is considered essential and important as part of the learning process of the English language. It might be learned and studied for its literary aspects, to know and enjoy, English in original native expressions and to be acquainted with the works of great literary masters (p. 211).

In this part, the researcher wants to present a suggestion of teaching Basic Reading II using poem. The use of poem in Basic Reading II is very appropriate. There are four goals of this course, while the use of poem is able to cover three of them. Those are: improve literal and inferential comprehension by reading various kinds of texts, develop English vocabulary, and write simple responses to the ideas or issues presented in the texts. The poem that the researcher wants to use is *River Moons* by Carl Sandburg.

The teaching procedures will be:

Pre-reading

1. The students are given the text by the teacher.
2. The students are asked to discuss unfamiliar vocabularies on the poem.

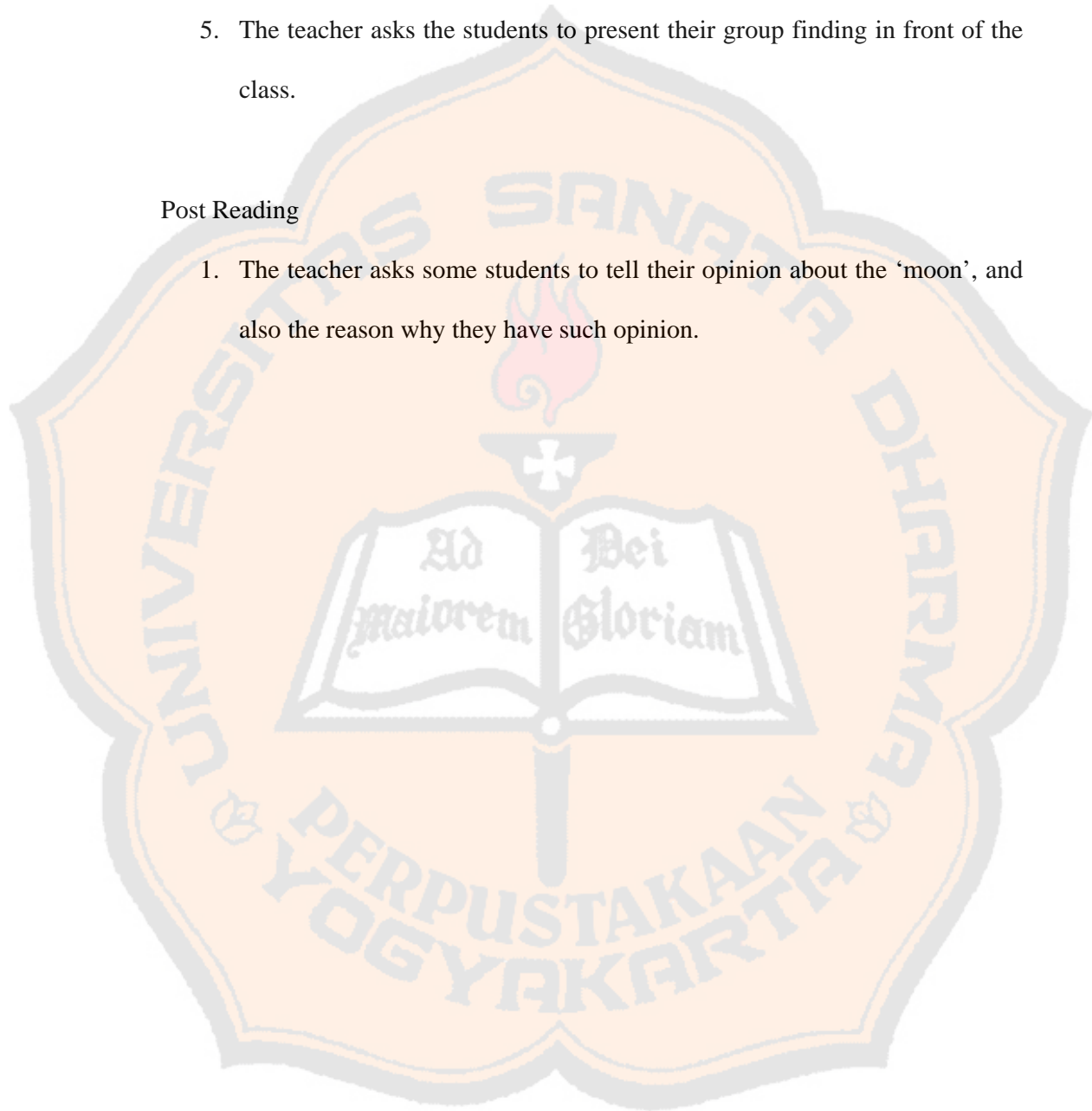
Whilst Reading

1. The students are given some time to read the text.
2. The students are asked to make a group of five.
3. The students, in a group, are asked to interpret and retell the poem using their own style and language.

4. The students, individually, are asked to write their own opinion about the meaning of 'moon' in the poem.
5. The teacher asks the students to present their group finding in front of the class.

Post Reading

1. The teacher asks some students to tell their opinion about the 'moon', and also the reason why they have such opinion.



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APPENDICES



Appendix 1**THE POEMS****1. Carl Sandburg's works****Child Moon**

The child's wonder
At the old moon
Comes back nightly.
She points her finger
To the far silent yellow thing
Shining through the branches
Filtering on the leaves a golden sand,
Crying with her little tongue, "See the moon!"
And in her bed fading to sleep
With babblings of the moon on her little mouth

Early Moon

THE BABY moon, a canoe, a silver papoose canoe, sails and sails in the Indian west.
A ring of silver foxes, a mist of silver foxes, sit and sit around the Indian moon.
