

CHAPTER III

ANALYSIS

The first main focus of this study is theme analysis, which is closely related to understanding the meaning of the poem. In understanding the meaning of the three poems, the writer cannot be separated from the content of them, since a poem is a special genre of literary works.

In doing the content analysis, the writer tries to grasp the meaning of each stanza in the poem and write it in a continuous statements or paragraphs. Here, the writer does not explain the meaning of individual words, but try to make a total interpretation of the whole poem through its lines.

As stated in Theoretical framework, a total interpretation comprises paraphrases, explication of metaphors, and elucidation. So, in making paraphrases of the poems, the writer will substitutes the appropriate synonyms of the words, rearrange the word order, or fill in the ellipses so that there will be a continuous paragraph. Meanwhile, if the line contains metaphor, the writer wil explicate it, or state its tenor and its vehicle and explain their connection. And if there are connotative and symbolic words, the writer will elucidate it. 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 inferring 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. So, the writer is simply to read between the lines, or in a simple way of saying, find more meaning than the words appear to express. (Hornby, 1974:494)

Based on those statements above, the writer will analyze the content of the three poems as follows :

III.1.1. The Content Analysis Of T.S. Eliot's *Potrait of a Lady*

This poem is divided into three parts. Part I consists of two stanzas, part II four stanzas, and part III five stanzas. Part I occurs in Winter time, in a December afternoon; part II in the Spring, in the month of April, and part III in Autumn, October night.

The main characters in this poem are "I" and the Lady. The "I" of the poem is as the dramatic speaker or persona. The implication is that the poet has really wore a mask although he seems to speak so directly to us. The lady in this poem refers to a hostess, a woman who entertains her guests. For additional information, Conrad Aiken, a close friend of Eliot at Harvard, identifies the Lady of this poem as a Harvard hostess, 'our dear deplorable friend,

Miss X, the *precieuse ridicule* to end all preciousity, serving tea so exquisitely among her bric-a-brac'. (Southam, 1968: 36).

The poem starts out with an epigraph (a short quotation), a snatch of dialogue from *The Jew Of Malta* by Christopher Marlowe (1564-1593). The first line is spoken by a Friar. He is beginning to accuse Barabas (the villainous Jew of the title), who interrupts him and finishes off the sentence with his own words. It is a scene of double deception. The Friar is trying to blackmail Barabas, not simply charging him with sin. In turn, Barabas self-accusation is callous and prompt. In fact, his sins go far deeper. He comes fresh from a grotesque crime, the poisoning of a convent of nuns.

From that epigraph, it seems that Barabas thought fornication, a voluntary sexual intercourse between person not married to one another, just means a pretext for him to cover his real sin. Here, the writer sees that to him, adultery is an unimportant mistake, moreover, if it happens far away in distance and if the girl is dead. Possibly, Eliot puts this insulting opinion of Barabas as the introduction of *Potrait of a Lady* in the purpose of opening up our view that some men think their mistakes with women are meaningless. That does not mean Eliot saw all men are jerk in their relationships with women, as this *Potrait of a Lady* describes his view about a woman

that a man could sympathize.

Part I, the first stanza. Among the smoke of a December afternoon, "I" and the lady meet in her room. The lady has already saved the afternoon for him. The situation of their meeting place is gloomy, as shown by the lines

And four wax candles in the darkened room, 4
 Four rings of light upon the ceiling overhead, 5
 An atmosphere of Juliet's tomb. 6

Juliet's tomb suggests the gloomness of the atmosphere. In Shakespeare's *Romeo and Juliet* the tomb is the vault in which Juliet's body is placed, her family supposing her to be dead. Actually, she is only in a coma, drugged, in an attempt to escape an arranged marriage and save herself for Romeo. But the plan goes tragically wrong. Romeo is killed and Juliet commits suicide over his body. So, we can imagine how gloomy and obscure the situation was. All those components of gloom in lines 5, 6, and 7 seems to be prepared for all things to be said or left unsaid (1.7). Here, line 7 leads us to presume that "I" and the Lady are used to talk, or in other words they are usually involved in some conversation.

Line 8 shows that they have been heard the Polish composer Frederic Chopin plays his Preludes through *his hair and fingertips*, means he plays enthusiastically and beautifully. Then the Lady said that Chopin's work is so

close and familiar to her, indicated by the word *intimate*. So intimate that she thinks his soul should be taken again from grave (*ressurrected*, 1.11) only among few friends. Then she continues the criterion of friends here :

Some two or three, who will not touch the bloom 12

That is rubbed and questioned in the concert room." 13

So, she needs about two or three friends, who will not disturb (*touch*) *the bloom*. Bloom denotes to a flower, but in the line it refers to Frederic Chopin who was creating his greatest beauty and perfection by piano, as line 13 explained further, and who always makes his listeners stuck between confusion and admiration (*rubbed and questioned*) while hearing his concert.

Line 14 to 18 are the beginning of their conversation at that day. It slips among light inclinations (*velleities*, 1.15) and deep regrets (*carefully caught regrets*, 1.15), through the tones of violins that slowly weaken (*attenuated*, 1.16), mingled with the sounds of cornets far away in the space (*remote cornets*, 1.17).

