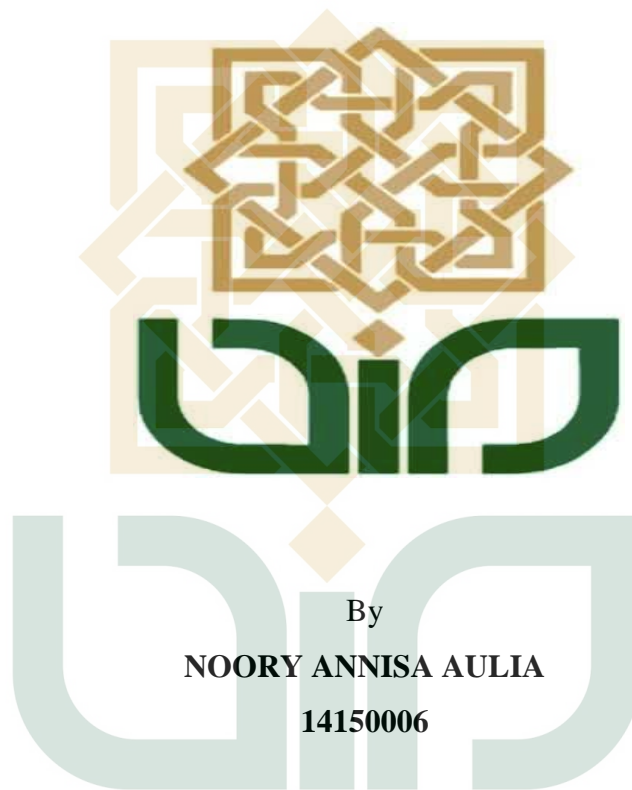


**PATRIARCHAL HEGEMONY AS SEEN IN T.S. ELIOT'S *THE
WASTE LAND***

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for Gaining
the Bachelor Degree in English Literature



By

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2019

A FINAL PROJECT STATEMENT

I certify this graduating paper is definitely my own work. I am completely responsible for the content of this graduating paper. Other writing's opinions or findings included in this graduating paper are quoted or cited in accordance with ethical standards.

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Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi salah satu syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatiannya, kami ucapkan terima kasih.

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PATRIARCHAL HEGEMONY AS SEEN IN T.S. ELIOT'S *THE WASTE LAND*

ABSTRACT

By: Noory Annisa Aulia

The Waste Land talks about gender implied from the language of the poem. Gender as part of gender criticism has the endless development that makes interesting to analyze. Gender in *The Waste Land* is shown by the power of patriarchy embodies in this poem. Embodiment of patriarchy is implied through fictionality and foregrounding language in poetry. Later, embodiment of patriarchy in *The Waste Land* directs the researcher to explicate patriarchal hegemony as seen in *The Waste Land*. Patriarchal hegemony is seen through R.W. Connell theory, masculinity and Gramscian's hegemony. The theory is used as tool of analysis in which to articulate men power as the important part in hegemony. Then it is understandable through the discourse as used in *The Waste Land* as it is well-known as the philosophical poem. This research uses descriptive qualitative method based on library research. The results show that patriarchal hegemony as seen in *The Waste Land* is seen through femininity and masculinity in *The Waste Land*, prescribing woman behavior and male dominance that are socially constructed not innate. The hegemonic way is presented through allusion.

Keywords: patriarchy, hegemony, masculinity.

PATRIARCHAL HEGEMONY AS SEEN IN T.S. ELIOT'S *THE WASTE LAND*

ABSTRAK

Oleh: Noory Annisa Aulia

The Waste Land membahas gender yang tersirat lewat bahasa puisinya. Gender dalam puisi yang merupakan bagian dari kritik gender akan terus berkembang dan memunculkan hal baru untuk dianalisis. Gender dalam puisi *The Waste Land* lewat kekuatan patriarki dalam puisi. Kekuatan patriarki ini dimunculkan lewat fiksi-fiksi dan bahasa yang apik. Kemudian hal ini membuat peneliti meneliti patriarki hegemoni dalam puisi *The Waste Land*. Patriarki hegemony ini dilihat melalui teori RW. Connell, maskulinitas dan hegemoni oleh gramcy. Teori ini digunakan sebagai pisau untuk mengupas kekuasaan lelaki sebagai bagian penting hegemoni. Untuk memahaminya, peneliti menggunakan diskursus sebagaimana *The Waste Land* merupakan puisi filosofis. Peneliti menggunakan metode deskriptif kualitatif berdasarkan kajian pustaka. Dari penelitian ini, hasil menunjukkan bahwa patriarki hegemoni dalam *The Waste Land* dapat dilihat dari femininitas dan maskulinitas dalam *The Waste Land*, cara penggambaran kebiasaan perempuan dan dominasi lelaki yang dibangun masyarakat bukan bawaan lahir. Pengungkapan hegemoni ini lewat alusi dalam *The Waste Land*.

Kata kunci: patriarki, hegemoni dan maskulinitas.

MOTTO

Life is only Once, if you use it well it is enough

~ Mae West



DEDICATION

I dedicated this graduating paper to my parents and everyone who supports me a lot to accomplish this final project.



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All praises unto Allah SWT who has been giving me mercies that I could not express it through the words, all beyond.

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Noory Annisa Aulia

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CHAPTER I

INTRODUCTION

1.1. Background of Study

Poetry as one of literary works has established the important history of the literature world. The existence of poetry that is hard to define, then it becomes an epic literary works. Epic poetry then evokes the soul of people as it is regarded as an artistic literary work. Poetry, as the artistic literary work reflects components of art whether from the contents and the forms. The development of poetry is also reflected through the forms, the themes, and the images as it is followed by modern period and contemporary works. The forms, the themes, and the images as artistic components are also inseparable from the language of poetry.

