



CLASS STRUGGLE SEEN IN ERNEST JONES' THREE SELECTED POEMS: THE SONG OF THE POOR, THE SONG THE LOWER CLASSES, AND A SONG FOR PEOPLE

Perjuangan Kelas yang Terlihat di Tiga Puisi Pilihan Karya Ernest Jones: *The Song of The Poor, The Song of The Lower Classes, dan A Song for People*

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Abstract

This article discusses class struggle of the working class through Ernest Jones' three selected poems: *The Song of The Poor, The Song of The Lower Classes, and A Song for People* in the Industrial Revolution era in England. Industrial Revolution is a shift in goods production from human power into mechanical power. This research uses Michael Riffaterre's Semiotics of Poetry theory to find out the meaning and significance of the chosen poems and uses some opinions and history as hypogram to portray the class struggle of the workers in Industrial Revolution era. The result of this research shows that these poems articulate the voices of the working class in struggling to get justice against the ruling class.

Keywords: Class Struggle, England, Industrial Revolution, Semiotics of Poetry.

Abstrak

Artikel ini membahas tentang perjuangan kelas pekerja di tiga puisi pilihan karya Ernest Jones: *The Song of The Poor, The Song of The Lower Classes, dan A Song for People* di era Revolusi Industri di Inggris. Revolusi Industri adalah perubahan cara produksi barang yang awalnya menggunakan tenaga manusia menjadi tenaga mekanik. Penelitian ini menggunakan teori Semiotika Puisi oleh Michael Riffaterre untuk mengetahui *meaning* (makna) dan *significance* (arti) puisi yang terpilih dan menggunakan beberapa opini dan sejarah sebagai hipogram untuk menggambarkan perjuangan kelas pekerja di era Revolusi Industri. Hasil penelitian ini mengeksplorasi perjuangan para pekerja di era Revolusi Industri. Jones melalui puisinya mengartikulasikan suara-suara kelas pekerja dalam perjuangannya mendapatkan keadilan melawan kelas penguasa.

Kata-kata Kunci: Perjuangan Kelas, Inggris, Revolusi Industri, Semiotika Puisi.

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INTRODUCTION

Class struggle is one of complicated problems in social life, where the upper class is more dominant than the lower class, because they have authority or power to control the social life. The upper class have freedom to do what they want to the lower class. This condition makes the lower class have to fight for their life. In Victorian era, class struggle was a result of the

impact of the Industrial Revolution in England, where the upper class as the Master of Production has controlled the social life. Therefore, the Industrial Revolution is a change in the way of making or producing goods that initially used human power into mechanical power. That made many literary works appear in the Victorian era to express the conditions of the Industrial Revolution, such as novels, poetry, and drama. Poetry is a piece of writing in which the expression of feelings and ideas is given intensity by particular attention to diction (sometimes involving rhyme), rhythm, and imagery. There are many poetries that talked about class distinction in Victoria era (Rohidayah, 2014).

In interpreting poetry, readers explore their imagination and historical background of the poet's life, because literary work is a mirror of real life and the historical background influence the author in writing process of literary work. Ernest Charles Jones is an English poet and also well-known as Chartist and Reformer. Chartism was the first movement of the working class that grew out of the protest against the injustices of the new industrial and political order in Britain. It was British working-class movement for parliamentary reform named after the People's Charter, there are six demands: universal manhood suffrage, equal electoral districts, vote by ballot, annually elected Parliaments, payment of members of Parliament, and the abolition of the property qualifications for membership. The main leaders were banished to Australia, and every other leader was arrested and sentenced to prison, including Ernest Jones. Hence, he began to write poems while in prison which take sides to the lower class, especially for the workers (Chase, M.;2020).

This research tries to reveal that the selected poems represent class struggle issues in the Victorian era by using Semiotics theory by Michael Riffaterre, because the language of poetry differs from common linguistic usage (Riffaterre, 1978). The result of my analysis by using Semiotics of Poetry is to prove class struggle in Ernest Jones' three selected poems: *The Song of The Poor*, *The Song of The Low*, and *A Song for People*.

THEORY AND METHOD

Michael Riffaterre's Semiotics of Poetry

"The language of poetry differs from common linguistic usage – this much the most unsophisticated reader senses instinctively. Yet, while it is true that poetry often employs words excluded from common usage and has its own special grammar, even a grammar not valid beyond the narrow compass of a given poem, it may also happen that poetry uses the same words and the same grammar as everyday language."
(Riffaterre, 1978:1)

From the statement above, poetry is not using common language that used in everyday language and it is true that poetry is not always deal with linguistic grammar, pattern, and usage. When talking about Riffaterre's Semiotic, the first thing that should know is indirect expression. As Riffaterre said in his book that "... poetry expresses concepts and things by indirection. To put it simply, a poem says one thing and means another (1978:1)". It means that poetry say something but has another meaning, or poetry convey something indirectly. It caused by three things, namely displacing of meaning, distorting of meaning, creating of meaning. Riffaterre stated that:

"... there are three ways for semantic indirection to occur. Indirection is produced by displacing, distorting, or creating meaning" (Riffateere, 1978:1))

The first is displacing of meaning occurs when a sign changes from one meaning to another, when a word represents another word. Generally, the cause of displacing of meaning is the use of figurative language, such as metaphor and metonymy. The second is distorting of meaning happens when there are ambiguity, contradiction, and nonsense. Ambiguity is words, phrases, or sentences in poetry has multiple meanings or multiple interpretations. Contradiction can occur because of irony and paradox. Irony is a word figuratively used to convey one thing opposite of reality. Irony is usually used to mock or as a satire. The paradox is a series that compares two things that is opposite. Nonsense is the words that do not have linguistic meaning. The last is creating meaning, it happens when textual space serves as a principle of organization for making signs out of linguistics items that may not be meaningful otherwise (for instance, symmetry, rhyme, or semantic equivalences between positional homologues in a stanza). It means that, homologues and equivalent create meaning out of linguistics meaning.

“Among these three kinds of indirection signs, one factor recurs: all of them *threaten the literary representation of reality, or mimesis*. Representation may simply be altered visibly and persistently in a manner inconsistent with verisimilitude or with what the context leads the reader to expect. Or it may be distorted by a deviant grammar or lexicon (for instance, contradictory details), which I shall call *ungrammatically*. Or else it may be cancelled altogether (for instance, non-sense).” (Riffaterre, 1978:2)

The quotation above means that those three indirect expressions are called ungrammaticalities. Because three indirect expressions cannot simply be considered a representation of reality. Reality representation can only be clearly and explicitly changed in a way that is contrary to the possibility or context that the reader expects. The ungrammaticalities also make two levels of meaning, that are meaning and significance. Meaning is all information in the mimetic level that is presented by the text to the reader, while Significance is a unity between aspects of form and semantics. In other word, it can be stated that the meaning is fully referential, appropriate with the language and textual, while the significance can be "out" from the language reference and refers to things outside the text. To make the reader easier and understand those two levels of meaning, Riffaterre shows two levels or stages in reading poetry. They are *Heuristic reading* and *Hermeneutic reading*. Heuristic reading is the first step in interpreting poetry semiotic. As Riffaterre stated that:

“This first, *heuristic reading* is also where the first interpretation take place, since it is during this reading that meaning is apprehended.” (Riffaterre, 1978:5)

Therefore, heuristic reading is a semiotic reading of the first level, which is based on a linguistic structure that translates words and language structures to fit the common language and the structures. In this stage the reader will find the meaning of the poetry textually. In interpreting poetry is not enough when only at the heuristic stage, because in the poem convey something that is implied. Therefore, the readers must move forward, further, on reading poetry. Riffaterre mentions this term with hermeneutic reading, that is reading in the second level or stage. This reading is needed as a solution step to get past the obstacles that appear at the first reading stage, heuristic reading. The obstacle is actually a language code deviation, deviation from ordinary meaning becomes an 'unusual' meaning in the language of poetry or out of the text. The code of language is sign. It means that the meaning of a word in a poem can be another meaning in this second stage. Riffaterre said that:

