



EROTIC LOVE REFLECTED
IN T.S ELIOT'S *THE LOVE SONG OF J. ALFRED PRUFROCK* POEM

A THESIS

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

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PRONOUNCEMENT

The writer state truthfully that this thesis entitled “ *Erotic Love Reflected In T.S Eliot’s The Love Song of J. Alfred Prufrock Poem*” is arranged by herself without any part is taken from other researches works in S-1, S-2, S-3, and Diploma degree of any university. Furthermore, the writer ascertains that the material is not taken from another thesis or someone’s work except for the reference which is mentioned in the references.

Semarang, 13th August 2021

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Latifatul Nisa

MOTTO AND DEDICATION

“Hasbunallah wa ni'mal wakil”

(Cukuplah Allah sebagai penolong kami, dan Allah adalah sebaik-baik tempat bersandar)." (QS Ali Imran [3]: Ayat 173).

“Everyday is race, the last but not least”

Anonymous

“Go where you feel the most alive”

Anonymous

This thesis is sincerely dedicated to

My parent and friends.

Thank you.

EROTIC LOVE REFLECTED
IN T.S ELIOT'S *THE LOVE SONG OF J. ALFRED PRUFROCK* POEM

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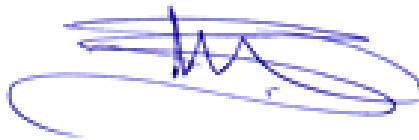
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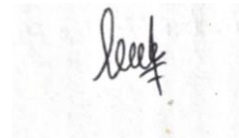
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The writer realizes that this thesis is far from being perfect. Hence, the writer will be glad to receive any constructive criticism and suggestions to make this thesis better. The writer hopes that this thesis can become a useful to anyone who are in need of searching for related terms of study.

Semarang, 13th August 2021



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ABSTRACT

The writer discusses love in Thomas Stearns Eliot's poem entitled "*The love song of J. Alfred Prufrock*". The purpose of this study is to understand the poem through analyzing intrinsic and extrinsic elements of the poem. The methods used are library research and contextual analysis. By using the methods of library research and contextual analysis, the writer collects some information and document that support the process of analysis. The structural approach is use by the writer to discover and analyze intrinsic elements inside the poem. The extrinsic element analysis discusses about love in this poem by using theory of love by Erich Fromm. The result of the study shows that Prufrock, the poem's speaker, has found someone he loves even though he is aware that he does not know how to express his feelings. Prufrock is afraid of being rejected if he confesses his feelings to a girl.

Keywords: *visual imagery, erotic love, Eric Fromm theory of love concept*

CHAPTER 1

INTRODUCTION

1.1 Background of the study

The word literature derives from Sankrit which means instruction or teaching. Wellek and Austin Warren illustrate that literature is creative, an art (1942:15). It means that literature is an activity between creation and expression which has values, tastes and also a reflection of human life that can serve as a guide in the order of life of society. Literature is the most powerful art because its presence has appeared before other sciences. Literature has specific meaning in classification of literary work such as poetry, drama, stories, journalism, and essays. In general, literary work has two genres, namely fiction and non fiction. It can be distinguished by according to main form such as short story, novel, drama and other literary work genres.

“Poetry” derives etymologically is a result of art are arranged according to certain conditions by using rhythm and figurative language as expressed by Bellefonds (1993: 789). Poetry is a literary form that expresses the feeling of the author imaginatively and builds spirit. In other words to understanding a poem it should be understood to what the poem says. Meanwhile, Mathew (1948: 3) explains that poetry is the most beautiful and impressive way to express something. The poetry it relates to the language of the poem, each poet created the poem based on their feelings or experiences.

As literary work, poetry has meaning expressed by the poet to the reader through the poetry written. One of the topics which the writer choose to discuss in the poetry is about erotic love in the poem. *The Love song of J.Alfred Prufrock* is written by American poet T.S Eliot in 1888-1965, telling story of a narrator Prufrock. Prufrock is a middle-aged man who wants to find love in his life. In the poetry it is explained that Prufrock has found someone he loves even though he is aware that he does not know how to express his feelings. Prufrock is afraid of being rejected when he confesses his feelings to a girl. This poem is a dramatic monologue because only one character shows in the poem. In dramatic monologue, the presence of the listener is implied. This is seen when Prufrock talks to himself when he is walking at the nights as if Prufrock were talking to someone else.

1.2 Research Problems

The problems identified based on the background of the study as follows:

1. How does Prufrock express his feeling in the poem?
2. What are the kinds of figurative language and imagery in the poem?
3. How is erotic love reflected in the poem?

1.3 Objective of the Study

The objectives study based on research problem are:

1. To identify how the Prufrock feeling to the girls.
2. To identify kind of imagery and figurative language found in the poem.
3. To understand how erotic love is expressed.

