CHAPTER II

LITERATURE REVIEW

2.1 Theoretical Framework

In conducting this study, the writer uses the theory below:

2.1.1   Structuralism

Structuralism is a theory that sets up literature system as its object. Literature system refers to the general and abstract convention arranging the relation of elements inside literary text. These elements are arranged to relate one to another and forma unity. Structuralism considers that the convention can be detected and described autonomously by structure analysis of literary text, separated it from the author and the social reality (tallack 09).

To analyze the literary work using the theory of structuralism it can be done by identifying, reviewing, describing the functions that has relationships between the intrinsic elements of the fiction. Firstly it can be identified and described, for example, how the State of events, the plot, the characters, and the characteristic, setting, point of view, and others. After it was explained how the relationships between elements so that each forms a totality of the ECE (Nurgiyantoro 31).Thus, the structural analysis is not quite done with merely describe certain elements such as events, plot, setting, and characters but, the structural analysis also helping the thesis writer to find the meaning use the structural approach. To find the meaning in this poem, the thesis writer has to

understand about the figurative language first. Then, it will be easier to know the meaning and what the theme in it.

2.1.2   Figurative language

Figurative language is the use language style by the poet to describe issue and express feelings and thought is writing poetry. Figurative language of poetry is causing a lot of meaning. Because figurative language to produce the imagination in poetry so that it becomes clear. Figurative language is not to make confusing, but to make clear (Jones 95).

There are many kinds of figurative language such as simile, metaphor, personification, etc. the thesis writer will explain more in the following paragraph.

Metaphor

A figure of speech of a compares two things that are not alike, but the metaphor does not use the word "like" or "as".

Example:

Life is a hard road (Ehow Online : 2015).

Simile

A figure of speech of comparison made between two objects of different kinds which have, however, at least one point in common (Siswanto 24). It uses word or phrase such as : like, as, that. Seem or as if.

Example:

Mary is as beautiful as a rising sun

Personification

A type of metaphor in which it distinct human qualities, e.g., honesty, emotion, volition, etc, are attribute an animal, objector idea (Frost Friend Online : 2015). The thesis writer gives human qualities to something that is not human.

Example:

The sharp teeth of the cold wind bit through my overcoat.

Apostrophe

A figure of speech in which someone absent or dead or something nonhuman is addressed as if it is alive and present (Frost Friend Online : 2015). This figurative language is still related to the personification because of depiction of things or abstract objects are treated as human beings. Only in a postrophe, things, object or idea is called, talked to a person like us.

Example:

Milton! Thon shouldst be living at this our

Hyperbola

It is a figure of speech which states something or situation excessively. This figurative language is uses by the poet in an effort to describe the object, idea, etc and give weight excessively pressure to obtain an intense effect (siswanto 32).

Example:

I am able to fill it with tears.

Symbol

A figure of speech with describes something with other objects as symbol, because there are similarities between both of them, situation, and actions (Hayati, Wardoyo 34).

Example:

Some dirty dogs stole my wallet in the bus.

Metonym

A figure of speech which equates a thing with another things to replace it, (Tjahjono, 1988: 203). Acording to Pradopo (2000: 77), this figurative language is the use of an attribute of an object or use something closely connected with him to replace the object.

Example:

Sceptre and crown must tumble down.

Synecdoche

Figurative language that states an important part of a things (matter) to things or the thing itself (Pradopo, 78). This figure of speech is divided in two kinds: pras pro toto (part for whole) and totem pras pro parpte (whole for part).

Example:

A hundred wings flashed by.

Paradox

It is figure of speech which the use of words opposed between one to another, with the intention of smoothing the meaning (Tjahjono, 213).

Example:

And forthwith found salvation in surrender.

Irony

A figure of speech when an expression used is the opposite of the thought in the speaker's mind, thus conveying a meaning that contradicts the literal definition, (Frost Friend Online: 2010).

Example:

"Oh, that's beautiful", when what they mean (probably conveyed by their tone) is they find "that" quite ugly.

Understatement

It is figure of speech that in the expression states something positive with negative form or form that are contrary, (Djajasudarma, 25-26).

Example:

The results did not disappoint.

Parable

It is figure of speech that uses a parable or allegory in life. This figure of speech is contained in the whole essay and is summed in the form of life. In general, any work of literature contains a parable (Tjahjono, 206).