“As he works forward from start to finish, he is reviewing, revising, comparing backwards. He is in effect performing a structural decoding as he moves through the text he comes to recognize, by dint of comparisons or simply because he is now able to put them together than successive and differing statements, first noticed as mere ungrammaticalities are in fact equivalent, for they now appear as variants of the same structural matrix.” (Riffaterre, 1978:6)

In the second reading process, there are recognizable matrix, models, and variants. Literary work is the result of a transformation of the matrix, which is a literal sentence, becoming a longer, complex, and non-literal form. Matrix is hypothetical and in the text, structure only appear as actualization of words. The matrix can be a word and in this case, it never appears in the text. It is always actualized in variants. The form of the variants is governed by primary or first actualization, which is called the model. Matrix, model, and text are variants of the same structure (Riffaterre, 1978:19). The second stage is also known as *Retroactive reading* or re-reading. The reader works forward from start to finish, they are reviewing, revising, and comparing backwards or re-reading from beginning to end with interpretation. The changing of meaning into meaning finally brings up the concept of *interpretant*, which is a sign that "translates" the sign of the text and explains other things presented by the text. As Riffaterre stated that:

“The shift from meaning to significance necessities the concept of interpretant, that is, the sign that translates the text’s surface signs and explains what else the text suggest. This is defined as any equivalence established by the poem and perceived by retroactive reading for instance, a paradigm of synonym” (Riffaterre, 1978:81)

Interpretant can be a textual sign. Interpretant is like fragment in the text that is quoted in the poetry in order to get the meaning. Riffaterre explains that textual interpretant guides the reader in two ways. First, it helps the reader focus on intertextuality, especially on how the poem exemplifies the type of intertextual conflict where two conflicting codes are present within its boundaries. It is said that interpretation to a poem could not do without the understanding of social and cultural background of the poet. These are the important contribution to guide the reader in understanding the deep meaning of the poem. Second, the textual interpretant functions as the model for the hypogramatic derivation (1978:109-110).

Riffaterre distinguishes two kinds of interpretant. They are lexemic interpretant and textual interpretant. Lexemic interpretant are mediating words. They are called as dual signs, because either they generate two texts simultaneously within the poem (or one text that must be understood in two different ways), or else they presuppose two hypograms simultaneously (Riffaterre, 1978: 81). The dual sign is a word that means double as a result of intersection or a meeting of two semantic sequences or form associations. In other words, a sign in a literary work has the possibility to refer to other signs; one sign has two or more references. Riffaterre said in his book that:

“Retroactive reading thus appears to be the method for decoding dual signs: first, because the sign refers to a paradigm, and a paradigm can be recognized only after it has been sufficiently developed in space so that certain constant can be perceived: second, because any stumbling-block sends the reader scurrying back for a clue, back being the only place to go,: third because the correction made backwards via the proximate homologue creates the ghost or parallel text when the dual sign’s second(or syntactically unacceptable) semantic allegiance can be vindicated”

(Riffaterre, 1978:91)

Textual interpretant is mediating texts, either quoted in the poem or alluded to: they themselves contain a model of the equivalences and transfers from one code to the other, and they lay down the rule of the poem's idiolect, guaranteeing, with the authority a normative grammar, a tradition, or a convention would have, the semiotic practice peculiar to the poem (Riffaterre, 1978: 81).

Riffaterre stated that every literary work usually has full meaning when it is associated with other literary works. The relationship between a literary work and another work is called a *hypogram*. Hypogram can also be found by looking at the relevance of a literary work with its history. Basically, a hypogram is the background of the creation of a literary work that can include the state of society, events in history, or nature and life experienced by poets. Like a matrix, a hypogram is a space that is the center of the meaning of a poem that must be found. This hypogram can be in the form of *semes and presupposition & cliches and descriptive system* contained in a literary work.

a. Semes and presupposition

The hypogram is formed out of word's semes and or its presupposition. (1978:25). The semes have the function like encyclopedia of representations related to the meaning of that word. According to Riffaterre, semes are the very core of a word's meaning, while presupposition means presume or presuppose to the meaning of a word. In interpreting the meaning of poetry, the reader needs to decode its connotation as well as denotation. The reader should concern with the process of making visualization in the reader's mind.

b. Cliches and Descriptive System

This hypogram is different from the preceding category. This hypogram is already categorized in set forms within the reader's mind. It is a part of linguistic competence, and literary connotation which is taken from other sources and usually to support statement. Cliches are everywhere, ready-made examples, well-tested images that the basic mechanism. Moreover, cliches are also one of seme actualization (1978:39). The poet added cliches in his work and it is taken from previous poem or from another poet. The descriptive system is more complex than the presupposition networks, but in their simpler form they are close to the dictionary definition of their kernel words. The descriptive system is a network of words associated with one another around a kernel word, in accordance with sememe of that nucleus (1978:39). This hypogram- the word's descriptive system happens to have a grammar and lexical distribution characterized by polar opposition. Riffaterre believes that polarization is always present in the hypogram of permanently poetic nouns. He believes further that polarization is responsible for the noun's exemplariness and consequently for its poetic nature (Riffaterre, 1978: 43).

RESEARCH METHOD

This research is qualitative research, because the researcher utilizes qualitative data, not numeric data which emphasizes in the descriptive text to analyze data and information. The qualitative data are taken in form of words, sentences, and phrases that relate to Ernest Jones's three selected poems. There are two kinds of data, the primary and secondary data. The primary data of this research are in form of sentences, words, phrases, or even a complete poem that are related to class struggle taken from Ernest Jones's selected poems: *The Song of the Poor*, *The Song of The Low*, and *A Song for People*. Moreover, the secondary data that the researcher uses

in this research are taken books, journals, articles, thesis, and facts that is related to class struggle in Victorian era.

All of the data are gained from some books and internet. Then the data are categorized based on Roff's semiotics. In analyzing Ernest Jones' poems, we start to collect the primary data by reading Ernest Jones' selected poems, that are *The Song of The Poor*, *The Song of The Low*, and *A Song for People*. Then I apply two stages of reading process, they are heuristic and hermeneutic reading. In the first stage of reading process, heuristic reading, we find ungrammaticalities through indirect expression. Then it leads me to find the model and variant within the poems. After that, the meaning of the selected poems will find. Those will lead me into the second stage of reading process.

In hermeneutic reading, we will find the matrix from the result of model and variant. Then we use the secondary data to know the contextual background of the Industrial Revolution in Victorian era. It leads me to find hypogram in the selected poems. In the end we will correlate the result of heuristic reading with hypogram to find significance of three selected poems.

RESULT AND DISCUSSION

Jones uses simple words to express his deep feeling toward the class struggle of the workers in the Industrial Revolution. He speaks out the Industrial Revolution period where the workers become the inferior subject. In Life of Ernest Jones, he is well-known as Chartist and Reformer. Chartism was the first movement of the working class that grew out of the protest against the injustices of the new industrial and political order in Britain. It was British working-class movement for parliamentary reform named after the People's Charter, there are six demands: universal manhood suffrage, equal electoral districts, vote by ballot, annually elected Parliaments, payment of members of Parliament, and the abolition of the property qualifications for membership. The main leaders were banished to Australia, and almost every other leader was arrested and sentenced to prison, including Ernest Jones. Hence, he began to write poems while in prison which took sides to the lower class, especially for the workers.

The three poems of Ernest Jones contain class struggle of the workers in the Industrial Revolution. They are analyzed through the matrix that is actualized into some variants in the poem. The following discussion scrutinizes each poem.

The Song of The Poor in Heuristic Reading

In this stage, the meaning of the poem will be found at mimetic level. As Rifaterre stated that heuristic reading is the first interpretation takes place. It is also known as finding the meaning of the poem which is based upon dictionary meaning with ungrammatical characteristics. The poem entitled *The Song of The Poor* is published when Ernest Jones join Chartist Movement in 1844. The Chartist movement was the first mass movement driven by the working classes. It grew following the failure of the 1832 Reform Act to extend the vote beyond those owning property. This poem contains six stanzas, in each stanza there are twelve and two lines. The poem will be analyzed as follows.

