



**THE REPRESENTATION OF LOVE, FAMILY, AND DRAMATIC
IRONY IN WILLIAM WORDSWORTH'S "WE ARE SEVEN"**

A THESIS

**In Partial Fulfilment of the Requirements for
The Strata-1 Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

Submitted by:

Yoga Raditya

NIM: 13020111130015

FACULTY OF HUMANITIES

DIPONEGORO UNIVERSITY

SEMARANG

2018

PRONOUNCEMENT

The writer states truthfully that this project is compiled by himself without taking any results from other researchers in any university, in S-1, S-2, and S-3 degree and diploma. In addition, the writer ascertains that he does not take the material from other publications or someone's work except for the references mentioned in the bibliography.

Semarang, May 4, 2018

Yoga Raditya

MOTTO AND DEDICATION

“Ayo, dekkamupastibisa.Percayakamubisamelakukanapapun”

– My beloved Mother

*This paper is dedicated to
my beloved mom and dad
and all of the people who always stay by my side
and support me unconditionally*

**THE REPRESENTATION OF LOVE, FAMILY, AND DRAMATIC IRONY
IN WILLIAM WORDSWORTH'S "WE ARE SEVEN" *WE ARE SEVEN***

Written by

Yoga Raditya

NIM: 13020111130015

is approved by the thesis advisor

On 21th May 2017

Thesis Advisor

Dra. Christina Resnitriwati, M. Hum.

NIP. 195602161983032001

The Head of the English Department

Dr. Agus Subiyanto, M. A.

NIP. 196408141990011001

VALIDATION

Approved by

Strata 1 Thesis Examination Committee

Faculty of Humanities Diponegoro University

On August 2018

Chair Person

First Member

Drs. Siswo Harsono, M.Hum.

Ariya Jati, S.S., M.A.

NIP. 196404181990011001

NIP. 197802282005012001

Second Member

Third Member

Dr. Ratna Asmarani, M.Ed., M.Hum.

Dra. Wiwiek Sundari, M.Hum.

NIP. 196102261987032001

NIP. 195906071990032001

ACKNOWLEDGEMENT

Praises be to God who has given strength and spirit to the writer so this thesis entitled “The Representation of Dramatic Irony and Brotherly Love In William Wordsworth’s *We Are Seven*” came to a completion. On this occasion, the writer would like to thank all those people who have contributed to the completion of this thesis.

The writer’s deepest gratitude and appreciation are extended to Mrs Dra. Christine Resnitriwati, M.Hum. As the writer’s thesis advisor, who has given her continuous guidance, moral support, helpful corrections, advices and suggestions to make this thesis complete.

The writer’s deepest thank also goes to the following:

1. Dr. Redyanto Noor, M.Hum as the Dean of Faculty of Humanities Diponegoro University.
2. Dr. Agus Subiyanto, M.A. as the chairman of English Department, Faculty of Humanities Diponegoro University.
3. Arido Laksono, S.S, M. Hum, as the writer’s academic supervisor.
4. All of the distinguished lecturers in the English Department, Faculty of Humanities Diponegoro University who have shared their precious knowledge and experiences.
5. The writer’s beloved family, especially Mom and Dad. Thank you for believing me and thank you for your infinite love and support.

6. The writer's close friends; Ayu, Erie, Nenden, Bayu, Rifka, Kevin, Aisha, Wildan, Andri, Ade, Agil, Agni, Ahmad, Dani, Dimas, Fajri, Kahfi, Namaskhara, Natanael, Putra, Ricky, Rigadhi, Yosef, and Septianna. Thank you very much for everything you are all have done to me. Thank you so much for the laughter, the timeless experiences, the precious time, and the endless support.
7. To We Made's Crew, Gita Bahana Arisatya, Mas Taofiq, Mbak Icha and Mbak Alif. Thank you for all the memories.
8. To all wonderful people at English Course. Especially, Mami Inong. Thank you for the warmth and the valuable life lessons.
9. To all students of English Department Faculty of Humanities Diponegoro University 2011. Thank you for the memories.

The writer realizes that this thesis is far from perfection. Therefore, the writer will be glad to receive any constructive criticism and recommendation to make this thesis better.

Finally, the writer expects that this thesis will be useful to the reader who wishes to learn something about dramatic irony and love, especially brotherly love.

Semarang, May 12, 2018

Yoga Raditya

TABLE OF CONTENTS

TITLE.....	i
PRONOUNCEMENT	ii
MOTTO AND DEDICATION	iii
APPROVAL	iv
VALIDATION.....	v
ACKNOWLEDGEMENT	vi
TABLE OF CONTENTS	viii
ABSTRACT	x
CHAPTER 1INTRODUCTION	1
1.1 Background of the Study	1
1.2 Scope of the Study.....	3
1.3 Objective of the Study	3
1.4 Method of the Study	4
1.5 Organization of the Paper.....	4
CHAPTER 2AUTHOR AND HIS WORK	7
CHAPTER 3 THEORETICAL FRAMEWORK.....	13
3.1 Intrinsic Aspects	13
3.1.1 Imagery.....	13
3.1.1.1 Visual Imagery.....	14

3.1.1.2 Auditory Imagery.....	15
3.1.1.3 Kinesthetic Imagery.....	15
3.1.2 Diction.....	16
3.1.3 Dramatic Irony.....	
3.2 Extrinsic Aspect.....	16
CHAPTER 4 ANALYSIS.....	20
4.1 Intrinsic Analysis.....	20
4.1.1 Imagery	20
4.1.1.1 Visual Imagery	20
4.1.1.2 Auditory Imagery	23
4.1.1.3 Kinesthetic Imagery.....	24
4.1.2 Diction.....	26
4.1.3 Dramatic Irony.....	
4.2 Extrinsic Analysis.....	30
IV.2.1 The little girl's love for her family	35
CHAPTER V CONCLUSION	40
BIBLIOGRAPHY	41