Example:

Christ often spoke in parables such as the Good Samaritan, the Sower and seeds falling on rocky ground, (www.hull.ac.uk.com, 2015)

Association

It is a figure of speech which compares of something that has been mentioned, so it may cause the association or the response to the objects being compared (Hayati and Adiwardoyo, 3). In contrast to metaphor the comparison is expressed in association with the word like, like, alike, and so forth.

Example:

His eyes were red like fire.

Antithesis

It is a figure of speech which is conceived the charge of the opposition, the differences between the ideas expressed to each other and packed in one single sentence, (Siswantoro, 36-37).

Example:

Give every man thy ear, but few thy voice.

Oxymoron

A figure of speech that brings together ideas or terms that are opposites is an oxymoron, (Ehow Online: 2015).

Example:

Life is full of misery, loneliness, and suffering and it's all over much too soon.

2.1.3 Meaning

According to Oxford Advanced Learner's Dictionary, meaning is what is referred to or indicated by e.g. sounds, words or signals. Meaning as use refers to speaker meaning and particularly the intention of the speaker or the desired communicative effect of the utterance, (Mwihaki, 2004).

Language used for various activities and purposes in life, then the meaning of language is also a variety when viewed from different point of view. The meaning of a word or term is confusing. Each word is used sometimes to have wide meaning. That is why sometimes people are not satisfied with the meaning of words contained in the dictionary. These issues arise when people meet or deal with the idiom, figurative language, metaphors, proverbs, and phrases, (Pateda, 81).

From the explanation above can be conclude that the meaning is expresses of language by the writer or speaker to intention the reader or speaker in different point of view.

There are several types of meaning:

Conceptual meaning

According to Pateda (114), conceptual meanings are also called denotative meaning. Conceptual meaning is considered as a major factor in every communication. Conceptual meaning can be known after we connect or compare the level of language (114). Djajasudarma, states that the conceptual meaning is logical, cognitive, or denotative (21).

Example:

The word "horse" has a conceptual meaning "a kind of four-footed animals that can be driven", (Chaer, 293).

Associative meaning

Associative meaning is the meaning of which has a lexem or words relating to the relationship that word with something that is outside of language. Associative meaning is actually the same as symbol used by a language community to express other concepts, which has some similarities with the characteristics, situation, or features that exist in the concept of the origin of the word or lexem (Chaer, 293).

Example:

The word "jasmine" associated with something that is "sacred"; word "red" associated with "a brave or communism", and the word "crocodile" associated with evil (Chaer, 293).

Thematic meaning

Pateda states that thematic meaning will be understood after being communicated by a speaker or writer, through a sequence of words, the focus of discussion and emphasis discussion (130-131).

Example:

a. Mrs. Smith donated the first prize

b. The first prize was donated by Mrs. Smith

In the first sentence "who gave away the prize" is more important, but in the second sentence "what did Mrs. Smith gave is important". Thus the change of focus change the meaning also. The first suggests that we already know Mrs. Smith (perhaps through earlier mention) its known or given information while it's new information (Universe of English Online, 2015).

Connotative meaning

Connotative meaning is another meaning is added to the denotative meanings related to with the sense of the person or group of people who use the word (Chaer, 292). Connotative meaning is communicated by virtue of what language refers to. Connotative meanings appear as a result of the language user associations feelings towards what was said or heard about the words (Djajasudarma 22).

Example:

The word "envelope" means "the cover which has function place fill in a letter will deliver to others. But in the phrase "give him an envelope for your business is finished", the word "envelope" into the connotative

meanings is "give him money". Envelope and money still has relationship because money can be filled in the envelope (Pateda, 112).

Affective meaning

Affective meaning is what is communicated about the feelings and attitudes of speaker or writer (Djajasudarma 22). On the other hand, Pateda, says that affective meaning is meaning that arises due to the listener or reader reaction to the use of words or sentences (97). Therefore, affective meaning is associated with the reaction of the listener or reader sense dimension, then its meaning is also affective meaning associated with figurative language.

Example:

"You are a vicious tyrant and a villainous reprobation and I hate you". We are left with a little doubt about the speaker's feelings towards the listener. Here speaker seems to have a very negative attitude towards his listener. This is called affective meaning (Universe of English Online, 2015).

Reflected meaning

Reflected meaning is what is communicated through association with another sense of the same expression (Djajasudarma 22).

Example:

"Are limbs so dear achieved, are sides,

Full nerved still warm-too hard to stir"

Owen here uses "dear" in the sense of expensiveness. But the sense of beloved is also eluded, (Universe of English Online, 2011).