The Song of The Poor

From the title above there are two things, they are the song and the poor. In the title of the poem, there is the word "of" as a preposition. According to the Cambridge dictionary, the word "of" is used to indicate ownership, ownership, or origin. Therefore, the title of the poem indicates that the song belongs to the poor.

1st stanza

A vote in the Laws they make!

*A home in the land I till!
Where the hearts of the many break,
The cup of the few to fill.*

In the first and second lines of the first stanza there are the word “a” as determiner. It is used to mean any or everything or person of the type you are referring to. The first sentence means there is a vote in the laws they make. According to Merriam-Webster dictionary, the word “they” is used to refer to people in a general way or to a group of people who are not specified. In the second sentence, the word “I” is the one who is speaking or writing. It refers to the narrator. The second sentence explains that there is a home in the land then the narrator till. According to Cambridge dictionary, the word “till” is to prepare and use land for growing crops. The word “where” means at, in, or to what place. Therefore, it relates to the previous line, that is a home in the land. The third line above explains in a home many hearts are hurt. The next line means only a few glasses are filled. This stanza means there is a vote in the laws that the group make. In his own home, the narrator till, where many hearts are hurt and only a few glasses are filled.

*By the right of their laws I pine:
But what are their laws to me?
For I live by right divine,
And that's the right to be free.*

The first line above is related to the line a vote in the laws they make. It means by the right of the the laws that they make, the narrator pine. According to Merriam-Webster dictionary, the word “pine” is to yearn intensely and persistently especially for something unattainable. It is seen by the next lines of the poem. The next line above indicates that the narrator asks what are their laws to him. It relates to the previous line above about the laws that they make. In the next line, the word “divine” is connected with a God, or like a God. It means that the narrator lives with the right given by God. The word “that’s” in the fourth line is used to refer to something that has been mentioned or was involved earlier, or to something that is already known about. It refers to the right divine. Then the fourth line means that the right divine is the right to be free. The meaning of this stanza is by the right of the the laws that they make, the narrator pine: what are their laws to him, because he lives with the right given by God and that is freedom.

*A home in my native isle!
A share in the wealth I heap!
Where the rich in their revels smile,
And the poor in their anger weep.*

The first line above indicates that there is a home in the narrator's native island. The word “heap” in the second line is to put things into a large or untidy pile. Then the second line indicates there is a part of the wealth that the narrator is stockpiling. The word “where” is related to the first line, it refers to the narrator's native island. There is a paradox in the third and fourth lines, because it compares two things that is opposite. The third line implies in his native island, the rich smile in their happiness. For the next line means the poor cry in their anger. This stanza explains a home in the narrator’s island and a part of wealth that the narrator heap, where the rich smile in their happiness while the poor cry in their anger.

2nd stanza

*We weep, we weep, we weep, in want and thrall!
They laugh, they laugh, they laugh, in tower and hall!*

In the previous lines indicate that the poor cry in their anger while the rich smile in their happiness. The first line above explains that we can only cry in desire and slavery. The pronoun “we” in the first line means as the subject of a verb to refer to a group including the speaker and at least one other person. It refers to the narrator and the poor. For the second line indicates they laugh happily in the tower and hall. The pronoun “they” refers to the rich because it has connection with the previous lines that the rich smile in the happiness. The lines above also there is a paradox. It compares two things that is opposite. The meaning of this stanza is the narrator and poor cry in desire and slavery, while the rich laugh happily in the tower and hall.

3rd stanza

*The strength that in numbers lies,
Each hour is making known!
Pioneers of the truth! arise!
And you shall not be left alone!*

The first line above talks about the strength or power that there are many lies. Then the next line explains about the lies in the first line are announced every hour. The third line means the pioneer of truth comes. And the next line means the pioneers will not be left alone. This stanza means the power of many lies, it announces every hour. The pioneer of truth comes, and he will not be left alone.

*We'll scatter their knavish rule
Like a prisoned storm set free,
Till tyrant, and tyrant's tool,
Have vanished from sea to sea!*

According to Merriam-Webster dictionary, the word “knavish” means dishonest. In this case, the first line indicates that the poor will disperse the lying rules. Then the second line “like a prisoned storm set free” is figurative language. It means they will scatter the rules like a prisoned storm set free. The word “tyrant” is a ruler who exercises absolute power oppressively or brutally. Then the next lines mean until the tyrant and its tool disappear far away. This stanza explains the poor will disperse the lying rules and scatter the rules like a prisoned storm set free, until the tyrant and his tool disappear far away.

*A home in my native isle!
A share in the wealth I heap!
Where the rich in their revels smile,
And the poor in their anger weep.*

The lines of the poem above have the same meaning with the previous lines.

4th stanza

*We know, we know, we know, the time has come!
They fear—they fear—they fear—approaching doom!*

The first line above indicates that the poor realize that the time has come. Then the next line implies they are simply scared and dying. This stanza means the poor realize that the time has come, while the rich simply scared and dying.

5th stanza

*At the word of the cruel few,
The clouds of the battle frown.*

*But, long as the many are true,
We'll say let the storm come down!*

The first line above explains that the words of a cruel person. The next line is figurative language. It means the clouds belong to the battle frown. According to Cambridge dictionary the word "frown" is to bring your eyebrows together so that there are lines on your face above your eyes to show that you are annoyed or worried. In the next line, the word "but" is used to connect ideas that contrast. It is related to the previous line. Then the third line means as long as there are still many people who are right in battle. The next line implies the poor will say let the storm comes. This stanza means the words of a cruel person and the clouds belong to the battle frown. As long as there are still many people who are true in battle, the poor will say let the storm comes.

*And on as the masses sweep,
Our cry shall meet them still:
"A share in the wealth we heap!
A home in the land we till!"*

The first line above means as long as the people continue to sweep. In the next line, the word "our" relates to the narrator and poor while the word "them" is the rich. Then it indicates that the cry of the poor will still be made to the rich. The third and fourth lines are shouts from the poor. The third line means there is a part of the wealth that the poor is stockpiling. The fourth line means there is a home in the land the poor till. This stanza means as long as the people continue to sweep, the narrator and poor's cry will still be made to the rich: there is a part of wealth that the narrator and poor is stockpiling in their own home they till.

*A home in my native isle,
A share in the wealth I heap,
Then the rich, if they like, may smile,
But the poor shall cease to weep.*

The first line above indicates that there is a home in the narrator's native island. The word "heap" in the second line is to put things into a large or untidy pile. Then the second line indicates there is a part of the wealth that the narrator is stockpiling. The third line above means when the rich like, they will smile. Then the fourth line means the poor will stop crying. This stanza explains a home in the narrator's island and a part of wealth that the narrator heap, when the rich like, they will smile while the poor will stop crying.

6th stanza

*Awake! awake! awake! each slumbering slave!
Unite! unite! unite! ye ready brave.*

In the end of the poem, the first line above means wake up each slumbering slave. The word "ye" in the second line is a word meaning "you", used when talking to more than one person. It refers to the first line, that is each slumbering slave. Then the second line means unite each slumbering slave, you are ready to brave. This stanza means wake up each slumbering slave. unite each slumbering slave, you are ready to brave.

In the heuristic reading, this poem tells of a voice from the laws made by the rich. In his own place, the narrator tills where many hearts are hurt and only a few glasses are filled. Because of the rights of the laws made by the rich, the narrator feels miserable. The narrator reveals that what their law was for him because the narrator lived with the rights that God gave

and that was a freedom. In a place where the narrator came from, he hoarded some of his wealth where the rich smiled in happiness and the poor cried in anger. Then the narrator along with the poor cried in desire and slavery, while those rich people laughed in tower and hall.

The strength in the numbers of lies that are announced every hour. Then the pioneer of the truth will emerge and he will not be alone. The poor will destroy nonsense rules made by the rich, like a storm released from prison until Tyrant and its tools disappear from sea to sea. In a place where the narrator came from, he hoarded some of his wealth where the rich smiled in happiness and the poor cried in anger. The narrator along with the poor know that the time has come and the rich man is afraid of dying.

