2.1 Feminism

Feminism is a phenomenon in the society. In discussing feminism, people will talk about women. Feminism is, indeed, identical with women, especially in their struggle to gain the equality with men. Ratna (2004:184) says:

_Dalam pengertian yang paling luas, feminisme adalah gerakan kaum wanita untuk menolak segala sesuatu yang dimarginalisasikan, disubordinasikan, dan direndahkan oleh kebudayaan dominan, baik dalam bidang politik dan ekonomi maupun kehidupan social pada umumnya._

*(In its broadest sense, feminism is a women’s movement which rejects the marginal, subordinated and underestimated things by the dominating culture either in politics, economics or social life in general).*

Furthermore, feminism rejects the injustice as the result of patriarchal society. Feminism also rejects the history and philosophy as they are assumed as male-oriented disciplines. Through feminism, women claim to cultural consciousness that they will not be assumed as the marginal and that the dynamic balance will be achieved (Ratna 2004:186-188).

The term feminism can also be used to describe a political, cultural, or economic movement that is aimed at establishing equal rights and legal protection for women. Feminism involves political, cultural and sociological theories, as well as philosophies concerned with issues of gender difference. It is also a movement that campaigns for women’s rights and interests.
According to Oxford Advanced Learner’s Dictionary, feminism is the belief and aim that women should have the same rights and opportunities as men. It is about woman liberalization, sexual equality between woman and man that have the same responsibilities and privileges in society, against woman and children violence, rape, and pillage a woman’s body and emotion, also teaches woman to defend herself from improper condition, how to maximize her talents and side by side with man to make a better life. It is true that feminism wants to raise the essence of woman that has been regarded as an oppressed, weak, sensitive, gloomy, passive, instable, irritable, materialist, and confined person.

Feminism has finally changed traditional perspectives in a wide range of area in human’s life. Many feminist activists have campaigned for women’s legal rights such as rights of contract, property rights, and voting rights. Nowadays they are also promoting women’s rights to bodily integrity and autonomy, abortion rights, and reproductive rights. They have struggled to protect women and girls from domestic violence, sexual harassment, and rape. On economic scopes, feminists have advocated for workplace rights, including maternity leave and equal pay. In addition to that, they also fight against other forms of gender-specific discrimination against women.

The term feminism is also a relatively modern one. There are debates over when and where it was first used, but the term ‘feminist’ seems to have first been used in 1871 in a French medical text to describe a cessation in development of the sexual organs and characteristics in male patients, who were perceived as thus suffering from ‘feminization’ of their bodies (Fraisse 1995). The term was then
picked up by Alexandre Dumas Fils, a French writer, republican and antifeminist, who used it in a pamphlet published in 1872 entitled *l’homme-femme*, on the subject of adultery, to describe women behaving in a supposedly masculine way.

In the 1840s the women’s rights movements had started to emerge in the United States with the Seneca Falls Convention of 1848 and the resulting Declaration of Sentiments, which claimed for women the principles of liberty and equality expounded in the American Declaration of Independence. This was followed by Elizabeth Cady Stanton and Susan B. Anthony’s founding of the National Woman Suffrage Association. In Britain, too, the 1840s onwards saw the emergence of women’s suffrage movements. But even before the emergence of organized suffrage movements, women had been writing about the inequalities and injustices in women’s social condition and campaigning to change it. In 1792 Mary Wollstonecraft had published *A Vindication of the Rights of Woman* and at the same time in France women such as Olympe de Gouges and Théroigne de Méricourt were fighting for the extension of the rights promised by the French Revolution to women. So, although the development of women’s rights movements can be traced from the midnineteenth century, this was not the starting point for women’s concern about their social and political conditions.

Feminism is thus a term that emerged long after women started questioning their inferior status and demanding an amelioration in their social position (Freedman 2001:3). And in an attempt at some kinds of classification, histories of feminism have talked about the historical appearance of strong
feminist movements at different moments as a series of ‘waves’, they are the first-wave feminism, the second-wave feminism, and the third-wave feminism as well.