Lines 19 to 28 are the lady's continuation, her thoughts about friendship. She says to "I" if he doesn't know much how those few friends mean to her, and how rare and strange it is to find them in a life *composed so much of odds and ends*. It indicates that she realizes that life is so difficult and complex, that friendship is something very meaningful for her to live within. And it

is hard to find a friend who has and gives those qualities (in line 12 and 13) upon which friendship lives. Those qualities here means that she wants a friend who won't disturb her although she is different or confusing to him in enjoying herself, just like Chopin enjoys his playing. These are so important for her, that she says

How much it means that I say this to you_ 27

Without these friendships_life, what a *chauchemar!*"

We can see that without those friendships, the lady thinks life is such a nightmare, as indicated by the French word *chauchemar*. Here, we can imagine how meaningful and important a friendship for the lady in the life that is so difficult to her.

In the second stanza of Part I, there is the continuation of the scene. Among the windings of the violins and the sounds of cracked cornets, "I" begin to feel something :

Inside my brain a dull tom-tom begins 32

Absurdly hammering a prelude of its own, 33

Here, "I" make a prelude of his own, differently from the prelude by Chopin they are hearing. It implies that "I" has thought of himself differently from the lady's opinion. Inside his brain, he steadily (*capricious monotone*, l.34) says :

That is at least one definite "false note." 35

means that what the lady's said is definitely such wrong

ideas, that she acts wrongly as stated by the phrase "false note". Then, there is a line

Let us take the air, in a tobacco trance, 36

This line suggests that "I" asked the Lady to forget the things they just talked about. In a tobacco trance, one usually in a dreamy and hypnotic state and forget about everything else. *Take the air* means to hold of the air so that we could be fresh again. In line 36, it refers that "I" asks the Lady to go out and get the surrounding's atmosphere to forget what they have talked about just now. Outside, they could admire the monuments of the town, discuss the late events, and correct their watches by the public clocks.(11.37,38,39) Then, they could sit for half an hour and drink their bocks.(1.40) Lines 36-40 imply that "I" doesn't want to show his disagreement with the Lady, and he even asks her to go out to talk about anything else. This asking is the end of Part I.

In Part II, the first stanza, is the occurrence in the Spring time, in the lady's room. The Lady twists one lilac stalk in her finger and continues her talkings to "I" :

"Ah, my friend, you do not know, you do not know 4

What life is, you who hold it in your hands," 5

"You let it flow from you, you let it flow, 7

She thinks "I" doesn't know what life is. Further she said that "I" who holds life in his hands had let it flow from him for nothing. She knows that youth is cruel and

merciless, never regrets for giving bitter wrong doing to him.(1.48)

Hearing that talking, surely "I" smiles, and go on drinking his tea served by the Lady. Immediately, she continues :

"Yet with these April sunsets, that somehow recall 12
 My burried life, and Paris in the Spring, 13
 I feel immeasurably at peace, and find the world 14
 To be wonderful and youthful, after all." 15

Those lines mean that with April sunsets that summon back her life that is covered up and forggotten, hidden from view (*my burried life*, 1.13), and with Paris in the Spring, in spite of all the lady feels happy. For line 13, "The Burried Life" by Matthew Arnold (1822-1888) seems to be the source of the phrase *my burried life*. In Arnold, the 'burried life' is 'the mystery of this heart which beats so wild, so deep in us', the impulsive, passionate side of human nature that we so often try to ignore or suppress. Throughout *Potrait of a Lady* Eliot seems to suppose the reader's acquaintance with *The Burried Life*, on which he provides a kind of modern commentary, a re-writing of Arnold's serious dramatic monologue as a complex statement, with shifting tones of irony, quite different from the relative simplicity of Arnold's singleness of tone and feeling.

Back to the analysis, the situation of the Spring that

is so beautiful at least makes the Lady feels immeasurably at peace, and finds the world is very wonderful and youthful.

In the second stanza of Part II, line 16 and 17, the voice of the Lady returns, like the compelling out-of-tone sound of a broken violin on an August afternoon :

"I am always sure that you understand	18
My feelings, always sure that you feel,	19
Sure that across the gulf you reach your hand.	20

Those lines show that the Lady believes in "I" so much, always sure that he understands her feelings. She always sure that he will help her (*you reach your hand*, 1.20) in case she *across the gulf* (1.20). To cross a deep hollow, a gulf is a risky action. So, this phrase connotes to any difficulties or trouble that will be faced by the Lady. The lines shows that the Lady is very, very sure that "I" is such a full of understanding person, who will give his hands anytime she is in difficulties.

Further, in the third stanza of Part II, the Lady says that "I" won't be wounded or hurt (*invulnerable*, 1.21) for he doesn't have any weaknesses at all (*have no Achilles' heel*, 1.21). She is quite sure that he will go on, and when he has won what he deserves, he could say that at that point many people have failed. These indicates how the Lady regards "I" exceptionally great. Conversely, the Lady realizes her status :

But what have I, but what have I, my friend, 24

To give you, what can you receive from me? 25

She thinks she is not in the same level with "I". Those good qualities of "I" is impossible for her to have. What "I" can receive from her is just the friendship and sympathy of her who is *about to reach her journey's end*.(1.27) Line 27 infers that the lady won't live any longer, as seems she is going to die. She will meet the end of her *journey*, a metonymy of the lifetime she lives in. She even says :

I shall sit here, serving tea to friends..." 28

This line emphasizes that she won't be anywhere else when "I" has reached his success. She just go on her life, as a hostess, who talks to his guests and serves tea to them all.

