

The Woman's Images in William Wordsworth's Poems

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ABSTRACT

Literature and woman's images have a strong relationship, particularly in poetry. Some poets use the women as the main object of their works. This study explored the woman's images in some Wordsworth's poems; She was a Phantom of Delight, The Solitary Reaper and To a Highland Girl. Those poems could be represented of his works because woman's figure is so strong and observable in there. New Criticism is the approach which is used in analyzing those poems. Hence, the outcome of this study is the interpretation of woman's illustration purely in the Wordsworth's poems. Consequently, this research will utilize the descriptive qualitative research methodology. In data collecting, the research is collected based on the line(s) or stanza(s) which is/are contain the woman's image figuratively and Imagery. 20 data are found as the result of this study. Therefore, the data is analyzed by using componential analysis to categorize figurative language or imagery. It is apportioned the data according to the theory of intrinsic element of poem. Furthermore, the exploration of the data finding is supported by the interpretation as one of the main points in this scrutiny. Therefore, the all data were substituted into 5 woman's images categories. They are Mystery, Beauty, Independent, Great and Grace, and Loneliness which are mostly dominated by metaphor and visual imagery, where each of them from figurative language and imagery. This research is constructively developing the study of literature, particularly in poem matter. Moreover, further recommendation for collecting wider explanation is offered in the study.

Keywords: Women's Image, Wordsworth's Poems, New Criticism, Figurative Language

INTRODUCTION

Basically, a woman's images in literature could not be separated with literary work and the reality at the time. In Western Europe, 17th -18th century, there was a complex era for intellectual movement, artistic and particularly literature. The increasing of industrial revolution influenced the art, music, literature in the line. Poem became one of the important literary works that described historical phenomenon in that era/time of the literary published. It includes what or how the society faces the woman. Particularly, woman in poets point a view.

This study arises from reading William Wordsworth's Selected poems by S.K Mukherjee (2001) and William Wordsworth Poems, Classic Poetry Series by Poem Hunter-The World's Poetry Archive (2004). Mukherjee presents 23 poems of Wordsworth in his book and Poem Hunter offers 197 poems in the site (includes the poem which Mukherjee presented). They had shown that there are 110 poems of nature, 60 poems describe humanity, 18 poems express the romance, and 9 poems reflect the women.

Pointing out Wordsworth's works which focus on woman, there is evidence that explain the motive. Based on his biography in Mukherjee (2001), when Wordsworth settles in London and French, his uncles put pressure on him to enter a profession. But Wordsworth could not choose any profession, and for the next four years he drifted, defying his uncles and disappointing his friends. What he did was for his own purpose worth doing. He went first to

London in the spring of 1791, and lived there for a time on a small allowance and with no definite aim. There he filled ‘an idler’s place’. His relations with London were of a very slight and external kind. He had few acquaintances, and spent by the far larger part of his time wandering about the streets. But his life in London was productive, as two or three noble sonnets and such tender poems as *The Reverie of Poor Susan* testify.

His next step was to go abroad, apparently to learn French and fit himself for a private tutorship. In November 1791, Wordsworth landed in French, and went first to Paris, where he visited the Legislative Assembly. He passed through the revolutionized Paris with satisfaction and sympathy, but with little active emotion and proceeded first to Orleans and then Blois. At Blois, Wordsworth met and fell in love with Anne Vallon, a French girl coming from a family with strong Royalist sympathies. He did not marry her, but she saved him a daughter in December 1792 (Mukherjee, 2001).

What a pathetic life of a famous poet. It had shown that a relationship between William Wordsworth and Anne Vallon. Even though he did not marry Anne Vallon but Wordsworth’s evidently inspired by her in composing his works which can be seen in the percentage of group of *women’s poem* in previous page. Therefore, this study will explore the images of the women in his poems, *A Highland Girl*, *She was a Phantom of Delight*, and *The Solitary Reaper*.

Sharpening the study, the interpretation of women in Wordsworth’s poems will be one of the interesting parts to be investigated. This is chosen because of several important reasons. The first is women are great creature. Whoever she is, wherever she goes, whatever she does, and whenever the time shows them may attract people attention. Moreover, when the poets put them with any other characters into their works, it must be good to be criticized. There will be many interpretation based on the data (lines) and fundamental theory. This study will present to the reader that Wordsworth also has interest of women in his literary works.

LITERATURE REVIEW

NEW CRITICISM

Eliot in Raman Selden at all (2005) stated that poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality’, while characteristically adding that, ‘of course, only those who have personality or emotions know what it means to want to escape from those things’. That is why it became the main focus of much New Criticism.

