

CHAPTER II

THEORETICAL FRAMEWORK

II.1. Related Theories

Examining a work of literature by observations and analysis, especially in a poem of T.S. Eliot, the writer must understand his work in details and in correct interpretations which by using intrinsic and extrinsic approaches will open a way to accomplish a suitable interpretation. But before the writer go further with her analysis, an important beginning theory must be applied which M.H. Abrams theory is appropriate. Mimetic theory concerns about :

"Mimetic criticism views the literary work imitation reflection, representation of the world and human life, and the primary criterion applied to a work is that of the "truth" of life representation to the objects it represent, or should represent. This mode of criticism, which first appeared in Plato and (in a qualified way) in Aristotle, is characteristic of modern theories of literary realism.
(1971:37)

'Truth' as the main issue of this theory conotates to the function of symbols in a work of literature specifically in a poem. Absurdity in the modern period needs symbols to express the author idea because words itself, unconsciously, can contribute their atmosphere in the nuance of the poem. So the absurdities are explain clearly by the function of symbols. This approach is a safe way to be responsible with the quality of the writer's analysis. The various symbols that are found in Eliot poem can be an enrichment for the writer and the readers for further study of this subject. And the quotation above mentioned about modern theories such as literary theory, theory of psychoanalyse, etc which is appropriate for T.S. Eliot works specifically on *The Love Song of J. Alfred Prufrock* because of his absurdity thinking.

After pointing the approach to simplify her analysis, she will use Literary theory to observe her problems into details which this theory is categorised into two aspects and they are the extrinsic and intrinsic elements. In general, analysing a poem, the writer must master in the author and the elements of the poem itself because according to the writer, she will recieve a maximum result. Rene Wellek and Austin Warren provide an understanding about the relation between literature and biography :

Biography can be judge in relation to the light it throws on the actual production of poetry; but we can, of course, defend it and justify it as a study of a man of genius, of his moral, intellectual, and emotional development, which has its own intrinsic interest; and finally, we can think of biography as affording materials for a systematic study of the psychology of the poet and the poetic process. (1956:75)

On the first point is a direct explanation about its relationship and for the other statements can be informations which are available for the establishment of this thesis. For instance there is a part which mention about the author intrinsic abilities and how it can be study in the field of psychology. The writer realize that it needs various explanations to connect these two. Fortunately in this book gives a logical understanding which is capable to relate these differences. Because these three points fulfil each other which means indirectly they give explanations to each other.

The writer gives a stress on this matter because T.S. Eliot is difficult to signify such as in this quotation below from Wellek and Austin :

...like Keats and T.S. Eliot, stress the poet's 'negative capability', his openness to the world, the obiteration of his concrete personality,... (1956:77)

Mysterious behaviour has been a particular characteristic and sometime it reflects in most of his works. A work of literature also express the condition of certain period which this 'negative capability' appears strongly. This expression is obvious in *The Love Song of J. Alfred Prufrock* as a description of a particular person which carries uncommon attitudes and became frustrated towards his environments.

There are more informations about literature and biography on the bases of psychology of the poet :

.....The relationship of psychoanalytic theory to literary criticism has undergone many vicissitudes as developments in both domains have brought about changes in critical practice. As a result the critical focus has shifted from the psychology of the author—or his stand-in, the character—to that of the reader, and further to the relations between author, reader, text and language.

(Jefferson and Robey, 1985:113)

At the last line of this context it mentions about the relationship between the author(Eliot), reader(the writer), text and language which is an explanation of standard relation on the base of the biography and the field of literature.

On the intrinsic elements in the part which talks about Image, metaphor, symbol, myth :

"Semantically, the terms overlap; they clearly point to the same area of interest. Perhaps our sequence—image, metaphor, symbol, and myth—may be said to represent the convergence of two lines, both important for the theory of poetry.
(Wellek and Warren, 1956:186)

Because these four terms fulfil each other it is a fortunate opportunity for the writer to use these terms globally. Eventhough she only mention symbol as her observation but she can touch other terms such as image, metaphor and myth. Moreover, Poetry is common with these alternatives.

Rene Wellek and Austin Warren mention several times about T.S. Eliot as a good example of applying their theory especially poetry. Eliot characteristics have been a common understanding in their period where their personal matter are untouchable. Symbols are frequently implied as a general function to achieve images, which to them can symbolized into certain meanings. Images can be comparison to give intention on that object. The weakess material which the writer is about the myth because Eliot uses myths which belongs to ancient believes. These believes are related to future prophecy that is why for the writer on myth terms she will not explain them acurately.

