

CHAPTER 2

THEORETICAL FRAMEWORK

In order to achieve full understanding of the analysis, here in this chapter the writer propose guidance referred to the achievement of the objectives. Therefore, a framework of theories is used to cover the right approaches, the required theories, and related studies which are important to confirm the framework and to equip the analysis with a clear description of the context. Then, as explained in the previous chapter, this thesis will apply thematic approach and intertextual theory, along with the explanation of the terms.

A. Thematic Approach

It is obvious that in a work of literature an author intends to say something to his reader. Through what he sees, feels or encounters within his life, he wants to share his experience with the reader. Henry Guntur Tarigan notes that the poet in a sense is a maker of experience (10). A poet is free to write about his experience, his feeling or his imagination

In reading and interpreting a poem, a reader is always trying to explain its meaning in universal terms. This way, a poem is easier to comprehend. To Reaske, “in dealing with poetry we are always trying to come to certain conclusions about the most significant part of a poem-its theme” (62). To put it simply, theme can be assumed as the heart of a literary work. Through theme, a

poet will have the starting point where to begin the writing and then to expand it based on his creativity. Thus, in further discussion, it is explained that in short, in thematic analysis we are thinking in terms of themes which recur throughout all poetry in all languages (Reaske 62)

Theme, based on Edgar V Roberts' Writing Themes about Literature, is described as "a brief 'mind's full' on any particular subject; that is, it presents and considers the subject in several of its various aspects.' The theme cannot cover all aspects since its function is to find the central part of a literary work. Theme also has the function as to keep a literary work in a limited discussion. As Roberts mentions theme unifies the paper into a logical whole, it gives the reason that in order to make it a logical whole a theme should only taken the important and prominent aspect of a literary work. Theme, which is of the author's thought, idea or viewpoint, can be exposed through the dialog of the characters, conflict or implicit statement (Fananie 84). Since literature is the reflection of the society, theme can be varied. It may be of love, culture, moral or other social life matters. It may also of the author's view of life, idea or experience he encounters.

Discussing about theme, Tarigan remarks, every poem has a "subject matter" depends on the author's belief, religion, education and social status (10). Tarigan substitutes the word theme with the term subject matter. There will be difficult if there is a poem without subject matter because it will be hard for the reader to understand the content of the poem.

As stated in definition of key terms, theme is the central and dominating idea in a literary work. It can be the message or moral implicit in any work of art

(Shaw 387). Theme can be found explicitly or implicitly depends on the poet's intention. Sometimes a poet is so good in hiding theme so that the reader must do some efforts to determine it. According to Fananie, a good theme is one that is implicitly stated (84).

B. Intertextual Theory

The concept of intertextuality is known since the early writers in the past with many different opinions, and then developed by Julia Kristeva, Michael Riffaterre and other twentieth-century theorists. It might begin with Plato's opinion that the poet always copies an earlier act of creation, which is itself already a copy (Worton and Still 3). The term intertextuality itself is actually dated from 1960s, coined by Julia Kristeva.

Kristeva argues that "every text is under the jurisdiction of other discourse" (qtd. in Intertextuality: Theorists and Practices 9). From that statement, she tries to explain about intertextuality in broader way by discussing the connection between a text to another one. This is because literature was born under some conventions. Literature will never be born without the presence of other previous ones which already followed the conventions and traditions. As Rachmat Djoko Pradopo explains, a literary work is a continuation of the previous ones, but sometimes it is modified based on the author's creation since it is a creative work which requires the his originality (223). Supposed an author writes something that is totally new without following any of the conventions of literature, people will not regard his work as literature. Literature is only

recognized when it has its typical characteristics that are valid from time to time. Although there are certain characteristics in creating a work of literature, it also developed along with the changing of different period. It continually grows with the growth of social life, social cultural, etc. As Jabrohim affirms that a literary work can never be born by itself, it means that in creating literature an author is always tried to make his work exclusive, different from any other authors. But it does not mean he must depart all of literary convention. Literary conventions may covers patterns, contents, problems, and themes as well.

Further on, Teeuw notes that the poem is a response to the previous ones (65). For that reason, a text cannot be isolated at all from others. Literature reaches its highest significance by its contrast to the earlier work of literature. This relation is called intertextuality. In simple words, Pradopo defines intertextuality as a relation between one text to another (227). Intertextuality is thus important in analyzing literature for its function to explain the meaning in order to simplify its comprehension. The theory of intertextuality claims that a text cannot exist as a hermetic or self-sufficient whole. And so does not function as a closed system for the reasons of:

- a. The writer is a reader of text before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of every kind.
- b. A text is available only through some process of reading: what is produced at the moment of reading is due to the cross fertilization of the packaged

textual material by all the text which the reader brings to it (Worton and Still 1).

All approaches of intertextuality start the point of assumption that the meaning of a literary work lies on the relationship of intertexts. This assumption is based on the reason that every literary text is a transformation of other texts so that every text has referential function. The relationship can be identified through similarities and differences.

