

CHAPTER II

THEORETICAL FRAMEWORK

II.1. Literary Approach

The writer uses formalistic approach in analysing this poem, since in dealing with the problem, she focuses her analysis on the work itself, by using some elements of the poem such as tone, imagery and symbol as one integrated aspects that reflects in its work. In selecting the general method of the approach used, the writer determined chiefly by using one of the literary approaches, namely formalistic approach.

This approach maintains the objective theory as well as supporting other theories which is applied to the object analysis. It is particularly important to bear in mind, as Guches' stated about formalistic approach :

The New Critics took the position, however that the the really important or valuable information, can be derived only from the text of the work itself. Everything else, according to their theories, is peripheral, extraneous, and distracting... It is through an examination of a work's form-the structure or pattern of a work such as the short - story form or the ballad-form - the one may derive a deep understanding of it as a form of art or a work of art. The central focus of the formalistic approach, is then, to discover what a work express and what it means without any other reference to the work such as biographical data on the author or the history of the times. One must examine a piece of literature closely enough to begin discovering its structure; one must look for the unifying patterns-that shape the work and give its parts a relevance,

to the whole. (Richard C. Guches, Ed, D Sequel : 1980 : 80)

So the approach applied is maintained the objective theory, used as a basic concept to see the problem analyzed. The primary purpose, is giving the form to the word, which is valuable in itself. The word, which has something in itself.

Borish Eichenbaum confirms about this approach in his The Theory Of Formalistic method :

The formalist, then, characteristically had a close interest in contemporary literature. We saw in the history of literature not so much a special theoretical subject as a special approach. (Eichenbaum in Critical Theory since plato : 1971 :845).

Based on the notions above the writer used formalistic approach to maintain the objective theory and may also be achieve the appropriateness between the theory accepted and the analysis accomplished.

II.2. Literary Theory

Regarding the theory, the writer uses the objective theory, since the analysis deals with intrinsic elements that is, tone, imagery and symbol. Objective theory regards the work of art in isolation from all these external points of relevance, analyzes it as a self - sufficient entity constituted by its part, in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of Being. (Abrams. : 1979. : 26)

Furthermore, American New Criticism stated that :

It advocated " intrinsic " Criticism-an impersonal concern for the literary work as an independent object - and opposed " extrinsic " criticism approaches which concerned themselves with such matters as authorial intention, historical, moral or political considerations, and audience response. (K.M. Newton : 1988 : 39)

The theory is proposed to establish the appropriateness of its analysis and to explore the scope analysis. Concerned with the problem analysis in this thesis the writer uses literary theory to clarify the analysis. By searching to the total meaning, then, the writer might say her reasons for using the theory applied. First, it concerns with the style and the structure of the poem. Second, the content of the poem, belongs to the objects specified, reveals about the essence of the work. Third, the criterion for determining the analysis, it must relevant with the technique analysis to the objects specified. Such a frame of thought, then enable the writer achieves the illustration of its analysis and theory accepted:

So, this literary theory and formalistic approach , work all together, used as tool and basic concept, to analyze the topic analysis in this thesis, Literary study on W.B. Yeats's in Sailing To Byzantium as " Supreme Monument To The Artist's Mind and Spirit " on the basis of literary context, and verisimilitude. (plausible reasons)
take a look at Harry Show

II.2.1. Poetry

It is said that literature has human value in its work. It has universal value, so it might be analyzed by people who have different cultures and different backgrounds, but after all it has its own aesthetic value.

There are many definitions of what poetry is. The most careful considerations of the innumerable definitions which from time to time have been offered by Critics of poetry and by poets themselves. Poetry, says Shelley, in William Henry Hudson's (1963) :

"in a general sense may be defined as the expression of the imagination."

It is, says Leigh Hunt,

"the utterance of a passion for truth, beauty and power, embodying and illustrating its conception, by imagination and fancy, and modulating its language on the principle of variety and unity."

Another definition given by Cleanth Brooks (1983) poetry, the art of language, makes us feel what it means to be alive in the world, and such "feeling what it means" may involve and fuse all sorts of response, from sensations and perceptions to general ideas. Above all, another definition defined poetry by Archibald Macleish, says in his "Ars Poetica" that a poem should not mean, but be a complete, harmonious entity - that it's not only "means" something, but also has an existence beyond purely logical meaning.

