

**READING DEATH IN D.H. LAWRENCE'S  
"THE SHIP OF DEATH"**

**A Graduating Paper**

**Submitted in Partial Fulfilment of the Requirement for Obtaining  
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## A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writer's opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

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## MOTTO

وَمَا كَانَ لِنَفْسٍ أَنْ تَمُوتَ إِلَّا بِإِذْنِ اللَّهِ كَتَبَ مُّؤَجَّلًا وَمَنْ يُرِدْ ثَوَابَ الدُّنْيَا

نُؤْتِيهِ مِنْهَا وَمَنْ يُرِدْ ثَوَابَ الآخِرَةِ نُؤْتِيهِ مِنْهَا وَسَنَجْزِي الشَّاكِرِينَ ﴿١٤٥﴾

*Nor can a soul die except by Allah's leave, the term being fixed As by writing, if any do desire a reward In This life, we shall give it to him; and if any do desire a reward In the Hereafter, we shall give it to Him, and swiftly shall we reward those that (serve us with) gratitude.*

*Sesuai yang bernyawa tidak akan mati melainkan dengan izin Allah, sebagai ketetapan yang telah ditentukan waktunya. Barangsiapa menghendaki pahala dunia, niscaya Kami berikan kepadanya pahala dunia itu, dan barangsiapa menghendaki pahala akhirat, Kami berikan (pula) kepadanya pahala akhirat. Dan Kami akan memberi balasan kepada orang-orang yang bersyukur.*

(Q.S. Al-Imran, 145)

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وَتَوَاصَوْا بِالصَّبْرِ وَتَوَاصَوْا بِالرَّحْمَةِ ﴿١٧﴾

*and enjoin patience, (constancy, and self-restraint), and enjoin deeds of kindness and compassion.*

*Saling berpesan untuk bersabar dan saling berpesan untuk berkasih sayang.*

(Q.S. Al-Balad: 17)

**DEDICATION**

*This work is dedicated to...*

*My Beloved Alma Mater*

*English Department*

*Faculty of Adab and Cultural Sciences*

*Sunan Kalijaga State Islamic University Yogyakarta*

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Last, this paper is far from perfect. However, hopefully, this research will give many advantages to everybody who is concerned with English Literature.

Yogyakarta, 27 June 2013

Fahrurrazi



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## **Reading Death in D.H. Lawrence's "The Ship of Death"**

**Fahrurrazi**

### **ABSTRACT**

Death will certainly come to every living beings, but nobody knows how it exactly feels or what happens during and after the death. This mystery, however, has evoked people's imagination, and many have expressed their own versions in their works. D.H. Lawrence's "The Ship of Death" is one of the relevant works that could figure it out in a meaningful way, and this research is intended to explore how death is described in the poem. Since this research approaches the work intrinsically, it applies Ransom's notion of New Criticism Theory. For the data processing, this uses descriptive-qualitative research method. Based on the in-depth analysis, this research has found that in "The Ship of Death," the description of death is divided into three phases: (1) the beginning of journey to death which combines the discussion on the dying process (the separation of soul and body) and the significance of prepared stuffs to secure the coming journey. This first phase is conveyed mostly in rising meter and dominated with visual and tactile imageries; (2) oblivion, a confusing stage to pass right after the death takes one's life, and the message is emphasized through paradox and visual imageries and conveyed in mixture of rising meter and falling meter in one line; and (3) new life is symbolically depicted by dawn until the appearance of the sun and conveyed in falling rhythm which closes the phases.

**Keywords:** Death, "The Ship of Death", Ransom's New Criticism Theory

## **Membaca Kematian dalam Puisi “The Ship of Death” (Perahu Kematian)**

**Karya D.H. Lawrence**

**Fahrurrazi**

### **Abstrak**

Kematian pasti akan menghampiri setiap makhluk yang bernyawa, tapi tak seorang pun yang tahu bagaimana pastinya rasanya mati dan apa yang terjadi ketika kematian datang ataupun setelahnya. Namun, misteri ini ternyata bisa memunculkan imajinasi orang-orang dan beberapa orang telah menuangkan imajinasinya sesuai versi mereka dalam bentuk karya. Puisi D.H. Lawrence adalah salah satu karya yang mengungkap gambaran misteri tersebut, dan penelitian ini bertujuan untuk mengungkap bagaimana kematian digambarkan dalam puisi tersebut. Penelitian ini akan mengupas karya tersebut melalui unsur intrinsiknya saja, menggunakan Teori *New Criticism* oleh Ransom. Metode yang digunakan dalam penelitian adalah metode kualitatif deskriptif. Berdasarkan penelitian tersebut ditemukan bahwa dalam puisi “The Ship of Death” menggambarkan kematian dalam tiga fase: (1) *the beginning journey to death* (permulaan menuju jalan kematian yang menjelaskan tentang proses kematian (berpisahnya ruh dari badan)) dan pentingnya sesuatu yang perlu disiapkan sebelum kematian agar bisa menghadapi kematian dengan selamat. Fase yang pertama ini sering disampaikan dengan *rising meter* (meter naik) dan didominasi oleh citra penglihatan dan citra sentuhan; (2) *Oblivion*, sebuah tahap dan keadaan yang membingungkan yang akan dilewati setelah kematian memutuskan kehidupan seseorang, dan gambaran keadaan tersebut disampaikan dengan penekanan melalui majas paradoks, citra penglihatan, dan meter campuran (meter naik dan turun); dan (3) *New life* (kehidupan baru) disampaikan secara simbolik melalui munculnya fajar sampai terbitnya matahari dan disampaikan dengan *falling meter* (meter turun) yang sekaligus mengakhiri fase kematian tersebut.