One yellow star for a runner, and rows of blue stars for more runners, keep a line of watchers.
O foxes, baby moon, runners, you are the panel of memory, fire-white writing to-night of the Red Man's dreams.
Who squats, legs crossed and arms folded, matching its look against the moon-face, the star-faces, of the West?
Who are the Mississippi Valley ghosts, of copper foreheads, riding wiry ponies in the night?—no bridles, love-arms on the pony necks, riding in the night a long old trail?
Why do they always come back when the silver foxes sit around the early moon, a silver papoose, in the Indian west?

River Moons

THE DOUBLE moon, one on the high back drop of the west, one on the curve of the river face,
The sky moon of fire and the river moon of water, I am taking these home in a basket, hung on an elbow, such a teeny weeny elbow, in my head.
I saw them last night, a cradle moon, two horns of a moon, such an early hopeful moon, such a child's moon for all young hearts to make a picture of.
The river—I remember this like a picture—the river was the upper twist of a written question mark.
I know now it takes many many years to write a river, a twist of water asking a question.
And white stars moved when the moon moved, and one red star kept burning, and the Big Dipper was almost overhead.

2. Emily Dickinson's works

The Moon was but a Chin of Gold

The Moon was but a Chin of Gold
A Night or two ago --
And now she turns Her perfect Face
Upon the World below --

Her Forehead is of Amplest Blonde --
Her Cheek -- a Beryl hewn --
Her Eye unto the Summer Dew
The likest I have known --

Her Lips of Amber never part --
But what must be the smile
Upon Her Friend she could confer
Were such Her Silver Will --

And what a privilege to be
But the remotest Star --
For Certainty She take Her Way
Beside Your Palace Door --

Her Bonnet is the Firmament --
The Universe -- Her Shoe --
The Stars -- the Trinkets at Her Belt --
Her Dimities -- of Blue --

The Moon is distant from the Sea

The Moon is distant from the Sea --
And yet, with Amber Hands --
She leads Him -- docile as a Boy --
Along appointed Sands --

He never misses a Degree --
Obedient to Her Eye
He comes just so far -- toward the Town --
Just so far -- goes away --

