

THE NOTION OF WIND ON ROSSETTI'S AND DAMONO'S LITERARY WORK

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Abstract

Christina Rossetti and Sapardi Djoko Damono are two poets born in different nationalities. Both mostly drew simple poems using natural objects, such as wind. The writer believes that interpreting poems, in this case objecting to nature symbols, appealing and useful. The paper discusses several poems involved wind as an element on Rossetti's work. It also analyses "Angin 3" by Damono. Comparative method is used as an attempt to understand human literary behavior by examining both texts. The writer sorted, analysed, compared the literary works in various contexts to create meanings, convey their emotions, feelings, and ideas towards the writer herself as a reader. In summary, sense of uniqueness and employment over the works represent what the poets think and feel. Poetry is not only a tool, but also an experience gain for all readers to expand the ability of exploring and understanding the world, either concrete or abstract.

Keywords: natural object, wind, poem, literary work

I INTRODUCTION

Who Has Seen the Wind?

By: Christina Rossetti

Who has seen the wind?

Neither I nor you:

But when the leaves hang trembling,

The wind is passing through.

Who has seen the wind?

Neither you nor I:

But when the trees bow down their heads,

The wind is passing by.

In a glimpse, Rossetti's poem entitled "Who Has Seen The Wind" may highly be interpreted as a common poem with the compilation words fulfilled by nursery rhymes. Fineman (2009), a poet and children's book author, had a notion that this poem is anthologized in collections for children: a poem with an 'easy' perfect memorization over certain forms and characteristics having two quatrains or 4-line stanzas, and it rhymes ABABABCB. Yet, is this natural phenomenon intended to a 'real' wind? A comment taken from one of Fineman's blog visitors then said that it is actually not:

When it asks, who has the wind it refers to God. We are the trees and when have worries we tremble with fear but God is there. When we bow our heads down and pray just like the trees in the poem God is there. The wind is like God, we can't see him but we can always feel the wind just like we feel God.

Wind is not a literally wind and trees are like a metaphorical word for human beings who are supposed to be afraid of God's existence, obliged to remember Him. Wind is God, as it is invisible. Fineman but justified, the beauties of poetry also have to consider its forms of writing. It can be observed simply by bringing people experiences and expectations along with the poetry, and nature elements enclosed within are interesting to contemplate. Unfortunately, poetry is used mostly for teaching tool rather than for exploring experience (Ofsted, 2007: 9)---pros and cons on literary appreciation. Yet in some cases, other merits of interpreting literary works are for therapeutic uses which might highly lead to personal development, self-understanding and self-expression (Olson-McBride &

Page 2012). The writer then agrees with Simecek & Rumbold's conviction (2016) that critical thinking in poetry is crucial to gain experiences which reflect our lives. Thus, based on the previous premises, the writer believes that interpreting poems, in this case objecting to nature symbols, appealing and useful for the poets and also the readers. Readers are encouraged to use poetry as that impactful words to explore and understand world.

II MATERIALS AND METHODS

Poems contained wind as an element on Rossetti's is selected. This paper also analyses Damono's work. A wonderful poem entitled Who has seen the wind is taken from Rossetti's which was first published in 1947, whilst Angin 3 written by Damono is sourced from Damono's manuscript (1994).

Comparative method is used as an attempt to understand human literary behavior by means of the examination of samplings of several texts produced by several authors (Nemesio, 1999). He also added that the method aims to decipher humans' (poets) work related to writing and reading objects which may differ in different cultures. The writer sorted, analysed, compared both texts as well as related them to various contexts (historical, social cultural, literary, and biographical) to create meanings, convey their emotions, feelings, and ideas towards the writer herself as a reader.

III RESULTS AND DISCUSSION

3.1 CHRISTINA ROSSETTI: A PIOUS

Born Christina Georgina Rossetti in London, December 5 1830 to Gabrielle and Frances (Polidori) Rossetti. Her father is Italian (poet and translator), and her mother is Italian and English, a religious temperament. Rossetti used bilingual in her house. She also taught religious devotion subject with her mother. The children of the family were artistic and scholarly. In 1853, she supported the family since her father became ill. Later she was diagnosed angina and Tuberculosis. Her mother nursed her. Almost Rossetti's poetry dedicated to her mom (Bloom, 2004: 13). The summary taken from poetryfoundation.org flattens religious devotion played a major role in Christina's life. She began to worship at Christ Church at Albany Street since 1843. She also had personal ties with High Church Theologians who became her personal adviser. Most works of her are very devotional, so that Rossetti's faith for life and art can hardly be overstated. The themes of death, faith, individual unworthiness, and the perfection of divine love were tightly sensed in her poetry. Most biographers portrayed middle-aged Rossetti as an overly pious. Her dedication to Anglo-Catholicism certainly intensified. Until her final illness, Rossetti worshiped at Christ Church, Woburn Square.