Poetry integrates the complex relation between the various elements and compositions inside the language of poetry. In addition, these elements bring to a lot of enjoyment for more appreciation. For T.S. Eliot the elements inside the poetry bring a more intellectual addition to the intensity of feeling (1909-1935:19). As the example, reading the letter will be likely different from reading literature. Reading literature awakes the reader to enhance the elements and components of literature. As Culler states that in literature there are relations between the structure of different linguistic levels: between sound and meaning, between grammatical organization and thematic patterns (1997:29). Through poetry, this complex relation can be seen through the structure such as allusion, repetition, rhyme, and enjambment in poetry. Farther, the thematic pattern is born

into the extraordinary structure called the foregrounding language created from complex relation in poetry.

As a foregrounding language, poetry gives space to the reader and the author to express the meaning behind the text. Poetry does not matter the differences, because the strange language is shaped as the foregrounding language to attract the attention on the text. The foregrounding language comes from the use of diction used in poetry. The chosen diction causes made the imagination of the reader. Farther, poetry also makes connection to the people.

Poetry also connects people to the world by its fictionality. Culler states this special connection called as 'fictional' (1997:30). Fictionality is the result of literary work's decisions between what should be explained and what the reader is presumed to know. It likes something imaginary rather than fixed results of literary works. From then on, a poem might have the fictional reflection through the contents inside. The various contents implying fictionality does not limit the character and the events inside literary works.

The fictionality makes the relation between the author and the reader through interpretation. Interpretation relates to situations in the world from events recounted. By situations in the world, the interpretation is a freedom to the reader and is available to the endless time. Freedom of the reader is adaptive in different period so that the reader will understand the interpretation. Fictionality of poetry impacts the interpretation.

Later, interpretation of poetry will reach the aesthetic object. The interpretation caused by integration of foregrounding language and fictional

aspect. To measure aesthetic is still debatable until nowadays. Culler has mentioned, as Immanuel Kant told that the aesthetic is the attempt to bridge the gap between the material and the spiritual world between a world of forces and magnitudes and a world of concepts (1997:32).

Poetry embraces people mind through the series of life. It is the media that has a complete series of life. The complete series such romantic to tragic are represented inside poetry that is later interpreted for the reader. Various interpretations are produced due to the content in the poem. Arnold mentions through Bertens that poetry probes life more deeply, is more sympathetic towards it's immensely various manifestations, and is self-serving than anything else, and so we must turn to poetry 'to interpret life for us' (2001:3). Through all manifestations in poetry, it also proves various contents are able to embrace people's mind. Later, people's mind makes creativity through the language in the poem.

Poem also increases the creativity for both the author and the reader since it uses the language as the medium for a poem. As Leech proposed, "The poet is nothing if not creative, and since language is his medium, one might well ask how he could be creative without using language in some sense creatively (1969:23). As Wimsatt and Beardsley also mentioned, "a poem can *be* only through its *meaning*—since its medium is words" (as cited in "The Intentional Fallacy", 2010:2). This means that the words are able to give beyond cited in the poem. By having the poem, the poet can extend all the creativities shared in various and sundry words inside the poem then the poem words enlighten the text itself.

Farther, there is no limitation for the usage in the medium of poetry. Poetry owns the number of creativities inside the contents of the poem. The contents are various started from love to tragedy, absurd and even religious contemplation come to the contents. One of the poetry is *The Waste Land*.

The Waste Land has unique thing seen through the prosaic form of the poem. Abrams states, as John Dryden wrote that prose gets more “literary”—whether its function is descriptive, expository, narrative, or expressive—it exhibits more patent, though highly diverse, modes of rhythm and other formal features (2009:288). *The Waste Land* has a form of free verse that makes the poem is more highly diverse in the contents. In addition, *The Waste Land* also has various rhythms in the lines which are more attractive talk about. These available compositions have a unique thing to expand more the beauty of *The Waste Land*. It is relevant to the statement of Michael North. For Michael North, *The Waste Land* is the most readily identifiable poem in the English language (2001:ix). This beauty is also seen through the contents instead of the composition of the free verse poem.

The Waste Land as new version in the development of literary form which has free form, it also symbolized the thinking pattern of the poem. People might left the backward-looking ideas and transform to forward-looking circumstances in these development. Farther, the content as the experience of that time is also changed during the transformation else in the patriarchy-system which was merely appeared in that century.

The Waste Land, a masterpiece of T.S. Eliot, consists of 5 parts of the poem that remain curiosities in defining what the poem is really talking about. These parts are The Burial of the Dead, A Game of Chess, The Fire Sermon, Death by Water and What The Thunder Said. *The Waste Land* as a work created in the 19th century, it could not be separated by the time of modernity. The modernity is seen through the form of the poem that is using a free form as the movement during the development of literature. Thus, the free interpretation to the content of *The Waste Land* is more varied certainly including in finding the meaning behind 5 sequences of *The Waste Land* during the period of modernism.

The Waste Land talks about fertility. The fertility is seen through existence of Holy Grail that is regarded as the mystery of fertility. The existence is still mystery when the right time of this ritual. Holy Grail is a symbol that is used to a ritual tradition present that is used for fertility. Besides, as Fisher King is also mentioned, it strengthens to talk about fertility. The topic of fertility is got through the enjambment of the poem. However, the enjambment explains the interchange's topic in *The Waste Land*.

Approving *The Waste Land* meanings literally are even attempting strives as this poem is well known as the philosophical poem of the time. However, the researcher preferably measures *The Waste Land* as the text that is imparted to the politics of gender affecting to the social practice that is slightly embodied to the patriarchal hegemony. Patriarchal hegemony embodied largely making women are jailed in relation between men and women.

