Moch. Imam Machfudi

SYNTAX IN POETRY

A LINGUISTIC STUDY ON LITERATURE

Center for Society Studies

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M.I.M

PREFACE

Poetry has always been interesting to read. But for some, poetry is difficult form of language, and thus difficult to understand. Poetry, for sure, is different from the other literary works of its specific forms which are constructed from beautiful words throughout its stanzas. The approach of analysing poetry, long time ago, has been dominated by literary critics who saw that analysis of poetry is part of literary criticism. And linguists, on the other side, seemed to avoid having interaction with literary works since they saw that literary works and linguistics are two distinct things. However, in recent decades, this view changes. Linguists and literary critics see the use of linguistics in analysing literary works, and literary criticism has significance contributions to linguistics.

The linguistic study which includes syntax, phonology, and semantics give significant contribution to understanding the poems of William Butler Yeats. First, syntactically Yeats uses good sentence construction, the so called "well-formed". The relation between Noun Phrase (NP) and Verb Phrase (VP) can be used to understand the poems. In some stanzas of Yeats' poems, *active verbs* play important roles in describing the action of rape, and *passive verbs* show the victim of the rape (in "Leda and the Swan"). Parallelism in syntax and semantics give great literary quality to the poem. Second, phonologically the relation between sound and meaning represent the strength of Yeats' poems, in which the diphthong sound can represent meaning (in the first poem, "Sailing to Byzantium"), and the use of pleasing sound (euphony) represent the peaceful life (in the third poem, "The Lake Isle of Innisfree"). On the other hand, harsh sound effects (cacophony) are represented by busy sounds to show the action of rape (in the second poem, "Leda and the Swan"). Third, semantically, the meanings of the poems are wonderfully described by Yeats throughout the symbols he uses.

To alternate understanding of these poems it is proven obvious that Yeats' poems are concerned with life cycle. There are some stages in life a man should pass all the way through like "gyre" that always rotates: a man was born and he is growing adult. As time runs, he is becoming old and at last he will come into his death. Yeats also describes that tragedy will always happen to human life. By using Greek mythology, Yeats describes the rape towards Leda and Agamemnon murder may happen along history. In the last analysis of this book it shows that Yeats' poems are great by showing that the highest value of human life is truth by doing *spiritual release* which in my term is "moksa" which depicted in his final line of his one-stanza poem, "Now I may wither into the truth".

It is suggested that practitioners, writers, or teachers of literature can apply the linguistic approach to analyze literary works especially poetry. Today it would be better if we are not keeping on quarrelling over the dichotomy of linguistics and literature in analyzing literary works, since it was proved that linguistic approach can be used to understand literary works. For the other researchers who are interested in doing the research on the same topic, there are going to be a big chance particularly in the syntactic aspect that have not satisfied the researcher yet, and other aspects that have not been covered in this study.

TABLE OF CONTENTS

List of Figure

List of Table

I: INTRODUCTION

This chapter encompases the description and discussion of approaching literature through linguistic study, focus of the study, the objective, the significance of the study and the definition of terms used in this study.

A. Approaching Literature Through Linguistics

Of all art forms, literature, and especially poetry, has the greatest continuity of form in the Western tradition. Since classical antiquity, the visual arts and music have been changed profoundly through the introduction of entirely new forms of expression and organization. There was, for example, great change of painting in the Renaissance period by the discovery of perspective, or how music was changed by the development of chordal harmony. It is impossible however, to point to any such spectacular enrichment of technique in poetry. Styles and convention have shifted, but no truly new forms have emerged. Both of the fundamental stylistic elements of poetry – figurative expression, using for example, metaphor and metonymy, and scheme of formal organization such as those of parallelism, meter, rhyme, and alliteration – have existed from beginning. (Kiparsky, 1973).

As a kind of manifestations of distilled and crystallized human experiences and expectations, poetry has different form of expression from other literary works. In *Dictionary of Literary Terms*, Shaw (1972) states that poetry is the art of rhythmical composition, written or spoken, designed to produce pleasure through beautiful, elevated imaginative or profound thought. Poetry, as one of the literary works, is something more philosophical and worthy in its consideration to

any historical value on human life. Learning poetry is a process to understand the life because poetry utters the deepest feeling of man.

Poetry offers its readers a group of words. Words, in written poetry, are composed into phrases, phrases into sentences, all being the components of lines. If it is compared with language that is used in everyday life, poetry has its own patterns. Violation of sentence structure or syntax, for instance, is often done in order to reach its beauty. Sometimes violation of the sentence structure is done to reach its sound and rhythm. Wahab (2002) states that *Licencia Poetica* enables the poet to change the rules of ordinary language as the poet's wish.

Poetic language, according to Kiparsky (1973), differs from, for instance, Standard English in far more than word-order transformation. Perhaps the most striking characteristic of modern poetry is the stretching of grammar. This has led, in the discussions of poetic language in the framework of generative grammar, to what has at times been a somewhat simplistic reliance on the concept of *ungrammaticality* or *deviance*.

The approach of analyzing poetry, through decades, has been limited to the side of literary criticism. Literary criticism was separated from the linguistic phenomena. Many critics saw themselves as pure literary critics who saw literary works and linguistics as two distinct things. And linguists, on the other side, seemed to avoid having interaction with literary works since they did not see the use of linguistics in analyzing literary works. However, after the publication of Chomsky's *Syntactic Structure* in 1957, there has been a great development of linguistic application to literature. Hundreds of articles, dozens of books and

anthologies, academic seminars, journals of language teaching and many other writings have appeared, all of which showed the efforts to explore this possibility (Ching, 1980: 3).

Linguists or critics have been starting to view literary works through the linguistics perspective. Some of the critics believe that linguistics has something to contribute to literary criticism, and that literary criticism has something to contribute to linguistics. Spiro (1991) states that literary competence in many ways depends on linguistic competence; one could not imagine appreciation of literary texts without appreciation of the language in which they are constructed. Some may say that, to appreciate literary text, only one competence is manifested i.e. literary competence; in many facets, literary and linguistic competences are so intertwined.

However, Fowler (1986) reminded that a distinction must be made between two ways of studying literature "linguistically". On the one hand, a literary critic can sum up the basic assumption: "A poet's medium is language: whatever he does, through the poet, he does in and through language." It follows that whatever the writer 'does' can be revealed through the analysis of the language. But such analysis might not be attached to any particular methodology. In the other hand, characteristically, some critics are methodologically eclectic and untechnical. The alternative position is methodologically much less casual. Here, the linguistic study of literary text means, not just study of language, but the study of the language utilizing the concepts and methods of modern linguistics.

Fowler claims that the method, in this sense, implies two differences between the study of language and the linguistic study of language. First, linguistic description is technically superior because it is explicit, systematic, and comprehensive. Second, the literary criticism of language is logically inferior because the critic makes up his mind in advance and then supports his claims by citing selected aspects of the text.

Language as a medium for, say, poets, is presumably analogous to paint, bronze, or celluloid. These materials are easily come to mean 'only a medium': the real thing is the poem which is conveyed 'in and through' the medium. Thus the substance of literature is shifted into some obscure, undefined, sphere of existence which is somehow beyond language (Fowler, 1986: 10). But for linguistics, literature is language, to be theorized just like any other discourse; it makes no sense to degrade the language to a mere medium, since the meanings, themes, larger structures of a text, 'literary' or not, are uniquely constructed by the text in its inter-relation with social and other context.

Widdowson (1985) assumes that the ultimate purpose of literary criticism is to interpret and evaluate literary writings as works of art. The literary critic is primarily concerned with messages and his interest in codes lies in the meanings they convey in particular instance of use. The linguist, on the other hand, is concerned primarily with the codes themselves and particular messages are of interest in so far as they exemplify how the codes are constructed. In a piece of literature, a poem for example, the linguist will be interested in finding out how it exemplifies the language system. This is not to say that the linguist will

necessarily ignore the meanings which the poems convey. It may, indeed, well be the case that the linguist's analysis of the language of a poem is dependent on some prior intuitive interpretation of what the poem is about. Literary critic, however, takes interpretation as his aim. He is interested in finding out what aesthetic experience or perception of reality the poem is attempting to convey. His observation of how language system is used will serve only as a means to this end.

Long before this citation, in the early 1960s, Jakobson has reminded that sometimes we hear that poetics is in contradistinction to linguistics. It is obviously concerned with evaluation. This separation of the two fields from each other is based on a current but erroneous interpretation of the contrast between the structure of poetry and other types of verbal structure. Unfortunately, the terminological confusion of "literary studies" with "criticism" tempts the student of literature to replace the description of the intrinsic values of a literary work with a subjective, censorious verdict. The label "literary critic" applied to an investigator of literature is as erroneous as "grammatical (or lexical) critic" would be applied to a linguist. Today, it would be better if we are not keeping on quarrelling over this matter. Since there is a bridge between these two fields, i.e. stylistics. The purpose of stylistics is to link the two approaches by extending the linguist's literary intuitions and the critic's linguistic observations and making their relationship explicit.

In fact, the effort to deal with literary works through many approaches has the same objective; i.e. to understand the literary works better. Literary works, as seen by many people, is a form of communication, which is principally a portrait

of human emotional contemplation – whatever the genre of the works; poetry, prose, drama, or even essays. For those reasons, literary work is seen as creative works of art in the form of language. Thus, literary works are considered as the best place where readers can find the best use of the language.

In accordance with the reasons above, the writer is eager to analyze a literary work, particularly poetry, through the aspects of linguistics, i.e. syntax, semantic, and phonology. Wahab (2002) states that linguistics approach to literature is based on at least three postulates: (1) literature consist of linguistic objects designed with an artistic end, (2) linguistic object are formal objects, and (3) a formal object, account of linguistic object designed with an artistic end, approximates a formal account of that artistic design. These three postulates apply to the four basic aspects of linguistics – phonology, morphology, syntax, and semantics.

Radford (1988: 18 -19) states that:

(i) a set of *phonological* rules – specify how words, phrases, and sentences are pronounced;

(ii) a set of *morphological* rules – specify how words are built up out of morphemes (i.e. grammatical units smaller than the word);

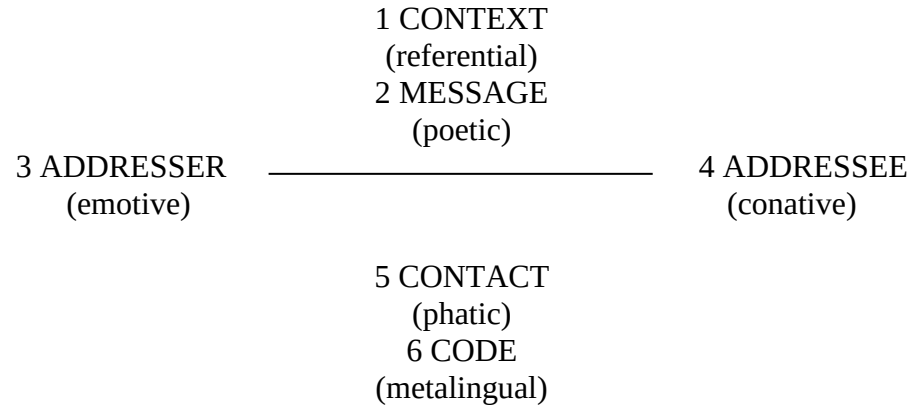
(iii) a set of *syntactic* rules – specify how sentences are built up out of phrases, and phrases out of words;

(iv) a set of *semantic* rules – specify how words, phrases, and sentences are interpreted (i.e. what their meaning is).

These are what Chomsky means by saying that language is *rule-governed* (Radford, 1988: 19). What Chomsky argued in *The Listener* (1968), and in *Language and Mind* (1972) relates to the native speaker's ability to produce and understand new sentences. This is the general principle about how sentences are formed, interpreted, and pronounced. These principles (or rules) must be of a sufficiently general nature. The tasks of linguist in seeking to account for this creative aspect of grammatical competence is thus to formulate appropriate sets of syntactic, morphological, phonological, and semantic rules.

Jakobson (1960) distinguishes six communication functions, each associated with a dimension of the communication process:

Dimensions:



Functions:
1 *referential* (= contextual information)
2 *poetic* (= message-delivered)
3 *emotive* (= self-expression)
4 *conative* (= vocative or imperative addressing of addresse)
5 *phatic* (= checking contact working)
6 *metalingual* (= checking code working)

The parts of the diagram in upper-case letters refer mainly to the physical and contextual elements of any act of verbal communication. The CONTEXT in which the act takes place will influence the degree of CONTACT between

ADDRESSER and ADDRESSEE. All of these will affect the nature of MESSAGE and the form or style in which the message is delivered, its CODE. In turn, these physical and contextual factors will influence the parts of the diagram in brackects, which refer mainly to the actual structure and meaning of the language in a particular act of communication (Bradford, 1997: 41).

One of the six functions is always the dominant function in a text and usually related to the type of text. In poetry, the dominant function is the poetic function: the focus is on the message itself. The true hallmark of poetry is according to Jakobson "*the projection of the principle of equivalence from the axis of selection to the axis of combination*". This systematic framework is founded upon Saussure's thesis of *signifier* and *signified* relationship within the broader structure of language. The axis of combination involves the system of rules and conventions (grammar and syntax) through which individual words are combined into larger units of meaning – the dominant, all-purpose unit of combination being the sentence, i.e. the syntagmatic chain. The axis of selection involves the choices made at each stage in syntagm from the different words available for each grammatical class or type, i.e. paradigmatic selection.

Furthermore, Jakobson states that the linguistic study of the poetic function must overstep the limits of poetry, and, on the other hand, the linguistic scrutiny of poetry cannot limit itself to poetic function. The particularities of diverse poetic genres imply a differently ranked participation of the other verbal function along with the dominant poetic function. Epic poetry, focused on the third person, strongly involves the referential function of language; the lyric,

oriented toward the first person, is intimately linked with the emotive function; poetry of the second person is imbued with the conative function and is either supplicatory or exhortative, depending on whether the first person is subordinated to the second one or the second to the first (1960,p.70).

As stated previously that the objective of using any approach in analyzing literary works is to understand them better. The syntactic approach the writer intends to apply in this study is to grasp the syntactic patterns used in poetry, particularly written by William Butler Yeats. The relationship between syntax and other linguistics elements such as phonology and semantics can reveal the poems' meanings.

In a pure idealistic sense, linguistic analysis ought to offer various ideas that open possibilities in the study of literature as Widdowson (1985) states that 'if linguistic analysis really can contribute anything to an understanding of a poem over and above that promoted by literary approach, then there ought to be something more to be said about poetry'. He, for instance, exemplifies by showing how a study of the poem's syntax can provide insights into the poem's meaning: the fact that syntax is arranged to focus on a possessive word 'whose' is correlated with the theme of possession which runs throughout the poem.

Therefore, this study will explore all possibilities that might make its own sense that the relationship between syntax and other linguistics elements such as phonology and semantics can reveal to understand the poems' meanings. It is obvious that it is not easy for me to catch the meaning of poems without being deeply bound into its words. Like a sea explorer, I will not be able to describe

living things or creatures live in the bottom of the sea without diving into it. Although there are not all things I can write, I will be able to tell the things that have been found.

There is, then, a reason why I am at great desire to analyze poetry. It is found that within poetry lie unending beautiful as well as strange and weird sentences, phrases, and words which are rich sources for analysis. Besides, the words of poetry, in my mind, can give a great interest and the deepest feeling. And, truthfully, I am firstly inspired by the paper of Abdul Wahab "Bridging Linguistics and Literature", which brings me into this study.

Finally, the discussion of the poetry of William Butler Yeats is very important, in the sense that William Butler Yeats is one of the world's most prominent English poets of twentieth century. It has been tried to consider Yeats's contribution to English literature, and finds that within Yeats's poems there are many wonderful words that are worthwhile to analyse. This fact attracted my interest to be more involved in the poems. At last, this book is hoped to be able to explore all possibilities to bridge the gap between linguistics and literature in this study.

B. Focuses within the Linguistic Study on Literature

In accordance with the approach of the linguistic study on literature above the analysis of this book will be based on the following formulation: "How are linguistic aspects implemented to the understanding of the meaning of poetry? And specifically this book anlayses William Butler Yeats' poems as the examples of how linguistic study works on poetry. This general focus will be specified into

the following questions:

i. What syntactic and phonological forms are found in William Butler Yeats' poems?

ii. How do the syntactic and phonological forms contribute to the understanding of the meaning of the poems?

iii. How do semantic interpretations contribute to the understanding of the meaning of the poems?

C. The Objectives of the Study

In accordance with the questions formulated above, this book aims at describing "the linguistic implementation to the understanding of the meaning of William Butler Yeats' poems". This general objective is specifically described:

i. The syntactic and phonological forms in William Butler Yeats' poems

ii. The contribution of syntactic and phonological forms to the understanding of the meaning of William Butler Yeats' poems.

iii. The contribution of semantic interpretation to the understanding of the meaning of the poems.

D. Significance of this Book

The book which is a research result is expected to be useful for further literary research, both theoretically and practically. Theoretically, in developing theories of literary criticism, the relation of linguistics and literary criticism is essential to development of each component. This relation should begin another

development of ideas and theories in understanding literary works. Both theories are applicable in the real activities at school. The knowledge of the relationship of both theories will make the teachers and the students able to explore the deeper meaning on the literary works and extend their knowledge, the theories, and the literary works.

Practically, the book is also expected to give contribution to literary appreciation and language teaching as follows:

First, linguistically it is expected that the findings of the study help the teachers and students develop the scientific studies in language such as syntax, semantics, or phonology. In terms of the teaching and learning process, it is intended to give advantages to teachers and students in teaching and learning syntax in the English Department at Universities and syllabus or curriculum designers in improving the materials of linguistics in relation with the study of literature.

Second, in accordance with the literary appreciation, it is expected that the findings of the study help the students and the teachers appreciate literary works as effectively as possible. The research findings may provide teachers and students with beneficial information about literary aspects, so that teachers and students will come to a better understanding.

Third, in relation with the language teaching it is also expected that this book will give contribution to the teaching of language use focusing on the receptive activities such as reading and especially reading poetry, as well as productive activities such as writing and discourse analysis. It is hoped that in

reading activities students have deeper understanding about the poetry, and in writing activities students can make analysis by using linguistics approach or perspective. It should be mentioned here that the result of this research will give significant contribution to the teaching of human values through language teaching.

E. Scope and Limitations

This book is not meant to be a complete syntactic study of literary work, since only the most important structures have been chosen. Even within the areas which are covered in this study there are still many gaps which must await for further research. It must also be mentioned here that in some areas the treatment is very sketchy.

The analysis and discussion of this book is limited on W.B Yeats four poems i.e. *"Sailing to Byzantium"*, "*Leda and the Swan"*, " *The Lake Isle of Innisfree"* and "*The Coming of Wisdom with Time*". These four poems are the most important among Yeats' other poems in terms of their continuity in using well-formed sentences, rhyme and rhythm, and imagery as well as symbols. The linguistics elements are analyzed to find the characteristics of syntactic and phonological patterns of the poems. The researcher believes that in this study the poem's syntax and sound patterns can provide insights into the poem's meaning. In spite of this limitation, it is hoped that the linguistic analysis will give a useful contribution to the study of linguistics on literature.

F. Definition of the Terms

To avoid misunderstanding in this book, there are several terms, which need to explain further.

i. Linguistic Analysis:

A linguistic analysis is an effort to deal with the analysis to which principles or rules of linguistics are applied to certain language phenomena. Linguistics, as defined by Crystal (1977), is a scientific study of language which normally covers such branches as phonology, morphology, syntax, semantic, pragmatics, and so on. Phonology is a branch of linguistics which studies the sound system of languages. Morphology studies the structure of forms of words, primarily through the use of the morpheme construct. Syntax studies the combination of lingual units of word which forms and constructs the broader lingual units such as phrase, clause, and sentence. Semantic is a major branch of linguistics which devoted to the study of lexical and grammatical meanings in language.

Linguistic analysis usually deals with the principles of how a certain language phenomenon is analyzed. To a certain opinion, this type of analysis or approach would be called as stylistic i.e. linguistic description of literary texts, in the sense that our research object is literary work. Syntactic is the part of semiotic (in Charles Morris's definition) i.e. concerned with the rules which govern utterance and interpretation. In this sense, it means something very much like grammar (Scholes, 1982: 149).

Crystal (1977) states that syntax (syntactic) is a traditional term for the study of **rules** governing the way words are combined to form sentences in a language. In generative linguistics, the syntactic component is one of three major organizational units within a grammar (the others being **phonological** and **semantic**), containing rules for the generation of syntactic structure (e.g. phrase-structure rules, transformational rules). Syntactic structures (patterns, or constructions) are analyzable into sequences of syntactic categories or syntactic classes, these being established on the basis of the syntactic relationship linguistic items have with other items in a construction. The relation of phonological and semantic analysis is to explicate sound pattern and its representation of word or sentence meaning. Thus, the linguistic theory is applied to the study of literature because of an idea that some theories of literature are more based on some certain phenomena so the results haven't described universal phenomena.

ii. Poetry:

Poetry may refer to the art of rhythmical composition, written or spoken designed to produce pleasure through beautiful, elevated imaginative, or profound thought (Shaw, 1972). It is a literary device, and a poem is the construction of words where reader of it may find, in Wellek's words, mental experience. A poem is nothing outside the mental processes of individual readers and is thus identical with the mental state or process which we experience in reading or listening to a poem.

