

## **The Rhyme of Joyful Feeling in “To Autumn” By John Keats**

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### **Abstract**

Rhyme is one of the important elements in poems. The function of rhyme is to attract the readers' attention. This study focuses on the rhyme of joyful feeling in “To Autumn” written by John Keats. The objectives of this study are to determine the types of joyful rhyme reflected in John Keats' poem “To Autumn” and to interpret how the rhyme reflected the joyful feeling in the poem. The Semiotic Theory by Charles Sanders Peirce was used in this study. The methodology used is descriptive qualitative research and a triangulation strategy was used in this study as well as the use of data from library research to present a descriptive issue. The result of this study showed that there are twelve perfect rhymes, eight eye rhymes, and four light rhymes from the “To Autumn” poem and there are twenty words used to interpret the icons, symbols and index based on Charles Sanders Peirce theory.

**Keywords:** Semiotic, Stanza, Poetry, Symbols, Triangulation strategy

### **INTRODUCTION**

Literature is a piece of writing and considered as the smallest element of alphabetical writing and a personal expression of feeling including experience, idea, motivation, confidence in the concrete description by using language. Literature most commonly refers to works of the creative imagination and one of the main important learning tools in learning how language is used as well as appreciated the beauty of literary works. From literary works people can learn how the language is used and analyzed various aspects in the text. An integral part of literature is where the alphabet translates spoken words into signs and not only means what is written but also what is voiced, expressed, invented in any kind of form (Klarer, 2004, Krystal, 2014). The everyday used of literary works from texts can be found from books, newspapers, legal documents, and scholarly writings. Literature has three classical literary forms and known as epic, poetry, or drama.

Poetry is a part of text that written in a particular way. Poetry is one of the oldest genres in literary history. It is closely related to the term of lyric and often associated not only with a special language but with a very deep use of such specialized language. Poetry expresses the poet's meaning with beauty, style and feeling through the using of sound and figures of speech to form language to higher levels. Many of these definitions are limited to the characteristics such as verse, rhyme, and meter, which are traditionally regarded as the classical elements that differentiate poetry from prose. The genre of poetry divided into two major categories: narrative and lyric poetry. The narrative poetry includes the epic, long poem, the romance, and the ballads while lyric poetry focusses on the following comments

where mainly concerned with one event, impression, or idea (Guillain, 2015; Farnen, 2018; Lethbridge & Mildorf, 2004; Klarer, 2004). Poem is a short written text that expresses the meaning in much less space than a novel or even a short story. Each poem is an imaginative expression of human experience. Poems are written where the sound and the meaning of the words make the reader feel and think in certain ways, it tells a story or just to create a mood, it uses rhythm to have an effect on the reader. A poem also involves rhyme.

Rhyme expresses the poet's feelings and thoughts. Rhyme makes the poem to be more pleasing to read and hear, helps make a poem musical, aids the memory for recitation and offers predictable pleasure. Rhyme is the repetition of the final sounds or sound of words, when two words sound the same when spoken. Rhyme means the words at the end of some lines have similar sounds. However, some poems do not rhyme. Rhyme in a poetry seems to be the most noticeable attribute involving the sound identity (Guillain, 2015; Farnen, 2018; Harley, 1992). A rhyme is when two words have the same sound (phoneme) from the last stressed vowel onwards. There are numbers of rhyme forms that deviate from the exact observance of the full rhyme, there is a rich rhyme when the consonant before the last stressed vowel is also identical, for example, lap or clap, stick or ecclesiastic. Therefore, the two rhyme words are in fact the same, it is an identical rhyme. There are two rhyme words look and sound the same but have different meanings and this is called a homonym. Rhyme is utilizing the repeating words that brings rhythm or musicality in poems. A rhyme is employed for the specific purpose of rendering a pleasing effect to a poem which makes its recital an enjoyable experience. Rhyme is an assonance and alliteration, rhymes are everywhere and is considered as part of rhythm. The structure of a poem can refer to several kinds of configuration. First, the structure often refers to the physical composition of a poem. The types of structure in the poem are rhyme, stanzas, meter, and rhythm (Lethbridge & Mildorf, 2004; Bao-tong, 2002; Bennet & Royle, 2004).

John Keats was an English romantic poet. He wrote many poems in his era including "To Autumn" poem. He was one of the main figures of the second generation of romantic poets, along with Lord Bryson and Percy Bysshe Shelley even though his work has been in publication four years before his death. Although his poems were not generally well received during his lifetime, his reputation grew after his death by the end of the 19th century. He had become one of the most beloved of all English poets. He had a significant influence on a diverse range of poets and writers. The poetry of Keats is characterized by sensual imagery, most notably in the series of odes. This is typical of romantic poets, as they aimed to accentuate extreme emotion through the emphasis of natural imagery. "To Autumn" has been regarded by the critics as one of the most perfect short poems in the English and is sometimes called an ode since its structure and rhyme scheme are similar to odes, that describe a progression through the season, from the late maturation of the crops to the harvest and to the last days of autumn when winter is approaching. The imagery is richly achieved through the personification and the description of its bounty, its sights and sounds. This poem is remarkable for its richness of imagery and it was inspired by the warmth of the reaped wheat fields at dusk as Keats wandered through the countryside back then. It has three stanzas, the first stanza unfolds a fruitful autumn morning with bent apple trees, plump hazelnut, bulging gourds, blooming flowers, and busy bees. The second stanza explains about the busy harvest in the afternoon such as wheat reaping and juice pressing, in which the wheat fields dyed with sunset glow is highlighted, showing a warm picture with bright but not dazzling hues. In the third stanza, a symphony of nature is playing with gnats' choir, sheep bleating, hedge-crickets singing, then whistle of red-breast and swallows' twittering terminates the whole song and concludes the poem as well. "To Autumn" is overflowed with harvest in terms of fruits, grains, and livestock, and for Keats, his spring planting in poetry composition also bears fruits at that time. The poem expresses Keats's affection for nature through a creative