Oh, Signor, Thine, the Amber Hand --
And mine -- the distant Sea --
Obedient to the least command
Thine eye impose on me --

I watched the Moon around the House

I watched the Moon around the House
Until upon a Pane --
She stopped -- a Traveller's privilege -- for Rest --
And there upon

I gazed -- as at a stranger --
The Lady in the Town
Doth think no incivility
To lift her Glass -- upon --

But never Stranger justified
The Curiosity
Like Mine -- for not a Foot -- nor Hand --
Nor Formula -- had she --

But like a Head -- a Guillotine
Slid carelessly away --
Did independent, Amber --
Sustain her in the sky --

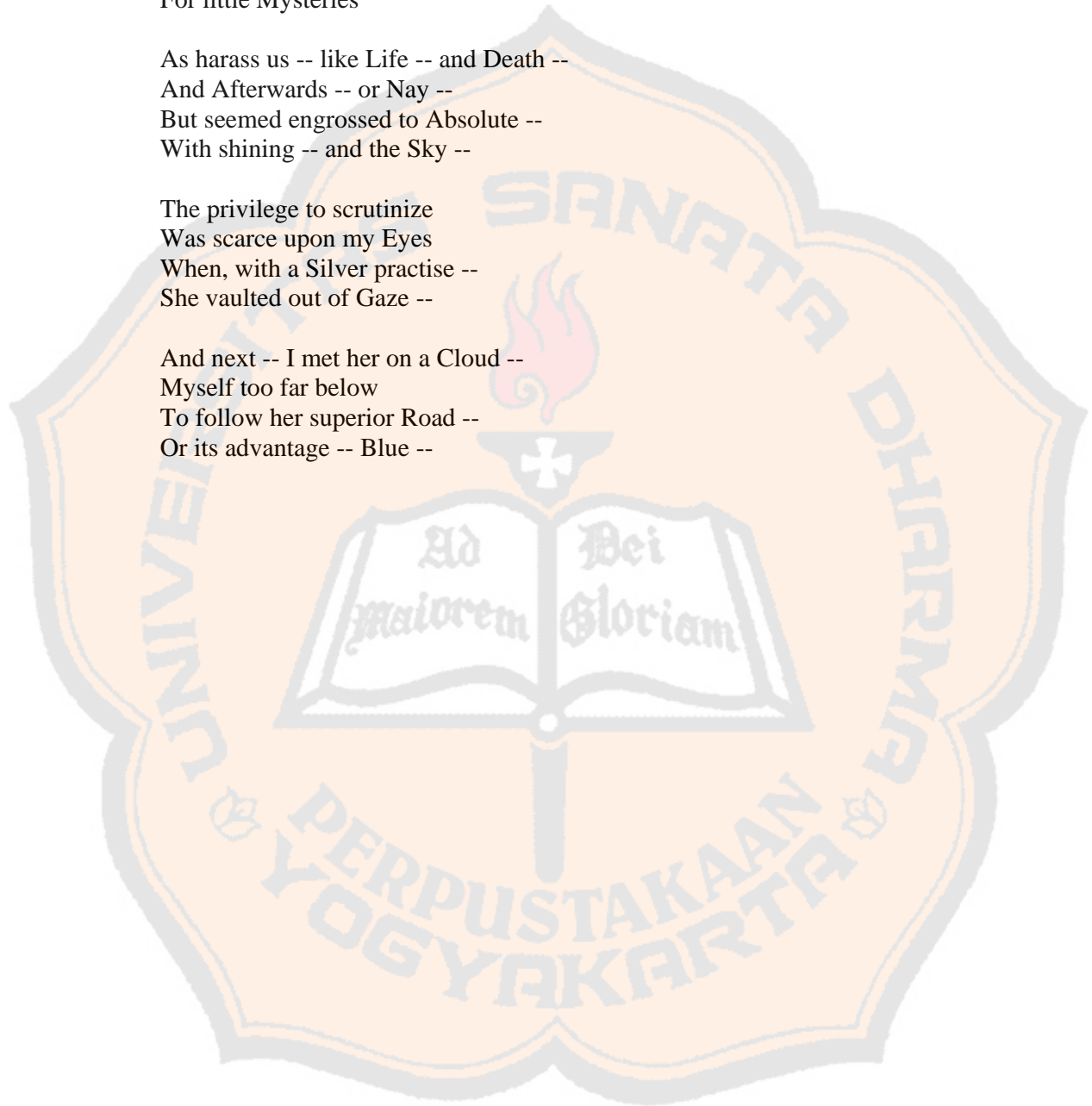
Or like a Stemless Flower --
Upheld in rolling Air
By finer Gravitations --
Than bind Philosopher --