Archibald MacLeish (in Kennedy and Gioia, 2002) makes a provocative title of his poem "Ars Poetica" which is Latin for "the poetic art" or "the art of

poetry", and it is not unusual for poets to "speculate" in verse about their art. MacLeish, in fact, borrowed his title from the Roman poet Horace who wrote a brilliant verse epistle on the subject during the reign of Caesar Augustus. Over the next two thousand years there has been no shortage of opinions from fellow poets. There is something alluring and mysterious about poetry, even to its practitioners. The complete poem of MacLeish will be presented in the following chapter.

Some of us perhaps had formed our own idea about poetry, whether or not we can define it. Robert Frost, for instance, made a try at a definition: "A poem is an idea caught in the act of dawning", and, "It is a way of remembering what it would impoverish us to forget". Dante's words of poetry are "things that are true expressed in words that are beautiful". Emily Dickinson says that "If I feel physically as if the top of my head were taken off, I know *that* is poetry". Gerald Manley Hopkins states that poetry is: "speech framed…to be heard for its own sake and interest even over and above its interest of meaning".

Poetry is not to be ga1lloped over like the daily news; a poem differs from other genres like prose or drama, in the sense that it is to be read slowly, carefully, attentively. Not all poems are difficult, of course, and some can be understood and enjoyed on first seeing. But good poems yield more if read twice; and the best poems – after ten, twenty, or a hundred readings – still go on yielding.

Poetry may state facts, but, more important, it makes imaginative statements that we may value even if its facts are incorrect. Coleridge's error in placing a star within the horns of the crescent moon in "The Rhyme of the Ancient Mariner" does not stop the passage from being good poetry, though it is faulty

astronomy. According to one poet, Gerald Manley Hopkins, poetry is “to be heard for its own sake and interest even over and above its interest of meaning.”

The term poetry appears in the title, then, back to the definition by Shaw (1972), may refer to the art of rhythmical composition, written or spoken designed to produce pleasure through beautiful, elevated imaginative, or profound thought. In this book the poems that will come to be analysed are the poems written by William Butler Yeats, i.e.“*Sailing to Byzantium”* which contains of four stanzas and thirty-two lines, “*Leda and the Swan”* which contains of four stanzas and fourteen lines, “ *The Lake Isle of Innisfree”* which contains of three stanzas and twelve lines, and ” *The Coming of Wisdom with Time*” which contains of only one stanza of four lines poem.

II: Theory of Linguistics

This chapter comprises the description and discussion of the related literature employed in this book. Specifically it discusses the linguistic theory, the nature of syntax, and the nature of poetry.

Crystal (1977) states that linguistics is a scientific study of language which normally covers such branches as phonology, morphology, syntax, semantic, pragmatics, and so on. Phonology is a branch of linguistics which studies the sound system of languages. Morphology studies the structure of forms of words, primarily through the use of the morpheme construct. Syntax studies the combination of lingual units of word which forms and construct the broader lingual units such as phrase, clause, and sentence. Semantic is major branch of linguistics which devoted to the study of lexical and grammatical meanings in language.

A language is a complex system that constitutes a body of unconscious knowledge in the minds of human beings (Falk,1978:241). Any attempt to describe even a single aspect of language requires intensive study and, even then, the resulting description must be regarded as a hypothesis subject to expansion and further confirmation or disconfirmation. Chomsky (1957) states that the central notion in linguistic theory is that of "linguistic level". A linguistic level, such as phonemics, morphology, phrase structure, is essentially a set of descriptive device that are made available for the construction of grammars; it constitutes a certain method for representing utterances. Chomsky in 1965, states that linguistic theory is concerned primarily with an ideal speaker-listener, in a

completely homogeneous speech community, who knows its language perfectly and is unaffected by such grammatically irrelevant conditions as memory limitation, distractions, shift of attention and interest, and errors (random or characteristic) in applying his knowledge of the language in actual performance.

Kempson (1977) states that linguistics, like any other science, is concerned not with mere collection of facts, but with the construction of a system of abstract concept which will account most adequately for the particular properties which languages display. She, furthermore, explains that in the scientific methodology, the development of linguistic theory has generally followed a particular pattern: (i) constructing an abstract system (a theory) to account for a certain part of language structure, (ii) investigating the consequences of setting up such a system, (iii) rejecting the system if it predicts certain facts which do not in fact obtain, and (iv) substituting an alternative system which is compatible with the facts.

The goal of linguistic investigation is to describe languages and to explain the unconscious knowledge all speakers have of their language. Science does not consist merely of the observation and description of phenomena, although these are the two activities of the scientist that are most obvious to outsider. Every science, including linguistics, seeks to discover the general principles which underlie the variety of observable facts. In human language, the factual data are almost overwhelming, although linguistics has made substantial progress in describing and explaining many of the characteristics of language.

A. The Nature of Syntax

The word syntax came originally from Greek and literally meant ‘a setting out together’ or ‘arrangement’. In some approaches to the description of syntax, there was an attempt to produce an accurate analysis of the sequence or the ordering ‘arrangement’ of elements in the linear structure of the sentence. If we concentrate on the structure and ordering of components within a sentence, we are studying what is technically known as the **syntax** of a language (Yule, 1986: 80).

Chomsky (1957) states that syntax is the study of the principles and processes by which sentences are constructed in a particular language. Fowler (1986) states that syntax is the processes and orderings which arrange signs into the sentences of a language. According to Wales (2001: 283) the traditional term in grammar for the core component of sentence structure; the way words, phrases, and clauses are ordered and formally grouped.

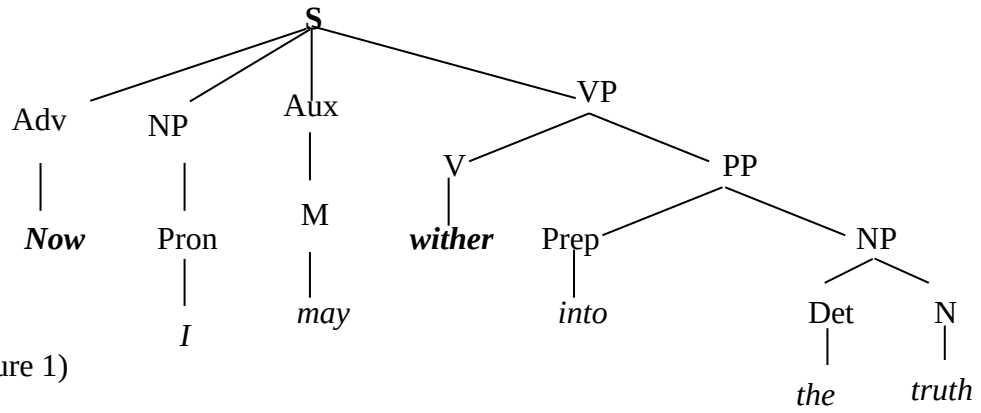
Syntactic investigation of a given language has as its goal the construction of a grammar that can be viewed as a device of some sort for producing the sentences of the language under analysis (Chomsky, 1957: 11). In Bradford’s view Noam Chomsky is probably the most influential figure in formal linguistics. In *Syntactic Structure* (1957) Chomsky devised the model for transformational-generative grammar, in which every linguistic construction is seen as “consisting of” other component constructions. For instance the sentence

The men were playing the game

would be represented as a sequence of NP (Noun Phrase – the men) and VP (Verb Phrase – were playing the game). At the localized level the VP consists of V + NP, and the NP consists of Art (article 'the') + N. The same sentence could be 'transformed' from its active to its passive form, 'The game was played by the men', and the elements of 'phrase structure grammar' described above would be employed to show how the transformation takes place.

Chomsky's system of 'phrase structure grammar' begs a number of questions; most significantly how and why do individual speakers choose an active rather than a passive version of the above sentence or vice versa? Chomsky answered (1965) with the thesis that "linguistic competence" is what makes "linguistic performance" possible. Linguistic competence is the internalized blueprint ('the deep structure') that enables the speaker to produce the statement ('the surface structure'). The sentences quoted above are surface manifestations of the same deep structure. Their difference can be explained in terms of their user's decision to emphasize the importance of either the game or the players in his /her description of a particular event, combined with his/her acquired ability to redistribute a particular group of nouns, verbs, and articles (Bradford, 1997: 91).

It is obvious that the syntactic structure contains the properties that can be found through out the sentences including the lines of the poems. The syntactic structure can be drawn from the last line of W.B Yeats' poem "The coming of Wisdom with Time", i. e. *Now I may wither into the truth* as follows:



(Figure 1)

By the tree diagram, such as example above, the interpretation of such a diagram is transparent. If the basic string is: *Now I may wither into the truth;* the structure presented in the tree diagram above can be taken as a first approximation to its (base) Phrase-marker. A grammar that generates simple Phrase-markers may be based on a vocabulary of symbols that includes both *formatives (the, truth,* etc.*)* and *category symbol* (S, NP, VP, V, etc.). The formatives, furthermore, can be subdivided into *lexical* items (*I, truth)* and grammatical items (*Present, Possessive,* etc.).

Paul Kiparsky (1973) supports this kind of interpretation by insisting that transformational grammar defines "grammatical relevance" in terms of syntax by analyzing the constituent structure of sentences. He explains that, first of all sentences are analyzed according to tree diagram like the above diagram. Such a tree structure shows how a sentence can be analyzed on various different levels. For example, depending on which level of the tree looks at, the above sentence is described as made up of:

Adverb+ Noun Phrase+ Auxiliary +Verb Phrase + Determiner + Noun

or of

Noun Phrase + Verb + Noun Phrase

or of

Noun Phrase + Verb Phrase

Such tree can be turned into other tree according to transformational rules. The tree above is a surface structure and has undergone a number of transformations (Kiparsky, 1973: 237). Furthermore, he states that a transformational syntax of a language provides a derivation from a deep structure via many intermediate trees to a surface structure for each sentence in the language. The derivations say what elements can and cannot count as the same with respect to syntax; two elements count as the same at a given stage in the transformational derivation if they are labeled alike in the tree of the stage.

If we consider a poem as text, we can say that it consists of a series of noun phrase, and we can account for its deviance in grammatical terms by saying that it is a 'sentence' which lacks the obligatory of verb phrase (VP). This is to say, the poem begins with a capital and ends with a full stop and is represented as an independent utterance, but independent utterances must be related to sentences and here there is no sentence but only a collection of noun phrases (Widdowson, 1985). The first base rule of a generative grammar is:

S $\longrightarrow$ NP + VP

In the poem, however, the required rule may appear to be:

S $\longrightarrow$ NP + NP, although we often find the syntactic patterns of particular poem is not this simple. For example, in the other poem of William Butler Yeats *The Lake Isle of Innisfree* presented below shows this fact.

I will arise and go now, and go to Innisfree
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

The first stanza of this poem contains compound sentences. The first line: *I will arise and go now, and go to Innisfree* contains a more complex syntactic pattern. In transformational rule, this line contains of S1, S2, S3, and S4, where the first sentence (S1) is derived from S2, S3, and S4. Thus, the sentence *I will arise and go now, and go to Innisfree* is constructed from S2 i.e."I will arise now", and S3 "I will go now", and "I go to Innisfree". It is found, in this sentence, that there is a deletion of NP + Modal in S3, and deletion of NP in S4. It is common, however, to find utterances within stanzas which consist of only noun phrases, but the important point to note is that such utterances are not independent but relatable to a foregoing utterance which provides the grammatical elements necessary for a sentence to be reconstructed.

The grammar of a particular language, according to Chomsky, is to be supplemented by a universal grammar that accommodates the *creative* aspect of language use and expresses the deep-seated regularities which, being universal, are omitted from the grammar itself. Therefore it is quite proper for grammar to discuss only exceptions and regularities in any detail. It is only when supplemented by a universal grammar that the grammar of a language provides a full account of the speaker-hearer's competence.

By a generative grammar Chomsky means simply a system of rules that in some explicit and well defined way assigns structural descriptions to sentences.

Obviously, every speaker of a language has mastered and internalized a generative grammar that expresses his knowledge of his language. This is not to say, adds Chomsky, that he is aware of the rules of the grammar or even that he can become aware of them, or that his statements about his intuitive knowledge of the language are necessarily accurate. Any interesting generative grammar will be dealing, for the most part, with mental processes that are far beyond the level of actual or even potential consciousness; furthermore, it is quite apparent that a speaker's reports and viewpoints about his behavior and his competence may be in error. Thus a generative grammar attempts to specify what the speakers actually knows, not what he may report about his knowledge.

To avoid, says Chomsky, what has been a continuing misunderstanding; it is perhaps worth while to reiterate that generative grammar is not a model for a speaker or a hearer. It attempts to characterize in the most neutral possible terms the knowledge of the language that provides the basis for actual use of language by a speaker – hearer. When we speak of a grammar as generating a sentence with a certain structural description, we mean simply that the grammar assigns this structural description to the sentence.

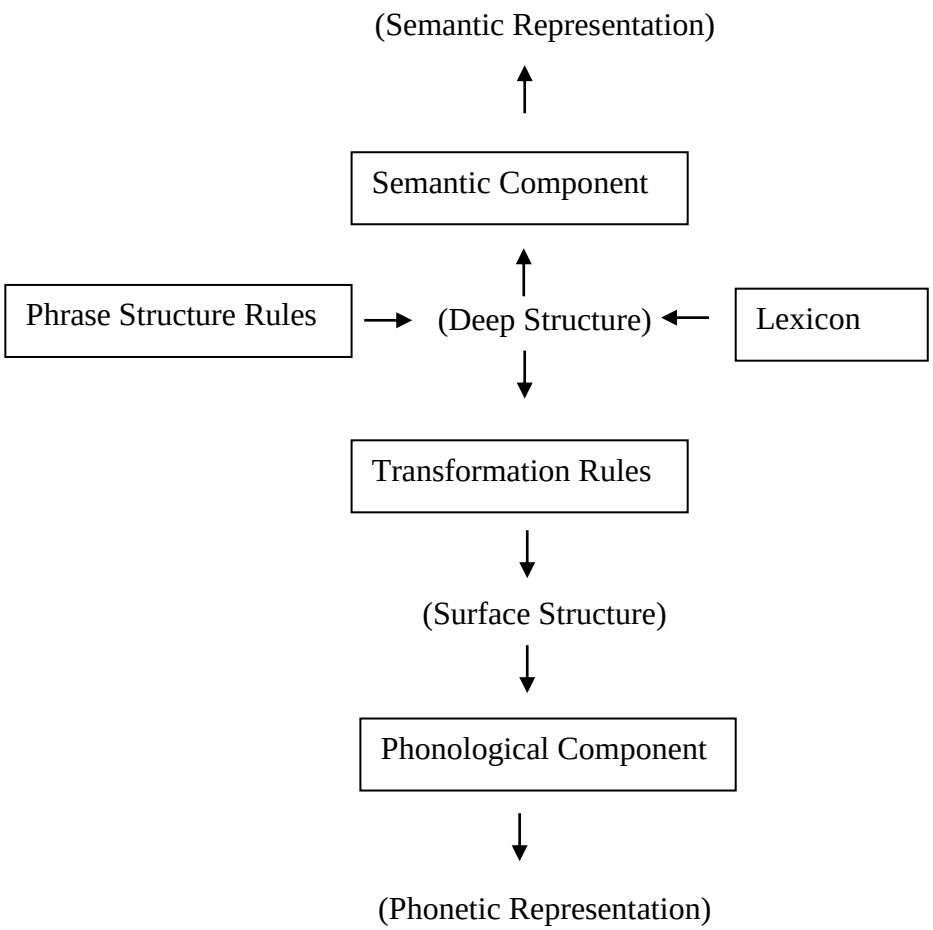


Figure 2 (Generative Model of Grammar)

This is the model of Chomsky Transformational Generative Grammar developed in 1965. The term such as “transformation” can give the impression that theories of transformational generative grammar are intended as a model for the processes through which the human mind constructs and understands sentences. Chomsky is clear that this is not in fact the case: a generative grammar models only the knowledge that underlies the human ability to speak and understand. One of the most important of Chomsky’s ideas is that most of this

knowledge is innate, with the result that a baby can have a large body of prior knowledge about the structure of language in general, and need only actually *learn* the idiosyncratic features of the language(s) it is exposed to. Chomsky was not the first person to suggest that all languages had certain fundamental things in common (he quotes philosophers writing several centuries ago who had the same basic idea), but he helped to make the innateness theory respectable after a period dominated by more *behaviorist* attitudes towards language. Perhaps more significantly, he made concrete and technically sophisticated proposals about the structure of language, and made important proposals regarding how the success of grammatical theories should be evaluated.

In the 1980s, Chomsky proposed a distinction between *I-Language* and *E-Language*, similar but not identical to the competence/performance distinction. I-Language is taken to be the object of study in syntactic theory; it is the mentally represented linguistic knowledge that a native speaker of a language has, and is therefore a mental object — from this perspective, most of Linguistics is a branch of Psychology. E-Language encompasses all other notions of what a language is, for example that it is a body of knowledge or behavioral habits shared by a community. Chomsky argues that such notions of language are not useful in the study of innate linguistic knowledge, i.e. competence, even though they may seem sensible and intuitive, and are useful in other areas of study. Competence, he argues, can only be studied if languages are treated as mental objects.

Much current research in transformational grammar is inspired by Chomsky's *Minimalist Program*, outlined in his book *The Minimalist Program*

(1995). The new research direction involves the further development of ideas involving *economy of derivation* and *economy of representation*, which had started to become significant in the early 1990s, but were still rather peripheral aspects of TGG theory. Economy of derivation is a principle stating that movements (i.e. transformations) only occur in order to match *interpretable features* with *uninterpretable features*. An example of an interpretable feature is the plural *inflection* on regular English nouns, e.g. *dog**s***. The word *dogs* can only be used to refer to several dogs, not a single dog, and so this inflection contributes to meaning, making it *interpretable*. English verbs are inflected according to the grammatical number of their subject (e.g. "Dogs bite" vs. "A dog bite***s***"), but in most sentences this inflection just duplicates the information about number that the subject noun already has, and it is therefore *uninterpretable*. Economy of representation is the principle that grammatical structures must exist for a purpose, i.e. the structure of a sentence should be no larger or more complex than required to satisfy constraints on grammaticalness (note that this does not rule out complex sentences in general, only sentences that have superfluous elements in a narrow syntactic sense). Both notions, as described here, are somewhat vague, and indeed the precise formulation of these principles is a major area of controversy in current research. An additional aspect of minimalist thought is the idea that the derivation of syntactic structures should be *uniform*; that is, rules should not be stipulated as applying at arbitrary points in a derivation, but instead apply throughout derivations. For this reason, Deep Structure and Surface Structure are not present in Minimalist theories of syntax. Minimalism in the sense described

here has no philosophical association with *Minimalism*, the artistic and cultural movement.

In the 1950s Chomsky argued that the notions "grammatical" and "ungrammatical" could be defined in a meaningful and useful way. In contrast an extreme behaviorist linguist would argue that language can only be studied through recordings or transcriptions of actual speech, the role of the linguist being to look for patterns in such observed speech, but not to hypothesize about why such patterns might occur, nor to label particular utterances as either "grammatical" or "ungrammatical". Although few linguists in the 1950s actually took such an extreme position, Chomsky was at an opposite extreme, defining grammaticality in an unusually (for the time) *mentalistic* way. He argued that the intuition of a native speaker is enough to define the grammaticalness of a sentence; that is, if a particular string of English words elicits a double take, or feeling of wrongness in a native English speaker, it can be said that the string of words is ungrammatical (when various extraneous factors affecting intuitions are controlled for). This (according to Chomsky) is entirely distinct from the question of whether a sentence is meaningful, or can be understood.

It is possible for a sentence to be syntactically **grammatical** but semantically the meaning is **nonsensical**, as in Chomsky's famous example: "*colorless green ideas sleep furiously*". But such sentences manifest a linguistic problem distinct from that posed by meaningful but ungrammatical (non)-sentences such as "boy the bit dog the", the meaning of which is fairly clear, but which no native speaker would accept as being well formed.

As the theory of generative grammar has progressed, the notion of syntactic description has been extended. The syntactic component specifies an infinite set of abstract formal objects, each of which incorporates all information relevant to a single interpretation of a particular sentence. We should notice that a syntactic description may convey information about a sentence beyond its phonetic form and semantic interpretation. Furthermore, Chomsky explains that the knowledge of a language involves the implicit ability to understand indefinitely many sentences. Hence, a generative grammar must be a system of rules that can iterate to generate an indefinitely large number of structures. This system of rules can be analyzed into three major components of a generative grammar; the syntactic, phonological, and semantic components (1965, p.15-16).

A grammar, remarks Chomsky, must pair signals and syntactic descriptions. The syntactic description assigned to a signal must determine the semantic interpretation of the signal. Furthermore, each syntactic description must uniquely determine the signal, hence the syntactic description must (i) determine a *semantic interpretation*, and (ii) determine a *phonetic representation*. The term 'deep structure' is the aspect of syntactic description that determines its semantic interpretation, and 'surface structure' is the aspect of syntactic description that determines its phonetic form (1969, p.16).