Kata Kunci: Kematian, “The Ship of Death”, Teori *New Criticism* oleh Ransom

## **Chapter I**

### **Introduction**

#### **A. Background of Study**

Clinically, the National Conference of Commissioners on Uniform State Laws in 1980 formulated in the Uniform Determination of Death Act (149) states that “an individual who has sustained either (1) irreversible cessation of circulatory and respiratory functions, or (2) irreversible cessation of all functions of the entire brain, including the brain stem is dead.” A determination of death must be made in accordance with accepted medical standards.

However, the discussion on death does not stop there. Death is a topic that always goes on. People’s strife to understand death is as old as history of human civilization. It is because death is something inevitable, and people cannot avoid it. Although some people choose not to think of it, many others take it seriously as a reminder in their lives. However, thinking of death does not mean being passive. Instead, it becomes a positive driving force for people to live a good life.

From the viewpoint of Western philosophy, German philosopher Martin Heidegger (in Hidayat 45) states that death can educate humans. It is neither the loss of life nor life after death that educates them. Instead, it is human’s awareness of “the possibility of death which is coming” that educates them. It is because such awareness makes them well-prepared to

face death. In addition, Zorn (45) argues that he interprets death as meaningful possibility by showing that death is an existential awareness of possible not being. Meanwhile, Socrates argued that death is a great favor for human, as he says, “The fear of death amounts to simply thinking one is wise when one is not” (Gallager).

From Islamic perspective, Quraish Shihab (in Hidayat XIV) argues that in the Qur’an or Hadits, topic of death is often mentioned. Even belief in the afterlife and eternity of soul constitutes to one of the principles of Islamic beliefs. According to some experts in *Tafsir* of the Qur’an, there are approximately 300 verses that discuss what death is and what a person feels when he experiences death. Even Sufism believes that death is a gate to get in to more beautiful life; closer to God’s empire.

Muslims are taught to muse on death every day, every time before sleeping and after sleeping by praying to God. Before sleep, a Muslim prays بِسْمِكَ اللَّهُمَّ أَحْيَ وَأَمُوتَ (In the name of You, O Allah, I will be life and I will be death). Then after sleep, a Muslim prays الْحَمْدُ لِلَّهِ الَّذِي أَحْيَانَا بَعْدَ مَا أَمَاتَنَا وَإِلَيْهِ النُّشُورُ (All the praises and thanks to Allah, who brought myself to life after my death, and all of us will return to You only later).

Furthermore, discussion on death can also be found in literary works, especially poetry which could best convey human’s feelings and emotions. As what Mathew Arnold (489) argues “for poetry the idea is everything; the rest is a word of illusion, of divine illusion. Poetry attaches its emotion to the idea; the idea is the fact.” One of the classic poems about death is “The Ship

of Death” written by DH Lawrence. Therefore, criticizing this poem is like to find an idea; the idea of death.

In regard to the significance of the poem related to death, Rexroth in his essay entitled *Poetry, Regeneration, and D.H. Lawrence* states that,

“The Ship of Death” material alone would make a small book of meditations, a contemporary *Holy Dying*. It is curious to think that once such a book would have been a favorite gift for the hopelessly ill. ... All men have to die, and one would think a sane man would want to take that fact into account, at least a little. ... In a world where death had become a nasty, pervasive secret like defecation or masturbation, Lawrence reinstated it in all its grandeur — the oldest and most powerful of the gods. “The Ship of Death” poems have an exaltation, a nobility, a steadiness, an insouciance, which is not only not of this time but is rare in any time (Rexroth).

In addition, in regard to D.H. Lawrence, Hawkins (v) says that he is “a man of great personal genius and of revolutionary significance.”

Considering the relevance of the topic on death for human life and the significance of D.H. Lawrence’s “The Ship of Death” in discussing death as explained above, this research attempts to further explore how death is described in this poem. The lesson learned from this poem is believed to be valuable not only for literary study but also for life education.