1.4 Previous studies

As a literary work, *The love song by J. Alfred Prufrock* has been analyzed by several researchers as the object of the study. One of the researchers is Novita Ella Ratna (2010) from University Muhammadiyah Surakarta in her thesis entitled *The Analysis on Fictional Finalism Failures Caused By Dualism In T.S Elliot's The love song by J. Alfred Prufrock*. Ratna's study focuses on exploring the fiction finalism failure that occurred to Prufrock by using Rene Decartes's theory of dualism. Then another researcher is Nugroho, D. Rinto (1998) from Sanata Dharma University in his thesis entitled *Existential Vacuum and Frustration In T.S Elliot's The love song by J. Alfred Prufrock*. Dharma's focuses on domination of the existential vacuum and existential frustration on the speaker and the values of the poem.

In analyzing this poem the writer uses many articles and journals, one of them is listed in an article entitled *The love song by J. Alfred Prufrock* which was uploaded on September 2020, discussing the meaning of the poetry. The second articles discuss this poem such as those discussing the ethical approaches in the poetry in an article entitled *Eliots's approach to Ethical Poetry as a Case Study The love song*. The third journal was an article written by Guven and published on December 2015 entitled *A Modernism Approach to T.S Eliot's The love song*, discussing the perspective of modernism in the poetry. The fourth journal written by Mandal and published on February 2013 entitled *The love song by J. Alfred Prufrock: A Postmodern Poem with a Postmodern Hero*, discussing the postmodernist features like intertextuality, allusion,

juxtaposition, and self consciousness found in the poem. The fifth journal written by HB Bahar and published on July 2013 entitled *A Paranoid Tale of Prufrock Mirrored in the Anguish of Existentialism Encompassing Both Dreams And Nightmare*, discussing the theme of abruptness which in turn reveal the anguish of Prufrock as a modern man. The sixth journal written by E Lobb and published on December 2013 entitled *Ellipsis and Aposiopesis in "The Love Song of J. Alfred Prufrock*, discussing Prufrock's personal sexuality in the poem and the study of sexual loneliness as a manifestation of a metaphysical issue. The next journal written by A Brown and published on Desember 2004 entitled *Locating the Male Body in The Love Song of J. Alfred Prufrock*, discussing the hysteria's connection to feminine bodies, and more significantly, female and male femininity, is a thorny issue.. The last journal written by B Leila and published on July 2014 entitled *Gender Identity and the Crisis of Masculinity in T.S. Eliot's The Love Song of J. Alfred Prufrock*, discussing the Prufrock's misogyny and homosexuality are closely intertwined, as is his masculinity crisis.

1.5 Scope of the Study

The writer analyzes intrinsic and extrinsic elements of the poem *The Love song of J. Alfred Prufrock*. In intrinsic element, the writer describe about visual imagery, kinesthetic imagery, metaphor, simile, and personification. In extrinsic element, the writer describe about erotic love and how narrator express his feeling to the girl represented in the poem. The writer does research using library research and contextual

analysis as the method of research. The structural approach is to analyze the structural elements that build the poem. The theory of love by Fromm is used to discuss love in this poem.

1.6 Organization of the Writing

The organization of this research covers following aspects:

CHAPTER 1: INTRODUCTION

This chapter has six sub chapters which be made of of background of research, research problems, objectives of the study, previous study, scope of the study, and organization of the writing.

CHAPTER 11: THEORITICAL FRAMEWORK

In this chapter, the writer mention theory about intrinsic and extrinsic elements of the poem and research method. In intrinsic elements, will be given about imagery, simile, and personification. In extrinsic elements, theory of love will be given explanation about erotic love represented in the poem *The Love song of J. Alfred Prufrock* by T.S Eliot.

CHAPTER III: ANALYSIS

This chapter analyzes the intrinsic and extrinsic element such as simile, personification, visual imagery and erotic love analysis.

CHAPTER IV: CONCLUSION

This chapter contains conclusion of the summary of the research finding.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

Theoretical framework is used to give an explanation about the theories that are related to the study. In this study, the writer uses the theory of intrinsic and extrinsic aspect of poem.

2.1.1 Intrinsic Elements

In intrinsic elements focus on the theory of imagery, and figurative language to analysis "*The Love Song of J. Alfred Prufrock*" Poem.

2.1.1.1 Imagery

Imagery is words and expressions used particularly as the depiction through language of sense experience, not only visual sense but also of sensation and emotion as well. Crum defines imagery as a concrete identification that creates a picture in the reader's or listener's mind (2006: 3). Muller maintain a poem is would not be a poem without imagery. (2003: 54).

In literary work, imagery may be created with related words used that the writer wishes to convey through hearing, feeling, tasting, seeing or smelling and imagery also represents an image a reader and something sense in the mind. The word "image" refers

to a concrete representation of sense impression and the image function creating special atmosphere, making life images and attracting the readers to the poem.