The words from cruel people, the clouds belong to the battle frown. But as long as there are still many people who are right, the poor will let the storm go down and as long as the people continue to sweep, the cry of the poor will remain for the rich. It sounds "A share in the wealth we heap! A home in the land we till!". There is a home in the narrator's native island and there is a part of the wealth that the narrator is stockpiling. If the rich like, they will smile, and the poor will stop crying. In the end, wake up each slumbering slave, unite each slumbering slave, you are ready to brave.

Model and Variants

Model is the first actualization of the matrix. That first actualization can be a special word or sentence in the poem, or it can be a poetic word or poetic sentence. The model can be found from the level of its poetic word, phrase, or sentence. Word, phrase, or sentence is called a model if its existence is monumental. It means that it represents the whole meaning of the poem, and it becomes a background of the poem's creation. The model then is actualized into variants. Variant is the form of spelling out of the model in the stanza of poem. Matrix, model, and text are variants of the same structure (Riffaterre, 1978:19).

The model of this poem is the word, *Laws*. It is chosen as the model of the poem because this word is the core. This model is explained through some variants in the poem. The variant of the model is explained by the phrase *A vote in the Laws they make! A home in the land I till* that explains there is a law that they made. The word "they" refers to the rich. Then in his place, the narrator tills.

The model of the poem is also explained by variant through the phrase *By the right of their laws I pine*. It indicates the narrator languishes with legal rights made by the rich. The phrase *But what are their laws to me?* explains the previous phrase that indicates their laws for the narrator. Further explanation on the phrase *For I live by right divine, And that's the right to be free* means that the narrator lives with the God-given rights and that is freedom.

The model *Laws* is also explained by variant through the phrase *we'll scatter their knavish rule* that means the narrator and the poor will oppose the rich's laws, exactly dishonest rule and relate to the laws made by the rich. The laws they made hurt many people, especially the poor. Further explanation of the previous phrase *till tyrant, and tyrant's tool, have vanished from sea to sea* that means the narrator and poor will oppose their laws until the rulers lose.

The Song of The Poor in Hermeneutic Reading

At the opening of the nineteenth century, England was changing from an agricultural to a manufacturing nation. The transitional period was one of suffering and uncertainty and of ill-directed attempts at reform. One of the most important facts of England's condition was perhaps the high price of food. Living expenses were high compared with what they had previously been (Jones, 1899: 509). The workers carried out mass strikes and formed a movement known as Chartism. It was the first specifically working-class movement, although 'Chartism' and 'working classes' are both terms that cover regional variations and all types of working men:

artisans to factory workers. They also cover diversity within industries, setting workers against workers: cotton/wool; factory/hand workers. Manchester's working population comprised wage-earners; London's Chartists were mainly artisans; in Birmingham both artisans and wage-earners became Chartists. Also, English society was still predominantly agricultural although the industrial sector was growing rapidly (Bloy, 2016).

Chartism was a working-class movement, which emerged in 1836 and was most active between 1838 and 1848. The aim of the Chartists was to gain political rights and influence for the working classes. Chartism got its name from the People's Charter, which listed the six main aims of the movement, they are manhood suffrage, annual parliaments, vote by ballot, abolition of property qualification for seats in Parliament, payment of members of Parliament, division of the country into equal electoral districts.

In the beginning of the poem, Jones writes *The Song of the Poor* in the title. The meaning of this title is the purposes of Jones in emphasizing the message in the whole content of the poem. *The Song of the Poor* is the song belongs to the poor, which is mentioned by Jones to explain the workers' rejection of injustice.

1st stanza

*A vote in the Laws they make!
A home in the land I till!
Where the hearts of the many break,
The cup of the few to fill.
By the right of their laws I pine:
But what are their laws to me?
For I live by right divine,
And that's the right to be free.
A home in my native isle!
A share in the wealth I heap!
Where the rich in their revels smile,
And the poor in their anger weep.*

Before the Chartist movement, the rich made the workers as a tool to reach their goals. At that time, the workers were struggling for franchise reform. It gives the workers to be parliamentary representatives who have no impact on their economy. Parliament is only a tool for the rich. The reason for the Chartist movement was the dissatisfaction of the workers with their political position in the country, in limiting their right to elect representatives in parliament. The economic crisis of 1825 and 1836 also triggered this movement. The consequence of these crises was the fall in living standards and mass unemployment among the proletariat.

In addition, in 1834, the law on the poor was adopted by parliament, which tightened the position of workers. Thus, the workers filed demands for the abolition of the law on the poor. The stanza above shows that those who make the rules are rich people. It happens because the rich act as owners of capital, which means the rich can control social conditions. In Marxist theory, society consists of two parts: base and superstructure. Base structure consists of strengths and production relations, such as employer and employee working conditions, technical division of labor, and property relations where people enter to produce necessities and comfort of life. Superstructures determine the relationships and ideas of other societies to form their superstructures, including law, culture, institutions, structures of political power, roles, rituals, and the state. It indicates that rich people as the owners of capital can easily make rules that benefit themselves. Many people are harmed by the existence of these laws, especially workers. Therefore, Jones represents the workers wanting freedom and demanding their rights.

Because in their place, the rich feel they are benefited by the laws they make, while not with the workers.

2nd stanza

*We weep, we weep, we weep, in want and thrall!
They laugh, they laugh, they laugh, in tower and hall!*

From the results of ungrammaticalities on the first stage of reading, it is found that there is a contradiction in the second stanza in poetry. The workers suffered greatly in desire and slavery. The word "*in want and thrall*" describes the circumstances in which workers suffer from the existence of laws created by the rich. While the rich have fun in the hall and tower. It means they are happy to be in their own parliament. The rich family lived a much more elegant and privileged life than the poor families lived. They lived in a large beautiful house with several bedrooms, a large living room, a parlor and a dining room separate from the kitchen, The difference between upper class and lower class was vastly greater than it is today. Wealthy families lived in large Victorian houses three and sometimes four stories high with several rooms. They had more than one bathroom and even had flushing toilets. They usually had servants that performed all the duties including cleaning the house, washing clothes and cooking supper. A babysitter was hired to fulfill the children's needs and was in many cases responsible for raising the children. While the poor family lived in much smaller accommodations than the rich. The poor did not live in houses since property was next to impossible to acquire and the rich were the only ones who could afford to buy it. Most poor families lived in small houses. Some no bigger than one room and sometimes two or more families would share a house (Price, 2014).

3rd stanza

*The strength that in numbers lies,
Each hour is making known!
Pioneers of the truth! arise!
And you shall not be left alone!
We'll scatter their knavish rule
Like a prisoned storm set free,
Till tyrant, and tyrant's tool,
Have vanished from sea to sea!
A home in my native isle!
A share in the wealth I heap!
Where the rich in their revels smile,
And the poor in their anger weep!*

The stanza above shows the opposition of the workers because the power that the rich have is only false laws for them. At the moment, the workers unite to take back their rights. The workers will go against the laws made by the rich on the first stanza. The phrase "like a prisoned storm set free till tyrant, and tyrant's tool have vanished from sea to sea!" is the way workers violate the laws described in the first stanza, workers will violate their laws with all their might until the law that harms workers is abolished. In the last four lines, Jones stated the emphasis by repeating the sentence, that in the place of origin, namely England, the rich were the subjects who were fortunate with the laws they made while not with the workers. In the Industrial Revolution era, the workers rallied to assert their rights. They took to the streets and made petitions that demanded the rules of the rich. In addition, they also made posters that reflected the fate of the working class at that time (Chase, 2014).

4th stanza

*We know, we know, we know, the time has come!
They fear—they fear—they fear—approaching doom!*

Ernest Jones and the workers are well aware that this is the right time to claim their rights back, and that makes the rich very frightened. As explained on the previous analyzing, the working class make petitions against the capital class. Petitioning was an accepted form of contacting Parliament for the working class. During the course of the Chartist Movement the Chartists submitted three National Petitions to Parliament - all of which were rejected, and the last of which was something of a fiasco since less than half the five million signatures proved genuine. The National Petitions with their millions of signatures were a way of formally bringing the people's grievances and the famed "People's Charter" to the attention of Parliament (Chase, 2014).