By pointing out to Hans Bertens (2001, p.27) New Criticism is paying particular attention to the formal aspects of literature which contributes directly to its meaning in the literary work. Similarly, Wolfreys et al (2006, p.136) have been stated that the new criticism, emphasizing the reading of individual texts within an implicit framework of humanist belief, analyses texts with a view to showing the organic unity of a text, based on the careful explication through close reading of predominant thematic and figural textual elements.

New Criticism approach involves a close reading of the text. New Criticism believes that all information essential to the interpretation of a work must be found and explored within the work itself. Therefore, there is no need to bring in outside information about the history, politics, or society of the time, or even about the author's life.

IMAGE

Shklovskiyin Mokhtar (2003) stated that there are many people still believe and think in images, because of it is a principal characteristics of poetry. Image in poetry makes the works more sensesable. A poetic image can invariably be considered as a metaphor, simile, or any other figure of speech. It can also represent a concrete verbal reference, a recurrent motif, and psychological events in the reader's mind.

In traditional rhetorical theory, the term "image" has a lesser function, as related notions such as "figure" and "trope" are the dominant terms. According to The New Princeton Dictionary of Poetry and Poetics, R. Frazer, in The Origin of the Term Image argues that the term first became important to English criticism in the 17th century, possibly under the influence of empiricist models of the mind. Furthermore, images are regarded as a means for the poet to provide a better description of nature (Preminger and Brogan in Mokhtar, 2003).

In Romantic and Post-romantic poetics, the image defined in opposition to what Edmund Burke called, "mental pictures" and "painted," ornamental images of 18th century. Samuel T. Coleridge, for example, termed *allegory* as "picture language," and *imagination* and *fancy* as "creative images. Therefore, the notion of the romantic image is made more superior, by the poetic "symbol" which makes the poetic process expressively (Preminger and Brogan in Hanita, 2003)

In Modern poetics, usually, combines the neoclassical and romantic concepts of the image. It insists on poets making their language concrete and sensuous. At the same time, poets present a theory of poetic structure that regards the entire poem as a kind of matrix, as if the poem were an abstract image. According to Ezra Pound in Mokhtar (2003), as a theorist of the poetic movement Imagism, she believes that poetry should present images as objectively as possible to provide the strongest vehicle for readers to react emotionally.

IMAGERY

Abraham (1999, p.121) Imagery is the mental picture which can be defined as experience by the reader of a poem(s) to the totally components which make up the poem. The imagery makes the poem concrete not abstract. Fundamentally, imagery holds the sense of human. Therefore, there are five kinds of imagery. On the other hand, Didac Llorens in (2003) in *The Analysis of Poetic Imagery* and; Prince and Thomas in Damanhuri, M (2011) stated that imagery is classified in seven different categories. The first five are visual, auditory, tactile, olfactory, and gustatory imagery. Clearly, those refer to the five senses. The other two include in bodily processes. They are organic imagery (breathing or heartbeat) and kinesthetic imagery (impression of subject movement).

a. Visual Imagery

Visual imagery is the kinds of imagery that appeals to the sense of sight by describing something the speaker of the poem sees. It is also as the most of the imagery which used by poet in their work.

b. Auditory Imagery

Auditory Imagery is the mental representation of any sound and its vital in imagining situation. It can be defined as language that represent a sound or sounds.

- c. Tactile Imagery
Tactile Imagery is an image that represent touching such as hardness, softness, wetness, heat or cold.
- d. Olfactory Imagery
Olfactory Imagery appeals to smell. This imagery delivers the smell sensation to the reader by the language.
- e. Gustatory Imagery
Gustatory Imagery illustrates and recreates the taste of flavour or many other things. Poets use this kind of sensation in their work by explaining what something taste like in readers minds' familiarly.
- f. Organic Imagery
Organic Imagery is a mental sensation that represents an internal organic feeling such as hunger, thirst, fatigue, nausea, or even the emotion namely love, despair, or fear.
- g. Kinesthetic Imagery
Kinesthetic Imagery is a sense impression that represents movement on people, animals, and objects through poetic imagery. It may also said sense of movement.

