



**OPPRESSION ON THE PERSONA 'I' PORTRAYED IN
HILDA DOOLITTLE'S POEM "EURYDICE"**

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Literature in English Department
Faculty of Humanities Diponegoro University**

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PRONOUNCEMENT

The writer truthfully confirms that the thesis entitled *Oppression on the Persona 'I' Portrayed in Hilda Doolittle's Poem "Eurydice"* is compiled by herself without taking any result from the other researcher in S-1, S-2, S-3 and in diploma degree of any university. The writer ensure that she did not quote any material from other publications or someone else work except from the researches mentioned.

Semarang, May 31st, 2023

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MOTTO AND DEDICATION

“We don’t just sit around and wait for other people. We just make, and we do”

— Arlan Hamilton

“A witty woman is a treasure; a witty beauty is a power”

— George Meredith

“If you want something said, ask a man; if you want something done, ask a woman”

— Margaret Thatcher

*I sincerely dedicate this thesis to myself,
who have fought this far,
also to my dearest parents and my beloved partner,
who have always supported me.*

APPROVAL

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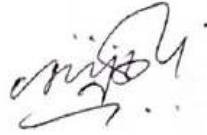
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I realizes that this thesis is still far from perfect. Therefore, I will be glad to receive any constructive criticism and recommendation for improving this thesis. Last but not least, I truly hope that this thesis will be beneficial to readers who have particular interest to conduct similar study in poetry studies.

Semarang, May 30th, 2023

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ABSTRACT

This study of “Eurydice” in this research focus on the feelings of being oppressed which the persona ‘I’ or who is later known to be Eurydice itself renders. This study aims to figure out the cause, form, and effect of oppression which Eurydice faced. “Eurydice” is a free verse poem written by Hilda Doolittle or H.D. This poem represents the persona ‘I’ or Eurydice’s struggle to accept her fate of being confined in the underworld as a result of the subject ‘you’ or Orpheus failing to rescue her. This poem is a response to the Greek myth of “Orpheus and Eurydice,” from the perspective of Eurydice itself. This study carried out through library research, and it applies a mimetic approach. This study comes into two aspect: mythical allusion and oppression. The thesis analysis results in the poem as response to the Greek myth and the way the persona ‘I’ cope with the oppression she faced.

Keywords: persona, oppression, allusion, Greek mythology

CHAPTER I

INTRODUCTION

1.1 Background of Study

The poem “Eurydice” by Hilda Doolittle, which has a mythical resemblance from the Greek myth “Orpheus and Eurydice,” portrays the phenomenon of oppression experienced by the persona ‘I,’ who is later known to be Eurydice itself. The Greek myth “Orpheus and Eurydice,” which becomes the foundation of this poem, depicts the tragic love story that separates Orpheus and Eurydice between the upper world and the underworld. The myth focuses on Orpheus’ attempt to save Eurydice from the underworld, but the poem “Eurydice” focuses on Eurydice’s journey to survive in the underworld.

This study is concerned with Hilda Doolittle’s Poem “Eurydice.” In the book entitled *H.D. Collected Poem* by Hilda Doolittle, there are five chapters, and each chapter contains several poems, including, the chapter *The God*, in the second chapter of the book, to which the poem “Eurydice” belongs. This poem tells the story of Eurydice, as the persona ‘I,’ who is trapped in the underworld for a second time because Orpheus was unsuccessful in rescuing her. The poem examines Eurydice’s longing for freedom and her defiance of oppressive forces that seek to control her. This study is intended to describe the persona ‘I’ in the poem, specifically the feelings of being oppressed that the persona ‘I’ renders.

It is possible for someone to deny or dismiss the existence of oppression experienced by an individual or a group while still recognizing that they may be the subject of oppression (Frye, 1983:2).

This study is carried out as library research. The writer adopts Abrams' concept of mimetic approach and Marilyn Frye's theory of oppression. The analysis comes in two stages: mythical allusion and oppression. Since "Eurydice" is a poem that is influenced by Greek mythology, it is necessary to apply allusion to establish a relationship between the poem and the mythical background against which it was written. The analysis results in the poem "Eurydice" as a response to the Greek myth "Orpheus and Eurydice" and the persona 'I' struggling to face oppression. This study is expected to be beneficial for the general readership as well as readers of English literature.

1.2 Research Questions

Based on the topic and the background of the study, writer found two questions to be formulated. The following are the formulation of the research questions:

1. How does the relation between the poem "Eurydice" and the Greek myth "Orpheus and Eurydice"?
2. How is the oppression of the persona 'I' portrayed throughout the poem?

1.3 Objectives of Study

The following are the objectives of the study, based on the research question:

1. To identify the relation between the poem “Eurydice” and the Greek myth “Orpheus and Eurydice”
2. To identify the oppression of the persona ‘I’ portrayed throughout the poem.

1.4 Previous Study

The writer found four studies on “Eurydice” by H.D. as the object of the studies that has the most relevance to the least with the topic chosen by the writer. The first study is an academic journal of English and American studies entitled *Revisionist Myth-Making In H.D.’s “Eurydice”* by Cristina Salcedo González. González analyzes “Eurydice” poetry through myth-criticism. In her analysis, she recognizes that H.D. uses a new strategy to disassociate her poems from the dominant mythological story, allowing the poet to compete with the existing classic story. The finding shows that H.D. contributed to the rewriting of the myth from a female perspective as well as the way she created various classic stories. The author focuses on H.D.’s method of revolutionizing mythical stories through poetry from her own perspective.

The second study is an English literature thesis entitled *Exploring Queer Poetics in H.D.’s Archive and “Eurydice”* by Tess Oberholtzer. Oberholtzer describes how H.D. deviates from social and modernist norms, which allow her to set her boundaries or rules while exploring her queer identity, from her earlier defensive dis-identification to the point at which she finally realized it and

expressed it through poetry. The queer theories of reticence by Catherine Imbriglio and dis-identification by José Muñoz is applied in his study.

The third study is a twentieth century study in literature entitled *H.D. and Eurydice* by Margaret Bruzelius. Bruzelius sees the conflict between the idea of a distinct gazer and the surrounding universe as perfectly captured by H.D.'s writing in these poems. H.D. develops a strategy for widening vision by layering it in her subsequent usage of pictures such as the palimpsest, the signet, and the hieroglyph, ensuring that there can be no limited relation between the gazer and the gazed.

The fourth study is an article entitled *First-Wave Feminist Notions in H.D.'s "Eurydice"* by Raluca Reinerth. The article discusses the feminist elements present in H.D.'s "Eurydice." The findings show that "Eurydice" depicts the essence of the first feminist wave, a first wave of female empowerment.

The previous studies above mainly focused on Hilda Doolittle's poem "Eurydice." In the first study, González talks about the way Hilda Doolittle rewrites myth through her poem by applying the tactic of re-visionary mythopoesis towards poetic displacement; second study focuses on the queer identity that Hilda expresses through "Eurydice" poem; third study discusses the conflict between the idea of a distinct gazer and the surrounding universe as perfectly captured by H.D.'s poem "Eurydice;" fourth study discusses the feminist elements present in H.D.'s "Eurydice." However, this thesis differs from the previous studies above, as this thesis discusses the oppression that the persona 'I' confronts throughout the poem by using theory of oppression,

also identifying the relation between H.D.'s poem "Eurydice" and the Greek myth "Orpheus and Eurydice" by applying mimetic concepts.