The first-wave feminism is used to refer to the late-nineteenth-century and early-twentieth-century feminist movements in the United Kingdom and the United States that are concerned (although not exclusively) with gaining equal rights for women, particularly the right of suffrage which focuses on the promotion of equal contract and property rights for women and the opposition to chattel marriage and ownership of married women (and their children) by their husbands. Soon, it develops into gaining political power which is ended by the permission of house ownership by women over twenty-one in England, and the permission of voting in all states for women in the United States. Virginia Woolf is a writer who is associated with first-wave idea. In her books, she argues that women are simultaneously victims of themselves as well as victims of men and are upholders of society by acting as mirrors to men. She recognizes the social construct that restrict women in society and uses literature to contextualize it for other women.

Suffragette is a term originally coined by the Daily Mail newspaper as a derogatory label for the more militant members of the late 19th and 20th century movement for women’s suffrage in the United Kingdom. ‘Suffrage’ itself means ‘the right to vote’ which in the first-wave feminism was used pejoratively as a movement of women demanding their rights to vote.

The second-wave feminism, also sometimes called ‘women’s liberation’, began in the 1960s. This wave primarily focuses on the issue of ending
discrimination and also on cultural, social, and political issues. In this second wave, five main foci are also involved in most discussions of sexual difference: biology, experience, discourse, the unconscious, and social and economic conditions.

Arguments which treat biology as fundamental and which play down socialization have been used mainly by men to keep women ‘in their place’. It is obvious that men and women are definitely different biologically and this is what the men use to discriminate the women. Selden (2005:115) says, “in pre-Mendelian days men regarded their sperm as the active seeds which give form to the waiting ovum, which lacks identity till it receives the male’s impress”. This is what the patriarchal notion assumes. On the other hand, Mary Ellman in *Thinking about Women* (1968) states her opinion which prefers to regard the ovum as daring, independent, and individualistic (rather than ‘apathetic’) and the sperm as conforming and sheeplike (rather than ‘enthusiastic’). This has explained that the identity of women is not defined by anybody. In a radical way, Ellman wants to convey that women can actually live without having to depend on men. She also celebrates women’s biological attributes as sources of superiority rather than inferiority.

Since only women have undergone the specifically female life-experiences (ovulation, menstruation, parturition), only they can speak of a woman’s life. Further, a woman’s experience includes a different perceptual and emotional life. Women do not see things in the same ways as men, and have different ideas and feelings about what is important or not important. This focus of women’s
experience gives much contribution to literary works from which we can see the sexual differences through women’s writing.

The third focus, discourse, has received a great deal of attention by feminists. It is about women who have been fundamentally oppressed by a male dominated language. What is ‘true’ depends on who controls the discourse, and since men have been dominating the discourse, women have been trapped inside a male ‘truth’ (Selden 2005:121). Men prefer to call the female utterances as ‘feminine’ discourse which still belongs to male discourse rather than a separated creation of language. Men assume the feminine discourse as something inferior, since it contains the patterns of weakness and uncertainty, focuses on the trivial, the frivolous, the unserious, and stresses personal responses, while male discourse is stronger. They also assume that women should adopt their utterances if they wish to achieve social equality with men.

The fourth focus, the unconscious, has a close relationship with psychoanalytic feminism. It is developed from Freud’s psychoanalytic theories which say that gender inequality comes from early childhood experiences, which lead men to believe themselves as masculine, and women to believe themselves as feminine. Women are unconscious that they have been trapped by male’s definition of what a woman is. Women have been brainwashed by the stereotype of strong men and feeble women. Some feminists say that the existence of women’s writing tends to undermine the authority of male’s discourse. Female sexuality is revolutionary, subversive, heterogeneous and ‘open’, and if there is a female principle, it should remain outside the male’s definition of the female.
In the first-wave feminism, Virginia Woolf was the first woman critic to include a sociological dimension in her analysis of women’s writing. Since then, what have been mentioned in the previous that the patriarchal notion brings losses to women can be proven by noticing the social and economic conditions (the fifth focus) that the women experienced in the past. Socially, women are always viewed as the secondary creatures and properties of men. The law also prohibits women to work. Their possessions are really limited. In England, for example, women were banned to own a house before 1918. Finally, the influence of Marxist theory, which denies the existence of class in social life, has changed the social and economic conditions and balanced the power between the sexes. The Marxism analysis of class has been extended into women’s history of their material and economic oppression, especially of how the family and women’s domestic labor are constructed by and reproduce the sexual division of labor. This extension is then called the Marxist feminism. And it became a powerful strand of the second wave during the late 1960s and 1970s, in Britain in particular.

