

CHAPTER II

THEORETICAL FRAMEWORK

Since this study on literature is a scientific work, it needs appropriate approach to get deeper understanding about the work and its value. Approach itself according to Atmazaki is a list of assumptions and principles connected with the characteristics of the poem or literary works in general. (Atmazaki, 1993:123) It emphasizes that approach is the act of drawing near the object, in this case is the poem.

As stated in the theoretical background, the writer uses two kinds of approaches. The basis of taking two kinds of approaches here is what David Daiches said in his book *Critical Approach to Literature*, that there is no single "right" method of handling literary problems, no single approach to works of literature that will yield all the significant truth about them. (Daiches, 1956:396)

To know why it is so, further Daiches said that a literary work is an immense complex of meaning which is nevertheless often simple and immediate in its impact, and it is impossible, or at least difficult, to describe that complex and simultaneously to account for its impact. (Daiches, 1956:392) Due to these, we can use more methods or approaches in our analysis, so that we can get greater understanding and appreciation to the literary

works. Besides, an active appreciation of literary works is not always dependent on one theory or approach. That is why the writer uses two kinds of approach, intrinsic approach and philosophical approach.

II.1. Intrinsic Approach

A study of literary work should be based on interpretation and analysis of the literary work itself. The first and most prominent concentration on this study should be directed toward the work. (Wellek and Warren, 1978:157-158) This study is made possible by applying the intrinsic approach, one that is used to analyze a literary work through its intrinsic elements, just like the next quotation says :

The term *intrinsic analysis* refers to the analysis of the intrinsic elements of the work in question. What is so called the intrinsic element itself is a view in which literary works are considered as a whole system of signs, or structure of signs, serving a specific aesthetic purpose. (Wellek and Warren, 1978:141)

Since the writer wants to focus on the work itself, more particularly through its intrinsic element, this kind of approach is used. This approach is later made through the content of the three poems, as it is aimed to get their themes.

II. 1.1. Semiotics

Semiotics means the systematic study of signs. Its classification distinguishes between denotation and connotation, between codes and the messages, and between paradigmatic and syntagmatic. (Eagleton, 1983:101)

The aim of analysing a poem is to understand the meaning of it. To analyze a poem means trying to catch and give the meaning to the text of the poem. A literary work is a meaningful structure, remembering that it is a system of sign whose meaning uses language as its medium. Language, then, as the medium of literary works is a system of semiotics or signs :

Bahasa sebagai medium karya sastra sudah merupakan sistem semiotik atau ketandaan, yaitu sistem ketandaan yang mempunyai arti.
(Pradopo, 1983:101)

Remembering that a poem is condensed with more 'information' than any other literary works, it can be said that a poem is related to a wider systems of meaning comprises many signs within. It is the work of Semiotics to explain what the signs in the poem mean. On a simple way of saying, Semiotics is a theory that could describe and explain the references of the signs in relation to the work itself.

Concerning the nature of the Semiotic theory, we must remember that Eliot's, Pound's, and Williams' poems are of

many signs. According to C.S.Pierce, there are three basic kinds of sign :

- iconic, where the sign somehow resembled what it stood for
- indexical, where the sign is somehow associated with what it is a sign of
- symbolic, where the sign is only arbitrarily or conventionally linked with its referent

(Eagleton, 1972:101)

The signs in the three poem are mostly of symbolic kind, which can be seen from the frequent use of metonymy, similes, and metaphors by the poets. It means that their meanings are based on the present convention. For example the word lady which means a woman of good social position exists on the convention of English, while French's convention called it femme. So, in doing the analysis, the writer emphasizes what is meant by the meaning of the poem is not merely its literal meaning. But, it is the meaning of language and situation in the poem, of feeling, intensity, additional meaning (connotation), and the meaning derived from other language signs.