A grammar, then, must consist of three components: (i) a *syntactic component,* which generates syntactic description each of which consists of a surface structure and deep structure; (ii) a *semantic component,* which assign a semantic interpretation to a deep structure; (iii) a *phonological component,* which

assigns a phonetic interpretation to a surface structure. Thus a grammar as a whole will associate phonetic representations and semantic interpretation. This association is mediated by syntactic component that generates deep and surface structure as elements of syntactic description.

Chomsky's definition of grammar wins the researcher's attention. This definition is exactly the same as what have appeared long before Chomsky, a definition of a sentence written by Sayyid Ahmad Zaini Dahlan (around 14th century) in his book *Syarah Muhtashor Jiddan 'Alal Matan Al Jurmiyah*. He defines *Kalam* or sentence as "*al kalamu huwa al-lafdu al-murokkabu al-mufidu bil wad'i*". It means that a sentence is a sound that is structured and has meaning. Thus a sentence consists of three components, they are "lafad" which is sound, sound refers to phonology, "murokkab" which is structured, structure refers to syntax, "mufid" which is meaning, and meaning refers to semantic. Thus, what is proposed by Chomsky in his generative grammar which includes phonology, syntax, and semantic will be the basic analysis method, and they will be adopted by the researcher to be his framework of analyzing William Butler Yeats' poems.

B. The Nature of Poetry

Poetry differs, in many elements, with other genres, drama and fiction. Although, indeed, many works of drama and fiction are written in the form of poetry (Griffith, 1982: 53). Poetry is usually different from prose, drama, and fiction in several key ways. In general, it is more concentrated – that is, poetry says more in fewer words. Poets achieve this concentration by selecting details

more carefully, by relying more heavily on implication (through figurative language, connotation, and sensuous imagery), and by more carefully organizing the form of their poetry (through rhythmic speech patterns and "musical" qualities, like rhyme). Because of the relative shortness of poetry and because of its greater concentration, it demands a more complete unity than prose fiction; every word, every sound, every image must work toward a single effect. The result is that poetry is more intense than the other genres.

Some poems – "narrative" poem – are very similar to prose fiction and drama in the handling of characterization, point of view, plot, and setting. Thus many of the same questions that one asks about fiction or drama are relevant to the poems. Most poems, however, do not offer a 'story' in the conventional sense. They are usually brief and apparently devoid of 'action'. Even so, a plot of sorts may be implied, a place and time may be important, a specific point of view may be operating, and characters may be dramatizing the key issue of the poem. In any poem there is always one 'character' of the utmost importance.

As stated in the previous chapter that Archibald MacLeish writes a good poem "Ars Poetica" which contains itself as stating about the definition of poetry, *Ars poetica* is derived from Latin words for "the poetic art" or "the art of poetry". The complete verse is as the following:

Ars Poetica
Archibald MacLeish (1892-1982)

A poem should be palpable and mute
As a globed fruit

Dumb
As old medallions to the thumb,

Silent as the sleeve-worm stone
Of casement ledges where the moss has grown –

A poem should be wordless
As the flight of birds.

A poem should be motionless in time
As the moon climbs,

Leaving, as the moon releases
Twig by twig the night-entangled trees,

Leaving, as the moon behind the winter leaves,
Memory by memory the mind –

A poem should be motionless in time
As the moon climbs.
A poem should be equal to:
Not true.

For all the history of grief
An empty doorway and a maple leaf.

For love
The leaning grasses and two lights above the sea –

A poem should not mean
But be.

(in Kennedy and Gioia, *An Introduction to Poetry*)

A poem differs from other literary genres such as prose and drama in several ways. The poet's attitude is something like this: "I offer this piece of writing to be read not as a prose but as a poem – that is, more perceptively, thoughtfully, and considerately, with more attention to sounds and connotations." This is a great deal to expect, but in return, the reader, too, has a right to a certain expectation.

Approaching the poem in the anticipation of out of the ordinary knowledge and pleasure, the reader assumes that the poem may use certain

enjoyable devices not available to prose such as rhyme, alliteration, meter, rhythm, etc. The reader expects the poet to make greater use, perhaps, of resources of meaning such as figurative language, allusion, symbol, and imagery. The reader of a poem may find themselves, after reading a good poem, cannot explain precisely to themselves what they have experienced – even after repeating, word for word. The language of the poem itself, Archibald MacLeish, makes this point memorably in his poem written in 1929 “Ars Poetica”:

> A poem should not mean
> But be

But why do we bother about the meaning of a poem, is a question which need serious attention from us, readers, practitioners, literature teachers. As stated in previous chapter that any effort to deal with literary analysis is to understand the literary works better. One point, perhaps, concerns with meaning. Thus we see that the poem, as one of literary genres opens for wide range of interpretation.

III: Syntax and Meaning

This chapter contains the description and discussion of the syntax analysis in relation with its meaning.

Syntax provides the skeleton frame work of the sentence, and plays key role in the distribution and focusing of information, in the use of subordination, word order variation etc. As debates within generative grammar in the 1960s highlighted, the contribution of syntax to the "overall" meaning of a sentence is now recognized to be greater than has traditionally been supposed, and the boundary between syntax and meaning is far from being clear (Wales, 2001: 283).

Kempson (1977) states that the problem of characterizing the relation between lexical meaning and sentence meaning and the problem of the extent of the interdependence of syntax and semantic are so closely linked that they are virtually one and the same problem: and it is somewhat artificial to assume that one can be discussed without simultaneously discussing the other.

According to Kempson, in 1965 Chomsky spelled out and justified in some detail what was entailed in his use of the term *deep structure*. The setting up of this level arose from considering how a grammar must be written if it is to generate (i.e. describe) the infinite set of sentences of which a language is made up together with a structural (syntactic) description of that sentence. As the justification of this level of deep structure becomes important in considering the relation between syntax and semantics, it is worth recalling briefly how the need for such a level arose. It is uncontroversial that all languages involve hierarchical structures, not merely linear strings of words. To capture this hierarchical aspect

of language, linguists set up rules, which in accordance with the terminology of transformational grammar, called phrase structure rules.

What Chomsky argued in 1957, and more detail in 1965, was that while grammars containing only such phrase structure rules (a phrase structure grammar) were in principle able to describe an infinite set of sentences making up a language, there were certain generalizations about languages which such grammars could not captured. Chief amongst these were generalizations about structure which are obscured by the actual sequence of lexical items in a sentence. For example, the sentences *John promised Bill to go* and *John persuaded Bill to go* are identical in so far as they contain a subject noun phrase, a main verb, a noun phrase object and a following non-finite verb. What they differ in is the structural relationships between these items – in the second sentence the object noun phrase is understood as the subject of the following non-finite verb, but not in the first.

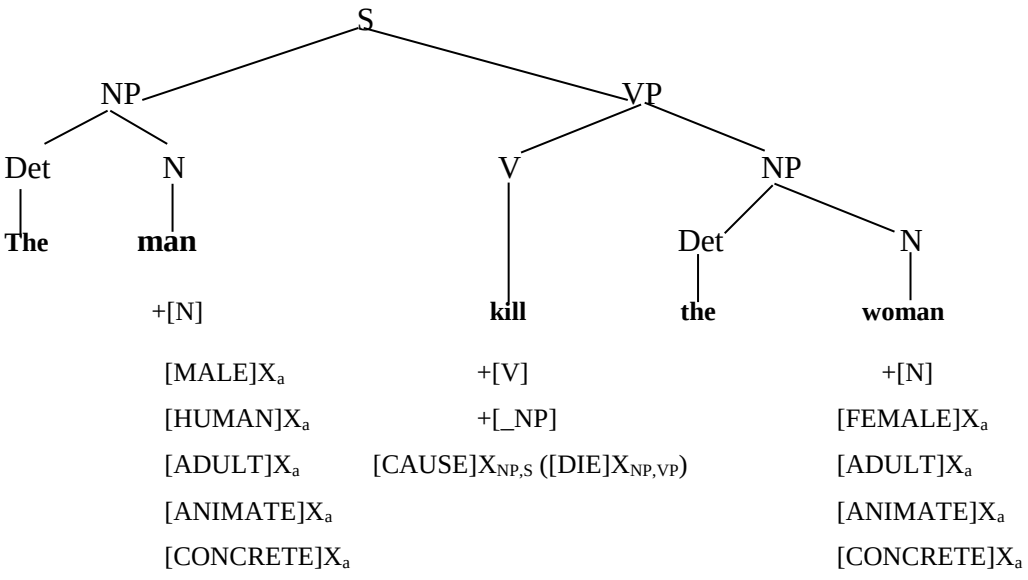
To Kempson, what Chomsky suggested was that while phrase structure rules capture one essential aspect of natural language, they can only capture facts such as these, and many more, at more abstract level call deep structure, a level at which none of the obscurities in the sentences itself remained, and all the structural properties could be stated explicitly. The consequence of accepting the justification of this more abstract level of description in stating the generalization about the structure of a sentence, is that such a grammar requires a means of stating the relation between this level, deep structure, and the sentence in question. Now this relation is said to be captured by transformational rules.

In accordance with a considerable body of arguments along these lines, the level of deep structure was generally defined as the level at which subject and object relations are stated, the level at which restrictions such as transitivity v. intransitivity are stated. Finally, it is sufficient to say that in a Chomsky 1965 – type model, it is the deep structure of every sentence which presents an explicit characterization of relations such as subject and object, with all the information from the lexicon about the idiosyncratic semantic and syntactic properties of each lexical item in the sentence. Thus sentences such as *Kiss David, Shout for Sue's candidate* will have a specified subject at the level of deep structure, and sentences like *I want Bill to go* and *I want to go* will have their contrasting subject of *go* specified at the level. What is more important, then, is to point out what the level of deep structure does not provide in a Chomskian-style model; it does not give a representation of meaning for the sentence – it merely gives a componential representation of the meaning of each item in the sentence (together with syntactic and phonological features) and a (partial) syntactic analysis of that sentence. In order to obtain semantic representation of the sentence, we have to combine these two sources of information.

There are several formulations, according to Kempson, of the way in which lexical meaning in the form of complexes of semantic component systematically combine to form representations of sentence meanings, but all those which linguists have devised so far seem to evade the most interesting problems involved in characterizing the interpretation of sentences. Kempson suggested to follow Bierwisch (1969), in which the relation between lexical

meaning and sentence meaning could be stated concerns the constraining of the variables which form part of the semantic representation of the lexical items. Thus the word *kill,* for example, should state explicitly that (*a*) the (deep structure) subject of *kill* must be interpreted as the individual who is the cause of the killing, (*b*) the (deep structure) object of *kill* must be interpreted as the individual who has undergone the death. The standard way of indexing for subject and object is by the subscripts '[NP,S]' and '[NP,VP]' respectively. The variables in the lexical entry should be indexed with respect to the requisite syntactic functions. Thus the lexical entry for *kill* on this basis would be:

[CAUSE] $X_{NP,\,S}$ ([BECOME] (-[ALIVE]$X_{NP,VP}$))



(Figure 3)

The rule which form sentence interpretations from a string of lexical items with entries along these lines then merely has to guarantee that the syntactically indexed variables in the lexical representation of the verb are in fact interpreted as

implying a reference to the same individuals as are implied to process the properties described in the various noun phrases in the deep structure. Most detailed suggestions of this process depend on assumption that, as part of deep structure, each noun phrase has an individual index which guarantees its distinctness from every individual. The deep structure specification of *The man killed the woman* (ignoring the problems of implications of reference and tense) has been shown in figure 3.

What Bierwisch suggested that a semantic rule of interpretation, the so called 'projection' rule, according to Kempson, performs two operations: (i) it substitutes the reference index for the syntactic index of the lexical entry (with the constraint that this can only take place for any noun phrase if the syntactic index in question matches the configuration of structure described in that syntactic index); and (ii) it joins all the resulting semantic complexes by '&' (which represents the logical operator of coordination corresponding to *and*) to form an unordered set. Thus for example, the phrase marker in figure 3 is interpreted as:

$$[\text{MALE}]X_1 \,\&\, [\text{HUMAN}]X_1 \,\&\, [\text{ADULT}]X_1 \,\&\, [\text{ANIMATE}]X_1 \,\&\, [\text{CONCRETE}]X_1 \,\&\, [\text{FEMALE}]X_2 \,\&\, [\text{HUMAN}]X_2 \,\&\, [\text{ADULT}]X_2 \,\&\, [\text{ANIMATE}]X_2 \,\&\, [\text{CONCRETE}]X_2 \,\&\, [\text{CAUSE}]X_1\,([\text{DIE}]X_2)$$

One of the weaknesses of this account of the relation between lexical meaning and sentence meaning is the absence of any specification of the implication of reference or of tense. There are, however, two points about this formulation of the relation between lexical meaning and sentence meaning. First, the use of syntactically indexed variables as arguments of semantic component provides a neat characterization of the insight that the meaning of a lexical item is

the set of conditions it systematically contributes to the truth conditions of sentences in which it occurs. Secondly, the fact that the output of the rule is stated as a conjunction of semantic components reflects the requirement that our characterization of sentence meaning should correspond to a set of truth condition. To this extent, such a rule formulation seems to represent a tentative step in the right direction. This type of projection rule thus serves as an example of one way of characterizing the systematic relation between lexical meaning and sentence meaning where lexical meaning is explicitly characterized as the contribution a lexical item makes to sentence meaning.

According to Kempson, what is more important in this point is that the relation between the semantic representation of a sentence and its syntactic representation which is implicit in this model. On this view, allied to Chomsky 1965 position, the statement of the semantic properties of a sentence depends on syntactic construct such as *subject, object, noun phrase, sentence.* That is to say, this model of semantic representation presents the claim that a statement of the semantic properties of a sentence depends on a prior account of syntactic constructs given at the level of deep structure. And this is the sense in which Chomsky's 1965 model of syntax is said to have the generative power, being independent of and logically prior to an account of the semantic structure of the sentence; semantics on the other hand is said to be interpretative, dependent on the constructs defined by the rules describing the syntactic structure.

IV: Sound and Meaning

This chapter discusses the description of the phonological aspect which in linguistics is related to sound and what it signifies to meaning.

In Edgar Allan Poe's famous poem *The Raven*, the poetry readers will be familiar with its melancholy refrain, 'Nevermore.' This is the only word uttered by the ominous visitor, and the poet emphasises that 'what it utters is its only stock and store.' This vocable, which amounts to no more than a few sounds, is none the less rich in semantic content. It announces negation, negation for the future, negation for ever. This prophetic refrain is made up of seven sounds seven, because Poe insists on including the final *r* which is, he says, 'the most producible consonant.' It is able to project us into the future, or even into eternity. Yet while it is rich in what it discloses, it is even richer in what it secretes, in its wealth of virtual connotations, of those particular connotations which are indicated by the context of its utterance or by the overall narrative situation. Abstracted from its particular context it carries an indefinite range of implications. 'I betook myself to linking/ fancy unto fancy,' the poet tells us, 'thinking what this ominous bird of yore -/ What this grim, ungainly, ghastly, gaunt, and ominous bird of yore/ Meant in croaking "Nevermore"./ This I sat engaged in guessing ... This and more I sat divining... .' Given the context of the dialogue the refrain conveys a series of different meanings: you will never forget her, you will never regain peace of mind, you will never again embrace her, I will never leave you! Moreover this same word can function as a name, the symbolic name which the poet bestows upon his nocturnal visitor.

Yet this expression's value is not entirely accounted for in terms of its purely semantic value, narrowly defined, i.e., its general meaning plus its contingent, contextual meanings. Poe himself tells us that it was the potential onomatopoeic quality of the sounds of the word *nevermore* which suggested to him its association with the croaking of a raven, and which was even the inspiration for the whole poem. Also, although the poet has no wish to weaken the sameness, the monotony, of the refrain, and while he repeatedly introduces it in the same way ('Quoth the raven, "Nevermore" ') it is nevertheless certain that variation of its phonic qualities, such as modulation of tone, stress and cadence, the detailed articulation of the sounds and of the groups of sounds, that such variations allow the emotive value of the word to be quantitatively and qualitatively varied in all kinds of ways.

The utterance of Poe's refrain involves only a very small number of articulatory motions – or, to look at this from the point of view of the acoustic rather than the motor aspect of speech, only a small number of vibratory motions are necessary for the word to be heard. In short, only minimal phonic means are required in order to express and communicate a wealth of conceptual, emotive and aesthetic content.. Here we are directly confronted with the mystery of the idea embodied in phonic matter, the mystery of the word, of the linguistic symbol, of the Logos, a mystery which requires elucidation. Of course, we have known for a long time that a word, like any verbal sign, is a unity of two components. The sign has two sides: the sound, or the material side on the one hand, and meaning, or the intelligible side on the other. Every word, and more generally every verbal sign, is

a combination of sound and meaning, or to put it another way, a combination of signifier and signified, a combination which has been represented diagrammatically as follows:

But while the fact that there is such a combination is perfectly clear, its structure has remained very little understood. A sequence of sounds can function as the vehicle for the meaning, but how exactly do the sounds perform this function? What exactly is the relation between sound and meaning within a word, or within language generally? In the end this comes down to the problem of identifying the ultimate phonic elements, or the smallest units bearing signifying value, or to put this metaphorically, it is a matter of identifying the quanta of language. In spite of its fundamental importance for the science of language it is only recently that this set of problems has at last been submitted to thorough and systematic investigation.

Perrine (1977) states that rhythm and sound cooperate to produce what we call the music of poetry. This music may serve two general functions: it may be enjoyable in itself; it may be used to reinforce meaning and intensify the communication. Furthermore, she explains that the peculiar function of poetry distinguished from music, however, is to convey not sounds but meaning or experience *through* sounds. In some poetry, sound and rhythm sometimes distract

attention from sense. In particular poetry the sound exists, not for its own sake, not for mere decoration, but as a medium of meaning. Its function is to support the leading player, not to steal the scene.

Perrine proposed four general headings to explicate sound and its representation of meaning. First, the poet can choose words whose sound in some degrees suggest to their meaning. In its narrowest sense this is called onomatopoeia. Thus, the lyric, “bark,” “bow-wow,” and “cock-a-doodle-doo” in Shakespeare’s *Song* are called onomatopoetic. Second, the poet can choose sounds and grouped them so that the effect is smooth and pleasant sounding (*euphonious/euphony*) or rough and harsh sounding (*cacophonous/cacophony*). The vowels are in general more pleasing than the consonants, for vowels are musical tones, whereas the consonants are merely noises. Third, the poet can reinforce meaning through sound is by controlling the speed and movement of his lines by his choice and use of meter, by his choice and arrangement of vowel and consonant sound, and by his disposition of pauses. In meter the unaccented syllables go faster than the accented syllables; hence the triple meters are swifter than the duple. Fourth, the poet can fit sound to sense is to control both sound and meter in such a way as to put emphasis on words that are important in meaning. He can do this by marking out such word by alliteration, assonance, consonance, or rhyme; by placing them before a pause; or by skillfully placing or displacing them in the metrical pattern.

In addition to onomatopoetic words there is another group of words,

sometimes called *phonetic intensive,* whose sound, by a process as yet obscure, to some degree suggest their meaning. We can see in the following table:

Sound	Words	Meaning
fl-	*flame, flare, flash, flicker, flimmer*	Often associated with the idea of moving light
gl-	*glare, gleam,glint, glow,glisten*	Often associated with the idea of light, usually unmoving
sl-	*slippery,slick,slide, slime,slop,slosh,slobber, slushy*	Often introduce word meaning "smoothly wet"
short-i	*inch,imp,thin,bit, little, chip,sliver, chink,slit, sip,whit, snip,wink,glint, glimmer,kitten,kid, minikin,miniature*	Often goes with ideas of smallness
long-o-or-*oo*	*moan,groan,woe,mourn, forlorn,toll,doom,gloom*	May suggest the idea of melancholy or sorrow
Medial and final -are	*flare,glare,stare, blare*	Sometimes goes with the idea of a big light or noise
medial-att	*spatter,scatter,chatter,rattle,prattle,clatter,batter*	Suggests some kinds of particled movements
final-er and - le	*glitter,flutter,shimmer, whisper,jabber,chatter, clatter,sputter,flicker, twitter,mutter* and *ripple, bubble,twinkle,sparkle, rattle,rumble,jinggle*	Indicate repetition
final-ck	*crack,peck,pick,back, flick*	May suggest sudden cessation of movement

(drawn from Perrine,1977)

None of these various sounds is invariably associated with the idea that it seems to suggest, and, in fact, a short –i is found in *thick* as well as in *thin,* in *big* as well as in *little.* Language is a complex phenomenon. However, there is enough association between these sounds and ideas to suggest some sort of intrinsic if incomprehensible relationship, and a word like *flicker*, though not onomatopoetic, for it does not refer to sound, would seem somehow to suggest its sense. And, for instance, the phrases in Yeats' *The Lake Isle of Innisfree*, "cricket sings" and linnet wings" as found in the second stanza lines two and four, may suggest this idea.