In addition to Marxist feminism, there is also radical feminism. It is a feminism ideology which considers the male controlled capitalist hierarchy as sexist and as the defining feature of women’s oppression. Radical feminists believe that women can free themselves only when they have done away with what they consider an inherently oppressive and dominating patriarchal system. They feel that as long as the system and the values are not changed, the society will not be able to reform in any significant way. Some radical feminists see no alternatives other than the total uprooting and reconstruction of society in order to achieve their goals.
Lesbianism is considered as one of the results of the second-wave feminism. The dissatisfaction of women towards the men makes the women to search for the fulfillment in women. The beginning of lesbianism was in World-War II where many of women participated in the army. They used man’s clothing, acted like man and fell in love with women. The lesbians assume the heterosexuality as a part of patriarchy. Lesbian ethics is not just a sexual orientation; it is a refusal to be defined either sexually or morally by men.

Liberal feminism is a kind of feminism which focuses on women’s ability to show and maintain their equality through their own actions and choices. The important issues on liberal feminism include reproductive and abortion rights, sexual harassment, voting, education, equality of wage, affordable childcare, affordable health care, and the reduction of sexual and domestic violence against women. Liberal feminists believe that personal ‘rights’ should predominate over concerns for the social good. This political view goes back to the early feminism of John Stuart Mill, who believed that government should stay out of the private affairs of its citizens. The liberal feminists also want to free women from oppressive gender roles. And this focus bears a similarity to the existentialist position which seeks equality of rights and freedoms between women and men.

Post-feminism is a reaction against second-wave feminism, especially lesbianism. Post-feminists believe that women have achieved the goal of feminism; the equality for everyone has been done. The characteristic of this idea is when a woman is happy with her sexuality and is confidence with it. Marrying a man is not considered as something patriarchal. Instead, it is the realization of
finding someone who will make everything worthwhile. Anti-man is rejected by post-feminism.

The post-structural feminism combines various epistemological movements, including psychoanalysis and political theory (Marxist), which maintains that difference is one of the most powerful tools that females posses in their struggle with patriarchal domination, and that the definition of equality is still defined from the masculine or patriarchal perspective.

Ecofeminism draws from and links together both the women's movement and the environmental movement. Ecofeminism draws parallels between the domination and exploitation of both women and nature. It evaluates the patriarchal systems, where men own and control the land which is seen as an oppression of women and destruction of the natural environment because of the exploitation for men’s own profit and success.

Social feminism aims to create the same social status to everybody, man and woman. It appears to adopt some of the same tenets of Marxism. Social feminism evaluates the unequal standing in both the workplace and the domestic sphere which holds women down. Social feminism sees prostitution, domestic work, childcare and marriage as ways in which women are exploited by a patriarchal system that devalues women and the substantial work they do. Socialist feminists gain their power so that the effect of the movement will spread out to the whole of society rather than to individual basis.

And the last wave is the third-wave feminism which began in the early of 1990s. It seeks to challenge or avoid what it deems the second wave’s essentialist
definitions of femininity, which (according to them) over-emphasize the
experience of upper middle-class white women. The third wave feminists often
focus on ‘micro-politics’ and challenge the second wave’s paradigm as to what is,
or is not, good for females. Third-wave feminism also contains internal debates
between difference feminists whether there are important differences between the
sexes or there is no inherent difference between the sexes because gender roles are
due to social conditioning.

Feminism also has a close relationship with two significant things, they are
superiority of men in a patriarchal society and bad treatments over women. For
centuries, the differences between men and women were socially defined and
distorted through a lens of sexism in which men assumed superiority over women
and maintained it through domination.

Tong (1998:72-73) says, “patriarchal society uses a rigid gender role to
ensure that women are passive (affectionate, obedient, responsive and
sympathetic, cheerful, kind, friendly) and men are active (strong, aggressive,
curious, ambitious, full of plans, responsible, competitive)”. And Simone de
Beauvoir also states that in a patriarchal society, women are placed as Liyan, as
second-class humans that are lower in level.

In a patriarchal society, men absolutely have the power, dominate social or
cultural systems, and have authority over women. But this superiority is often
misused by men through committing bad treatments over women. In this case, bad
treatments usually deal with oppression and rape.
Oppression is a type of injustice. Oppression is the inequitable use of authority, law, or physical force to prevent others from being free or equal. The verb oppress can mean to keep someone down in a social sense. It can also mean to mentally burden someone, such as with the psychological weight of an oppression idea. Men (either consciously or unconsciously) have oppressed women, allowing them little or no voice in the political, social, or economic issues of their society. James (2000:576) says, “feminism is grounded on the belief that women are oppressed or disadvantaged by comparison with men, and that their oppression is in some way illegitimate or unjustified”. Therefore, oppression over women becomes a fundamental claim of feminism and feminists fight against this kind of oppression.