ABSTRACT

This thesis has the purpose to analyze the intrinsic aspects and extrinsic aspects which are presented in William Wordsworth's poem "We are Seven". The objectives of the study are to understand the intrinsic aspects which focuses on three main points, imagery, diction and dramatic irony; and to understand the family love which is possessed by the speaker. The writer used library research in collecting the data and used the textual method in analyzing the data. To understand the intrinsic aspects the writer uses Laurence Perrine's "Literature Structure, Sound and Sense", and to understand the family love the writer uses Eric Fromm's "The Art of Loving". The result of this study is to show how deep and great the little girl love for her family is.

Keywords: Diction, Imagery, Dramatic Irony, Family Love

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Literature is a reflection of human's life; it is not only a written creation, but also a glimpse of reality. As stated by Wellek and Warren in the book of *Theory of Literature* that "literature 'represent' 'life' and 'life' is, in large measure, a social reality even though the natural world and the inner of subjective world of the individual have also been objects of literary 'imitation'" (1973: 94). Literature is not only a work but it is also an "imitation" of life. So, literature does not only record the writer's or the creator's life but also of the environment around them, such as the social condition which happens at that time, the economic issue, or the political issue. Literature is a representation of human's thought of life.

As we know, there are three well-known literary works; those are poetry, prose and drama. Poetry is the oldest literary work. Poetry is an interesting literary work; it is like an order of words which is beautifully arranged. A single simple poetry can contain a big meaning inside. Moreover, the language of poetry is not as easy as prose or drama to understand. As Perrine stated in her book *Sound and Sense*: Poetry might be defined as a kind of language that says it more intensely than does ordinary language. In order to understand this fully, we need to understand what poetry says. For language is employed of different occasions to say quite different kinds of things; in other words, language has different uses. (1988: 3)

From what Perrine stated above it is shown that the language of poetry is often unusual. Poetry often uses indirect language, the poet will choose the best or

the most beautiful word or language to express their feeling into the poem. That is why we need further analysis to understand poetry because sometimes poetry is hard to understand when we only read it at once. Poetry is a written thought of a poet; it is a picture of what the poet feels or thinks at that time. A simple poetry can recount so many things about a poet's life.

Poetry has so many genres on it. One of the most favorite things that still interesting to be written is love, people will always adore something that is related to love. Love is a common thing that can be felt by everyone and can be shared to everyone. William Wordsworth is one of the great poets who are popular with love-themed poetry. He has created so many amazing ballad poems, such as "A Complaint", "Daffodils", "The World Is Too Much With Us" and "We Are Seven". In this study, the writer is interested in analyzing both intrinsic and extrinsic side of an amazing poem from William Wordsworth entitled "We Are Seven". "We Are Seven" is a ballad poem that simply written but strongly meaningful. It contains of a conversation between a grown up man and a little girl arguing about the number of brothers and sisters and how the little girl possesses her love for her family.

1.2 Scope of the Study

Poem is a special literary works, it has so many elements from intrinsic to extrinsic. It can be hard to understand the message of a poem only by reading it once or twice. By that, it is important to limit the discussion into some subjects of study. It will help the writer to be more focus in analyzing the poem. In intrinsic

aspects the writer's focus is in imagery, diction and dramatic irony. For the extrinsic aspects the writer will focus on family love which is represented by the little girl. In analyzing the extrinsic aspect the writer will be helped by Eric Fromm's "The Art of Loving".

1.3 Objective of the Study

The purpose of this study is to examine the intrinsic and the extrinsic aspects of the poem. In order to understand the poem even deeper and to get what the author wants to convey, the writer separated the object of the study into three points, those are:

1. To understand the intrinsic aspects which are built and those are imagery, diction and dramatic irony.
2. To analyze the extrinsic aspect about love for family shown by the little girl.

1.4 Method of the Study

Research method that used in this thesis is library research and textual method. As Wellek and Warren states about liberary research "*The knowledge of the most important libraries and familiarity with catalogues as well as others references books in undoubtedly an important equipment of almost every student of literature*" (1948:58). By using this method the writer used all the data from books, journals, student final papers, or articles, and internet sources related with the poem as the references to help the writer in analyzing the poem.

1.5 Organization of the Paper

This paper is divided into five sections, those are;

1. Chapter1I: INTRODUCTION

This chapter contains six different points, those are; introduction, research problems, objective of the study, scope of the study, methods of the study, and organization of the paper. The introduction is containing the background of the study which briefly explains about literature, poem, and the poem that becomes the object of the study. The research problem isconsisting of the entire problem that the writer wants to analyze. The objective of the study or the purpose of the studycontains of the aim that the writer would like to achieve. The scope of the study is about the discussion which analyzes in the paper. The method of the study is the way of the writer in conducting the study. The organization of the study is about the structure of the paper.

2. Chapter 2: THE AUTHOR and HIS WORK

This chapter consistsof brief information about the life of the author or the poet, his work or the poem that is become the object in this study.

3. Chapter 3: THEORITICAL FRAMEWORK

This chapter is about the literary review of the theories which

will help the writer in conducting the study. The literary review is both from intrinsic elements and extrinsic elements. The intrinsic elements are consisting of imagery, dramatic irony, and diction. In the other hand, the extrinsic element is about dramatic irony and brotherly love.

