

CHAPTER II

REVIEW OF LITERATURE

A. Definition of Meanings

Semantics and pragmatics are the two main branches of the linguistic study of meaning. Meaning as linguistics is what the source of sender expresses, communicates, or convey in their message to the observer or receiver infers from the current context.

Semantics is the study of the “toolkit” for meaning: knowledge encoded in the vocabulary of the language and in its patterns for building more elaborate meanings, up to the level of sentence meanings.¹ According to Geoffrey Leech There are some kinds of meaning in semantics:

1. Conceptual meaning

Conceptual meaning is sometimes called denotative meaning or cognitive meaning, it is widely assumed to be the central factor in linguistic communication. According to Harimurti and Pateda “Denotative meaning is the meaning of plain, objective meaning. The meaning of denotative based on the instruction are straightforward on something outside the language in based on the certain convention”² Denotative meaning is also called as primary

¹Patrick Griffiths, 2006. An Introduction to English Semantics and Pragmatics (Edinburgh University Press) p.1

²Pateda Mansoer, 2001. Semantik Lexical. (Rineka Cipta, Jakarta) p. 98

meaning, that is the meaning suggested by the word when it used alone. It is the first meaning or usage which a word will suggest to most people when the word is said in isolation.

The denotation of word is its agreed-upon sense-what it refers to, stands for, or designates, a part from the feeling it may call up, and this again is able for a good deal on the context the words that appears in.

It is said that the aim of denotative meaning is to provide, for any given interpretation of a sentence, a configuration of abstract symbols, in which shows exactly what we need to know if we are to distinguish that meaning from all other possible sentence meaning in the language.

2. Connotative meaning

Connotative meaning is emerged as a result of the association of users of the language of the word hear or said that read. According to Zgust and Pateda “connotations is the meaning of all the components on the word plus some fundamental values which usually serves mark”.³

Connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content. It will be clear if we are talking about

³ Pateda Mansoer,2001. Semantik Lexical.(Rineka Cipta,Jakarta)p.112

connotation, we are in fact talking about the “real word experience”. Someone associates with an expression when someone uses and hears it. The fact that if we compared connotative meaning with denotative meaning is that connotations are relatively unstable; that is they vary considerably we have seen, according to culture, historical period, and the experience of the individual. Although all the speaker of particular language speaks the language exactly the same conceptual framework, actually each of them has individual perception of words. Connotative meaning is indeterminate and open in the same way as our knowledge and belief about the universe are open-ended. Connotations play a major role in the language of literature, of politics, of advertising, and a greeting card.

3. Stylistic meaning

Stylistic meaning is that which a piece of language conveys about the circumstances of its use. A recent account of English has recognized some main dimensions of stylistic variation. For instance:

1. They chucked a stone at the cops, and then did a bunk with the loot.
2. After casting a stone at the police, they absconded with the money.

Sentence (1) could be said by the two criminals, talking casually about the crime afterwards; sentence (2) might be said by the chief of the police in making the official report; both could describe the same happening.⁴

4. Affective meaning

Affective meaning is a sort of meaning which has an effect on the personal feeling of speakers, including his/her attitude to the listener, or his/her attitude to something he/she is talking about. In order to get people's attention to be quiet, we might say either.⁵

5. Reflected meaning

Reflected meaning involves an interconnection on the lexical level of language, it is the meaning, which arises in case of multiple conceptual meanings, when one sense of a word forms part of our response to another sense.⁶

6. Collocative meaning

Collocative meaning consists of the associations a word acquires on account of the meanings of the words, which tend to occur in its environment.⁷

⁴Leech, G.N. 1979, *Semantics*. (Auckland: Penguin Books). P.15

⁵ Ibid p.15

⁶ Ibid p. 16

⁷ Ibid p. 16

7. Thematic Meaning.

This is the final category of meaning, thematic meaning is the meaning that is communicated by the way in which the speaker or writer organizes the message, in terms of ordering, focus, and emphasis.⁸

Pragmatics is concerned with the use of these tools in meaningful communication. Pragmatics is about the interaction of semantic knowledge with our knowledge of the world, taking into account contexts of use.⁹ There are many kinds of pragmatics:

1. Implicature is a technical term in the pragmatics subfield of linguistics, which refers to what is suggested in an utterance, even though neither expressed nor strictly implied (that is, entailed) by the utterance.¹⁰

Implicature is an alternative to "implication," which has additional meanings in logic and informal language

2. Explicature is a basic interpretation of an utterance, using contextual information and world knowledge to work out what is

⁸ Leech, G.N. 1979, *Semantics*. (Auckland: Penguin Books). P.15

⁹Ibid p.2

¹⁰Ibid p.7

being referred to and which way to understand ambiguous expressions.¹¹

Therefore, explicature is the meaning of words between the speakers to the listener.