There are seven types of imagery, however this thesis only focuses on visual and kinesthetic imagery.

2.1.1.1.1 Visual Imagery

Visual imagery relates to the sense of sight by describing to how the speaker of the poem sees. The sense of the sight is related to the dimensions of spaces, distance, and depth. Visual imagery helps the reader imagine what the poet wants or means in the poem.

Visual imagery can be found in the line of Garry Soto poem “Oranges” (1985).

*At her gloves, face bright
With rouge, I smiled.*

In the line “With rouge, I smiled” the poet made the reader to visualize the girls’s cheek which bright with rouge.

2.1.1.1.2 Kinesthetic Imagery

Kinesthetic imagery is the words that produces from an experience that kind of movement.

Kinesthetic imagery can be found in the line of Garry Soto poem “Oranges” (1985).

I turned to the candies

The poet describes how the boy had turned his body to the candy and also describes the action of the boy when asked the girl's what she wanted to buy.

2.1.1.2 Figurative Language

Figurative language is a type of speech in which words or expressions are used to create a picture. McArthur stated figurative language is one in which metaphor and other figures of speech are freely used. (1992: 402).

According Perrine figurative language is the language that cannot be interpreted one thing and mean something else, or say figuratively and in a variety of other ways. (1988; 565). There are twelve types of figurative language according Perrine, however this thesis only focuses on personification, simile, and metaphor.

2.1.1.2.1 Personification

According Keraf, personification describes something inanimate as has the same characteristics as human (1998: 140). Personification is the process of ascribing human characteristics to an animal, an object, or an idea that attaches human traits to inanimate object to clarify the meaning.

Personification can be found in the line of Edgar Allan's poems "A Dream within a Dream"

Of a surf-tormented shore

By using personification, the word "a surf" is a human characteristic according to the poet.

2.1.1.2.2 Simile

The word of simile derives from latin which means similarity. Macmillan affirms that simile is comparison of two things, which are not similar in their essence (1948: 187). Generally, simile is used to make explanation more vivid or to establish a certain thing being described. Simile is a figure of speech that expresses something indirectly with an explicit comparison. It means to compare two things that are substantially different, but are considered to contain similar aspect.

Simile can be found in the line of Robbert Burn's poem.

My love is like a red, a red rose

The poet compares his loves to a roses in this line.

2.1.1.2.3 Metaphor

The word of metaphor derives from Greek "meta" and "phere" which means transference. The definition metaphor is transfer concept of meaning based on context appear. O'Grady affirms that metaphor is the understanding of one concept in term of another (1996: 278). Metaphor helps people to describe clearly, by comparison a something that has same characteristic.

Metaphor depicts as a clear picture through comparison or contrast (Tarigan, 1985: 15). It is like simile that is to compare, but metaphor does not use "as" or "like" to create the comparison. Metaphor contains an implicit comparison that equates one

thing to another. Metaphor does not state a comparison of something explicit but simply provides a comparison.

Metaphor can be found in the line of Robert Herrick's poem (2012)

You are a tulip seen today

In this line, the poet compare his lover with a tulip flower.

2.1.2 Extrinsic Element

In extrinsic elements focuses on the theory of love to analysis "*The Love Song of J. Alfred Prufrock*" Poem.

2.1.2.1 Erotic Love

Fromm divided love are the five categories based on their objects, which are Brotherly Love, Motherly Love, Erotic Love, Self-Love, and Love of God. In this study, the writer analyzes the poem using the Erotic Love in this study. Erotic Love is love between two persons who identify themselves each other; but in this poem, there is only one person who falls in love because the other one does not feel the same way. Erotic love would be brief and fleeting because feelings of happiness begin to fade, and desire arises to continue on the next relationship.

Erotic love is one of the greatest sensations in life and almost certainly in the most enjoyable. It is not the source of love, it is definitely not the path to eternal happiness. To achieve eternal happiness, needs unconditional love. Only people who know love for the first time can experience erotic love in a way that is totally different

event, opposite from the way romantic relationship and marriage are usually experienced. Being with a loved one is valued and appreciated as kindness, sometimes conflict with other values is good. Erotic love is indeed something that is deceives real love. This happens because love and lust are perceived in the same way and has different contradictory meanings.

According to Swami's love can be defined as a feeling affection for someone accompanied by compassion. Although love is an expression to express feelings to someone. In other word erotic love can be manifested in reality. Love may be a term that is difficult to define clearly. In simple terms, it can be said that love is partly a sympathy between two persons. Therefore, in this poem, erotic love is classified as unrequited love. If love were merely an emotion, as Fromm describes, there would be no basis for the commitment to love each other forever if there was no reason for it. (1956: 56). There are times when someone has strong feeling to other, only find out that they do not have the same feeling. It is called unrequited love, love that is not reciprocated or rewarded.