FIGURE OF SPEECH

Figures of speech or it usually called figurative language are another way of adding extra dimensions to language. Figurative language is language that cannot be taken literally. Abrams (1999, p.96) in his book, *A Glossary of Literary Terms 7th edition*, stated that figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. This research only focus on four figures of speech, they are:

- a. Metaphor
Abrams (1999, p.97) explained that metaphor isa word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison. In the other words, metaphor is implied simile.
- b. Simile
Simile, a comparison between two distinctly different things is explicitly indicated by the word "like" or "as"(Abrams 1999, p.97).
- c. Personification
As cited in Abrams (1999, p.99). Personification is an inanimate object or an abstract conceptis spoken of as though it were endowed with life or with human attributes or feelings.
- d. Hyperbole
Abrams (1999, p.120) explained that hyperbole is bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic.

RHYME

Based on Abrams (1999, p.273), rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following that vowel.

METHODOLOGY OF RESEARCH

METHOD OF RESEARCH

In this research the writer used descriptive qualitative method. This method was chosen because it suitable to find out the women's images in William Wordsworth romantic poems. The analysis in this research was based on the literary works (three poems of Wordsworth, *A Highland Girl*, *She was a Phantom of Delight*, and *The Solitary Reaper*) by using New Criticism approach which can explore and show the women's image of the poems. According to Rossm and Rallis (1998) study (as cited in Mohammad, 2013) the qualitative research is fundamentally interpretative. This statement means that the researcher makes an interpretation of the data. It includes developing or description of an individual or setting, analyzing data for images or categories, and finally making an interpretation or conclusion the meaning personally and theoretically.

APPROACH OF RESEARCH

This research used New Criticism approach. This approach is appropriate to explore and figure out the intrinsic element, particularly the women's image in William Wordsworth poems. Moreover, because of using New criticism literary approach, this study was analyzed deeply which supported by Componential analysis as the instrument to analyze whether the sentences of each line of poems contain the figurative language or not. Because of this study concern on the women's image which reflected by figuratively, therefore a componential analysis as the instrument to analyze the data was used. Furthermore, the use of descriptive analysis will be concern to other intrinsic element, such as rhyme, rhythm, and theme.

DATA AND SOURCE OF DATA

The data of this research were the line or stanza that contain the intrinsic elements which taken from William Wordsworth romantic poems. The data of this research were attached in data card. The sources of data of this research were three romantic poems by William Wordsworth. They are *A Highland Girl*, *She was a Phantom of Delight*, *The Solitary Reaper*.

TECHNIQUE OF COLLECTING THE DATA

The data of this study were collected by using document. In this case, the document belongs to William Wordsworth's romantic poems. The data were collected from electronic media and book.

TECHNIQUE OF ANALYZING THE DATA

The study analyzed the data qualitatively. The data were arranged according to some steps. It can be seen as bellow.

a. Close reading.

It is impossible for all researchers that will conduct the analysis of poem without using close reading. Moreover, close reading is the best technique in analyzing poem whether it through the word by word or stanza by stanza.

b. Correlating New Criticism.

Therefore, it absolutely appropriates with the New Criticism approach that concern to the literary work only

c. It will be analyzed straight to the woman’s images.

The analysis used the Componential Analysis to analyze the women’s image in each poem. Why does the writer will use the Componential Analysis? It’s because women’s image is something that so relate to the figurative meaning aspect.

Jackson (1996) and Nida (1975) as cited in Widyastuti, categorize the types of components into two maintypes, i.e. common component and diagnostic or distinctive component.

1. Common component.

This is the central component which is shared by all the lexemes in the same semantic domain or lexical field.

2. Diagnostic or distinctive components.

They serve to distinguish the meaning from others from the same domain.

A very simple example to explain these two types is provided by the words *man*, *woman*, *boy*, *girl*, and other related words in English (Leech, 1976 in Widyastuti). These words all belong to the semantic field of ‘human race’ and the relations between them may be represented by the following matrix.

TABLE 1. Common and Diagnostic Components of the words *man*, *woman*, *boy*, and *girl*

Component	Man	Women	Boy	Girl
Human	+	+	+	+
Adult	+	+	-	-
Male	+	-	+	-

In the semantic domain of *man*, *woman*, *boy*, and *girl*, [human] is the *common component*, and they are distinguished by [adult], [male], [female] as the *diagnostic components*. Before going further with the componential approach, it is important to consider possible differences in the roles of diagnostic components (Nida, 1975 in Widyastuti). The differences can be best designated as (1) implicational, (2) core, and (3) inferential. Implicational component are those implied by a particular meaning, though they do not form an essential part of the core meaning. On the contrary, implicational components remain associated with a meaning, even when other components are negativized by the context. The word *repent* have three diagnostic components: (1) previous wrong behavior, (2) contrition for

what has been done, and (3) change of behavior, and the first component is implicational. Whether in a positive or negative context, e.g. he repented of what he did or he didn't repent of what he did, the implication is that the person in question did something wrong. The negation affects components the core components which specify the central aspects of the event, but does not modify the implicational component.