The relation between man and women in *The Waste Land* imparts of gender criticism. Gender criticism has the endless development so that this will always attract the researcher to do cutting-edge research along the time. As Abrams states that gender criticism is like gender studies as this will talk the *social construction* that is diverse, variable and dependent of historical circumstances (2009:132). The term of gender differs from sex which is biologically constructed. The gender criticism analyzes the conceptions of gender and their role in writing, subject matter and evaluation of literary works. This gender criticism invites the interesting fact undergoes in social as this will develop from time to time. Moreover, gender criticism in literary works always remains the interactive issue such as equity and equality in gender roles to be concerned with.

The term of patriarchy has been perceived so that it refers to the monolithic concept since its existence in the Greek period. This monolithic overview makes men as the high standing community whether in society or in the family till nowadays through the social system. The social system can be seen through the patrilineal system, a system that traces man as the author of membership. Although there has been development of the system through observation of the social, it gives particular impact to the relation of men and women.

In the 1980s, there is new establishment in a field of men's studies. This field of men's studies did not contest the overall fact of patriarchy as for the 1970s, the opposition of literary canon that mostly sustains racism, patriarchy, and

also imperialism has been leading concern among the critics during that period.

Abrams has certainly mentioned that;

Patriarchy-male privilege and domination over women throughout the social history of the West—but undertook to complicate and subtilize the opposition of oppressors and victims by stressing the variety of male roles, or “masculinities,” the internal stresses within each concept of masculinity, and the degree to which patriarchal dominance tended to distort the characters of men as well as women (2009:132).

The existence of men’s studies as the renewal of period does not change that patriarchy grasps people mind although there has the development of the era. The grasping of patriarchy impacts to the life virtue which is represented through all media. One of the significance media that plays to embrace people’s mind is literature.

The interesting issue in *The Waste Land* is the relation between the men and women which is not equally recognized. Inequality is seen that male has strong power in household. The power of man forces women to follow. Then there is no same voice between man and women. Though women’s voice attempts to resist the dominance of patriarchal society, the facts do not change the reality that male-dominated sphere is uninterrupted circumstance until the end of the time. There is still effected by patriarchal society that is seemingly hegemonic patriarchy. This hegemony patriarchy has been associated to the all aspects of society even it has been represented in *The Waste Land*.

1.2. Research Question

Based on the background of the study above, the writer formulated a question;

How is the patriarchal hegemony described in *The Waste Land*?

1.3. Objectives of Study

The study about gender has to be developed till the endless time. However, due to *The Waste Land* has the artistic elements of a poem, this research is expected to develop the more analysis in poem. In addition, the objectives study of this paper is to evaluate the patriarchal hegemony in *The Waste Land*. By this criticism, the writer can distinguish how is the portrait of patriarchal hegemony by that time that has been running.

1.4. Significance of Study

This research is primarily expected to increase the intellectual experience for the writer who wants to analyze the classical poem with the endless gender topic. Not only for the limited circumstance, by this is expected to bring wider range to whom are interested in gender, art and also social. This research is expected to whoever focusing in patriarchal hegemony so that it will more cutting-edge research due to the theme. Later, this research is expected to bring more equity and equality between man and woman.

1.5. Literature Review

The Waste Land has been become the well-perspective poem so that there are some researchers or even the critics who are interested in previewing this poem involving gender issues as the main problem of this text. Thus, here are some researchers who had tracked of *The Waste Land* research in topic of gender issues involving both patriarchal hegemony and women oppression.

Necla MORA has research entitled *Reproduction Of Patriarchal Hegemony In Media Texts*. The researcher states that human history has witnessed the establishment of male domination. Men power on ownership, religion, moral values signify an understanding legitimization approved by society caused by reproduction of patriarchal power. Thus, the patriarchal power is a male-dominated structure formed in accordance with the interests of the government and finds its source of life in general public, practitioner of social norms. This study takes the reproduction and the construction of hegemony of the government performed through the men as the subject matter and its purpose is to reveal the role of patriarchal discourse on power/domination relations constructed and reproduced in the media texts. The patriarchal understanding and social practices are dominant features mainly in rural areas of Turkey where the traditional way of living is prevailing and this patriarchal approach is being transported to large cities and developed European countries by internal and external migration. Method of this study is focused on the commentary of patriarchy and power concepts represented by male dominance and how power relations are established and reproduced as communicative action will be discussed according to the theory of hegemony and the sociological analysis of the films " 40 sq. Germany" will be made according to the theory of hegemony.

James Dean Warwood created *Wasted Women: Modern Oppressions In T.S. Eliot's "The Waste Land"* in University of Montana (2013). Eventually, he also demonstrates how far the poem's theme of social breakdown extends into our own society by juxtaposing mythical women from Ovid's *Metamorphoses* against

the contemporary characters from "*The Waste Land*". As Warwood said T.S. Eliot has frequently been criticized for his misogynistic treatment of women in his poetry. Few, however, have considered the role his portrayal of women plays in supporting his poetic themes. The narrative space of "*The Waste Land*" is dominated primarily by women, both contemporary and mythical, who illustrate the brutal relationship between men and women. This intensely personal relationship, however, is analogous to the relationship of individual and society; like the individual, the women must make the decision to either speak out against their oppressors or keep silent and accept their circumstances. Either option places women at risk of further subjugation. In this way, the wasted scenography of "*The Waste Land*" acts as the backdrop to a crippled social world populated by subjugated individuals struggling to find their voice. Narrator portrays the female voice as the struggle against the ruined communication that characterizes the modern world. Contemporary and mythical characters converge in the poem, revealing the ineffectiveness of communication in a world where power barriers exist between the sexes.

Another research was also presented by Herwanto under the title *Diskriminasi Gender dan Hegemoni Patriarki* from Universitas Airlangga (UNAIR). He states that society life which is using patriarchy structure, the power and the social-economic control are trusted to the men. Patriarchy culture is still used by Indonesian especially for Moslem. In Islam, man is the leader and is created in higher position rather than a woman. In Qur'an also states that the man is truly more dominant rather than a woman. This means, that as long as people

are still implementing the religious values in Quran so that gender discrimination is still ongoing till nowadays. The question arises is the society development opposed patriarchal hegemony.