2.2 Research Method

Research method is a way to collection of a study by a gathering information and data based on the topic of the study.

2.2.2.1. Data

The writer uses a poem by T.S Eliot entitled *The Love song of J. Alfred Prufrock* as the data.

2.2.2.2 Data Source

The writer uses a poem by T.S Eliot entitled *The Love song of J. Alfred Prufrock* as the primary data source. The writer uses books, articles in encyclopedias, and reviews the research related with imagery, figurative language, and theory of love, as the secondary data source.

2.2.2 Method of Collecting Data

The writers uses library research as a method. Library research are used to compile information related to poetry analysis. The contextual analysis helps assess the text, for example, in its literature, cultural, or social context.

2.2.3 Method of Analysing Data

The method of analysis data that the writer uses is content analysis and qualitative method. The writer reads the poems accurately and looks for the meaning line by line and tries to analyze and discuss it by using qualitative method to understand and classify each type of imagery, figurative language, and erotic love.

DATA ANALYSIS

The love song of J. Alfred Prufrock is reflection of the narrator, Prufrock is a middle-aged man who wants to find love in his life. In the poetry it is explained that Prufrock has found someone he loves even though he is aware that he does not know how to express his feelings. Prufrock is afraid of being rejected if he confesses his feelings to a girl. This poem is a dramatic monologue because only one character show in the poem. In dramatic monologue, the presence of the listener is implied

3.1. Intrinsic Elements

In intrinsic elements focus on the analysis of visual imagery kinesthetic imagery, personification, simile, metaphor.

3.1.1 Imagery

In imagery, the writer focus on the analysis of visual imagery kinesthetic imagery.

3.1.1.1 Visual imagery

Visual imagery that appears mostly in the poem because almosts represented in the poem are basically visible. There are some images contains in the poem, some appeal to the senses: the yellow fog, the yellow smoke, the black eyes, the white hair, and the waves blown back.

As decribed in line 2: *When the evening is spread out against the sky*. The speaker tells about images shows how Prufrock views the world, as well as the way Prufrock thinks he is perceived by the world. The word of *sky* includes in visual imagery, because the readers can see the sky in their imagination. Through the word *evening* the readers can imagine when the sun is low in the sky and lasting until the end

of the twilight. In this line the speaker shows the picture of city life. The speaker tells the silent listener to start the journey to this evening which is like a patient who is laying etherised or senseless in the operation table.

Next visual imagery tell about the situation in the city are undeniably bleak and empty. The word of *the street* includeds in visual imagery imagery. Prufrock tells the reader to go the half deserted streets in the evening which is defined sleepless nights in cheap hotels where the people stay only remain for one night. As decribed in line 4: *Let us go, through certain **half-deserted streets**.*

The reader can imagine the presence of a woman who is talking about Michelangelo. The word *room* includes visual imagery. The speaker describes where they are visiting. So they are in a place where the women are going by and they are discussing about an artist. Michelangelo's is a famous artist. So while Prufrock is thinking visions and revisions, the women are doing their artist talk and so on. So he does not participate in this visit. He has not met and talked to anyone. All of this happening mostly in his head. As described in line 13-14:

***In the room** the women come and go
Talking of Michelangelo.*

Terrace in the poem used as the marker of the visual imagery, it is described when the narator saw the girl in the terrace. As decribed in line 20: ***Terrace**, made a sudden leap.*

Visual imagery in this line gives a mind's eye the readers about the event when someone down the stairs. In the poem narrator see the girl in the stair. As described in line 39: *Time to turn back and **descend the stair.***

The speaker tells about certain body parts when is referring to full human beings. These visuals of body parts shows the reader how he thinks of himself. The word *white* included visual imagery, the readers can imagine the skin color of the girl in the poem. As described in line 55-59:

*And I have known **the eyes** already, known them all
The eyes that fix you in a formulated phrase,
And I have known **the arms** already, known them all
Arms that are braceleted and **white** and bare
Arms that lie along a table, or wrap about a shawl.*

The speaker also tell about visual imagery when the narrator talk to walk upon the beach. The readers can imagine a men with a shirt sleeves and white trousers walk upon the beach. As described in line 71-73:

*Of lonely men in **shirt-sleeves**, leaning out of windows? ...
I shall wear **white flannel trousers**, and walk upon **the beach.***

The line above shows that the narrator saw the girl. *Stair* in the poem is the visual imagery. The word stair refers to a set of steps leading from one floor of building to another. As described in line 39: *Time to turn back and descend the **stair.***

The word *smile* contains visual imagery. The expression when someone happy creates of impressions in people mind. As described in line 83: *To have bitten off the matter **with a smile.***