II.2.2. Lyrical Poetry

The word lyric is one of the precise word of literary terms. In general terms it is the personal quality as the expression of individual thought and feeling. The writer would like to analyze one of Yeats's works in this thesis by focusing on one kind of the traditional classification of poetry, namely lyrical poem.

To maintain the topic analysis in this thesis, the writer quotes from Danziger's lyric :

As the very name suggests, the lyric was originally intended to be sung, to the accompaniment of a lyre. It is usually much shorter than either the drama or, the epic, taking only a matter of minutes, to speak or to read. Being so much shorter, it tends to be more tightly constructed; in fact, it usually has great unity and may be restricted to exploring a single mood. Its subject matter consists of personal emotions, such as love or grief, or public emotions, such as the patriotic admiration of national heroes, or reverence for the Gods or God. The tone, maybe either serious or light. For the most part, the lyric makes use neither historical and legendary nor fictitious material. It draws mainly on the immediate experience or mood of the poet, whether as a personal or a public individual. The lyric poet, finally, seems to speak purely as himself, in his own voice : he presents himself as being closely related to the objects and actions described.

Based on the definition given above the writer considers her reasons in order to interpret the detailed meaning. To achieve the detailed meaning then, the writer correlates other elements of poetry in order to get the appropriate sense interconnected.

II. 2. 3. Elements Of Poetry

The elements of poetry is put in the part of theoretical framework as a means to inquire the style which is used and then applied it into the specific terms of its analysis. By providing and dividing its elements, and then connect it into the supplemented - modification as one-integrated elements of poetry, by identifying it vividly in certain times. Those elements of poetry, as stated by Laurence Perrine (1969) are : denotation, and connotation, imagery , tone, symbol etc.

Having considered such the notion above, the writer limits this thesis on the tone, imagery and symbol, to analyze the lyrical poetry on William Butler Yeats' work.

II.2. 3.1. Tone

One basic principal that relates to the objects specified in analysis, is tone. That tone is an integral part of meaning and literary excellence. It means, that tone control responses, and the responses are essential in the writer's literary experience and provides strong basis for analysing its work. It is particularly to give the notion to the scope of the analysis, namely as one of the elements of the poem, According to Laurence Perrine (1969), tone may be defined as :

The writer's or speaker's attitude towards his subject, his audience, or himself. It is the emotional coloring, or the emotional meaning, of the work and is an extremely important part of the full meaning. In the spoken language, it is indicated by the inflections of the speaker's own voice.

The tone is put in this part of theoretical framework by the writer, in order to organize and determine the aptness of its analysis. The writer might point out that behind the informal sequence of thoughts in a poem the poet's utterances and feelings can be traced by saying of the " I " through his work.

In poetry tone is likewise important. We have not really understood a poem unless we have accurately sensed whether the attitude it manifests is playful, or solemn, mocking or reverent, calm or excited. But the correct determination of tone in literature is a much more delicate matter than it is with spoken language, for we do not have the speaker's voice to guide us. We must learn to recognize tone by other means. (Laurence Perrine : 1969 : 162)

II.2.3.2. Imagery

The use of imagery allows the writer to explore and visualize exciting moments of great discovery, and thereby to explore poet's senses. Imagery can come through such experience and presents to the senses. The poet searching to express his experience he has done,

and then presents it unto his poem. The language he used, therefore, must be more sensuous than an ordinary language. It must be more full of imagery. Imagery, may be defined (Laurence Perrine : 1969 : 54) as :

The representation through language of sense experience. Poetry appeals directly to our senses, of course, through its music and rhythm, which we actually hear when it is read aloud. But indirectly it appeals to our senses, through imagery, the representation to the imagination of sense experience. The word image perhaps most often suggests a mental picture, something seen in the mind's eye - and visual imagery is the most frequently occurring kind of imagery in poetry. But an image may also represent a sound, a smell, a taste, a tactile experience, such as hardness, wetness, or cold; an internal sensation, such as hunger, thirst, or nausea; or movement or tension in the muscles or joints.