Rape is a type of sexual assault usually involving sexual intercourse, which is initiated by one or more persons against another person without that person’s consent. Feminists view rape as an action that humiliates a woman’s dignity. Liberal feminists, for example, tend to regard rape as a gender-neutral assault on individual autonomy, likening it to other forms of assault and/or illegitimate appropriation, and focusing primarily on the harm that rape does to individual victims. On the other hand, patriarchal society has a different view. Johson (2005:4-15) says, “patriarchy is a social system in which men disproportionately occupy positions of power and authority, central norms and values are associated with manhood and masculinity (which is in turn are defined in terms of dominance and control), and men are the primary focus of attention in most cultural spaces”. Thus, patriarchal construction believes that rape must be
recognized and understood as an important pillar of patriarchy and emphasizes that rape is not dangerous or detrimental to women.

Nevertheless, feminism generally brings about the world in which people of all ages and both sexes embrace full responsibility for their action. It teaches that women are not slaves to men. Our bodies are our most precious material possession and we will only have one body. We deserve to have that body respected by others. This means that bad treatments, which are often committed toward women, such as oppression, rape, and other forms of sexual harassment, are unacceptable.

In analyzing this thesis, feminist theory has an important role. Feminist theory is the extension of feminism into theoretical or philosophical discourse. It aims to understand the nature of gender inequality. It also examines women’s social roles and life experiences.

Actually, some feminists have not wished to embrace theory at all, precisely because, in academic institutions, ‘theory’ is often male, even macho – the hard, abstract, avant-gardism of intellectual work (Selden 2005:116). Therefore, they believe that the term feminist criticism may better than just a theory. Feminist criticism itself, in all its many and various manifestations, has also attempted to free itself from naturalized patriarchal notions of the literary and the literary-critical.

Elaine Showalter in A Handbook to Literature, Eighth Edition (1999:211) says:
Feminist criticism has become a wide-ranging exploration of the construction of gender and identity, the role of women in culture and society, and the possibilities of women’s creative expression.

In addition to Elaine Showalter, there is also another famous feminist named Mary Wollstonecraft. She is regarded as the first feminist or mother of feminism. In her book-length essay entitled *A Vindication of the Rights of Woman* (1792), she makes clear her position:

> Only when woman and man are equally free, and woman and man are equally dutiful in exercise of their responsibilities to family and state, can there be true freedom and female writers can insert and explore issues of women’s education, women’s equality, women’s status, women’s rights and the role of public or private, political or domestic life in their literary works.

From this quotation, it is clear that Wollstonecraft talks about women’s rights, especially on women’s education, and argues that women are not naturally inferior to men. She believes that women should enjoy social, legal, and intellectual equality with men. She also believes that women should take the lead and articulate who they are and what role they will play in society. It is obvious that with the same abilities, women can manage the same businesses that men do. Wollstonecraft is sure that women can even excel in politics if they are given the chance. In addition to that, *A Vindication of the Rights of Woman* also talks a great deal about women’s power in terms of the status quo, in regards to their position in society, and so on. But what Wollstonecraft ultimately shows within this book-length essay is that women have power not over men but over themselves.

And Sharon Spencer in *American Writing Today, Volume 2* (1982:158-159) states:
Feminist criticism may be said to have four specific tasks: the identification of women's works that are out of print or have been neglected or misunderstood; analyses of the image of woman as she appears in the existing literature; the examination and reinterpretation of the existing criticism of women writers’ books; and the creation of a body of new work, imaginative as well as critical, based upon the egalitarian vision of humanity that is the fundamental basis of feminist thought.

Based on Sharon Spencer’s ideas, the second specific task which analyzes the image of woman as she appears in the existing literature will be more applicable in analyzing this thesis.

2.2 Feminism and Literature

Feminism cannot be separated from literature. This means that feminism has a close relationship with literary works. Some of them talk about women’s stereotypes and the other talk about the struggle of women in the past.