The visual imagery of the sea, it is the imagery of the suppressed self of Prufrock. The sea is visual imagery through is a notable characteristic of the speaker. Imagery also helps the readers to explore the significance of the theme of the poem. As described in line 125: *I have seen them riding **seaward** on the waves.*

The line shows visual imagery because it described something on the floor. The word *floor* also implies visual imagery because the reader can imagine the shape and the color of the floor. As described in line 78: *Stretched on **the floor**, here beside you and me.*

The reader can imagine the presence of a footman who is holding the speaker coat. The word *hold my coat* included visual imagery. In the word *snicker*, the reader can imagine when someone is laughing at something. As described in line 85: *And I have seen the eternal footman **hold my coat**, and **snicker**.*

3.1.1.2 Kinesthetic Imagery

The speaker also uses kinesthetic imagery. In the poem, there is much language that pertains to walking and traveling.

The speaker describes some of the things along their walk included one night, cheap hotels, and these sawdust restaurant. This is kind of a seedy part of town. The word *lets us go* represent the actions or movement when the narrator in the poem go to certain half deserted streets. As described in line 4: ***Let us go**, through certain half-deserted streets.*

Kinesthetic imagery give an act of moving by the kness and the body when someone down the stairs. As described in line 39: *Time to turn back and **descend the stair.***

Kinesthetic imagery shown by the words *I have gone*. The readers can imagine the movement when someone walked. As described in line 70:

*Shall I say, **I have gone** at dusk through narrow streets.*

The phrase *walk upon the beach* represent the actions or movement when the narrator in the poem go to certain a beach. As described in line 73:

*and **walk upon the beach.***

The line below included kinesthetic imagery that appeals to our sense of movement. It show by the word *hold*. Hold movement is carried out by one or two hands. As described in line 85: *And I have seen the eternal footman **hold** my coat, and snicker.*

The line below uses kinesthetic imagery. The word *the wind* in the poem take the readers to imagine how the wind blows the water. Through *the wind* represent the action when the water is blown by the wind. As described in line 127: *When **the wind blows** the water.*

3.1.2 Figurative language

There are many kinds of figurative languages, but not all of kinds figurative languages is used in the poem. The writer only found 3 kinds of figurative languages

that is found in the poem *The Love Song of J. Alfred Prufrock* by T.S Eliot, they are personification, simile, and metaphor.

Here is the detail information about figurative languages found in the poem.

3.1.2.1 Personification

The speaker uses personification to describe streets become persons, because they follow an argument take on human characteristics. The speaker tell that they are going to walk through these streets and then visit someone. The word “streets” here has a connotative meaning. As described in line 8: *Streets like a tedious argument.*

The speakers uses personification to describe the yellow fog as the cat. The fog in the poem gives the readers as an animate attributes. This is all personification of a cat and yellow fog or yellow smoke describing a cat. This is a bad part of the city. It is yellow fog because it is industrial and while the cat imagery is kind of interesting, inventive and it is not really a happy image. As described in line 14-15:

*The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,*

In this stanza, the speaker also describe the cat habit to personified the yellow fog. The cat like a licked tounge, stand in drain, and made a sudden leap. As described in line 17-19:

*Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Slipped by the terrace, made a sudden leap,*

The afternoon personified as a person who is sleeping alongside Prufrock and his silence listener in a room. The speaker uses personification to talk about how evening sleeps peacefully. As described in line 75:

And the afternoon, the evening, sleeps so peacefully!

3.1.2.2 Simile

The speaker uses simile to describe the death. The speaker compared the evening with an anesthetized hospital patient and used the key word “like” to compare between two unlike things. As described in line 3: *When the evening is spread out against the sky.*

The streets on this case compared to a tedious argument, and use the key word “like” to compare between two unlike things. It is mean that the street sounded like an argument to the narrator. As described in line 8: *Streets like a tedious argument.*

3.1.2.3 Metaphor

In this stanza compares two things that different. The Metaphor of a “cat” is apparent. In the phrase “rubs its back, “rubs its muzzle,” sudden leap” and “curled” is to clearly point to the metaphor. As described in line 15-16:

*The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,*

The speaker describes “*The yellow smoke*” is a metaphor for all cowards like himself. The yellow smoke prefers to dance around the action but never invade it. The speaker refers to *yellow fog* and *yellow smoke* which means clouded. Every reader will

recognize a cat in this line. However, the cat on the other hand does not exist, it is represented explicitly in some parts like a back, muzzle, tongue, as well as by activities such as licking, sliding, leaping, and curling. As described in line 15: *The yellow fog that rubs its back upon the window-panes.*

The speaker uses metaphors to imply that he has lived long enough. Life is compared to coffee. The metaphor used implies that the speaker is not only an ordinary coffee drinker, but one who consumes so much coffee that each spoon used marks the passage of time. The speaker uses a coffee spoon in such a way that other people can use a diary or calendar, as a way to record the days and events the speaker experienced. As described in line 51: *I have measured out my life with coffee spoon.*