4. Chapter 4: DISCUSSION

This chapter contains the analysis of the writer regarding to the object of the study. In this chapter the writer will unravel the problems from the research problems which the writer finds in the object of the study. This chapter will be divided into two points. The first one is the explanation of the intrinsic essentials, and the second one is about the explanation of extrinsic essentials.

5. Chapter 5: CONCLUSION

The conclusion chapter is talking about the final result of the study.

CHAPTER 2

AUTHOR AND HIS WORK

2.1 Biography of the Author

The biography of William Wordsworth is taken from book entitled *Norton to English Literature Volume 2*.

William Wordsworth was born on 7 April 1770 in Cockermouth, Cumberland, in the Lake District. His father is John Wordsworth. He lost his mother when he was eight and five years later he lost his father. Then, Wordsworth and his three brothers boarded in the cottage of Ann Tyson. With the help of Lord Lonsdale Wordsworth entered a local school to St. John's College, Cambridge, in 1787 and he took his A.B degree in 1791 without distinction.

During the summer holiday in 1790, Wordsworth went to France and The Alps with his closest college friend, Welshman Robert James. Then, he spent four months in London to complete his course at Cambridge. After that he went back to France in order to master the language and qualify as a travelling tutor. In his second journey in France, Wordsworth had an affair with a French girl, Annette Vallon, a daughter of France surgeon at Blois.

About 1798, Wordsworth composed his first master work, *Lyrical Ballads, With a Few Other Poems*. It opened with Coleridge's *Ancient Mariner*, included three other poems by Coleridge. The *Lyrical Ballads* sold out in two years. "We Are Seven" is one of amazing ballad poems that Wordsworth has created in The Lyrical Ballads. "We Are Seven" was written at Alfoxden when he was on a journey to Lenton. We are seven is a poem that tells about a conversation

between a little girl and a man. The little girl character from the poem is inspired by a little girl who he met at Goodrich Castle in 1793. He composed the poem while walking at Alfoxden, he composed it backwards by completing the last stanza first. Then, he asked his friend Coleridge to help him completed the beginning of the poem.

Wordsworth died in 1850, at the age of 80; only then did his executors publish his masterpiece, *The Prelude*. The autobiographical poem he had begun in 1798 and complete, in its first version, in 1805, but which he had continued to revise and re-revise up to the last decade of his life.

2.2 The Poem

We Are Seven

BY [WILLIAM WORDSWORTH](#)

———A simple Child,
That lightly draws its breath,
And feels its life in every limb,
What should it know of death?
I met a little cottage Girl: 5
She was eight years old, she said;
Her hair was thick with many a curl
That clustered round her head.

She had a rustic, woodland air,
And she was wildly clad: 10
Her eyes were fair, and very fair;
—Her beauty made me glad.
“Sisters and brothers, little Maid,
How many may you be?”
“How many? Seven in all,” she said, 15
And wondering looked at me.

“And where are they? I pray you tell.”
She answered, “Seven are we;
And two of us at Conway dwell,
And two are gone to sea. 20

“Two of us in the church-yard lie,

And I could run and slide,
My brother John was forced to go,
And he lies by her side.” 60

“How many are you, then,” said I,
“If they two are in heaven?”
Quick was the little Maid’s reply,
“O Master! we are seven.”

“But they are dead; those two are dead!
Their spirits are in heaven!” 65
’Twas throwing words away; for still
The little Maid would have her will,
And said, “Nay, we are seven!”

CHAPTER 3

THEORETICAL FRAMEWORK

3.1 Intrinsic Aspects

A poem is sometime built with unusual chosen words to make it beautifully sounded and the meaning of the poem is essentially explicit, that is why we need to understand the poem from the inside so the meaning can be fully conveyed. These are the intrinsic elements that the writer wants to examine in “We Are Seven” poem by William Wordsworth;

3.1.1 Imagery

Imagery is something that related with our senses. In reading a poetry, we are served with a lot of beautiful chosen words and imagery is the way we imagining the words. The depiction that is happened when reading poetry is caused by our experience in real life. For example our experience towards rain, when we hear about rain we will start to picturing about water falling from the sky, the gloomy feeling, the chill atmosphere and etcetera.

As Perrine says *“Imagery is the delivery sensory experience by language, because the illustration which is extended to the reader’s sense. So the reader can follow to see, hear, or feel the illustration which is extended by a writer”* (1965: 54). The illustration that we start to get when reading poetry is the speaker’s way to communicate with the readers. The speaker urges the reader to experience the same feeling, to hear the same voice, and to see the same place. The speaker not only wants the reader to read his or her work but also to get involved to what happened on it.

Furthermore, since human have more than sense of sight and sense of hearing, the illustration which is happened to the readers when reading a poetry not only up to

the visual and the audio experience. It is also included our experiences that are connected with our sense of feeling. Perrine states; “But an image may also represent a sound, a smell, a taste, a tactile experience, such as hardness, wetness, or cold, and internal sensation, such as hunger, thirst, or nausea; or movement, or tension in the muscles or joints.” (1965: 54)

Basically there are seven kinds of imagery that related to our body. Those are visual imagery, auditory imagery, tactical imagery, gustatory imagery, organic imagery, and kinesthetic imagery. In this study the writer’s concern about imagery will only in visual imagery, auditory imagery, and kinesthetic imagery.

3.1.1.1 Visual Imagery

Visual imagery is related to our sense of sight. This is about what we perceive. We see things every day, and in a poem the poet wants the reader to imaginatively see what the poet sees. For example in Robert Browning’s poem “Meeting At Night”;

The gray sea and the long black land;
And the yellow half-moon large and low;

This stanza is directly illustrated about the setting of the poem. This stanza also gives us the clearer vision with mentioning the color like gray, black, and yellow. We can feel the darkness of the night which makes the sea become gray and the land become black, and the yellow half-moon is the only light that we can see.