- a. The study will give the interpretation of each data which contains the women's image based on the componential analysis.

FINDINGS AND DISCUSSION

THE FINDINGS CONCERNING THE WOMEN'S IMAGES IN WILLIAM

The table of data result of this study can be seen as follow.

TABLE 2. Figurative Language

Poem	Figurative Language			
	Metaphor	Simile	Hyperbole	Personification
She was a Phantom of Delight	7	3	1	1
The Solitary Reaper	5			
To a Highland Girl	4			
Total Figurative Language	16	3	1	1

TABLE 3. Imagery

Poem	Imagery						
	Visual	Auditory	Tactile	Olfactory	Gustatory	Organic	Kinesthetic
She was a Phantom of Delight	8					5	2
The Solitary Reaper	2	3	1				
To a Highland Girl	4					1	
Total Imagery	14	3	1			6	2

TABLE 4. Images

Poem	Images				
	Mystery	Beauty	Independet	Great and Grace	Loneliness
She was a Phantom of Delight	4	4	1	2	
The Solitary Reaper			1		4
To a Highland Girl		1	1	2	
Total Image	4	5	3	4	4

One of the examples of data analyzing,

Poem 1. She was a Phantom of Delight

TABLE 5. She was a phantom of delight

Data	<i>She was a phantom of delight</i>					
Component	Human	Man	Women	Boy	Girl	Nature
She was	+	-	+	-	+	-
A phantom	-	-	-	-	-	+
Delight	-	-	-	-	-	+

Syntactically, the word *was* (*be* past) function as *predicate* to connect the S (*She*) and NP (*phantom of delight*). Semantically, the word *was* (*be* past) explains that those two entities are similar even same. It has strong association. Regarding to Abrams (1999, p.97) metaphor is a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison. Therefore, this line contains the figurative language, metaphor.

TABLE 6. She was a phantom of delight

Data	<i>She was a phantom of delight</i>						
Component	Visual	Auditory	Tactile	Olfactory	Gustatory	Organic	Kinesthetic
Phantom	-	-	-	-	-	+	-
Delight	-	-	-	-	-	+	-

Phantom and *delight* are present the inner sensation of the woman with have a feeling great pleasure. Therefore, the *phantom of delight* express the Organic imagery.

THE DISCUSSION OF WOMEN’S IMAGE IN WORDSWORTH’S POEMS

In this part of chapter IV, the analyzing and interpreting of each lines of poems is presented. There are five main images which reflected in Wordsworth’s poems. They are the mystery, beauty, independent, great & grace, and loneliness.

MYSTERY

SHE WAS A PHANTOM OF DELIGHT (P1, L1)

This line shows the reader about the personality of the woman who represented by a *phantom*. Literally, *phantom* means something shadowly or something insubstantial. It mostly relate with the gosht. However, what Wordsworth means actually the beautiful woman which express by *delight*. Logically, there is no a good phantom/gosht, even some people believe there is a good one. The image of mystery of a woman was created here.

Organic imagery exist in this line by word *phantom of delightht*. The word *delight* presents to strength the *phantom* that actually has a great pleasure which belongs to the woman. The woman here reflected as a very happy woman that enjoy and satisfy of doing all thing. Giving the inner sensation to the entity of *she* (woman) consequently open the mystery of the woman.

BEAUTY

WHEN FIRST SHEGLEAMED UPON MY SIGHT; (P1, L2)

The beauty of the woman is so strong in this line. Her enchantment is beyond of the writer mind. Every single women in this world basically has entrancement but not all of them can show and share to the other people like the woman who Wordsworth tells in this poem.

The beauty is reflected visually by wordsworth. The word *gleamed* create the mental picture of woman very bright/beautiful. This line shows the woman is very important person in the man's life. It indicates by *upon my sight*. Basically, there will be no woman can replace man's mother. Mother is the very first woman that a man love with. However, they learn pure love from their mother. Sacrificing of love, honest and loyal are always a man get and understand by his mother. Moreover, life must keep going. A man cannot life alone. Therefore, if a man see a woman like Wordsworth's said in this line, I say again, (if you are a woman) you are very lucky and please do not let him down. The man will serve you like he serves his mother or even more.