This research is going to see how patriarchy is structured in *The Waste Land* through the language as the power relation. The early assumption of this research is male-dominated sphere could not be ignored through time to time. Later, this research is going to analyze what are the more abstractions of patriarchal hegemony in *The Waste Land*. This research strives to see through close reading to make better understanding in the poem for reader. By using the discourse as the device to make deep understanding, this research will analyze in what kind of inequality between man and woman as the relation of both parties.

1.6. Theoretical Approach

Judith Kegan states that patriarchy as a historical organization of masculine supremacy about male sexuality in both its hetero and homosexual dimensions (2002: 54). The concepts patriarchy is precise terms for social worlds that operate along multiple axes of power and difference.

Patriarchal hegemony indicated the sociology of gender that is constructed among social. The basic notion of gender is socially constructed while it is different with sex as it is biological sexed body. Patriarchal hegemony involves set of practice that is organized by identities called patriarchy which spreads among social. According to Connell, gender can be defined as the ways in which the “reproductive arena”, which includes “bodily structures and processes of

human's reproduction", organizes practice at all levels of social organization from identities, to symbolic rituals, to large-scale institutions (1995:7).

Patriarchal hegemony as part of gender also involves social practice. This social practice might respond to one particular situation then generate the structure of social relation. This called as gender relation that connects among people and group forming reproductive arena. Thus, the reproductive arena might cause mayor structures as the dominant.

Connell states that gender needs 3 models of structuring the gender distinguishing the relations of power, production and cathexis (emotional attachment) (1995:73). These relations are particularly structuring gender practice in social. These relations based Connell;

(a) *Power relations*. The main axis of power in the contemporary European/ American gender order is the overall subordination of women and dominance of men - the structure Women's Liberation named 'patriarchy'. This general structure exists despite many local reversals (e.g., woman-headed households, female teachers with male students) (1995:74).

(b) *Production relations*. Gender divisions of labour are familiar in the form of the allocation of tasks, sometimes reaching extraordinarily fine detail. (In the English village studied by the sociologist Pauline Hunt, for instance, it was customary for women to wash the inside of windows, men to wash the outside (1995:74).

(c) Cathexis involving sexual desire is so often seen as natural that it is commonly excluded from social theory. Yet when people consider desire in Freudian terms, as emotional energy being attached to an object, its gendered character is clear (1995:74).

These relations engaging how patriarchy is structured as defining patriarchy specifically might cause debatable arguments. Giving the definition of patriarchy is the most challenging caused that will give particular assumption. This particular assumption is confusing due to each person has the different assumption due to the abstraction of patriarchy. Walby defines patriarchy as the system of social structures and practices in which male-dominated sphere is focused on (1990: 20).

The existence of patriarchy could not be separated by historical events. The 1980s there is new establishment in a field of men's studies. This field of men's studies did not contest the overall fact of patriarchy as for the 1970s, the opposition of literary canon that mostly sustains racism, patriarchy, and also imperialism has been leading concern among the critics during that period. Abrams has certainly mentioned that;

Patriarchy-male privilege and domination over women throughout the social history of the West—but undertook to complicate and subtilize the opposition of oppressors and victims by stressing the variety of male roles, or “masculinities,” the internal stresses within each concept of masculinity, and the degree to which patriarchal dominance tended to distort the characters of men as well as women (2009:132).

As *The Waste Land* appeared in 1922 that means in the period before distorting the men characters, the characters of the men has mentioned as a powerful character in *The Waste Land*. This patriarchal dominance has been become a hegemony for the society. This dominance has been constructed in

social so that it has been regarded as something right. Meanwhile, it has not always been that right.

Patriarchy as well as masculinity has strong connections to hegemony. Hegemony might be part of social practice that classifies whether certain class or race. Hegemony might show the certain class to have power from this class or race. Before jumping the patriarchal hegemony, people need to understand the history of hegemony.

The term of hegemony introduced by Antonio Gramsci during the nineteenth century. As the term of hegemony widely echoed by Gramsci, Abrams states that this concept has a meaning that a social class achieves a predominant influence and power, not by direct and overt means, but by succeeding in making its ideological views so pervasive that subordinate classes unwittingly accept and participate in their own oppression (2009;184).

Hegemony means the condition of 'historic bloc'. The historic bloc happens in a certain class. This certain class means the social authority and leadership of subordinate class through the combination of power and agreement. B states through Barker that;

Normal practice of hegemony in parliamentary classical regime is characterized by combination of power and agreement. The reciprocal relation between power and agreement are such ensuring the power existed through the major agreement by opinion of news paper or association (2004:63).

For Gramscian, a practice in social that claims universal truth is regarded as the ideology which is actually support a power of certain class. Further, this ideology

could not be separated from daily practices. For Gramsci, the ideology insists the practical action and moral in line to the religion that is secularly regarded as a belief between world conception and the norm (2004:63).

Patriarchal hegemony as gender politics are practically among the main determinants. This gender politics is part of the gender relations that are a major component of social structure as a whole. Patriarchy as well as masculinity has strong relation to hegemony.

Hegemony relates to the power constructed by certain class or race though the power is not always seen by powerful people. Connell states that:

Nevertheless, hegemony is likely to be established only if there is some correspondence between cultural ideal and institutional power, collective if not individual. So the top levels of business, the military and government provide a fairly convincing corporate display of masculinity, still very little shaken by feminist women or dissenting men. It is the successful claim to authority, more than direct violence, that is the mark of hegemony (though violence often underpins or supports authority) (1995:77).