In the fourth stanza, "I" takes his hat, wonder what should he do, what he could compensate for all she has said to him. He just believes that she will see him any morning in the park, reading the comics and sporting page.(1.31,32) She will find him in a particular manner reads :

An English countess goes upon the stage 34

A Greek was murdered at a Polish dance, 35

Another bank defaulter has confessed. 36

some topics of issues in the magazine he read in the park.

This is what he believes. Then he tries to maintain his

composure, not to look sad, remains keeping control over himself. He still be self-possessed, except when a street piano reiterates some old common song with the smell of hyacinths across the garden, summoning over things other people have desired. He wonders if his ideas are right or wrong. And Part II ends here.

Part III, the first stanza, is the Autumn season. The October night comes down. "I" returns to the Lady as before, except for a slight feeling of being anxious (*ill at ease*, 1.2). Then "I" mounts the stairs and opens the door, and feels as if he had mounted on his knees and hands. Immediately, the Lady's voice is heard, asking if he is going abroad :

"And so you are going abroad; and when do you return? In asking when he returns, the Lady realizes that's a useless question, for she believes "I" knows very well the time to come back. She assumes that "I" will find so much to learn abroad. Hearing the Lady's assumption makes his smile falls heavily among the bric-a-brac (1.9), for of course he knows about that either.

In the second stanza, the Lady says that possibly "I" can write to her while he is abroad. This saying makes his self-possession *flares up* (1.11), in the sense to burn into a rage. "I" is so angry for what the Lady has said is just like what he had thought. But the Lady keeps on

talking :

"I have been wondering frequently of late 13

Why we have not developed into friends." 14

She offers him a friendship although they are far away, for she has frequently been wondering about it recently. Then "I" feels like someone smiles and turns shall remark to him. Suddenly, someone's expression seems alive, as if it is seen clearly in a mirror :

Suddenly, his expression in a glass. 17

Going through that occasion, "I" 's self-possession gutters, burns up by anger, for he thinks how could a woman innitiates a friendship with him. It should be him as a man to firstly offer a friendship. Besides, they have already been friends since they were first met. "I" and someone don't know what to answer, they are *really in the dark*.(1.18) In the dark connotes to confusion of not knowing what else to do.

In the third stanza of Part III, there is the last statements of the Lady. She says the reason of her offering is that everybody said and were sure that their feelings would relate to one another so closely. She cannot hardly understand why it is so, but she thought they must let the fate determines. She emphasizes :

You will write at any rate. 23

Perhaps it is not too late. 24

indicates that in any case, whatever happens, she is sure

that "I" will write to her. They will still in touch. This lines implies how strong self-confidence she has, that "I" would do her suggestions. Lastly she says

I shall sit here, serving tea to friends." 26
means that she won't go anywhere. She realizes her 'conditional duty' at her place, serving tea to friends, to anyone visiting her.

In the fourth stanza, there is more confusion inside "I". He does not know how to react, how to express his feelings :

And I must borrow every changing shape 26
To find expression...dance, dance 27
Like a dancing bear, 28
Cry like a parrot, chatter like an ape. 29

Here, we can see that "I" wants to borrow every changing shape to express himself, such as *dance like a dancing bear, cry like a parrot, or chatter like an ape*. Line 27-29 announces explicit metaphors, i.e. similies. The tenors are dance, cry, and chatter, while the vehicles are a dancing bear, a parrot, and an ape. Dance is an activity that needs movement in a lively and rhytmical way, and it is hardly impossible for a bear to do it, since it is a big and heavy animal. It won't move quickly and lively. This simile is a contradictory, refers to doing a happily act in such a hard way. If "I" tries to

look happy for what the Lady has offered to him, it still hard for him to do it. But if he has to cry, his cry will like a parrot, who do not know what he is crying for. A parrot is a bird that can immitate and repeats human speech, but without understanding what it means. Or, he could chatter but like an ape. An ape is definitely cannot talk, it only able to shout and yell. This last simile connotes to an impossible action, for one cannot chatter if he cannot talk. All those similies here try to explain "I"'s reaction after hearing that the lady will go on her life as he is abroad. It is hard for him to look happy or sad. It is because his sympathy to her, which is aroused from her struggle for the hard life alone, unables him to do so. He just doesn't know how to express his feeling. In the end of this stanza, "I" finally decides :

Let us take the air, in a tobacco trance. 30

Just like in line 36, again "I" suggests the Lady to forget all they have talked about, be in a new atmosphere of peace.