No Hunger -- had she -- nor an Inn --
Her Toilette -- to suffice --
Nor Avocation -- nor Concern
For little Mysteries

As harass us -- like Life -- and Death --
And Afterwards -- or Nay --
But seemed engrossed to Absolute --
With shining -- and the Sky --

The privilege to scrutinize
Was scarce upon my Eyes
When, with a Silver practise --
She vaulted out of Gaze --

And next -- I met her on a Cloud --
Myself too far below
To follow her superior Road --
Or its advantage -- Blue --



Appendix 2

Biography of Carl Sandburg

Carl Sandburg was born in Galesburg, Illinois, on January 6, 1878. His parents, August and Clara Johnson, had emigrated to America from the north of Sweden. After encountering several August Johnsons in his job for the railroad, the Sandburg's father renamed the family. The Sandburgs were very poor; Carl left school at the age of thirteen to work odd jobs, from laying bricks to dishwashing, to help support his family. At seventeen, he traveled west to Kansas as a hobo. He then served eight months in Puerto Rico during the Spanish-American war. While serving, Sandburg met a student at Lombard College, the small school located in Sandburg's hometown. The young man convinced Sandburg to enroll in Lombard after his return from the war.

Sandburg worked his way through school, where he attracted the attention of Professor Philip Green Wright, who not only encouraged Sandburg's writing, but paid for the publication of his first volume of poetry, a pamphlet called *Reckless Ecstasy* (1904). While Sandburg attended Lombard for four years, he never received a diploma (he would later receive honorary degrees from Lombard, Knox College, and Northwestern University). After college, Sandburg moved to Milwaukee, where he worked as an advertising writer and a newspaper reporter. While there, he met and married Lillian Steichen (whom he called Paula), sister of the photographer Edward Steichen. A Socialist sympathizer at

that point in his life, Sandburg then worked for the Social-Democrat Party in Wisconsin and later acted as secretary to the first Socialist mayor of Milwaukee from 1910 to 1912.

The Sandburgs soon moved to Chicago, where Carl became an editorial writer for the Chicago Daily News. Harriet Monroe had just started Poetry: A Magazine of Verse, and began publishing Sandburg's poems, encouraging him to continue writing in the free-verse, Whitman-like style he had cultivated in college. Monroe liked the poems' homely speech, which distinguished Sandburg from his predecessors. It was during this period that Sandburg was recognized as a member of the Chicago literary renaissance, which included Ben Hecht, Theodore Dreiser, Sherwood Anderson, and Edgar Lee Masters. He established his reputation with Chicago Poems (1916), and then Cornhuskers (1918). Soon after the publication of these volumes Sandburg wrote Smoke and Steel (1920), his first prolonged attempt to find beauty in modern industrialism. With these three volumes, Sandburg became known for his free verse poems celebrating industrial and agricultural America, American geography and landscape, and the American common people.