1.5 Scope of the Study

The oppression experienced by the persona 'I,' or Eurydice itself, which has mythical resemblances from the Greek myth "Orpheus and Eurydice," becomes the topic of this study. Thus, the scope of the study is to discuss the mythical allusion and the oppression occur in Hilda Doolittle's poem "Eurydice." The analysis will consist of denotation connotation of the poem, poem's allusion, the relation between the poem "Eurydice" and the Greek myth "Orpheus and Eurydice," and the oppression of persona 'I' by applying the mimetic concept by M. H. Abrams and theory of oppression by Marilyn Frye. The poem "Eurydice" by Hilda Doolittle

1.6 Organization of Writing

Chapter I: Introduction

The first chapter consists of the Background of Study, Research Question, Objectives of Study, Previous Study, Scope of Study, and Organization of Writing.

Chapter II: Theory and Method

The second chapter consists of theories and methods used to analyze the study. Theories that are used are theories of lyric, denotation connotation,

allusion, mimetic, and oppression. Moreover, the research approach is mimetic, and library research is the method of collecting the data.

Chapter III: Oppression on the Persona ‘I’ Portrayed in H.D’s Poem “Eurydice”

The third chapter consists of the result analysis based on the topic and the research questions, which focus on the oppression of the persona ‘I’ as well as the relation between the poem and the Greek myth. The analysis will use the theories from Chapter II.

Chapter IV: Conclusion

The last chapter of this study explains the conclusion from the analysis of the study.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

The following theoretical framework below consists of the theory of a poem's lyric, denotation and connotation, allusion, mimetic concept, and oppression.

2.1.1 Poem's Lyric

Lyric is an essential part of poetry. Lyric is surrounded by a longer narrative. Most definitions of lyric agree that it is brief, has a first-person speaker or persona, is a performance, and conveys the author's or performer's personal emotions (Brewster, 2009:1); as can be seen, lyric is the expression of the persona's feelings. Modern lyric keeps using self-evident forms of address like the apostrophe, dramatic monologue, and confessional poetry (Brewster, 2009:13). Lyric is a small part of tragedy and epic poetry, but what makes it beautiful is that it can show by illustration how a character acts in a given situation (Brewster, 2009:18).

2.1.2 Denotation and Connotation

The choice of language which an author employs when composing a literary work, especially poetry, is one of the most significant factors in the creation of a literary work. The denotation of a word is its primary meaning or reference; the connotation is the range of secondary or associated meanings and emotions that it commonly implies or suggests.

For example, the word “home” in denotation means a place to live, but it can also mean safety, privacy, and warmth in connotation meaning (Abrams, 2009:57). The connotation of a word is just a range of possible secondary meanings. Which of these meanings comes up relies on how the word is used in a specific context.

2.1.3 Allusion

Allusion is one word with associated meaning. Allusion is a passing reference to a specific person, place, or event in literature or history. It can also refer to a section within another literary work (Abrams, 2009:11). Furthermore, most allusions are used to show, explain, or enrich a subject; nevertheless, some allusions are used in order to undermine the subject in an ironic style by creating a contrast between the subject and the allusion (Abrams, 2009:11). Allusion is a helpful element for poets because it allows the poets to emphasize emotions and ideas from the poet’s own work by drawing parallels to another works.

2.1.4 Abrams’ Mimetic Concept

Mimetic comes from the Greek word ‘mimesis,’ which means imitation. Mimetic concept is a work’s reference to the subject matter it imitates. The arts are characterized by their imitation of human actions, and the type of action imitated is one of the most distinguishing characteristics among artistic species. The origins of art can be traced back to the natural human instinct to imitate (Abrams, 1953:16); as can be seen, human action is the origin of artistic inspiration. Those things in the world which art imitates or should imitate have been thought of as

either real or in some way ideal. From the beginning, “action” has been thought of as the main thing that art should imitate, along with things like human character, thought, and even inanimate things (1953:17).

Furthermore, mimetic concept is often applied in two ways. First, it is used to describe the character of literature and other arts. Second, it is used to show how one literary work is related to another literary work that it based on (Abrams, 2009:153). In general, authors try to avoid copying the work of others. However, in the literary theory of mimetic, imitation is an integral part of any artwork.

2.1.5 Frye’s Theory of Oppression

The root of the word ‘oppression’ is ‘press.’ Pressed into the military, to press a pair of clothes, or press the button. Things are shaped or made smaller using presses. When something is pressed, it is stuck between forces and barriers that are so close to each other that they stop or limit the thing’s ability to move (Frye, 1983:2). When the word ‘oppression’ is applied to society, it can be the force that limits and denies individuals’ basic rights, freedoms, and sincerity, which keeps injustice and inequality going in a systematic way. People who are oppressed know that their lives are limited and shaped by forces and barriers that are not accidental, so it cannot be avoided. Instead, these forces and barriers are connected in a way that makes it impossible to move in any direction without being punished. It is like being stuck in a cage because every way out is blocked (Frye, 1983:4).

Marilyn Frye illustrates the systematic oppression of women using the symbol of a birdcage,

If you look at single wire in a bird cage, you cannot see why the bird cannot just fly around the wire to get out of the cage. Meanwhile, when you take a step back and view the cage as an entire system of connected wires, you will see that bird has absolutely no possibility of escape due to all the barriers that have been placed in its way (1983:4).

The same goes for women. When people make an effort to figure out women's oppression, people are tend to focus on one aspect of women's oppression rather than seeing the big picture. If people took a broader perspective on the problems that women confront, such as door opening that is usually done by men and similar services offered, as well as the services that are actually needed by people who are disabled, it could indicate that women are incapable of doing that (1983:6). Oppression can occur in many forms, but in this study the form of oppression belongs to male's dominance and women's subordinate.

2.1.5.1 Male's Dominance and Women's Subordinate

Women frequently experience oppression as they are portrayed as weak, powerless, which is very detrimental to them. In this study, the dominant group is men and the subordinate group is women. Men, in general, keep and push the boundary that separates women's realm for their own good, and most men gaining it from its existence (Frye, 1983:13). Oppression is a system of interrelated barriers and forces that limit, immobilize, and shape people who are part of one group and make them submissive to another group (both as individuals and as a group) (Frye, 1983:33).

In other words, anything that gives impression that men are very much like other men and very different from women and that women are very much like

other women and very different from men makes it seem like men are in the naturalness of dominance and women are in the subordination. All behavior that gives the impression that people are biologically very different between the sexes makes women more likely to accept that women are subordination (Frye, 1983:34). Men uses both physical and psychological abuse toward women to makes women reliant upon them in many ways (1983:77), this is a broad definition of dependence.