The fifth stanza, the last stanza, is about "I"'s last thought about her. He is afraid if the Lady should die in some afternoon and leave him while he was sitting to write a letter for her. For a moment, "I" was in doubt, does not know what to feel if it really happens. Or doubt whether it is wise or foolish, late or too soon for him to

experience. Then he asked himself :

Would she not have the advantage, after all? 38

He knew that the Lady faces a hard and merciless life. So, if she dies, he thinks maybe it would be an advantage for her. She doesn't have to live within it, especially if she has no more friend for her. The last three lines are :

This music is succesfull with a "dying fall" 39

Now that we talk of dying-- 40

And should I have the right to smile? 41

"I" seems to blame the music that adds the misery in his heart. In line 122, *dying fall* echoes the "Prufrock" line 52 : *I know the voices dying with a dying fall*. Here, the music "I" was hearing becomes less violent, less loud and finally comes to a complete end. To him, it is still very successful to remind him of death. As the music stops, the Lady and I talk of dying. But "I" is restless, asking himself if he has the right to smile upon someone's death. This anxiety is the end of the poem, suggesting his guilty feeling to be happy upon his friend's death.

So far, we have known what the poem is about. Throughout this *Potrait of a Lady*, the writer cannot judge whether the persona admires the lady or not, but his personal sympathy seems to be the dominating information to us. The lady of tf the poem is a woman who lives in a hard life, yet she has to be nice to everyone visiting her. "I", on the other hand, is an invulnerable man. He could

have what he want in this life, that is what the lady's thought. Another difference thing between them is their characteristics. The lady is a frankly person, who always speak up what she's thinking and feeling at that time. And she is also a woman of great self-confidence, who always sure that "I" at any rate will agree with her and do whatever she suggests. These characteristics of the lady sometimes make "I"'s self-possession gutters and feels disagreement inside. Yet, he doesn't explicitly express his rejection. His sympathy often leads him to yield, and offer her to be in the atmosphere of peace, where they can forget what they have disagreed. So, we see that those differences are not a gap for them, they are even related to each other as friends.

"I"'s personal sympathy can obviously be seen in the last stanza of the poem. He is afraid that the lady will die when they are far away. This is no pleasant at all to him. His sympathy makes him has no right to smile upon her death. For all those reasons, the writer assumes that the theme of T.S. Eliot's *Potrait of a Lady* is *friendship could be derived from sympathy*.

III.1.2. The Content Analysis Of Ezra Pound's *Potrait d'une Femme*

This poem consists of only one stanza, and the persona (I) of the poem is the speaker who brings forth the story

of the poem. The title is French phrase, means potrait of a Lady.

The first line of this poem is a metaphorical expression, in which the tenor is *your mind and you*, and the vehicle is *Sargasso sea*. Mind and person is definitely a unity, in which the former is very important since it is the way of thinking that influence a person's memory, feeling, thought, wishing, and personality. Compared to the vehicle, Sargasso sea is the sea in the North Atlantic where boats were becalmed, named for its large masses of floating seaweed. If boats were becalmed on a sea, the sea must be able to hold and detain anything on it. So, the sense is the lady and her mind are so interesting and captivating, just like Sargasso sea which can detain any ships sailing over it. To answer in which way she is interesting, the writer relates her back with the metaphor. A person's mind can restore many memories. If a mind is like a sea, which is expanse and wide, it must be a mind of great intelligent, for it could restore so many learnings and knowledge. So, the sense of line 1 is the lady and her mind is so attractive because she is an intelligent woman.

Line 2 and 3 denote that London has passed over her

(*has swept about you*, 1.3) in these recent year, and bright ships left her many things in some charges. *Bright ships* literally means a sea-going vessel. Definitely, these ships are ones which sail over the Sargasso sea. The writer assumes that ships here are something inside the Lady's mind. It could be ideas, thoughts, or wishing. For the word *bright*, Hornby defines it as shining; cheerful and happy; and quick witted or clever. (Hornby, 1974:105) To relate with the context, the writer takes the third meaning. So, bright ships here connotes to clever thoughts of the lady. These clever thoughts has left her something, such as ideas, old gossip, oddments of all things, strange disputes on knowledge (*strange spars of knowledge*, 1.5), and the blurred value (*dimmed wares of price*, 1.5).

Indeed, great mind has look for her (*sought you*, 1.6) with one thought less each year (1.10). Pounds inserted some opinions in lines 6 to 10. The first is that the great mind is lacking someone else to be sought, probably because she is the only intellectual woman that is qualified for great minds. Next is that the lady has been second always, but it is not tragical to her (11.7,8). She prefers to be second to the usual thing (1.8). The usual thing is that one dull man whose average mind is only

filled with duling and excessively fond of other people's wife (*dulling and uxorious*, 1.9). She doesn't like that kind of mind, and so she prefer being second to being a foolish man of second for loving someone's wife.

In the next line, the personae continues his admiration to the lady. She is so patient to him. He has seen her sit for hours, where something might have lost or gone away (*floated up*, 1.12). But for her patient, now she pays her loose, a richly paying (1.13). Indeed, to the personae, the lady is a person of some interest (1.14). It always someone comes to her and obtain what he wanted and needed strangely (*takes strange gain away*, 1.15).