Ratna (2004:186-187) says:

(In contemporary literary theories, feminism is the women’s movement that occurs almost in all over the world. This movement was triggered by the consciousness that women’s rights are equal to men’s rights. For centuries, women have always been under male domination, women as complements, and women as second-class beings).

From this quotation, it is obvious that feminism becomes a significant thing which deals with literature. The struggle for feminism can be represented through
women’s writing. There are many contemporary or modern woman writers who have brought a new image on literature. Those writers are vocal and social power of solidarity to bring social reality to their works. It is not astonished that they have the same theme, topic, and image in order to put the forefront of the essence of women, their capacity and intellectuality.

But before those modern writers, there were many woman writers who concerned their works on the existence of women. Many of them used their writings as propaganda for the women’s suffrage movements. They also wrote about the women’s lives which are said to be different from men’s writing in language, idea and sense. Elaine Showalter’s A Literature of Their Own (1977) has focused on the literary representation of sexual differences in women’s writing. Showalter attempts to relate woman writers with woman readers. Based on women’s writing from time to time, Showalter divides what she calls female tradition into three phases.

The first phase is called ‘feminine’ phase that happened in 1840-1880. In this phase, the woman writers imitated the style and the standards of men’s writing. There were some woman writers who used the male’s names as their alter ego in publishing their works, such as George Elliot whose real name is Mary Ann Evans. In The Mill on The Floss and Silas Marner, Elliot concerned about the existence of women. In addition to George Elliot, there was also Elizabeth Barret Browning who, in her narrative poems, often criticized the society for being unjust in treating women and children. She wrote more about women and children’s conditions who worked in factories.
The second phase is called ‘feminist’ phase that happened in 1880-1920. The women’s writing in this phase protested against the male standards and values, and demanded that women’s rights and sovereignty be recognized. In this phase, women’s literature also had varying angels of attack. Some women wrote social commentaries, translating their own sufferings to those of the poor, the laboring class, slaves, and prostitutes, thereby venting their sense of injustice in an acceptable manner. This phase includes a famous radical feminist writer named Elizabeth Robins and other woman writers, such as Olive Schreiner, Francis Trallope, etc. Elizabeth Robins’ play *Vote for Women*, that was later written into a form of novel entitled *The Convert*, showed how a man sexually exploited a woman. The heroine in the story, Vida Levering, a millitant suffragette, finally rejected men in her life because her former lover, Geoffrey Stoner, ever forced her into having an abortion because he feared he would lose his inheritance. Through this writing, Robins further understood the suffrage campaign that needed a new literature of female psychology to raise the middle-class woman’s consciousness through the reality, fighting for discredit on woman’s right as individual.

The third phase is called ‘female’ phase which was started in 1920 onwards. In this phase, the woman writers inherited the characteristics of the former periods and developed the idea of female writing’s own style and standards. This phase is also called a phase of ‘self-discovery’. The writers included are Dorothy Richardson, Rebecca West, and Katherine Mansfield.

As the conclusion, it is obvious that through literary works, feminism can be seen as a dynamic phenomenon since then. Prose, drama, and poetry can be
observed from feminists’ critiques as long as there is a woman character, or it will be simpler if there is woman figure related with man figure.

2.3 Poetry

Poetry is a part of literature. Poetry derives etymologically from the Greek word ‘poiesis’ which means ‘a making, forming, creating (in words), or the art of poetry, or a poem’. Poetry as a literary work is also one of the oldest genres in literary history. William Wordsworth in *Understanding Poetry* (2009:5) says, “poetry is the spontaneous overflow of powerful feelings”. This tradition is based on the expressive theory about literature. On the other hand, McRae (1998:1) says that poetry is words with a frame around and also the words inside birthday cards. Therefore, it is quite difficult to make an exact definition of poetry. Poetry is not just the creation of meaningful arrangements of words. Besides, poetry can never be fully explained. It can be felt. There is no use to talk about poetry if the readers do not feel it. There is always mystery about poetry. As a result, it can be finally concluded that poetry is a spontaneous expression of human’s feeling or imagination which has best words in the best order.