2.1.5.2 Women's Separation

Women who are conscious of their oppression will seek knowledge and search for ways to escape this detrimental situation. One of the possible way is through separation,

Women separation is separating oneself from various aspects of society that are influenced or controlled by men, including institutions, relationships, roles, and activities. This separation is started or kept by women at their own will. A separatist complete separation as an intentional strategy for freedom and acts in a planned way (Frye, 1983:96).

When women separate (withdraw, step outside, say no), women simultaneously control access and define. These acts are right because, through separation, women can stop relying on an oppressor for validation and, eventually, for their sense of self (Card, 1986:159).

2.2 Research Method

There are two research method in this study: the research approach and the method of collecting the data.

2.2.1 Research Approach

Based on the background of the research, which concerns the poem's background that has mythical resemblance and the feelings of being oppressed by the persona 'I,' the writer applies the mimetic concept of M. H. Abrams' mimetic approach, the orientation directs the study of a work to other literary works which it imitates (Abrams, 1953:16). This orientation is used to juxtapose Hilda Doolittle's "Eurydice" to the Greek myth of "Orpheus and Eurydice."

2.2.2 Method of Collecting Data

In collecting the data, the writer used library research. George states that library research identifies and obtains sources that provide individuals factual information or an expert's opinion (2008:6). The writer compiles the data from several sources. George divides the sources into two categories: primary sources and secondary sources. The primary source are first-hand evidence, whereas the secondary sources are based on human interpretation (2008:56). The primary sources of this study is the poem "Eurydice" by Hilda Doolittle. While the secondary sources are electronic books, article journals, and some reliable sources from the internet.

CHAPTER III

OPPRESSION ON THE PERSONA 'I' PORTRAYED IN HILDA

DOOLITTLE'S POEM "EURYDICE"

3.1 Paraphrase of the Lyric Poem "Eurydice"

The lyric poem paraphrased that consists of seven stanzas is considered a modern lyric poem because it uses free verse and a dramatic monologue by using the first-person speaker or persona 'I,' who is later known to be Eurydice itself. The persona 'I' in the poem appears to be expressing dissatisfaction with the subject 'you,' or Orpheus, who is believed to have taken away the happiness or life of the persona 'I.'

● Stanza 1

You have swept me away from the living world, where I could have walked with the living soul and slept among the living flowers. Because of your arrogance and ruthlessness, I found myself swept back and transported into a desolate place where dead lichens drip and cinders lay. Your arrogance has finally broken me, a person who had been living in a state of unconsciousness and had almost forgotten. If you had allowed me to wait, I could have found peace instead of growing listless, and if I could have slept with the deceased, I could have forgotten you and the past.

In stanza 1, the persona 'I' express her feeling of being forcefully thrown away from the living world and pushed into a desolate place. It shows how the subject 'you,' which describe as arrogance and ruthless treats the persona 'I' in a cruel way.



- **Stanza 2**

In this place, there are only flames upon flames and black among the red sparks, which have become colorless. I would like to ask you some questions, such as why you turned back? It appears that I have been swept into nothingness, and I also wonder why I have to re-inhabited the hell that I have been experiencing. Could you tell me why you glanced back and looked like you hesitated for a moment? Could you explain why you bent your face so that it caught the flame of the upper earth above my face? May I ask you what appeared on my face when it was illuminated by the light from yours and your glance? Was it perhaps a reflection of the light and flame you possess within yourself? Would you mind telling me what had my face to offer other than the reflection of the earth, like the hyacinth color that caught from the raw fissure in a rock where the sunlight hits, as well as the shades of sky-blue and golden crocuses and the white of a windflower that runs through like a lightning?

In stanza 2, the persona 'I' describe the situation in the underworld and questioning the subject 'you' intentions and seeks explanation for his action

- **Stanza 3**

The saffron that grew up in the far place of the earth, the wild saffron that bending to survive over the sharp edge of the earth, which appear to be flowers that cut through the earth, are lost and overshadowed by the darkness. The darkness becomes colorless because of the intensity of black.

In stanza 3, the persona 'I' portrays the image of wild saffron that appears to be surviving in a harsh condition. The saffron represent loss and struggle.

- **Stanza 4**

I want to express my deepest longing for the blue crocuses that appear to form endless layers that are surrounded by their own blue color, as well as the blue sky and other flowers. I wished I had been able to fully admire and smell their scent, even more than the earth itself. If I could have gathered all the flowers of the earth, such as the essential golden crocuses and saffron, I could have endured any loss for the opportunity to experience their beauty.

In stanza 4, the persona 'I' express the longing for admires the nature's beauty in the living world. The blue crocuses represent beauty and abundance. The persona 'I' wants to fully possess the beauty of the flowers more than the earth itself. The persona 'I' desire to gather all the flowers in the upper earth shows that she is willing to go through anything to appreciate their beauty.

- **Stanza 5**

I wanted to let you know that I have suffered a loss because of what you did. Your arrogance and ruthlessness have led me to lose many valuable things in life, such as the earth, flowers, and my living soul. You have your own light and are independent. However, I would like to tell you that the losses I have experienced are not truly losses. The terror and blackness I have encountered are no worse than the world you lived in. Your earth, your flowers, and even your presence are not necessary for me. My life might be different from yours, yet it is not worse.

In stanza 5, the persona 'I' recognizes that the subject's arrogance and ruthlessness have led her to experience loss.

However, she insists that these losses are not truly significant, as she can find strength and peace in her own thoughts and spirit. The persona 'I' no longer needs the living world as well as the presence of the subject 'you.'

- **Stanza 6**

Even in the midst of darkness, I believe that I have more fervour than you in that splendid place. If I had to describe the beauty of the flowers to you, you might turn from your current path, which led you towards hell, while I might sink to an even more terrible place.

In stanza 6, the persona 'I' conveys that even though the surroundings are filled with darkness, the persona 'I' is aware of the subject's 'you' act that can prevent her well-being. Thus, the persona 'I' asserts a firm belief she possesses within herself.

- **Stanza 7**

At least, I am grateful for the flowers that I have, as well as the thought that they are truly mine and that no god can take them away from me. I possess a fervour for existence and my own spirit for light. Although I have experienced losses, I am confident that I will not be defeated, just like a small child against the black and formless rocks. I will not lose until hell itself breaks apart. Along with the broken hell, it is going to feel like a red rose opening for the dead to pass through.

In stanza 7, the persona 'I' expresses gratitude for the flowers she has and the thought that cannot be taken away. The image of 'red rose' means rebirth, which indicates the life of the persona 'I' has just begun. This stanza expresses the resilience and liberation of the persona 'I.'

3.2 Denotation and Connotation of the Poem “Eurydice”

The following denotative meaning is derived from *Cambridge Dictionary*;

- a. The choice of words which the author’s applies are creates broader meaning in each of them. In the line “You have **swept me away** from the **living** world, where I could have walked and slept among the **living** flower” (stanza 1), the denotative meaning of the word ‘swept me away’ is moving quickly and the word ‘living’ means to be alive or have life. While the connotation indicates a sense of isolation or disconnect from the living world, which specifically shows a lost sense of spirit and connection with nature in the living world. Therefore, the sentence could be interpreted as the persona ‘I’ conveying feelings of isolation, disbelief, or even death.
- b. In the line “Because of your **arrogance** and **ruthlessness**, I found myself swept back and transported into a **desolate place** where **dead lichens drip** and **cinders lay**” (stanza 1), the word ‘arrogance’ denotes the trait of being too proud and acting as if the person are better than other people or know more than them, while for the word ‘ruthlessness’ means the ability to decide what a person want to do without concern about how it will hurt other person. The use of the words “arrogance” and “ruthlessness” indicates that the subject ‘you’ has acted in a rude or even cruel way, making the speaker feel powerless and frustrated. The word “taken aback” means to be shocked suddenly, and the word “desolate place” where “dead lichens drip and cinders lay” shows a harsh and unpleasant place.