Although Gramsci and Connell have theorized hegemony, both parties have distinctive the term in composing social structure. Both Gramsci and Connell have hidden implication of all the hegemonic way. Thus, both have internal and external hegemony. As well as Demetriou states that;

Although it would be very simplistic to equate hegemony in the arena of gender relations with class hegemony, there are some striking structural similarities in the two processes that cannot be ignored. Both Gramsci and Connell implicitly differentiated between internal and external hegemony (leadership/domination - hegemony over subordinate masculinities/over

women) and they granted primacy to the latter while the former is seen as a means to external hegemony, not an end in itself (2001:345)

Connell states that hegemony is a form of masculinity that is never "infected" by non-hegemonic elements, which are instead confined "to ghettos, to privacy, to unconsciousness (2001:346).

In addition, the world conception has made a patriarchal hegemony. This conception supported the certain class called patriarchy. The practice in daily activities unconsciously supports the men and insists the women to do so in based the norm. Messerschmidt states that:

Gramsci's writing focuses on the dynamics of structural change involving the mobilization and demobilization of whole classes. Without a very clear focus on this issue of historical change, the idea of hegemony would be reduced to a simple model of cultural control (2005:831).

The world conception in *The Waste Land* is analyzed through the discourse in the poem to make abstract from the specific circumstances of an utterance inside the poem. As Abrams states that discourse is concerned with the use of language, continued over a number of sentences involving the writer and hearer in specific situational context and within a particular framework of social and cultural conventions (2009: 81)

As patriarchal hegemony is part of the gender politics in the cultural conventions, then the discourse is impacted through the conflict and also system of knowledge. Patriarchal hegemony itself is obviously imparted of gender term shown in social. Connell states that gender terms are contested because the right

to account for gender claimed through conflicting discourses and knowledge systems (1995:3).

1.7. Methods of Research

1.7.1. Type Research

This research uses a descriptive qualitative method based on library research. This method is practically to explore and to analyze the meaning of the text ascribe to the human problem by gaining supportive literatures/books. Thus, qualitative research based on library research is an applicable approach to prompt the final research. As Cresswell states that qualitative research is given to those who engage a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of rendering the complexity of the situation (adapted from Cresswell, 2007).

1.7.2. Data Sources

The primary sources of data in this research are *The Waste Land* in Norton Critical Edition. The whole unity of this poem has strongly the primary data of this research. Then the formal objects of the data are obviously the lines of the poem inside the philosophical poem.

1.7.3. Data Collection Technique

There are several steps to collect and to consider the valid data in *The Waste Land*. Here is the following progress to find the data of this research. The first is finding data based on close reading. The close reading focuses on details related to the man and woman. Then the progress is continued by electing data

consisting patriarchal hegemony through the discourses in *The Waste Land*. Thus, the final progress is processing the data.

1.7.4. Data Analysis Technique

This data analysis technique enables the researcher to find the data to draw a conclusion. The technique of this research is started through explication. As Abrams states “explication de texte” that is meant as the stressing all information whether internal or external relevant to the full understanding of a word or passage (2009:217). This explication has effective way to connect the poem’s conflicts to the structural features of *The Waste Land*. Then it is continued through interpretation of *The Waste Land*.

1.8. Paper Organization

This research will consist of 4 chapters. These are chapter I, chapter II, chapter III and chapter IV. These chapters are introduction, elements of *The Waste Land*, discussion, and conclusion.

Chapter I is entitled introduction. This introduction involves background of study, problems statement, objective of study, significance of study. Besides, literature review, theoretical approach and methods of study are also attached in this chapter.

Afterward, the second chapter is elements of *The Waste Land*. These elements are defined through versification as the basic attachment in *the Waste Land*. Then the next chapter consists of discussion. The discussion of this poem is based on analysis as compulsory part in this research. Then, the chapter continues for the last.

Chapter IV is the conclusion of this research. Therefore, the next chapter of this research concludes the depiction of patriarchal hegemony as seen in *The Waste Land*.



CHAPTER IV

CONCLUSION AND SUGGESSTION

3.1 Conclusion

In this chapter, the researcher explicates the result of research related to patriarchal hegemony as seen in *The Waste Land* based on RW. Connell. As the patriarchal hegemony concerns to the gender politics, *The Waste Land* explicates the politic use through allusion in blowing up the patriarchal hegemony. This patriarchal hegemony measures from masculinities.

Patriarchal hegemony is seen through masculinity as well to expose the control of man over the woman. Masculinity in *The Waste Land* is seen through male dominance, sexual intercourse, femininity and masculinity inside this poem. Soon afterward, these forms of masculinity are constructed by allusion to stress the power in *The Waste Land*. Patriarchal hegemony in *The Waste Land* is seen through that man whether individual or community does the politics over woman to strengthen their power. However, man does the politics through the society as well as it is socially constructed.

The social construction is well preserved by allusion as seen in *The Waste Land*. The allusion is such as the mentioning of The Burial of The Dead, A Game of Chess, The Fire Sermon, Death by Water and What Thunder Said. These titles give reference to previous historical events so that internalizes to the mind. This allusion implies that normal practice is regarded that patriarchy owes agreement in placing certain position and dominates the women.

Patriarchal hegemony is also described through gender relation between men and women in *The Waste Land*. The normal practice such makes opinion that male has higher position by configuring practice in femininity, masculinity, sexual intercourse and male dominated sphere. The femininity and masculinity in *The Waste Land* is depicted through limitation of women's roles. The limitation shows through reproduction, frightened women, women's care, foolish woman and domestication of women.