Poetry has four main aspects. Parde (2009:11) says, “the aspects of a poem are sense, feeling, tone, and intention”. Sense is the subject matter of the poem. It is what the poem is about. Very often, but not always, a poem’s title will give the readers some indication of its general meaning. Then by reading it over and over carefully, the readers can catch its meaning. Feeling is the attitude of the writer toward the subject matter. By reading a certain poem carefully, the readers
can understand what the writer feels or thinks about the subject matter and his/her opinion about it. Tone is the attitude of the writer towards the readers. It is about whether the writer is in a good mood or bad mood, optimist or pessimist, happy or sad, etc. The readers understand it by giving their attention to the words (diction) that the poet uses in his/her poem. And the last is intention. Undoubtedly, the poet writes a certain poem for he/she has a special intention, at least for he himself/she herself, to express his/her feeling. But what the readers have to know is that good poems are written because they have to be, not because their authors want them to be.

Pardede (2009:15-17) in her teaching materials *Understanding Poetry* mentions some technical terms of versification, they are:

1. **Verse**

   Verse is single line of poetry or regular metric line. There are two kinds of verse, they are blank verse and free verse. Blank verse is unrhymed verse, especially the unrhymed iambic pentameter most frequently used in English dramatic, epic, and reflective verse. Free verse is the verse that does not follow a fixed metrical pattern.

2. **Line**

   Generally, line is a row of written or printed words. In a poem, the poetic line may seem to be arbitrary length. A line may end in the very middle of a sentence, making us pause in reading it before we go on to the end of the statement. This pause within a line is called *caesura*. If the break comes precisely in the middle of a line, it is called *medial caesura*.
3. Stanza

Stanza is a recurrent grouping of two or more verse, lines in term of length, metrical form, and often rhymed scheme. A stanza is an arbitrary and regular division of poetry containing feet number of lines. Types of stanza are:

- Couplet is the shortest usual stanza which consists of two lines.
- Tercet is a three lines stanza.
- Quatrain is a four lines stanza.
- Quintet is a five lines stanza.
- Sestet is a six lines stanza.
- Septet is a seven lines stanza.
- Octave is a eight lines stanza.

4. Syntax

The syntax of a poem is likely to be important. In other words, more familiar ways, unusual word order can give a special poetic effect. *Inversion* is the placing of a sentence element out of its normal position. Probably the most offensive common use of inversion is the noun, in such expression as ‘house beautiful’ or ‘lady fair’ of the several varieties of inversion.

Within a poem, the poet also uses devices. Pardede (2009:18) states, “in writing a poem, a poet uses three devices, they are structural devices, sense devices and sound devices”.
1. Structural Devices

- Repetition

A poet often repeats single lines or whole stanza at intervals to emphasize a particular idea. Repetition is found in poetry which is aiming a special musical effects or when a poet wants to pay very close intention to something.

Example of repetition is the word ‘water’ in these lines from a poem titled *Ancient Mariner*:

*Water, water, everywhere*

*And all these boards did shrink*

*Water, water, everywhere*

*Not any drop to drink*

- Contrast

This is one of the most common of all structural devices. It occurs when the readers find two completely opposite pictures side by side. Sometimes the contrast is immediate obvious and sometimes implied.

- Illustration

This is an example which usually takes the form of a vivid picture by which a poet may make an idea clear.

2. Sense Devices

- Imagery

Imagery is a description which makes the readers imagine how things, sounds, or even smell feel like. Imagery refers to the pictures that the readers see in their minds as they read. Good images are created by
using specific details that appeal to the sense and make a dominant impression. The ability to uses imagery stems from being a good observer of the world.

- Symbol

Symbol is a trope that combines a literal and sensuous quality with a abstract or suggestive aspect but it is not literal meaning but uses that meaning to suggest another.

A symbol is something that is itself and also stands for something else as the letters.

- Figures of Speech

Figures of speech are phrases or words that compare one thing to another unlike thing. Figures of speech can enhance style and make ideas distinct. There are some kinds of figures of speech, they are:

  ➢ Simile is generally the comparison of two things essentially unlike, on the basis of a resemblance in one aspect. It is a figure in which a similarity between two subjects is directly expressed. Most simile are introduced by as or like or even by such a word as compare, liken, or resemble.

  Example: - *My luve is the rose of my heart*

  - *You are a beast*

  ➢ Metaphor is an analogy identifying one object with another and ascribing to the first object one more of the quality of the second. Metaphor refers to one thing as if it were another unlike thing.

  Example: - *The captain cries, all hands on.*
A material to signify a thing made of material.

- She was wearing cotton.

A container to represent the thing contained.

- Personification is the arbitrary of human qualities to inanimate object. It refers to a special kind of metaphor in which nonhuman things or qualities (such as animals, ideals, abstraction and other inanimate objects) are described as if they were human.