The line gives a feeling of hopelessness and loss because the persona 'I' feels like the subject 'you' has left them or betrayed them.

- c. The line "If you had **allowed** me to wait, I could have found peace instead of growing **listless**, and if I could have slept with the deceased, I could have forgotten you and the past" (stanza 1), the word 'listless' denotes a lack of energy and enthusiasm, as well as a hesitation to do anything using effort. This line portray regret, disappointment, and sorrow. The word 'allowed' implies that the subject 'you' prevented the persona 'I' from finding peace and moving on from the past. The phrase expresses a longing for peacefulness and a desire to move on from a traumatic experience. From the perspective of the persona 'I,' if the subject 'you' gave the chance to wait and let her rest in peace, the persona 'I' could have forgotten the subject and the persona 'I' past life. Unfortunately, as a result of the subject's actions, the persona 'I' is unable to find peacefulness, causing feelings of frustration and disbelief.
- d. Line "In this place, there are only **flame** upon flame and **black** among the **red sparks**, which have become **colorless**" (stanza 2), the word 'colorless' means having no distinctive features and therefore being unattractive. The phrase "there are only flames" implies a lack of optimism or possibility for change, while the words 'flames,' 'black,' and 'red sparks' show a scene of the underworld, supported by the phrase "which have become colorless" revealing a sense of death and loss.

As the persona 'I' describes where there is no light or color, only destruction and chaos, the sentence conveys a sense of hopelessness and despair.

- e. In the line "I would like to ask you some questions, such as why you **turned back**? It appears that I have been swept into **nothingness**, and I also wonder why I have to **re-inhabited** the hell that I have been experiencing. Could you tell me why you **glanced back** and looked like you **hesitated** for a moment?" (stanza 2), the word 'nothingness' denotes a situation where nothing matters or has meaning, while for the word 're-inhabited' means to move back to a place after being away for a while. The persona 'I' repetition question seeks for an explanation of the subject's action like 'turned back' and 'glanced back' that made her going back to place where there's only emptiness. The word 'hesitated' denotes to take a moment before acting or speaking, typically due to uncertainty or nervousness. The phrase conveys a sense of mad, disappointment, and curiosity towards the other person, as the persona 'I' believes she has been left behind without explanation and the feeling as though she has lost something valuable.
- f. The speaker continues throwing some repetition questions such as "Could you explain why you **bent** your face so that it **caught** the flame of the upper earth above my face?" (stanza 2) the word 'bent' means move of a body or a bodily part so that it is no longer straight, along with the word 'caught' denotes a person's occupation with something that does not recognize other things. The line above indicates a confusion and curiosity of the speaker.

The phrase “caught in the flame” shows the person’s expression like has been caught in their own thought.

- g. In the lines “I want to express my deepest longing for the blue crocuses that appear to form **endless layers** which **surrounded by their own blue color**, as well as the blue sky and other flowers. I wished I had been able to fully admire and smell their scent, **even more than the earth itself**” (stanza 4), shows the persona ‘I’ expression in admiring the beauty of nature, in this context blue crocuses. The word ‘endless layers’ shows the abundance and richness of the crocuses. The phrase “surrounded by their own blue color” produces the image of crocuses immersed in a sea of blue, which may evoke feelings of serenity and harmony. The phrase “even more than the earth itself” implies that the persona ‘I’ adore nature’s splendor above all else.
- h. From the line “However, I would like to tell you that the **losses** I have experienced are not truly **losses**. The **terror** and blackness I have encountered are no worse than the world you lived in. Your earth, your flowers, and even your presence are not necessary for me. My life might be different from yours, but it is not worse” (stanza 5), indicates the persona ‘I’ separation from the living world and resilience. The word ‘losses’ denotes losing something or someone, but vice versa in the phrase shows that the persona ‘I’ does not lose anything. The word ‘terror’ means extreme fear, or violent action that causes fear, this indicates that the subject’s action bothered the persona ‘I’ life. The persona ‘I’ appears to have a sense of acceptance regarding her past experiences of terror and darkness.

The persona 'I' states that their life has a different perspective, resulting in the persona 'I' independence in her well-being, which means she does not rely on external factor like nature or people for existence.

- i. In the line "At least, I am **grateful** for the flowers that I have, as well as the thought that they are truly mine and that no god can take them away from me. I possess a **fervour** for existence and my own spirit for light" (stanza 7), indicates a sense of inner strength, independence, and self-reliance. The word 'grateful' denotes an expression of thankfulness, broader meaning that the persona 'I' expresses gratitude for their belongings and control over their thoughts and emotions. The phrase "no god can take them away from me" implies a rejection of any external force that could potentially control them. The word 'fervour' denotes genuine and sincere beliefs, indicating a passionate commitment to their own self and inner strength.
- j. The phrase "I will not lose until hell itself **breaks** apart. Along with the broken hell, it is going to feel like a **red rose** opening for the dead to pass through" (stanza 7) shows a sense of defiance and bravery. The word 'breaks' denotes destroying something, which in broader meaning indicates a strong will to keep going through difficulty, even when the problems seem impossible to overcome. The comparison to a red rose with an opening for the dead suggests that there is hope in the midst of death and despair, and that the persona 'I' will continue to fight until the very end.

3.3 Allusion of the Poem “Eurydice”

Hilda Doolittle’s poem “Eurydice” deeply alludes to the Greek myth of “Orpheus and Eurydice.” The poem’s title bears the same name as the Greek mythology figure, Eurydice. In the myth, Orpheus is a talented musician who travels to the underworld to save his wife Eurydice, who had passed away by a snake bite. Then, with the help of Hades, the god of underworld, Orpheus can rescue his wife. In doing so, Orpheus is not permitted to look back to see Eurydice as they make their way out of the underworld. This rule remains in place until they reach the upper world. Unfortunately, Orpheus broke those rules by looking back when they were very close to reaching the upper earth, and in a split second, Eurydice was dragged back into the underworld and trapped there forever (Roman, 2010:381).

In Hilda Doolittle’s poem “Eurydice” is written from the perspective of the persona ‘I,’ or Eurydice itself. The poem’s paraphrase opens with the lines “You have swept me away from the living world, where I could have walked among the living soul and slept among the living flower” (stanza 1), which indicate the persona ‘I’ has been forcefully separated from the world of living, just as Orpheus and Eurydice were separated between the upper world and the underworld. The use of the persona ‘I’ is clearly refers to Eurydice, while the subject ‘you’ refers to Orpheus. The poem “Eurydice” by Hilda Doolittle is a great allusion to the myth of “Orpheus and Eurydice.” It uses stories and images from the original Greek myth, but there is still some distinct about Hilda Doolittle’s poetic style.