## **B. Scope of Study**

D.H. Lawrence's "The Ship of Death" can be analyzed from several different perspectives and approach. However, this research is only focused on the discussion of death based upon what is stated in the text. Referring to Ransom's viewpoints (New Criticism theory), this research will find out the description of death intrinsically, that is, through texture and structure.

## **C. Problem Statement**

The research question of this study is as follows: "How is death intrinsically described in D.H. Lawrence's "The Ship of Death"?"

## **D. Objective of Study**

Based on the formulated research question, the objective of this study is then to elaborate how death is described in D.H. Lawrence's "The Ship of Death."

## **E. Significances of Study**

Academically, the writer hopes that this research contributes to knowledge development for English Department students. It is hoped that they can consider this research as references when they study how the New



Criticism is applied in poem and when the study Lawrence's "The Ship of Death" in particular.

Practically, criticizing "The Ship of Death" is similar to thinking of death which is beneficial to improve humans' attitudes and perspectives. Therefore, through this research it is hoped that they can live a good life and prepare well everything before death. Besides, the poem has religious spirit that can force the reader to appreciate love to his God because only God holds the creatures whether to live or die.

#### **F. Prior Research**

D.H. Lawrence's "The Ship of Death" has previously been analyzed by some researchers. Here are the related prior researches.

- a. In a thesis entitled "*Fear and Preparation of Death and Hope After Death: A Reading of D.H. Lawrence's 'The Ship of Death'*" by Henrikus Adi Hernanto. In his research, Hernanto found out that Lawrence expresses his life experience and his views of death in this poem. His experience in managing his own life is reflected in this poem (Hernanto ix).
- b. In a thesis entitled "*Poetry in Process: The Compositional Practices of D.H. Lawrence, Dylan Thomas and Philip Larkin*" by Alexandra Mary Davies. In Chapter Nine discussing "Ships of Death" based on comparative study, she compares the versions of *Ship of Death* by D.H. Lawrence. Indeed, there are three versions of *Ship of Death*. There stated,

“Typically, Lawrence treated the first draft of his poem not as a single stable text but subjected it to radical re-visioning when it was redrafted in a new context and a new notebook. D.H.

Lawrence produced three versions of 'The Ship of Death' (two extant versions in his two final notebooks and a typescript that was extant at the time that *Last Poems* was edited, but which has since been lost) (Davies 367).

- c. In a dissertation entitled “*An Exploration of a New Poetic Expression beyond Dichotomy: An Analytical Approach to the Meta-Poetic Features of the Poems of D.H. Lawrence*” by Shin’ichiro Ishikawa. In his research, he discussed the factors like inspiration, perception, and language that constitute the act of poetry writing, and all of them are closely related to dichotomy, which is examined in the fourth chapter. He said that,
- “Although the problem of dichotomy influences all of Lawrence’s writings, he limits to discuss the dichotomous image of light and darkness in “The Ship of Death”. This examination lets us see how Lawrence is aware of the limitations of the dichotomous world view which has dominated European thought for centuries, and how he struggles to overcome it” (Ishikawa 13).
- d. In a book entitled “*D. H. Lawrence as Anti-rationalist: Mysticism, Animism, and Cosmic Life in His Works*” by Takeo Iida. In the first three chapters, there discussed Lawrence as a mystic poet, which seems most evident in “The Ship of Death” which describes the soul’s journey into the

darkness and rebirth, and other meditative poems in *Last Poems* (Iida v). It indicates that Lawrence is related with early Greek philosophers, medieval and modern Christian mystics, metaphysical poets and other mystic writers in European history.

Unlike these previous studies, this present research attempts to find out the description of death strictly based on the intrinsic elements of the poem. The writer will not consider external factors like D.H. Lawrence's personal life, religious background, educational and professional background, literary trends during his life, and other accounts.

### **G. Theoretical Approach**

Since this research attempts to explore how death is described in "The Ship of Death" based strictly on what is stated in the text, it thus uses New Criticism theory as the tool by which to analyze the poem. It is concerned solely with the 'text' in itself, with its language and organization; it does not seek a text's 'meaning' but how it 'speaks itself' (Selden and Widdowson 15). Therefore, the meaning of death in the poem will be analyzed based on the text itself, how it describes death.

According to Abrams (109), literary criticism differs from one another in many ways, but the following points of view and procedures are common to many of them:

- a. A poem, it is held, should be treated qua poem, as an object in itself.

- b. The distinctive procedure of the new critics is explication, or close reading: the detailed and subtle analysis of the complex interrelations and ambiguities (multiple meanings) of the component elements within a work.
- c. The principles of new criticism are basically verbal. That is, literature is conceived to be a special kind of language whose attributes are defined by systemic opposition to the language of science and of logical discourse, and the key concepts of this criticism deal with the meanings and interactions of words, figures of speeches and symbols.
- d. The distinction between literary genres, although casually recognized, is not essential in the new criticism.