5th stanza

*At the word of the cruel few,
The clouds of the battle frown.
But, long as the many are true,
We'll say let the storm come down!
And on as the masses sweep,
Our cry shall meet them still:
"A share in the wealth we heap!
A home in the land we till!"
A home in my native isle,
A share in the wealth I heap,
Then the rich, if they like, may smile,
But the poor shall cease to weep.*

All the laws of the rich became a complex dispute during the Industrial Revolution in England. As the previous stanza explained, workers claimed their rights lost because of the laws of the rich. The word "our cry" explains the demands of the workers. Workers took to the streets to claim their right to return. In the next line, there are some repetitions of the previous stanza that in the place of origin the workers were oppressed by the law made by the rich. With the existence of the law becomes its own advantage for the rich while for the legal workers will always oppress them (Djaja, 2012).

6th stanza

*Awake! awake! awake! each slumbering
slave!
Unite! unite! unite! ye ready brave.*

At the end of the poem Jones tries to get the workers out of the misery caused by the laws of the rich. The working class has been too tortured by the rules of the ruling class. The phrase "each slumbering slave" represents the workers who are oppressed by the laws of the rich. In addition, Jones also invites workers to come together to take the rights that have taken by the rich. In 1848, the third National Petition was said to have over 5 million signatures. Millions of workers come together and unite to demand justice and freedom for themselves.

The Song of The Lower Classes in Heuristic Reading

The poem entitled *The Song of The Low* is published when Ernest Jones was sentenced in 1848 to two years imprisonment. From 1851 on, he started publishing a weekly magazine, *Notes to the People*, in which this song was published in March 1852 (Hell, 2019). This poem contains five stanzas, in each stanza there are eight lines. The poem will be analyzed as follows.

The Song of The Lower Classes

From the title above there are two things, they are the song and the lower classes. In the title of the poem, there is the word "of" as a preposition. According to the Cambridge dictionary, the word "lower classes" is the people who belong to some social classes that have the lowest position in society and the least money. Therefore, the title of the poem indicates that the song belongs to the social classes who has the lowest position in society and the least money.

1st stanza

*We plough and sow—we're so very very low,
That we delve in the dirty clay,
Till we bless the plain with the golden grain,
And the vale with the fragrant hay.*

The word "we" is used as the subject of a verb to refer to a group including the speaker and at least one other person. According to Cambridge dictionary, the word "plough" means to dig land with a plough, while the word "sow" means to put seeds in or on the ground so that plants will grow. In the first line means a group including the speaker and at least one other person dig land and put seeds in the ground. They are very low. It means not considered important because of being at or near the bottom of a range of things, especially jobs or social positions. According to Cambridge dictionary, the word "delve" is to search, especially as if by digging, in order to find a thing or information. The second line indicates that they dig something in the dirty clay. The third line means till they bless a large area of flat land with a small piece of golden. And the fourth lines mean the valley with the pleasant smell of grass that is cut, dried, and used as animal food or as covering material. The meaning of this stanza is the group dig land and put seeds in the ground. They are not considered important and dig something in the dirty clay, until they bless a large area with a piece of golden and the valley with the pleasant smell of grass.

*Our place we know—we're so very low,
'Tis down at the landlords' feet:
We're not too low—the bread to grow,
But too low the bread to eat.*

The first line above means the place of group including the speaker and at least one other person, they know that they are not considered important because of being at or near the bottom of a range of things, especially jobs or social positions. In the second line, the word "'tis" is the short form of it is. It relates to the place in the first line. The second line indicates the place of group including the speaker and at least one other person under a person or organization that owns a building or an area of land. The third line means a group including the speaker and at least one other person is not too low to grow the bread. The fourth line explains that they are too low to eat the bread. This stanza means in their place, they know that they are not considered important. Their place belongs to the person who owns an area of land. They are not too low to grow the bread, but they are too low to eat the bread.

2nd stanza

*Down, down we go—we're so very very low,
To the hell of the deep sunk mines.*

The first line of the second stanza above means the group including the speaker and at least one other person down and go and they are too low. The second line indicates they go to the hell of complicated deep mines. This stanza means the group down and go. They are too low and go to the hell of complicated deep mines.

*But we gather the proudest gems that glow,
When the crown of a despot shines;
And whenever he lacks—upon our backs
Fresh loads he deigns to lay,
We're far too low to vote the tax.
But not too low to pay.*

The first line above explains they collect the most beautiful gems. According to Cambridge dictionary, the word “despot” is a person, especially a ruler, who has unlimited power over other people, and often uses it unfairly and cruelly. The second line indicates when the crown of a ruler who has unlimited power over other people shines. The word “he” is related to the despot. The third line means whenever a despot lacks, upon our backs. According to Cambridge dictionary, the word “deigns” is to do something unwillingly and in a way that shows that you think you are too important to do it. The fourth line means fresh loads a despot deigns to lay. The fifth line indicates that the group is too low to vote the tax. The sixth line means but they are not too low to pay the tax. The meaning of this stanza is the group collect the most beautiful gems when the crown of greedy man shines. Whenever a greedy man lacks, upon the the group’s backs. Fresh loads a greedy man deigns to lay. The group is far too low to vote the tax, but not too low to pay it.

3rd stanza

*We're low, we're low—mere rabble, we know,
But at our plastic power,
The mould at the lordling's feet will grow
Into palace and church and tower—
Then prostrate fall—in the rich man's hall,
And cringe at the rich man's door,
We're not too low to build the wall,
But too low to tread the floor.*

The first line of the third stanza means they know if they are very low and mere proletariat. The second line means but at the plastic power of them. The third line above has relation with the phrase *our plastic power*. At their power, the mould at the lordling’s feet will grow. According to Merriam-Webster dictionary, the word “lordling” is a little or insignificant lord. The fourth line is related to the previous line. It means that the mould will grow into palace, church, and tower. The fifth and sixth lines explain that the low group prostates in the rich’s hall and cringes at the rich’s door. The next line above indicates that the group is not too low to build the wall. The eighth line means but they are too low to tread the floor. According to Cambridge dictionary, the word “tread” is to put your foot on something or to press something down with your foot. This stanza means the group knows if they are very low and proletariat. But at plastic power of them, the mould at the lord’s feet will grow into the palace, church, and tower. The group prostates in the rich’s hall and cringes at the rich’s door. The group is not too low to build the wall, but they are too low to tread the floor.

4th stanza

We're low, we're low—we're very very low,

*Yet from our fingers glide
The silken flow—and the robes that glow,
Round the limbs of the sons of pride.*

The first line of the fourth stanza above means a group including the speaker and at least one other person is very low. The second line indicates that from their fingers glide. The third line is related to previous line. Their fingers glide the silken flow and the glow robes. The fourth line has connection with the second and third lines. It means their fingers glide the silken flow and robes glow; it rounds the limbs of the sons of pride. The word “limbs” is the arms or leg of human. The meaning of this stanza is the group is very low. From their fingers glide the silken flow and the glow robes. It rounds the limbs of the sons of pride.

*And what we get—and what we give,
We know—and we know our share.
We're not too low the cloth to weave—
But too low the cloth to wear.*

The first line above means what a group including the speaker and at least one other person get and give. The second line explains that they know what they share. The third line above explains they are not too low to weave the cloth. The fourth line means but they are too low to wear the cloth. This stanza means what the group get and give. They know what they share. The group is not too low to weave the cloth but too low to wear the cloth.

5th stanza

*We're low, we're low—we're very very low,
And yet when the trumpets ring,
The thrust of a poor man's arm will go
Through the heart of the proudest king!*

The first line of the fifth stanza above means a group including the speaker and at least one other person is very low. The second line indicates that but when trumpets ring. The third and fourth lines are the continuation of previous line. It explains when the trumpets ring, the thrust of a poor's arm will go through the heart of the proudest king. The meaning of this stanza is the group is very low. When trumpets ring, the thrust of a poor's arm will go through the heart of the proudest king.