3.4 The Greek Myth of “Orpheus and Eurydice”

According to the *Encyclopedia of Greek and Roman Myth*, Orpheus is a legendary musician. Orpheus was famous for his musical talent and his association with Dionysus. Orpheus was so highly respected for his talents as a musician and poet that it is said he could use his music to command stones, animals, trees, and even humans. It is through music that Orpheus and Eurydice are able to be united. On the day of Orpheus and Eurydice’s wedding, Eurydice is chased by Aristaeus, who was in love with her, and she is bitten by a deadly snake, which kills her.

Orpheus, in state of despair, goes to underworld to get his wife back. Throughout Orpheus’ journey into the underworld, the dead and their tormentors are stop the cessation of all punishments activities to listen to Orpheus’ music. Moreover, Orpheus’ lamentation for his dead wife, moves Hades, the god of the underworld, and his queen Persephone. They let Orpheus take Eurydice out of underworld as long as he did not turn around to look at her. Just as Orpheus and Eurydice reach the upper world, Orpheus looks at Eurydice because he is so impatient to get his wife back. This made Hades, take her away again. Sorrowful Orpheus sits on the banks of the Styx for seven days, but he cannot get back in. Orpheus is killed by a group of women (some say Maenads, who follow Dionysus), either because he upsets their god or because his love for his wife makes his immune to their charms. The Maenads struck him with rocks, branches, and farm tool and tore him apart. Even after he dies, Eurydice can still hear Orpheus calling her name (Roman, 2010:381).

3.5 The Character of the Myth “Orpheus and Eurydice” and the Character of H.D.’s Poem “Eurydice”

In advance of analyzing how the Greek myth “Orpheus and Eurydice” is reflected in the poem “Eurydice,” it is necessary to identify the characters of the two literary works, which will be separated into similarities and differences. The Greek myth “Orpheus and Eurydice” and the poem “Eurydice” by Hilda Doolittle deal with the same theme of love and loss. In the myth, Orpheus travels to the underworld to bring back his dead wife, Eurydice. He is allowed to bring her back to the living world, but he cannot turn to look at her until they are both in the upper world. However, Orpheus broke the rules by turning to look at her, and Eurydice is gone forever (Roman, 2010:381), the myth shows the separation of Orpheus and Eurydice between upper world and underworld.

It has the same energy with the poem “Eurydice,” written by Hilda Doolittle, which can be seen in the lines “you have swept me away from the living world, where I could have walked with the living soul and slept among the living flowers. Because of your arrogance and ruthlessness, I found myself swept back and transported into a desolate place where dead lichens drip and cinders lay” (stanza 1). In the poem, Eurydice is dragged back from the living world to the underworld due to Orpheus’ actions, resulting in her separation from Orpheus. The phrase “desolate place where dead lichens drip and cinders lay” portrays the underworld, which becomes the place where she belongs. Both the Greek myth and the poem express the emotional pain of losing a loved one.

As can be seen from the analysis above, the Greek myth “Orpheus and Eurydice” and the poem “Eurydice” by Hilda Doolittle share similarities in their theme of losing a loved one; nonetheless, both works also differ in several ways. The distinction between these two works lies in the different perspectives of each work. The Greek myth is a classic story that centers around the journey of two heroic figures, Orpheus and Eurydice.

In the myth, the story focuses more on Orpheus, who is a famous and powerful poet, “Orpheus was so highly respected for his talents as a musician and poet that it is said he could use his music to command stones, animals, trees, and even humans” (Roman, 2010:381). Orpheus has the power that he possesses as a poet by showing that he can command stones, trees, animals, and even humans which is proven by the fact that he can bring life out of death. Whereas, Eurydice is said to be a dryad, which is a type of forest fairy. Also, Orpheus’ journey in the underworld to rescue Eurydice can be seen in the phrase “Throughout Orpheus’ journey into the underworld, the dead and their tormentors are stop the cessation of all punishments activities to listen to Orpheus’ music” (Roman, 2010:381), which makes it clear that the myth more focuses on Orpheus. In contrast, the poem by Hilda Doolittle focuses on the feelings and expression of the persona ‘I,’ or Eurydice itself, while suffering in the underworld, which can be seen in the lines “If you had allowed me to wait, I could have found peace instead of growing listless, and if I could have slept with the deceased, I could have forgotten you and the past” (stanza 1), which expresses the persona ‘I’ feeling of disappointment

with Orpheus' action. It appears that Doolittle's arranging the poem as a response to the Greek myth by focusing on the female perspective.

Furthermore, the portrayal of Eurydice is another key contrast between the two works. In the Greek myth, Eurydice appears as a passive character who plays a minor role in the story "On the day of Orpheus and Eurydice's wedding, Eurydice is chased by Aristaeus, who was in love with her, and she is bitten by a deadly snake, which kills her" (Roman, 2010:381). Thus, it is said that during their wedding, Eurydice died from a poisonous snake. So on, in the sentence "Orpheus, who is sad, goes to the underworld to get his wife back" (Roman, 2010:381), it shows that after the death of Eurydice, the story focuses on Orpheus' journey to rescue Eurydice from the underworld. Apparently, she is mostly there to represent Orpheus' story. Meanwhile, in Hilda Doolittle's poem, Eurydice is depicted as a more complex character. In the line "Your earth, your flowers, and even your presence are not necessary for me. My life might be different from yours, yet it is not worse" (stanza 5), the persona 'I' or Eurydice, is portrayed as a strong character that does not depend on others for her existence. In the poem, Eurydice expresses her feelings throughout her journey in the underworld.

The two works also view death differently. The Greek myth shows Orpheus' loss and despair as he faces the reality of death. As he longs for Eurydice's presence, Orpheus' journey to the underworld turns into a quest to beat death itself. In the Greek myth, "Throughout Orpheus' journey into the underworld, the dead and their tormentors stop the cessation of all punishment activities to listen to Orpheus' music. Moreover, Orpheus' mourning for his dead

wife moves Hades, the god of the underworld, and his queen Persephone” (Roman, 2010:381), showing that even the gods are moved by his music and melodies, as he uses his musical skills to convince Hades and Persephone, the king and queen of the underworld, to let him bring Eurydice back to the living world. However, in the story, “Just as Orpheus and Eurydice reach the upper world, Orpheus looks at Eurydice because he is so impatient to get his wife back. This made Hades take her away again” (Roman, 2010:381) shows that Orpheus’ failure to rescue Eurydice from the underworld led him to suffer the consequences of his failure. The portrayal of death in the myth of “Orpheus and Eurydice” emphasizes the tragic impact of resisting it. It shows the despair and grief of person facing death. Otherwise, in the poem “Eurydice,” the portrayal of the underworld can be seen in the line “I found myself swept back and transported into a desolate place where dead lichens drip and cinders lay” (stanza 1), the poem describe death as a place with dead lichens and cinders to show the loneliness and lifelessness the death is. Moreover, in the line “In this place, there are only flame upon flame and black among the red sparks, which have become colorless” (stanza 2), death is shown as a place where only darkness and flames in it, the place where Eurydice is disconnected from the living world. Despite the depiction of death which filled with darkness, the poem also focuses on the moment of resilience and resistance of the persona ‘I.’ In the line “The terror and blackness I have encountered are no worse than the world you lived in” (stanza 5), Eurydice expresses her sense of strength and independence, as she claims that the losses and darkness she has confronted are not worse than the living world. In addition

to the line “I possess a fervour for existence and my own spirit for light” (stanza 7), shows that the persona ‘I’ finds comfort in her own thought and experiences, indicating resilience and inner-strength in facing the realm of death.