  Example: The little dog laughs as if it were a person.

- Metonymy refers to a thing, person, or place by the name of something closely associated with it. So when the readers speak of the statement ‘coming from the White House’, they are using metonymy.

- Antithesis is a device for placing opposing ideas in grammatical parallel.

  Example: - To err is human, to forgive divine

  - Speech is silver, silence is golden

- Irony is a verbal device which implies an attitude quite different (and often opposite to) literary expressed.

  Example: No doubt – but you are the people, and wisdom shall be with you.

- Allegory is a figure of speech consisting an exaggerated statement which is not meant to be taken literally. It is an abstraction represented in concrete imagery, almost always the form of a humanized character.
Example: *Then we came to a tavern with vine – leaves over the lintel.*

*Six hands at a door dicing for pieces of silver*

*And feet kicking the empty wine – skins*

- Euphemism is a figure of speech in which a mild or vogue expression is substituted for a harsh or blunt one.
  Example: *The old man passed away (i.e.die)*

- Exclamation is a figure of speech easily recognized by means of the final exclamation marks, and only used to give expression to an emotion, mild or other wise.
  Example: *How sweet the moonlight sleeps upon this bank!*

- Climax is a figure speech in which ideas are arranged in ascending order of importance.
  Example: *Came, / saw, / conquered.*

- Anti climax is a figure speech in which words or ideas are arranged in descending order of importance.
  Example: *He lost his wife, his reputation and his fortune.*

- Transferred of epithet is a figure of speech in which a personal quality is transferred to an inanimate object.
  Example: *He slept on sleepless pillow.*

- Rhetorical question is a figure of speech in which statement of fact, for the sake emphasis, is expressed in the form of a question to which no answer is necessary as it is implied in the question.
  Example: *- Can Honour’s voice provoke the silent dust.*
Or Flattery soothes the dull ear of Death.

- Antonomasia is a figure of speech in which a proper name is used to indicate the class of people to which the person belongs because he or she possesses similar qualities.

  Example: “Alas, my son, your father is not Rothshild”

- Apostrophe is a figure of speech in which the poet addresses an exclamatory fashion with a person, an inanimate object, or a personalified abstraction.

  Example: Milton, thou shouldn’t be living at this hour
  England hath need of thee

- Oxymoron is a conjunction of two words or expression that are in an apparent contradiction.

  Example: Revenge is a kind of wild justice

- Epigram is a short, witty saying, sometimes involving an apparent contradiction.

  Example: Our enemies are of ten truest friend

3. Sound Devices

- Rhythm

  Rhythm is essentially a mother of repetition. Rhythm is achieved by repeating some combination of intervals between sounds or of light and strong beats. In other words, rhythm is the pulse or beat felt in a line of poetry.
Another repetition which is also a part of prosody is the repetition of sounds. The most familiar version of this device is *rhyme*. The most familiar rhyme is that which occurs at the end of a poetic line.

In defining terminal rhyme, the readers use letter to indicate a sound that is repeated abcd. Rhyme can point up certain words and make these key terms strike, as in these concluding lines by Shakespeare:

*For I have sworn thee fair, an though thee bright who art as black as hell, as dark as night.*

Here the crucial terms, bright and night are in precise contrast with each other, a fact that is ironically heightened by their sounding like each other.

- **Masculine Ending**

  Masculine ending is a line which has a final stressed syllable.

- **Feminine Ending**

  Feminine ending is a line which has a final unstressed syllable.

- **Alliteration**

  Alliteration means that the repetition of initial consonant in another word is the repetition of the same sound at frequent intervals.

  One of the most obvious examples is found in a poem titled *Ancient Mariner*:

  *The fair breeze blew, the white foam flew
   The furrow followed free*

- **Assonance**

  Assonance is the repeating of stressed vowel sound.
An obvious example is Tennyson lyric from *The Lotus Easter*:

Than tired eyelids upon tired eyes

- **Onomatopoeia**

  Onomatopoeia imitates actual sounds being described.

  Example: *Moon of doves in immemorial claims*

  And murmuring of innumerable bees

- **Euphony**

  Euphony is a pleasantness of sound which describes light and graceful.

- **Cacophony**

  Cacophony is a sounding language that reads easily, referring to another sound effect that describes a harsh and heavy praising.