INDEPENDENT

THE FREEDOM OF A MOUNTAINEER: (P3, L30)

Considering the line, *mountaineer* must be a strong man or woman. It is because to claim something high needs more power. In this word, Wordsworth used it to express the personal attitude of the highland girl. She do not shy, not stress and also disappointed with her condition. Therefore she explored her freedom as she wants.

The organic and visual imageries are play in this line. *A Mountaineer* has no afraid of height. Bring herself to the top of mountain is the target in every single climbing. Considering the *mountain* as the target, the *track* as the story, and *the relief of rocks* as the problems, the *freedom* must be in her deep heart as her soul. Be open minded person by filtering each phenomenon can bring her to *top of mountain* as every goal of the target. Therefore, the woman can realize how strong herself independently by seeing all pain of life when she takes a deep breath when reach *the top*.

GREAT AND GRACE

A COUNTENANCE IN WHICH DID MEET (P1, L15) SWEET RECORDS, PROMISESAS SWEET; (P1, L16)

The expression of woman become something worth and consider as promise create the delineation of gracefulness personality. It is so difficult to emphasize someone or even people by looking person's appearance only. There must have several things to be considered before convincing the thing or placing it as promise. Moreover, promise is a big deal. It always grounds by responsible. Then, it's responsible concerns to commitment. If we go further, the commitment shows something that we believe in it. The *believe* will produce the important thing of *promise*, it can be called *effort*. Therefore, in this case the, woman can make a man to do all things for reaching her love.

Considering this aspect, the inner sensation and visual imagery, literature exists to show people the phenomenon of life. For example: the story of *Romeo and Juliet* by Shakespeare. Briefly, their love is forbidden as the society thought (in the story). However, they *believe* that their love is pure and bless. Thus, whatever the people say, they survive of their love which has shown by their *effort* to strengthen each other.

LONELINESS
THE MUSIC IN MY HEART I BORE, (P2, L31)

Music itself is often symbolized into the greatest complexity. Commonly, its elements of created sound instrument, rhythm, tone or timbre, the notes of the natural scale, serial patterns, expressive devices, melodies, harmonies and forms.

This analysis also finds the cases of the expressive transferred. That is a melodic progression as a whole express certain coherent emotions and this progression corresponds to certain coherent. Moreover, the musicologist expresses with its dissonance the painful. Therefore, Wordsworth symbolizes the girl who felt the pain as he did.

There are beautiful combinations of imagery in this line, auditory and tactile imagery. *Music* means the harmony that heard in his *heart* and it's fundamentally represent what he felt of the woman. We can imagine how the *music* plays sorrowfull in his heart. Moreover, it is very hurt to feelhis *heartbored*. If I may say, it is the highest level of loneliness that is represented by Wordsworth.

OTHER FIGURE OF SPEECH
RHYME

There is a similarity of rhyme between *She was a Phantom of Delight* and *The Solitary Reaper* which shows aa, bb, cc, dd, and ee of stanza of the poems. Differently, *A High Land Girl* presents aa, bb, cc, d, eee. The stanza of the poem ends with triple similar ending sound of each line sequential.

CONCLUSION

William Wordsworth expresses the women in his work nicely. Figuratively, most of the image reflected in metaphor. There are 16 lines of his poems which reflect the image of woman by metaphor, seven lines in *She was a Phantom of Delight*; five lines of *The Solitary Reaper*, and four lines in *To a Highland Girl*. Other kinds of figurative language which express the images of woman in Wordsworth's poems are three simile, one hyperbole and one personification in *She was a Phantom of Delight* only.

In the other side, the visual imagery dominates in the scope of imagery in this analysis. There are 14 lines contain visual imagery, eight lines in *She was a Phantom of Delight*(P1); two lines hold *The Solitary Reaper*(P2); and four lines belong to *To a Highland Girl*(P3). The auditory imagery is only expressed in P2 by three lines. Similarly, one line of P2 shows the tactile imagery and two lines of P1 contain the kinesthetic imagery. The last, there are five lines of P1 and a line of P3 that reflect the woman in organic imagery. Therefore, this study does not find the olfactory and gustatory imagery which present the woman.

According to Ezra Pound in Hanita (2003), as a theorist of the poetic imagism, who believes that poetry should present images as objectively as possible, with the corelation with the data that have been analyzed. *She was a Phantom of Delight* shows the inner beauty, mystery, independent and great and grace of woman, *The Solitary Reaper* represents how strong the woman in the loneliness and independent, and *To a Highland Girl* explains the beauty, independent and great and grace of woman.

Finally, there will be true honor if this study can be one of the references in literary learning process and further research which concern English literature, particularly poem, sharply relates with the woman's images in Wordsworth's works.

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