description of fascinating scenery, colorful harvest and enchanting sounds in autumn. (Hough, 2020; Huang, 2018; Qinghong & Su, 2020). Today, his poems and letters are one of the most popular and most analyzed in English literature.

Hence, this study focusses on the joyful feeling shown from the rhyme of the poem and the using the semiotic analysis to find the joyful feeling in the poem entitled “To Autumn.” This is the first study that focus on the rhyme of joyful feeling, and the next novelty is the using of semiotic analysis to find the joyful feeling in the poem. Therefore, two research questions were formulated in this study:

1. What are the types of rhyme in “To Autumn” by John Keats?
2. How does the rhymes reflect to the joyful feeling in “To Autumn” by John Keats?

## **LITERATURE REVIEW**

Semiotics, or semiology, is the study of signs, symbols, and signification. It is the study of how meaning is created, not what it is. Semiotics is concerned with everything that can be taken as a sign. A sign is everything which can be taken to substitute something. For semiotic everything can be a sign. Thus, semiotics is the principle of discipline study that everything can be used in order to tell a lie. If something cannot be used to tell a lie, it cannot be used “to tell” at all. Semiotic is, in fact, the recurring patterns that characterize sign systems to reflect the innate structures in the sensory, emotional, and intellectually that become the composition of the human body and the human psyche. There are three semiotic experts. The first one is Saussure. For Saussure, the important thing to remember about signs is that they are made up of sounds and images, what he called signifiers, and the concept of these sounds and images to recall. Semiotics is the preferred one and emphasized that the study of signs should be divided into two branches, the synchronic and the diachronic. The former refers to the study of signs at a given point in time, normally the present and the latter to the investigation of how signs change in form and meaning over time. Words are the sign as well as many other things such as facial expression, body language, clothes, and haircut. The second expert was Jakobson. For Jakobson, semiotics is often said to be the communication of any messages or the exchange of any messages and the system of signs which underlie them. The concerns include the considerations of how messages are, successively, generated, encoded, transmitted, decoded, and interpreted, and how this entire transaction (semiosis) is worked upon the context. The third expert was Peirce. He has a different system of semiotic. For Pierce, there were three different kinds of signs: icons, indexes, and symbols. Icons indicate by resemblance; indexes determine by cause and effect, and symbols imply based on convention. Although sign theories have a long history, Peirce's accounts is distinctive and innovative for their breadth and complexity, and for capturing the importance of interpretation to signification (Sebeok, 2001; Sebeok & Copley, 2001; Berger, 2004; Danesi, 2004). For Peirce, developing a thorough going theory of signs was a central of philosophical and intellectual preoccupation. The importance of semiotic for Peirce is wide ranging. In addition, Peirce also treated sign theory as central to his work on logic, as the medium for inquiry and the process of scientific discovery, and even as one possible means for 'proving' his pragmatism. Its importance in Peirce's philosophy, then, cannot be overestimated. It is stated that there are three types of semiotic theory. There are an icon is a sign which refers to the object that it denotes merely by virtue of character of its own, and which it possesses just the same, whether any such object actually exists or not. It is true that unless there really is such an object, the icon does not act as a sign, but this has nothing to do

with its character as a sign. Anything whatever, be quality, existent individual, or law, is an icon of anything, in so far as it is like that thing and used as a sign of it. Furthermore, an icon is a sign that the relationship between signifier and signified is simultaneously scientific shape or signs and objects are similarities. Icon sign is a sign that resembles something as literally. A symbol is a sign which refers to the object that denotes by virtue of a law, usually an association of general ideas, which operates to cause the symbol to be interpreted as referring to that object. It is thus itself a general type of law, that is a legisign and it acts through a replica. Not only is it general itself, but the object to which it refers is a general nature. Moreover, a symbol is a sign that indicates the natural relationship between the marker and the signature, the relationship of arbitrator, and this relationship based on the convention (covenant) of society. A symbol has no logical meaning between the symbol and the object. Symbol is a usual public use to express or represent something. An index is a sign which refers to the object that it denotes by virtue of being really affected by that object. It cannot, therefore, be a qualisign because qualities are independent where the index is affected by the object. It necessarily has some quality in common with the object, and it is in respect to these that refers to the object. Therefore, it involves a sort of icon, although an icon of a peculiar kind, and it is not the resemblance of its object, even in these respects which makes it a sign, but it is the actual modification of it by the object. Furthermore, an index is a sign that indicates a natural connection between the sign and marker that is causal or causal relationship, or a sign that directly refers to reality. Index is a sign where there is a direct link between the sign and the object (Albert, 2013; Pierce, 2011; Quiroz & Aguiar, 2015).

