

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

As mentioned in the previous chapter, the theories used in this study include intrinsic and extrinsic approaches. Writer divides these two aspects into two theories and uses Reaske to define the intrinsic aspect of poetry and Lucien Goldmann to define the extrinsic aspect of genetic structuralism.

2.1.1 The Intrinsic Aspects

Analyzing the intrinsic aspects of poetry means looking at the internal elements that make up a poem's structure and meaning. Based on "How to Analyze Poetry" written by Christopher Russell Reaske (1982), he provides a detailed approach to understanding poetry by focusing on several key intrinsic elements.

2.1.1.1 Imagery

Imagery refers to the use of vivid descriptions in literary works to create mental pictures and appeal to the senses. Christopher Russell Reaske (1966:34-35) defines imagery as the sensory content including images and pictures that are found within a poem. These images provide imaginative or fanciful descriptions of people or objects enhancing the reader's sensory experience and adding depth to the literary piece.

2.1.1.2 Figurative Language

According to Reaske (1966:33), figurative language involves the use of various figures of speech such as metaphors, similes, antitheses, hyperboles, and paradoxes. Essentially, it refers to language that deviates from conventional and literal descriptions of people or objects. Figurative language allows for creative and novel ways of expressing ideas. Typically, it is easy to distinguish whether a writer is using figurative or literal language.

2.1.1.2.1 Hyperbole

According to Reaske (1966:34), hyperbole is a type of figurative language that involves extreme or excessive exaggeration. Unlike regular exaggeration, hyperbole is more intense. While it can sometimes be used for comedic purposes, it is more commonly used in a serious context to create a dramatic effect.

2.1.1.2.2 Simile

According to Reaske (1966:41), a simile is a straightforward comparison between two things that are not inherently similar. This comparison is introduced by a connecting word such as “like,” “as,” or “than.” For example, if a poet writes, “she is lovelier than the ocean at dawn,” “she is like the ocean at dawn,” or “she is as lovely as the ocean at dawn,” they are all similes. These similes help the reader understand the woman’s beauty by comparing it to the beauty of the ocean at dawn. If the comparison is made without using “like,” “as,” or “than” it is likely a metaphor instead.

2.1.1.2.3 Metaphor

Reaske defines metaphor as a figure of speech that directly compares one thing to another, often using the verb “to be.” For example, “life is a hungry animal” makes “hungry animal” a metaphor for life. Similarly, “my love is a bird, flying in all directions” uses “bird” as a metaphor for the poet’s love. When using a metaphor, a poet transfers the qualities and associations of one object to another, making the second object more vivid in our minds. A metaphor creates an analogy between objects without explicitly stating the comparison (1966:36).

2.1.1.2.4 Personification

According to Reaske (1966:39), personification is a rhetorical technique in poetry where human traits are given to nonhuman objects, ideas, or abstractions. Poets often use this device to attribute personal characteristics to these nonhuman elements. For instance, poets might address the moon as a lady highlighting her beauty or refer to a river as an old man. In allegorical works, characters might embody various qualities such as virginity, virtue, evil, or eternity, effectively personifying these traits as if they were actual people.

2.1.1.2.5 Repetition

According to Reaske (1996:127), repetition involves repeating sounds, words, or entire phrases within a sentence to emphasize a point in an appropriate context.

2.1.1.2.6 Symbolism

Reaske defines a symbol as something concrete, like an object, location, person, or event that carries a deeper significance beyond its literal representation (1996:103).

2.1.1.2.7 Onomatopoeia

According to Reaske (1996:21), onomatopoeia is a literary technique where a word's sound reflects its meaning. Common examples include words like "buzz," "crackle," and "hum," which directly mimic the sounds they describe. However, some instances of onomatopoeia are subtler such as "shiver" or "quake" where the sound of the word still conveys a sense of the action or feeling.

2.1.1.3 Theme

According to Reaske (1966:42), the theme of a poem is its core concept or central idea. It represents what the poet aims to express and guides the use of imagery throughout the poem. Most of the poem's images are crafted to illustrate this main idea. Essentially, the theme is the poet's motivation for writing the poem, transforming an abstract concept into a tangible experience through language and imagery.

2.1.1.4 Setting

According to Reaske, setting in poetry refers not only to the time and place in which the events of the poem occur but also to the emotional, cultural, and psychological atmosphere conveyed through language, imagery, and tone. Unlike in prose fiction where setting may be described explicitly, poetry often implies its

setting through subtle references and symbolic cues. Reaske also emphasizes that setting plays a vital role in shaping the reader's understanding of the poem's themes and emotional weight especially when the setting reflects or contrasts with the speaker's internal state or ideological context.

2.1.2 Goldmann's Genetic Structuralism

Genetic structuralism is a theory developed by Lucien Goldmann which tries to connect literary works with the social and historical conditions that produce them. It offers a bridge between analyzing the structure of a text (like theme, form, and language) and understanding the ideologies and worldviews of the social groups behind its creation. Instead of viewing a literary work as either a pure artistic object or a simple reflection of reality, Goldmann argues that literature is a socially meaningful creation that arises from a collective consciousness.

Goldmann's theory rests on three main ideas: One, Goldmann believes that all human actions including writing literature are responses to problems. Humans want to make sense of the world, and so their behaviour tends to form patterns that are rational and meaningful. In literature, this is seen in how authors create structured and coherent worlds in their works not randomly but to deal with real-life issues.

Two, Goldmann introduces the idea of a "worldview," a shared perspective that members of a social group tend to develop especially in times of social or ideological tension. According to Goldmann, great writers do not just reflect society mechanically. Instead, they often give form and clarity to the unconscious

aspirations of a group. Their work becomes a structured representation of what that group is feeling, fearing, or hoping for even if the group itself isn't fully aware of it. So, the writer is not just speaking for themselves but for a collective experience.

Even though an individual (the writer) creates a work, it is not just personal. Goldmann sees literature as a “collective product through an individual consciousness.” That means an author like Wilfred Owen can be expressing his personal trauma while also shaping it into a social critique that reflects the disillusionment of many people during World War I. This dual character, individual and social, is what gives literature its power.

Fundamentally, “genetic” means that the work is analyzed in connection with its origin: its social, cultural, ideological, and historical background. Meanwhile, “structuralism” means the work is viewed as a coherent whole with interconnected parts (themes, images, tone, etc.), not as a loose collection of ideas. So, Goldmann is not just interested in what the text says, but in how and why it was structured that way, and how that structure reflects the collective mindset of the time.

2.2 Research Method

In this study for data collection, the writers conducted research with the library and qualitative approach. According to George, library research is research using textual resources from libraries such as books, papers, journals, and finished projects. In this study, primary data was taken from the manuscript of *Anthem for Doomed Youth* and the writer downloaded poetry from a website.