The metaphors are seen in here. Prufrock compares himself to a scientific experiment, which may be a butterfly or an insect. These metaphors speak to the insignificant feels when confronted with social situations as well as life's big concerns, such as what it means to be alive and whether there is an afterlife. As described in line 57-58:

*And when I am formulated, sprawling on a pin,
When I am pinned and **wriggling on the wall,***

The metaphor of crab in this poem illustrates another side of Prufrock. Most noticeable in these lines is Prufrock's desire to be meaningless. He clearly mentions the crab, which is a very simple creature. In this line also shows the Prufrock's character. In this line Prufrock hopes to be a crab, but the only thing he wants the crab to do is "run fast". He believes that's where he should be. Prufrock should just be like a crab

with claws. Prufrock feels so ugly and nobody wants to talk about what prufrock want to talk about. As described in line 73-74:

*I should have been a pair of ragged claws
Scuttling across the floors of silent seas.*

There speaker uses metaphor, these lines show the universe becomes a ball that is rolled. As described in line 91-92:

*To have squeezed the universe into a ball
To roll it towards some overwhelming question*

Evening is compared to a person in metaphor. The speaker using metaphor to talk about how evening like a person which is sleeps peacefully. As described in line 75: *And the afternoon, the evening, sleeps so peacefully!*.

White crested waves are compared to white hair in one of the metaphors in the stanza. As decribed in line 123-125:

*I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.*

3.2. Extrinsic Elements

3.2.1 Erotic Love in the poem

First it is a love song, although the title of the poem suggests that it is enchanting about the memories of mature love, the situation is quite the opposite. First of all, it is a love song, despite the fact that the poems title suggests that it about enchanting the memories of mature love, the situation is quite the reverse. In the poetry it is explained

that Prufrock has found someone he loves even though he is aware that he does not know how to express his feelings. Prufrock is afraid of being rejected when he confesses his feelings to a girl. This poem is a dramatic monologue because only one character shows in the poem. In dramatic monologue, the presence of the listener is implied. This is seen when Prufrock talks to himself when he is walking at night as if Prufrock were talking to someone else. Confusion and lack of courage are still present in the poem. The narrator explains time does not wait for anyone's regret over aging and dissatisfaction over unfulfilled desires. Indeed, Prufrock is in love, very painful. Prufrock longs deeply for particular women. Some have argued that Prufrock is very indecisive and passive.

Similar to Hamlet, Prufrock appears to be suffering and obsessed with what to do, in his relationship with her, and may indeed cripple himself into saying nothing or doing nothing. Instead, the writer argued that Prufrock has approached this woman, spent a lot of time with her, and gone to bed with her. The natural tendency is to assume that Prufrock is T. S. Eliot, even though Eliot was 27 years old when the poem was first published. The pronoun *you* and *me* is seen as two aspects of Prufrock's personality, one of which motivates prompts him to act and participate in events and the other of which is more passive.

The speaker precedes the monologue with a quote from Dante's *Inferno*. In the first stanza, the speaker describes the narrator's desire to ask the woman he loves. In the word "*I lead you through half deserted streets and the muttering retreats*", leads Prufrock to overwhelming questions. At this very many questions, it may also be

questions about the doubts of love. In this stanza is also a description of the situation in the city, it means that story of how Prufrock experiences about love and lust for a woman and what he must to psychologically to be with her.

In the second stanza the speaker describe on surface level by "overwhelming question", the speaker means Prufrock wants to propose the woman he loves, like, "Will you be mine, or will you marry me?". On other levels, this question may be something higher philosophical question regarding the nothingness of human existence. Again, the question overwhelms him because he does not know the answer. The burden of his dual personality "you" and "I" makes him wonder about insignificant things. It is connected to the mental drama going inside, rather than any practical or physical action. Prufrock invite the reader to hear the story which is laced as it is with doubt, failure, and ruin. With the word "you" Prufrock addressed both an unnamed companion as well as readers of the poem.

Next Stanza talk about also reflect the idea of escaping reality. It begin with an allusion to Prufrock entering a room where the women discuss Michelangelo's art. He gets in his mind's eye and then depart without proposing to the woman he loves. The trip did not happen. It is being done in his imagination. In the end, he escape into fantasy. As the speaker said in line 13-14:

*In the room the women come and go
Talking of Michelangelo.*

In the Fourth stanza describes there is time to Prufrock ready to meet a woman whom he loves but can not to express his feeling for. Prufrock is convincing himself as

well his beloved or listener that there is still time to stay in indecisiveness. Prufrock is not in his haste to propose to the women. A toast and tea is a gathering and this visit might be a party or it may just be a gathering that has tea available. But notice how he says "*Time for you and time for me*". He's speaking either to the reader again or maybe by the now the "you" is telling more like a companion that he's speaking to and if he's speaking to the companion, then we are just overhearing this conversation between two people even though the one is doing all the talking. Indecision is what Prufrock is thinking about not being able to make a decision and not being able to act and he is thinking about a hundred visions and revisions. Planning to do something but then changing his mind or he's going in one route and then deciding to go another. As a result, Prufrock is not secure and he is unconfident.