Specifically, Ransom states that the poem should be analyzed using an ontological critic. The poem should be analyzed closely based on the poem itself. Therefore, although the death that is conveyed in “The Ship of Death” is the death which may be similar or different from certain religion, culture, and perceptions, etc., the writer does not consider any perceptions beyond what is stated in the text and what is universally accepted. The poem stands free from them, because the world in the poem and human world differs.

Ransom also differentiates poem very quickly, and convincingly, from a prose discourse. What must be differentiated by Ransom (279) is in summary below:

- a. It is not moralism
- b. It is not emotionalism, sensibility, or expression.

c. A poem is a texture not a structure.

Ransom, states that it is not moralism because moralism conducts itself very well in prose. Then it is said that it is not emotionalism, sensibility, or expression because poetry becomes slightly disreputable when regarded as not having any special or definable content. Meanwhile, the meaning of texture is the real content which is provided so freely in a poem, not a structure which is the prose of the poem or the content of the poem. Simply, it can be guessed that it is an *order* of content, rather than a *kind* of content, that distinguishes texture from structure, and poetry from prose (Ransom 279-281).

Regarding the ontological critic, Ransom also stresses the investigation of meter in a poem. In his opinion, meaning and meter play in the act of composition. He feels ominous to the poets and readers who think meaning is more important than meter (Ransom 299).

Moreover, he explains more that phonetic effect in a poem not only is (a) metrical, and (b) euphonious, but preferably, and very often actually is, is (c) “expressive”; that is, offers, a sort of sound which “resembles” or partly is “is” or at least “suggests” the object it means (Ransom 326).

## H. Method of Research

This section will explain the type of research, data resources, method of collecting data, and method of data analysis. Each of them will be briefly described below.

## **1. Type of Research**

This research is going to use qualitative methods. Etymologically, qualitative comes from word “quality” which means ‘value’.

Terminologically, Bogdan and Taylor state that qualitative method is a method that produces descriptive data in the form of words, written or spoken (Ratna 5). Specifically, the kind of this qualitative research is library research because the writer gets some information by observing several books.

## **2. The Main Source of Data**

Main source of data is the subject of a research where the data are obtained (Siswantoro 63). The main source of data will be interpreted and explored by the other sources that are treated as the secondary source. The main source of this research is the poem itself, “The Ship of Death” by D.H. Lawrence.

## **3. Method of Collecting Data**

The method of collecting data in this research is documentation. This method is used to collect some data which are available in a document. Sorting and note taking needs to be done, in order the data of some documents can be collected and selected according to the need of a research (Basrowi and Suwandi 158).

Therefore, the process of collecting data is by carefully and repeatedly reading the main source of data and taking notes based on the data according to the purpose of this research. Also, relevant references especially dictionary and encyclopedia are also read in order to comprehend the poem.

#### **4. Data Analysis**

Data analysis is process of finding and arranging the data. There are some ways to analyze the data. In line with what Bodgan states, data analysis is the process of systematically searching and arranging the interview transcripts, field notes, and other material, that you accumulate to increase your own understanding of them and to enable you to present what you have discovered to others (Sugiyono 244).

After the data are collected through documentation, the writer will analyze the data using descriptive analysis. Descriptive analysis is a method to explain and analyze an object which is hoped to get the most comprehensive meaning (Ratna 336). In analyzing the data, the steps done are identifying, classifying, interpreting data, and finding conclusion (Wray and Bloomer 7-13).

Therefore, firstly, the writer indentifies the data according to the research question. The second step is classifying the data according to order of data based on the phases of death conveyed in the poem. After the data are classified, the writer analyzes the data by interpreting the text. Last, finding a conclusion to point out the result of this research. To check the validity and trustworthiness, the researcher always consults the dictionary and encyclopedia while reading the poem repeatedly until the data get saturated.

## **I. Thesis Organization**

This paper is presented in five chapters. The first chapter elaborates the background study of conducting this research. The object of research, method, and theory which used in this research also presented in this chapter.

Next, the second, the third, and the fourth chapter present the findings of this research, that is, the thorough description of death based on “The Ship of Death.” Specifically, the second chapter presents the first phase of death according to the version in the poem, that is, the beginning of journey to death. The third chapter presents oblivion as the first stop after the events of beginning journey to death. Then, the fourth chapter presents the final stop of the journey, which is called new life.

Last, the fifth chapter draws the conclusion based on the investigation which is elaborated in the second, third and fourth chapter.



## **Chapter V**

### **Conclusion**

This research has found that D.H. Lawrence's "Ship of Death" has own version of death. Mainly it is portrayed in three phases. They are beginning of journey to death, oblivion and new life. According to the poem, everyone will experience those phases.