3.1.1.2 Auditory Imagery

Auditory imagery is connected to our sense of hearing. This is about how we perceive sound. A poem is also consisting about the voice that the poet wants the reader to hear in the same way as the poet hears. The example of this imagery can also be taken from “Meeting at Night”;

And a voice less loud, through its joys and fears,
Than the two hearts beating each to each!

We can imagine the whispering sound from the character in the poem through the word “And a voice less loud” in this stanza also the sound of beating heart that we always experience in real life.

3.1.1.3 Kinesthetic Imagery

Kinesthetic Imagery is correlated to our sense of movement, about how we think about movement that happened in a poem. “Meeting at Night” by Robert Browning gives a perfect example for this imagery;

As I gain the cove with pushing prow,

This stanza contains the experience of movement with the *pushing prow*. The word pushing produces a movement. This line shows the action that the speaker is willing to do in reaching his love.

3.1.2 Diction

One of the most important things in poetry is the language. Poetry is a simple literary work, and that is why the word chosen has to be simple yet meaningful. The beauty of it is in its words. The poet has to be cautious and conscientious in choosing the words for his poem, because through those words he can deliver the feeling and the vision that he wants to show to the reader. The right combination of the words gives the reader the imaginative view about what truly happen in the poem and finally sees the beauty of the poem.

Diction is separated into two; those are the denotation and the connotation, as

Laurence Perrine says:

The basic part of this meaning is its DENOTATION or denotations: that is, the dictionary meaning or meanings of the word. Beyond its denotations, a word may also have connotations. The CONNOTATIONS are what it suggests beyond what it expresses: its overtones of meaning (1965: 38)

Denotation is the real meaning of a word that is written in the dictionary.

Denotation has no special or explicit meaning on it. Denotation delivers the actual meaning. In poetry it can help the reader to simplify the poem. In other hand, connotation has explicit meaning and sometimes it has ambiguous meaning too. Connotation has two meaning either it is positive meaning or negative meaning but it helps the poet to beautify a poem. As Perrine states in her book, “Connotation is very important to the poet, for it is one of the means by which he can concentrate or enrich his meaning-say more in fewer words” (1965: 39). Connotation is important because it is needed when the poet wants to keep the poem simple yet has a widely meaningful.

Perrine gives a simple example of these denotation and connotation, the example is the word home, for instance, by denotation means only a place where one lives, but by connotation it suggests security, love, comfort, and family (1965: 32).

3.1.3 Dramatic Irony

In the dictionary we can find irony as saying the opposite of what you really mean, often as a joke (*Oxford Learner's Pocket Dictionary* 2009: 236). Irony is a situation, in which the opposite of what we really wanted. In poetry, irony is often used to make the story inside of it more realistic and to make the reader senses the drama that the author wants to convey. Furthermore, Perrine says in her book that:

Irony, in the other hand, is a literary device of figure that may be used in the service of sarcasm or ridicule or may not. It is popularly confused with sarcasm and

satire because it is so often used as their tool: but irony may be used without either sarcastic or satirical intent, and sarcasm and satire may exist (though they do not usually) without irony.(1956: 113)

From what she said above, people often confuse in understand the irony, as it might be disguised with satire or sarcasm. But, to make it simple, we can say that irony is when we have been told about something which the opposite of what is really happened.

Perrine divides irony into three types; those are verbal irony, dramatic irony, and situation irony. In this thesis to analyze the “We Are Seven”poem, the writer will only be focused on dramatic irony. Perrine describes it as:

In dramatic irony the discrepancy is not between what the speaker says and what the speaker means but between what the speaker says and what the poem means. The speaker’s words may be perfectly straightforward, but the author, by putting these words in a particular speaker’s mouth, may be indicating to the reader ideas or attitudes quite opposed to those the speaker is voicing. (1956: 115-116)

Dramatic irony is one of kind’s ironies that uses in poet and makes the reader become the third person omniscient. It is when the reader aware or know more about what is really going on in the story. A story that contains dramatic irony makes the reader get involved in the story and have an important role in developing the story.

3.2 Extrinsic Element

3.2.1Love

Human life is surrounded by love. Love is an essential thing in human’s life. Love is a gift from God that can be felt, created, and shared by anyone and anything. Love is sometimes against our logic because it is an abstract thing. According to

Oxford Dictionary & Thesaurus love is a strong affection. Love is affection but it needs to be proven in order to see how much love we have. To prove love we need action, as Erich Fromm stated a different definition of love in his book entitled *The Art of Loving* "Love is an action, the practice of human power which can be practiced only in freedom and never as the result of compulsion" (1956: 37). Love is an abstract thing, it can be felt by anyone or anything but the way we sense and the way we present the love are somehow will be different towards the objects. The intensity of love that we show to our friends will be slightly different comparing to the intensity of love that we show to our family. Moreover, Eric Fromm divides love by its objects into five types of love: those are Brotherly Love, Motherly Love, Erotic Love, Self Love, and Love of God.

In this thesis the writer will use brotherly love to measure the love that possesses by the speaker. Brotherly love is a kind of love that based on oneness. The love in brotherly love is equal and the character of brotherly love is lack of exclusiveness. Fromm speaks that "Brotherly love is love between equals: but, indeed, even as equals we are not always "equal"; inasmuch as we are human, we are all in need of help. Today I, tomorrow you" (1956: 48). We do not have to be special to be loved and we do not need someone special to love, because we just love each other similarly. According to Fromm's statement, we, as a human being needs to love each other. Love is a thing which can bring us together. The existence of love is really important in life. We all deserve to give love and to be loved.