The next stanza, there is the time to make Prufrock ready to meet the girl. Prufrock is convincing himself as well as his beloved that there is still time to stay in indecisiveness, Prufrock is also not in his haste to propose to the girl. Thus Prufrock says that there is time to do and to create new things. However, Prufrock increasingly and continues to imagine women exchanging comments not on his manliness and heroic assertiveness but on his thinning hair and an absence of masculinity as evidenced by "how thin his arms and legs are". It is explained that Prufrock, now is suffering from signs of old age. He is unable to love physically and spiritually. His weaknesses, debility, and inability to express love are seen through images of "*descending stair*", "*bald spot on the head*", and "*hair growing thin hair*" reveal his frailty, debility, and incapacity to show affection. Prufrock grew old too soon, through the image of the

“collar fastened to the chin” and *“the tie rich and simple”* indicates his mock heroic behavior.

In the word *“There will be time”* Prufrock has a thing about time that there always a little more time and he is nervous about it and he is insecure. Prufrock does not know if he should go ahead with it. Then he thinks there time to turn back and descend in the stairs. Prufrock feels nervous when people will comment on the bald spot in his head and he will think looks bad and looks old and even though he looks like dressed alright, my neckties, and people are going he’s growing thin. So he is worried about the people think about him. Also he worried about looking a little silly, stupid, and old. He thinks he’s not impressive. He is just paranoid and everyone think he look fine and they are not even thinking about his bald spot and so on, but he obsessing about it.

As stated in line 37- 48:

*And indeed there will be time
To wonder, “Do I dare?” and, “Do I dare?”
Time to turn back and descend the stair,
With a bald spot in the middle of my hair —
(They will say: “How his hair is growing thin!”)
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin —
(They will say: “But how his arms and legs are thin!”)
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.*

Furthermore, Prufrock says that he has already the known women, their nights, evenings, and mornings. But Prufrock say, *“I have measured my life by a coffee spoon”*.

Prufrock find himself uncomfortable in the crowded busy parties. He is an introvert type man. He is cannot communicate with other people. He is troubled but his own desires are confused. He acknowledged his desire but could not get up. But if he decided to meet women he thought, how should he meet them or how should he begin talking to them. He was very helpless and undecided. Prufrock gather his courage. He was conscious about his incapability, weaknesses, failures, inferiority, and timidity. Prufrock knows the girls already, even that they are saying is heard by him but the sound of their voice is disturbing because from the other room there's come the sound of music. "*For I have known them all already, known them all*" meaning all the people and all this situation at this gathering. I know the voices dying with a dying fall, now the speaker mention of dying. There this of downward motion of the poem, and dying fall is another sort of descending idea that the people voices in the other room sound like ending, not a fresh beginning but a dying fall. He does not hear the exact word and perhaps. He hearing just the music of the voice but they seem to be dying. That's not a very happy image either.

He is neither Lazarus nor Hamlet, Prufrock lacks heroic qualities. Prufrock suddenly also thinking about old age. However, he was incapable of loving, physically, and spiritually. He was aware of his habit. He is bald headed and wears trousers with rolled bottoms. For him, love is a powerful storm within himself that ends in a state of deprivation. As stated in line 110-120:

*No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two,*

*Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.
I grow old ... I grow old ...
I shall wear the bottoms of my trousers rolled.*

Prufrock returns to trivial speculation whether he shall eat a peach or part his hair behind. Prufrock also says that he will be under a sea of senses until the spirit within himself lifts him up. He escapes a fantasy world into a world of unreal love with a mermaid. There is a symbolic “drowning” with the sea girl “*until the human voice wakes up*”. This is what he can achieve. The poem also contains the meaning of frustration and human despair. This insinuates 'love' and current social arrangements. As speaker said in line 120-126: *Shall I part my hair behind?/ Do I dare to eat a peach?/ I shall wear white flannel trousers, and walk upon the beach./ I have heard the mermaids singing, each to each./ I do not think that they will sing to me.*