Related to the first phase or the beginning of journey to death, the poem depicts what happens during death and suggests what is to prepare. The former is figuratively and visually portrayed through the separation of soul and the body like the apples falling in the autumn and tactilely stresses this painful process. Also, it is said that death must be in quietus which is deeply lovely peace or not because of suicide. And the latter is conveyed through the symbol of the ship of death which signifies a trust or faith as the main preparation to face death. In addition, these two descriptions are conveyed mostly in rising meter, serious tone which is significant as a reminder emphasizing that the event will come soon and the ship of death is really important.

Related to the second phase or the oblivion, it is mostly described by visual imagery which conveys the darkening black and flooding situation in the oblivion. Obviously, the point of the oblivion paradoxically is described by the state of being gone yet there, in which the passenger is mourning, painful, and confused. Mostly, the mixture of rising and falling meter in one

line is conveyed in the lines that picture the oblivion. The rising meter is conveyed to make serious and real the situation in the oblivion. Then, falling meter is conveyed to point out the oppressive situation of the dark and the pain which the soul experiences.

Related to the last phase or the new life, it is marked by two things: the signal of the New Life and the significance of it. The former is mostly conveyed by visual imagery. The imagery pictures the signal of new life in one canto (Canto IX) which orderly appears as thread, grey dawn, flush of yellow, and flush of rose. Meanwhile the significance of the New of Life can be derived from the last canto. It pictures the soul who reintegrates to body and starts new life peacefully. On the other hand, Canto IX is conveyed in rising meter which creates an amazing expression of new life coming while the last canto is conveyed in falling meter as the closing of the poem and the phases.

In addition, in “The Ship of Death”, it can be concluded that the meter conveyed in the lines mostly supports the description of death which is depicted in the poem, but sometimes the meter in the lines does not support the description.

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## APPENDIX

## The Ship of Death

## I

Nōw ĭt| iŝ āu| tuġn aġd| tĥe fā l| liġg fřuit  
aġd tĥe| lōng jōur| nēy tō| wārds ōb| lĭ vĭ| ōn.

The āp|plēs fā l| liġg liġe| grēat drōps| ōf dēw  
tō břuise| thēmselfes| ān ē | ĥit frōm| thēmselfes.

Aġd ĭt | iŝ tĭme| tō ġō|, tō bĭd| fārewell (5)  
tō ōne| ’s ōwn| ŝelf, aġd| fiġd ān| ē ĥit  
frōm tĥe| fā llēn| ŝelf.

## II

Hāve yōu| bŭilt yōur| ŝhip ōf| dēath, ō| hāve yōu?  
fōr yōu| wĭll nēed| ĭt.

The ġřim| frōst ĭs| āt hānd|, wĥen tĥe| āpplēs| wĭll fāl (10)  
tĥick|, ālmōst| thūnderōus|, ōn tĥe| hārdeġed| eārth.

Aġd dēath| ĭs ōn| tĥe āir| liġe ā| ŝmēll ōf| āŝĥēs!  
Āh! ċan|’ t yōu| ŝmēll ĭt?  
Aġd ĭñ | tĥe břuised| bōdŷ, |Thē frĭgh| tēned sōul  
fiġds ĭtself| ŝhrĭkĭg|, wĭncĭng| frōm tĥe ċold (15)  
thāt blōws| ŷpōn| ĭt thřough| tĥe ō | rĭ fĭ | ċēs.

## III

Aġd cān| ā mān | ĥis ōwn| qŭietŷ māke  
wĭth ā bāre| bōdkĭn?

With dāg| ġērs, bōd| kĭns, bŭl| lēts, mān| cān māke

ǎ bŕuise| őr bŕeak| ǒf ẽ | ǔit fōr| ħis life (20)

būt iŝ| thát ǎ| qūietŭs|, 7O tēll mē|, is iť | qūietŭs?

Šurely| nōt sò!| fōr ħōw cōuld| mŭrdēr|, ẽvèn| ŝelf-mŭrdēr  
 ẽvēr| ǎ qūie| tŭs mǎke?

#### IV

Ŏ lēt| ũs tǎlk| ǒf qūiet| thát wē kñow|,  
 thát wē| cǎn kñow|, thē dēep| aǎd lōve| lý qūiet (25)  
 ǒf ǎ| strōng hēart| ǎt pēace!

Ĥōw cǎn| wē thīs|, őr ōwn| qūietŭs| mǎke?

#### V

Bŭild thēn| thē ŝhip| ǒf dēath|, fōr yōu| mŭst tǎke  
 thē lōn| gēst jōur| nēy, tō| ǒblī| vīǒn.