The strange gain could be an obtained success or victory (*trophies fished up*, 1.16), sugesstion of unusual or hard to be understood (*curious suggestion*, 1.16), a true fact that won't lead people to any mistakes or suspicion (*fact that leads nowhere*, 1.17) and a tale or two.

In line 18, there is a continuation of what kind of tale they could hear. It is a tale that is filled with (*pregnant with*, 1.18) *mandrakes*. Mandrake is herb used as a chatartic, believed in legend to have human properties, to shriek when pinched and to promote conception in women. In medical treatment, the purpose of giving cathartic is

to empty out the bowels. A tale filled with mandrakes possibly means one that is boringful and make us fed up, tired when hear it, just like the effect of cathartic to our body. Thus, the line means the tale could be filled with the boringful things, or as the next lines explain, with *something else*. Something else here is one that might prove useful but never prove its use (1.9), that's never suitable (fits a corner, 1.20) or shows use, or finds its time of day (*hours*, 1.21) upon the dreary days (*the loom of days*, 1.21). Those explanation infers that the tale is also filled with very uncertain and useless things besides of being boringful.

Lines 22-24 are talking about what the Lady has kept. They are old works which are tarnished, gaudy, but wonderful (1.22), such as idols, ambergris, and rare inlays (1.23). All of them are the Lady's riches, her great store to the speaker (1.24). Indeed, not everyone collects things like what the Lady has, and that makes her keeping is great and exclusive. But, as the next lines say, because of those heap of changing things (*sea-hoard of deciduous things*, 1.25), there will be *strange woods half sodden and a new brighter stuff* (1.26) *in the slow float of differing light and deep* (1.27). Those statement are symbolic. A half-sodden condition happens if water

soaked through something. In the poem, the sea water is the possible cause of that wet condition. To relate with the poem, the half-sodden woods could mean people around the lady who has got some knowledge from her, since the sea is the lady's mind (1.1). A new brighter stuff could mean the new and smarter view of the people. The word stuff is used to name material of which the name is uncertain or unknown, but in relation with line 15, it is clear that stuff refers to a view. So, lines 25 and 26 mean that things mutually comes to her makes people get more learning and new smarter view.

Line 27, the slow float of differing light and deep refers to life that is passing by slowly, life which is full of ups and downs, of gradual changings. But to the personae there is nothing in this life and in this world (*in the whole and all*, 1.28) that is really like her :

Nothing that's quite your own. 29

There is not a thing which is really like what she has possessed. Remember that she has unusually intensive intelligence and great store which rarely common people have (1.1 and 1.24). Again, in this line the personae admires the lady who is different with other people in general. And the final line :

Yet this is you. 30

is an acknowledgement of his sympathy to her, emphasizes that the personae really admire and respect the lady with all of his heart, no matter how different she is with other people.

From now on we have known the story of *Potrait d'une Femme*. We see that the dominating discussion in this poem is the admiration of "I" as the speaker to the lady's specialty. As we have seen in the poem, the lady's specialty is her unusually intensive intelligence, which is symbolized as the Sargasso Sea. So intelligence of hers, that the great mind is sought for her because of lacking someone else qualified with it. Her richness in knowledge plus the other characteristics of hers, i.e. prefer to be second, patient, and keeping great store, make her so special to him. So, the writer decides that the theme of this poem is *specialty makes poeple admire us*.

III.1.3. The Content Analysis of William Carlos Williams's *Potrait Of A Lady*

This poem consists of one stanza, with the first-person utterances or as the speaker in the poem. It is a paradoxical self-potrait, amusingly renders the descending movement of swift-attention. (Whitaker, 1968:55) Surely,

the descent in this poem is not merely visual. And we can see that this poem moves through interior dialogue, from an easy formalized tribute toward a more disturbing contact.

In lines 1 and 2, there is a statement that the lady's thighs are appletrees whose blossoms touch the sky. The first line is a metaphorical expression, in which the tenor is thigh and the vehicle is appletree. Thigh is a part of human leg between the knee and the hip (Hornby, 1974:897), while appletree is name of a tree whose fruit is round with firm juicy flesh and colourful skin. The sense of line one is that the lady's thighs are so beautiful and fresh, just like an appletree.

In the third line, there is a question, *which sky*, which is answered in the next line that it is the sky where Watteau hung a lady's slipper. Jean Antoine Watteau (1684-1721) is a French Rococo artist, and he painted sensuous, refined love scenes, with elegantly dressed lovers in idealistic rustic settings. Surely, Watteau will choose the beautiful and shining sky to hung a lady's slipper, for he is an admirer of woman as can be seen in his paintings of women as his object. This line explains the condition of the appletree, which is very tall and

strong, for it could reach the beautiful sky. So, line 3 seems to emphasize the previous lines that the lady's thighs are really beautiful and firm.

In line 5, there is another statement that the lady's knees are a *Southern breeze*, or a *gust of snow*. These are also metaphorical expressions, with the tenor of knee and the vehicles of Southern breeze and gust of snow. A knee is a joint between thigh and the lower part of the leg in man (Hornby, 1974:467). Southern breeze is the soft, gentle wind blows from the Southern area, while a gust of snow is the sudden and violent rush of snow. If a knee is symbolized as those two metaphors, its sense is that it is a great knee, whose movements can be as soft as wind or as violent as a wild snow rush. For this reason, the persona inserts a witty question :

Agh! What sort of man was Fragonard?