*We're low; we're low—our place we know,
We're only the rank and file,
We're not too low—to kill the foe,
But too low to touch the spoil.*

The first line above means they know, they are low in their place. The second line means they are only the rank and file. According to Cambridge dictionary, the phrase “rank and file” means the ordinary workers in a company or the ordinary members of an organization, and not the leaders. The third line explains they are not too low to kill the foe or enemy. The last line means but they are too low to spoil. The word “spoil” means goods, advantages, profits that you get by your actions or because of your position or situation. This stanza means the group knows that they are very low. They are just ordinary workers. The group is not too low to kill the enemy but too low to touch the spoil.

The whole meaning of the poem is there is a group that dig land and put seeds in the ground. They are not considered important and dig something in the dirty clay, until they bless a large area with a piece of golden and the valley with the pleasant smell of grass. In their place,

they know that they are not considered important. Their place belongs to the people who own an area of land. They are not too low to grow the bread, but they are too low to eat the bread. The group down and go. They are too low and go to the hell of complicated deep mines. They collect the most beautiful gems when the crown of greedy man shines. Whenever a greedy man lacks, upon the the group's backs. Fresh loads a greedy man deigns to lay. The group is far too low to vote the tax, but not too low to pay it.

They know if they are very low and proletariat. But at plastic power of them, the mould at the lord's feet will grow into the palace, church, and tower. The group prostates in the rich's hall and cringes at the rich's door. They are not too low to build the wall, but they are too low to tread the floor. From their fingers glide the silken flow and the glow robes. It rounds the limbs of the sons of pride. What the group get and give, they know what they share. The group is not too low to weave the cloth but too low to wear the cloth. When trumpets ring, the thrust of a poor's arm will go through the heart of the proudest king. They are just ordinary workers. They are not too low to kill the enemy but too low to touch the spoil.

Model and Variants

The model of this poem is the phrase *we're low*. It means they are not considered important. The phrase is chosen as the model of the poem because that phrase is monumental. This model is explained through some variants in the poem. This model *we're low* is supported by some variants in some lines of the poem. The model is explained through the phrase *we're not too low – the bread to grow, but too low the bread to eat*. It indicates that there is a group that they can grow the bread, but they cannot eat the bread itself. It is explained through the phrase *our place we know, 'tis down at the landlords' feet*. It means that their place is dominated by landlord.

The model *we're low* is also explained by the phrase *we're not too low to build the wall, but too low to tread the floor*. It indicates that they can build something, but they cannot live it it. That phrase is explained by the phrase *then prostrate fall – in the rich man's door*. It explains that they prostrate in the rich's hall.

The model is also explained by phrase *we're not too low the cloth to weave – but too low the cloth to wear*. It indicates that they are not really low to weave the cloth, but they cannot wear it. That phrase is explained through the phrase *the silken flow – and the robes that glow, round the limbs of the sons of pride*. It means that they just make a cloth for the rich man.

The other variant of the model is explained by the phrase *we're not too low – to kill the foe, but too low to touch the spoil*. It indicates that they cannot kill their enemy, but they can take their rights. The phrase is explained through the phrase *the thrust of a poor man's arm will go through the heart of the proudest king*. It means that their thrust is aimed for the rich man who take their rights.

The Song of The Lower Classes in Hermeneutic Reading

At the opening of the nineteenth century England was changing from an agricultural to a manufacturing nation. The transitional period was one of suffering and uncertainty and of ill directed attempts at reform. One of the most important facts of England's condition was perhaps the high price of food. Living expenses were high compared with what they had previously been. This was due to the war with France and to a gradual increase of the population above what the agricultural resources of the country would support. These high prices were but one symptom of the fundamental industrial change which was taking place (Jones, 1899).

In the beginning of the poem, Jones writes *The Song of the Lower Classes* in the title. The meaning of this title is the purpose of Jones in emphasizing the message in the whole content of the poem. *The Song of the Lower Classes* is the song belongs to the social classes

who has the lowest position in society. Jones mentioned that there are several lower classes in his poem, such as farm laborers, miners, fabric factory workers, etc. Based on the background of the poem, which is mentioned by Jones to explain the conditions of the lower classes in the Industrial Revolution era.

1st stanza

*We plough and sow—we're so very very low,
That we delve in the dirty clay,
Till we bless the plain with the golden grain,
And the vale with the fragrant hay.
Our place we know—we're so very low,
'Tis down at the landlords' feet:
We're not too low—the bread to grow,
But too low the bread to eat.*

As the meanings are gained at the magnetic level, Jones describes the conditions of social classes in the Industrial Revolution era by showing some kind of labor. In the first step of reading, it is found that the model of the poem is low. The word *low* is a picture or reflection of the workers as an oppressed class.

In the first stanza, Jones reveals the suffering of farm workers where they work not to fulfill their own needs, but for the landlord or the rich. This happens because of changes in the system made by the rich that have an impact on farmers. The rich as the owners of capital, they can control the economy. Even with its capital, the rich can expand their industrial fields. Industrial businesses need land, capital owners buy agricultural land owned by aristocrats. In the end the purchase of agricultural land had an impact on the farmers who originally worked on agricultural land owned by aristocrats lost their jobs. They were trying to find a place to work elsewhere. Some of them moved to the city to work as laborers. Unlike when they become farmers on aristocratic lands, the wages of the workers are quite large, because the wage system is regulated according to the harvest (Yusfita, 2017).

2nd stanza

*Down, down we go—we're so very very low,
To the hell of the deep sunk mines.
But we gather the proudest gems that glow,
When the crown of a despot shines;
And whenever he lacks—upon our backs
Fresh loads he deigns to lay,
We're far too low to vote the tax.
But not too low to pay.*

In the second stanza, Jones describes the miners who are oppressed by greedy man, the rich man. Similar to the fate of farm laborers, mining workers work very hard for the rich, not for themselves. The rich who are greedy will always feel inadequate with what they have. The mine owner will continue to oppress the workers, because workers do not participate in the election of taxes, but the miners continue to pay their taxes. This is a distinct advantage for mine owners. Many industries grew quickly as owners of businesses and factories pushed their work force to improve their profits so that the business could continue to expand. This added to dangers in the workplace, but some industries were already very risky. This was especially true in the case of coal mining. The owners of coal mines needed a work force that would produce coal as cheaply as possible. A miner was paid according to how much coal he produced, not how many hours he worked. Some miners would take their whole families underground to

try to get as much coal as possible, so they could earn more money. Each member of the family would be given a different job to do which would help the miner to get as much coal as possible.

3rd stanza

*We're low, we're low—mere rabble, we know,
But at our plastic power,
The mould at the lordling's feet will grow
Into palace and church and tower—
Then prostrate fall—in the rich man's hall,
And cringe at the rich man's door,
We're not too low to build the wall,
But too low to tread the floor.*

The phrase *we're low – mere rabble* that the working class of the era was severely persecuted by a system created by the rich. Because the existing system is only beneficial for landowners, factories, and church leaders. The workers will continue to fight for justice for them. As Karl Marx said that the society who control the base structure, they will also control the superstructure. With it all, they will easily regulate their social conditions. In this case, the rich as capital owners control the base and superstructure using religion and politics as tools to control the working class in the Industrial Revolution era.

4th stanza

*We're low, we're low—we're very very low,
Yet from our fingers glide
The silken flow—and the robes that glow,
Round the limbs of the sons of pride.
And what we get—and what we give,
We know—and we know our share.
We're not too low the cloth to weave—
But too low the cloth to wear.*

Jones describes that the workers are so miserable and underestimated. With the agrarian revolution, the social conditions of British society experienced chaos. This revolution was caused by the development of the craft of wool clothing, which naturally increased the demand for wool fabrics from sheep fur. From that, the business in the wool field became very attractive, so agriculture was turned into sheep farming. For the purpose of the sheep breeding, the scattered land of the aristocrats was collected by exchange. The meadows are fenced off and used as sheep grazing. The change in the function of land into livestock land was also caused by the declining price of wheat.