Besides, the higher position of man depicted through underestimating women's behavior. This tendency is seen through prescribing women behavior that has strong relation to women's beauty and sexualized women. Later, male domination sphere has preferably shapes opinion that male has power to control women. This is implied through sexual intercourse and internalized patriarch character. These depictions imply women do not have equity and equality. Thus, this is not inscribed to the holy Qur'an as mentions:

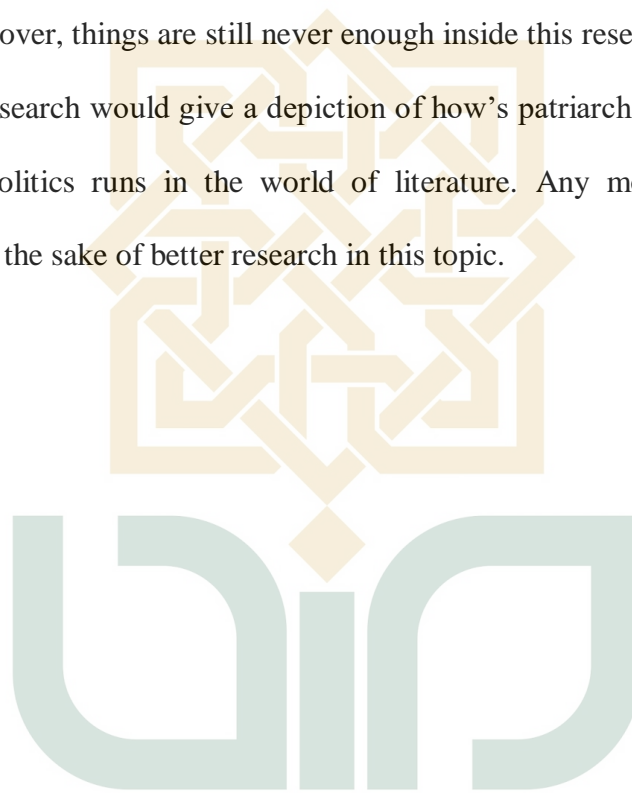
مَنْ عَمِلَ صَالِحًا مِنْ ذَكَرٍ أَوْ أُنْثَىٰ وَهُوَ مُؤْمِنٌ فَلَنُحْيِيَنَّهٗ حَيَاةً طَيِّبَةً وَلَنَجْزِيَنَّهُمْ أَجْرَهُمْ بِأَحْسَنِ
مَا كَانُوا يَعْمَلُونَ

Whoever does righteous deeds, both men and women in a state of faith, then verily We will give him a good life and indeed We will reward them with a better reward than what they have done (an-nahl:97).

3.2 Suggestion

After analyzing the data, the researcher suggests others who are interested in *The Waste Land* could conduct the research more deeply. The topics related to gender politics, feminism, masculinity, stylistics might be interested to take more advantages inside *The Waste Land*. Probably, the more advanced research could be beneficiary in the world of academics.

Moreover, things are still never enough inside this research. The researcher hopes this research would give a depiction of how's patriarchal hegemony as part of gender politics runs in the world of literature. Any more suggestions are welcome for the sake of better research in this topic.



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APPENDICES

Text of *The Waste Land*

I. The Burial of the Dead³

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,⁷ 20
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,⁸
And the dry stone no sound of water. Only 5
There is shadow under this red rock,
(Come in under the shadow of this red rock), 25
And I will show you something different from either
Your shadow at morning striding behind you
And went on in sunlight, into the Hofgarten, 10
And drank coffee, and talked for an hour.
Bin gar keine Russin, stamm' aus Litauen, echt deutsch.⁵
And when we were children, staying at the arch-duke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie, 15
Marie, hold on tight. And down we went.⁶
What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,⁷ 20
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,⁸
And the dry stone no sound of water. Only
There is shadow under this red rock, 25
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you

Or your shadow at evening rising to meet you;⁹
I will show you fear in a handful of dust.

30

*Frisch weht der Wind
Der Heimat zu
Mein Irisch Kind,
Wo weilest du?*¹

"You gave me hyacinths first a year ago;
"They called me the hyacinth girl."
—Yet when we came back, late, from the Hyacinth² garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
*Oed' und leer das Meer.*³

35

40

Madame Sosostris, famous clairvoyante,⁴
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards.⁵ Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)⁶
Here is Belladonna, the Lady of the Rocks,⁷

45

Unreal City,⁹
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.¹
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth² kept the hours
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him, crying, "Stetson!
"You who were with me in the ships at Mylae!³
"That corpse you planted last year in your garden,
"Has it begun to sprout? Will it bloom this year?

60

65

70

The lady of situations.
Here is the man with three staves, and here the Wheel,⁸
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his back,
Which I am forbidden to see. I do not find
The Hanged Man. Fear death by water.
I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitane,
Tell her I bring the horoscope myself:
One must be so careful these days.

50

55

“Or has the sudden frost disturbed its bed?
 “Oh keep the Dog far hence, that’s friend to men,⁴
 “Or with his nails he’ll dig it up again!
 “You! hypocrite lecteur!—mon semblable,—mon frère!”⁵

75

II. A Game of Chess⁶

The Chair she sat in, like a burnished throne,⁷
 Glowed on the marble, where the glass
 Held up by standards wrought with fruited vines
 From which a golden Cupidon peeped out
 (Another hid his eyes behind his wing)
 Doubled the flames of sevenbranched candelabra
 Reflecting light upon the table as
 The glitter of her jewels rose to meet it,
 From satin cases poured in rich profusion;
 In vials of ivory and coloured glass
 Unstoppered, lurked her strange synthetic perfumes,
 Unguent, powdered, or liquid—troubled, confused
 And drowned the sense in odours; stirred by the air
 That freshened from the window, these ascended
 In fattening the prolonged candle-flames,
 Flung their smoke into the laquearia,⁸
 Stirring the pattern on the coffered ceiling.
 Huge sea-wood fed with copper
 Burned green and orange, framed by the coloured stone,
 In which sad light a carved dolphin swam.
 Above the antique mantel was displayed
 As though a window gave upon the sylvan scene⁹
 The change of Philomel, by the barbarous king
 So rudely forced;¹ yet there the nightingale
 Filled all the desert with inviolable voice
 And still she cried, and still the world pursues,
 “Jug Jug”² to dirty ears.
 And other withered stumps of time
 Were told upon the walls; staring forms

80

85

90

95

100

105

Leaned out, leaning, hushing the room enclosed.
 Footsteps shuffled on the stair.
 Under the firelight, under the brush, her hair
 Spread out in fiery points
 Glowed into words, then would be savagely still.