There are also several kinds of poetry, they are:

1. **Ode**

   Ode is a lyric adopted from the Greek but altered greatly in form by various English poets. It tends to be rather formal and elevated and is often to a prominent person.

2. **Epic**

   Epic is the most ambitious kind of poetry which deals with great heroes whose action determines the fate of their nation or of mankind.

3. **Elegy**

   Elegy is written to express of feeling of sorrow or loss. It is often written to commemorate someone’s death.
4. Pastoral

Pastoral uses the fiction that all the characters concerned shepherds and shepherdess.

5. Satire

Satire is a form of ridicule and criticism. It can be directed against many different objects of universal human vices of follies, social evils, or political short coming.

6. Epigram

Epigram is the brief form of all poems. It is maybe a short as two lines, indeed the shorter the more effective.

As a part of literature, there are some theories that can be used in approaching and analyzing poetry. Selden (2005:5) says, “one simple way of demonstrating the effect of theorizing literature is to see how different theories raise different questions about it from different foci of interest”. The following diagram of linguistic communication, devised by Roman Jakobson, helps to distinguish some possible starting-points:

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ADDRESSER > MESSAGE > ADDRESSEE
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CONTEXT
CONTACT
CODE
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An addresser sends a message to an addressee; the message uses a code (usually a language familiar to both addresser and addressee); the message has a context (or
‘referent’) and is transmitted through a contact (a medium such as live speech, the telephone or writing). For the purposes of discussing literature, the ‘contact’ is usually now the printed word (except, say, in drama or performance-poetry); and so the diagram can be described as below:

\[
\text{CONTEXT} \quad > \quad \text{WRITER} \quad > \quad \text{WRITING} \quad > \quad \text{READER} \quad > \quad \text{CODE}
\]

From the diagram, Selden (2005:5) then states:

If we adopt the addresser’s viewpoint, we draw attention to the writer and his or her ‘emotive’ or ‘expressive’ use of language; if we focus on the ‘context’, we isolate the ‘referential’ use of language and invoke its historical dimension at the point of the work’s production; if we are principally interested in the addressee, we study the reader’s reception of the ‘message’, hence introducing a different historical context (no longer the moment of a text’s production but of its reproduction), and so on.

Wellek and Warren in their Theory of Literature also proposed two approaches in analyzing literary work, they are intrinsic approach and extrinsic approach. Intrinsic approach is an approach which analyzes the literary work based on the text and the structural points of literary work which comprises the characters, plot, setting, theme, style, and point of view. Extrinsic approach is an approach which analyzes the literary work and its connection with other
knowledge and external factors such as biography, history, culture, psychology, sociology, and so on.

While M. H. Abrams in his book *The Mirror and the Lamp* in 1953 (quoted from www.uwec.edu/ranowlan/intr_crit_rdg_lit_081400.htm) divides critical theory of literature into four kinds, they are mimetic theory, pragmatic theory, expressive theory, and objective theory.

Mimetic theory (the theory of imitation) defines literature in relation to life, seeing it as a way of reproducing or recreating the experiences of man’s life in words. Abrams (1976:8-9) stated that mimetic theory is the most primitive aesthetic approach. The idea was developed through Plato’s vision that the literary work itself cannot represent the real life, but is only the imitation of what happened in our surroundings. Aristotle, on the other hand, declined Plato’s argument by stated that literary work as an art aims to purify the emotion (the Latin word ‘catharsis’).

Pragmatic theory relates literary work to its readers. It is called pragmatic because literature may give the practical result to its readers, and is sometimes also called affective since literature may give emotional effect to its readers. Pragmatic theory is used to reveal the functions of literary work in the middle of society, the spread, and the development. Pragmatic theory deals with the competence of the readers.

Expressive theory focuses on the relation between the literary work and its writer. This kind of theory believes that literary work is produced through the
expression and the emotion of its writer which are influenced by the background and the experience of the writer.

Objective theory focuses on the literary work itself, its language, forms, and devices. This kind of theory declines the relation among literary work, historical aspects, sociological aspects, cultural aspects, and biographical aspects.

In analyzing this thesis, mimetic and expressive theory will be used. Mimetic theory will prove that the poet wants to imitate the real condition of the society and put it into the poems, while expressive theory will show that the poems are the results of the poet’s imagination and experience. In addition to that, extrinsic approach, which focuses on history and culture that are reflected within the poems, is also applied.