### Structure in Poetry

Structure is generally described the structural framework that underlines the order and way a narrative is presented to reader, listener or viewer. Literature is a structure. Structures are here in the sense that literature is an arrangement of elements of the collection system, which between of a relationship is mutual, mutually determined. Thus, the unity of elements in literature is not just a collection of things, but things were bound together and mutually rely on. Structure is written in prose where the ideas come together in a paragraph. In poems, things are grouped together into what are called stanzas. Both stanzas and paragraphs are a way of organizing ideas together. There are four types of structure in the poem. First is stanza. Stanza is a group of lines that are separated from other lines in the poem by a space. Stanza serves a specific function in each poem. There are no general rules about such functions. In addition, a stanza is a set of lines in a poem grouped together and set apart from other stanzas in the poem either by a double space or by different indentation. Poems may contain any number of stanzas, depending on the author's wishes and the structure in which the poet is writing. However, there are many strict poetic forms that designate the exact number of stanzas. In general, it is easy to think that stanzas in poems as being equivalent to paragraphs in prose. That is to say that both stanzas and paragraphs contain related information, while new thoughts and concepts become the next stanza or paragraph. In some poems, stanzas have regular meter and rhyme, though this is by no means a requirement for all stanzas in poetry. The second structure is rhyme. Rhyme is when two words have the same sound (phoneme) from the last stressed vowel onwards. In a full rhyme, the consonant preceding the last stressed vowel of the two words is different, for example, night or delight, power or flower. There are a number of rhyme forms that deviate from the exact observance of the full rhyme, one talks about a rich rhyme when the consonant before the last stressed vowel is also identical, for example, lap or clap, stick or ecclesiastic. When the two rhyme words are in fact the same, it is an identical rhyme. When two rhyme words look and sound

the same but have different meanings this is called a homonym. Both rich rhyme and identical rhyme have at times been considered bad form. Additionally, rhyme expresses the poet's feelings and thoughts imaginatively and arranged with all accumulated. Rhyme discovers the poet's mind in a more beautiful, fresh and freeway, the rhyme can be stronger to express the feelings that will be conveyed and for the reader, the rhyme can help to find clarity of impression and melodious of poetry. The third structure is meter. Meter is important part of poetry since it will help the reader to understand rhythm as it relates to the words and lines in a poem and it used to help the writers to create poetry with clearly defined structural elements and strong melodic undertones. Meter is the measured arrangement of accents and syllables in poetry. In any kind of utterance, we stress certain syllables and not others. For instance, most people would probably stress the phrase 'And how are you this morning' something like: and HOW are YOU this MORNING? Or possibly: and how ARE you this MORNING? Poetry employs the stresses that occur naturally in language utterance to construct regular patterns. In the other side, is the basic rhythmic structure of a verse or lines in verse. Many traditional verse forms prescribe a specific verse meter, or a certain set of meters alternate in a particular order. The study and the actual use of meters and forms of versification are both known as prosody. The last structure is rhythm. Rhythm is generally a series of alternations of build-up and release, movement and counter-movement, tending toward regularity but complicated by constant variations and local inflections. Rhythm is set of patterns that make it easier to remember for recitation and rhythm are enjoyable because it reflects the natural movement for the human body. That is the reason why poems with regular rhythm are often set to music for matching and dancing, amplifying the effect of the beat. While poetic meter and metrical deviations contribute to the rhythm of a poem, rhythm itself is a more general phenomenon, relating mainly to the variations of speed in which a poem is likely to be read. Furthermore, a rhythm is the pattern of stressed and unstressed beats. Rhythm is most found in poetry, though it is also present in some works of drama and prose. The rhythm of a poem can be analyzed through the number of lines in a verse, the number of syllables in the line, and the arrangement of syllables based on whether they are long or short, accented, or unaccented. Rhythm is also closely associated with meter, which identifies units of stressed and unstressed syllables. When an author combines metrical units into a pattern, he or she creates rhythm. There are some rhythms such as iambus, trochee, spondee, dactyl and anapest (Lethbridge & Mildrof, 2004; Farnen, 2018; Tucker, 2018; Guillain, 2015, Klarer, 2004)

### Rhyme in Poetry

Rhyme is when two words sound the same when spoken. Rhyme also used to help the poem become interesting and create a pattern within a poem. Rhyme is when two words have the same sound. In a full rhyme, the consonant preceding the last stressed vowel of the two words is different. There are several rhyme forms that deviate from the exact observance of the full rhyme, it is called a rich rhyme. Where the two rhyme words are the same, it is called an identical rhyme and where two rhyme words look and sound the same but have different meanings, it is called a homonym. Both rich rhyme and identical rhyme have at times been considered bad form. There are eleven type of rhymes. The first type is perfect rhyme. It is a rhyme between words in which the stressed vowels and succeeding consonants are identical although the consonant preceding the stressed vowels may be different such as part and hart and believe and conceive. The second type is assonant rhyme. This is a vowel rhyming in words but with different consonants. It is sometimes referred to as a slant rhyme, for example, tip and limp, dank and bat, bowl and home. The third type is consonant rhyme. This is consonants rhyming, not vowels, for example, bell and ball, dump and damp, meter and miter, mile and mole. The fourth type is dactylic. This is third syllable rhyme from the end,

