

## CHAPTER II

### LITERATURE REVIEW

In order to have a scientific analysis, it is important to use certain theories. It would help the writer in doing the analysis by providing an underlying foundation.

In accordance with the objective of the study, the analysis will be focused on the discussion of the ideas conveyed in the poem and how it affects the whole meaning of the poem. Here, the writer uses the theory of Nature-worship Pantheism and Peirce's Semiotics approach to accomplish the purpose.

#### A. Semiotics Approach

Since a poem is composed of words, the consideration is required to know how words mean because words have their own senses. The sense of a word is the specific meaning it has in a given context, and most words have more than one sense (Chatman 3). Thus, to study the word in a text before the determine action of its meaning is needed.

As the writer said previously, this study is intended to know the idea conveyed in the poem. Because idea is closely related to meaning, the writer considers that it is important to know the meaning in the poem. According to Laurence Perrine in his *Sound and Sense*, the meaning of a poem is the experience it expresses-nothing less. Therefore, it is important to make a distinction between the total meaning of a poem-that which it communicates (and which can be

communicated in no other way)-and its prose meaning- the ingredient that can be separated out in the form of a prose paraphrase. Perhaps, the prose meaning could be an idea (148). Thus, the writer considers that it is important to dig and explore the nature of the poem in order to reach the proper meaning and finally find out its idea.

Semiotics can be defined broadly as a domain of investigation that explores the nature and function of signs as well as the systems and processes underlying signification, expression, representation, and communication. The role of signs in human life is quite significance. It has been an ongoing concern over the ages whenever questions have been asked about what constitute signs and what laws govern them (Perron online).

In literature, Semiotics can be seen as a branch of the general science of signs that studies a particular group of texts within verbal texts in general. It turns out from the basic assumption that literary works are observed as a system of sign or Semiotics symptom. The basis of the theory is the sign, that is, any configuration to which there is conventionalized response. It is used to investigate the various systems of signs that create the shared meanings that constitute any culture. The twentieth century has witnessed a revival of interest in the principles of sign systems and processes inherited from this long tradition of intellectual activity, mainly because of the pioneering work of Ferdinand de Saussure and Charles Sanders Peirce, who are recognized as the founders of the modern European and Anglo-American traditions of Semiotics (Perron online).

Saussure, the Swiss linguist, argued that there was no inherent or necessary relationship between that which carries the meaning (the signifier,

usually a word or symbol) and the actual meaning which is carried (the signified). He points out the obvious fact that the relation between signifier and signified is arbitrary, the way natural language carries meaning, (in the case of a word designating an object), since there is nothing in the word to necessarily attach it to the object, while the entire system of a language operates by differences among signifiers. Saussure's view of linguistics, then, sets semiology as a theoretical necessity in order to avoid naivety of a view of the sign as just a name, by examining signifiers synchronically (in the relation of elements of a language to each other) and diachronically (in the relation of a language to its own social history).

Peirce's Semiotics is not based on the word as 'sign' but on the proposition as that which unifies consciousness and creates intelligibility or comprehension. In this sense, Peirce's Semiotics is not a theory of language but a theory of the production of meaning. As the interpretation, the experience of intelligibility is not itself a 'signified' but the result of an act of signification. It might therefore be suggested that Peirce's account of the sign offers a very powerful way by which to represent and analyze literature as argument, always concerned with and embedded in a real historical context, aware of consequences, without becoming systematically entangled in linguistic issues that are always indeterminate when considered apart from pragmatics.

Peirce's ideas about Semiotics distinguished three types of signs: icon, index, and symbol. An icon is a meaning which is based upon similarity or appearance (for example, similarity in shape). Icons are the only means of directly communicating an idea. It is a Semiotic function that invites attention to some

characters contained in or expressed by an instance. An index is a meaning based upon some cause and effect relationship. It depends on some existential relation into which the instance enters, as smoke is an index of fire. Because the indexical sign is understood to be connected to the real object, it is capable of making that object conceptually present. While symbol is a sign which the sign and the reference has a conventional relationship, which is the linguistic convention and the literature convention. The symbol, then, is not connected merely to a ground or a relation to the object but is a relation to an interpretation (Searie online).

Consequently, to assign a sign to one or another of these three categories (icon, index, and symbol), one must first come to agreement with regard to the dynamic object. If one admits that it is the predominance of one of the accepted meanings of the dynamic object that determines the nature of the sign, it then becomes impossible to class that sign logically, without recognizing a certain consensus in the collective users. And this consensus is never fixed and definitive at any one moment (Guinard online).

## **B.Pantheism**

It is known that poetic imagery links human thoughts and emotions intimately with the external world. It often attributes human emotions to natural objects. Sometimes the world is distorted into the shape of human emotions. In other hand, often it is the world itself that shapes the emotions. Hence poetry has an implicit tendency towards pan-psychism-the feeling that soul pervades all matter. The full development of this feeling is pantheism.

