

CHAPTER II

THEORETICAL FRAMEWORK

The approach that the writer uses, as said in the previous chapter is the **Semiotics Approach**. The writer uses this approach to support his analysis on the **symbols and the referential issues in the poem, *The Waste Land***. The writer also uses **some methods in his study: The Intertextual method and the Negative Hermeneutics method**.

A. Semiotics Approach

The theory of this approach in literature actually 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 a conventionalized response. This approach is used to investigate the various systems of signs that create the shared meanings that constitute any culture.

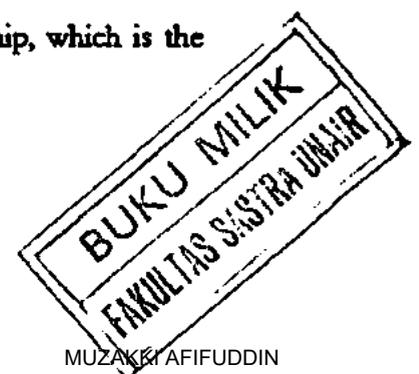
The leader in Semiotics, who the system of sign in modern linguistic, is Ferdinand de Saussure. In his book, *Course in General Linguistic* (1915), he proposes his concept that language is a system of sign. As a system, sign is composed of two aspects: signifier and signified. Signifier is the formal appearance of sign, while signified is the conceptual aspect. Sign is arbitrary, conventional, and systematic. Arbitrary means that the formal appearance does not refer to a denotative object but to the conventional concept. For example, the word 'bird' does not mean 'animal that flies' but refer to another concept that can be understood based on the social

convention. That conventional concept is learned through the understanding of any system of sign that can be found in different communities. The systematic characteristic of the formal aspect can be understood based on the opposite principal, for instance the difference of sound between 'side' and 'site'. While the conceptual aspect can be seen at the factor of the system of meaning conventionally, for instance the difference of meaning between the word 'on' and 'above' (Teeuw 44).

The theory of this approach is applied to the study of literature because of an idea that some theories of literature are more based on some certain phenomena so the result haven't described universal phenomena. The application has led to several different theoretical approaches. Jonathan Culler, a critic whose strongest sympathies are with the structuralism, had attempted to continue structuralist criticism in the post-structuralist era by reformulating it in Semiotics terms. He argues that:

... the Semiotics of literature should concern itself with signifying practices and interpretative conventions that make it possible for literary texts to communicate with readers. Literary criticism should concern itself not with literary meaning as such but with how that meaning is produced (Newton 171).

Meanwhile, C. S. Peirce proposes that the system of sign is consisting of three components: icon, index, and symbol. Icon is a sign which the sign and the reference have resemblance relationship, such as a Scene of a building on fire on TV and the reality. Index is a sign which the sign and the reference has a close existential relationship, such as a gloomy face is the index of unhappiness. While symbol is a sign which the sign and the reference has a conventional relationship, which is the



linguistic convention and the literature convention. For example the word 'chair' conventionally means 'power' or 'authority' (Teeuw 46-47).

Yury M. Lotman, a Soviet Structuralist, argues that literary texts have to be seen as doubly coded. He concentrates completely on the semantic aspect of literature. He does this on account of Semiotics assumption that every signifier must have meaning. He uses this meaning concept which is difficult to separate from the expression and the signifier. He argues that poetical technique is not limited in form. He concludes that in poetry, repetition of words, which semantically similar have semantic effect. He insists that literary significance or poetic significance is reached by the close relation between semantic aspect and formal aspect of the literary text. He also argues that:

... The interpretation of a text with much entropy (a high degree of unpredictability) will provide much information (a high degree of organization) (Folkema 43).

The explanation above shows that the theory of Semiotics used by the critics leads them to be able to explain literary work as a sign system in literary communication.