Still in relation to Semiotics , the writer will make a total interpretation based on the text of the three poems. Chatman says in his *The Language of Poetry* that a

total interpretation of a poem comprises paraphrases, explication of metaphors, and elucidation.(Chatman, 1968:79)

Paraphrases is saying something in other words without regards to further implications.(Chatman, 1968:39) In this case, the writer will restate the lines in one stanza on their plain senses. Explication of metaphors is to make out the tenors and vehicles of metaphors and their connection.(Chatman, 1968:75) Vehicle is the word or phrase doing the "stand for", while tenor is the word or phrase doing the "stood for".(Chatman, 1968:45)

Elucidation is to grasp, from the context, the connotation of words and the inferences of sentences.(Chatman,1968:75) Further, Chatman defines connotation as words having suggested meanings, differently from dictionary meanings.(Chatman, 1968:38) In a poem, usually we can find connotative words and words that make us conclude or infer something. If we find connotative words, we have to look for its suggested meaning which is much more reliant on its context. And if we find words infering something, we can refer to what Chatman says, i.e. to draw inferences is to make a full implication, the inferences which can be drawn from them.

In the chapter of analysis, we will see further how to

work out the semiotic analysis to get what the poem is about and also its theme.

II.1.2. Theme

As stated in the definition of key terms, theme is the central and dominating idea in a literary work. It can be the message or moral implicit in any work of art. (Shaw, 1972:387)

From that definition, it can be assumed that theme is closely related to what the poem is about. The controlling idea, a central inside of a poem, is concerned with a poem's purpose. Furthermore, a controlling idea makes a poem has its moral and aesthetic value.

Potrait of a Lady, which is talking about woman as viewed by the poet's, is definitely has its controlling idea or theme. This controlling idea could only be achieved by seeing and knowing the poem, also by the thinking and reasoning process of the content of the poem, the processes that is closely related to philosophical analysis.

II.2.Philosophical Approach

Dealing with philosophy, reading a poem is not a matter of discovering what the poem means, but a

process of experiencing what it does to us. What the poem does to us, however, is actually a matter of what we do to it, a question of interpretation.

Philosophical approach is the way to get near the literary work from the point of philosophy. Most people believe that there is a similarity between literary work and philosophy. They (literary work and philosophy) both try to seek the value, the universal one which has a moral teaching (Wellek and Warren, 1978:23). Surely, the three poems contain certain values of their own. This study also aims to catch dissimilarities of values in each poem, so that we will know each poet's philosophy about woman in his work

This kind of approach is mostly concerned with the theme and idea of the poem. So, this one is applied after the writer did the content analysis.

Remembering that the three poems are about the contemplation to a woman, first of all the writer tries to define the concept of woman. According to the philosophy of man, woman is an adult female whose qualities are generally caring, loving, sensitive, gentle, and powerless. These qualities usually makes men adore them and naturally feel responsible to protect and love them. In literature, these qualities become some inspiration for

male writer to create their works. Men's involvements with women often become the object of discussion literary works.

T.S. Eliot's *Potrait of a Lady*, Pound's *Potrait d'unne Femme*. and Williams' *Potrait of a Lady* are few examples of men's recognition to woman, in which the poets try to depict her profile according to their own perception.

The writer sees that the figuring out in the three poems are not merely impression made by their poets. The three poets's perception, imagination, and thinking process make their poems have similarities in some values. They are emotion and feeling, which drive the poets to make a certain judgement.

James E. Royce, an American philosopher, says that emotion is a spontaneous, intense feeling, aroused by a meaningful stimulus and characterized by peculiar bodily changes. (Royce, 1969:139) So, it is more involved perception. Further, he defines feeling as the most elemental states of pleasure and displeasure. (Royce, 1969:138) We will see in the analysis that the poets express their content as well as their discontent in their works, which reflects their personal feeling to a woman.

Royce, then, defines judgement as artificial proposition expressed from some concepts after the

reasoning process. (Royse, 1969:75) Eliot, Pound, and Williams have formed their opinion that a woman is like what the thought in their works. Those view and estimation are the forms of judgement, and they cannot be separated from emotion and feeling.

Yet, as the three poems are made by different persons, there must be some dissimilarities of concerns in each poem. Those different concerns will differentiate the quality of judgement made by each poet. We will find after the content analysis that T.S. Eliot's *Portrait of a Lady* deals with life, care as human existensial, faith, and trusting surrender. Meanwhile, in Ezra Pound's *Portrait d'une Femme*, we will find the dominating value of intelligence, mind, and knowledge. Lastly, in William Carlos Williams's *Portrait of a Lady*, we will find the value of beauty from the point of sight. In the chapter of analysis, the writer will use those different values as the base to review the similarities of the three poems (i.e. emotion and feeling) in order to know how their views differ to one another.