Chapter 4

ANALYSIS

4.1 Intrinsic Analysis

As the writer said above, the intrinsic analysis in “We Are Seven” will be divided into three parts. The first one is imagery, and it will envelope the visual imagery, auditory imagery, and kinesthetic imagery. The second one is diction and

and line 8 of this stanza by mentioning the appearance of the little girl's curly hair.

Stanza 3

Wordsworth keeps developing the visual image of the little girl as it continues in the third stanza;

She had a rustic, woodland air,
And she was wildly clad: 10
Her eyes were fair, and very fair;
—Her beauty made me glad.

In order to bring a clearer vision about the girl, Wordsworth explains more about her, not only from the outlook but also the ambience that the girl possesses. In stanza 3, the word “rustic” and “woodland” in 9th line clarify the visualization of the little girl. The word “rustic” has a meaning as of or like country life and the word “woodland”, has a meaning as a land covered with trees (forest). These two words are related with the countryside. Through these words Wordsworth wants the reader to imagine and to feel the ambience that this little girl brings, the plainness that lingers in her appearance. These words really explain the “Simple Child” from the first stanza.

Stanza 5

“And where are they? I pray you tell.”
She answered, “Seven are we;
And two of us at Conway dwell,
And two are gone to sea. 20

In this stanza the man and the little girl are having a conversation about the little girl's siblings. The visual imagery begins with the line “She answered, “Seven are we:”, by reading this line the reader will visualize seven people, boy and girl, with various look and age. The reader might visualize a big crowded family with

parents and their seven children. Then in the next line the girl tells the man about the presence of her siblings, first she explains that two of her siblings dwell at Conway, Conway is a city in Wales. This line make the readers visualize the figure of brothers or sisters who wander from countryside to the city to work and might already have a family. Next, the visual imagery reappears in line “And two are gone to sea”. This line will suggest an imaginative visualization to the readers about the next two of the little girl’s siblings. This line will give an idea to the readers’ visualization that the two siblings may work as a fisherman since they are gone to the sea.

Stanza 6

“Two of us in the church-yard lie,
My sister and my brother;
And, in the church-yard cottage, I
Dwell near them with my mother.”

The little girl’s explanation about her the existence of her siblings continues in stanza 6. The picture of the next siblings can perceived through line “Two of us in the church-yard lie”, this line suggests visual imagery. The word “church-yard” makes the readers imagine about a wide space near a church and the word “lie” means to be in or moves into horizontal position on a surface. These two words can be interpreted as graveyard. This line suggests the reader to imagine about a sorrowful image about the graveyards of the little girl’s brother and sister.

Stanza 10

“Their graves are green, they may be seen,”

This line contains the words that catch our sense of sight the most. Those are *graves* and *green*. When we read the *graves* word alone, our mind will catch the

visualization of something sorrowful and quite mound. In other hand, the word green will create the visualization of something fresh and related with plant. Reading the sentence of *Their graves are green*, our sense of sight will draw different picture of graves that are sorrowful or scary, but it will appear as graves that are covered by grass. The ambience around the graveyard seems to be cheerful and colorful, like it is spring time. The grasses that grow in all over the grave make the graves can be seen vividly even from afar.

Stanza 12

“And often after sun-set, Sir, 45
When it is light and fair,
I take my little porringer,
And eat my supper there.

In 45th line, the word sun-set will brings such an image of afternoon scene where the sky is covered by dark gold and orange color. The time when the sun has came back to its place, and the moon takes charge in lighten up the day. Reading the line *When it is light and fair*, will slowly change our visualization of afternoon scene to the night scene where there is no clouds in the sky, and the moon is shining so brightly and its light can even illuminate the dark night. In this kind of night the girl has her dinner. This line brings the picture of a little girl who has her dinner under the moon shine in a quite night. This kind of scene will lead the reader to loneliness. The writer wants the reader to imagine the loneliness that the little girl feels.

4.1.1.2 Auditory imagery

Auditory imagery represents the imaginative sound that is written in a poem and it can be felt by the sense of our hearing. Here are some stanzas from “We Are

Seven”that represent the auditory imagery.

Stanza 13

“The first that died was sister Jane;
In bed she moaning lay,

These two lines from the 13th stanza the little girl tell us about the first sibling that died is her sister Jane. The word *moaning* appeals to our sense of hearing because it clearly produces sound. The sound that is produced by the word *moaning* in this line will appear as a sound of pain in our imagination. This sound of pain will create an image of someone or we can say in this case, Jane, which suffered a serious illness. Through these lines the poet wants the reader to feel the suffering, the pain that Jane, the sister, felt

Stanza 11

And sing a song to them.

The auditory imagery seems to be appearing from the word *song*. Reading this line will stimulate our sense to imagine a sound of a little girl’s soft voice. We will hear a little girl singing with her heart, and she does not care if she sings it off key. A voice of a little girl who sings fully hearted for her family and as she is drawn in her song; she has begun to forget her loneliness. The message that the poet wants to convey is about joy, the poet wants the reader to feel the joy that the little girl feels as she carelessly sing for her death siblings. There is always happiness even in a great grief.

4.1.1.3 Kinesthetic imagery

Kinesthetic imagery defines action or movements that can be sensed in the

And he lies by her side.”

In line 58th of stanza 15 contains kinesthetic imagery that catches our sense of movements; it is shown by the words “played”, “run” and “slide”. By these stanzas, as the little girl reminisces the cheerful memories which she has been through with her brother, John, Wordsworth tries to make the reader imagining about the joy and happiness that the little girl feels by doing some fun activities.