Thus, the poem “Eurydice” depict the death is an association of grief, despair, and resilience. It deals with the power of death which can change individual’s perspective and the difficulty of living after the life ends.

3.6 The Relation Between the Poem “Eurydice” and the Greek Myth “Orpheus and Eurydice”

The first thing that can be noticed in the relation between the poem “Eurydice” and the Greek myth “Orpheus and Eurydice” is in the poem’s title. The poem by Hilda Doolittle entitled “Eurydice” bears the same name as the Greek mythology figure, Eurydice. However, in arranging the poem, Hilda does not completely rely on the original Greek myth. As can be seen in the myth, “Throughout Orpheus’ journey into the underworld, the dead and their tormentors are stop the cessation of all punishments activities to listen to Orpheus’ music” (Roman, 2010:381). The story continues with Orpheus’ journey even after Eurydice’s death.

In the poem “Eurydice,” she changes the traditional Greek myth that puts the focus only on the male character. As can be seen in the lines “You have swept me away from the living world, where I could have walked with the living soul and slept among the living flowers” (stanza 1), the poem opens with the persona ‘I,’ or Eurydice, expressing the feeling of being forcefully thrown away from the living world, which shows the poem using the perspective of Eurydice as the persona ‘I’

and giving her voices that cannot be found in the original Greek myth. Furthermore, the lines “because of your arrogance and ruthlessness, I find myself swept back and transported to a desolate place where dead lichens drip and cinders lay” (stanza 1) show the way the persona ‘I’ was dragged back to the underworld due to the subject’s act. It is similar to the original myth when Eurydice was trapped in the underworld because Orpheus failed to rescue her.

The poem is filled with the persona ‘I,’ or Eurydice’s journey in the underworld. The lines “I would like to ask you some questions, such as why you turned back? It appears that I have been swept into nothingness, and I also wonder why I have to re-inhabited the hell that I have been experiencing” (stanza 2), the persona ‘I’ “re-inhabited” hell, which means she once lived there and suddenly left the place but had to go back to that place, indicating that the persona ‘I’ has become a resident of the underworld. The lines clearly reflects to the myth of “Orpheus and Eurydice,” when Eurydice lived in the underworld that can be seen in the story “Just as Orpheus and Eurydice reach the upper world, Orpheus looks at Eurydice because he is so impatient to get his wife back. This made Hades, take her away again” (Roman, 2010:381).

Even though there is a switching of roles between Orpheus and Eurydice where Orpheus is portrayed as a silent male figure and Eurydice is portrayed as a strong female figure, H.D. does not change the whole story by keeping the point of the story where Eurydice is trapped in the underworld. Basically, the poem “Eurydice” is a response to the Greek myth “Orpheus and Eurydice” because it uses background stories and images from the original Greek myth from the female

character's perspective. In the myth, after Eurydice died, the story continued with Orpheus journey to rescue her from the underworld; in the poem, the lyric goes into Eurydice's internal struggle, suffering in facing the underworld without Orpheus' presence.

3.7 Oppression of the Persona 'I'

There are three aspects to analyzing the oppression of the persona 'I': the cause of the oppression, the form of the oppression, and the effect of the oppression.

3.7.1 The Cause of the Oppression

The Greek myth that tells the love story of Orpheus and Eurydice is where the poem "Eurydice" originally comes from. In the myth, Eurydice dies after getting bit by a snake, but Orpheus has the power to bring her back to the living world. It appears that Orpheus has the ability to take control over Eurydice's life, which indicates Eurydice is dependent on Orpheus for her existence. Similar to the poem, from the lines "You have swept me away from the living world, where I could have walked with the living soul and slept among the living flower" (stanza 1), it can be inferred that Orpheus, or the subject 'you,' fails to bring back Eurydice, or the persona 'I,' from the underworld, indicating that Orpheus is the one who pressured Eurydice into going back to the underworld. In the lines "Your arrogance has finally broken me, a person who had been living in a state of unconsciousness and had almost forgotten" (stanza 1) it indicates that Eurydice actually made an attempt to accept her fate for the accident that befell her—the accident when she was going to the underworld for the first time.

At the time of Eurydice's entrance into the underworld, she had lost all of her earthly memories, but everything collapsed due to Orpheus' arrogance. Moreover, the lines "If you had allowed me to wait, I could have found peace instead of growing listless, and if I could have slept with the deceased, I could have forgotten you and the past" (stanza 1) show Eurydice's peaked disappointment. When Eurydice says, "If you had allowed me to wait," she may be referring to her patiently awaiting death in the underworld. When she says, "I could have found peace instead of growing listless," she may be referring to the lost opportunity for her well-being to gain peace, but as a result, she has become weak. Furthermore, Eurydice states, "and if I could have slept with the deceased, I could have forgotten you and the past," making it clear that she is able to accept her fate and give up all of her earthly memories. The repetition of the word 'if' indicates Eurydice's hope and sincerity in facing death.

Eurydice, who had previously accepted her fate, has become confused with the situation that surrounds her. In accordance with the previous quotation, Eurydice never asked to be saved; rather, Orpheus took the initiative to save her without her consent. As a woman, Eurydice could not speak or act from the beginning, which became the root of the oppression.

3.7.2 The Form of Oppression of the Persona 'I': Orpheus' Dominant and Eurydice's Subordinate

Orpheus, the subject 'you,' has the chance to save Eurydice, the persona 'I,' from the underworld. Here, Orpheus has complete control over Eurydice's life.

In the line "I would like to ask you some questions, such as why you turned back? It appears that I have been swept into nothingness, and I also wonder why I have to re-inhabited the hell that I have been experiencing" (stanza 2) expresses Eurydice's confusion and feeling of being abandoned; it gives the impression that Orpheus's efforts in bring Eurydice to the upper world were in vain. Orpheus' act gave Eurydice a glimmer of hope, but he also missed the only opportunity to save her. Moreover, the lines "Could you tell me why you glanced back and looked like you hesitated for a moment? Could you explain why you bent your face so that it caught the flame of the upper earth above my face?" (stanza 2) illustrates the way Orpheus can finally see Eurydice's face; the word 'bent' indicates the position of Orpheus, who is in a higher place than Eurydice, which can be inferred as men have more authority than women. Orpheus has the ability to rescue Eurydice from the underworld, but he ignores the one rule he has to follow. The word 'hesitated' indicates that Orpheus had doubts and lacked trust that Eurydice was following him all this time. Orpheus was aware that the act was forbidden, but he did it anyway.