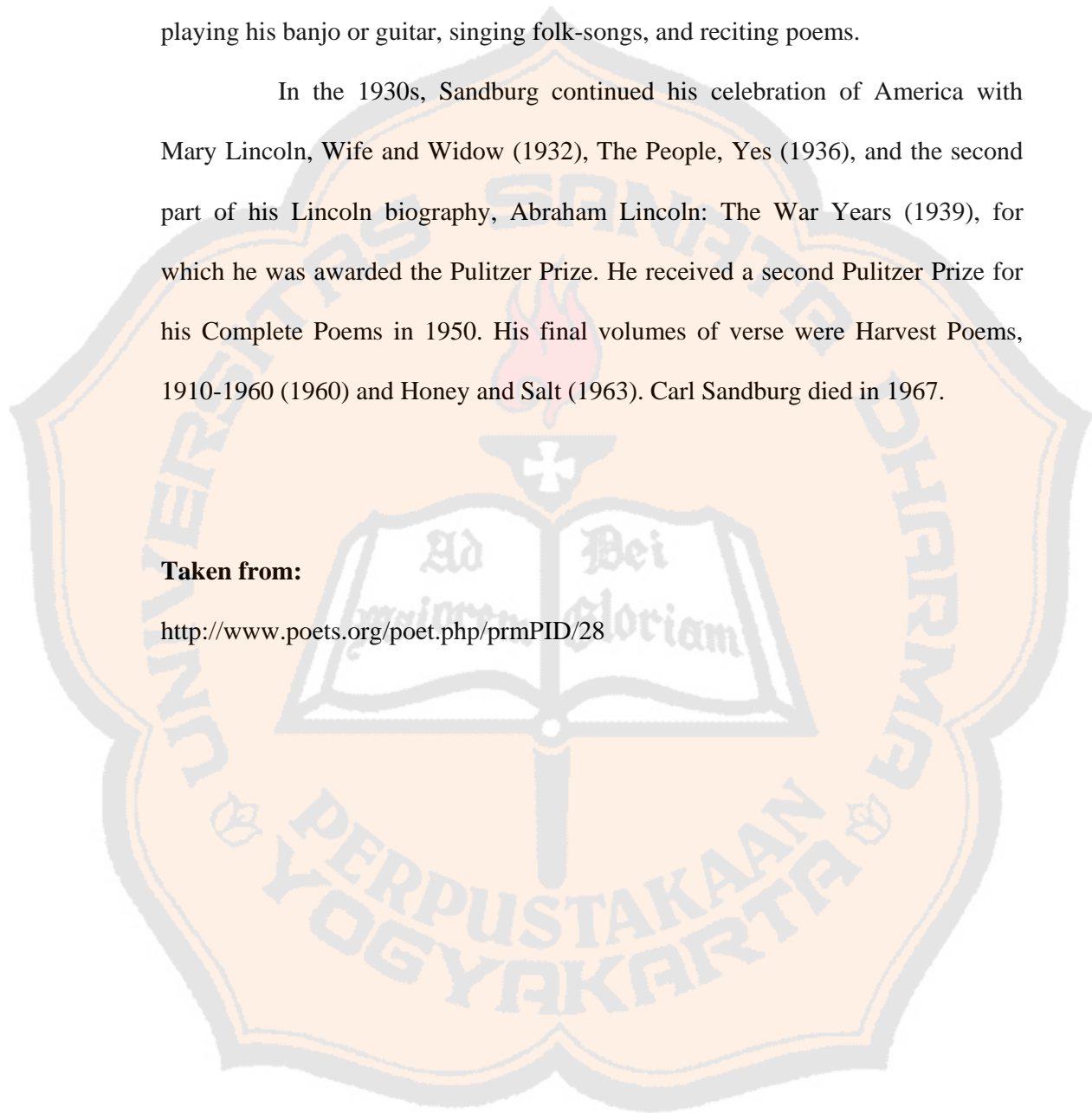
In the twenties, he started some of his most ambitious projects, including his study of Abraham Lincoln. From childhood, Sandburg loved and admired the legacy of President Lincoln. For thirty years he sought out and collected material, and gradually began the writing of the six-volume definitive biography of the former president. The twenties also saw Sandburg's collections of American folklore, the ballads in The American Songbag and The New

American Songbag (1950), and books for children. These later volumes contained pieces collected from brief tours across America which Sandburg took each year, playing his banjo or guitar, singing folk-songs, and reciting poems.