for example, aristophanes and cacophonies. The fifth rhyme is eye rhyme. This rhyme type is based on spelling, not sound, for examples; move and love, cough and bough, food and good, death and wreath. The sixth type is feminine rhyme - also referred to as double, triple, multiple, extra-syllable, extended. This type has different beginnings of the words, but rhymes on the letter syllables, for examples; backing and hacking, tricky and picky, moaning and groaning, generate and venerate. The seventh type is head rhyme - also called alliteration or initial rhyme, this rhyme has the same initial consonant at the beginning of the words. For examples; blue and blow, sun and sand, merry and monkey. The eighth type is identical rhyme - this is rhyming with a word itself, but often refers to a different meaning. For example, in Emily Dickinson's "Because I Could not Stop for Death." The ninth type is internal rhyme. This rhyming happens within a line of poetry. The example of this rhyme type can be seen from Edgar Allan Poe's "The Raven." The tenth type is light rhyme - rhyming of syllable where one is stressed and the other is not. For example, frog and dialog, mat and combat. The eleventh type of rhyme is macaronic rhyme. This rhymes words come from different languages. For example, villa and manilla, amore and favor, sure and kreatur, lay and lei, sitar and guitar ((Lethbridge & Mildorf, 2004; Literarydevices Editor, 2013).

### Joyful

Fear, sadness, anger, disgust, and happiness or joy are the type of emotions showed both on the human expression and pieces of writing. Joyful is showing or expressing of joy, as looks, actions or speech. In the other words, joyful is causing or bringing joy, as an event, a sight, or news, delightful. Joyful is feeling, expressing, or causing great pleasure and happiness. Joyful is not dependent on others and something happens, as you have important people in your life (Lewis, Jones & Barret, 2008; Oxford Dictionary, 2017). Thus, joyful is your own decision anytime and anywhere you decide to be happy or not.

### Related Studies

Several studies related to the rhyme, John Keats' poems and semiotic were conducted. Studies focus on John Keats' works (Janiswara, 2012, Huang, 2018, Qinghong & Su, 2020). Investigation on the rhyme (List, 2020; Meri, 2016; Huang & Luo, 2012; Wagner & MacCurdy, 2010; Perfect, 1999; Harley, 1992). Studies exploring the semiotic analysis in poems (Sipahutar & Arianto, 2019; Thesis & Hermawan, 2010), semiotic analysis in novel (Ridwan, 2013), and semiotic analysis on movie poster (Rahmasari, 2010).

## METHODOLOGY

### Research Design and Data Collection

The study is a descriptive qualitative research and used a triangulation strategy. The researchers find the data from the library research and collecting the data from a variety of literature. The literature used in this study is not only taken from book, but also from journal, references article and internet. This study has two data sources which are primary and secondary data:

1. The primary data are gathered by the researchers are taken from a poetry entitled "To Autumn" by John Keats. To keep the main data in this poem, the researchers use the semiotic theory.
2. The secondary data in this study is the additional journal and books from the internet or other relevant information that related on rhyme and semiotic. This data supported the topic of the research which includes the people's thought about the semiotic theory and journals that have the same theory.

In collecting the data and interpret the analysis, the researchers conducted this study in three steps. The first step is determining the poem the researchers have chosen to be used in this study that is “To Autumn” by John Keats. The second step is marking some of the transitive words or sentences in the poem and analyzing the rhyme. The last step is interpreting the poem using semiotic interpretation theory. The triangulation strategy is used in this study in order to make sure the findings are trustworthy. Triangulation is done by comparing the findings data to the related theories by doing peer examination. The data triangulation is to support this study and conducted a thorough and detailed observation in an ongoing basis against prominent factors. Then, the researchers examined the details of the data. For that purpose, a technique requires to elaborate the detail finding of the data during the process of discovery. Denzin (1994) identifies four basic types of triangulation as follows:

1. Data triangulation: the use of various data sources in a study.
2. Investigator triangulation: the use of several different researchers or evaluators.
3. Theory triangulation: the use of multiple perspectives to interpret a single set of data.
4. Methodological triangulation: the use of multiple methods to study the problem.

In this study, the researchers make the data list, then, select the necessary data that need to be analyzed. The next step is classifying the data and collecting the cases. The semiotic theory was used in this study and this approach focuses on the joyful feeling in the poem. The collected data was analyzed with the data interpretation to find the words or sentences in the poem that systematically using semiotic interpretation. This study focusses on the joyful feeling and the rhyme concentrates on three types out of eleven rhyme types which are the perfect rhyme, eye rhyme and light rhyme. After classifying the types of rhyme from the poem, the Pierce’s approach on semiotic theory was used to determine the joyful feeling in the poem as well as interpreting the icon, symbol, and index.