B. The Method

B.1. Intertextual Method

The theory of this method turns out from the assumption that the meaning of literary works is not depending on the interrelation among the internal structure of the work autonomously, but in the intertext relation. The assumption is based on the reason that every literary text is the transformation from other texts so the existence

of a literary work has referential function, which is connecting a text with other external text. Besides, it is known that the creating of literary work contents innovations that appear in differences from the era literary conventions besides it cannot be completely separated from its own convention. Therefore, every literary work has intertext relation from the same era, before, or after. That kind of relation appears on the similarity and the difference of the form of the idea.

In looking for the intertext relation of the works, the analyzer can hold on to the intertextual principal, that is the meaning of the literary works are on the relation between texts. The aspects that relate one text with the others are the similarities or the contradictions and a work can be a background idea in creating a new work. Therefore, a text is seen unable not to be influenced by other works, which exist before. The conception appeared and based upon French structuralism, which is influenced by the thought of Jacques Derrida, and then the conception is proposed by Julia Kristeva.

Julia Kristeva observed the role of readers as the interpreter. In finding the meaning, the readers acquire linguistic convention and literary convention, which build the reference that can be gained from reading other texts. It seems that the meaning of a text cannot be understood without observing its relation among other texts. She argues that:

'every text takes shape as a mosaic of citations, every text is the absorption and transformation of other texts...' A work can only be read in connection with or against other texts, which provide a grid through it is read and structured by establishing expectations which enable one to pick out salient features and give them a structure. (Teeuw 146)

Michael Riffaterre, who also emphasized on the reader response in finding the meaning of literary work, proposed a theory that the meaning of a work is in the dialectic between the text and the reader in one side, the dialectic between mimetic and Semiotics approach in the other side. Firstly, the seeking for meaning of the words is based upon the linguistic function as a mimetic device of communication. Secondly, the interpreting of meaning of the words in Semiotics approach through literary convention especially in the relation between other texts. In observing the intertext relation, Riffaterre applied the concept of expansion, which is the widening or developing, and conversion, which is the modification of hypogram. Hypogram is the referenced text (47-63).

B.2. The Negative Hermeneutics Method

The method that the writer uses beside the descriptive analytic method is the Negative Hermeneutics method. This method is used to help the Semiotics Approach in the interpretation to undermine the meaning using modern concepts. This theory is the extension of the hermeneutics theory. Although it is the extension of the theory but some of the theorists are against the way interpretation is used in the hermeneutics.

Paul Ricoeur, primarily a philosopher in the phenomenological tradition, but also an important influence on literary critics and theorists, argues for hermeneutics 'as reduction of the illusions and lies of consciousness'. He argues that:

a general theory of interpretation would thus have to account not only for the opposition between two interpretations of interpretation, the one as recollection of meaning, the other as reduction of the

illusions and lies of consciousness; but also for the division and scattering of each of these two great 'schools' of interpretation into 'theories' that differ to one another and are even foreign to one another (Newton 193-194).

In his argument, he exemplifies the differences of idea in three schools between Marx, Nietzsche, and Freud. It is easier to show their common opposition to a phenomenology of the sacred, understood as a propaedeutic to the 'revelation' of meaning, than their interrelationship within a single method of demystification. It is also easier to recognize that this contesting is an exercise of suspicion in three different ways; 'truth as lying' would be the negative heading under which one might place these three exercises of suspicion.

All three clear the horizon for more authentic word, for a new reign of truth, by the invention of an art of interpreting. They create with the means at hand, with and against the prejudices of their times, a mediate science of meaning, irreducible to the immediate consciousness of meaning. Their attempt, in different ways, was to make their 'conscious' methods of deciphering coincide with the 'unconscious' work of ciphering which they attributed to the will to power, to social being, to unconscious psychism.

While finding the positive convergence, the three masters of suspicion also present the most radically contrary stance to the phenomenology of the sacred and to any hermeneutics understood as the recollection of meaning and as the reminiscence of being.

CHAPTER III

ANALYSIS