By 1835, it is believed that more than fifty percent of the workers in the textile industry were under the age of eighteen and often worked 12-14 hours a day, with increased hours during busy time periods. Conditions in the mills were required to be hot and humid for the spinning of fabric, making the employees sweat profusely, giving rise to the term "sweat shop." This combined with a large amount of airborne particles would worsen the existing lung problems and led to the development of tuberculosis in many of the workers. In addition, moving from the warm to the cold night led area to the case of pneumonia. Machinery in the mills was loud and would damage the workers' hearing. Small children were given the job of scavenger and piecers. Scavengers worked under the machinery to clean dust and oil as well as gather cotton thrown off the machinery due to vibrations. Because the machinery did not stop for their work, they had to quickly get out of the way so they would not be stretched and crushed in the

machinery. Piecers had to lean over machinery to repair broken threads. As with scavengers, the risk of finger and hand crushing was very high. If the children's hair becomes stretched out in the machinery, their scalps can be ripped off, and they can be crushed to death if they fall asleep and fall into the violated machine (McGrath, 2016).

5th stanza

*We're low, we're low—we're very very low,
And yet when the trumpets ring,
The thrust of a poor man's arm will go
Through the heart of the proudest king!
We're low; we're low—our place we know,
We're only the rank and file,
We're not too low—to kill the foe,
But too low to touch the spoil.*

All of the misery experienced by workers in the Industrial Revolution era, Jones expresses those workers will fight against the bourgeoisie, land, and factory voters in order to regain the welfare of the workers. The phrase *the thrust of a poor man's arm will go, through the heart of the proudest king* is a form of resistance of workers against the authorities. The last stanza of this poem leaves open the question of whether the poor man here is a foot soldier of the revolution (one of those who participated in the toppling of the thrones in 1848), or a hired soldier fighting in the interests of his 'own' ruling class. The ambiguous nature of this image is unsurprising, given that in 1848 Jones had been sentenced to two years imprisonment for making 'seditious speeches. In this poem, Jones shows that the poem presents a process of growing class consciousness. The sequence of occupational groupings - agricultural labourers, miners, builders, and weavers - also reflects the relative industrial strength and organization of those different workers (Sanders, 2018).

A Song for The People in Heuristic Reading

The poem entitled *A Song for The People* is written by Ernest Jones and published on March 4th 1848. This poem contains nine stanzas, in each stanza there are four lines. The poem will be analyzed as follows.

A Song for The People

According to Cambridge dictionary, the word "for" is intended to be given to. The title of the poem above means there is a song that is intended to be given to the people. The phrase "the people" may represents the large number of ordinary men and women who do not have positions of power in society.

1st stanza

*A song to the men—the working men,
Who long in their chains have sighed,
'Neath the usurer's frown—and lord and Crown,
And the Churchman's greedy pride.*

The first line of the first stanza explains there is a song to the men, especially to the working men. The second line is the continuation of the first line. According to Cambridge dictionary, the word "long" is to want something very much. It means the working men who want their chains have complained. In the third line, the word "neath" is in or to a lower position than someone or something, under someone or something. The third and fourth lines mean under the frown of a person who lends someone money with the agreement that they will pay

back a very much larger amount of money later, lord and his crown, and the churchman's greedy pride. The meaning of this stanza is there is a song to the working men who want their chains have complained under the frown of greedy men.

2nd stanza

*There's strength in our bands—and our fate's in our hands;
If we knew but to use our power,
The foul-class rule—of the knave and fool,
Needn't last for a single hour.*

The word “band” in the first line indicates a group of people who share the same interests or beliefs, or who have joined together for a special purpose. The first line means there is strength in their group, and their fate in their hands. The second and third lines explain if they know but to use their power, the dirty class rule of the knave and fool. The last sentence in the second stanza means the dirty class rule of the knave and fool needn't last for a single hour. This stanza means there is a strength in the bands and their fate in their hands. If the greedy men know, the dirty class rule of the knave and fool needn't last for a single hour.

3rd stanza

*Then down to the dust—with titled lust,
And down with the gold king vile,
For the world shall see—that we will be free,
And free be the sister-isle.*

The third stanza above is the next explanation of the second stanza. The first line above means the bands down to the dust with titled lust. The second line is the continuation of the previous line. It means the bands also down with the king vile. The third line talks about the further explanation of the first and second lines. It means that for the world see indeed the bands will be free. The fourth line means the bands be free become family. The meaning of this stanza is the bands down to the dust with titled lust with the king vile. For the world see indeed the bands will be free and become family.

4th stanza

*In the days of old—when hearts beat bold,
To the flap of Freedom's wing,
The dust at our feet—was the winding sheet,
That wrapt a headless king.*

The first line above explains in the past, when the hearts of the band are pounding. The second line means when their hearts are pounding to flap their freedom wings. The third line indicates the dust at their feet was the winding sheet. The fourth line above is the explanation of the winding sheet. It means that the winding sheet that wrap a headless king. This stanza means in the past, when the hearts of the band are pounding to flap their freedom wings. The dust at their feet was the winding sheet that wrap a headless king.

5th stanza

*Are we happier now?—No! the millions bow,
'Neath a yoke ten times more black:
Ten times more strong—we'll march along,
And drive the vermin back.*

The first line of the fifth stanza above means are they happier now? it relates to previous line that the word “we” refers to the band. The answer is no, the millions bow. The second line

is the continuation of the first line. It means the millions bow under something that connects two things or people, usually in a way that unfairly limits freedom ten times more black. The third line means ten times more strong, the bands will march along. According to Cambridge dictionary, the word “march” is an event in which a large number of people walk through a public place to express their support for something, or their disagreement with or disapproval of something. The fourth line is also the continuation of the previous line. It explains the bands also force the vermin back. The word “vermin” is the people who are unpleasant and harmful to society. The meaning of this stanza is the bands happier now? – no, the million bow under a freedom ten times more black and stronger. The bands will walk through a public place to express their feeling and force the unpleasant people.

6th stanza

*Then down to the dust—with titled lust,
And down with the gold king vile,
For the world shall see—that we will be free,
And free be the sister-isle.*

The meaning of the stanza above is the same with the third stanza.

7th stanza

*Do they think we'll stand—with an idle hand,
And starve, while they gorge their fill?
They yet may wake—to their grand mistake,
And find there are men here still.*

In the first line of the seventh stanza above, the word “they” is related to the first stanza of the poem. It refers to the usurer's frown, lord, and the churchman's greedy pride, whilst the word “we” refers to the band. Thus, the first line means do the usurer's frown, lord, and the churchman's greedy pride think the band will stand with an idle hand. The second line is the continuation of the first line. It means do the usurer's frown, lord, and the churchman's greedy pride think the band will stand with an idle hand and starve, while the usurer's frown, lord, and the churchman's greedy pride are full. The third and fourth lines explain the usurer's frown, lord, and the churchman's greedy pride are not awake to their big mistake and find there are still men here. The word “men” is related to the first stanza. It refers to the working men. This stanza means do the greedy men think the bands will stand with an idle hand and starve, while the greedy men are full. The greedy men have not yet realized their grave mistake and see there are still men here.

8th stanza

*We seek not strife—and we value life,
But only when life is free;
And we'll ne'er be slaves—to idle knaves,
Whatever the cost may be.*

The first line of the stanza above means the band are not looking for strife and the band value life. The second line means the band does not seek strife and respect for life if the band lives freely. The third line explains the band will not become unemployed slaves. The fourth line means whatever the cost may be. The meaning of this stanza is the bands do not seek strife and respect for life if the band lives freely. The bands will not become unemployed slaves, whatever the cost may be.

9th stanza

*Then down to the dust—with titled lust,
And down with the fold king vile,
For the world shall see—that we will be free,
And free be the sister-isle.*

The above stanza also has the same meaning as the third stanza.