3.2 CHARACTERISTICS ON THE WIND POEMS

Rossetti's work was favorably accepted by the public at the moment: how she conveyed nursery rhymes in particular. In 1872, her collection of poems for children was made: *Sing-Song: A Nursery Rhyme Book*, (Hughes, A: 1999). It brings joy to children as it gives the memory aids for learning about time, number, months, and color, for instances. The sound and meter are well-arranged and delighted to be heard. However, Rossetti also frequently carried on thrilling phenomena such as rain, wind, and even death over her poems. Here are two others Rossetti's rhyming poems about wind:

The Wind Has Such A Rainy Sound

The wind has such a rainy sound
 Moaning through the town,
 The sea has such a windy sound,
 Will the ships go down?
 The apples in the orchard
 Tumble from their tree.
 Oh will the ships go down, go down,
 In the windy sea?

O Wind, Why Do You Never Rest

O wind, why do you never rest
 Wandering, whistling to and from,
 Bringing rain out of the west,
 From the dim north bringing snow?

The catchiness of the poems is unforgettable. It is easy to follow because of the playing sounds and repetition in each line. It would be planted to the memory of the readers as the rhyming pattern intensely fits. Moreover, the stanza meets the same sound pattern which is very neat. The use of iambic rhythm and meter in *Who Has Seen The Wind?* for instance, would make the sound move from up and down to down and up like asking question and giving answer. To have more distinction features on Rossetti's, further explanation about these three winds poem elements is elaborated below:

Elements	Who has Seen The Wind	The Wind Has Such A Rainy Sound	O Wind, Why Do You Never Rest
Quatrain	2	2	1
Stanza	4	4	4
Rhyme	ABAB ABCB	ABAB ABAB	ABAB
Rhythm & Meter	1st two lines: iambic trimeter Following lines: iambic tetrameter and trimeter	1st & 3rd line: iambic tetrameter 2nd & 3rd line: iambic trimeter	1st & 3rd line: iambic tetrameter 2nd & 3rd line: iambic trimeter
Alliteration	-	-	wandering, whistling
Repetition	Who has seen the wind Neither But when The Wind	has such go down (variation)	Bringing
Personification	trembling, bow down	moaning, tumble	wandering, whistling, bringing,
Qs.mark	Call and Response	Hesitancy	Monologue

Table 1. The Analysis of The Three Winds' Poem Elements by Christina Rossetti

3.3 THE WIND: SYMBOL AND IMAGERY

There is an emphasis between the title and the refrain in *Who Has Seen the Wind*. Wind represents something invisible but still we know its existence. Wind is a natural object which is mythical and mysterious. In lines 3-4, the effect of wind when it is passing through the trees is employed cleverly. Passing through trees means treating wind's nature respectively, no force. Those "trembling" leaves are resulted from the passing wind. We cannot see the wind, but the wind is there, is real, exists. The trees and their leaves are such a prove to wind's existence. Trembling leaves personifies human beings who feel suddenly frightened or eerie when the wind passing through. The bow-down (trees) heads also symbolize that actually they admit the power of wind. The trees defer to the wind's strength as allowing it to pass. Bowing down trees shows a level of respect to the wind. They have a mutual understanding but no need any explanations. (line 7-8).

The poems of *The Wind Has Such A Rainy Sound* and *O Wind, Why Do You Never Rest* also symbolize wind as a powerful natural object. The analogy in the poem *The Wind Has Such A Rainy Sound* brings something remarkable. The wind has rainy sound, but the sea has windy sound is such

contrastive point of view: the wind element in water and vice versa (sea to wind). The question marks in line 4 and 8 may imply uncertainty of the ship which will go down the sea to pass through forceful windy. It is also implicitly stated that the ship can be personified as human beings facing an ordeal in life whether they are strong enough or not, because wind results the apples tumbling from their tree as well (line 5-6). Rossetti may possibly give us this message of hesitancy toward the readers. *O Wind, Why Do You Never Rest*, is less or more may have similar personification judgment to our previous wind poems. Rossetti asked the wind as if it is tired or not to wander and whistle: to rule the nature or to make it stable (line 2).

3.4 A PERSPECTIVE OF WIND FOR INDONESIAN POET

The wind as a symbol written in Damono's poems is quite many. Even, there are three poems specially entitled to wind in sequences (*Angin 1*, *Angin 2*, and *Angin 3*). In this paper, the writer relishes his 'windy' poem *Angin, 3*, which is more interesting for us to discuss.