In explaining intertextuality, it is claimed that “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” (Kristeva, Desire in Language 66). Kristeva focuses on the reader’s interpretation to find the meaning based on language and literary convention as well as references towards other texts. To explain her statement, every text that has been written by an author is almost always taken the good things from other texts based on the author’s assumptions. The good things that the author has taken are then being processed so that they can be placed in part of his writing. These good things are like pieces of broken glass or porcelain that are brought together, rearranged and combined into a new shape of a work of art depends on the artist’s creation. In case of an author, he gets inspiration after reading a text and makes some absorption of it. This absorption process is purposely or incidentally happened in the reading process. He then responds the text he has read and transforms it into his own work. In this transformation process, he combines the absorbed text with his own idea and opinion so that a new text is written in a new combination. From the explanation, Kristeva observes this condition as

intertextuality, that she describes as “the transposition of one or more systems of signs into another, accompanied by a new articulation of the enunciative and denotative position” (15)

To join with Kristeva’s principles of intertextuality, Michael Riffaterre share his thoughts of the same subject in his book entitled Semiotics of Poetry. In this book, Riffaterre focuses on the dialectics between text and readers, and the dialectics between mimesis and semiotics to find the meaning. In this case, the reader should find the meaning through some process:

- a. To find the meaning based on the language function.
- b. To interpret the meaning based on semiotics and literary convention in relation with other texts.

While to find the relationship of intertexts, Riffaterre used the principals of:

- a. Expansion
- b. Conversion of hypogram

Through the opinion, Riffaterre is in a way telling us that literature is by saying something says something else. To shorten up, he chooses the term semantic indirection, or the indirect meaning within a work of literature. Semantic indirection is produced by displacing (one word stands for another), distorting (ambiguity, contradiction, and nonsense), and creating meaning (word is linguistically meaningless but significant, e.g. rhyme). Among these three kinds of indirection, one factor recurs: all of them threaten the literary representations of reality, or mimesis. Representations may simply be altered visibly and persistently with verisimilitude or it may be distorted by a deviant grammar or lexicon that

Riffaterre calls ungrammaticality. Through the process of semantic indirection, a poem will achieve its significance, which to put it simply is what the poem is really about.

As reader becomes aware of the presence of ungrammaticalities in mimetic level, these ungrammaticalities are at that time belongs to another system. Such condition will lead the reader's mind to paradigm which then will cause this paradigm alters the meaning and shift ungrammaticality from one level of discourse to another. This integration of signs from the mimesis level to the higher level of significance is a manifestation of semiosis, or the proper domain of semiotics (Riffaterre 4).

To understand the semiotics of poetry, reader must know the approaches in reading a poem which distinguishes into heuristic reading and retroactive or hermeneutic reading (Riffaterre 5). Heuristic reading is the first reading stage that goes from beginning to end of the text, from top to bottom of the page, and also where the first interpretation takes place since it is during this reading that meaning is apprehended. This first stage includes the reader's ability to perceive incompatibilities between words, the reader's linguistic and literary competence. The second stage, retroactive or hermeneutic reading, is where the second interpretation takes place. As he progresses through the text, the reader remembers what he has just read and modified his understanding of it in the light of what he is now decoding.

From the two stages of reading, reader will become aware of the presence of ungrammaticalities in a text s/he is reading. These ungrammaticalities force

reader to find grammaticality which can only be found outside the text. Any ungrammaticality the reader finds within a poem is a sign of grammaticality that must be found elsewhere, that is, of belonging to another system. They can do so because they perceive that something is missing from the text, it is gaps that need to be filled. As Riffaterre affirms, by means of its own ungrammaticality or textual strangeness, he alerts the reader to the presence in the text s/he is reading of a (almost hidden) foreign body, which is the trace of an intertext. To perceive the text as transform of an intertext is to perceive it as the ultimate word game, that is, as literary (qtd. in Intertextuality: Theories and Practices 42). The phenomenon, as it is suggested in Semiotic of Poetry, is indeed intertextual, since the agent of its effect, the ungrammaticality, cannot be seen, let alone defined, without a comparison between the text and its generator, the hypogram.

At the moment the reader finally finds grammaticality to solve ungrammaticality, that is the moment he finds the hypogram. Poetic words in a poem can also be the sign of a hypogram as it is not only decoded and understood in the light of its grammatical and semantic relationship with the other words in the text, it is also recognized, that is, perceived as representing and summing up a sentence whose nucleus it is, a sentence to be found (remembered from) elsewhere, in a place that antedates the text, in the hypogram (Riffaterre 46). Without the hypogram, the significance of a poem cannot be reached and understood. But it is surely the reader's duty to find the hypogram from the text he is reading. The reader will not realize the need to find the hypogram until he has traced backwards the path of transformation. To Riffaterre; the hypogram is

already a system of signs comprising at least predication, and it may be as large as a text (23). Further, Riffaterre also says that “the hypograms, whether in intertextual conflict or not, are always incomplete in the poem: they are either pointed to by textual signs or are fragmentarily actualized” (165). By means of hypogram, intertextuality finds its way to be applied in any literary analysis.

To avoid misleading apprehension about the previous pages, it is a need to differ the definition of intertext and intertextual. Intertext defines as one or more text which the reader must know in order to understand the work of literature in terms of its overall significance (Worton and Still 56). Intertext is thus another form of source criticism or literary history. Whereas Worton and Still define intertextual as the web of functions that constitute and regulate the relationships between text and intertext (57). For that reason, intertextuality has the universal structure of the semiotic shuttle between polar opposites, trading back and forth, and treating them as if they were mutually equivalent, one pole being the negative of the other (Worton and Still 74). To sum up, intertextuality only exists when two texts interact, whether or not the themes as well. There cannot be an intertext without the awareness of the reader of it. Therefore, to apply intertextual theory in the next chapter, the writer will use Kristeva's to analyze the relation of The Lady of Shlaott to other literary work.

CHAPTER 3

ANALYSIS