## **DATA ANALYSIS**

### **Types of Rhyme in The Poem “To Autumn”**

In the first stanza, it deals primarily with the atmosphere of autumn, the second stanza addresses autumn as a female goddess and the third stanza goes back to the beauty of autumn, advising her not to mourn toward the loss of springtime, for there is ample life in autumn and he notes that autumn and the sun are like best friends. It is plotting how to make fruit growth and how to ripen crops before the harvest. The ripening lead to the dropping of seeds, which sets the stage for spring flowers and the whole process starting over again. He tells about the bees that show summer can last forever as they buzz around the flowers. Keats was never considered one of the high-brow poets, and in fact was criticized for his adherence to simple language (he believed, quite honestly, that poetry did not need to be complicated to be worth something). The second stanza describes autumn is viewed as a fertile female goddess. However, like the ‘faery’s child’ in ‘La Belle Dame Sans Merci’, there remains a hint of cruelty to autumn. Keats’ dichotomy of beautiful women with an edge of cruelty is hardly something stunning, as it is one of the ideas that is brought up quite strong in his poetry; it could be because Keats himself was unlucky in love, and so he drew his own experiences to draft the women in his poem and the period after the harvest, when autumn just hangs out around the granary where harvested grains are kept. Most of the hard work has already been done, and autumn can just take a nap in the fields, walk across brooks, or watch the making of cider. It is the word ‘hook’ that provides many ideas that autumn means a woman. Although ‘hook’ is a harsh implement, a sound of war, the next line is ‘spares the next swath and all its twined flowers’, implying a sense of fairness and kindness. The use of the phrase ‘oozing’ also implies a certain level of cruelty where there is a sinister, drawn-out sound to the word, which makes it seem far more threatening than the previous few lines. In the third

stanza showed that the music of spring is a distant memory, but that autumn's music is pretty cool, too. This music includes images of clouds and harvested fields at sunset, gnats flying around a river, lambs bleating, crickets singing, and birds whistling and twittering. All of the sights and sounds produce a veritable symphony of beauty and physically, implying that autumn is mourning to the loss of spring, and considers it at odds with her far more beautiful counterpart. Keats writes, 'think not of them, thou hast thy music too', explaining that autumn is just as beautiful as spring and perhaps even more. He shows this by diving again into gorgeous imagery, describing the sun setting over the land, the stubbed land and the insects that come out at night, the animals that were born in springtime and are now full grown, and the birds that can find in autumn. However, as with all of Keats' poem, that melancholy shows up again in the last stanza, as Keats' use of words such as 'soft-dying' and 'rosy' implies a bloody end, despite his best allusions to the contrary. Throughout the poem, Keats alludes to the pastoral tradition in poetry, a form of poetic writing that celebrates the idea of the countryside and focuses primarily on the description of the surroundings. Although one of Keats' simplest poem, and one of the most quiet in terms of plot, it remains one of his most lauded works though nothing much happens in it (it is, after all, following on from the pastoral tradition), the beauty of Keats' language and the skill of his mastery show that Keats' talent was really just begin at the time of his death.

The rhyme scheme in the poem by performing table per line in each stanza shown below:

**To Autumn**  
John Keats  
(Published in 1819)

Stanza 1:

Season of mists and mellow <b>fruitfulness,</b>	<b>A</b>
Close bosom-friend of the maturing <b>sun;</b>	<b>B</b>
Conspiring with him how to load and <b>bless</b>	<b>A</b>
With fruit the vines that round the thatch-eves <b>run;</b>	<b>B</b>
To bend with apples the moss'd cottage- <b>trees,</b>	<b>A</b>
And fill all fruit with ripeness to the <b>core;</b>	<b>C</b>
To swell the gourd, and plump the hazel <b>shells</b>	<b>D</b>
With a sweet kernel; to set budding <b>more,</b>	<b>C</b>
And still more, later flowers for the <b>bees,</b>	<b>A</b>
Until they think warm days will never <b>cease,</b>	<b>A</b>
For summer has o'er-brimm'd their clammy <b>cells.</b>	<b>D</b>

Stanza 2:

Who hath not seen thee oft amid thy <b>store?</b>	<b>A</b>
Sometimes whoever seeks abroad may <b>find</b>	<b>B</b>
Thee sitting careless on a granary <b>floor,</b>	<b>A</b>
Thy hair soft-lifted by the winnowing <b>wind;</b>	<b>B</b>
Or on a half-reap'd furrow sound <b>asleep,</b>	<b>C</b>
Drows'd with the fume of poppies, while thy <b>hook</b>	<b>D</b>
Spares the next swath and all its twined <b>flowers:</b>	<b>E</b>
And sometimes like a gleaner thou dost <b>keep</b>	<b>C</b>
Steady thy laden head across a <b>brook;</b>	<b>D</b>
Or by a cyder-press, with patient <b>look,</b>	<b>D</b>
Thou watchest the last oozings hours by <b>hours.</b>	<b>E</b>

Stanza 3:

Where are the songs of spring? Ay, Where are <b>they?</b>	<b>A</b>
Think not of them, thou hast thy <b>music too,</b> —	<b>B</b>
While barred clouds bloom the soft-dying <b>day,</b>	<b>A</b>
And touch the stubble-plains with rosy <b>hue;</b>	<b>B</b>
Then in a wailful choir the small gnats <b>mourn</b>	<b>C</b>
Among the river shallows, borne <b>aloft</b>	<b>D</b>
Or sinking as the light wind lives or <b>dies;</b>	<b>E</b>
And full-grown lambs loud bleat from hilly <b>boorn;</b>	<b>C</b>
Hedge-crickets sing; and now with treble <b>soft</b>	<b>D</b>
The red-breast whistles from a garden- <b>croft;</b>	<b>D</b>
And gathering swallows twitter in the <b>skies</b>	<b>E</b>