The poet may repeat any unit of sound from the smallest to the largest. He may repeat individual vowel and consonant sound, whole syllables, words, phrases, lines, or groups of lines. In each instance, in a good poem, the repetition will serve several purposes, for instance, it will please the ear, it will emphasize the words in which the repetition occurs, and it will give structure to the poem. A syllable consists of a vowel sound that may be preceeded or followed by consonant sounds. Any of these sounds may be repeated. The repetition of initial consonant sounds, as in "tried and true", "safe and sound", "fish, flesh or fowl", "hive and have", "rime or reason" is ALLITERATION. The repetition of vowel sounds, as in "fire and gyre", "great wings beating still", "free and easy", is ASSONANCE. The repetition of final consonant sounds, as in "first and last", "odds and ends", short and sweet", "a stroke of luck" or Shakespeare's "struts and frets", is CONSONANCE.

V. Linguistic Theory and its Application to Literature

The linguistic theory is applied to the study of literature because of an idea that some theories of literature are more based on some certain phenomena so the results haven't described universal phenomena. The application has led to several different theoretical approaches. Jonathan Culler (1975), in *Structuralist Poetics*, he argues that:

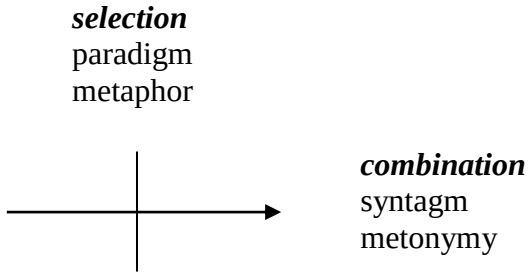
> For anyone interested in applying linguistic methods to the study of literature an obvious procedure would be to use the categories of linguistics to describe the language of literary text. If literature is, as Valery said, a kind of extension and application of certain properties of language, then the linguist might contribute to literary studies by showing what properties of language were being exploited in particular text and how they were extended or reorganized…(1975,pp.55)

The *theory of literature* itself usually concerns with classifying, analyzing, and comparing forms of verbal art which do, in fact, exist. But one could ask what characterizes existing forms of verbal art that differentiates them from forms which have never actually come into existence. Could we develop, in other words, a counterpart in the theory of literature to universal grammar in linguistics? Although certain limits are implicit in traditional esthetic and rhetoric, neither poets nor students of literature have thought much about the intrinsic limits of poetry, anymore than football players or spectators think much about gravity. The limit of poetic forms are simply psychological givens, just as gravity is a physical given. In trying to define them we will have to make the effort, required wherever man studies his own nature of not taking the "natural" for granted (Kiparsky, 1973).

Kadarisman (in a personal consultation in March 2006) states that according to Jakobson (1960) there are six linguistic functions (expressive, conative, referential, poetic, phatic, and metalingual functions). To Jakobson, language must be investigated in all the variety of its functions. Before discussing the poetic function we must define its place among

the other functions of language. An outline of those functions demands a concise survey of the constitutive factors in any speech event, in any act of verbal communication. The ADDRESSER [speaker, author] sends a MESSAGE [the verbal act, the signifier] to the ADDRESSEE [the hearer or reader]. To be operative the message requires a CONTEXT [a referent, the signified], seizable by the addresses, and either verbal or capable of being verbalized; a CODE [shared mode of discourse, shared language] fully, or at least partially, common to the addresser and the addressee (in other words, to the encoder and decoder of the message); and, finally, a CONTACT, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication.

A poetic function *is projecting the principle of equivalence from the axis of selection (the paradigmatic axis) onto the axis of combination (the syntagmatic axis)*. Kiparsky (1977) states that the principle of equivalence consists of three levels. The first level is at the phonological level. It includes alliteration, assonance, and rhyme. The second level is at the morpho-lexical level. It comprises affixation and diction. And the third level is at the syntactic and semantic levels. It encompasses parallelism.



(from Badford, 1997 p.37)

Furthermore Kadarisman explains by showing some poems from different writers as below:

Lewis Carol
Jabberwocky

1. ‘Twas brillig and the slithy toves
Did gyre and gymble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Briga saatnya dan walutaba salinda
Meringgas dan menggulas dalam wabas
Sungguh menca puara cbaragoba
Dan reta-reta yang mumba menggerabas

e.e. cummings
(anyone lived in a pretty how town)

2. anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn’t he danced his did.

3. when by now and tree by leaf
she laughed his joy and cried his grief
bird by snow and stir by still
anyone’s any was all to her

John Hollander
COILED ALIZARINE
for Noam Chomsky

4. Curiously deep, the slumber of crimson thought
While breathless, in stodgy viridian,
Colorless green ideas sleep furiously.

John Hollander
LENGKUR ALIZARIN
buat Noam Chomsky

Terlelap aneh, dengkur pikiran ungu
Tiada bernapas, dalam kilauan memberat
Gagasan hijau tanpa-warna tertidur dengan murka

From the poems above, it can be drawn a table as Kadarisman arranges as follows:

No	Syntactically	Semantically	Principle of Equivalence
1	well-formed	empty / vacous	phonological: sound symbolism syntactic: neutral+emphais+emphasis+neutral semantic: semantic vacuity preserved all the

			way through
2	ill-formed	comprehensible	Phonological: rhyme Syntactic: deviance in syntax preserved all the way through Semantic: parallelism in meaning preserved: lines 1-3, 2-4
3	ill-formed	comprehensible	Phonological: rhyme Syntactic: deviance in syntax made parallel Semantic: parallelism in meaning preserved: lines 1,3
4	well-formed	ill-formed	(the biggest nonsense in linguistics)

No	Linguistically	Poetically	Explanation
1	nonsense	sensible: busy scene in strange atmosphere	the semantically empty stanza is made 'meaningful' by the other 5 meaningful stanzas which follow
2&3	deviant	Wonderful	parallelism in syntax and semantics makes gives great literary quality to the poem
4	nonsense	Meaningful	creating a nonsense context for a nonsense text. cf the mathematical formula: - X - = +.

Syntactic and Phonological Analysis and the Interpretation of Poetry

The method of syntactical analysis in this study is based on the principle of transformational grammar, in which an assumption is made that a sentence has a deep structure, which is responsible, for its semantic interpretation, and surface structure, which is derived from the deep structure by an ordered set of transformation rules. While phonological analysis would be based on the aspects of Jakobson's works (Closing Remarks: Linguistics and Poetics) where sound can represent meaning.

The interpretations, according to Jonathan Culler (1975: 116), are not the result of subjective associations. It can be discussed and justified with respect to the conventions of reading poetry, or, as English allows us to say, of *making* sense. Such conventions are the constituents of the institution of literature, and in this perspective one can see that it may well

be misleading to speak of poems as harmonious totalities, autonomous natural organism, complete in themselves and bearing in rich immanent meaning.

Furthermore, Culler (pp.117) states that the convention of poetry, the logic of symbols, the operations for the production of poetic effects, are not simply the property of readers but the basis of literary forms. However, for a variety of reasons it is easier to study them as the operations performed by the readers than as the institutional context taken for granted by the authors. The statements authors make about the process of composition are notoriously problematic, and there are few ways of determining what they are taking for granted. Whereas the meanings readers give to literary works and the effect they experience are much more open to observation. Moreover, when one is investigating the process of reading one can make alterations in the language of text so as to see how it changes literary effects, whereas that kind of experimentation is not possible if one is investigating the conventions assumed by authors, who are not available to give their reactions to the effects of proposed alterations in their texts. As the example of transformational grammar suggests, the best way of producing a formal representation of the implicit knowledge of both speakers and hearers is to present sentences to oneself or to colleagues and then to formulate rules which account for the hearers' judgments about meaning, well-formedness, deviance, constituent structure, and ambiguity.

It is obvious that the syntactic structure contains the properties that can be found through out the stanza of the poems. Kiparsky (1973) exemplifies by mapping out existing varieties of syntactic parallelism in poetry using syntactic notions of constituent structure and transformational rules. He shows that in Walt Whitman and Dylan Thomas poetry abounds in parallelism; however, there is a big difference between the parallelisms of the poets, as is clear from the excerpts below.

> Where the striped and starred flag is borne at the
> head of the regiments;

Approaching Manhattan, up by the long-stretching
island,
Under Niagara, the cataract falling like a veil
over my countenance;
Upon a door-step …. Upon the horse block of hard
wood outside,
Upon the race-course, or enjoying pic-nics or
jigs or a good game of base-ball. …

Walt Whitman, *Leaves of Grass*

A process in the weather of the heart
Turns damp to dry; the golden shot
Storms in the freezing tomb.
A weather in the quarter of the veins
Turns night to day; blood in their suns
Light up the living worm.

Dylan Thomas,"*A Process in the Weather of the Heart*"

The difference derives from the level of constituent structure for which the parallelism holds. Walt Whitman characteristically uses what is called *loose parallelism,* in which only the highest syntactic constituent of the tree diagram are the same; although he uses a place adverbial in every line, each one differs from the others in form and complexity. In contrast, Dylan Thomas uses a *strict parallelism,* in which even constituents on the lower levels of the tree diagram are parallel. In other words, Whitman uses larger syntactic blocks to build his parallel structure. Now all form in poetry is potentially functional: this syntactic difference, for example, corresponds directly to the contrast between Whitman and Thomas.

As discussed previously, "***Colorless green ideas sleep furiously***" is a sentence composed by Noam Chomsky in 1957 as an example of a sentence which grammar is correct but which meaning is non sensical. It was used to show inadequacy of the then-popular probabilistic models of grammar, and the need for more structured models. The sentence can be given meaning through polysemy. Both *green* and *colorless* have figurative meanings, which still make us able to interpret *colorless* as "nondescript" and *green* as "immature" or "environmentally-friendly". So the sentence can be construed as "nondescript immature ideas

have violent nightmares", a phrase not unimaginable in poetry. In particular, the phrase can have legitimate meaning to bilingual English-Spanish speakers, for whom *green* can mean "newly-formed" and *sleep* can be used as a verb of non-expression. An equivalent sentence in English would be "Newly formed bland ideas are unexpressible in an infuriating way." (http://www.en.wikipedia: accessed 12 March, 2006)

A Brief History of William Butler Yeats and his Works

In relation with the effort to enrich the analysis, it would be important consideration for the writer to explain briefly about the history of Yeats' life and especially in relation to his works. This approach accounts for important additional description related to the poet's life, which is considered to be important to see the individual background which probably very influential to his works. The poet's life is completely as follow.

William Butler Yeats was born in Dublin on June 13, 1865. His father, John Yeats, came from a long line of religious Irish Protestants; his mother, Susan Pollexfen, was a County Sligo woman whose family and native rural environment Yeats came to know intimately. In his formative years Yeats much preferred Sligo to cosmopolitan Dublin, and much of his interest in fairy and folk lore was nurtured in the superstitious atmosphere of the place. Though his mother's background and family played a significant role in his development, it was his father's personality that dominated his early years. John Yeats, intellectually uncompromising, had rejected Protestantism when he could not any longer accept its teachings. Moreover, this clergyman's son had become an artist and freethinker. William Butler Yeats was brought up without a faith (though he was allowed to choose for himself a life with or without religion). Instead of religious training, he was subjected to training in classical and modern language and literature, and to company of artists, writers, and other intellectuals who visited his father.

Living alternately in Dublin and London, Yeats early showed a talent for poetry, though he was academically a very ordinary student. At seventeen, he was writing verses. While in high school, he alienated his fellow students by adopting the pose of the artist-flowing garments, loose red bow tie, and the aloof manner which was later to irritate Irish theater audiences when Yeats lectured them. Barred from Trinity College by lack tuition funds, Yeats attended an art school where he met the Irish poet George Russel, but by 1885 it had become apparent that Yeats would be a poet.

Yeats first publication in a college periodical in 1889, “The Wandering of Oisin” and “The Countess Kathleen” three years later made him reached his prominence in his art. He had by this time formed a friendship with William Ernest Henley. Shortly after, he joined the Rhymers Club in London and came under the influence of John Davidson and Walter Peter. Through Arthur Symons he became acquainted with the French Symbolist movement in poetry. During the 1890s Yeats was whole-heartedly a Pre-Raphaelite and very sympathetic to the aesthetic movement in literature.

At the same time, Yeats was turning toward private study of theosophy and magic under the aegis of the leader of the theosophical movement, Madame Blavatsky, and the founder of the magical Order of the Golden Dawn, MacGregor Mathers. The poet continued to be interested in these matters throughout his life, in later years as an adjunct to the writing of verse, for insisted that the spirit world gave him metaphors for poetry.

Recognition came rapidly to Yeats after World War I. He became a senator of Irish Free State in 1922. In the following year, he was awarded the Nobel Prize for literature. During this period of public acclaim, he lived quietly with the wife he had married in 1917, both devoting their time to deeper study of religion, spiritualism, and the occult. The result was *A Vision* , published in 1925, a strange book of revelation which establishes a semi-

historical, semi-mystical, semi-magical system according to which Yeats might govern his life and organize his poetry.

Probably the most significant circumstance of Yeats' life was his lack of a traditional religious framework. He came to an awareness of the material and spiritual world just at the time when the scientific discoveries of the Victorian era were making themselves felt among intellectuals; his father had already fallen away from the faith of his clergyman father. Yeats felt himself deprived of the belief that by tradition would have been his. Thus rudderless in a chaotic world, he had to construct for himself a plausible system by which to live. Hence his intense concern for what folklore might provide, his interest in magic as a way of keeping in touch with unnatural forces, his study of theosophy as a means of reconciling the material world with a higher realm. No system satisfied him entirely. Not until his sixtieth year, with the publication of *A Vision* was he able to integrate his disparate studies into a fusion that, though it failed to satisfy others, worked for him as a guide to life and the writing of poetry.

Yeats' poetry may meaningfully be divided into "periods". His early work is mistily lyrical, in the Pre-Raphaelite tradition. Action takes place in a half-real, half-unreal world of fairies and mysterious voices. The style is artificial, ornate, heavy with symbolism. The subject matter is slight – the conventional expression of the singer's isolation and melancholy in a world he never made.

During the years of his life that followed World War I, Yeats wrote his mature, reflective, and balanced poetry. In poems like "*Sailing to Byzantium"* , he was able to fuse the inner vision and the outer life of art and society and history into a meaningful poetic statement. The symbolism is not obscured and private, but evocatively illuminates the relationship of the poet narrator to his world.

VI: LINGUISTIC IMPLEMENTATION TO LITERATURE

This chapter encompasses the principle of linguistic implementation to the literature particularly poetry written by William Butler Yeats. Linguistic aspects which include syntax, semantic and phonology will be the primary consideration. The syntactic aspect will be applied to expose the principles and processes of constructing phrases, clauses, and sentences. The semantic interpretation in this part will endow with meaning of Yeats's poems. The sound pattern appears in each line of the poems will be another consideration in determining the meaning of the poems.

A. The First Data: Sailing to Byzantium

"Sailing to Byzantium", written in 1926, is one of the best poems of William Butler Yeats. The poem expresses the belief that the contemporary world is old and sick and ripe enough to change. It deals with the problem of youth versus age. It weighs the role of physical and spiritual world. As appear in the poem, old age excludes a man from the sensual joys of youth. The world appears to belong completely to the youth. There is no place for old people. An old man is a tattered coat upon a stick. The old people are free from sensual world. Old age frees a man from sensual passion. An old man may deliberate his soul by expressing his liberation in a work of art. In that world, the old man admitted into the realm of the spirit and his rejoicing will increase accordingly as he realize the magnificence of the soul. The soul can learn its own greatness from the great work of art. Hence the artist makes an incarnation to those great works where he finds

that they by no means mere effigies or “monuments”, but having soul also. The old people live in the noblest element of God’s fire. “Fire” means God’s spirit is free from all corruption. Thus an artist prays for death, for releasing himself from his mortal body. Since the monument exhibits the possibility of the soul’s existence in some other matter than flesh, he wishes reincarnation, not physical mortal, but in the immortal and challenges art. Therefore, he makes a long journey in the hope of achieving something valuable in his old age. Thus his country is used as a starting point for his “journey” to Byzantium. The complete verse is as follows.

Sailing to Byzantium

I

That is no country for old men. The young
In another’s arms, birds in the trees,
-Those dying generation- at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.

II

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hand and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed by the seas and come
To the holy city of Byzantium.

III

O sages standing in God’s holy fire

As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

IV

Once out of nature I shall never take
My bodily form from any natural thing
But such a form as Grecian goldsmith make
Of hammered gold and gold enameling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing or to come

-William Butler Yeats, 1865-1939

Syntactically, the word "That" in the opening of the stanza is a demonstrative pronoun. The sentence "That is no country for old men", if compared with the use of the word "There" will give a better sentence construction, it would be "There is no country for old men". Or, the use of a more accurate negation in this sentence i.e. "not" and the insertion of a determiner "the" would construct a better pattern. It would be "That is not the country for old men." The poet, however, seems to give a stress in this line, where the word "That" refers to his country, the old and ripe Ireland. The country where he has already left to seek the other concept of life where he finds eternity, thus he should sail to the holy city of Byzantium.

Moreover, the poet closes this line, after a full stop, with "The young". This term is paradox to the "old men" who are "dying generation". It is not usual,

in a standard language, that is, formal grammar, after a full stop continued by only a noun phrase (NP), and the poet let the line open. However, this is, in the writer's opinion, a fantastic use of an NP in pursuing the so called rhythm or music of the poem. The complete rhythmical composition can be seen in the following **meter**.

x ` / x ` /x `/ x ` / x `/
That is no country for old men. The young
x ` / x ` /x ` / x ` / x ` /
In another's arms, birds in the trees,
x ` / x ` /x `/ x ` / x ` /
-Those dying generation- at their song,
x ` / x ` / x ` / x ` / x ` /
The salmon-falls, the mackerel-crowded seas,
x ` / x ` / x ` / x ` / x ` /
Fish, flesh, or fowl, commend all summer long
x ` / x ` /x `/ x ` / x ` /
Whatever is begotten, born, and dies.
x ` / x ` /x ` / x ` / x ` /
Caught in that sensual music all neglect
x ` / x ` /x `/ x ` / x x/
Monuments of unageing intellect.

The metrical "feet" in the classical languages were based on the length of time taken to pronounce each syllable, which were categorized as either "long" syllables or "short" syllables. The foot is often compared to a musical measure and the long and short syllables to whole notes and half notes. In English poetry, feet are determined by emphasis rather than length, with stressed and unstressed syllables serving the same function as long and short syllables in classical meter. Most English meter is classified according to the same system as Classical meter with an important difference. English is an *accentual language*, and therefore *beats* and *offbeats* (stressed and unstressed syllables) take the place of the long and short syllables of classical systems. In most English verse, the meter can be

considered as a sort of back beat, against which natural speech rhythms vary expressively.

The basic metrical unit which is called *foot* consists of normally one accented syllable plus one or two unaccented syllables, though occasionally there may be no unaccented syllable. To draw these types of meters the following diagram would be a representative one:

No.	Name of Foot	Name of Meter		Example
1	Iamb	Iambic	Duple Meters	*the-young*
2	Trochee	Trochaic		*sal-mon*
3	Anapest	Anapestic	Triple Meters	*in-ter-vene*
4	Dactyl	Dactylic		*yes-ter-day*
5	Spondee	Spondaic		*day-break*
6	Monosyllabic Foot			*fall*

A meter, which comes from a word meaning “measure”. The following measurement names the feet like:

Monometer	*one foot*	Pentameter	*five feet*
Dimeter	*two feet*	Hexameter	*six feet*
Trimeter	*three feet*	Heptameter	*seven feet*
Tetrameter	*four feet*	Octameter	*eight feet*

The metrical characteristic of Yeats’s Sailing to Byzantium is “iambic pentameter” where a line consists of ten syllables. In each line, this poem is in a constant use of five feet, which is pentameter. Each foot contains of an unstressed or unaccented syllable (x or ˘) and a stressed or accented syllable (` or ‐), i.e.

iambic. It is a wonderful poem in this respect, where all the lines have the same pattern i.e. iambic pentameter. This also happens in the following three stanzas.

Semantically, this stanza is meaningful. In the opening line of the poem Yeats states: "That is no country for old men." The mention of old men provides our first example of Yeats' preoccupation with old age. The stanza continues by painting a picture of teaming life, the sensuous world of youth, vitality, reproduction, decay and death. The opening statements are quickly checked by the phrase- “Those dying generations”, recognition by Yeats of the transience of life. He suggests that despite their apparent happiness, each is condemned to death, their mortality is inescapable: “Whatever is begotten born and dies.” This contrasts the sensual world with the world of art, best represented by the magnificence of Byzantium. The poet thought that in early Byzantium, it might never before or since in recorded history, religious, aesthetic and practical life was existed. The poet recognized that many generations of people had witnessed the pictures, but that the pictures themselves had maintained their vitality and freshness. It seemed that they were ageless. The figures portrayed in them also achieved a permanence that was not possible in reality. The predicament facing Yeats, is what he perceives to be a growing dichotomy between his ageing body and his still youthful mind or intellect. He offers, in the opening stanza, the contrast between those who concentrate on the sensual world and those who are preoccupied with the permanent world of art.

The reference of life and fertility is taken from nature, land and water. The “bird in the tree” in this stanza suggests the fertility of natural world. As natural

laws run, the lands where the green tree grows and birds that sing represent mortal beings. They are beautiful and enjoyful but they are not eternal and have to meet their death at last. Their songs are still concerned with the sensual enjoyment, “those dying generation at their songs”. These creatures above are the occupants of worldly life.