Prufrock's suffering is shown in this stanza. Prufrock talking about the girl here. The girl arms. He noticed them very particularly. He noticed the hair on their arm. He notices the perfume from a dress and Prufrock thinking how to talk with the girl. It makes Prufrock digress and lose train of thought. It shows that he attracted to these girl and that why he's intimidated and can not figure out what to say. He's observing the women very closely and they make him nervous. Prufrock saw the girl, but he can not approach her. He knows the person present in the hotel or restaurant. He also know that the girl will continuously stare at him, when he will stand in front of them, then his

condition will become an insect, pinned in the weal and struggling helplessly. In the line "*Is this perfume from a dress, It makes me digress so much?.*" Prufrock was aware that his actions cannot make painful, but he did not know how to start and articulated how the girl feeling to him. As stated in line 62-66:

*And I have known the arms already, known them all
Arms that are braceleted and white and bare (But in the lamplight, downed
with light brown hair!)
Is it perfume from a dress
That makes me so digress?.*

In his mind, Prufrock is afraid to talk to the woman he likes because he feels he would not articulate his feelings well enough. He thought that the girl would not be attracted to him and Prufrock choose did not express her feelings. The poem captures the unexpressed love and fragmented thoughts of the narrator. Expressions of confusion and lack of courage remain at the heart of the poem. Through regret over aging and frustration over unfulfilled desires, the narrator also reveals that time awaits no one. Prufrock wanted to ask this one woman, "Do you love me?" Of course, Prufrock knows that it is just a dream for him, but Prufrock really has feelings for her and really cares for her. As speaker said in line 57-58 : *I should have been a pair of ragged claws/ Scuttling across the floors of silent seas.* Prufrock puts himself in a subterranean level. That's where he's thinking it makes sense for him to be. Prufrock should just be like a crab with claws. Prufrock feels so ugly and nobody wants to talk about what prufrock want to talk about. No one will be interested in what Prufrock say.

Similar to Hamlet, he suffers and is obsessed with what to do, in developing with him, and may indeed cripple himself from saying nothing or doing nothing. Poor Prufrock wonders, after an unsatisfactory turn in bed with his love, if he should do it again next time. Of course, he did, because he loved her. Apart from being a love song, this poem is also very erotic. Prufrock wants to share his thoughts and emotions to someone but is afraid that the one will reject him for telling them to her. Even though Prufrock is well educated, wealthy, and smart, he believes that others are talking behind his back and could never understand the way he feels. So he hides his emotions never to be shown. This is a 'love song' and therefore presumably addressed to a woman he is in love with. The writer have an expression 'to pop the question' meaning to ask the woman you are in love with to marry you. This surely provides the conceptual frame within which the 'events' of the poem take place. As stated in line 79-86:

*Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?
But though I have wept and fasted, wept and prayed,
Though I have seen my head (grown slightly bald) brought in upon a platter,
I am no prophet — and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker,
And in short, I was afraid. “*

He means should have gone ahead and talked about it smile, and pot forward this thing that Prufrock not saying, and tis thing that he was too afraid to say. In fact he says earlier "In short, I was afraid". He's been afraid to be himself, especially in society and here he's saying well okay and had gone ahead and it would take such a effort to do that but it would be such a grand thing and roll it to the overwhelming question.

Prufrock talk the girls and the fascination he has with the girl. Prufrock wants to marry one of the girls but, can not ask her to marry him. Prufrock wants to marry one of the girls but, can not ask her to marry him. Prufrock is saying something to tell about his journey. Whatever it is he compares himself to Lazarus, who has been dead, but now is alive and has something to say. But now he says would it have been worth it to try to say that if a girl would just settle a pillow by her head, and said "Oh that's not what I meant at all". He's saying that every time these girl will ask him a question or try to get him back, if he would say what he really wants to say, they would be confused and look at him. So he insecure about how he would answer. And if he answered truthfully or answered fully, the girl would be confused. It just a bad news for him all around.

CONCLUSION

The love song of J. Alfred Prufrock is reflection of the narrator, Prufrock is a middle-aged man who wants to find love in his life. In the poetry it is explained that Prufrock has found someone he loves even though he is aware that he does not know how to express his feelings. Prufrock is afraid of being rejected when he confesses his feelings to a girl. This poem is a dramatic monologue because only one character show in the poem. In dramatic monologue, the presence of the listener is implied. This is seen when Prufrock talks to himself when he walking at the nights as if Prufrock were talking to someone else. Through intrinsic and extrinsic parts of the poem can help the readers learn and understand the meaning and the message in the poem.

The love song of J. Alfred Prufrock poem has powerful attraction for readers since the poet employs intriguing expressions that allow the reader to fell more strongly. The love reveals how deep Prufrock's love and consistency of loving her are, yet Prufrock lacks the bravery to express his feelings to her, according to the extrinsic analysis. In *The Love Song of J. Alfred Prufrock*, love includes the erotic love. Erotic love is love between two persons who fall in love, but in this poem, there only one person who falls in love because Prufrock, the poem's speaker lacks courage to express his feelings to the girl he loves. Thus, erotic love in this poem belongs to unrequited love.

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