### Perfect Rhyme

A rhyme between words in which the stressed vowels and succeeding consonants are identical although the consonant preceding the stressed vowels may be different. There are twelve perfect rhymes contained in the poem “To Autumn” by John Keats:

1. Stanza 1:

The perfect rhyme can be found in the first line of the word *fruitfulness* and *bless* in third line. These two words are assonant type because they have similar vowel but have different consonants:

*Season of mists and mellow **fruitfulness,***  
*Conspiring with him how to load and **bless***

The second perfect rhyme can be found in the second line of the word *sun* and *run* in the fourth line.

*Close bosom-friend of the maturing **sun;***  
*With fruit the vines that round the thatch-eves **run;***

The third perfect rhyme can be found in the fifth line of the word *trees* and *bees* in the ninth line.

*To bend with apples the moss'd cottage-**trees,***  
*And still more, later flowers for the **bees,***

2. Stanza 2:

The fourth perfect rhyme can be found in the thirteenth line of the word *find* and *wind* in the fifteenth line.

*Sometimes whoever seeks abroad may **find***  
*Thy hair soft-lifted by the winnowing **wind;***

The fifth perfect rhyme can be found in the sixteenth line of the word *asleep* and *keep* in the nineteenth line.

*Or on a half-reap'd furrow sound **asleep,***  
*And sometimes like a gleaner thou dost **keep***

3. Stanza 3:

The sixth perfect rhyme can be found in the twenty-seventh line of the word **mourn** and **ourn** in thirtieth line.

*Then in a wailful choir the small gnats **mourn**  
And full-grown lambs loud bleat from hilly **ourn**;*

Eye Rhyme

Eye rhyme is the rhyming that based on the spelling not on the sound. It is also a traditional rhyme in which the past identify on the rhyme is based on the preserved in the spelling. There are eight eye rhymes in every line on the “To Autumn” poem:

1. Stanza 1:

The eye rhyme can be found in the sixth line of the word **core** and **more** in the eighth line.  
*And fill all fruit with ripeness to the **core**;  
With a sweet kernel; to set budding **more**,*

The second eye rhyme can be found in the seventh line of the word **shells** and **cells** in the eleventh line.

*To swell the gourd, and plump the hazel **shells**  
For summer has o'er-brimm'd their clammy **cells**.*

2. Stanza 2:

The third eye rhyme can be found in the eighteenth line of the word **flowers** and **hours** in twenty-second line.

*Spare the next swath and all its twined **flowers**;  
Thou watchest the last ooziings **hours** by **hours**.*

3. Stanza 3:

The fourth eye rhyme can be found in the twenty-ninth line of the word of **dies** and **skies** in thirty-third line.

*Or sinking as the light wind lives or **dies**;  
And gathering swallows twitter in the **skies***

Light Rhyme

Light rhyme is a syllable rhyme where one is stressed and the other is not. There are four words of light rhyme found only in third stanza.

1. Stanza 3:

The light rhyme can be found in the twenty-third line of the word **they** and **day** in the twenty-fifth line.

*Where are the songs of spring? Ay, Where are **they**?  
While barred clouds bloom the **soft-dying day**,*

The second light rhyme can be found in the thirty-one line of the word **soft** and **croft** in the thirty-second line.

*Hedge-cricket sing; and now with treble **soft**  
The red-breast whistles from a **garden-croft**;*

Rhymes Reflect the Joyful Feeling in the Poem

The word of joyful as described earlier is showing or expressing of joy, as looks, actions or speech. In other words, joyful is causing or bringing joy, as an event, a sight, or news, or delightful. Joyful in John Keats's poem often become the theme of his poem as contained on "A Thing of Beauty is a Joy Forever" and Ode on a "Grecian Urn." In the "To Autumn", the joyful feeling reflected by the author by using the specific diction. The author uses rhyme as an element that adds aesthetic in poetry. This poem tells about the work marks to the end of his poetic career, as he needed to earn could no longer devote himself to the lifestyle of a poet. A little over a year following of the publication money of "To Autumn", Keats died in Rome.

The semiotic theory was used to interpret the selected rhyme in the poem. Semiotics are the signs associated with objects that resemble them, a causal relationship with the signs or because of conventional bonds. In this part, to analyze the interpretation of rhyme in the "To Autumn" poem by John Keats is used triadic interpretation of semiotic theory by Charles Sanders Peirce. There are twenty data found in the triadic interpretation shown below:

#### **a. Line 1 and line 3**

Season of mists and mellow **fruitfulness**, (and) conspiring with him how to load and **bless**

##### 1) Iconic meaning

- (Mellow) Fruitfulness

In the first line, the word of fruitfulness refers to the fact of an achievement to something that produces good result. In this poem, the word fruitfulness expresses the esteem of how the process of nature work achieves the results.

- Bless

In the third line, the word bless refers to the feeling of gratitude and thanks expressions to something. Its literary means of show gratitude to the natural process.

##### 2) Symbolic meaning

- (Mellow) Fruitfulness

Fruitfulness symbolizes spiritual maturity and well-being.