The second reference on natural and fertile life is taken from water. The “salmon-falls” is an effective picture that illustrates the circle of life. Salmon is a kind of fish which has unique circle of life. Salmon lives in both salty water of the sea and fresh water of the river. “Salmon” is the appropriate word choice of the poet as salmon can give clear portrait of life’s circle. Salmons were born in fresh water. As time goes by, young salmons must wander into the sea. They live there in the crowded seas where “mackerels” and other fish live in eternal harmony. When the salmons mature enough, they should come to where they were born i.e. fresh water under the waterfalls to lay their eggs.

For salmons, the journey back to the fresh water to lay eggs is a struggling period. The way back to the fresh water is not as easy as the way they swim to the sea. In this voyage, there is “salmon-spirit”. Salmons have incredible spirit to reach the final goal in their life, the spirit to bear “baby” salmons. They find most of their time to jump up the stream of waterfalls along their way to reach the ponds. The rush of water, the slippery beds of the waterfalls could not prevent the salmon from going up. They will never get bored to jump and jump all the way through, as long as they succeeded in overcoming the difficulties to reach the

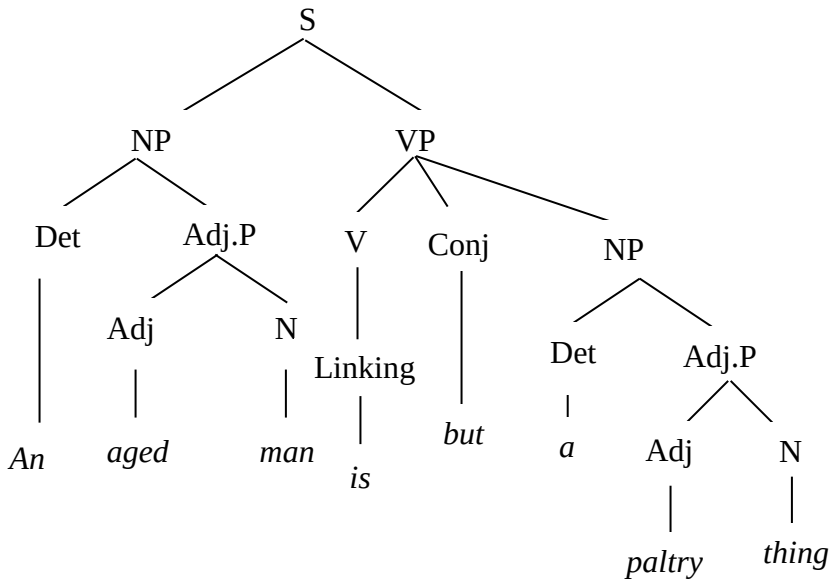
goal, although they have to die. The life cycle of salmon is a good portrayal of human life.

Phonologically, the use of sound patterning is very beautiful. As we see in the opening stanza, we find *alliteration* or the repetition of initial consonant sound (-al) and (-el) as in “The salmon-falls, the mackerel-crowded seas”, or f-sound in “Fish, flesh, or fowl, commend all summer long”. In this stanza, the images of the sensuous world are depicted by the phrases in a staccato-like rhythm e.g.: “The salmon-falls, the mackerel-crowded seas”, Fish, flesh or fowl, commend all summer long.” “Whatever is begotten, born and dies.” In contrast the image which the poet associates with artistic permanence: ”Caught in that sensual music all neglect”, “Monuments of unageing intellect” is written in a flowing style, perhaps a sense of timelessness and permanence in contrast to the transience of the previous image.

In stanza II, Yeats discusses an old man as something of little consequence: “An aged man is but a paltry thing.” He uses the analogy with a scarecrow, to represent the lifelessness of someone old. It is as if the marrow has been sucked from the bones, the blood and flesh of the living have been removed, leaving behind a lifeless shell. This for Yeats is the inevitability of old age, unless “Soul clap its hands and sing.” Unless one concentrates on the intellect of soul and by doing so seek to escape from the constraints of the human body. Consequently he has resolved to attempt such a journey, a metaphorical voyage: “I have sailed the seas and come-To the holy city of Byzantium” which is for him the symbol of artistic magnificence and permanence.

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hand and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed by the seas and come
To the holy city of Byzantium.

Syntactically, the second stanza is well-formed. It is opened with “An aged man is but a paltry thing”. By using a transformation rule we will be acquainted with the syntactic components like noun phrase (NP) and verb phrase (VP) and their relations with each word within the lines. The first line, for instance, can be described adequately by using “tree diagram” below.



The parallel use of NP in “an aged man” and “a paltry thing” creates a beautiful construction. The use of a conjunction “but” seems to stress the likeness of “the aged man and the paltry thing”, resembling that there were no precise comparison of the words “an aged man”, except “a paltry thing”. It is explicit in

this line that an aged man is *worthless* portrayed by the word *paltry.* The proof that this stanza is in good use of sentence construction, the so called well-formed, established by the last two lines of this stanza: “And therefore I have sailed by the seas and come - To the holy city of Byzantium.” There is no deviant sentence in these lines.

Semantically, this stanza is meaningful. This stanza is opened with “An aged man is but a paltry thing”. An old man is like “a tattered coat upon a stick.” This is a real description of great disillusion toward life, where hopes and eagerness are perished. All are caused by the decreasing of age. There is no other way in answering the problem of oldness except by sailing, the imaginative one, to another place which is *magnificent* i.e. Byzantium. This is an imaginative journey depicted by the word “soul” in line three of this stanza and “sailed” in line seven of this stanza. Semantic feature of “soul” is [+ABSTRACT], while “sailed” is [+CONCRETE]. A concrete activity is only done by concrete noun such as [+HUMAN] or [+ANIMATE]. If the activity is done by an abstract noun such as SOUL, BEAUTY, BRAVERY, etc. so a deviation is happening. When a semantic deviation is happening, to some experts, a metaphor is in existence. Furthermore, the use of words “soul clap”, and “soul sing” show another use of metaphorical language, where “soul clap” as if soul had a hand, and “soul sing” as if soul could sing like [+HUMAN].

Phonologically, the use of s-sound has pleasing effect which is regarded as *euphony* as found in “soul” and “sing”, in line three, and “sail” and “seas”, in line seven. When we listen to the rhythmical or musical devices of these lines, we can

hear the soul is singing like a “morning bird” in the tree that sings a happy song to welcome the sun. Conversely, we can hear a frightening scream of a “night bird” that screeches her long cries before dawn. Sounds can mean many things. When we hear the words “sail by the sea”, we can hear the *splash* of water along the stream. Even though, when we do not understand the meaning of particular words, sound can lead us to enjoy a certain poem like the following Swahili verse:

Ngumbe na-penda chumbe
Malaya mbaya.
Wakamba na-kula mamba

The appropriate translation of the verse is: “The oxen like salt. Whores are bad. The Wakamba eat snakes.” The young of Kikuyu tribe in East Africa, who have strong sense of rhythm, know nothing about the verse. When the verse was read, they begged: “Speak again. Speak like rain.” We do not know why they should feel verse to be like rain. It must have been an expression of applause, since in Africa rain is always longed for and welcomed (Isak Dinesen, *Out of Africa* in Kennedy and Gioia, 2002).

The rhyme of this stanza is the same as the first stanza i.e. ABABABCC. The final sounds rise into accented syllable, the palpable characteristic of this poem i.e. iambic. An iambic meter and also anapestic, are called rising meters because their movement rises from unaccented or unstressed syllable into accented or stressed syllable, while, trochaic and dactylic are called falling meters. The metrical composition of the stanza is in the same patterning of previous stanza, i.e. iambic pentameter, as follows:

x ` / x ` /x ` /x ` / x ` /

An aged man is but a paltry thing,
x ` / x ` /x `/ x ` / x ` /
A tattered coat upon a stick, unless
x ` / x ` /x ` / x ` / x ` /
Soul clap its hand and sing, and louder sing
x ` / x ` /x `/ x ` / x ` /
For every tatter in its mortal dress,
x ` / x ` /x ` / x ` / x ` /
Nor is there singing school but studying
x ` / x ` /x ` / x `/ x ` /
Monuments of its own magnificence;
x ` / x ` /x `/ x ` / x ` /
And therefore I have sailed by the seas and come
x ` / x ` /x `/ x ` / x `/
To the holy city of Byzantium.

In stanza III, Yeats begins by referring to a particular painting he saw, the painting that depicted martyrs being burned for their faith. Yeats interpretation suggests that these martyrs were "sages" and that the flames represent the Holy Spirit. In other words that the moment of their deaths, was equivalent to moving from the mortal life to the immortal life and achieving permanence through both the life of the soul and the Byzantine painting. The phrase "perne in a gyre" refers to a spinning wheel such as those Yeats would have seen during his youth in Sligo. Yeats is referring to the movement of thread through bobbin and spool, a movement that is so fast that it is imperceptible to the naked eye. The point that Yeats is highlighting is that each individual strand of thread is submerged by speed into one continuous piece, similarly each successive human life is a mirror image of a previous one, but that taken together there is a continuation, permanence. The figures in the Byzantine mosaic have been viewed by successive generations, but have not themselves succumbed to the ravishing of time. Yeats calls on these figures, to be his guides on his voyage to Byzantium, to help him

break free from his decreed body which he now sees as a “dying animal”. The poet wants to be subsumed into the world of Byzantine art, to be like the figures in the gold mosaic. Yeats sees gold as representing an untarnished brilliance and permanence that best reflects his opinion of art.

> O sages standing in God’s holy fire
> As in the gold mosaic of a wall,
> Come from the holy fire, perne in a gyre,
> And be the singing masters of my soul.
> Consume my heart away; sick with desire
> And fastened to a dying animal
> It knows not what it is; and gather me
> Into the artifice of eternity.

Syntactically, the use of plural form of the word “sage” in the first line: “O **sages** standing in God’s holy fire” can refer to many words such as: “wise person”, “thinker”, “philosopher”, “intellectual”, “scholar”, “mystic”, or “guru”. So that’s why the poet uses the plural form of the word “sage” and exclaims to the people by using an exclamation word “O”. This is to show that there is an expectation towards these kinds of people that they are expected to stand in the right side i.e. God’s to whom “holy fire” is in His hand. There is word deletion in this line to make the sentence simpler i.e. the subordinate conjunction (that, who, or which). Thus the sentence should be: “O sages who are standing in God’s holy fire”. By the deleting of the subordinate conjunction “who are”, the speaker speaks more effectively.

Semantically, this stanza is rich of symbolic words such as “God’s holy fire”, “perne in a gyre”. The word *gyre* refers to something cyclic to show that the world is in cycle. The living things in the world are always “begotten, born, and dies”. The world is built in a system of rotation. Somebody comes, somebody

goes. Someone was born, and many others die. The poet's desire for the timeless beauty embodied in the spirit of God's holy fire which can "burn" revitalization of life symbolizes in the word gyre.

The word "gyre" is also found in some poems such as in Lewis Caroll's Jabberwocky. In the first stanza of the poem, *gyre* is used with the word *gimble. "Did gyre and gimble in the wabe;"* gyre means to go round and round like a gyroscope. *Gyre* is an actual word, meaning a circular or spiral motion or form; especially a giant circular oceanic surface current. And *gimble* means to make holes like a *gimlet.* William Butler Yeats used the term to refer to the contrary spiraling motions of historical periods. The word was also used by Yeats for an occult historical concept presented in his book *A Vision,* a book whose ideas Yeats claimed to receive from spirits of the dead. The theory of history articulated in *A Vision* centers on a diagram composed of two conical spirals, one situated inside the other, so that the widest part of one cone occupies the same plane as the tip of the other cone, and vice versa. Around these cones he imagined a set of spirals. Yeats claimed that this image (he called the spirals "gyres") captured contrary motions inherent within the process of history, and he divided each gyre into different regions that represented particular kinds of historical periods and could also represent the phases of an individual's psychological development. Yeats uses the words in many of his poems, including *The Second Coming.*

Phonologically, the diphthong sounds (-a-i-ə) in "fire", "desire", and "gyre" symbolize the falls of old generation and replaced by young generation. For example, the life cycle of people is that, first of all they were born as babies.

Then, they are growing older. And, at last they die. The life cycle is like the diphthong sound rises from (-a) which is low-back vowel, to (-i) which is top-front vowel, then falls again to (-ə) sound which is middle-back vowel. There is a picture of human life. A person grows older, he moves higher and at last he reaches the top of the “gyre”, then they come to their death.

Metrical composition of this stanza like most English meter is classified according to the same system as Classical meter with an important difference. English is an accentual language, and therefore beats and off beats (stressed and unstressed syllables) take the place of the long and short syllables of classical systems. In most English verse, the meter can be considered as a sort of back beat, against which natural speech rhythms vary expressively.

x ` / x ` /x ` / x ` / x ` /
O sages standing in God’s holy fire
x ` / x ` /x ` / x ` /x `/
As in the gold mosaic of a wall,
x ` / x ` /x ` / x ` / x ` /
Come from the holy fire, perne in a gyre,
x ` / x ` / x ` / x ` / x ` /
And be the singing masters of my soul.
x ` / x ` /x `/ x ` / x ` /
Consume my heart away; sick with desire
x ` / x ` /x `/ x ` / x `/
And fastened to a dying animal
x ` / x ` /x `/ x ` / x ` /
It knows not what it is; and gather me
x ` / x ` /x `/ x ` / x `/
Into the artifice of eternity.

In the final stanza, stanza IV, the poet begins by declaring that in this world of art, he would not take on the form of any natural thing, which like the images of the opening stanza, would be susceptible to the ravages of time, decay and death. Instead he would take the form of a golden bird - an image based on

golden birds that adorned trees in the palace of the Byzantine emperor. Yeats has finally broken with the sensual mortal world; he has rejected life as we know it, in favor of an intellectual permanence produced by a work of art.

> Once out of nature I shall never take
> My bodily form from any natural thing
> But such a form as Grecian goldsmith make
> Of hammered gold and gold enameling
> To keep a drowsy Emperor awake;
> Or set upon a golden bough to sing
> To lords and ladies of Byzantium
> Of what is past, or passing or to come

Syntactically, the final stanza is parallel in the use of verbs like "take", "make", and "awake". The sentence structure is flowing from the beginning to the end of the stanza. The subject-predicate construction is started from the opening of the line preceded by an adverb of time, "Once out of nature", the sentence is running well: "I shall never take my bodily form from any natural thing, but such a form as Grecian goldsmith make of hammered gold and gold enameling. *I have* to keep a drowsy Emperor awake; or set upon a golden bough to sing to lords and ladies of Byzantium. *They should remember* of what is past, or passing or to come."

It is, of course, the underlined clauses in the above citation are not to mean that a line should be grammatical, but it denotes to present a good interpretation. A poet can use their wonderful ideas by destroying the grammatical rules of certain language. They can obey the subject-predicate relation required by the grammar. So that's why the poet or literary man can use their own style in expressing their thoughts. However, grammarians have their own way to interpret

a certain phenomenon of any language. Indeed, as long as the writer finds the sentence construction in this poem, it is well-formed.

Semantically, this last stanza is comprehensible. In this stanza, the speaker asks implicitly to be made into an artificial bird that might sing on "a golden bough", sing of past, present, or the future. However, he has not fully succeeded. The use of the word "drowsy", rekindles the sensuous overtones of the poem, suggesting that the poet's intellect is limited by his human condition, that in seeking a perfect existence his intellect is unable to avoid that which appeals to his senses. This becomes more obvious in the final lines of the poem; in line 30 is the voice of the golden bird that Yeats highlights again, contradicting his purpose in the poem. It is not the beauty of the hammered gold that Yeats now refers to, but the beauty of the bird's voice, which cannot come from a golden bird in a painting. The final line of the poem: "Of what is past passing or to come" reflects the line from the opening stanza: "Whatever is begotten, born and dies." In an effort to represent permanence and timelessness, and in achieving a resolution to his quest, the poet, paradoxically completes the poem by dividing time into past, present and future, suggesting that his intellect remains within the bounds of his human condition. Although the poem is ostensibly about Yeats' attempts to achieve an artist's permanence, through: "Monuments of unageing intellect." represented by Byzantine art. Yeats juxtaposes contrasting images of the sensuous world and the world of art, thereby creating a tension and conflict which he hopes to resolve by the end of the poem. There is also a noticeable contrast in the syllabic used by Yeats in the words representing the sensual and the intellectual. It

is noticeable that many of the words associated with mortal life are monosyllabic or at most are composed of two syllables e.g. (a) “fish, flesh, fowl.” And (b) “An aged man is but a paltry thing, a tattered coat upon a stick.” By contrast many of the words used to reflect the permanence of the intellect are polysyllabic e.g. (a) “Monuments of unageing intellect.” (b) “Of hammered gold and gold enameling.” The poem sets out to display the superiority of the world of art, to show that permanence can be achieved through art as in Byzantium and that human life by contrast is transient. Yeats uses symbolism throughout the poem to represent this contrast.

Phonologically, the rhyme of this stanza is the same as the first, second, or the third stanza i.e. ABABABCC. Each final sound in each line sounds (-eik) in the first, third, fifth lines i.e. t*ake*, m*ake*, and aw*ake*, and sounds (-ing) the second, fourth, and sixth lines i.e. th*ing*, enamel*ing*, and s*ing*. The last two lines have different sound i.e. bilabial sound (-em) in Byzanti*um* and co*me*. Each foot in this stanza contains of two syllables, one unstressed syllable and one stressed syllable. This is the specific characteristic of this poem i.e. iambic. The metrical composition of the stanza is in the same patterning of previous stanza, i.e. iambic pentameter, as follows:

x ` / x ` /x ` / x ` / x ` /
Once out of nature I shall never take
x ` / x ` /x ` / x ` / x ` /
My bodily form from any natural thing
x ` / x ` / x `/ x ` / x ` /
But such a form as Grecian goldsmith make
x ` / x ` /x ` /x ` / x `/
Of hammered gold and gold enameling
x ` / x ` /x ` / x ` / x `/
To keep a drowsy Emperor awake;

x ` / x ` /x `/ x ` / x `/
Or set upon a golden bough to sing
x ` / x ` /x ` / x ` / x `/
To lords and ladies of Byzantium
x ` / x ` / x ` / x ` / x ` /
Of what is past, or passing or to come

The use of symbolism is very important throughout the poem. Referring to the title of the poem, “Sailing to Byzantium” contains two important symbols: (a) Sailing which depicts an imaginative journey and gives substance and a physical aspect to what Yeats is trying to achieve. (b) Byzantium symbolizes a world of artistic magnificence and permanence, conjuring up in the mind of the reader, a rich and inclusive culture such as that associated with the Byzantium Empire. The images of birds, fish and young lovers used by Yeats in the first stanza symbolizes transience and mortality. Yeats highlights this aspect of the world he lives in, so that the world which he seeks i.e. Byzantium, becomes more clearly focused. In the second stanza Yeats uses the symbol of a scarecrow to represent the descriptor of old age. The scarecrow is a repulsive lifeless image symbolizing everything that Yeats wants to reject in his mortal existence. The symbol of music and song runs through the poem providing a unified motif between the worlds of intellect and sensual worlds. In the opening stanza the song is that of the birds in the trees, a sensual though transient song. In the second stanza he projects an image of “a singing school” a suggestion that the joy experienced in this artistic paradise is more comparable than the joy of song. This idea is again repeated in stanza three. In the final stanza the song of the golden bird which entertains the lords and ladies of Byzantium represents the intellectual joy to be experienced by Yeats. The golden bird of the final stanza is a chosen

image of the permanent form Yeats wishes to take, in essence it represents durability which one associates with the untarnishing quality of gold, by virtue of it's physical permanence there is the understood contribution of its song, thereby providing what Yeats hopes will be the representation of the artistic existence he yearns for.

The poem is emphasized by a fundamental commitment to philosophical exploration. Yeats maintained that the art of poetry existed only in the movement through and beyond thought. Through the course of his life, Yeats' aesthetic vision was in flux; it moved and evolved as well. His poetry reflects this evolution. The need to achieve totality, wholeness, through art would become his most basic aesthetic philosophy. His poetry dwells on separation only to eventually present a sense of unity. It is in this manner that Yeats is able to do what few philosophers and poets have ever done: reconcile reason and sensibility. This paradox present in his aesthetic ideal protects his poetry from stagnation and keeps his art alive. Yeats had the courage "to explore the fundamental entanglement of life and art".

"Sailing to Byzantium" captures the poet yearning for the aesthetic ideal. He is disgusted with his world. It is a mortal world whose inhabitants do not respect the timeless beauty of art and literature. And so, Yeats turns his attention across the years and across the ocean to the ancient city of Byzantium. Yeats' poetic speakers, unable or unwilling to come to terms with life within or around them flee or are summoned to the golden boughs of Byzantium. In Byzantium, reason reigns supreme. Minds revel in their freedom unbound by time. The poet's soul yearns for the ultimate reward of reason: release from the body, a sort of

Platonic ecstasy. Yeats' poetry expresses this ambition. Every poem tries to fulfill his ambition and thus he makes the journey to Byzantium. Abstractions and concepts express the true form of aesthetics. Such aesthetic values exist above the flux of time. Like his art, Yeats' wants to exist as a collection of thought in a realm of unchanging intellectual abstraction, "to sing/ to lords and ladies of Byzantium/ Of what is past, or passing, or to come". Yeats was probably captured by the sensible world reflected in the quote from Nietzsche: "All credibility, all good conscience, all evidence of truth comes only from the senses."