Orpheus appeared to be underestimating Eurydice's feelings and not sincerely trying to save her. In the lines "May I ask you what appeared on my face when it was illuminated by the light from yours and your glance? Was it perhaps a

reflection of the light and flame you possess within yourself?” (stanza 2) shows the effect of the distinct position between Eurydice and Orpheus where Eurydice is in the lower place that makes her face get illuminated by the light from the upper earth, which can be seen that Eurydice has nothing, not even ‘light’ that can be inferred as ‘life,’ and Orpheus believes that Eurydice is dependent on him for her existence. In the lines “Would you mind telling me what had my face to offer other than the reflection of the earth, like the hyacinth color that caught from the raw fissure in a rock where the sunlight hits, as well as the shades of sky-blue and golden crocuses and the white of a windflower that runs through like a lightning?” (stanza 2) shows Eurydice’s confrontation with repetitive questions that will never be heard by Orpheus. Because of the distinct position between them, Eurydice’s face reflects nature’s scenery of the upper world, which she always admires, as represented by the phrase “what had my face to offer other than the reflection of the earth.” In the next line, “the white of a windflower that runs through like a lightning” shows the way Orpheus’ gaze fell upon Eurydice’s death. The word “windflower” refers to the personality of women. The wind flower, which appears to be fragile, represents women’s personality in this context, which appears as a figure that is weak and powerless. Next, in the phrase “runs through like a lightning,” it means Eurydice’s withdrawal back into the underworld was as fast as lightning. In broader meaning, Orpheus sees Eurydice as a powerless and weak figure that she cannot even hold onto herself for her belonging.

In the lines “The saffron that grew up in a far place of the earth, the wild saffron that bent to survive over the sharp edges of the earth, which appear to be

flowers that cut through the earth, are lost and overshadowed by darkness. The darkness becomes colorless light because of the intensity of black” (stanza 3) shows how hard it was for Eurydice to survive in the underworld; she views herself as saffron. The phrase “a far place of the earth” indicates the moment when Eurydice lived in the underworld, which disconnected from the living world. Then the phrase “lost and overshadowed by darkness” means something is hidden or less important because of how dark it is, which implies something valuable, like the saffron mentioned in the context, it cannot fully grow or be appreciated because of the thickness of the darkness. This darkness can be a metaphor for different kinds of negativity, such as oppression which makes something potential difficult to recognize. Because of the oppression she faces, Eurydice is unable to recognize her own being.

Orpheus is the only one who can end Eurydice’s suffering and save her life, which further illustrates the depiction of male dominance in this sort of situation. In addition to this, the myth of “Orpheus and Eurydice,” in which Hades, the god of the underworld, plays a role in determining the course of Eurydice’s life. This is making the statement that women cannot survive without men, that men always play a role as a decision-maker, and that women have no choice but to obey them because they lack the ability to make their own decisions. Eurydice’s fate was set by Hades, the god of death. Then Orpheus appeared, playing the dual role of Eurydice’s life savior, and then he dashed her hopes.

All of this is happening even though there are no talks with Eurydice. There is nothing worse than experiencing death a second time; Eurydice feels ridiculed and oppressed by this situation.

3.7.3 The Effect of Oppression on the Persona 'I': The Persona 'I' Separation

The dominance of Orpheus over Eurydice has an effect on Eurydice's life. Because of Orpheus's dominance, Eurydice has to lose everything precious on earth, including herself. In the lines "I want to express my deepest longing for the blue crocuses that appear to form endless layers that are surrounded by their own blue color, as well as the blue sky and other flowers" (stanza 4), it implies the way Eurydice (the persona 'I') slowly separates herself from the oppression by expressing her longing for nature's spirit in the upper world. There are some repetition of the 'blue' color, which stands for peacefulness; also, the way the crocuses grow in layers gives an appearance of the abundance of life that Eurydice is currently confronting. The fact that crocuses are surrounded by their own blue color, as well as the blue of the sky and other flowers, emphasizes the beauty of nature, to which everything is linked.

Thus, the blue crocuses are a representation of the moments of appearance and encouragement that can be found in the upper world. In the lines "I wished I had been able to fully admire and smell their scent, even more than the earth itself" (stanza 5), it indicates that Eurydice no longer can admire the beauty of nature because there are no such things in the underworld. The oppression that she

once endured has limited her well-being. Moreover, in the lines “I wanted to let you know that I have suffered a loss because of what you did. Your arrogance and ruthlessness have led me to lose many valuable things in life, such as the earth, flowers, and my living soul. You have your own light and are independent” (stanza 5), the use of the terms ‘arrogance’ and ‘ruthlessness’ indicates that Orpheus (subject ‘you’) behavior was self-centered, dominating every Eurydice’s act.

These negative traits have caused Eurydice to lose not only the beauty of the earth and its flowers but also herself. The sentence shows the deep impact of Orpheus’ behavior on Eurydice’s well-being and the feeling of loss. The statement also admits that the person being spoken to has their own strength and self-assurance. This shows Orpheus’ independence, in that he does not rely on others for validation or support, and can be seen as a contrast to Eurydice’s losses.

Eurydice comes to understanding that she does not depend on others for her well-being. In the lines “However, I would like to tell you that the losses I have experienced are not truly losses. The terror and blackness I have encountered are no worse than the world you lived in” (stanza 5) shows that Eurydice slowly gains inner-strength to view her losses and difficulties in a way that is beneficial. She realizes that everyone faces difficulties in life and is able to empathize with others who are going through tough times by stating that their personal problems are not necessarily worse than others. It shows a perspective that looks for courage and meaning in hard times, focusing on personal development and the ability to fight back from losses. Furthermore, the lines “Your earth, your flowers,

and even your presence are not necessary for me. My life might be different from yours, yet it is no worse” (stanza 5) shows a sense of independence and dignity. It conveys the meaning that Eurydice does not rely on Orpheus for her existence. She insists that her different life is just as significant and valuable as anyone else.

It is a sign of inner strength and the knowledge that one does not need validation from others for its existence; in this case, women’s dependence over men. In the lines “Even in the midst of darkness, I believe that I have more fervour than you do in that splendourous place. If I had to describe the beauty of the flowers to you, you might turn from your current path, which led you towards hell, while I might sink to an even more terrible place” (stanza 6), which shows the way she has been treated has made it clear to Eurydice that Orpheus has been the one who controls her. She learns that telling someone else, in this case Orpheus, about her experiences, especially someone who might not like or understand her perspective, can have unintended negative consequences. Eurydice is worried that she might lead the other person in the wrong direction or put her own well-being at risk by putting them in danger. It shows that Eurydice is becoming more self-aware, has good judgment, and wants to protect herself and others from potential danger or negative outcomes.