The discussion about imageries in this poem helps us to get a deeper meaning and understand to what happens in the poem.

4.1.2 Diction

Poetry is a special literary work, because it is created with words, beautiful chosen words. Since the strength of poetry is words, it is important to discuss the chosen words in order to understand the meaning of the poem. Some words in poetry are sometimes containing a lot of meaning and that is what makes the diction discussion is needed. This is the analysis of Diction in “We Are Seven” poem:

Stanza 1

A simple Child

In the first line of the first stanza, the speaker uses the word *simple* to define *Child*. Simple has a dictionary meaning as plain and basic (2008: 613). With this line the speaker as in this matter is the man; he tries to tell about a child, a plain child, a little child who is still pure and innocent and knows nothing but being happy.

What should it know about *death*?

Move forward to the forth line of the first stanza, the word *death* appears on this line. *Death* is such a strong word. It has extensive meaning that leads to

something sorrowful and dark. Death is the process of dying; the state of being dead; an end (2008: 169). Death is always related with something scary or sorrowful and sadness. It is such a big thing to handle. And the man from the poem is wondering what should a simple child who is still pure and innocent know about something deep like death?

Stanza 2

I met a little *cottage* Girl:

In the first line of the second stanza, the speaker chooses the word *cottage* to define *Girl*. In the dictionary cottage means small house, especially in the country (2009: 99). This cottage here explains the condition of the little girl; it explains the atmosphere that lingers in the little girl's appearance. From the cottage dictionary meaning we can assume that the girl comes from a low class family, and also through this line the speaker clarifies the reader perspective about the simple child that has mentioned in explanation above.

Stanza 3

She had a *rustic, woodland air*,

To explain more about the aura that the little girl brings, in the third stanza, it is begin with chosen words rustic and woodland to explain *she* that refers to the little cottage girl. Rustic has dictionary meaning as something related to countryside; rural. With this rustic word, the speaker gives more description about the condition of the little girl, specifically in her appearance.

And she was *wildly clad*:

Furthermore, in the 10th line of stanza 3, the man gives more

explanation about the little girl appearance. *Wildly clad*; *wildly* is an adverb of manner which has a dictionary meaning as in a way that is not controlled, and *clad*, in the other hand, means wearing a particular type of clothing. This line strengthens about the little girl poor condition. She is badly dressed and her dress might even look dirty, as it is expressed with the word *wildly*.

Her eyes were *fair*, and very *fair*;
—Her beauty made me *glad*.

In the next line, line 11th of stanza 3, the man told us that the little girl's eyes were *fair*. Fair has dictionary meaning as light in color (2008: 159). Behind her wild appearance as stated in the explanation above. There is a beauty that shines from her, and that comes from her eyes. Her eyes might be as blue as the ocean or as green as the freshly grown grass. The beauty of her eyes can bring happiness, as the man said in the next line, line 12th. *Her beauty made me glad*. Glad is feeling of being pleased or happy (2009: 187).

Stanza 10

“Their graves are *green*, they may be seen,”

In stanza 10 lines 47, the little child says that “their graves are green”, the word green has a dictionary meaning as having the color of grass. The grave of the little girl siblings are covered by grass and it is so vivid, because green is such a vivid color, this bright color makes her sibling's grave can be seen from a far. It means that the child's siblings were died for a quite long time ago, because if they died recently their graves will not look green, it will look brown as the color of ground. So, the child has been all alone for a quite long time also.

Stanza 13

In bed she *moaning* lay

We are seven in a nutshell is a poem about a conversation between a little girl and a man (the speaker of the poem) in which the little girl tells the story of her family. In this stanza the little girl tell about her sister, Jane, to the speaker. In the second line of the 13th stanza, she is telling about her sister condition, physical condition to the speaker. Jane is moaning lay in bed. Moaning is a verb, moaning comes from word moan; moan is make a long low sound of pain (2009: 282). The little girl wants the speaker to know and feel the agony that her sister, Jane, felt.

Till God *released* her of her pain;
And then she *went away*.

The little girl continues her story about her sister. In the previous explanation we now that Jane is the agony of illness and then, in the third line of the 13th stanza the little girl says Till God released her of her pain. Take a look at the word released, released is the past form from release, it has a meaning as set free. God has set Jane free from her suffering. The next line, the forth line there is the word went away is the past form from go away, go away is disappear (2009: 189). After God ends Jane from her pain, she is not cured; she dies and goes away to heaven.

Stanza 15

My brother John was *forced to go*,

Forced is the past form from force that has dictionary meaning as strength, power or violence (2008: 173). Through this line, the little girl continues her story

about her brother, John. As she said that John was *forced to go*. What she means is, her brother John was passed away. By forced, it means he could pass away without warning. John could have suffered the same illness that Jane has. In the end, the little girl is left by her sibling again and she is now alone in the real world.

It appears that might be the poem is not much showing a lot of beautiful or sophisticated words. Since the poem is about a conversation between a man and a little girl, the poet choose to wrap the poem in some words that have dictionary meaning and have no explicit meaning, in order to keep the realness of the conversation. Beside, some words are selected to make the poem beautifully rhymes. Basically, the language that “We Are Seven” used is easy to understand. Moreover, from the diction analysis we get to know deeper about the little girl and what is she going through.