8

Jean Honore Fragonard (1732-1806) is a French painter who depicted fashionable lovers in paintings more wittily and openly erotic than Watteau's. He paints "The Swing", depicts a girl who kicked her slipper into the air. This witty and sentimental style of Watteau or Fragonard (whose "The Swing" does leave a slipper hanging in the sky) defines that delightful art which is yet a way to fend-off immediacy. We can see that the speaker tries to defend

himself from being direct in giving his answer.

In the next lines, it is stated that below the lady's knees (1.11) is one of those white summer days (1.13). The mentioning of that part is simply because the succession moves from higher to lower parts of leg, as indicated by *since the tune drops that way* (11.11,12). This is another witty style of Williams, showing that an admiration can be successive as desired order. In this poem, the succession is from thighs, knees, and now comes to the part below the knees, or the lady's shin. Her shin is considered as a white summer day, a day in the warmest season of the year, where daylight is longer than its darktime. That metaphorical expression of lines 11 and 13 connotes that the lady's shin is so white, clean, and bright, which is again emphasizes the beauty of her leg.

Lines 14 and 15 say that the tall grass of the lady's ankles *flickers upon the shore*. Ankle is a joint connecting the foot with the leg (Hornby, 1974:31). This joint is compared to grass, a common, wild, low growing plant that is easily shaking by the wind blows. We can imagine how supple and energetic that ankle to shake (*flickers*, 1.15) along the shore. This metaphor shows that the lady's ankles are so tempting, and this adds the beautiful quality of her legs.

The next lines are sardonic questions and retorts that follow the previous composition about the lady. The former line has stated that the grass flickers upon the shore, and the question is :

Which shore?-- 16

the sand clings to my lips-- 17

This question carries the speaker to say decorative answer, an inarticulate contact in which he tries to answer (with a half mind) to defend himself : *the sand clings to my lips*. He does not give clear and direct answer, he doesn't speak distinctly for this answer is derived from quick consideration. And so the question is repeated :

Which shore? 18

Agh, petals maybe. How 19

should I know? 20

Again, the retort of that question is not clear enough. Petal is the leaf-like division of a flower. That answer seems to have no relation with the question. That surface answer even raise the curiosity of the questioner to ask once more :

Which shore? Which shore? 21

which indicates his most impatience to hear the clearer answer. And the last line finally answer :

I said petals from an appletree. 22

Here, the tribute has lost the simplicity of its formal distance. As a whimsically protective mask, the tribute becomes an accurate figure of the speaker's relation to himself and to his lady. This final lines describes that the shore where grass (shin) flickers is the petals from an appletree (thighs). So, the shore is just the little part of the appletrees. It means that the ankles are definitely related to thighs, as they are also parts of man's leg. It is obvious that the speaker wants to show his admiration that the thighs, knees, shin, and ankles of the lady are all a beautiful piece, a unity of magnificent beauty.

So far, we have known what this *Potrait of a Lady* is about. Throughout this poem, the admiration of the persona comes from seeing the physical beauty of the lady's legs. That sweet appearance of her legs makes him compares them to some metaphors to show his amusement. And he is selective in choosing his symbol, they should be of joy and delight, such as appletrees, blossoms, Southern breeze, and grass. The witty style of the poet also emphasizes that the speaker merely admire the outward beauty of a woman. Due to these reasons, the writer

assumes that the theme of this *Potrait of a Lady* is admiration could be derived from seeing beautiful physical appearance.

III.2. Philosophical Analysis

After knowing the content and the theme of the three poems, we are now a step ahead in grasping each poet's view about woman in his work. According to T.S. Eliot in his *Potrait of a Lady*, a lady is a woman that should be respected no matter what she is. This view is derived from the persona's sympathy during his acquaintance with a hostess. Ezra Pound, on the other hand, considered that a lady is a woman respected for her good specialty. This is due to his admiration to the great intelligence of a certain woman in his *Potrait d'une Femme*. Meanwhile, William Carlos Williams thought in his *Potrait of a Lady* that a lady is a woman of beautiful physical appearance. The reason is that he admires a lot the sweet form of a woman's legs, from which he creates many imagination of their parts's metaphors.

Seeing those views, we can think of some values from the three poems. As stated in the theoretical framework, literary work and philosophy both try to seek the value. The writer finds that the obvious values shared by the

three poems are the value of emotion and feeling.

The writer has put Royce statement in the Theoretical Framework saying that emotion is the spontaneous intense feeling state, aroused by a meaningful stimulus and characterized by peculiar bodily changes. From that statement, the writer assumes that emotion makes people feel very strongly in a certain way, for their perception stimulates them to do so. And we can see that the fear of "I" in Eliot's to loose the lady, the anger and disagreement of "I" to the lady also in Eliot's, the admiration of "I" to the lady's intelligence in Pound's, and the love of "I" to see the beautiful legs of the lady in Williams's, are the typical examples of emotion. Those examples of emotion are involved with the feeling of the three poets.