Bahasa	English
<p><i>Angin, 3</i></p> <p>"Seandainya aku bukan...." Tapi kau angin! Tapi kau harus tak letih-letihnya beringsut dari sudut ke sudut kamar,</p> <p>menyusup di celah-celah jendela, berkelebat di Pundak bukit itu.</p> <p>"Seandainya aku...." Tapi kau angin! Nafasmu tersengal setelah sia-sia menyampaikan padaku tentang perselisihan antara cahaya matahari dan warna-warna bunga</p> <p>"Seandainya..." Tapi kau angin! Jangan menjerit; semerbakmu memekakkanku.</p>	<p>Wind, 3</p> <p>"If only I am not..." But you wind! But you have not to be tired shifting from one to another room's corner,</p> <p>threading way through windows, flashing by that shoulder hill.</p> <p>"If only I..." But you wind! You are out of breath after extended to me with no purpose about quarrelling over sunrise and colors of flower</p> <p>"If only..." But you wind! Don't scream; Your fragrance deafing me.</p>

Table 2. Bahasa and English Translation of Angin 3 by Sapardi Djoko Damono

The use of *angin* or wind as natural phenomenon in Indonesian poems becomes an interesting focus to discuss for the writer is living in this country, so that she has known and learned sort of them. Several Indonesian poets also use this object (wind) as an invisible thing, yet can be sensed. One of well-known Indonesian poets who fond of attaching this attribute to a poem is Sapardi Djoko Damono. Damono is categorized as 1966's poet's group. Most of the 1966's works are surrealistic and absurd. The poems form is more liberated than the former, in forms of stanza, meter, and rhyme. With his own sensitivity and knowledge as a poet, he translated modern Brazilian and classical Chinese literatures. Damono also translated some of literary works, such as *The Old Man and The Sea* by Hemmingway, around 20 drama scripts including *Murder in Cathedral* by TS. Elliot, and *The Trilogy of Morning Become Electra* by Eugene O'neil. Damono is very famous over his simple and touching collection poems. Many people marked his poems mostly telling us about God, nature, love, and death. This is the reason why the writer chooses Damono as the comparison for Rossetti since they have similarities on certain perception, notably in some themes.

Angin 3 has freer poetic forms, among the stanza, meter, and rhyme. It has one quatrain within first two quatrains containing 4 stanzas and a couplet in the last. There are lot repetitions used in his poems, for instance the words: *seandainya*, *tapi kau angin*, *tapi kau*, *letih-letih*, *sia-sia*, and *warna-warna*. He uses exclamation marks to emphasize what he meant as well. The writer thinks *Angin 3* probably delivers the message about discrepancy or temptation. The wind can be symbolized as lust, evil, or anything invisible: it depends on how the object described. The first quatrain (line 1-4) may give the message to the readers that one has a huge discrepancy with let say 'woman' that is metaphorized as

the wind. He makes a supposition using “*Seandainya aku bukan.. (if only I am not...)*” as if he can be something fulfilled in the blanks matched the wind: the wind which is invisibly overfill the room but fast moving (active) here and there in a sturdy way. He always wants to go with the wind but it is impossible to catch it. Next quatrain (line 5-8) emphasizes his other supposition but a word in repetition is reduced, become “*Seandainya aku... (if only...)*”. The woman as wind convinced him deeply that the gap can be handled. She keeps telling him some beautiful things till no words left (out of breath) but it turns out useless. The man thinks it will not work. The last supposition uses only a word “*Seandainya... (if only)*”. The man expects still that the woman is not the wind. The last part also can be deciphered the man's thought on impossibilities of being together, yet the woman keeps recalling him loudly (don't scream) like the nature of wind that blowing fragrance so he cannot forget her 'smell' easily.

IV CONCLUSION

The unique elements are highly supposed to be employed in every literary work. Besides adding more artistic and stylistic aspects within the poem, it would be strongly planted in the reader's mind. Rhymes and meter implementation to intone a poem for instance, or repetition which emphasizes intended meaning.

Rossetti uses wind to symbolize something powerful, mystical, and mysterious. Damono does too. Yet, sometimes it is decipherable to say wind is 'haunted' memory, shadow, image or even human being. Wind affects the surrounded especially some natural objects, like trees, leaves, sea, weather, room, and others. One thing to note, the more pious a person, the more unseen (abstract) he will think or contemplate as employed in the literary work. To sum up, poetry is not only a tool, but also an experience gain for all readers. Interpreting all literary formats undoubtedly expands the ability of exploring and understanding the world, either concrete or abstract.

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