

CHAPTER 2

THEORETICAL BACKGROUND

2.1. Poetry

Poetry comes from a Greek word that means 'to make'. Poems are not like an ordinary speech or writing: they are specially made objects in words. The point of poetry is the choice of the words and their arrangement to draw the listener's or reader's attention to the features of language which are rhymes, non-standard word orders and so on. The function of the poetry is stimulate a pleasure language's feature and enlarges or augments the meaning and impact of the poem. Poets are always exploring what matters to them. Poetry says things that matter to people. To think about poetry, it requires two kinds of language which are a specialized language that enables us to be clear about the art of literature and a more general language about the subject matter of literature. To think about the words of a poem is to think about its meaning.

Arp and Johnson (2005: 22) explained that, "Here are five steps to understand and appreciate poetry. First, read the poet more than one. Second, keep a dictionary by you and use it. Third, read so as to hear the sounds of the words in your mind. Fourth, always pay careful attention to what the poem is saying. Fifth, practice reading poem aloud."

Arp and Johnson (2005: 25) said that, "Paraphrase its content or part of its content is one starting point for understanding a poem at the simplest level, and for clearing up misunderstanding."

Arp and Johnson (2005: 148-149) explained that, "The meaning of the poem is the experience it expresses. The idea in a poem is only part of the total experience that it communicate. The value and worth of the poem are determined by the value of the total experience, not by the truth or the nobility of the idea itself. This is not to say that the truth of the idea is unimportant, or that its validity should not be examined and appraised. But a good idea alone will not make a good poem, nor need an idea with which the reader does not agree ruin one."

Imagery is the representation through language of sense experience Arp and Johnson (Arp and Johnson, 2005: 55).

2.1.1 Figurative Language

Arp and Johnson (2005: 70) said that, “Figurative language is language that can not be taken literally.”

2.1.1.1 Simile and Metaphor

Simile is a figure of speech which compares about two things that expressed by the use of some word or phrase, such as *like, as, than, similar to, resembles, or seems.*” (Arp and Johnson, 2005: 70)

Arp and Johnson (2005: 70) explained that, “Metaphor is a figure of speech which compares things that are essentially unlike.”

Kennedy and Gioia (2005: 817), “Metaphor is a statement that one thing is something else, which, in a literal sense, it is not.” They also explain implied metaphor, which is a metaphor that uses neither a connective nor the verb ‘to be’.

Kennedy and Gioia (2005: 817) gave examples of simile, metaphor and implied metaphor:

My love is redder than rose – simile

My love is a red, red rose – metaphor

My love has red petals and sharp thorns. – implied metaphor.

2.1.1.2 Symbol

Symbol is the richest and the most difficult of the poetic figures. Symbol affirms a belief in the possibility of choice and says something about the nature of choice (Arp and Johnson, 2005: 91-92).

2.1.2 Allusion

Allusion is a reference to something in history or previous literature (Arp and Johnson, 2005: 135).

2.1.3 Tone

Tone is one of the things that readers often find puzzling, interesting or pleasurable about poems. Gill (1995: 14) explained that, “The term that is both specialized and general”. Furthermore, he explains that “tone can be spoken as what emerges from the poise, mood, voice, manner, attitude and outlook of the poet”. In other words, tone is more about poet’s emotional language. There are five ways to remember poem as emotional coloring: in the pace of a poem, in the weight of its stresses, in the length of its vowels, in its combination of the words and in its choice of images. Overall, tone is the attitude of the author towards his or her topic or subject of literary work.

2.2. Feminism Theory

Barry (2009: 116) said that, "Feminism literary theory has emerged in the 1960s."

Barry (2009: 116) explained that, “The origins of the feminist movement are found in the abolitionist movement of the 1830’s.”

Weber (Barry, 2005: 116) explained that, “Women should be treated equally in the social institution of marriage, along with all the other social institutions.”

Routledge (2011, *article titled Woman As Other*) explained that, “The history of feminist politics and theory often talked as consisting of three waves. First-wave feminism is generally associated with the women’s suffrage movements of the late nineteen and the early twentieth centuries. The characteristic of the first-waves is focused on officially mandated inequalities between men and women, such as legal barring of women from voting, property rights, employment, equal rights in marriage, and positions of political power and authority. The second-wave is concentrated on less *official* berries to gender equality, addressing issues like sexuality, productive rights, women’s roles and labor in home, and patriarchal culture. The third-wave is associated with feminist politics and movements that began in the 1980’s and continue on today. The third-waves feminist have critiqued essential or universal notions of womanhood and focused on issues of racism.”
(www.theory.routledgesoc.com/profile/femisidt-social-theory)

Barry (2009: 118) said that, “feminism has changed in the late 1970.”

Showalter (Barry, 2009: 118, 1840-80) explained that, "Feminism has a shift of attention from 'androtexs' (books by men) to 'gynotexs' (books by women)."