In the 1930s, Sandburg continued his celebration of America with Mary Lincoln, Wife and Widow (1932), The People, Yes (1936), and the second part of his Lincoln biography, Abraham Lincoln: The War Years (1939), for which he was awarded the Pulitzer Prize. He received a second Pulitzer Prize for his Complete Poems in 1950. His final volumes of verse were Harvest Poems, 1910-1960 (1960) and Honey and Salt (1963). Carl Sandburg died in 1967.

Taken from:

<http://www.poets.org/poet.php/prmPID/28>



Appendix 3

Biography of Emily Dickinson

Emily Dickinson was born on 10 December 1830 in Amherst, in western Massachusetts, and died there on 15 May 1886. Her parents were Edward Dickinson (1803-1874) and Emily Norcross Dickinson (1804-1882). The family included three children: Austin (1828-1895), Emily, and Lavinia (1833-1899). Most of the family belonged to the Congregational Church, though the poet herself never became a member. The Dickinsons were well-off and well-educated. Both Edward and Austin were college graduates, leaders in the community and of Amherst College. Edward Dickinson was a Whig (later a Republican) representative to state and national legislatures. Emily had a strong secondary education and a year of college at South Hadley Female Seminary (later Mount Holyoke College).

The poet was born in, and died in, a house called the Homestead, built by her grandfather Samuel Fowler Dickinson in 1813. This house was sold out of the family, however, in 1833, and not re-purchased by Edward Dickinson till 1855; so most of the poet's younger years were lived in other houses. After her years at school, Emily Dickinson lived in the family home for the rest of her life. She cared for her parents in their later years and was a companion to her sister Lavinia, who also stayed "at home" for her entire life. Neither sister married. The extended Dickinson family included Austin's wife Susan Huntington Gilbert, who

lived for many years next door in the house called The Evergreens, and Susan and Austin's three children.

The myth, of course, is of Dickinson as a reclusive spinster-poet, brooding over a deep romantic mystery in her past. The realities are more mundane. Especially among relatively wealthy families in 19th-century Massachusetts, it was far from unusual for grown women simply to keep house as a primary occupation, neither marrying nor working outside the home. The thing that sets Dickinson apart from other women of her class and generation is simply her poetic gift, something attributable more to nature and culture than to some emotional trauma.

We know much of Dickinson's life through her correspondences. She maintained a lifelong correspondence with Susan Dickinson, even though they were next-door neighbors; this correspondence, preserved by Susan, is the source for many of the poet's manuscripts. But Emily Dickinson also corresponded with school friends, with her cousins Fanny and Loo Norcross, and with several people of letters, including Samuel Bowles, Dr. and Mrs. J.G. Holland, T.W. Higginson, and Helen Hunt Jackson.

The central events, then, of Dickinson's life are those that are central to the lives of most writers: she wrote. She compiled a manuscript record of nearly 1,800 poems, along with many letters. In or around 1858 she began to keep manuscript books of her poetry, the "fascicles," hand-produced and hand-bound. In the early 1860s she produced hundreds of poems each year. In 1864 and 1865, failing eyesight, which impelled her to make two extended visits to Cambridge,

Massachusetts for medical treatment, slowed her production of manuscript books. But her production of manuscripts continued at a slower pace until her last illnesses in 1885-86.