110

“My nerves are bad to-night. Yes, bad. Stay with me.
 “Speak to me. Why do you never speak? Speak.
 “What are you thinking of? What thinking? What?
 “I never know what you are thinking. Think.”

I think we are in rats’ alley
 Where the dead men lost their bones.

115

"What is that noise?"

The wind under the door.

"What is that noise now? What is the wind doing?"

Nothing again nothing.

120

"Do

"You know nothing? Do you see nothing? Do you remember

"Nothing?"

I remember

Those are pearls that were his eyes.³

125

"Are you alive, or not? Is there nothing in your head?"

But

O O O O that Shakespeherian Rag⁴—

It's so elegant

So intelligent

130

HURRY UP PLEASE ITS TIME⁶

Now Albert's coming back, make yourself a bit smart.

He'll want to know what you done with that money he gave you

To get yourself some teeth. He did, I was there.

You have them all out, Lil, and get a nice set,

145

He said, I swear, I can't bear to look at you.

And no more can't I, I said, and think of poor Albert,

He's been in the army four years, he wants a good time,

And if you don't give it him, there's others will, I said.

Oh is there, she said. Something o' that, I said.

150

Then I'll know who to thank, she said, and give me a straight
look.

HURRY UP PLEASE ITS TIME

If you don't like it you can get on with it, I said.

Others can pick and choose if you can't.

But if Albert makes off, it won't be for lack of telling.

155

You ought to be ashamed, I said, to look so antique.

(And her only thirty-one.)

I can't help it, she said, pulling a long face,

It's them pills I took, to bring it off, she said.

(She's had five already, and nearly died of young George.)

160

The chemist⁷ said it would be all right, but I've never been the
same.

You *are* a proper fool, I said.

Well, if Albert won't leave you alone, there it is, I said,

What you get married for if you don't want children?

HURRY UP PLEASE ITS TIME

165

Well, that Sunday Albert was home, they had a hot gammon,⁸

And they asked me in to dinner, to get the beauty of it hot—

HURRY UP PLEASE ITS TIME

HURRY UP PLEASE ITS TIME

Goonight Bill. Goonight Lou. Goonight May. Goonight.

170

Ta ta. Goonight. Goonight.

Good night, ladies, good night, sweet ladies, good night, good
night.⁹

III. The Fire Sermon¹

The river's tent is broken: the last fingers of leaf
 Clutch and sink into the wet bank. The wind
 Crosses the brown land, unheard. The nymphs are departed. 175
 Sweet Thames, run softly, till I end my song.²
 The river bears no empty bottles, sandwich papers,
 Silk handkerchiefs, cardboard boxes, cigarette ends
 Or other testimony of summer nights. The nymphs are departed.
 And their friends, the loitering heirs of city directors; 180
 Departed, have left no addresses.
 By the waters of Leman I sat down and wept³ . . .
 Sweet Thames, run softly till I end my song,
 Sweet Thames, run softly, for I speak not loud or long.
 But at my back in a cold blast I hear⁴ 185
 The rattle of the bones, and chuckle spread from ear to ear.

A rat crept softly through the vegetation
 Dragging its slimy belly on the bank
 While I was fishing in the dull canal
 On a winter evening round behind the gashouse 190
 Musing upon the king my brother's wreck
 And on the king my father's death before him.⁵
 White bodies naked on the low damp ground
 And bones cast in a little low dry garret,
 Rattled by the rat's foot only, year to year. 195
 But at my back from time to time I hear
 The sound of horns and motors, which shall bring

Sweeney to Mrs. Porter in the spring.⁶
 O the moon shone bright on Mrs. Porter:
 And on her daughter 200
 They wash their feet in soda water
*Et O ces voix d'enfants, chantant dans la coupole!*⁷

Twit twit twit
 Jug jug jug jug jug jug
 So rudely forc'd. 205
 Tereu⁸

Unreal City
 Under the brown fog of a winter noon
 Mr. Eugenides, the Smyrna⁹ merchant
 Unshaven, with a pocket full of currants 210
 C.i.f. London: documents at sight,
 Asked me in demotic¹ French
 To luncheon at the Cannon Street Hotel²
 Followed by a weekend at the Metropole.³

At the violet hour, when the eyes and back 215
 Turn upward from the desk, when the human engine waits
 Like a taxi throbbing waiting,

I Tiresias, though blind, throbbing between two lives,⁴
 Old man with wrinkled female breasts, can see
 At the violet hour, the evening hour that strives 220
 Homeward, and brings the sailor home from sea,⁵
 'The typist home at teatime, clears her breakfast, lights
 Her stove, and lays out food in tins.
 Out of the window perilously spread
 Her drying combinations⁶ touched by the sun's last rays, 225
 On the divan are piled (at night her bed)
 Stockings, slippers, camisoles, and stays.
 I Tiresias, old man with wrinkled dugs
 Perceived the scene, and foretold the rest—
 I too awaited the expected guest. 230
 He, the young man carbuncular,⁷ arrives,
 A small house agent's clerk, with one bold stare,
 One of the low on whom assurance sits
 As a silk hat on a Bradford millionaire.⁸
 The time is now propitious, as he guesses, 235
 The meal is ended, she is bored and tired,
 Endeavours to engage her in caresses
 Which still are unreproved, if undesired.
 Flushed and decided, he assaults at once;
 Exploring hands encounter no defence; 240
 His vanity requires no response,
 And makes a welcome of indifference.
 (And I Tiresias have foresuffered all
 Enacted on this same divan or bed;
 I who have sat by Thebes below the wall 245
 And walked among the lowest of the dead.)⁹
 Bestows one final patronising kiss,
 And gropes his way, finding the stairs unlit . . .