Aǎd dēs| thē dēath|, thē lōng| aǎd pǎin| fŭl dēath (30)  
 thát lēs| bētwēen| thē ǒld| ŝelf aǎd| thē nēw  
 ǎlrēa| dŷ őr| bōdiēs| aře fǎl| lēn, brŭised|, bǎdlŷ| brŭised  
 ǎlrēa| dŷ őr| sōuls aře| ǒoziǎg| thrōugh thē| ẽxīt  
 ǒf thē crŭel brŭise

ǎlrēa| dŷ thē| dǎrk aǎd| ẽndleŝ| ǒcēan| ǒf thē| ẽnd (35)  
 iŝ wǎsh| iǎg iǎ | thrōugh thē| brēachēs| ǒf őr wōunds  
 ǎlrēa| dŷ thē| flōod is ũ| pōn ũs

Ŏh bŭild| yōur ŝhip| ǒf deǎth|, yōur līt| tlē ǎrk|  
 aǎd fŭr| niŝ iť| wĭth fōod, wĭth līt| tlē cǎkes|, aǎd wĭne  
 fōr thē dǎrk| flīght dōwn| ǒblī| vīǒn. (40)



## VI

Piēcemeal| the bō | dý diēs,| aņd the tī |mīd sōul  
 hās her| fōotiņg| wāshed ā| wāy, ās| the dārk| flōod rīses

Wē aře| dý iņg, wē aře| dý iņg, wē aře| all ōf ūs| dýiņg  
 Aņd nō| thīng| will| stāy the| deāth-flōod| rīsiņg| wīthin| ūs  
 aņd sōon| it will| rīse ōn| the wōrld, ōn the ōut| sīde wōrld. (45)

Wē aře| dý iņg, wē aře| dý iņg,| piēcemeal| ōur bō| diēs aře| dý iņg  
 aņd ōur strēngth| leāves ūs  
 aņd ōur sōul| cōwērs| nākēd| iņ the dārk| rāin ō|vēr| the flōod,  
 cōwēriņg| iņ the lāst| bīanchēs| ōf the| tīee ōf| ō ūr| līfe.

## VII

Wē aře| dýiņg,| wē aře| dýiņg,| šo āll| wē čan| dō (50)  
 iš nōw| tō bē| wīlliņg tō | dīe, aņd tō| būild šhip  
 ōf deāth| tō cār| rý the sōul| ōn the| lōngēst| jōurney.

Ā līt| tlē šhip, wīth ōars| aņd fōod  
 aņd līt | tlē| di| šhes, aņd| āll āccōu| třemēnts  
 fīttiņg| aņd rēa| dý fōr the| dēpār| tiņg sōul (55)

Nōw| launch the smāll| šhip, nōw ās| the bō| dý diēs  
 aņd līfe| dēpārts,| launch ōut,| the fīra| ģīle sōul  
 iņ the fīra| ģīle šhip| ōf cōu| rāge, the ārk| ōf fāith  
 wīth iťš stōre| ōf fōod| ānd līt| tlē cōo| kiņg pāns  
 aņd chānge| ōf clōthes, (60)  
 ūpōn| the flōod's| blāck wāste  
 upon the waters of the end  
 ūpōn| the sēa| ōf deāth, whēre still| wē šail  
 dārkļý, fōr wē| cānnōt| stēer, aņd| hāve nō| pōrt.

Thère is̄ |nō pōrt,| thère is̄ |nōwhère| tō ġo (65)  
 ōnlý| thē dēe| pēnīng| blācknēss| dārkēn| iñg štill  
 blācker| ūpōn| thē sōund| lēss, ůngŭr| ġlīng| flōod  
 đarkñess| āt oñe| wĭth dārk| nēss, ūp| añd dōwn  
 ānd sīde| wāys ūt| tērlý| dārk, šo| thère is̄| nō dī| rēctiōn| āñy| mōre  
 and the little ship is there, yet she is gone. (70)  
 Šhē is̄| nōt sēen|, fōr thēre| is̄ nō| thīng tō| sēe hēr| bý.  
 Šhē is̄| ġōne! ġōne!| añd yēt  
 sōmewhère| shē is̄| thère.  
 Nōwhère!

### VIII

Añd ē| veřy thīng| is̄ ġōne|, thē bō|| dý is̄ | ġōne (75)  
 cōmplēte| lý ūn| dēr, ġōne|, eñtīre| lý ġōne.  
 Thē ūp| pēr dārk| nēss is̄| hēavy| ās thē| lōwēr  
 bētween| thēm thē| lītlē| šhip  
 is̄ ġōne  
 Šhē is̄| ġōne. (80)  
 Īt is̄| thē eñd,| ĩt is̄| ōblī |vī ōn.