Since imagery is a peculiarly effective way of evoking vivid experience, and since it may be used by the poet to convey emotion and suggest idea as well as to cause a mental reproduction of sensation, it is an invaluable resource of the poet. In general, he will seek concrete or image-bearing words in preference to abstract, or non-image bearing words. We cannot evaluate a poem, however, by the amount or quality of its imagery alone. Sense impression is only one of the elements of experience. A poet may attain his ends by other means. We must never judge any single element of a poem except in reference to the total intention of that poem. (Laurence Perrine : 1969 : 57).

There are many kinds of images in a general sense. Those are : the visual or sight, the auditory or hearing the offatory (smell), the gustatory (taste) and kin - esthetic (internal sensations.) The sense of touch, includes sensation of pressure, of heat, and of cold; the visual sense includes sensations of light and dark, and of color. Other, auditory senses of musical devices. Those varieties of sensations are worth distinguishing in analysing the imagery in literary works, but for practical purposes, then the writer limits it to the six senses mentioned. The writer focuses merely on the visual or sight and auditory or hearing, as well as feeling.

The imagery embodies whatever meaning a work contains. It has a function, that is, put it to make ideas more lively. To borrow a phrase from Graham Little, stated that to discuss imagery, we will list the traditional set of figures speech, which is often called " poetic devices," which can help in building clear and emotionally forcefull imagery. Those figure of speech mentioned are divided into three, they are : first, figure of speech based on comparisons, such as, simile, metaphor , personification, etc. Second, figure of speech based on association, such as, metonymy, symbolism. Third, other figure of speech, such as apostrophe, humour, irony and other related devices.

These figures of speech have mentioned, then, the writer limits on personification, metaphor and symbol .. Based on the topic analysis in this thesis, the concludes her reasons, first, the chief purpose of the work records sense of sight, sound and feeling. .. Second, to restore the poem, structurally , the writer conveys her ideas in using and displaying the language .. of poetry above. Third, it concerns with the item of technique, is worth in analysing one of the qualities of the whole, by interconnecteing of each terms.

II.2.3.3. Symbol

A symbol is a term which stands for another whether the relationship is one of similarity or not, W.B. Yeats is known as a poet, who has his own symbol , throughout his works. Through the symbol, we can understand and get the meaning which is present in the literary work. To understand how symbol operate and its function, we must first, understand what symbol is and some of its particular objects- specified.

The writer doesn't mean to analyze symbol in a broad sense, but tends to analyze it in a certain context particularly in dealing with W.B. Yeats' poem, entitled Sailing To Byzantium. The effect of the symbol that presents in a literary work is, to expand the meaning beyond the word - specified. Symbol may be defined

one thing may stand for something else, the relationship still being almost close, one another.

The writer doesn't mean to analyze symbol based on historical aspect or religious aspects or others but the writer tends to analyze symbol that presents in the work itself, Sailing To Byzantium, structurally. In a literary work, particularly in poetry, the language which is used is figurative language.

To understand the meaning behind, the poet presents through symbol. According to James L Potter :

Most important, we have seen indirectly the two most characteristic elements of symbolism. These are, first the fact that true symbols, as distinguished from signs and from the type allegorical symbols, partake intrinsically of what they represent. Second, the concepts represented by these symbols are typically general, complex, indeed, vague and ambiguous.

Based on the statements above, the writer intensified the topic analysis in this thesis by using the symbol to achieve the detailed meaning in W.B. Yeats' poem,

One fundamental distinction between kinds of symbol is generally recognized, that between natural, conventional and private symbol. The difference between the three types have to do partly with the source of the concrete symbolic objects themselves, partly with the way the symbolic relationship is created and developed, as James L Potter stated :

1. A " Natural " symbol is one that is found in external nature - all man's physical environment , except what himself has created. Such symbols , because they exist almost independently of man, inherently represent the qualities or faculties they possess. Thus. the light and life-giving sun is natural symbol of inspiration, of knowledge, of vitality, of hope, and of other similar qualities; sea is a natural symbol of mystery , and profundity, of illusion and mutability ; a flower, a symbol of youth, innocence and impermanence.
2. Conventional symbols are those whose significance is due ultimately to an agreement (often unspoken), between men, or to the position or function of the symbol in the environment that man has himself developed. A house, thus, is a common conventional symbol of home, of security, of belonging, of what has been called togetherness.
3. If natural symbols are almost universally recognized, and conventional symbols next most widely known, the third variety of symbols consists of those that are least familiar. These are the " private " symbols, which have been developed , or deliberately created by particular persons , often specific individuals. In literature, private symbols develop when a group of writers , associated by a common interest comes to regard certain images or phenomena as representative of their concern.