The whole meaning of the poem is there is a song to the working men who want their chains have complained under the frown of greedy men. Their strength in the bands and their fate in their hands. If the greedy men know, the dirty class rule of the knave and fool needn't last for a single hour. In the past, when the hearts of the band are pounding to flap their freedom wings. The dust at their feet was the winding sheet that wrap a headless king. Are the bands happier now? – No, the million bow under a freedom ten times more black and strong. The bands will walk through a public place to express their feeling and force the unpleasant people. Do the greedy men think the bands will stand with an idle hand and starve, while the greedy men are full. The greedy men have not yet realized their grave mistake and see there are still men here. The bands do not seek strife and respect for life if the band lives freely and they will not become unemployed slaves, whatever the cost may be. In the end, the bands down to the dust with titled lust with the king vile. For the world see indeed the bands will be free and become family.

Model and Variants

The model of this poem is the phrase *the working men*. It becomes the model of this poem because the phrase is monumental. This model is explained through some variants in the poem. The model is supported by some variants in some lines of the poem. First, the model is explained through the phrase *who long in their chains have sighed*. It indicates that the working men want a freedom. For the further explanation, it is explained by the phrase *neath the usurer's frown – and lord and crown, and the churchman's greedy pride*. It means that the working men are in the shackles of greedy men.

The model is also explained by phrase *we'll march along and drive the vermin back*. It indicates that the working men will take to the streets and counter greedy men. The other variant from the poem is the phrase *they yet may wake – to their grand mistake and find there are men here still*. It means the greedy men have big mistakes and haven't realized that the working men are victims of their mistakes.

The model is also explained by phrase *and we'll ne'er be slaves – to idle knaves, whatever the cost may be*. It indicates that the working men will never be slaves, whatever the cost be. Those phrase is explained through the phrase *for the world shall see – that we will be free, and free be the sister – isle*. It means the world will see that the working men will be free and become families.

The Song of The Lower Classes in Hermeneutic Reading

The Industrial Revolution can be said as an event that changes the agrarian economic system into an industrial economic system that uses mechanical power as its production tool, replacing human power and animal power. Before known mechanical and automatic tools, European society worked by using manual tools (using human power) and still relied on the speed of both hands and feet. That is, these tools will not function and work if there are no hands or feet. The equipment in question such as hoes, machetes, shovels, saws, knives, gauges, hammers, weavers, spinners, bears, nets, rowers, and others. The workers who were treated unfairly by the entrepreneurs began to move to form a force to improve their rice (Djaja, 2012: 94).

In the title of poem, Jones describes a song that represents a support for the workers. Because with the Industrial Revolution, a new layer of society was formed, namely the ruling and labor society. With the power of capital, the authorities can run and develop the industrial sectors in the UK. And these rulers emerge the term capital, which means "*capital*". The group benefited greatly from the Industrial Revolution which gave rise to modern capitalism, which showed the role of the capitalists as producers, traders and at the same time distributing goods (Yusfita, 2017).

1st stanza

*A song to the men—the working men,
Who long in their chains have sighed,
'Neath the usurer's frown—and lord and Crown,
And the Churchman's greedy pride.*

In the reading of the first stage, it is found that there is a song for the workers who were being shackled by the authorities. In this first stanza, Jones tries to represent the feelings felt by the workers, who they are eager to escape from the clutches of the authorities. As explained earlier, there is a capitalist authority. By the capital they have, they control the economy. Even with the capital, they can expand their industrial fields.

2nd stanza

*There's strength in our bands—and our fate's in our hands;
If we knew but to use our power,
The foul-class rule—of the knave and fool,
Needn't last for a single hour.*

In the second stanza, the workers will use force to oppose the dirty rules of the rulers that make the workers oppressed. Many factories at that time were various buildings that did not meet various health requirements. Where workers work hard ten to eighteen hours a day in accordance with the wishes of their employers (Afandi, 2017).

4th stanza

*In the days of old—when hearts beat bold,
To the flap of Freedom's wing,
The dust at our feet—was the winding sheet,
That wrapt a headless king.*

Rapid changes in the industry have far-reaching effects on various aspects of life. The most striking impact of the Industrial Revolution in Britain was the rise of capitalism, and the taking of agricultural land into industrial land. The phrase *to the flap of freedom's wing* indicates that before the Industrial Revolution, workers lived freely.

5th stanza

*Are we happier now?—No! the millions bow,
'Neath a yoke ten times more black:
Ten times more strong—we'll march along,
And drive the vermin back.*

And at the time of the Industrial Revolution, Jones described the workers really tortured by the rules of the rulers. Then the emergence of a social revolution, in the 1820s there was a riot caused by poor urban residents supported by the workers. This national movement demands the improvement of the fate of the people and workers. As a result, the government passed a law that guaranteed the improvement of the fate of the workers and the poor (Yusfita, 2017).

7th stanza

*Do they think we'll stand—with an idle hand,
And starve, while they gorge their fill?
They yet may wake—to their grand mistake,
And find there are men here still.*

On the seventh stanza, the phrase *and starve, while they gorge their fill*, it is a contradiction between the workers and the ruler, which the workers starved as a result of the Industrial Revolution at that time while the rulers did not.

8th stanza

*We seek not strife—and we value life,
But only when life is free;
And we'll ne'er be slaves—to idle knaves,
Whatever the cost may be.*

9th stanza

*Then down to the dust—with titled lust,
And down with the fold king vile,
For the world shall see—that we will be free,
And free be the sister-isle.*

The Industrial Revolution made the character of individuality is getting stronger because it is influenced by the industrial system of money. Conversely, the depletion of a sense of solidarity and kinship (Djaja, 2012).

The workers who were treated unfairly by the employers began to move to form a force to improve their rice. They then formed an organization commonly called a socialist movement. The socialist movement was motivated by the thought of Thomas More who wrote the book *Utopia*. The most popular figure in socialist thought and activist is Karl Marx with his book *Das Kapital*. Socialists believe they have seen a pattern in human society that, if understood properly and act on it, will bring worldly salvation to men and women. Therefore, socialists are also romantic, because they dream of a new order of a future Utopia where each individual can find happiness and fulfill their needs (Perry, 2013: 66).

Socialism in Ernest Jones' three selected poems

As we have described in the previous discussion, we emphasize the socialism is drawn in Jones' three poems, *The Song of The Poor*, *The Song of The Lower Classes*, and *A Song for People*. The depiction of the miserable life of working classes which oppressed by the rules of the rich indicate the existence of socialism paradigm in the works. Together with the workers formed a labor movement, they fight for justice and freedom for their lives because actually they did not want any a dispute. Eventually, Jones points out there are a class struggles, especially the working classes, which was seen in the Industrial Revolution era through his poems. He also invited the workers through his poetry to unite in fighting for their class against the ruling class to get a justice and freedom.

CONCLUSION

After analyzing Ernest Jones' three selected poems by using the theory of Semiotics of Poetry by Michael Riffaterre, the presented meaning and significance of the selected poems is found. In the first stage of reading, heuristic reading, the meaning which is reached at the

mimetic level contain of ungrammatical meanings. We find there are some ambiguous meanings or there is no coherent meaning between phrases with other phrases, sentences with other sentences and stanzas with other stanzas. Moreover, the second stage of reading is applied.

In the second stage of reading, hermeneutic reading, we find the significance of the three selected poems. The significance of *The Song of The Poor* is the miserable life of the workers in the Industrial Revolution. Jones as a poet joined the struggle with the workers to fight the rules made by the rich. The significance of the poem entitled *The Song of The Lower Classes* is the misery of the various working classes. This explains Jones' view on various conditions of the working class were miserable during the Industrial Revolution, ranging from farm workers, textile workers, miners, and construction workers. The significance of *Trumpet Player* is found as resistance of the working classes. They did not agree with the terrible rules made by the rich. This poem tells how the condition of the oppressed workers by the rules of the rich. By the existence of these rules, the workers go down to the streets for the rich and demand justice for themselves.

From three significances above, it can be concluded that Ernest Jones' three selected poems show the working-class struggle. Those poems are an emotional overflow of the workers because the ruler treat them unworthily. The poems are Jones' vehicle of a social protest in a perspective of him as a Chartist who sides for the working class. He puts his soul into the poems, and he is speaking out the truth about the misery of the working class he lives in. In conclusion, Jones tries to unite the workers against the ruling class through the poems in the Industrial Revolution era. The voices of the workers articulate justice, peace and freedom in the sense of humanism.

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