To summarize, this poem can be drawn into the following table:

Stanza	Syntactically	Semantically	Principle of Equivalence
1	well-formed	meaningful	phonological: rhyme, iambic pentameter, alliterative syntactic: deviant in using "that" and "the young" semantic: parallelism in meaning
2	well-formed	wonderful	Phonological: rhyme, euphony, sound symbolism Syntactic: beautiful NP-NP construction Semantic: parallelism in meaning
3	well-formed	comprehensible	Phonological: rhyme, diphthong sounds (-a-i- ə) make meaning Syntactic: deletion of subordinate conjunction make effective verse Semantic: symbolic use of the words "fire", "gyre", "desire"
4	well-formed	comprehensible	Phonological: rhyme Syntactic: flowing from beginning to the end Semantic: parallelism in meaning

B. The Second Data: Leda and the Swan

In this poem "Leda and the Swan", William Butler Yeats uses the fourteen lines of the traditional sonnet form in a radical, modernist style. He calls up a series of unforgettable, bizarre images of an immediate physical event using abstract descriptions in brief language. Through structure and language Yeats is able to paint a powerful sexual image to his readers without directly giving the meaning of the poem. Leda and the Swan is noticeably different in theme from Yeats' other poems looked at here. Whereas the other all expressed some sort of opinion or image, this poem simply retells a story from Greek mythology; there is none of Yeats' originality here in terms of the subject matter. The language and technique used to describe this story perfectly compliment the action, and is very much Yeats' own work.

"Leda and the Swan" is a violent, sexually explicit poem with its plain diction, rhythmic vigor, and allusions to mystical ideas about the universe, the relationship of human and divine, and the cycles of history. It can be seen as a poem about the way a single event is to be understood as part of a larger scheme; the result of the god's assault on Leda is the birth of Helen of Troy, the subsequent destruction of early Greek civilization, and the beginning of the modern era. Yeats's daring sonnet describes the details of a story from Greek mythology—the rape of Leda by the god Zeus in the form of a swan.

The title of the poem is important, because it is the only indication of the characters that are the subject of the poem. In the poem, Yeats assumes that the reader is familiar with the myth referred to in the title. Throughout the fourteen

lines, he never uses the names of either of the characters. Zeus's name in fact appears neither in the title nor the text of the poem; the reader is expected to understand that the swan is an incarnation of the all-powerful god. Hence, the lines:

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.
Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

Leda and the Swan is written in 1924 in the form of a sonnet, a fourteen-line poem with a fixed rhyme scheme (ABAB CDCD EFG EFG), which is traditionally used for love poems. A sonnet is usually divided into two parts; the first part is called octave i.e. the first eight lines, and the second part is sestet i.e. the last six lines. Usually in the Italian sonnet, corresponding to the division between octave and sestet indicated by the rhyme scheme (and sometimes marked off in printing by a space), there is a division of thought. The octave presents a situation and the sestet a comment, or the octave an idea and the sestet an example, or the octave a question and the sestet an answer (Perrine, 1977: 221).

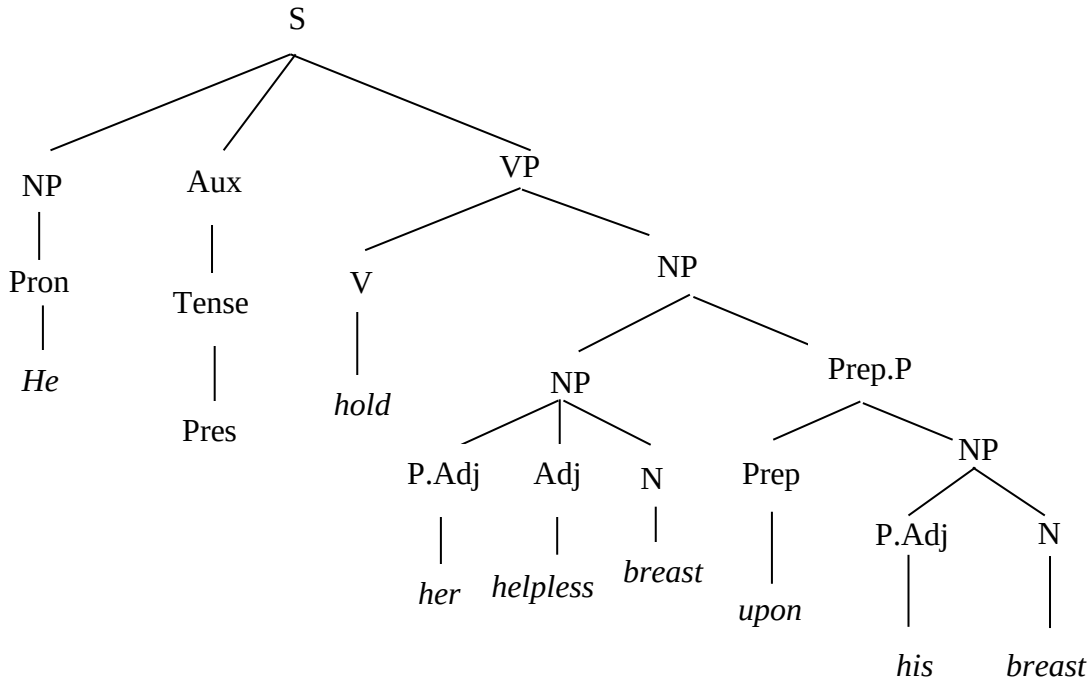
This is somewhat ironic, considering the violent nature of the narrative. It is obvious that "Leda and the Swan" is a sonnet, one of the most precise forms of literature known. An interesting paradox emerges, however, at first glance. The poem is written in a traditional form, using a traditional rhyme scheme, yet the subject matter is extremely non-traditional i.e. violent rape as opposed to the usual love sonnets. This paradox is representative of the many oppositional elements which abound in the text and which help form the basis for understanding the oppositions which influence both Yeats and the poem. To create a violent tone to the poem, Yeats starts the first stanza with a bang:

> A sudden blow: the great wings beating still
> Above the staggering girl, her thighs caressed

Syntactically, the first three words "A sudden blow:" draw us immediately into the action, the colon increases the pace and harshness of the opening line. The entire opening stanza reads like a row of dominoes falling, one after the other, the commas separating each fall; the falls in this case being the swan's attack on Leda. This confused, frenetic and disjointed structure emphasizes the panic Leda would have been feeling, and her futile attempts to right back. The detailed description of the rape continues until the end of this stanza:

> By the dark webs, her nape caught in his bill,
> He holds her helpless breast upon his breast.

To understand the position of the doer and the victim of the rape, we can use the *tree diagram* of the last line in the first stanza is as below.



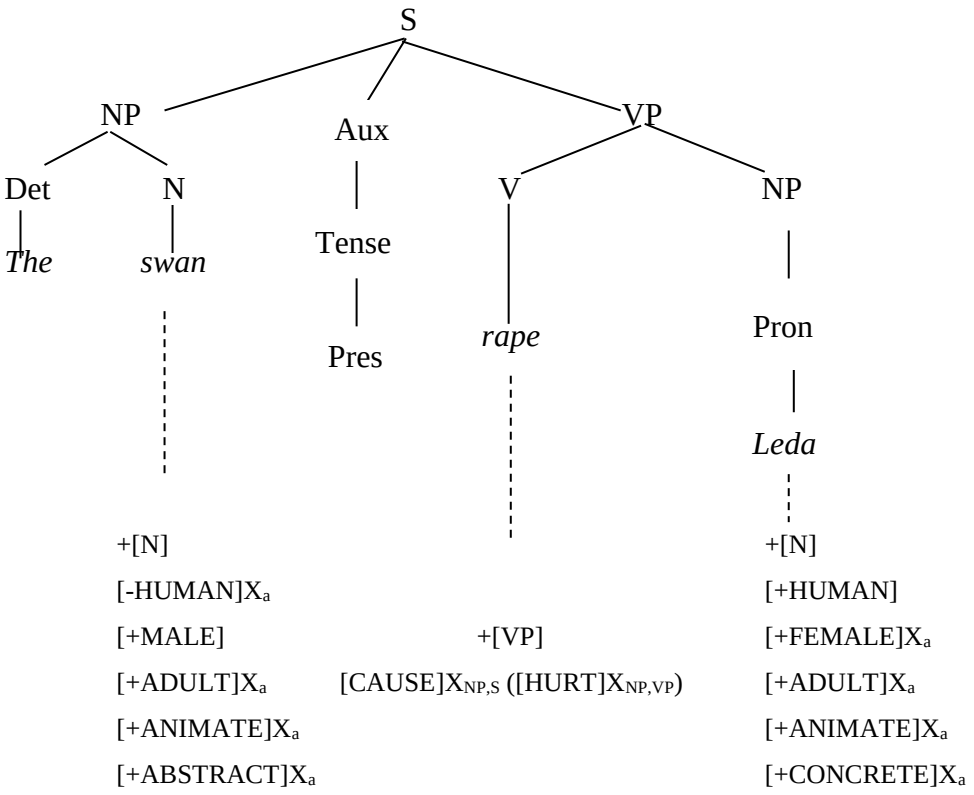
Verbs play a major role in understanding this stanza and the other stanza of this "Leda and the Swan". They are present tense through the **octave** i.e. the first eight lines in a *sonnet* and the first part of the **sestet** i.e. the last six lines of a *sonnet* ("holds", "push", "feel", "engenders"). They then shift to past tense in the last part of the sestet ("caught", "mastered", "Did"). The verbs in the present tense imply an intense immediacy while those in the past tense distance the reader, and perhaps the aggressor as well, from what has just occurred. Additionally, there is juxtaposition between active and passive verbs so that the active verb forms ("holds", "engenders") belong to the swan while passive verb forms ("caressed", "caught", "mastered") belong to Leda. The verb forms, then, play an active role in contributing to a closer understanding of the text.

Phonologically, the harsh and cruel sound effect which is called *cacophony* or *cacophonous* sounds are found in the *noisy sounds* such as in the use of the words "*sudden blow", "great wings", "beating still", " staggering girl", "thighs caressed".* The vowels are in general more pleasing than consonants, for the vowels are musical tones, whereas the consonants are merely noises. A line with a high percentage of vowel sounds in proportion to consonant sounds will therefore tend to be more melodious than one in which the proportion is low. The vowels and consonants themselves differ considerably in quality. The long vowels will be more resonant than the short vowels. And some consonants are fairly mellifluous such as the "liquid" *l, m, n,* and *r*; the soft *v* and *f* sound; the semi vowels *w* and *y*. Others, such as the "explosive" *b, d, g, k, p,* and *t*, are harsher and sharper in their effect. The consonantal sound of *g* in [gri:t] and *b* in [bi:t] are to show the harsh effect of the rape and to show the power of god Zeus upon the blurred and flimsy body of Leda.

Semantically, a noun-phrase (NP) can be linked up with anaphoric reference if some kind of semantic association can be made between them. Thus, *the staggering girl* can be linked up anaphorically with *Leda* in the title of the poem since part of the meaning of the name is that it is feminine, the name has semantic feature [+FEMALE], and this feature shared by the item *girl.* Similarly *wings* and *webs* being actually bodily parts of birds can be associated with *the swan* in the title. However, not all of the nominal phrases can be linked with the title so obviously. For example, there is no direct semantic relation between *Leda* or *the swan* with *the broken wall* or *the burning roof and tower* although it seems

evident that this story is closely related one another where *the broken wall* and *the burning roof and tower* refer to the Trojan war as it is supported by the use of the name Agamemnon.

If we are allowed to make it a simpler sentence constructed from an NP+VP, thus we can compress the first stanza to be a very simple sentence. It would be: “The swan rapes Leda”. From this sentence, a semantic feature, by using tree diagram, can be drawn as follows:



“The swan”, as written and long existed in Greek Mythology, is the appearance of god Zeus. Thus, the semantic feature for the swan is [+ABSTRACT]. However, when nouns like “bill”, “webs”, “beak”, “wings”, as bodily parts of birds, are used, it seems that it is a [+CONCRETE] nouns. The swan is [+MALE]

identified by the use of Possessive Adjective “his bill” and “his breast”. “Rape” is a one-syllable verb which has great hurt syndrome effect on the victim. It is shown, real or imagined, that Leda is sitting in silence. Her face embraced, red like apple, still like stone. Her heart riots in quiet. She is flowing like stream, following the rhythm of the rape. Being “pushed” her blood flares “up”, being so “caught” her hope “drop”. “Leda” has semantic features: [+HUMAN], [+FEMALE], [+CONCRETE], [+ANIMATE], [+ADULT]. A semantic rule of interpretation, the so called ‘projection’ rule, performs two operations: (i) it substitutes the reference index for the syntactic index of the lexical entry (with the constraint that this can only take place for any noun phrase if the syntactic index in question matches the configuration of structure described in that syntactic index); and (ii) it joins all the resulting semantic complexes by ‘&’ (which represents the logical operator of coordination corresponding to *and*) to form an unordered set. Thus for example, the phrase marker in figure above is interpreted as:

> $[MALE]X_1$ & $[ADULT]X_1$ & $[ANIMATE]X_1$ & $[ABSTRACT]X_1$ & $[FEMALE]X_2$ & $[HUMAN]X_2$ & $[ADULT]X_2$ & $[ANIMATE]X_2$ & $[CONCRETE]X_2$ & $[CAUSE]X_1$ ($[HURT]X_2$)

In the second stanza, as the swan overpowers her, Leda shows her feminine perturbation in which the effort to refuse “the feathered glory from her loosening thighs” is in vain. Leda tries to defend her own dignity, but the attempt fails:

> How can those terrified vague fingers push
> The feathered glory from her loosening thighs?
> And how can body, laid in that white rush,
> But feel the strange heart beating where it lies?

Syntactically, the lack of commas, especially compared to the first stanza, represents Leda's movements, as she gives up all attempts to right back and the swan gains control upon the situation. Yeats continuously makes use of various devices to further heighten ambiguous, oppositional, and dramatic elements within his poetry. In his minimal use of the possessive adjective, and the consequently greater use of somewhat unusual alternative forms, Yeats achieves effects which are curiously suspended between the concrete and the general, thus highlighting the ambiguities in the text. Furthermore, the linguistic suggestiveness of the absence of any qualifiers for 'body' is considerable. It is considerable in that it makes us even more aware of the ambiguities (whose body?). It syntactically suggests the lack of an identity; it is essentially a dehumanizing element.

Phonologically, the rhythm of the poem becomes more fluid here, rowing with little interruption, rejecting the events in the story, as the swan begins to rape Leda, with her unable to resist. Yeats ensures that the rape remains disturbing and does not slip into the realm of love by distancing us from it. The vision does not last long, unusually, and the poem ends with the swan releasing Leda. The poem ends on a question, asking whether the swan (Zeus) was aware of the consequences his actions would have in the future.

At the beginning of the third and final stanza i.e. the sestet of this poem, the trademark Yeats 'vision' crops up again. Just as the swan achieves its aims, the narrative breaks off and witnesses the future:

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.

This passage refers obliquely to the Trojan War and directly to Agamemnon's murder, which all occurred because of this one act between Leda and the swan; the creation of Helen is cleverly contrasted with the destruction of Agamemnon and Troy. According to later Greek mythology, Leda bore Helen and Polydeuces, children of Zeus while at the same time bearing Castor and Clytemnestra, children of her husband Tyndareus, the King of Sparta. As the story goes, Zeus took the form of a swan and slept with Leda on the same night as her husband, King Tyndareus. To Zeus, she gave birth to Helen and Polydeuces, and to Tyndareus: Clytemnestra and Castor. In some versions, she laid two eggs from which the children hatched. In other versions, Helen is a daughter of Nemesis, the goddess who personified the disaster that awaited those suffering from the pride of Hubris.

The name *Agamemnon* is itself used in very vast numbers of poems. The writer has recorded some of the poems used this name such as in **"Two Men"** written by Edwin Alington Robinson in Stanza 3:

Ucalegon he lost his house
When **Agamemnon** came to Troy;
But who can tell me who he was --
I'll pray the gods to give him joy.

also in **"Sweeney among the Nightingales"** written by T.S. Eliot in Stanza 10 (last stanza)

And sang within the bloody wood
When **Agamemnon** cried aloud,

And let their liquid siftings fall
To stain the stiff dishonoured shroud.

In **"Love and War"** - written by Ovid appears in line 38 from 47 lines used in relation with *Trojan War* in line 35:

and High King **Agamemnon**, looking on Priam's child,

and in **"A Letter From the Trenches to a School Friend"** - written by Charles Sorley the name can be seen in Stanza 2 (line 31)

The wondrous wiles of old Odysseus,
Old **Agamemnon** and his misuse
Of his command, and that young chit
Paris - who didn't care a bit
For Helen - only to annoy her

In **"The Iliad"**: Book I - written by Homer the name of the king appears many times such as citation below

Sing, O goddess, the anger of Achilles son of Peleus, that brought countless ills upon the Achaeans. Many a brave soul did it send hurrying down to Hades, and many a hero did it yield a prey to dogs and vultures, for so were the counsels of Jove...
upon you, while I yet live to look upon the face of the earth- no, not though you name **Agamemnon** himself, who is by far the foremost of the Achaeans."

(The name was also used in Iliad: Book II, III, IV, VII, IX, X, XI, XIV, XIX, XXIV). In "**The Odyssey**": Book I and Book III written also by Homer, Agamemnon appears as hero:

Tell me, o muse, of **that ingenious hero** who travelled far and wide after he had sacked the famous town of Troy. Many cities did he visit, and many were the nations with whose manners and customs he was acquainted; moreover he suffered much by sea...

The great numbers of usages of the name in a number of poems make it important to show how important the name was. Agamemnon is, according to

Greek Mythology, one of the most distinguished heroes of Greece was the son of King Atreus of Mycenae (or Argos) and Queen Aerope, and brother of Menelaus. Agamemnon's father Atreus was murdered by Aegisthus, who took possession of the throne of Mycenae and ruled jointly with his father Thyestes. During this period Agamemnon and Menelaus took refuge with Tyndareus, king of Sparta. There they respectively married Tyndareus' daughters Clytemnestra and Helen. Menelaus succeeded Tyndareus in Sparta, while Agamemnon, with his brother's assistance, drove out Aegisthus and Thyestes to recover his father's kingdom. He extended his dominion by conquest and became the most powerful prince in Greece. Agamemnon was the commander-in-chief of the Greeks during the Trojan War. During the fighting, Agamemnon killed Antiphus. Agamemnon's teamster, Halaesus, later fought with Aeneas in Italy. The *Iliad* tells the story of the quarrel between Agamemnon and Achilles in the final year of the war. Agamemnon took an attractive slave and spoil of war Briseis from Achilles. Achilles, the greatest warrior of the age, withdrew from battle in revenge and nearly cost the Greek armies the war. Although not the equal of Achilles in bravery, Agamemnon was a dignified representative of kingly authority. As commander-in-chief, he summoned the princes to the council and led the army in battle. He took the field himself, and performed many heroic deeds until he was wounded and forced to withdraw to his tent. His chief fault was his overweening haughtiness. An over-exalted opinion of his position led him to insult Chryses and Achilles, thereby bringing great disaster upon the Greeks.

After a stormy voyage, Agamemnon and Cassandra landed in Argolis or were blown off course and landed in Aegisthus' country. Aegisthus, who in the interval had seduced Clytemnestra, invited him to a banquet at which he was treacherously slain. According to the account given by Pindar and the tragedians, Agamemnon was slain by his wife alone in a bath, a piece of cloth or a net having first been thrown over him to prevent resistance. Clytemnestra also killed Cassandra. Her wrath at the sacrifice of Iphigenia, and her jealousy of Cassandra, are said to have been the motives of her crime. Aegisthus and Clytemnestra then ruled Agamemnon's kingdom for a time, but the murder of Agamemnon was eventually avenged by his son Orestes, possibly with the help of Electra, (from Wikipedia, a free encyclopedia, cited in April 14, 2006).

The last stanza, the rhyme scheme is traditional. This is an evident that Yeats has oppositional element, typical of him, and could be seen to symbolize the opposition between Yeats, the last Romantic and Yeats, the Modernist:

> Being so caught up,
> So mastered by the brute blood of the air,
> Did she put on his knowledge with his power
> Before the indifferent beak could let her drop?

A transition exists in the poem's language, from an aggressive intensity to a vague passive distance. The language in the beginning of the poem sets the tone of an aggressive sense of urgency. The action interrupts upon the scene at the beginning with 'a sudden blow', and again, in the third stanza, with 'a shudder in the loins'. It may seem inaccurate to say that a poem begins by an interruption when nothing precedes, but the effect of the opening is just that. The effect of this

device is that it draws the narrator, and subsequently the reader, into the action and into the poem. The action continues for the first three lines of the first quatrain. Yeats doesn't bother with a full syntax until the final line of the quatrain, at which point, the urgency relaxes. The language in the first full quatrain is representative of the opposition inherent in the poem; in this case, between intensity and distance. The imagery and wording in general, in "Leda" is also representative, in an initial reading, of oppositional elements within the text.