Having considered such the definitions above, the writer would like to focus on talk the private symbol as the poet's characteristics in his works, since it is particularly to inquire the topic analysis through the work itself.

II.2.3.4. Supreme Monument To The Artist's Mind and Spirit

The writer would like to analyze the lyrical poem by focusing the poem itself. It required understanding well about the city of Byzantium before going on the further analysis on the form and content, specifically, since the poet directly utters the setting as the title in his work. So the first thing we need, is to know where the setting takes place.

To read the title of the work after a while, it suggests and reveals the symbol, imagery, tone, besides the setting. And therefore the writer must take a look first at Encyclopedia, The book Of Knowledge, and other literary book to get the information about the city of Byzantium, in order to achieve the literal meaning of the setting before going on to further analysis.

Some references that records and proof that Byzantium reveals the name of honor during the golden age at that time are arranged as follows :

- The empire becomes " Byzantine." In the seventh century the eastern Roman empire was transformed into the " Byzantine " empire. The name comes from the Greek settlement of Byzantium, on the site of which Venetians Roma was built. (Encyclopedia Britanica : 1987)
- As the Western half of the Roman empire crumbled, Constantinople turned eastward for its livelihood and culture. (The New Book Of Knowledge : 1987)

- Until 1453 A.D. the Byzantine empire called and identified itself as the " Supreme Monument To The Artist's Mind and Spirit " imperial of the Romans. But, this was long time ago, for it was now in reality a separate, independent country , between Constantinople monarchy and Rome Italy . (William Durant : 1939)

So based on the notions mentioned above, the writer concludes that the term Byzantium first, must understand well before going on the further analysis. Since the term " Supreme Monument To The Artist's Mind and Spirit" is addressed to the holy city of Byzantium at that time. Precisely people and historical books records it as the name of honor (William Durant : 1963 : pp. 96 - 98).

II.3. Related Studies Of Other thesis about this work

The topic analysis of this poem's design as a strategy to accomplish the object specified, towards the analysis develops. As applied in the Introduction, Theoretical Framework and Analysis develops, this thesis tends to focus attention to the lyrical poem, is design merely on the basis of structural form. By relating the appropriate theory, the approach suggested and the methods established the writer expects there will find a reciprocal lines towards the analysis develops and the style established above.

Related object orientation about this work might analyze on the other views, such many critics' have comment about the poem, may select as follow :

R.P. Blackmur has proposed a similar view : "Byzantium in Sailing To Byzantium is for Yeats," he says " the heaven of the man's mind "
(Coles Editorial : 1948 : 60)

" Several critics have noted that the poem conclude with a state of rest, of ultimate holiness. " Those images (and here in two senses - the almost Platonic " images " or forms of the dead, and the inspired images of the poet's vision).
(Coles Editorial Board : References : Plato, Republic book X; Dante, Inferno XVII and Dore's illustrations; Swedenborg Principia and Spiritual Diary : 1948)

The philosophical system presented in Sailing To Byzantium was developed as a result of much varied-reading , and as a consequence of many personal experiences. As at the early age Yeats heard a voice, something like Socrates' daemon, which reproved him at moments of crisis, saw strange sights."
(S.H. Burton : 1974)

The archetypal approach is required to study Yeats' poem, to presents the Byzantium, the holy city as people identified (Wilbur Scott : 1961)

Thus to understand the lyrical poem, by no means to quotes and agree with those people views, neither to adjust of what the commentions in some supplemented books. But most of all, to understand the essence and the problem analyzed, the writer as a must, have a freedom and confidence to interpret and give its meaning based her own notion. The writer's interpretation might different from what critics or anyone else view as stated above this is because of different background and different - culture between the writer and the poet, and so do those people's commention about Yeats' work. The writer's interpretation in this thesis is significant to organize the convincing understanding about old age and death , which is common happen in man . The writer tried to explore her own view, in the effort to clarify the lyric of poetry towards the object specified.

CHAPTER III

METHODS