She turns and looks a moment in the glass,
 Hardly aware of her departed lover; 250
 Her brain allows one half-formed thought to pass:
 "Well now that's done: and I'm glad it's over."
 When lovely woman stoops to folly¹ and

Paces about her room again, alone,
 She smooths her hair with automatic hand, 255
 And puts a record on the gramophone.

"This music crept by me upon the waters"²
 And along the Strand, up Queen Victoria Street.³
 O City, City, I can sometimes hear
 Beside a public bar in Lower Thames Street,⁴ 260
 The pleasant whining of a mandoline
 And a clatter and a chatter from within
 Where fishmen lounge at noon: where the walls
 Of Magnus Martyr⁵ hold
 Inexplicable splendour of Ionian white and gold. 265

The river sweats
 Oil and tar
 The barges drift
 With the turning tide
 Red sails
 Wide
 To leeward, swing on the heavy spar.
 The barges wash
 Drifting logs
 Down Greenwich reach⁶
 Past the Isle of Dogs.
 Weialala leia
 Wallala leialala⁷
 Elizabeth and Leicester⁸
 Beating oars
 The stern was formed
 A gilded shell
 Red and gold
 The brisk swell
 Rippled both shores
 Southwest wind
 Carried down stream
 The peal of bells
 White towers
 Weialala leia
 Wallala leialala
 "Trams and dusty trees.
 Highbury bore me. Richmond and Kew⁹
 Undid me. By Richmond I raised my knees
 Supine on the floor of a narrow canoe."
 "My feet are at Moorgate,¹ and my heart
 Under my feet. After the event
 He wept. He promised 'a new start.'
 I made no comment. What should I resent?"
 "On Margate Sands.²
 I can connect
 Nothing with nothing.
 The broken fingernails of dirty hands.
 My people humble people who expect
 Nothing."
 la la
 To Carthage then I came³
 Burning burning burning burning⁴
 O Lord Thou pluckest me out
 O Lord Thou pluckest
 burning

270

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IV. Death by Water⁵

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell
And the profit and loss.

A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.

Gentile or Jew
O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you.

315

320

V. What the Thunder Said

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in stony places
The shouting and the crying
Prison and palace and reverberation
Of thunder of spring over distant mountains⁶
He who was living is now dead
We who were living are now dying
With a little patience

325

330

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
If there were only water amongst the rock
Dead mountain mouth of carious teeth that cannot spit
Here one can neither stand nor lie nor sit
There is not even silence in the mountains

335

340

But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses

345

If there were water

And no rock
If there were rock
And also water
And water
A spring
A pool among the rock
If there were the sound of water only
Not the cicada
And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water

350

355

Who is the third who walks always beside you?⁷
 When I count, there are only you and I together 360
 But when I look ahead up the white road
 There is always another one walking beside you
 Gliding wrapt in a brown mantle, hooded
 I do not know whether a man or a woman
 —But who is that on the other side of you? 365

What is that sound high in the air?⁸
 Murmur of maternal lamentation
 Who are those hooded hordes swarming
 Over endless plains, stumbling in cracked earth
 Ringed by the flat horizon only 370
 What is the city over the mountains
 Cracks and reforms and bursts in the violet air
 Falling towers
 Vienna London 375
 Unreal

A woman drew her long black hair out tight
 And fiddled whisper music on those strings
 And bats with baby faces in the violet light
 Whistled, and beat their wings 380
 And crawled head downward down a blackened wall
 And upside down in air were towers
 Tolling reminiscent bells, that kept the hours
 And voices singing out of empty cisterns and exhausted wells.

In this decayed hole among the mountains 385
 In the faint moonlight, the grass is singing
 Over the tumbled graves, about the chapel
 There is the empty chapel, only the wind's home.⁹
 It has no windows, and the door swings,
 Dry bones can harm no one. 390
 Only a cock stood on the roof free
 Co co rico co co rico
 In a flash of lightning. Then a damp gust
 Bringing rain

Ganga¹ was sunken, and the limp leaves 395
 Waited for rain, while the black clouds
 Gathered far distant, over Himavant.²
 The jungle crouched, humped in silence.
 Then spoke the thunder

Da 400
Datta: what have we given?³
 My friend, blood shaking my heart
 The awful daring of a moment's surrender
 Which an age of prudence can never retract⁴

By this, and this only, we have existed 405
 Which is not to be found in our obituaries
 Or in memories draped by the beneficent spider⁵
 Or under seals broken by the lean solicitor
 In our empty rooms

DA

410

Dayadhvam: I have heard the key
Turn in the door once and turn once only⁶
We think of the key, each in his prison
Thinking of the key, each confirms a prison
Only at nightfall, aethereal rumours
Revive for a moment a broken Coriolanus⁷

415

DA

Damyata: The boat responded
Gaily, to the hand expert with sail and oar
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands

420

I sat upon the shore⁸
Fishing, with the arid plain behind me
Shall I at least set my lands in order?⁹

425

London Bridge is falling down falling down falling down¹
*Poi s'ascose nel foco che gli affina*²
*Quando fiam uti chelidon*³—O swallow swallow

*Le Prince d'Aquitaine à la tour abolie*⁴
These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe.⁵
Datta. Dayadhvam. Damyata.

430

Shantih shantih shantih

CURRICULUM VITAE

Personal Details

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Skills

- Able to speak English, Indonesian, and Javanese
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Education

2014-present Kalijaga State Islamic University Faculty of Adab and Cultural
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Organizational Experience

- 2014-Present Indonesia Leadership Movement Forum as Secretary
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- 2015 3rd Winner of National Essay Competition Pusdam Intellectual Fair, Makassar
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