Royce defines feeling as the most elemental states of pleasure or displeasure (Royce, 1969:138). We have known that the three poems have another similarity, i.e. expressing its poets state of pleasure or displeasure. In Eliot's, the feeling is shown by the speaker's mental sensibility, especially his enmity to the lady's saying which tends to rise disagreement with him. In Pound's, the feeling is the excitement of the speaker's mind to know a lady of great intelligence. Then, this feeling drives him

to have a high regard or admire her. Meanwhile, the feeling in Williams's is shown by his power and capacity to feel the deep pleasure to see the beautiful legs of a lady. This feeling drives him to be a man who finds a woman attractive for her physical beauty.

Those similar values shared by the three poem are the source of each poet's judgement about a woman. In the beginning of this philosophical analysis, the writer has mentioned each poet's judgement or view about a woman. To answer the last question of how those views differs from one another, first the writer has to explain the values that are significant in each poem based on philosophical definition. It is because those significant values are the source of the poet's judgement. In this case, again the writer deals with the content and the controlling idea of each poem.

In T.S. Eliot's *Portrait of a Lady*, the speaker of the poem ("I") feels sympathy to the lady. His sympathy is derived from some dominating values of the poem, i.e. the value of life, care as human existensial, and communication. To the lady of the poem, life is complex, for it is composed of so much odds and ends (Part I,1.21). So, it is very important for her to carefully hold life in our hands, since we have it just once in a lifetime. "I",

on the other hand, doesn't know much what life is (Part II, 11.4,5), for he doesn't have to face such a hard one like her. That is why she realizes friendship is something very meaningful in this difficult life. We are not alone to face it if we have at least one friend beside us. To the lady, life is such a nightmare without friendship (Part I, 1.28).

From the above description, the writer grasps Eliot's philosophy about life. Throughout his *Portrait of a Lady*, Eliot tries to deliver his criticism that life is simply what we see and experience for so long. If we find it difficult, like the lady has experienced, that is a life for us.

Royce stated that to live is to be in a certain way (Royce, 1969:234). So, if the lady of the poem thinks that life is so hard and difficult, to live her life means she has to struggle for handling that hardness and difficulties. And Eliot has shown that her *serving tea to friends* is what she has to do in pertaining to life, and that her offering a friendship means she is adjusting herself with the kind of life she is facing.

Another value of Eliot's is care as human existensial. "I" and the lady are often in disagreement, yet "I" never leave her for he cares about her. He always returns to her, comes back to listen more to her opinions and feelings. On the other hand, the lady often suggests and

gives some advice to "I". This means the lady also cares about him. They give their concern to each other, and they are helping each other by listening to one another.

Martin Heidegger says that care as human existential means pertain for the most part to our concern with the ready-to-hand (Kelly and Tallon, 1967:181). We have known that as "I" and the lady care to each other, they also mutually give their hands. So, sometimes one of the two becomes one who is dominated and dependent, and that the essence of being care.

One more thing we can find in *Potrait of a Lady* is communication as openness, trusting surrender, and faith.

John Peters, a Dutch philosopher (1909-1961), says that faith is an intellectual act having a moral aspect. It is an attitude of surrender to the freedom of another, an appeal to his freedom, asking him to speak as he thinks. It is an act of trust in him, based on conviction that he deserves this trust (Kelly and Tallon, 1967:274).

In the poem, we see that "I" and the lady are used to be involved in some conversations. In their conversations, they directly pass and exchange their information, feelings, thoughts, and so on. It means that they communicate, and their communication is the revelation of openness, trusting surrender, and faith. When the lady is talking about her feelings, "I" always listen to her. It means that "I" has given his freedom to the lady. Although

sometimes he disagrees with what the lady has said, actually he has left some of his freedom for her by listening to her. And as they always meet again to talk, they have trust in each other. Trust and faith are the binder between them in making a communication.

Back to the main concern of how could Eliot sees a lady as a woman should be respected regardless what she is, the writer tries to make a resume from the previous descriptions. It is due to his sympathy, derived from communication focusing on life and friendship. That communication which involves the feeling of trust and faith opens up the view that life for some people is hard. To those who finds life difficult, such as the woman in the poem, a friendship is so important for them. So, to Eliot, even a hostess deserves a friendship. This sympathy of Eliot's makes him name her a "lady" regardless of her position in the society. In other words, Eliot sees that kind of woman also has the right to get our acknowledgement and respect, for she is also a human who struggles for this life.

Now we go on with Pound's. Ezra Pound, in his *Potrait d'une Femme*, views a lady as a woman of great minds. This originated from the speaker's acquaintance with a woman

who has high degree of intelligence.

L. Terman, an American philosopher, says that intelligence is the ability to do abstract thinking, in a rational way rather than emotional (Royce, 1969:99). We see in the poem that the lady always have a reason for what she is doing. For example, she has been second always, but she likes it. The reason is that she prefers to be second than being a dull man (11.8,9). Another example, she is so patient. She could wait for a thing for long time. But she knows that she will get a rich reward for her patience. So, it is obvious that there are reasons for her in doing everything. In other words, she uses her capacity in thinking so that there is rational motive in everything she does. These indicate that the lady really has good intelligence.