Collocative meaning

Collocative meaning is what is communicated through association with words which tends to occur in the environment of another word (Djajasudarma 22). Pateda also states that although some words have similar meanings, but its use must be agreed with the objects and situations. Thus every word has its limitations in its use (110).

Example:

"Pretty" and "handsome" indicate "good looking".

However, they slightly differ from each other because of collocation or co-occurrence. The word "pretty" collocates with girls, woman, village, gardens, flowers, etc. On the other hand, the word "handsome" collocates with boys, men, etc. so "pretty woman and handsome man". While different kinds of attractiveness, hence "handsome woman" may mean attractive but in a mannish way (Universe of English Online, 2015).

2.1.4   Theme

Theme is the subject of talk, a piece of writing or a person's thoughts; a topic, (Oxford Advanced Learner's Dictionary, 1273). Alfiah and Santoso states that theme is the main idea (subject matter) presented by the poet. All the work of literature must have a theme which is the principal issues raised in the written works of literature (27).

According to Wikipedia, theme is a main idea, moral, or message, of an essay, paragraph, movie, television program, book or video game. The message may be about life, society, or human nature. Themes often explore timeless and

universal ideas and are almost always implied rather than stated explicitly. Along with plot, character, setting, and style, theme is considered as one of the fundamental components of fiction.

The controlling idea of a poem is the idea continuously developed throughout the poem by sets of key words that identify the poet's subject and his attitude or feeling about it. It may also be suggested by the title of a poem or by segment of the poem. It is rarely stated explicitly by the poet, but it can be stated by the reader and it can be stated in different ways. The controlling idea is an idea, not a moral; it is a major idea, not a minor supporting idea or detail; and it controls or dominates the poem as a whole (Tripod Online, 2015).

Based on the statement above, it can be concluded that the theme is the description of the soul of a poem. It is clear that in a poem a poet wants to express something to readers. The poet wants to describe his feelings, his thoughts, with a view or experience the events and write it into words.

2.1.5 Historical criticism

Historical criticism views literature as not only the product of one artist's urge to say something but also a product of its historical time, shaped by the norms, hopes, fears, biases, attitudes, and limitation of the day (Gillespie 33). Therefore, the thesis writer as the reader of the literary work that wants to analyze, must focusto its historical context and pay attention to what contemporary issues it reflects at the era in which it was written.

Historical criticism main emphasiss is to understand a literary work relying on the culture, intellectual, and social context that produced it. Moreover, Rachid

Merzouki on his book entitled *Literary Criticism* gives statement that the author's life and biography is considered to be the first step to analyze the literary work (03). Therefore a historical approach depends on the author and his world. In the historical view, it is important to understand the author and his world in order to understand his intention and to make sense of his work. In this view, the work is informed by the author's beliefs, prejudices, time, and history, and to fully understand the work, the thesis writer must understand the author and his age.

There are many advantages to analyze a literary work uses historical approach. The reader and the writer can understand some histories era includeing the history of the author when he writes the literary work and the history that the author writes on the text. Meanwhile, Tim Gillespie also argues that without historical context the reader and the writer are just flat out incomprehensible (38). Thus, the literary work or play located in a specific period is likely to be more meaningful if the reader and the writer knows something about its historical context. For example, the reader will likely have a richer reading experience if the reader knows about ancient Rome when the reader read some literary work telling about the ancient Rome.

To point out, the writer concludes these statements above that historical criticism has some ways to limited analysis. But the writer focuses in one way is uses historical approach that author of the literary work as context.

2.1.6   Author as Context

In this case, the literary work is influenced by the author. Generally, what the author creates such as literary work will not be covered by the author. It means that the reader of the literary work just comprehend what the meaning in it without making relations with the author life. According to the Donald Keesey he says that some of the literary work's real meaning, it follows, is always in the past, even if sometimes in the very near past, and the search for that meaning is a search for the author's original intention (09). So, even when the reader or the writer dealing with contemporary work, it is seldom to find a problem and the author may has a little plan to make unconsciously intended by his work. Because it is the task of criticism to discover as fully the meaning of the work, this can best be done by understanding as fully as possible the minds that create it.

There are two influences that the thesis writer emphasis this context that is explained by Donald Keesey on his book:

> This emphasis seems to have come about largely as a result of two different but mutually reinforcing influences. The first is a gradual shift in the conception of a literary work from something that reflects or imitated nature to something that reflect or express an individual, a unique mind. This sift, which has its chronological center somewhere near the beginning of the nineteenth century, is bind to focuses attention of the life of the author , a kind of attention not coincidentally, that some writers of the period seem to invite. The second influence, which also has its roots in the nineteenth century but which do not become dominant until the nineteenth, is the sense of the *pastness* of the past, and hence that the art of any period can be understood only by someone specially trained to understand this assumption and value (11).