B. The Reason of Choosing Denotative And Connotative The Meaning

In poem there are many types of meanings include figurative and idiomatic meanings. Overall some kind of meaning it is denotative and connotative.

The reason the researchers chose denotative and connotative are researchers just want to review the poem in terms of the language used in the language with real meaning and use of figurative meaning. As we know, poem is poetry written using language in a lot of figurative meaning.

Based on the explanation the researcher choose denotative and connotative as object of research.

¹¹ Patrick Griffiths, 2006. An Introduction to English Semantics and Pragmatics (Edinburgh University Press) p9

C. Poem

Poem is any kind of verbal or written language that is structured rhythmically and is meant to tell a story, or express any kind of emotion, idea, or state of being. Poem is used to achieve this artistic expression in several ways. There are certain forms and patterns that poem follow in the composition process of their work. These different forms were birthed out of separate artistic and cultural movements. A poem usually uses poetry to expressing various emotion which are expressed by the use of variety of techniques including metaphors, similes, and onomatopoeia. The emphasis on the aesthetics of language and the use of techniques such as repetition, meter, rhyme are what are commonly used to distinguish poetry from prose. Poems often make heavy use of imagery and word association to quickly convey emotions.¹² The point about poetry and the other forms of literature is that the choice of words and elements inside. In reading poetry, we often meet comparison between two things whose similarity we ever notice before. It is called figures of speech, symbol, and imagery that often used in poetry. To understand poetry is not easy to work because poetry usually uses in usual words that are seldom used in daily conversation. Unusual words like figurative words that are called figure of speech.¹³

¹²<http://www.joejantas.files.wordpress.com/2011/04/the-definition-of-poetry1.pdf>

¹³ <http://library.gunadarma.ac.id> (An Analysis on Figure of Speech in John Donne Poetry)

D. Christina Georgina Rossetti

Christina Rossetti was an English poet who wrote a variety of romantic, devotional, and children's poems. She is best known for her long poem *Goblin Market*, her love poem *Remember*, and for the words of the Christmas carol *In the Bleak Midwinter*. Christina Rossetti was born at 38 Charlotte Street (now 105 Hallam Street), London to Gabriele Rossetti, a poet and a political exile from Vasto, Abruzzo, and Frances Polidori, the sister of Lord Byron's friend and physician, John William Polidori. She had two brothers and a sister: Dante became an influential artist and poet, and William and Maria both became writers. Christina, the youngest, was a lively child. She dictated her first story to her mother before she had learned to write.

Rossetti was educated at home by her mother, who had her study religious works, classics, fairy tales and novels. Rossetti delighted in the works of Keats, Scott, Ann Radcliffe and Monk Lewis. The influence of the work of Dante Alighieri, Petrarch and other Italian writers filled the home and would have a deep impact on Rossetti's later writing. Their home was open to visiting Italian scholars, artists and revolutionaries. The family homes in Bloomsbury at 38 and later 50 Charlotte Street were within easy reach of Madam Tussauds, London Zoo and the newly opened Regent's Park, which she visited regularly; In contrast to her parents, Rossetti was very much a London child, and, it seems, a happy one.

In the 1840s, her family faced severe financial difficulties due to the deterioration of her father's physical and mental health. In 1843, he was diagnosed with persistent bronchitis, possibly tuberculosis, and faced losing his sight. He gave up his teaching post at King's College and though he lived another 11 years, he suffered from depression and was never physically well again. Rossetti's mother began teaching in order to keep the family out of poverty and Maria became a live-in governess, a prospect that Christina Rossetti dreaded. At this time her brother William was working for the Excise Office and Gabriel was at art school, leading Christina's life at home to become one of increasing isolation. When she was 14, Rossetti suffered a nervous breakdown and left school. Bouts of depression and related illness followed. During this period she, her mother, and her sister became deeply interested in the Anglo-Catholic movement that developed in the Church of England. Religious devotion came to play a major role in Rossetti's life.