Semantically, the first stanza shows that Leda is described in [+CONCRETE] terms and the swan in [+ABSTRACT] terms. Leda is "the staggering girl" and the poem refers to "her thighs", "her nape", "her helpless breast", and "her loosening thighs". The swan is never actually called Zeus or even the Swan, in fact, Agamemnon is the only name mentioned in the body of the poem. The swan is described as "great wings", "dark webs", "that white rush", "blood", "indifferent beak", and "feathered glory".

In the second stanza of the poem, however, it shows that ambiguities do exist. The [CONCRETE] and [ABSTRACT] merge, generalized terms are used for Leda "terrified vague fingers" and [CONCRETE] terms for the swan (wings, bill, beak). The purpose of this ambiguity could be "to stress that the god is, after all, a real, physical swan engaged in a physical act". Regardless, this ambiguity is, again, representative of the conflict within the poem. The text, then, presents the rape scene, painting a vivid and terrifying picture of its aggressive violence and its subsequent transition to passivity. The text also shows a pattern of oppositions and ambiguities which are manifestations of a series of conflicts between the

material world and the spiritual world: the physical and the intellectual. The apparent opposition between [ABSTRACT] and [CONCRETE] is representative of that between "human and divine".

While the subject matter of the poem is violent and disturbing, the structure of "Leda" conveys feelings of safety and beauty. The intensity of the rape is controlled by the narrow confines of the sonnet, an aesthetically pleasing and heavily structured art form. The sonnet form achieves for 'Leda' is: violence and historical sweep held in one of the most tightly controlled of poetic forms. The violence of the rape is then controlled within the constraints of the sonnet. Additionally, the sonnet itself is brief, thus ensuring the rape will be brief as well.

While the rape is controlled through the structure of the poem, the organization of the poem reflects in an orderly manner the progress of the rape. The first quatrain presents the assault. The second quatrain reflects Leda's emotions. The first half of the sestet presents the ejaculation scene. The cut line represents a dramatic moment in time: a death-like silence. The final part of the sestet shows the act receding into memory while posing the question of meaning.

Phonologically, Yeats makes use of several technical devices to convey the intensity of what is being portrayed in the poem. Among these devices are alliteration ("brute blood"), iambic pentameter, and the meter in general. It is better to note that "no regular metrical pattern" exists but "there is a pervading rhythmic base in which verbal stress displaces the accent-guided line". The meter imitates the gasping and throbbing pulsations of the rape by its irregularity, its

sudden sharp caesuras, its sentences spilling over from line to line, its dramatic broken lines in the sestet, its piling of stressed syllables.

x `/ x ` /x ` /` x / x `/
So mastered by the brute blood of the air,

The ambiguities in "Leda" imply a confrontation to real and imagined, physical and intellectual. The ambiguity is surrounding "the staggering girl" in line three. "Staggering" as intransitive participle means that the girl is literally physically staggering, but the transitive verb form shows that she "staggers" the mind (of the swan). Another ambiguity is found in the connotation of the word "still" in line one. The bird is described as having just dropped down on Leda, yet the word "still" implies a timeless continuity.

Critical methodology attempts to address the issue and more in the treatments of "Leda and the Swan." However, to understand fully the poem and its implications, a formal close reading of the text must be combined with supplementary biographical information to inform a final psychoanalytic reading of the poem. An understanding of the events surrounding Yeats's life, then, will contribute to a textual analysis to show that the poem can be read as Yeats's own particular rape fantasy, in which Maud Gonne is Leda and Yeats himself the swan; and in displacing his frustrations into the poem, Yeats turns destructive impulses into a constructive thing of beauty.

The oppositions inherent within the text, and the subsequent series of conflicts which they represent, are important in that they are manifestations parallels to oppositional conflicts occurring in Yeats's own life. The violent textual rape is the result of his inability to reconcile these personal conflicts and

the poem, then, is an example of Yeats displacing his frustration, and doing so in a positive and safe manner. If this assertion is indeed accurate, “Leda and the Swan” would be consistent with Yeats’s later poems. The development of Yeats’s later style seems to coincide with disillusionment. Yeats proposed to substitute a concrete, meaningful system, substituting symbol as a way of combating harsh, technical reality. “Leda” is consistent with the assertions. And, the key to the reality Yeats is attempting to address is Maud Gonne.

Maud Gonne was a militant Irish nationalist to whom Yeats was very much in love, and who appeared as a tortured image in much of his poetry. She gave herself completely to her country and expected the same type of nationalistic dedication from Yeats. They loved one another deeply but were never able to reconcile the differences in their feelings. Maud Gonne loved Yeats in a platonic sense; Yeats desired a more all-encompassing love.

Consistent with his penchant for myth-as-metaphor, and mythology in general, Yeats declared sexual desire to be a myth. Yet, at the same time, he wrote that he “used to puzzle Maud Gonne by always avowing ultimate defeat as a test” and he believed that his “spiritual love for Maud could never be consummated except through sexual union”, supporting the idea that the mystic way and sexual love are inextricably related. This conflict serves as an example of the type of opposition Yeats could never reconcile and which would later manifest itself in “Leda and the Swan”.

Yeats viewed Maud Gonne as having achieved purity and felt as though he too should be above sexual longing. Being unable to overcome his sexual

needs, Yeats had little alternative but to interpret his continual sexual longing as a betrayal of Maud. Perhaps Yeats provides a good example for us of a man suffering from the Virgin/Whore syndrome. The 'pure' women in his life are untouchable and are romanticized in his poetry while those who succumb to his needs are referred to as 'presences'.

Yeats's sense of betrayal, coupled with his failed attempts to suppress unacceptable desires, conceivably led to an enormous amount of guilt. In reference to sexuality and guilt, suggests that Yeats understood the psychology of tragedy, in that orgasm, which engenders life and also equals death of sexual desire, enables one to overcome pain and, by extension, guilt and death. This overwhelming sense of guilt resulted in a disillusioned and anguished Yeats, and the resultant frustration led to, as an overwhelming preoccupation with hate and a sense of self-hatred. This self-hatred led a despondent Yeats to contemplate suicide. Yeats dreamed that, walking along a path by a broken wall a precipice, he felt dizzy and longed to throw himself over.

In "Leda and the Swan", Yeats was preoccupied with death, both consciously and unconsciously. Because his relationship with Maud Gonne remained unconsummated, his imagination fastened quite decidedly in his later years on the themes of sex and death. Yeats' later themes do focus on sex and death out of this sense of self hatred engendered by the guilt over his inability to live up to Maud's standards and, initially, by the frustration he felt over Maud's unwillingness to comply with his desires. Yeats used his hate to penetrate the uncharted depths of his own. Quite simply, Yeats consciously attempted to

suppress his physical desire and failed. This failure led to an unconscious resentment of the figure perceived as responsible for this resulting guilt/self hatred. This repressed resentment resulted in violent tendencies and the rape scene in "Leda" is, finally, the sublimation of sexual impulse.

Yeats, the idealistic Romantic, could not let go of the hope that Maud would one day become a willing participant, physically. Yeats must have hoped that his persistent passion and intensity would eventually persuade her to give in. Elements from the just-noted example would support this hope and are found in the text of the poem: the swan image, barrier image, and the idea of unity through sexual union. At this point, could Yeats' unconscious have been softening the tone and implications of the rape in the poem?

Finally, "Leda and the Swan" is a violent poem and can be seen as Yeat's own particular rape fantasy; however, it remains an object of beauty. A close reading of the text focusing on the oppositions inherent within the poem, combined with an understanding of the circumstances surrounding Yeats' spiritual marriage to Maud Gonne shows the poem to be a manifestation of the conflict between reality and ideal, human and divine that Yeats spent years trying to reconcile. The poem allows Yeats to displace his violent fantasies concerning Maud, yet it does so in a structured, controlled manner of ensuring safety, and it allows Yeats to, finally, retain a certain amount of romantic hope. "Leda and the Swan" was Yeats's only realistic alternative to the conflict in his life, and as a form of self-therapy, it remains a nearly perfect work of art.

Yeats' use of Greek Mythology as a medium of his imagination is an effort to show that such kind of story must have been happening to all people from any type of culture and of any nation and tribe. The historical cycles can be and will always take place anywhere at anytime. "Rape" has always been happening through out the lifetime because it is part of human history from uncivilized until modern life today.

To summarize, this poem can be drawn into the following table:

	Syntactically	Semantically	Principle of Equivalence
OCTAVE	well-formed	meaningful	phonological: traditional sonnet (ABABCDCDEFGEFG), rhyme imperfect use of "push" and "rush"; harsh sound effect (cacophony) syntactic: use of colon and commas make meaning semantic: use of connotation in line 1= the word "still"
	ambiguous	questionable	Phonological: rhyme Syntactic: lack of Possessive Adjective in "line 7" makes ambiguous sentence Semantic: [ABSTRACT] and [CONCRETE] merge
SESTET	well-formed	comprehensible	Phonological: rhyme make meaning Syntactic: the cut line represent dramatic moment; a death-like silence Semantic: symbolic use of the words
	well-formed	comprehensible	Phonological: rhyme imperfect use of "up" and "drop" Syntactic: flowing from beginning to the end Semantic: parallelism in meaning

C. The Third Data: The Lake Isle of Innisfree

Written in 1892, *The Lake Isle of Innisfree* is a remarkable advance. This poem is far more sophisticated in many respects. An immediately noticeable characteristic of this poem is its maturity; the themes explored and the techniques used to do so are far more complex and detailed. The central theme is that of exile, and it is portrayed in a somewhat inquisitive way. The narrator longs to live on the island of Innisfree and be closer to nature, hence the lines:

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of morning to where the cricket sings;
There midnight's all glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavement gray,
I hear it in the deep heart's core.

Perhaps, the shortest way of understanding the theme of this poem is by making a paraphrase; of the whole poem, the simpler language would appear like this: "I'm going to get up now, go to Innisfree, build a cabin, plant beans, keep bees, and live peacefully by myself amid nature and beautiful light. I want to, because I can't forget the sound of that lake water. When I'm in the city, a gray and dingy place, I seem to hear it deep inside me". These dull remarks, roughly

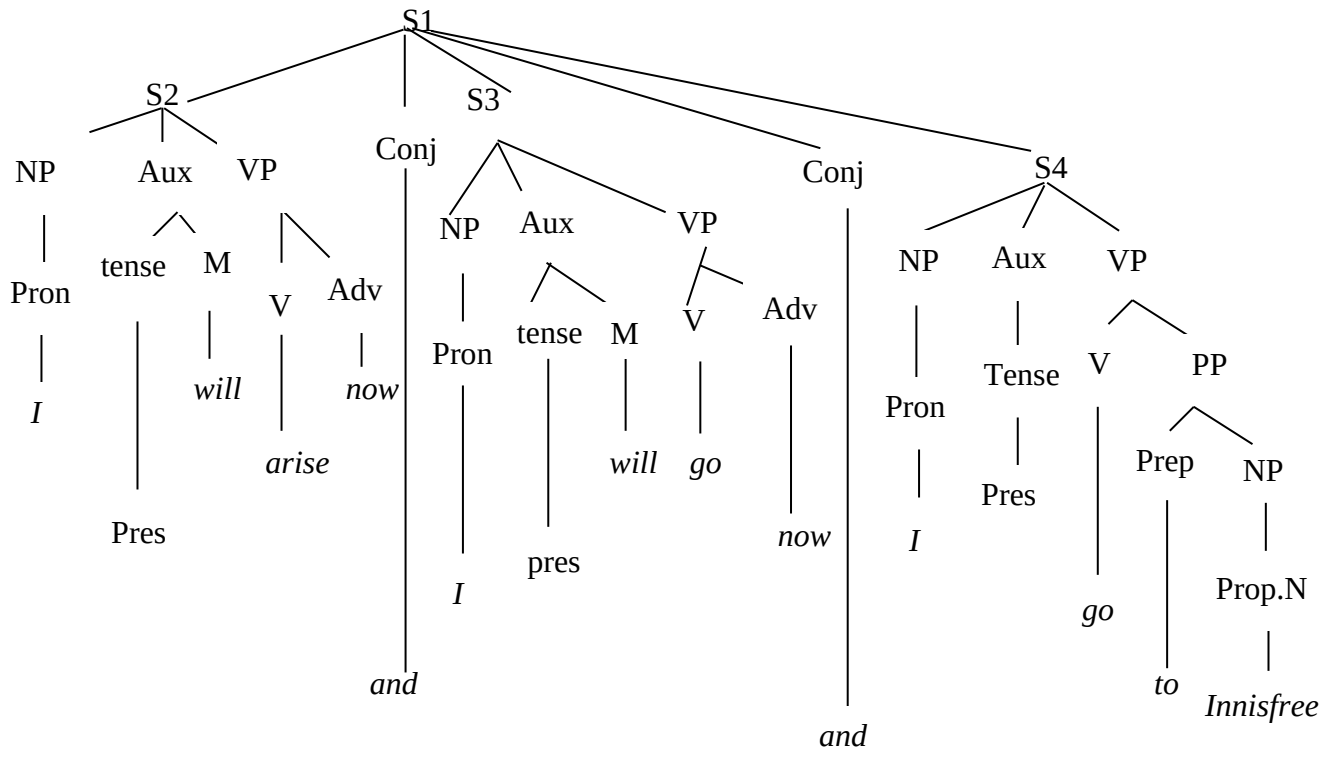
faithful to what Yeats is saying, seem a long way from poetry. Nevertheless, they make certain things clear. For one, they spell out what the poet merely hints at in his choice of the word *gray*: that he finds the city dull and depressing. He stresses the word; instead of saying the *gray pavement*, in the usual word order, he turns the phrase around and makes *gray* stand at the end of the line, where it rhymes with *day* and so takes extra emphasis. The *grayness* of the city therefore seem important to the poem, and the paraphrase tries to make its meaning obvious.

Making a paraphrase can help us see the central thought of the poem i.e. the *theme*. A theme is not the same as *subject* i.e. the main topic or what is the poem about. Readers are usually mistaken of saying that theme is subject. In this poem the subject is the lake isle of Innisfree, or a wish to retreat to it. But, the theme might be, "I yearn for an ideal place where I will find perfect peace and happiness". Themes can be stated variously, depending on what we believe most matters in the poem. Taking a different view of the poem, placing more weight on the speaker's wish to escape the city, we might state the theme, "The city is getting me down – I want to get back to nature". But after a second look of the poem, we might be in great need to sharpen it. After all, this Innisfree seems a special, particular place, where the natural world means more to the poet than just any old trees and birds he might see in a park. Perhaps, a stronger statement of theme, one closer to what matters most in the poem, might be, "I want to quit the city for my heaven on earth." That, of course, is saying in an obvious way what Yeats says more subtly, more memorably.

All of us bring personal association to the poems we read. “The Lake Isle of Innisfree” might give us special pleasure if we have vacationed on a small island or on the shore of a lake. Such associations are inevitable, even to be welcomed, as long as they do not interfere with our reading the words on the page. This poem tells us, for instance, of a beautiful island in Lake Gill, County Sligo, Ireland, of how one man feels toward it. Maybe the poet knows no more about Innisfree than a writer of a travel guidebook knows. Yet Yeats’ poem indicates a kind of knowledge that tourist guidebooks do not ordinarily reveal: that the human heart can yearn for peace and happiness that the lake isle of Innisfree with its “low sound by the shore” can echo and reecho in memory forever.

A paraphrase, of course, never tells all that a poem contains; nor will every reader agree that a particular paraphrase is accurate. We all make our own interpretations; and sometimes the total meaning of a poem evades even the poet who wrote it. For example, when Robert Browning was asked to explain his difficult poem *Sordello*, he replied that when he wrote the poem only God and he knew the meaning of the poem; but “Now, only God knows” (Kennedy and Gioia, 2002). However, to analyze this poem we could be certain of its meaning, in general, more fruitful than to proceed as if no certainty could ever be had. It is obvious that the approach used will end in complete subjectivity, we are aware of this matter. We do no harm if, for instance, we say that Yeats’ this very poem is really about the lost island of Atlantic. Why? Because we think it is. How can you prove us wrong? Interpretations cannot be proven “wrong”. A more fruitful question might be, “What can we understand from the poem’s very word?”

Syntactically, the first stanza of this poem contains compound sentences. The first line: *I will arise and go now, and go to Innisfree* contains a more complex syntactic pattern. In transformational rule, this line contains of S1, S2, S3, and S4, where the first sentence (S1) is derived from S2, S3, and S4. Thus, the sentence *I will arise and go now, and go to Innisfree* is constructed from S2 i.e. "I will arise now", and S3 "I will go now", and S4 "I go to Innisfree". It is found, in this sentence, that there is a deletion of NP + Modal in S3, and deletion of NP in S4. Completely, the first line of the first stanza can be drawn by using "tree-diagram" as below.



Legend:

S *is Sentence*	VP *is Verb Phrase*
NP *is Noun Phrase*	V *is Verb*
Pron *is Pronoun*	Adv *is Adverb*
Aux is auxiliary	PP is Prepositional Phrase
M *is Modal*	Prop.N is *Proper Name*

Thus the first line of the first stanza "*I will arise and go now, and go to Innisfree"* has its deep structure, by using transformation rules, the pattern can be described as below.

1. Affix hopping:

a. Pres + will ⟶ will + Pres ⟶ will
b. Pres + go ⟶ go + Pres ⟶ go
c. Pres + go ⟶ go + Pres ⟶ go

2. Deletion

a. NP + Modal (in S3) ⟶ ∅
b. NP (in S4) ⟶ ∅

The Surface Structure of the first line is *I will arise and go now, and go to Innisfree.* It is found in this line that there are affix hoping and deletion in the first stanza of this poem. Word deletion i.e. NP and Modal in S3 and NP in S4 connotes the deletion of one of the most important elements of human life that is freedom and peace, where peace is described in the following stanza i.e. the first line of the second stanza: "And I shall have some peace there, for peace comes dropping slow".

Sometimes, a question appears from us such as: how this type of analysis can lead us to a better understanding of the poem. Perhaps, it is not sufficient to say that in a Chomsky 1965 – type model can answer our curiosity to understand the poem; but the deep structure of every sentence which presents an explicit characterization of relations such as subject and object can lead us to the understanding of the poem. For example, the deep structure of the first line of the first stanza in this poem: *I will arise and go now, and go to Innisfree* contains a

compound sentence. This sentence is constructed from three sentences: (1) I will arise, (2) I will go now, (3) I go to Innisfree. The parallel sentence construction in using auxiliary verb and present tense connote that the searching for freedom and peaceful place has been and will always be done incessantly. People are always yearning for peace and it is portrayed in an interesting way. The poet uses *present* and *future tense* in order to reach his goal, the goal of searching for peace. People are looking for peace now represented by the using of present tense, and people will always look for peace represented by the using of future tense.

It is obvious that the narrator longs to live on the island of Innisfree and wants to be closer to nature, then the lines:

And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.

Although relatively simple, these lines are far from being simple-minded. We need to absorb it slowly and thoughtfully. As we read the second line of the first stanza, problems raise: what are *wattles,* from which the speaker's dream-cabin is to be made? We, readers, might guess, but in this case it will help to consult a dictionary: *wattles* are "poles interwoven with sticks or branches, formerly used in building as frameworks to support walls or roofs". Evidently, this gateway house will be built in an old-fashioned way: it won't be a prefabricated log cabin or a frame house, nothing modern or citified. The phrase *bee-loud glade* certainly is not commonplace language of the sort we find on a cornflake package, but right away, we can understand it, at least partially: it is a

place loud with bees. What is a *glade*? It is an open space in woods. Thus, we can infer from this line that the speaker has longed for a perfect place where he can find peace and freedom represented by the words *glade*.

Semantically, the central theme of the stanza is a man in searching for peace which portrayed in "*a small cabin build there, of clay and wattles made;"* and in the remote place where "*Nine bean-rows will I have there, a hive for the honey bee"* so that he can *"live alone in the bee-loud glade".* The world described is almost a paradise, without the interference of man to spoil things - the narrator's presence in this natural world is kept to a minimum, with his small cabin designed to blend in with the surroundings. Almost every line of the poem serves to enrich this image of an ideal life, which makes the penultimate line all the more powerful, as we are left unsure as to whether the narrator will ever reach the life he so desires.

Phonologically, the ABAB rhyme structure enforces this feeling of peaceful life of nature, lending a bowing, soothing rhythm to the poem, as does the alliteration in the third line of the stanza.

*Nine bean-rows will I **have** there, a **hive** for the honey bee,*

The sound patterning of *n* sound such as "nine bean", and *f* sound in " I have", "a hive" and monosyllabic words except in "honey" construct a nice rhythm and produce peaceful sound. The reader of this line, then, can hear the peaceful world in every single bit of the rhythm. The successful creation of a definite atmosphere for the line really does show how wonderful this line is. This line is likely written carefully, as a fully ledged piece of literary work.

In the second stanza, the poet seems to be much closer in describing the nature as if we, readers, were living in it and might feel what the poet feels, and hear what the poet hears. With a very strong image, the poet used it to portray his ideal existence. The poet shares experiences with his readers. Since experience comes to us largely through the senses, thus this poem touches us with senses as well. The poet feels that “peace” comes “dropping slow”. Peace is dropping like morning dews – drop from the leaves in the foggy morning where we can hear “cricket sings”. When the night comes we could not see anything for everything is “glimmer” and afternoon is purple in color and we can see the evening is “full of linnet’s wings”.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of morning to where the cricket sings;
There midnight’s all glimmer, and noon a purple glow,
And evening full of the linnet’s wings.