4.1.3 Dramatic irony

Poetry is a play of words. Words in poetry have such a big role. Through these words there is a story which the poet wants to deliver. Unlike novel, which is explicitly told us what story that is served. Understanding a story in poetry needs more effort, since it is implicit. Some certain elements can be presented in a story of one poem. For example in “We Are Seven” the presence of dramatic irony enriches the story inside of it. Perrine says that in dramatic irony the speaker’s words may be straightforward, but the author, by putting these words in particular speaker’s mouth, may be indicating to the reader ideas or attitudes quite opposed to the speaker is voicing (1956: 116). This explanation can be applied to what happened in little girl as the heroin in “We Are Seven”.

she always counts her siblings as seven in all. In her point of view the death of her two siblings does not lessen up the number of her siblings. Her point of view contradicts with the man point of view, as he expresses in stanza 9. In stanza 9, the man assumes that the little girl has become unreasonable. The man thinks that if you have seven siblings and two of them pass away, you are no longer seven, but five, because those who died cannot be counted anymore.

Stanza 16 and stanza 17

“How many are you, then,” said I,
“If they two are in heaven?”
Quick was the little Maid’s reply,
“O Master! we are seven.”

“But they are dead; those two are dead!
Their spirits are in heaven!”
’Twas throwing words away; for still
The little Maid would have her will,
And said, “Nay, we are seven!”

65

In stanza 16, the man asks her again about how many numbers of siblings she has with emphasis on “If they two are in heaven?”. He really tries to break the little girl’s point of view but then again she will always say she is seven siblings in all. Until in the last stanza the man still tries to explain to her that those two siblings of hers, who the spirits are in heaven, cannot be counted as alive as her anymore but her strong opinion cannot be broken until the end of the conversation. She will always assume that she is seven siblings in all.

The dramatic irony sequence happens when the little girl always counts her two siblings which are in the church-yard lie as alive as her and her others siblings. It seems impossible for her to instantly forget her siblings. Furthermore, Perrine also

stated in her book about dramatic irony, that:

in dramatic irony the speaker's words may be perfectly straightforward, but the author by putting these words in particular speaker's mouth, may be indicating to the readers ideas or attitudes opposed to those the speaker is voicing (1956: 116)

This statement really is matched with the little girl's situation. What the little girl said about her family may be perfectly as true as it is. Her belief is true for her. The truth that she knows is that her siblings, even though they are not by her side but they are not completely gone. In other hand, her words give different ideas to the man and to the reader who sees her condition in realistic way. The man wants her to think the same way with him, when someone passes away she or he does not remain in this world. So her siblings cannot seven anymore since two of them are in heaven.

Irony is when we have been told about something which the opposite of what is really happened. The explanation above shows us the evidence about how ironic the little girl is. What really happened is that her family is no longer alive, she is all alone but she always believes that she is still seven siblings in all. .

Until the end, the little girl's point of view cannot be broken. Even though what she believes in is contradicted with what happened in real life her love for her family is too big. The brotherly love that she portrayed is really pure and true. As a little child she may be do not understand how to cope with the reality after losing a family. She will always remember what she knows and what she has about her family, because that is her happiness. She does not understand that if someone is passed away, their soul is in heaven and not remains in the world. She gives the love that she has in the realest way, even though what she believed in is opposed

with what happened in real life. But, when it comes to the love, the little girl gives her all to her family.

The discussion about dramatic irony that is portrayed in the little girl's life makes us understand more about what happened in the story about the little girl. From her ironic situation we also know how much love that she has for her siblings. This analysis also helps us to understand about a message that the poet wants to convey to the reader. The dramatic irony ambience surely makes the story more interesting and through this analysis we can really feel the brotherly love that the poet wants convey from the ironic life of the little girl. The discussion also helps us to understand the power of memories. Like how on memory can really be affected to our life and can change our perspective.

4.2 Extrinsic aspect

To understand a poem, we not only understand it from the inside, but also from the outside so the meaning and the message can be fully conveyed. Poetry is a play of words, to make the story in a poem to be more interesting and deep; the poet not only builds a poem with some beautiful words but also inserts certain elements to enrich the story and to convey the message within. Such elements like irony oftentimes can be found in a poem. In "We Are Seven" we will not find any beautiful or sophisticated words in conveying the feeling, yet we can still feel the presence of love. The little girl from the poem shows a different way to express the love and that's by actions. As Eric Fromm described that love is an action, the practice of human power which can be practiced only in freedom and never as the result of compulsion (1956: 37).

The love that is shown by the little girl is grown by the situation that she has been through. “We Are Seven” is a poem that indirectly tells about love. The common way to tell how we love someone is by expressing it through words, beautiful words. There are so many poems that are written with specific wonderful words, with various certain languages to express the love to the loved ones. Meanwhile, in “We Are Seven”, the love is more expressed by actions than by words.

Furthermore, as Erich Fromm stated in his book, “Love is an action, the practice of human power which can be practiced only in freedom and never as the result of compulsion” (1956: 37). Those explanations above show the act of the little girl’s brotherly love. She doesn’t put the love to her family in beautiful words. She shows it in action. From the explanation of the explanation above, shows the action of love of the little girl. When her family is in heaven she chooses not to forget them. By always remembering them, she shows the love of her family. The memories that she had with her family, especially those who are in heaven, that she keeps n her mind and her heart, grows the love inside her.

4.2.1 The little girl’s love for her family

Love is an abstract thing that we can feel anywhere and anytime and family can be one of the biggest sources of love. As stated above that love is an action, the little girl’s action of love towards for her siblings can be seen through several points below:

- Doing things like she used to

The first action of love that the little girl shows for her siblings is by

doing some activities in the graveyard of her siblings. She always puts her family first in everything she does. “My stockings there I often knit, My kerchief there I hem;”. The little girl does some activities such as “knit” and “hem” As if her siblings who pass away are there and alive. “And there upon the ground I sit, And sing a song to them”. Beside knitting and hemming she also does singing to her siblings. This line really shows us the love that she has for her siblings. She always tries to remember her siblings in every little thing she does. She does everything like she used to do with her siblings when they are still alive.