### IX

Añd yēt| ōt ōf| ētēr| nīty | ā thřead  
 sēparātes| ĩtsēlf| ōn thē blāck| nēss  
 ā hō| rīzōn| tāl thřead  
 thāt fuñes| ā līt| tlē wĭth pāl| lōr ūpōn| thē dārk (85)  
 Īs̄ ĩť | ĩllū |sion? ōr dōes| thē pāl| lōr fūme  
 Ā līt| tlē hīg |hēr?  
 Āh wāit,| wāit|, fōr thēre is̄| thē dawn,  
 thē crūel| dāwn ōf| cōmīng| bāck tō| lífe  
 ōt ōf| ōblī | vīōn. (90)

Wāit, wāit,| the līt| tlē s̄hip  
 driftiņg,| bēneāth| the dēath| lỹ ās| hỹ grēy  
 ōf ā flōod|-dāwn.  
 Wāit, wāit!| Ēvēn| sō ā | flūsh ōf | yellōw  
 aņd strānge| lỹ, ō| chīllēd| wān sōul,| ā flūsh| ōf rōse. (95)

Ā flūsh| ōf rōse| aņd the w̄hole| thiņg stārts| āgāin.

### X

The flōod| sūbsidēs,| aņd the| bōdỹ,| liķe ā| wōrn sēa| -shell  
 ēmeŗges| strānge aņd| lōvelỹ  
 Aņd the| lītłē | s̄hip wīņgs| hōme,| fā ltē | riņg aņd| lāpsiņg  
 ōn the| pīnk flōod, (100)  
 aņd the| f̄rail sōul| stēps ōut,| iņtō | the hōuse| āgā in  
 Fī lliņg| the hēart| w̄ith pēace

s̄wīņgs the| hēart rēn| ēwed w̄ith| pēace  
 ēvēn ōf | ō blī | vī ōn  
 Ōh būild| yōur s̄hip| ōf dēath,| ōh būild| ĩt! (105)  
 fōr yōu| w̄ill nēed| ĩt.  
 Fōr the| v̄oyāge ōf| ō blī |vī ōn |āwāits| yōu.

### Data Classification

General Classification	Specific Classification	Line
The Beginning Journey to death	Setting of death	1, 2
	Separating soul from body and stopped sins	3, 4, 5, 6, 7
	Process of death	12, 14, 15, 16, 16, 30, 31, 32, 33, 34, 41, 42, 46, 47
	Quietus (additional information of death)	Canto III (17-23) Canto IV (24-27)
	Building the ship of death	28, 29, 8, 13, 43, 44, 45
	Definition and function of the ship of death	38, 39, 50, 51, 52, 53, 54, 55, 56, 57
	Some stocks that must be inside the ship	39, 58, 59, 60
Oblivion	Blackening situation	66, 68, 69, 35, 48
	Flooding situation	37, 67, 61, 62, 63
	The ship gone: yet there	63, 64, 65, 72, 73, 74, 71, 75, 76, 77, 78, 79, 80, 81, 40
	The passenger cowering	48, 49, 35, 36
The signal of new life coming	Appearing thread	82, 83, 84, 86, 87
	Appearing dawn	88, 89, 90
	Appearing grey dawn	91, 92, 93
	Appearing flush of yellow	94, 95, 96
The significance of new life	Returning of the soul to its Source (God)	97, 98, 99, 100
	Returning if the soul to its body	101, 102, 103, 104
Last message in the last lines.	Command to build ship of death	105, 106, 107

### Imagery Classification

#### Canto 1

No.	Data	Visual	Auditory	Tactile	Thermal	Olfactory	Gustatory	Kinesthetic
1	Now it is autumn				V			
2	and the falling fruit							V
3	And the long journey towards oblivion.							V
4	The apples falling like a great drops of dew	V						
5	to bruise themselves an exit from themselves.							V
6	And it is time to go, to bid farewell to one's self,							V
7	and find an exit from the fallen self.							V

#### Canto 2

No.	Data	Visual	Auditory	Tactile	Thermal	Olfactory	Gustatory	Kinesthetic
8	Have you built your ship of death, O have you?	V						
9	O build your ship of death, for you will need it.	V						V
10	The grim frost is at hand,				V			
11	when the apples will fall thick,							V
12	almost thunderous,		V					
13	on the hardened earth.			V				

14	And death is on the air like a smell of ashes!					V		
15	Ah! can't you smell it?					V		
16	And in the bruised body,	V						
17	The frightened soul finds itself shrinking, wincing, from the cold that blows upon it through the orifices.							V

**Canto 3**

No.	Data	Visual	Auditory	Tactile	Thermal	Olfactory	Gustatory	Kinesthetic
18	And can a man his own quietus make with a bare bodkin?	V						
19	With daggers, bodkins, bullets, man can make a bruise or break of exit for his life	V						
20	But is that a quietus, O tell me, is it quietus?	V						
21	Surely not so! For how could murder, even self-murder ever a quietus make?	V						

**Canto 4**

<b>No.</b>	<b>Data</b>	<b>Visual</b>	<b>Auditory</b>	<b>Tactile</b>	<b>Thermal</b>	<b>Olfactory</b>	<b>Gustatory</b>	<b>Kinesthetic</b>
22	O let us talk of quiet that we know,							V
23	that we can know, the deep and lovely quiet of a strong heart at peace!	V						
24	How can we this, our own quietus, make?							V