From above statement, the thesis writer explains more that there are two influences if the thesis writer focuses on the historical context. Firstly, the thesis

writer will be faced on the author that has a different mind, his literary work that will be analyzed by the thesis writer also contains the natural imitation, it mean that what the author reflects in his work, it can be said it is the something real. It is some problem that ever happens in the beginning nineteenth century when the time is still full evidence and the time is the history time. So, the thesis writer also analyzes the author life that has relating with something he wrote. Secondly, the thesis writer is not only influence with the some event in nineteenth century but some event in the past time especially the time that the author focuses the time his work.

According to the Broadview Presssays that the historicist approaches of some others twentieth century literary critics, however took the historical context (71). Historical criticism is the literary critics that it can be flexible critic. While the previous paragraph someone argues that the historical criticism is dominant in the beginning of nineteenth century, but in this case Broadview argues that another literary works in the twentieth century such as the new critical literary they can be related by the historical criticism, depend on the content that has the historical context.

To point out, while the thesis writer is analyzing a literary work uses historical approach of author as the context, the work will be following some steps; they are objective interpretation, determinateness of textual meaning and verification trough to his work.

2.1.7 Objective interpretation

E. D. Hirsch, Jr says in his book *Permission of the Modern Language Association of America* that objective interpretation is to make the search for the author's meaning once again the main business of literary study and to provide for that study a closely argued rationale that will allow it to stand as "a corporate enterprise and a progressive discipline" (463). In this matter, based on his statement above, Hirsch also makes some criteria for giving some meanings in literary work; it must be coherent and it is not only has an absolutely quality but also has a validity for the invoked interpretation.

2.1.8 Determinateness of textual meaning

In this section, the thesis writer will understandliterary work related to the textual meaning. It can understand over interpretative of the text will based on appeal to logical necessity and not to actual practice (Hoy 16). So, the writer who will interpret the text as the first step, it is getting the different meaning. Because, the text that might represent several structures of meaning does not imply that it does in fact represent all the meanings which a particular word sequence can legally convey. It almost cannot directly solve the interpreter's problem. It is to say that a text represents the determinate meaning of an author, but it is quite another to find what that meaning is. Therefore, the very same text could represent many different meaning performances. That's way of this steps will be explained by the thesis writer on the verification steps.

2.1.9   Verification

Verification is the last step to get available meaning inanalyzing a literary work using historical approach. While the previous step still get the problem in interpretation, in this section, the thesis writer can never be certain that what is read is correct. The thesis writer will find out the particular meaning which is specified by particular kinds of subjective act on the part of the author, and that these acts, such as remain unavailable.

Based on the method of this study, the verification is the process of the truthfulness or the meaning being asserted in the study. Lisa M. Given also says this process is a confirmability. She says that the confirmability is an accurate means through which to verify the two basic goals of qualitative study:

1.   To understand a phenomena from the perspective of the study.

2.   To understand the meaning of the author gives to his experiences.

Confirmablity is concerned with providing evidence that the writer's interpretation is root in the data analysis and the resulting findings and conclusions can be verified as reflective of and grounded in the perceptions (112). Furthemore, verification step can be expressed as the degree to which the result of the study is based on the study purpose.

2.2 Previous study

To broaden this study the thesis writer takes several previous studies as a comparative study that have relevant point in order to get some important matters to help this study, those study are:

The first writer is Kent Ljungquist, he is from Worcester Polytechnic Institute, and he is analyzing *The Coliseum* by Edgar Allan Poe focuses on dialogues. His work entitled *The Coliseum: a Dialogue of Ruins*because of it, he analyzes all dialogue between the speaker and the ruin. He also analyze some intonations, spelling and then he connect his work depend on the other author to get some meanings. He does not use a literary approach but he uses theoretical of linguistic to help his work solve the problem.

The second writer is Hussain, he is thirteen years old when he writes his work. He writes on his site and says that he still seven grade. He analyze *The Coliseum* by Edgar Allan Poe does not same with previous writer, not only some language approach that he uses in his analyze but also some literature and historical background that he also analyze. But he does not applicant his work with the theoretical approach. Moreover, he can analyze a literary work completely related to his knowledge.