Sense impression consists of *seeing*, seeing of purple sky and white fog; of *hearing* the cricket sings in early morning; of *smelling* the wet earth after a rain; of *feeling* a fresh wind in the afternoon. The poet seeking to express his experience of peaceful situation in the lake isle of Innisfree must therefore provide a selection of the sense impression he obviously has. Without which he will probably fail to evoke the emotions that accompanied by his sensation. His language, therefore, must be more *sensuous* than ordinary language. Perhaps, the appropriate term of this explanation is imagery, and Yeats is very sophisticated in this point.

Imagery may be defined as the representation through language of sense experience (Perrine, 1977). Poetry appeals directly to our senses, of course, through its music and rhythms, which we actually hear when it is read aloud. But indirectly it appeals to our senses through imagery, the representation to the imagination of sense experience. The word *image* perhaps most often suggests a mental picture, something seen in (Shakespeare's word) mind's eye – and *visual* imagery is the most occurring kind of imagery in poetry. And, in Yeats' this very poem we can find the best use of imagery.

The sharpness and vividness of any image will ordinarily depend on how specific it is and on the poet's use of effective detail. The word "linnet's wings", for instance, conveys a more definite image than does "bird's wings", and is sharper and more specific. It is not necessary, however, that for a vivid representation something be completely described. One or two especially sharp and representative details will ordinarily serve a careful reader to allow his imagination to fill in the rest.

Phonologically, the use of the NP "linnet's wings" is very wonderful since it corresponds with the sound of "cricket sings" in the previous line (line 2) of the stanza. Perhaps Yeats was pursuing the symphony of each word, in the sense that Yeats realized that the word *linnet* would give a more beautiful sound than that of the word *bird* though the meaning is similar. Again, the use of the word "slow" is equivalent in sound to the word "glow". This is to show that Yeats is very much concerned with the use of vivid sounds. The beautiful description of sound making sense is also shown by Yeats' use of the words "morning" and "cricket

sings" in line 2, and the word "evening" and "linnet's wings" in line 4 in which we can find the parallel description of the situation, the situation of morning and of the evening: "Peace is dropping from the veils of *morning* to where the *cricket sings*; and "*evening* full of the *linnet's wings*."

In the third stanza, the ABAB rhyme structure also enforces the feeling of nature. The alliteration is found in the second line of the stanza:

I hear lake water lapping with low sounds by the shore;

This great creation of a definite atmosphere for the poem really does show how sophisticated the stanza is – it makes one wonder whether Yeats wrote this poem by listening to the sound of the nature where we can hear how peaceful the sound of nature sounded by "the lake water lapping with low sound by the shore" is! It is the "heavenlike" place where a man can find peace. The full lines of the stanza are:

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavement gray,
I hear it in the deep heart's core.

Whilst the poet is ready to live in self-imposed exile, the irony to his situation is that he is, in a way, already exiled to live in the city, with the roadways and the pavements gray, away from his idealized Irish rural life. The discrepancy between the ideal life and the real situation is clearly stated by Yeats by the using of the word *while* in line 3. The "*small cabin* – a hand made of clays and wattles, "bee loud glade", "the morning to where the cricket sings", and "lake water lapping with low sounds by the shore" are after all imaginative

pictures of what Yeats was longing for. Yeats was away from Irish rural life, in the cosmopolitan city of Dublin he can hear all the natural music in his deepest heart. This is an irony, and more specifically is an irony of situation. This happens when there is a discrepancy between the actual circumstance and those that would seem appropriate or between what one anticipates and what actually comes to pass. To Yeats, hearing to the sound of nature like morning where the cricket sings and the evening full of linnet's wings, and midnight all glimmer, and in the afternoon the color of the leaves are purple seems to represent the situation he had long dreamed, and standing on the roadway on the "gray pavement" was his real actual situation.

To summarize, this poem can be drawn into the following table:

Stanza	Syntactically	Semantically	Principle of Equivalence
1	well-formed	meaningful	Phonological: rhyme structure in line three enforces the feeling of peaceful life of nature Syntactic: affix hoping, deletion of NP and Modal auxiliary in the first line, and using of present and future tense make meaning Semantic: parallelism in meaning
2	well-formed	wonderful	Phonological: rhyme, strict rhythmical pattern Syntactic: beautiful construction of VP in line 2 and NP in line 4 Semantic: sense impression in the use of imagery makes meaning
3	well-formed	comprehensible	Phonological: rhyme, alliteration Syntactic: the inversion of Adjective and Noun in NP-construction of *the pavement gray* to pursue the rhyme Semantic: irony of situation

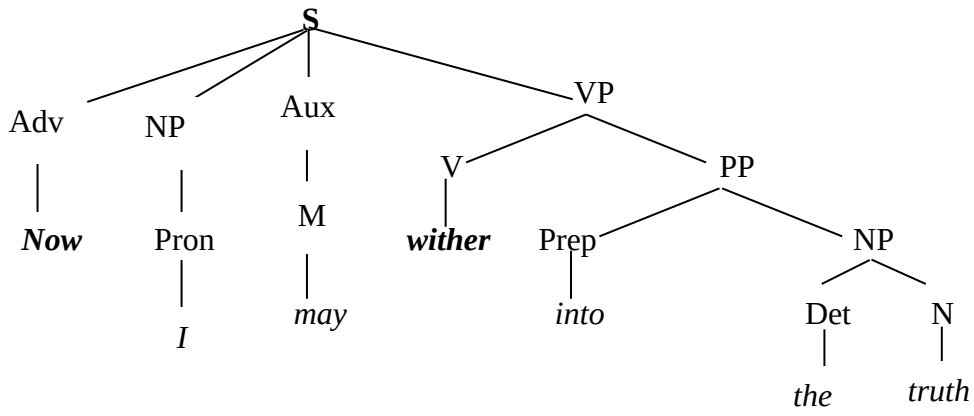
D. The Fourth Data: The Coming of Wisdom With Time

This poem, *The Coming of Wisdom With Time* is a lyric poem. A *lyric* is a type of a brief poem that expresses the personal emotions and thoughts of a single speaker. It is important to realize, however, that although the lyric is uttered in the first person, the speaker is not necessarily the poet. There are many varieties of lyric poetry, including the dramatic monologue, elegy, haiku, ode, and sonnet forms. This poem is an attempt to achieve the highest value in human life, which according to the poet is *wisdom*.

The Coming of Wisdom With Time

Though leaves are many, the root is one;
Through all the lying days of my youth
I swayed my leaves and flowers in the sun;
Now I may wither into the truth.

Syntactically, the syntactic structure contains the properties that can be found through out the sentences including the lines of the poems. We, for instance, can draw the syntactic structure of the last line of this poem: *"Now I may wither into the truth"* as follows:



By the tree diagram, such as example above, the interpretation of such a diagram is transparent. If the basic string is: *Now I may wither into the truth;* the structure presented in above tree diagram can be taken as a first approximation to its (base) Phrase-marker. A grammar that generates simple Phrase-markers may be based on a vocabulary of symbols that includes both *formatives (the, truth,* etc.*)* and *category symbol* (S, NP, VP, V, etc.). The formatives, furthermore, can be subdivided into *lexical* items (*I, truth)* and grammatical items (*Present, Possessive,* etc.).

Phonologically, in this poem Yeats uses tone. A tone, in literature, may be defined as the writer's or speaker's attitude toward his subject, his audience, or himself. It is the emotional coloring, or the emotional meaning, of the work and is an extremely important part of the full meaning. Here Yeats uses tone as the medium to state his own emotional toward his age. As we know that this short poem is written in the last phase of his poetical career, his old age.

In poetry tone is likewise important. We have not really understood a poem unless we have accurately sensed whether the attitude it manifests is playful or solemn, mocking or reverent, calm or excited. But the correct determination of tone in literature is a much more delicate matter than it is with spoken language, for we do not have the speaker's voice to guide us. We must learn to recognize tone by other means. Almost the elements of poetry go into indicating its tone: connotation, imagery, and metaphor; irony and understatement; rhythm, sentence construction, and formal pattern (Perrine, 1977). There is therefore no simple formula for recognizing tone. It is an end product of all the elements of the poem.

In spoken language, tone is indicated by the inflection of the speaker's voice. If, for instance, a friend tells us, "I 'm going to get married today," the fact of the statement is entirely clear. But the emotional meaning of the statement may vary widely according to the tone of voice with which it is uttered. The tone may be ecstatic ("Horray! I'm going to get married today"); it may be incredulous ("I can't believe it! I'm going to get married today"); it may be despairing ("Horrors! I'm going to get married today"); it may be resigned ("Might as well face it. I'm going to get married today"). Obviously, a correct interpretation of the tone will be an important part of understanding the full meaning (Perrine, p.151).

It is important to hear the pronouncing of the word "wither". Is it uttered with an ecstatic, incredulous, despairing, or resigned tone? It seems, to me, that as a poet as well as philosopher-politician Yeats is fully aware of the cycle of life where Yeats had actually been ready in facing his old age, he had already ready for his "spiritual release". In Indian philosophy, there are four stages in life, they are "artha", "kama", "dharma", and "moksa". *Artha* is material possession, *kama* is pleasure and love, *dharma* is religious and moral duties, and *moksa* is redemption or spiritual release. The word "wither" is, in my opinion, the exact replacement of the word "moksa". When the former President of Indonesia, Soeharto, had to resign, he stated a very famous statement: "*Lengser keprabon, mandeg pandhita*". This is the implementation of the Indian philosophy, which is more or less similar to Javanese philosophy where *lengser keprabon* means after finishing "dharma" a king should *mandheg panditha* or "moksa" which in Yeats' word is "wither". Many of Yeats' works concern with eastern philosophy

especially Indian philosophy. There is an evidence to show that Yeats' later poems have been enriched with the philosophical values as he had learned eastern philosophy and more or less it influenced his poems.

Yeats is very rich in using symbols. A symbol may be defined roughly as something that means more than what it is. Yeats' use of the words "leaves" and "root" in line 1 which are bodily parts of a tree clearly show the use of symbolism. *Leaves* in this poem are not really leaves which have chlorophyll in the process of photosynthetic or leaves which goats or cows like to eat and *root* is not the root we usually know as creeping parts of plants under the soil, but there should be something else to associate with these two bodily parts of the tree. The use of the words "many" and "one" in this line: "*Though leaves are many, the root is one*;" also has a particular association. What semantic association does the words *many* as well as *one* correlate? To answer this non-simple question we can relate the words with the characteristics of leaves and root. Leaves are in association with life where one can see the symptoms of living through the leaves. The dying tree would have been falling its leaves. Although there are some kinds of trees which fall its leaves to lengthen its life like teak tree (Latin: tectonia grandis), to avoid absorbing much water in dry season a teak tree should fall its leaves. The general characteristic of leaves, however, is that the greener the leaves the more fertile the soil and so that the living is much better. And the characteristic of root is that root is a place to where the life starts and root is a place to come back. It means that a root can earn its own living by absorbing the water and all needed minerals from the soil in order to make the tree and the whole parts of the tree keeps on living.

Yeats was so fascinating in using the most important part of the tree to symbolize where the living is started and where to end. Root is place to come back and that is only one.

Furthermore, syntactically, the use of plural noun of leaf i.e. leaves with the determiner many, and the use of singular noun of root with the determiner one seem to strengthen the symbolism in which the poet is trying to portray the precise picture of human life. The poet wants to show that a tree is a portrait of human living. Leaves are the models or types of worldly life since there are hundred even million types of leaves. These are to describe that the models or types of human life are vary widely. But their place to come back is only one. They come back to their eternal home, the ground, the graveyard.

In line 3, Yeats uses other symbols; they are “flowers” and “the sun”. After a long struggle which is depicted in line two: “Through all the lying days of my youth” the speaker renewed his leaves and flowers in the sun. *Leaves* symbolize life, *flowers* symbolize the products of his struggle during his life such as properties and children and the *sun* symbolizes the most powerful thing, it must be the poet’s religious faith. This may be simple interpretation and seems simplistic, but this is what the writer believes to be the real meaning, though the poet may have his own meaning in writing this line: “I swayed my leaves and flowers in the sun;” and the last line of this poem, the speaker, after finishing all his duties he may wither into the truth. The speaker at last reaches all what he had done. The highest value of human life is the truth, and thus the coming of wisdom is in accordance with the running of time.

The interpretations are not the result of subjective associations. Although we can not avoid from being involved with the subjective judgment in interpreting this literary work. It can be discussed and justified with respect to the conventions of reading poetry, or, as English allows us to say, of *making* sense. Such conventions are the constituents of the institution of literature, and in this perspective one can see that it may well be misleading to speak of poems as harmonious totalities, autonomous natural organism, complete in themselves and bearing in rich immanent meaning. The meanings the writer gives to Yeat's poems by investigating the linguistic aspects, the writer can make alterations in the language of text so as to see how it changes literary effects. As the example of transformational grammar suggests, the best way of producing a formal representation of the implicit knowledge of both speakers and hearers is to present sentences to oneself or to colleagues and then to formulate rules which account for the hearers' judgments about meaning, well-formedness, deviance, constituent structure, and ambiguity.

To summarize, this poem can be drawn into the following table:

Stanza	Syntactically	Semantically	Principle of Equivalence
1	well-formed	Meaningful	Phonological: rhyme, using tone can represent meaning Syntactic: the use of plural form and singular form to strengthen the symbols used Semantic: parallelism in meaning

In this chapter the writer has tried to apply the principle of linguistic implementation to the literature particularly on William Butler Yeats' poems. Linguistic aspects which include syntax, semantic and phonology have been the primary consideration. The syntactic aspects have been applied to expose the principles and processes of constructing phrases, clauses, and sentences. The semantic interpretation in this part endows with meaning of Yeats's poems. The sound pattern appears in each lines of the poems seem to strengthen the symbols used by the poet, and for the writer this is also the important consideration in determining the meaning of the poems. At last, the writer finds that linguistic aspects obviously give significant contribution to understanding the meaning of the poem. The findings and discussion above can representatively be drawn as the following table.

Poem	Linguistically	Poetically	Explanation
1	Well-formed	meaningful	The sound symbolism represented the life cycle symbolized by the diphthong sound (-a-i- ə) in the use of the words "fire", "gyre", "desire" make meaning
2	Well-formed	meaningful	The use of sonnet is paradox with the content of the poem. Usually a sonnet is for a love poem. Harsh sound effects which is called *cacophony* made by the busy sound as the representation of the "action" of the **rape**.
3	Well-formed	wonderful	Parallelism in syntax and semantics give great literary quality to the poem. Wonderful use of sound devices make effective verse
4	Well-formed	meaningful	A lyric poem, short but meaningful, is created by using of symbol and the use of tone.

VII. CONCLUDING REMARKS

Conclusion

Poetry is more philosophical and worthy in its consideration to any historical value on human life. Learning poetry means a process to understand the life because poetry utters the deepest feeling of man. On one side, every poet who writes a poem has a certain goal to achieve. On the other side, literary critics or linguists have their own goals to achieve. This book which is research results is an analytical in terms of methodology and qualitative in design. It is not to contrast a poet's goal and a linguist or critic's goal, but to seek a better understanding of the poems written by William Butler Yeats. From the analysis done in previous discussion it is found that:

First, syntactically Yeats' poems are well-formed. It means that the sentence construction is grammatical. Although, a poet can obey, for instance, noun phrase – verb phrase or subject – predicate relations required by the grammar, and thus he can use his own style in expressing his wonderful thoughts, but Yeats is the type of poet who bears wonderful thoughts without destroying sentence construction or grammatical rules. In a particular manner, Yeats is somewhat ironical in composing a line. For example, it is not usual in a standard language i.e. formal grammar after a full-stop the sentence is continued by only a noun phrase (NP) i.e. the first line of the first poem, however, this is a fantastic use of an NP in pursuing the so called rhythm or music of the poem.

Second, phonologically all the four poems are rhymed. The first poem is rhyming ABABABCC. The second poem is a sonnet traditionally used for a love

poem, which is a fourteen-line poem with a fixed rhyme scheme (ABAB CDCD EFG EFG). The third poem uses ABAB rhyme structure. The last poem is also ABAB in rhyme. Since English is accentual language and therefore metrical composition plays an important role in determining stressed and unstressed syllables within the lines. Yeats uses effective sounds to represent meaning. For example, he uses euphony or pleasing sound effects to describe beautiful and ideal life or situation found in poem one and poem three. He also uses harsh sound effect which is called cacophony which is made by the "busy" sound to represent the "action" of rape found in poem two. In poem four Yeats was very fascinating in using tone.

Third, semantically the interpretation done by the researcher shows that many of Yeats poems use sound symbolism to represent meaning. The forms Yeats uses also lead to its meaning. The difference of active and passive verbs used in the second poem, for instance, has been considerably good example to interpret the meaning of the poem.

Furthermore, linguistic aspects which include syntax, semantic and phonology have been the primary consideration. The syntactic aspects have been applied to expose the principles and processes of constructing phrases, clauses, and sentences. The semantic interpretation in this part endows with meaning of Yeats's poems. The sound pattern appears in each lines of the poems seem to strengthen the symbols used by the poet, and for the researcher this is also the important consideration in determining the meaning of the poems. At last, the

principle of linguistic analysis implemented in this study may give significant contribution to understanding the meaning of the poem.

Suggestion

Based on the previous discussions, it is expected to be useful for further literary research, both theoretically and practically. Theoretically, in developing theories of literary criticism, the relation of linguistics and literary criticism is essential to development of each component. This relation should begin another development of ideas and theories in understanding literary works. Both theories are applicable in the real activities at school. The knowledge of the relationship of both theories will make the teachers and the students able to explore the deeper meaning on the literary works and extend their knowledge, the theories, and the literary works.

From the discussion of the study, it is suggested that the contribution of the book would be practically useful:

(1) For the teacher and the students, linguistically it is expected that the findings of the study help the teachers and students develop the scientific studies in language such as syntax, semantics, or phonology. In terms of the teaching and learning process, this finding will give advantages to teachers and students in teaching and learning literature from linguistic perspective in the English Departments at Universities. In accordance with the literary appreciation, the findings of the study help the students and the teachers appreciate literary works as effectively as possible. The

discussions may provide teachers and students with beneficial information about literary aspects, so that teachers and students will come to a better understanding.

(2) For syllabus or curriculum designers, in improving and developing the materials of linguistics in relation with the study of literature, this discussion is a good contribution.

(3) For future writers or researchers who are interested in conducting a research or writes the same topic area, this could be a good contribution. The aspects of which are not included in this study, it needs to be developed and improved in future study or researches.

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Appendix:

Sailing to Byzantium

I

That is no country for old men. The young
In another's arms, birds in the trees,
-Those dying generation- at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.

II

An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hand and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed by the seas and come
To the holy city of Byzantium.

III

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

IV

Once out of nature I shall never take
My bodily form from any natural thing
But such a form as Grecian goldsmith make
Of hammered gold and gold enameling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing or to come

-William Butler Yeats, 1865-1939

Leda and the Swan

A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.

How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.
Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

-William Butler Yeats, 1865-1939

The Lake Isle of Innisfree

I will arise and go now, and go to Innisfree
And a small cabin build there, of clay and wattles made:
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of morning to where the cricket sings;
There midnight's all glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavement gray,
I hear it in the deep heart's core.

-William Butler Yeats, 1865-1939

The Coming of Wisdom With Time

Though leaves are many, the root is one;
Through all the lying days of my youth
I swayed my leaves and flowers in the sun;
Now I may wither into the truth.

-William Butler Yeats, 1865-1939

CURRICULUM VITAE

Moch. Imam Machfudi was born on January 26, 1970 in a small village in eastern part of Mojokerto, East Java. He finished his Elementary School in 1983, Junior High School in 1986, and Senior High School in 1989. His father is a farmer who has large farms. It was fascinating living in a small village where he could go fishing and hunting each day after school hours. In the evening he should "*mengaji*" in a small "*surau*" led by his grand father, the late KH. Siradj who always taught the principle of humanity like freedom, nobleness, and other Islamic values. In this peaceful village he spent his boyhood.

In 1989, right after his graduation from senior high school, he continued his study in Jember University. He entered Faculty of Letters majoring in English literature. Taking American literature by analyzing a novel written by Mark Twain "The Adventure of Huckleberry Finn", he graduated from the faculty in 1994. Two months after finishing his study, he got married in January 1995. He was unemployed at that time. He should struggle to earn his own living with his wife. He worked in a company in Surabaya. He moved to another company to search for a more prospective and a better salary. In 1996, he moved to Jember and became a teacher in a "pesantren" and in 1997 he became a faculty member at the English Study Program, Islamic University of Jember.

In 2000 he was accepted as a full time teacher "PNS" at the State College of Islamic Studies (STAIN) Jember. He finished his masters degree in 2006 by analyzing William Butler Yeats poems by using linguistic approach. This book is his masters degree's thesis. In 2007 he got scholarship to join a short course i.e. Cambridge ICELT from Cambridge University. During the year 2008 – 2010 he became master trainers for LAPIS-ELTIS sponsored by the Australian government through AusAid to the development of outreach and training projects and programs to improve the quality of English language teaching in Islamic secondary schools in Indonesia.

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