**Canto 5**

<b>No.</b>	<b>Data</b>	<b>Visual</b>	<b>Auditory</b>	<b>Tactile</b>	<b>Thermal</b>	<b>Olfactory</b>	<b>Gustatory</b>	<b>Kinesthetic</b>
25	Build the then the ship of death, for you must take the longest journey, to oblivion.							V
26	for you must take the longest journey, to oblivion							V
27	And die the death,							V
28	the long and painful death that lies between the old self and the new			V				
29	Already our bodies are fallen, bruised, badly bruised,	V						
30	Already our souls are oozing through the exit							V
31	Of the cruel bruise.			V				

32	Already the dark and endless ocean of the end	V						
33	is washing through the breaches of our wounds,							V
34	Already the flood is upon us.	V						
35	O build your ship of death, your little ark	V						
36	and furnish it with food, with little cakes, and wine							V
37	for the dark flight down oblivion	V						

**Canto 6**

No.	Data	Visual	Auditory	Tactile	Thermal	Olfactory	Gustatory	Kinesthetic
38	Piecemeal the body dies,							V
39	And the timid soul has her footing washed away, as the dark flood rises.							V
40	We are dying, we are dying, we are all of us dying	V						
41	and nothing will stay the death-flood rising within us							V
42	And soon it will rise on the world, on the outside world.							V
43	We are dying, we are dying, piecemeal our bodies are dying							V



44	and our strength leaves us,							V
45	And our soul cowers naked in the dark rain over the flood,							V
46	cowering in the last branches of tree of our life							V

**Canto 7**

No.	Data	Visual	Auditory	Tactile	Thermal	Olfactory	Gustatory	Kinesthetic
47	We are dying, we are dying,	V						
48	so all we can do is now to be willing die,							V
49	and to build the ship of death to carry soul on the longest journey							V
50	A little ship, with oars and food and little dishes, and accoutrements	V						V
51	fitting and ready for the departing soul.							V
52	Now launch the small ship,							V
53	now as the body dies and life departs							V
54	launch out,							V
55	the fragile soul in the fragile ship of courage, the ark of faith with its store of food and little cooking pans and change of clothes,	V						

56	upon the flood's black waste,	V						
57	upon the waters of the end,	V						
58	upon the sea of death,	V						
59	where still we sail darkly, for we cannot steer, and have no port.							V
60	There is no port, there is nowhere to go	V						
61	only the deepening blackness darkening still blacker upon the soundless,	V						
62	ungurgling flood darkness at one with darkness,							V
63	up and down and sideways utterly dark,	V						
64	so there is no direction anymore,	V						
65	and the little ship is there; yet she is gone.	V						
66	She is not seen, for there is nothing to see her by.	V						
67	She is gone! gone! and yet somewhere she is there. Nowhere!	V						

## Canto 8

No.	Data	Visual	Auditory	Tactile	Thermal	Olfactory	Gustatory	Kinesthetic
68	And everything is gone, the body is gone completely under, gone, entirely gone.	V						
69	The upper darkness is heavy as the lower,	V						
70	between them the little ship is gone							
71	It is the end, it is oblivion	V						

## Canto 9

No.	Data	Visual	Auditory	Tactile	Thermal	Olfactory	Gustatory	Kinesthetic
72	And yet out of eternity	V						
73	a thread separates itself on the blackness,	V						V
74	A horizontal thread that fumes a little with pallor upon the dark.	V						V
75	Is it illusion?	V						
76	or does the pallor fume a little higher?							V
77	Ah wait, wait, for there's the dawn	V						
78	The cruel dawn of coming back to life	V						
79	out of oblivion							V
80	Wait, wait, the little ship drifting,							V

81	Beneath the deathly ashy grey of a flood-dawn.	V						
82	Wait, wait! Even so, a flush of yellow and strangely, O chilled wan soul, a flush of rose.	V						
83	A flush of rose, and the whole thing starts again.	V						

**Canto 10**

No.	Data	Visual	Auditory	Tactile	Thermal	Olfactory	Gustatory	Kinesthetic
84	The flood subsides,							V
85	and the body, like a worn sea-shell emerges strange and lovely.							V
86	And the little ship wings home, faltering and lapsing							V
87	on the pink flood	V						
88	and the frail soul steps out, into the house again							V
89	filling the heart with peace.							V
90	Swings the heart renewed with peace even of oblivion.							V
91	Oh build your ship of death. Oh build it!	V						
92	for you will need it.	V						
93	For the voyage of oblivion awaits you	V						

## CURRICULUM VITAE

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3. MA Nurul Islam Karang Cempaka (2004-2007)
4. Universitas Islam Negeri Sunan Kalijaga Yogyakarta (2009-2013)

### **Organizational Experience:**

1. The chairman of UKM Kordiska (2010-2011)
2. A treasurer of HIMA of English Department (2010-2012)