Feminism theory also gives strong argument that women are supposed to be equal to men. The relationship between feminist discourse and literature depends on feminism can or cannot be contained within the institution of literature studies. Dworkin, Andrea said that The feminist project male domination by destroying the structure of culture, its art, its churches, its laws, its nuclear families based on father-right and nation-states; all of the images, institutions, customs, and habits which marked women as worthless and invisible victims.

Rutven (1991: 8) explained that, "Feminists have put a great deal of effort into explaining the differences between sex and gender, the former being a biological category, and the latter (in Sally McConnell-Ginet's net definition) *the cultural meaning attached to sexual identity.*"

2.2.1 Woman's Body

Sterling (2000: 21) clarified that, "Ways of understanding how the world works depends on the use of dualism – pairs of opposing concepts, objects, or belief systems. This focuses on sex/gender, nature/nurture, and real/constructed."

Val Plumwood, who rejects dualism and the interdependences of each pairs, drawn gender's thought which relationship that enables sets of pairs each other. The relationship can be seen below.

Reason	-	Nature
Male	-	Female
Mind	-	Body
Master	-	Slave
Freedom	-	Necessity (nature)
Human	-	Nature (nonhuman)
Civilized	-	Primitive
Production	-	Reproduction
Self	-	Other

(Sterling, 2000, p.21)

From the schema above, it shows that the ways to understand something between male and female are so differently stereotyped. Male usually use his mind to think reasonably, being master because of his mind, freedom on doing everything, stand as human, modern thinking, productive in sex, and this situation doesn't happen to female. Female uses

her feeling in most of her thought, use her body as public attractions, female usually function as necessity because of her body, act primitively, in sex female function as reproduction (pregnant, pain, birth and so on).

Sex and nature are thought to be real, while gender and culture are seen as constructed but these are false dichotomies (Sterling, 2000: 27).

Sterling (2000: 28) said that, “Our bodies are certainly made of materials. And we often use scientific investigation to understand the nature of those materials.”

Grosz (Sterling, 2000: 23) clarified that, ” Biological instincts or drives provide a kind of raw material for the development of sexuality. But raw materials are never enough. They must be provided with a set of meanings, ‘a network of desires’ that organize the meanings and consciousness of the child’s bodily functions.”

Agger (2014: 120) explained that, “The feminist cultural critique of the representation of women targets a number of typical portrayals of women and men are defined into four, they are women’s depiction as sexual objects for men; women’s depiction as primarily responsible for domesticity, housework, child-rearing and caregiving; women’s depiction as the weaker or secondary sex; and women’s depiction as normally as well as normatively heterosexual.”

2.2.2 Patriarchal Culture

Weber (1947) explains that:

“Patriarchal is a system of government in which men ruled societies through their position as heads of households.” (Walby, 1991, *Theorizing Patriarchy*)

Walby (1991: 178) said that, “There are two main forms of patriarchy: public and private. Private patriarchy is based upon household production as the main site of women’s oppression. Public patriarchy is principally in public sites such as employment and the state.

Walby (1990: 7) said that, “Class is the main concept to theorize social inequality. Class analysis has dealt with three main issues. First, the determination of the distinction between class categories and the allocation of people to them. Second, the understanding of mobility between classes. Third, the implications of class position and class mobility for political, or class, action and social consciousness especially whether there is going to be revolution or not”.

Bartky (1990: 65) explained that, “Objectifier and objectified can be one and the same person. Women in patriarchal societies feel constantly watched by men and they feel the need to look sensually pleasing to men.”

Goldthorpe (1983) argued that, “Women can be ignored for the purposes of the class analysis because their position is determined by that of the man with whom they live, either husband or father. He argues that the family, not the individual, is the basic unit of social stratification. He suggests all members of the family share same life chances. The use of the term social structure is very important because it implies rejection both of biological determinism, and the notion that every man is in dominant position and every woman in a subordinate one.”

2.3. Cinematography Elements

Cinematography elements also called *Stylistic* elements. *Stylistic* elements contribute influential components to the story in the film. *Stylistic* elements: The way the camera moves, the patterns of color in the frame, the use of music, and other devices (Bordwell and Thompson, 2008: 55).

2.4. Visual Rhetoric Theory

Visual rhetoric theory allows to understand what meaning images are likely to have for an audience (Foss, 2005).

Foss (2005: 143) explained that, “Visual rhetoric theory is a relatively new area of study that begs to fit in the rhetorical discipline as a verbal or nonverbal sentiment that evokes attention, perceptions, attitudes, or behavior. Visual rhetoric is “used to mean both a visual object or artifact and a perspective on the study of visual data.”

Visual rhetorical scholars are interested in symbols as forms of communication such as music videos, film, commercials, and advertisements. This theory allows scholars to make sense of visual information. It is similar to cultural studies because symbols under scrutiny are produced within particular cultural contexts and become artifacts of the culture. The difference between visual rhetoric and cultural studies is that while visual rhetoric looks at the meaning of the symbol or visual message, cultural studies’ expressed political agenda asks questions about power relations regarding such visual productions.