Theory of Literature concepts in deviding them is :

"....— image, metaphor, symbol, and myth — may be said to represent the convergence of two lines, both important for the theory of poetry. One is sensuous particularity, or the sensuous and the aesthetic continuum, which connects poetry with music and painting disconnects it from philosophy and science; the other is 'figuration' or 'tropology'— the 'oblique' discourse which speaks in metonym and metaphors, partially comparing words, precisising its theme by giving them translations into other idioms."
(1956:186)

From the description of Rene Wellek and Austin Warren, they have difficulty in giving a concrete separation between them but they divide them into two divisions which the writer can apply and explain. *Ways to Poetry* comes along with the description above such as they say :

"Although there are many kinds of symbols, there are basically only two literary ones, the conventional (or the mythic) and the personal, that is, those that have generally the same meaning in everyone's experience and those that accumulate meaning largely in our own personal anxieties.
(Clayes and Gerriets, 1975:41)

The writer has a guide here to categorize the symbols which can cause confusion of standard because an observer has to have a certain base so the analysis can be understood commonly.

In the book of *Ways to Poetry*, they have separate several important elements which can be a guide for the writer to analyse a poem. Two elements which will be the writer stressing point to find the theme. Continuously, they will cooperate with the other elements because not only they are a unity but more in the close meaning of the symbols and the speaker build an unordinary understanding. The unordinary aspects can be simplify by applying these elements especially symbols and the speaker. So the manin stressing are on the symbols and the speaker but on the other hand the other elements supports the analysis. The writer first statement is a question about characters Eliot poem which according to this book *The Speaker and His Attitude* are about :

".....to discover what a poem means the reader must focus on the attitude of the speaker."
(Clayes and Gerriets, 1975:3)

So the reader as the writer must learn closely his attitude to discover a certain speaker in *Prufrock*. A monologue has been the form of the speaker which from here learning an attitude of a speaker becomes important and demanding. Because without giving an extra analyse on the deep meaning the writer can fail in discovering his characters. This element contains the

situation and the tone of the speaker which illustrated in the explanation of the *Ways to Poetry*. These members can be an enrichment for this observation which appears the quality and the quantity of the speaker. For instance how his anger, frustration, passion as his quality and *you and I*, as the quantity of the character. From here the writer can expand and relate the interpretation on the base of these context.

A situation in a poem is :

"The speaker may, as in a play, be speaking to or about someone else, both of them fictional characters, but more often he is speaking about himself in a situation that is implied and must be inferred by the reader."
(Clayes and Gerriettes, 1975:5)

The condition where the core of a poem is speaking about himself is often express because a poet is more sensitive in receiving his or her environment. After paraphrasing a poem which means understanding and interpreting into a correct explanation. Opinions of the reader as the writer can start an analysis of an observation towards a good judgement.

The other term is tone which is another part of a speaker. This part may convey tone that flows out from *Prufrock* and give different varieties of tone for the writer. The definition about tone is explain below :

"The term 'tone' in poetry designates the speaker's attitude toward his situation or his subject or sometimes his audience. The possibilities for variety in tone are as numerous as all the tones of voice we have ever heard."
(Clayes and Gerrietts, 1975:9)

Most of the qualities of Prufrock that appears in this poem which can be his feelings, emotions, and oppinions are observed by this theory.

T.S. Eliot has his own definition on the term of character which he named it *The Three Voices of Poetry*. His explanation are :

"The first voice is the voice of the poet talking to himself— or to nobody. The second is the voice of the poet addressing an audience, whether large or small. The third is the voice of the poet when he attempts to create a dramatic character speaking in verse; when he is staying, not what he would say in his own person, but only what he can say within the limits of one imaginary character addressing another imaginary character."
(1974:96)

Prufrock monologue can be catogarised as the first voice which unconsciously described a particular event. This poem is his first earlist work and most influenced of Laforge self-irony. The word *self* is obvious of an action toward himself which the first voice give an meaning of introspection.

The writer last question is the theme. Actually, it is already categorized a theme of identity but again what kind of identity Prufrock carries in Eliot's Poem that has a title of *The Love Song of J. Alfred Prufrock*. Theme is a resume from its elements specifically by its symbols and the speaker which has a central idea of the author. According to *Dictionary of World Literature* theme is divided into several understanding such as :

Themes may be divided into (1) Physical, man as molecule; (2) Organic, man as protoplasm; (3) Social, man as socius; (4) Egoic, man as individual; (5) Divine, man as soul.
(Shipley, 1962:417)

On the point that egoic is superior in a work of literature connects the voice of the author and the man as an individual. The connection appears where the theme identity become the subject matter of the poem. So between symbols, speaker and the theme have a very close relationship and supports each other.

These elements below will be described by its definitions and functions briefly. The writer's reason to state it in a not complete explanations because they implied only on the small part of this analysis. Explanations are

appropriate because the writer cannot go beyond the boarder of of the elements but on the other hand the writer has to give notice to the reader about their relation in her thesis. There are eight elements including the speaker and symbols that will put into a short explanation and they are *the image: literal and figurative, sound, Structure and poetic form, diction, style, and the nature and value of poetry*. Each of these elements influence in the structur of the poem which the field is more in the intrinsic side.

CHAPTER III

METHODOLOGY