Dealing with the value of mind, the writer sees that the word mind, with its adjective mental, is a very ambiguous term and the source of many difficulties in both philosophy and psychology. Webster's dictionary gives eight primarily and five secondary meanings, or a total of thirteen different meanings. To relate with the poem, the writer puts two distinct meanings (restated by Royce) which the words might have, i.e. as activity and powers.

As activity, mind may mean consciousness, the sum or

stream of psychological activities going on, awareness, or experience (Royce, 1969:85). This is the meaning intended when the speaker ("I") thinks of what is on the lady's mind. In lines 4 and 5, the things inside her minds are ideas, old gossip, oddments of all things, strange disputes on knowledge, and the blurred values. And as powers, the word mind can also mean the sheer ability to perform psychological operation (Royce, 1969:85). Thus, when the speaker thinks "She has a sharp mind", he is referring to her ability to reason. Mind in this sense can refer to any or all of her mental powers but especially to her power of understanding, or her intellect. And it is almost the same with L. Terman's definition in the previous paragraphs.

Those qualities of mind are possessed by the lady in *Potrait d'une Femme*. And that is the source of Pound to judge that a woman adressed as a "lady", the polite term to a respected woman, should be one of great minds. A woman who has a high degree of intelligence deserves our admiration, and this is the base of Pound's view about a lady.

Finally, we come to William's *Potrait of a Lady*. It has been stated that Williams views a lady as a woman of beautiful physical appearance. His views comes from the

speaker's amazement to see the fine legs of a woman. Here, the writer sees the value of beauty from the point of sight.

Diotima, a friend of Socrates, explains the criteria of beauty. They are : if man once beheld, he would see not to be after any measure; when he behold it, he is in fond of amazement; and man feels only want to be with it and look at it (Kelly and Tallon, 1967:7). Throughout the poem, Williams doesn't straightway put his measure or directly mention the degree of beauty of the woman's legs. Further, he doesn't explicitly says they are beautiful. He simply compares them to his own imagination, which actually shows that he realizes they are so beautiful. Indeed, the legs fill the requirements of beauty given by Diotima, for the speaker feels the amazement and sensation after seeing them. The speaker's creating fine metaphors of their parts are one predictable manifestation of a man being amazed. And as he creates those metaphors, he has already had a high regard for those parts of human body. It means that he has a feeling of pleasure, satisfaction and wonder in seeing the legs, which we can say in other words he admires them.

As the conclusion, parts of human body (in this case are woman's legs) which are really beautiful could be

the source of high appreciation or admiration. This is to be the base for Williams's view that a lady, a respected woman, is regarded for her physical beauty.

Now we go on with the quality of emotion and feeling owned by the three poems. In Eliot's and Pound's, the emotion are more obvious than in Williams's. It is because we can see that some lines of Eliot's and Pound's explicitly show the spontaneous state of feeling of the poets. Besides, the stimulus of that emotion is also given explicitly in their previous lines. The examples of obvious emotion in Eliot's are:

..... life, what *chauchemar!* (Part I, l.28)

my self-possession flares up ... (Part III, l.11)

my self-possession gutters, ... (Part III, l.18)

Line 28 of Part I is a spontaneous statement of fear, stimulated by the phrase *a life without friendships*. Lines 11 and 18 of Part III are spontaneous statements of anger, stimulated by the lady's obligation to the speaker to write a letter (Part II, l.10) and make a friendship with her (Part III, ll. 13-15).

In Pound's, the obvious emotion can be seen from the lines :

Oh, you are patient. 11

Nothing that's quite your own. 29

v

Line 11 is a spontaneous statement of astonishment, for the speaker has seen the lady's sitting for hours (11.11,12). Line 29 is a spontaneous statement of defence, stimulated by the so many occasions in this life that were full of gradual changings (1.27).

In Williams', the statement of emotion is implicitly shown by the giving of metaphors. Furthermore, we can not imagine the peculiar bodily changes of the speaker while uttering the metaphors. So, the emotion in Williams' is less obvious than in Eliot's and Pound's.

Going up to feeling, it has been stated previously that feeling is the most elemental states of pleasure and displeasure. (Royce, 1969:138) In Eliot's, there is no statement of pleasure, but there are some statements of displeasure, such as in Part III line 11 or 18. Yet, the displeasure even drives the speaker to feel sympathy to the lady. Meanwhile in Pound's, there are statements of both pleasure and displeasure. The pleasure is when the speaker admires the lady's great mind (1.1) and when he praises all specialties of hers. The displeasure are when he finds the lady is always being second (1.7) and so patient (1.11), and when people always takes some gain from her (1.16). But those displeasure even adds his admiration to her, because the reasons of that occurrences even make the lady's more intelligence in his eye.

Lastly, in Williams's, there is no statement of displeasure, since all expressions in the poems are of pleasure. From the beginning of the poem, Williams has shown his admiration to the beautiful legs of the lady. His creating fine metaphors, such as appletrees, Southern breeze, grass, summerdays, are the prove of his pleasure. Moreover, the witty style of Williams emphasizes the pleasure state of feeling in the poem.