

CHAPTER I INTRODUCTION

A. The Background of The Study

The question which gives rise to this research here is the following: How poem recitation works in terms of the correlation with psychological limit on the duration of metrical lines in performance. In this thesis, there are two main focuses which are the metrical analysis of the poem and to test out the Frederick Turner and Ernst Pöppel claim (1999) that proposed lines of metrical poetry tend to measure approximately three second when the poem is performed aloud.

There are many previous researches that discuss the metrical theory. Mostly, this metrical theory is being used to indicate representation of stress in languages. By using the metrical theory, metrical analysis can be done thoroughly. Metrical or simply Meter means “measurement,” and in poetry, it refers to the repeating pattern of stressed and unstressed syllables in the lines of a poem.

First, the approach to stress proposed in Sound Pattern of English (Chomsky and Halle, 1968) does not contain enough information of the representation of stress, therefore many other researchers endorse “metrical tress” and metrical grids”.

Lieberman and Prince (1977) argue that 'trees' in metrical theory represent hierarchy and constituency therefore ‘trees’ are used to indicate stress; 'grids'

represent hierarchy without constituency, while 'grids' are used to compute rhythm.

Hayes (1984) attempts to define the role of rhythm in stress. He uses mostly English data and establishes on the fundamental ideas presented in Liberman and Prince (1977). Selkirk (1980) also suggests substantial modification of tree construction rules.

Metrical trees consent a very simple statement in the line of poem. The fundamental of metrical theory is 'stress' is not characterized with a certain feature like acoustic or articulatory property associated with stress, but it is characterized by a feature known as prominence. This prominence of metrical theory shows how the node is strong (S) and the other node is weak (W), then McMahon (2005) argues that stress was not an absolute but a relative property of syllables, these labels do not mean 'Strong' and 'Weak', but 'Stronger than an adjacent W' and 'Weaker than an adjacent S', respectively. (p. 121-122)

There is a claim from Frederick Turner who is known as literary critic and Ernst Pöppel who is known as neuroscientist, suggest metrical lines of universal metrical poem fit at three seconds when performed aloud: "Of more specific significance for our subject is the very exact correlation between the three-second LINE and the three-second auditory present." (Turner & Pöppel 1999, p. 20)

Then, Fabb argues that Turner & Pöppel are wrong, in his research (2013) he mentions that there is no evidence for a psychologically derived time-based

limit on metrical lines, and advising time is a characteristic of the performance of verse, not a textual characteristic.

The researcher proves whether Turner & Pöppel claim can be validated or not, and this study is believed to be a deeper stage of poetry analysis and it can give contribution to literary world, especially for English Department of State University of Medan.

B. The Problem of The Study

On this research paper, the problems of the study can be formulated as follows:

1. What is the dominant type of metrical feet on each of the metrical poem?
2. What is the metrical pattern of each of the metrical poem?
3. Can psychological limit on the duration of metrical lines in performance proposed by Tuner and Pöppel be justified?

C. The Objective of The Study

Related to the problems of the study, the objectives of this study are:

1. To identify the dominant type of metrical feet on each of the metrical poem.
2. To identify the metrical pattern of each of metrical poem.
3. To report whether psychological limit on the duration of metrical lines in performance proposed by Tuner and Pöppel can be justified.

D. The Scope of The Study

The limitation is applied to:

1. Metrical Tree
2. Metrical Feet
3. Metrical Pattern
4. The Correlation with Psychological Limit on The Duration of Metrical Lines In Performance.

The scope of the study covers all poems on this site <http://www.poetryoutloud.org/poems-and-performance/listen-to-poetry>. Twenty eight poems are analyzed, in other words all poems read by distinguished actors and poets are put into data collection.

E. The Significance of The Study

This study particularly provides brief description on the various significances of the study given in three categories: For Theory, For Practice and For Policy. They are as follow:

1. For Theory

- a. To give in-depth contribution to the theory, specifically in the field of metrical phonology and poetry analysis this is aimed both for students and scholars of literature and languages.

b. This study can embrace various prospective researches in English and other languages, notably in the field of corpus linguistics.

2. For Practice

This study can also be applied to: 1) teaching pronunciation, for the students who are eager to be able to speak like the native speaker of English by showing them how to deal with stressing pattern of English words, phrases or on higher level, 2) helping non-native English speaker to understand how to analyse, to recite and to compose English poems, especially on the significance of the stress in English metrical poems.

3. For Policy

This study intends to imply and to escalate the awareness of using poetry as learning media which is critically important in classroom as the 2013 curriculum emphasize on learning poetry as one of genres that students should learn, therefore this can provide supplementary academic information to enhance the existence of English poetry implemented in 2013 curriculum for the interest of national education.