Eurydice’s developing belief on herself can be seen in her gratitude. In the lines “At least, I am grateful for the flowers that I have, as well, as the thought that they are truly mine and that no god can take them away from me. I possess a fervour for existence and my own spirit for light” (stanza 7) is a declaration of the persona ‘I’ sense of self-worth, independence, and inner strength. Flowers

represent moments of happiness, and the persona 'I' is grateful for their beauty and energy. These flowers symbolized the simple pleasure in life which offer her great joy. Likewise, Eurydice said that her thoughts and her appearance are her own, emphasizing her freedom of mind and the independence of her inner strength. She claims that no other force, not even god or greater power, can take away her own thoughts and beliefs. The statement also shows a strong sense of self-esteem and a strong desire to keep looking for light. It shows that the persona 'I' is determined to find her own sources of inner strength and power. The persona 'I' passion for herself shows that she is deeply committed to her own development, independence, and loving herself.

She is aware of the value that she possesses within herself. In the lines "Although I have experienced losses, I am confident that I will not be defeated, just like a small child against the black and formless rocks" (stanza 7), the persona 'I' said that she has lost things, which suggests that she had struggles and hard times throughout life, but she is sure that these losses will not make her weaker. The phrase "just like a small child against the black and formless rocks" suggests that Eurydice refuses to be overwhelmed by the oppression she faces. The imagery of "black and formless rocks" is meant to show how harsh and seemingly impossible to against the fact that Orpheus' dominating her life. By claiming that she is resilient, Eurydice assures that she will not give up or let these problems affect her future. Also, in the lines "I will not lose until hell itself breaks apart. Along with the broken hell, it is going to feel like a red rose opening for the dead to pass through" (stanza 7), which shows that the separation she uses to confront

Orpheus' dominance results in her well-being. The phrase "I will not lose until hell itself breaks apart" shows how resilient and powerful the persona 'I' in facing the problem. Eurydice will not give up even the forces of negativity, represented by 'hell,' that seem unbreakable, can be broken. In the next line, "Along with the broken hell, it is going to feel like a red rose opening for the dead to pass through," a symbol is used to show the transformation of the separatism's effects. It means that when the oppressive forces of hell are finally defeated, something big and important will happen.

When a red rose blooms, it is a sign of rebirth and return. It shows a change from darkness to light and from standing still to move forward, a chance of the persona 'I' liberation from suffering. The mention of the dead passing through the red rose can be interpreted as a metaphorical journey for the rebirth of life and the overcoming of the death itself. This phrase can be seen as a sign that Eurydice's spirit is capable of resilience and hope. It shows that even living under Orpheus' control, there is hope that things will get better and that new opportunities will arise. It shows hope, inner strength, and a belief that the positive force will always win in the end.

CHAPTER IV

CONCLUSION

Eurydice is a poem written by Hilda Doolittle. This poem gives a brand-new aspect to the genre of poetry which is inspired by Greek mythology, “Orpheus and Eurydice.” Hilda Doolittle, as the author, composes this poem from Eurydice’s perspective. By analyzing the poem using mimetic concept, it is clear that Hilda Doolittle’s “Eurydice” is a response of the Greek myth “Orpheus and Eurydice” in which Eurydice is given a more complex character than she has ever had in the original version of the myth. The poem not only looks into the character’s personal feelings but also conveys the essence of the myth. The poem shows Eurydice, as the persona ‘I,’ emotional journey as she thinks about her time in the underworld and her desire to tell Orpheus about her feelings. Hilda Doolittle goes deep into Eurydice’s thoughts, giving her a voice and agency that are often overshadowed in the original myth.

Through the analysis of the poem, the writer discovered evidence that Eurydice (the persona ‘I’) is capable of confronting the oppression which she faces through separatism. She bravely separates herself from the negative forces; in this context, Orpheus’ dominance is insistent on her well-being. Eurydice is no longer subordinate and voiceless figure. The separatist process seems extremely hard for her, as she conveys that she has lost many valuable things, including herself. As a result, she regain her resilience, independence, and inner strength, which had been gone.

Being unable to make independent choices and compelled to remain silent is tough. Even being able to stand alone and resist all external oppression is hard, but it is still possible to resist it. It is essential to have self-resilience in order to develop a strong sense of identity. Through faith, courage will gradually emerge and guide our steps toward eternal liberation.

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EURYDICE (1925)
Hilda Doolittle

I

So you have swept me back,
I who could have walked with the live souls
above the earth,
I who could have slept among the live flowers
at last;

so for your arrogance
and your ruthlessness
I am swept back
where dead lichens drip
dead cinders upon moss of ash;

so for your arrogance
I am broken at last,
I who had lived unconscious,
who was almost forgot;

if you had let me wait
I had grown from listlessness
into peace,
if you had let me rest with the dead,
I had forgot you
and the past.

II

Here only flame upon flame
and black among the red sparks,
streaks of black and light
grown colourless;

why did you turn back,
that hell should be reinhabited
of myself thus
swept into nothingness?

why did you turn?
why did you glance back?
why did you hesitate for that moment?
why did you bend your face
caught with the flame of the upper earth
above my face?

what was it that crossed my face
with the light from yours
and your glance?
what was it you saw in my face?
the light of your own face,
the fire of your own presence?

What had my face to offer
but reflex of the earth,
hyacinth colour
caught from the raw fissure in the rock
where the light struck,
and the colour of azure crocuses
and the bright surface of gold crocuses
and of the wind-flower,
swift in its veins as lightning
and as white.

III

Saffron from the fringe of the earth,
wild saffron that has bent
over the sharp edge of earth,
all the flowers that cut through the earth,
all, all the flowers are lost;

everything is lost,
everything is crossed with black,
black upon black
and worse than black,
this colourless light.

IV

Fringe upon fringe
of blue crocuses,
crocuses, walled against blue of themselves,
blue of that upper earth,
blue of the depth upon depth of flowers,
lost;

flowers,
if I could have taken once my breath of them,
enough of them,
more than earth,
even than of the upper earth,
had passed with me
beneath the earth

if I could have caught up from the earth,
the whole of the flowers of the earth,
if once I could have breathed into myself
the very golden crocuses
and the red,
and the very golden hearts of the first saffron,
the whole of the golden mass,
the whole of the great fragrance,
I could have dared the loss.

V

So for your arrogance
and your ruthlessness
I have lost the earth
and the flowers of the earth,
and the live souls above the earth,
and you who passed across the light
and reached
ruthless

you who have your own light,
who are to yourself a presence,
who need no presence;

yet for all your arrogance
and your glance,
I tell you this:

such loss is no loss,
such terror, such coils and strands and pitfalls
of blackness,
such terror
is no loss;

hell is no worse than your earth
above the earth,
hell is no worse,
no, nor your flowers
nor your veins of light
nor your presence,
a loss;

my hell is no worse than yours
though you pass among the flowers and speak
with the spirits above earth.

VI

Against the black
I have more fervour
than you in all the splendour of that place,
against the blackness
and the stark grey
I have more light;

and the flowers,
if I should tell you,
you would turn from your own fit paths
toward hell,
turn again and glance back
and I would sink into a place
even more terrible than this.

VII

At least I have the flowers of myself,
and my thoughts, no god
can take that;
I have the fervour of myself for a presence
and my own spirit for light;

and my spirit with its loss
knows this;
though small against the black,
small against the formless rocks,
hell must break before I am lost;

before I am lost,
hell must open like a red rose
for the dead to pass.