- Bless

Bless symbolizes productivity, spirit, delicate, providence, and healer.

##### 3) Indexical meaning (Fruitfulness-Bless)

The speaker describes someone's successful achievement in a maturity process on the relax of winter atmosphere, where in the process of success or achievement there is a process of mutual filling and blessing between someone or something to others.

#### **b. Line 2 and line 4**

Close bosom-friend of the maturing **sun**; (and) with the vines round the thatch-eaves **run**;

##### 1) Iconic meaning

- (Maturing) Sun in the second line, the word of sun refers to the star around which the earth as the orbits and the light warmth received from the earth's sun. In this poem, the word of sun literary expresses the blossom flowers.

- (The thatch-eaves) Run

In the fourth line, run refers to a move at speed that is faster than a walk, having both or all the feet on the ground at the same time. Its literary means the eaves of a house are underneath the roof that develop from the walls and they are spreading with fruit vines.

##### 2) Symbolic meaning

- (Maturing) Sun

The word sun represents life, power, strength, energy, force, clarity, and self.

- (The thatch-eaves) Run

Run symbolizes spirit, personality, ability, unpredictably in the “To Autumn” poem.

3) Indexical meaning (Sun-Run)

The speaker describes a time to think about the future because someone who has succeeded is part with close friend who has been struggling with him. It shows advice about life where the shape of the earth and the sense of good and beauty is also a picture of one's life or something on earth. While the weeds are the opposite. It is a picture of someone's sadness or ugliness on earth.

**c. Line 5 and line 9**

To bend with apples the moss'd cottage-**trees**, (and) and still more, later flowers for the **bees**,

1) Iconic meaning

- (The moss'd cottage) Trees

In the fifth line, the word trees refer to a woody perennial plant, typically having a single stem or trunk growing to a considerable height and bearing lateral branches at some distances from the ground. Its literary means stacked with delicious apples, it is made to buckle and bend under the intense weight.

- Bees

In the ninth line, the word bees refer to a large group of insects where the honeybee belongs, including many solitaires as well as social kinds. In this poem, the word of bees literary expresses a reflection of the complex and intricate workings of nature.

2) Symbolic meaning

- (The moss'd cottage) Trees

Trees shows positive energy, good health, and bright future in the line.

- Bees

Bees symbolizes behavior, social habits, community, and environment in the poem.

3) Indexical meaning (Trees-Bees)

The speaker describes how weak a man represented on “trees”. We can imagine when we build a hut in a tree that may not last long because it may be difficult to clean it. This is already plain because in the real life, human beings are created in couples like bees and flowers.

**d. Line 7 and line 11**

To swell the gourd and plump the hazel **shells** (and) for summer has o'er brimm'd their clammy **cells**.

1) Iconic meaning

- (Hazel) Shells

In the seventh line, the word shells refer to something resembling or likened to a shell because its shape or its function as an outer case. In this poem, the word shells literary expresses allude to the point just beyond perfection.

- (Clammy) Cells

In the eleventh line, the word of cell refers to a small room in which a prisoner is lock up in the place where a monk or nun sleeps. Its literary means subverts the sweetness of what went before.

2) Symbolic meaning

- (Hazel) Shells

The word of shells shows wisdom, inspiration, and strength.

- (Clammy) Cells

The word of cell symbolizes hope and born in this line of this poem.

3) Indexical meaning (Shells-Cells)

The speaker describes the relationship in life is clearly seen because of a strong attitude, determined hard but also have a patient. There are good times and sometimes bad times. There are times when we succeed but there are times when we have to take risks where in this season the world is very beautiful as well as in the life of the world.

**e. Line 16 and line 19**

Or on a half-reap'd furrow sound **asleep**, (and) and sometimes like a gleaner thou dost **keep**

1) Iconic meaning

- Asleep

In the sixteenth line, the word asleep refers to a state of sleep and having no feeling. Its literary means the peacefulness of the scene comes with a numbness.

- (Dost) Keep

In the nineteenth line, the word keep refers to have or certain possession and continue or cause continue in specified condition, position, cause, etc. In this poem, the word of keep literary expresses a worker that carrying corn and try to have a balance while crossing a stream.

2) Symbolic meaning

- Asleep

The word asleep shows innocence, purity, and peace of mind in the poem.

- (Dost) Keep

In this line, the word of keep represents spirit, playful, optimistic outlook.

3) Indexical meaning (Asleep-Keep)

The speaker describes that they keep waiting even though some of them are too tired to wait and even fall asleep because it is very bad to describe the life of the scavengers.

**f. Line 18 and line 22**

Spare the next swath and all its twined **flowers**: (and) thou watchest the last ooziings hours by **hours**.

1) Iconic meaning

- (Twined) Flowers

In the eighteenth line, the word flowers refer to the seedbearing part of plant, and the finest individual of a numbers of people or things. Its literary means make this pruning job extra difficult.

- (Hours by) Hours

In the twenty-second line, the word hours refer to a period equal to twenty-fourth part of a day and night and divided into 60 minutes. In this poem, the word of hours literary expresses the slow pace of the preceding lines, maintaining the feeling of lethargy.

2) Symbolic meaning

- (Twined) Flowers

Flowers symbolize daintiness, talisman of love and trusting in this poem.