In her late teens, Rossetti became engaged to the painter James Collinson, the first of three suitors. He was, like her brothers Dante and William, one of the founding members of the avant-garde artistic group, the Pre-Raphaelite Brotherhood (founded 1848). The engagement was broken in 1850 when he reverted to Catholicism. Later she became involved with the linguist Charles Cayley, but declined to marry him, also for religious reasons.[6] The third offer came from the painter John Brett, whom she also refused.

Rossetti sat for several of Dante Rossetti's most famous paintings. In 1848, she was the model for the Virgin Mary in his first completed oil painting, *The Girlhood of Mary Virgin*, which was the first work to be inscribed with the initials 'PRB', later revealed to signify the Pre-Raphaelite Brotherhood. The following year she modelled again for his depiction of the Annunciation, *Ecce Ancilla Domini*. In 1849 she became seriously ill again, suffering from depression and sometime around 1857 had a major religious crisis.

Rossetti began writing down and dating her poems from 1842, mostly imitating her favoured poets. From 1847 she began experimenting with verse forms such as sonnets, hymns and ballads, drawing narratives from the bible, folk tales and the lives of the saints. Her early pieces often feature meditations on death and loss, in the Romantic tradition. She published her first poem, which appeared in the *Athenaeum*, in 1848 when she was 18. Under the pen-name "Ellen Alleyne", she contributed to the literary magazine, *The Germ*, published by the Pre-Raphaelites from January - April 1850 and edited by her brother William. This marked the beginning of her public career.

Her most famous collection, *Goblin Market and Other Poems*, appeared in 1862, when she was 31. It received widespread critical praise, establishing her as the main female poet of the time. Hopkins, Swinburne and Tennyson lauded her work. and with the death of Elizabeth Barrett Browning in 1861 Rossetti was hailed as her natural successor. The title poem is one of

Rossetti's best known works. Although it is ostensibly about two sisters' misadventures with goblins, critics have interpreted the piece in a variety of ways: seeing it as an allegory about temptation and salvation; a commentary on Victorian gender roles and female agency; and a work about erotic desire and social redemption. Rossetti was a volunteer worker from 1859 to 1870 at the St. Mary Magdalene "house of charity" in Highgate, a refuge for former prostitutes and it is suggested *Goblin Market* may have been inspired by the "fallen women" she came to know. There are parallels with Coleridge's *The Rime of the Ancient Mariner* given both poems' religious themes of temptation, sin and redemption by vicarious suffering. She was ambivalent about women's suffrage, but many scholars have identified feminist themes in her poetry. She was opposed to slavery (in the American South), cruelty to animals (in the prevalent practice of animal experimentation), and the exploitation of girls in under-age prostitution.

Rossetti maintained a very large circle of friends and correspondents and continued to write and publish for the rest of her life, primarily focusing on devotional writing and children's poetry. In 1892, Rossetti wrote *The Face of the Deep*, a book of devotional prose, and oversaw the production of a new and enlarged edition of *Sing-Song*, published in 1893. In the later decades of her life, Rossetti suffered from Graves Disease, diagnosed in 1872 suffering a nearly fatal attack in the early 1870s. In 1893, she developed breast cancer and though the tumour was removed, she suffered a recurrence in September

1894. She died the following year on 29 December 1894 and was buried in Highgate Cemetery.

Although Rossetti's popularity during her lifetime did not approach that of Elizabeth Barrett Browning, her standing remained strong after her death. In the early 20th century Rossetti's popularity faded in the wake of Modernism. Scholars began to explore Freudian themes in her work, such as religious and sexual repression, reaching for personal, biographical interpretations of her poetry. In the 1970s academics began to critique her work again, looking beyond the lyrical Romantic sweetness to her mastery of prosody and versification. Feminists held her as symbol of constrained female genius, placed as a leader of 19th century poets. Her work strongly influenced the work of such writers as Ford Madox Ford, Virginia Woolf, Gerard Manley Hopkins, Elizabeth Jennings, and Phillip Larkin. Critic Basil de Selincourt stated that she was "all but our greatest woman poet incomparably our greatest crafts woman. probably in the first twelve of the masters of English verse". Rossetti's Christmas poem "In the Bleak Midwinter" became widely known after her death when set as a Christmas carol first by Gustav Holst, and then by Harold Darke. Her poem "Love Came Down at Christmas" (1885) has also been widely arranged as a carol. Rossetti is honoured with a feast day on the liturgical calendar of the Episcopal Church (USA) on April 27¹⁴

¹⁴ChristinaGeorginaRossetti.pdf