Though she wrote hundreds of poems, Dickinson never published a book of poetry. The few poems published during her lifetime were anonymous (see Publishing History). The reasons why she never published are still unclear. A myth promoted by William Luce's play *The Belle of Amherst* (1976) is that Higginson discouraged her writing; however, it is probably not the case that Dickinson met with rejection from the literary world. For one thing, Higginson was instrumental in getting her poetry published soon after her death, suggesting that her reluctance and not his disapproval was the barrier to him doing this earlier. Also, both Bowles and Hunt Jackson arranged for anonymous publication of individual poems by Dickinson during the poet's lifetime. At Hunt Jackson's suggestion, Thomas Niles of Roberts Brothers publishing house tried to get the poet to submit a volume of poems for publication in 1883; she declined.

Taken from:

<http://www.uta.edu/english/tim/poetry/ed/bio.html>

Appendix 4

LESSON PLAN

Course : Basic Reading II
 Topic : Reading Various Text
 Subtopic : Responses to the Ideas Presented on the Text
 Level of Students : 2nd Semester of English Language Education Study Program
 Time : 100 minutes
 Material : *River Moons* by Carl Sandburg

Competence Standards : By the end of the course, students are able to develop their literal and inferential comprehension and write down simple response to the ideas or issues presented in the texts.

Basic Competencies : By the end of the course, students are able to:

1. Improve literal and inferential comprehension by reading various kinds of texts
2. Write simple responses to the ideas or issues presented in the texts

Achievement Indicators	Learning Experiences	Time Allocation	Material
<ul style="list-style-type: none"> • The students are able compose and share their own idea about the ideas presented on the text 	<p>Pre-reading</p> <ul style="list-style-type: none"> • The teacher gives the text to the students • Understanding vocabulary on the poem <p>Whilst-reading</p> <ul style="list-style-type: none"> • The students are given some time to read the text • The students are asked to make a group of five • The students, in a group, 	<ul style="list-style-type: none"> • 5' • 10' • 5' • 5' • 20' 	<ul style="list-style-type: none"> • River Moons by Carl Sandburg

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Achievement Indicators	Learning Experiences	Time Allocation	Material
	<p>are asked to interpret and retell the poem using their own style and language</p> <ul style="list-style-type: none"> • The students, individually, are asked to write their own opinion about the meaning of 'moon' in the poem • The teacher asks the students to present their group finding in front of the class <p>Post-reading</p> <ul style="list-style-type: none"> • The teacher asks some students to tell their opinion about the 'moon', and also the reason why they have such opinion 	<ul style="list-style-type: none"> • 5' • 45' • 5' 	

Evaluation : The group presentation

Scoring	
Content	50
Grammar	20
Fluency	15
Diction	15

Scoring Grade:

A: 80-100

B: 70-79

C: 60-69

D: 50-59

E: 0-49

Source : *River Moons* by Carl Sandburg

Appendix 5**MATERIAL FOR TEACHING BASIC READING II****A. Pre-reading activity**

Discuss the meanings of the words and phrases below with your teacher and classmates before you read the poem.

the sky moon of fire

a cradle moon

white stars

the river moon of water

two horns of a moon

red star

a teeny weeny elbow

upper twist

Big Dipper

B. Read the following poem!**River Moons by Carl Sandburg**

THE DOUBLE moon, one on the high back drop of the west, one on the curve of the river face,

The sky moon of fire and the river moon of water, I am taking these home in a basket, hung on an elbow, such a teeny weeny elbow, in my head.

I saw them last night, a cradle moon, two horns of a moon, such an early hopeful moon, such a child's moon for all young hearts to make a picture of.

The river—I remember this like a picture—the river was the upper twist of a written question mark.

I know now it takes many many years to write a river, a twist of water asking a question.

And white stars moved when the moon moved, and one red star kept burning, and the Big Dipper was almost overhead.

C. What you have to do

1. Make a group of 3 – 5.
2. Discuss the poem with your group, then interpret and retell the poem using your own style and language.
3. Write your own opinion about the meaning of 'moon' in the poem individually.
4. Share the result of the discussion in front of the class.