- (Hours by) Hours

Hours shows about feel and comfort.

3) Indexical meaning (Flowers-Hours)

The speaker describes the textile industry of labor that need to practice the rule. It reminds us of the cloth that has not been sewed with additional accents of flowers sewn with threads. Then, they constantly meeting the drunkards that they have seen, and it is not a surprise to them.

**g. Line 23 and line 25**

Where are the songs of spring? Ay, Where are **they?** (and) while barred clouds bloom the soft-dying **day**,

1) Iconic meaning

- They

In the twenty-third line, the word they refer to two or more people or things previously mentioned or easily identified. The word they express the reflection of mortality and the transience of life, by questioning the strong and beautiful fate.

- (The soft-dying) Day

In the twenty-fifth line, the word day to a period of twenty-four hours as a unit of time, reckoned from midnight to the next, corresponding to a rotation of the earth on its axis. Its literary means a surprisingly natural-sounding juxtaposition.

2) Symbolic meaning

- They

In this line, the word of they represent peace and tranquillity in this poem.

- (The soft-dying) Day

In this poem, the word day symbolizes spirit.

3) Indexical meaning (They-Day)

The speaker describes when we look at the life of laborer and scavengers we may think that their happiness is lost because the smoke conditions have been polluted by the factory.

**h. Line 27 and line 30**

Then in a wailful choir the small gnats **mourn** (and) and full-grown lambs loud bleat from hilly **ourn**;

1) Iconic meaning

- (The small gnats) Mourn

In the twenty-seventh line, the word mourn refers to the feeling or showing deep sorrow or regret for (someone or their death). Its literary means the hills present near the riverbank and by the willow trees.

- (Hilly) Bourn

In the thirtieth line, the word of bourn refers to a small stream, especially one that flows intermittently or seasonally. In this poem, the word of bourn literary expresses a call for help or a fear expression of death.

2) Symbolic meaning

- (The small gnats) Mourn

The word mourn symbolizes life, hope, renewal, and peace.

- (Hilly) Bourn

In this poem, the word bourn shows strength, seriousness, power, authority.

3) Indexical meaning (Mourn-Bourn)

The speaker describes an insect was crying with the state of nature damaged by the industry. Not only that, but the other effects are also experienced by the life of flora and fauna in the world. Then, a picture of life experience, we must take the wisdom in every life.

**i. Line 29 and line 33**

Or sinking as the light wind lives or **dies**; (and) and gathering swallows twitter in the **skies**

1) Iconic meaning

- Dies

In the twenty-ninth line, the word dies refer to a person, animal or plant that stop living and used to emphasize that one wants to do or have something very much. In this poem,

the word of dies literary expresses accord with the season, Autumn links the opposites of summer and winter.

- Skies

In the thirty-third line, the word skies refer to the region of the atmosphere and outer space seen from the earth. Its literary means associated with the cosmos and heaven and even death.

2) Symbolic meaning

- Dies

The word of dies represents hope and grief.

- Skies

The word skies symbolize clarity and eternity.

3) Indexical meaning (Dies-Skies)

The speaker describes a defensive or give up and reaffirms the importance of a strong-minded as well as about actual shootings or poaching and environmental pollution are also caused by poaching.

**j. Line 31 and line 32**

Hedge-cricket sing; and now with treble **soft** (and) the red-breast whistles from a garden-**croft**;

1) Iconic meaning

- (Treble) Soft

In the thirty-first line, the word soft refers to easy to mold, cut, compress, or fold, not hard or firm to the touch. Its literary means the final song before it goes dark, wistful, and plaintive.

- (Garden) Croft

In the thirty-second line, the word of croft refers to a small, rented farm, comprising a plot of arable land attached to a house with a right of pasturage held in common with other such farms. In this poem, the word of croft literary expresses the careful choice of words and concise compression of words.

2) Symbolic meaning

- (Treble) Soft

The word soft represents playful.

- (Garden) Croft

The word croft symbolizes healing, enlightenment, and grounding.

3) Indexical meaning (Soft-Croft)

The speaker describes a cricket does not sound like before the nature is polluted because inevitably, we must face the reality. This poem contains advice on the importance of gratitude in life for people who have already gained success. In fact, there are still many successful people who are lulled by the beauty of the world and do not appreciate the gift of God. On the other hand, there are still many people who are difficult to get a job, some are trapped in a job because they must do it. It is not an obstacle to always feel grateful to God, because the real happiness is not merely luxury but a sense of gratitude in themselves. The world is cruel and violent, forcing them to survive in industrial can damage their lives. Furthermore, we cannot turn a blind eye to the fact that those industries feed most people in the world.

## CONCLUSION

The using of rhyme on the poem expresses the poet's feeling and imagination. From the rhyme, the readers could understand the meaning of the poem. As a conclusion from this

study, the poem “To Autumn” written by John Keats has twelve perfect rhymes, eight eye rhymes and four light rhymes. The joyful feeling of the rhyme from the poem are iconic and symbolic found in every end of the line but inversely proportional to the indexical meaning. It is proved that the emphasis of the joyful meaning can be found even though only from the rhyme interpretation. Thus, the triadic meaning relation emphasises the meaning of joyful feeling.

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