According to Paul Harrison in his article *Pantheist History*, Pantheism is the belief that the universe and nature are numinous that they are worthy of the reverence that traditional religions devote to “God”. It is the feeling of awe and wonder that reality itself inspires, onto which theistic religions project their imagined deities. Pantheism is a term coined in 1705 by John Toland for someone who believes that everything is God. It does not believe in a transcendent or personal God who is the creator of the universe and the judge of humans. It believes that the universe either originated itself out of nothing, or has existed forever. It fuses religion, science, and concern for humans with concerns for nature. Everything is part of a universal spirit rather than that everything has spirits. Everything is believed to be a part of God (online).

Pantheism has occurred more often in the East, for example in Hinduism. It also dates as far back as the Upanishads, the Tao te Ching and the first Greek philosophers such as Thales and Heraclitus, the Chinese Taoist Chuang Tzu and the Stoic philosopher Zeno of Citium. Pantheism began to spread more widely in the later 18<sup>th</sup> and early 19<sup>th</sup> centuries, in Germany with Goethe and Hegel, and in Britain with the romantic poets- Wordsworth, Keats, and Shelley, and the transcendentalists in USA- above all Emerson and Thoreau.

When we look at the night sky, we filled with feelings of awe and wonder at the overwhelming beauty and power of the universe. Then, when we are in the midst of nature, in a forest, by the sea, on a mountain peak, we will feel a sense of the sacred. Human need nature and vice versa. No one has a higher position than the others. So, human should be a part of nature rather than set above it.

Sometimes, pantheism can be thought of as a natural development of animism – arguing that everything is part of a universal spirit rather than that everything has spirits. It has occurred more often in the East, for example in Hinduism. Pantheists believe in Divine Immanence. To the Pantheist, divinity does not transcend reality; it surrounds, and is within. All share divinity. This leads the pantheist to personal ethics of tolerance and understanding. In short, Pantheists do not propose belief in a deity; rather, they hold nature itself as a creative presence. Pantheism reconciles science and religion through ecology leading to strong environmental awareness (Harrison online).

There are many kinds of pantheism. First is Theomonistic Pantheism or Strict Pantheism. It believes that only God exists and the independent existence of nature is denied. The central beliefs of it are the material cosmos is divine, and there is no cosmic soul. Second is Physiomonistic Pantheism or Panpsychic pantheism, that only nature or the universe exists, but they are referred to with the term “God”. The central beliefs of it are the material cosmos is divine, and there is a cosmic soul which is of the same substance as matter. Thus, God is denied having independent existence. Third is Transcendental or Mystical Pantheism. It is actually what people call panentheism, which holds that God is in everything, but also transcends the universe. It dealt with Immanent-Transcendent Pantheism. It believes that God works through and is revealed through nature. God is present in the material world but also transcends it in time and space. The last kind of pantheism which the writer will use in this analysis is Nature-worship pantheism or known with Naturalistic Pantheism. It is a kind of praise the nature. The central

belief of it is nature evokes religious feelings of awe and belonging. It may include specific divinities (Harrison online).

Naturalistic Pantheism is a form of Pantheism which holds that the universe, although unconscious and non-sentient as a whole, is a meaningful focus for human spirituality. Accordingly, Nature is seen as being “God” only in a non-traditional, impersonal sense. Naturalistic Pantheism places little emphasis on the concept of ‘God’. This raises the concern that it is really no longer pantheism at all, but something more like ‘spiritual naturalism’ or ‘feel-good atheism’ (Wikipedia online).

“Nature” which appears to be equated with the “Great Outdoors” has pride of place in a pantheistic world view and ethos. It is assumed that pantheists are nature lovers, if not nature mystics. This view of pantheist as naturalist and rural outdoor people as opposed to city dwellers is common. A reason for the pantheist’s stress on nature is that anthropocentrism is seen as incompatible with a proper recognition of Unity. It is seen as undermining the cosmocentric perspective required by pantheistic ethics, and a pantheistic way of life; as antithetical to the pantheist world view and ethos. Involvement in nature de-emphasizes the anthropocentrism pantheism believes endemic to theism and detrimental to well-being and Unity. Pantheistic ethics focuses on how to live and on the individual relation to valuable, and because relating appropriately to nature presupposes its preservation and protection; nature in general and environmental issues in particular, are important to the pantheist (Wikipedia online).

Pantheism is above all a profoundly emotional response to nature and wider universe. That emotional response has two primary elements. One is sense

of awe, wonder, reverence and acceptance of the natural universe, based on its power and beauty and mystery. The other is a sense of belonging, of community with the starry skies, with all living beings and with our own bodies. This sense is the basis for statements about the unity of all things, and about the unity of the individual with the whole (Harrison online).



**CHAPTER III**

**ANALYSIS ON WILLIAM  
WORDSWORTH'S ODE: INTIMATIONS  
OF IMMORTALITY FROM  
RECOLLECTIONS OF EARLY  
CHILDHOOD**