➤ Having dinner together

Next action of love can be seen through stanza 12. To remember her family, she not only knitting, hemming, or singing in the graveyards of Jane and John, but also having dinner. “I take my little porringer”, she has dinner like the way she used to when her family is still whole. While having her dinner she pretends as if she eats it with her siblings. She truly shows her love for her siblings by doing her daily routine without forgetting her brother and sister. She truly possesses such a big love for her brother and sister, with ignoring the fact that they are no longer with her, she does her things like having dinner as if she is still surrounded by them. The power of love keeps them always together.

➤ Seven in All

The biggest action of love that is shown by the little girl can be seen in how she always remembers her siblings as seven in all. She always assumes

are for nothing. He cannot convince her and break her perspective. The little girl will always believe and innocently say that *Seven boys and girls are we*. She will always stand to what she knows and feels. The little girl undoubtedly believes that her siblings are as alive as her. Death does not diminish her love to her family. Death does not really tear them apart.

The love that the little girl has for her family can also be classified as brotherly love, according to Eric Fromm. Eric Fromm divides love based on its object into five types of love, which are Brotherly Love, Motherly Love, Erotic Love, Self-Love, and Love of God. The little girl's love object from the poem is mostly shown for her siblings, especially her brother John and sister Jane, two of her siblings who already passed away.

Fromm states that "Brotherly love is based on the experience that we all are one. The differences in talents, intelligence, knowledge are negligible in comparison with the identity of the human core common to all men" (1956: 47). Brotherly love is the basic human's love. Brotherly love is a kind of love in which we believe that we are all the same, we need each other and we help each other because this love is based on human unity. Brotherly love is lack of exclusiveness because according to this love we basically love each other with equal capacity of love, there is no difference in one and another. Fromm speaks that "Brotherly love is love between equals: but, indeed, even as equals we are not always "equal"; inasmuch as we are human, we are all in need of help. Today I, tomorrow you" (1956: 48). We don't have to be special to be loved and we don't need someone special to love, because we just love each other similarly.

According to the way of the little girl in expressing her love, her love is lack of exclusiveness because she does not show her love with words or actions that show sexual tension. She gives her love to her siblings equally, she does not differentiate the amount of love that she gives to her siblings since the love that she has is based on care and oneness.

She always feels one with her siblings, even though they are separated. The power of love makes the little girl to think that love cannot be fade away because of distance, even the distance itself is death. In the poem every time the man ask her how many brothers and sisters that she has, she will always say “Seven in all”, “Seven are we”, “O Master! we are seven”. Although in fact two of them are already in heaven. The love that she has makes her not easily forget her loved ones and the love also the one which always keeps them close, even though they are not in the same place and in the same time.

CHAPTER 5

CONCLUSION

The analysis of “We Are Seven” shows that this poem is really beautifully made. The language that Wordsworth uses in this poem is actually not too difficult to understand. Even though, the language is simple but the meaning and the messages that contain in this poem is deeper than we thought. The poem is about the conversation about an innocence little girl a grown up man. Through the analysis, the reader can visibly understand what the poem is about. The dramatic irony that portrayed in the little girl’s life makes us understand the endless love that the little girl has for her siblings. The extrinsic discussion also helps us to understand the power of memories that really affected the little girl’s perspective about death. The

little girl shows her love to her family by actions although her actions contradict with reality. The brotherly love that the little girl possesses is really deep and great. We can really feel it through the beginning until the end of the poem. In everything she does she always remember her family. She equally loves her family. The power of love that the little girl has shown makes us understand how precious a family is. The bound that the little girl has with her siblings could not be separated even by death.

BIBLIOGRAPHY

- Blade, Jones. *Wordsworth and Coleridge: Lyrical Ballad*. 12th Dec. 2017
(https://books.google.co.id/books?id=VuwnBQAAQBAJ&pg=PT18&lpg=PT18&dq=we+are+seven+poem+supernatural+theme&source=bl&ots=Ow03PnB-In&sig=anCLQnT1Xhr_PF)
- Brooks, Cleanth and Warren, Robert Penn. *Understanding Poetry*. Third Edition. New York: Holt, Reinhart and Winston, Inc. 1952.
- Crane, Lake Jonathan. *Terror and Everyday Life: Singular Moments in the History of the Horror Film*. Thousand Oaks: SAGE Publications, Inc., 1994.
- Fromm, Eric. *The Art of Loving*. New York: Harper and Row, 1956. 16th March 2016 (<http://farzad.devbro.com/the%20art%20of%20loving.pdf>).
- Hornby, A S. *Oxford Advanced Learner's Dictionary*. 5th ed. New York: Oxford University Press, 1995.
- M.H., Abrams, *The Norton Anthology of English Literature*. Vol 2. New York: W. W. Norton and Company, Inc. 1962.
- Perrine, Laurence. *Literature Structure, Sound and Sense*. US: Harcourt Brace Jovanovich. 1965.
- Wagoner, Robert E. *The Meaning of Love. An Introduction to Philosophy of Love*. US: Greenwood Publishing Group, Inc. 1997. 25th November 2016 (<https://www.scribd.com/document/347286204/Robert-E-Wagoner-The->

Meanings-of-Love-pdf)

Wellek, Rene, and Austin Warren. *Theory of Literature*. New York: Harcourt, Brace and Company, 1949.

Wordsworth, William. *Wordsworth's notes to **We Are Seven***. Poet's Corner. 19th Dec. 2017. (<http://www.theotherpages.org/poems/2000/w/words57b.html>)

