

CHAPTER I

This section introduces the research background, shedding light on the issues that have surfaced during the course of this study. The first chapter covers the discussion of background, statement of the problem, research objective, research significance, and definition of key terms.

1. 1. Background

Literature, in its narrowest terms, has been defined as a piece of written work. Thus, literature, in its broadest sense, refers to "that which is written" and encompasses all types of writing, from belles lettres to graffiti (Bennet, 1979). However, what makes literature sound extravagant, or in other words, superior to any other written work is how literature holds more value in its contents, in terms of the knowledge, the beauty, and the aesthetic value that it possesses. In his essay titled *What Is Literature?* It is best expressed when Herbert states that literature, in a more restricted sense, encourages intellect and understanding, and still more restrictedly, literature deals with the subject of universal worth in terms of remarkable beauty or strength, a composition of aesthetic brilliance (Clarke, 1927).

As such, literature, with its diverse array of forms, embraces the art of writing in all its richness. Among the most cherished and celebrated of these forms are poems, which weave emotions and imagery into lyrical tapestries of language. In the world of writing, like drama scripts that bring characters to life, novels that take us on adventures, or essays that delve into the depths of human thought, poems stand out for their ability to capture the essence of human emotions. Poems can encourage both emotional connections and empathy by allowing for more active interaction with (and interpretation of) participant discourse (Scott et al., 2023).

Poem provokes a wide range of human emotions (Johnson-Laird & Oatley, 2022). Readers' and poets' appraisal of a poem elicits a complicated aesthetic response that combines a fundamental emotion with their judgment. In varied degrees and combinations, the primary emotion can be hatred, wrath, worry, boredom, disgust, and in particular, love (Johnson-Laird & Oatley, 2022). The selection of words within a particular poem can effectively convey a sense of romantic value. The deliberate choice of language and imagery in poems can evoke and communicate the deeply sentimental and passionate aspects of human emotions associated with love and romance. In formal discourse, such compositions are regarded as romantic poems.

Romantic poems, known for their glory of human emotions, have long been a defender of the traditional, idealized depiction of love. In this realm of literature, love is often depicted as a transcendent force, a beacon of purity, and an embodiment of beauty. Romantic poems, such as William Wordsworth's *Among All Lovely Things My Love Had Been*, John Keats *La Belle Dame Sans Merci*, and Lord Byron's infamous *She Walks In Beauty*, frequently crafted verses that extolled the virtues of love in its most idyllic form, especially back in the Romantic era of literature. These poets conjured images of lovers experiencing a profound sense of bliss. Love, in this conventional view, is synonymous with happiness, and its portrayal in poems has been associated with feelings of joy, ecstasy, and the attainment of a higher state of being.

At the beginning of the twenty-first century, a writer who, back in the time would become widely known, challenged this idea, expression, and representation of love (Wright, 2017). Through his dark and gothic style of writing, Poe was known for his unique, fascinating literary persona, an argument that's supported by a famous Argentine short-story writer and essayist, Jorge Luis Borges. Poe is regarded by Borges as a genius and a poet-prophet in a romantic vein, whose work was primarily poetical (Rigal Aragón, 2021).

Within his oeuvre, Poe crafted a collection of romantic poems that stand apart not only for their lyrical beauty but for their audacious departure from the conventions of his time. While the Romantic era enveloped the literary landscape with exultant odes to love's radiant facets, Poe dared to venture into the shadows, crafting verses that cast love in a haunting and ethereal light. In his works such as *Annabel Lee* and *For Annie*, Poe masterfully intertwines elements of longing and melancholy defying the prevailing sentiments of contemporaries. Given the nature of his literary works that are considered "darker", he appears to be a mystery author (Budiharto, 2014).

Thus, the distinctiveness of Poe's writings in his romance-themed poems could be identified in the way he portrays, represents, or expresses love. Through the chosen and arranged words that are so compellingly designed, Poe challenged the very essence of love, transforming it into a complex and enigmatic force that beckons readers to explore its depths anew. This is what makes Poe's representation of love both interesting and challenging; that love is not always a bed of roses. In *Dream Within a Dream*, for example, Poe's poem alludes to dissatisfaction, failure, and a lack of control on a deeper level than only the superficial issues of love, sadness, and loneliness (Imran et al., 2021).

One of the distinctive characteristics of Edgar Allan Poe's approach in his romantic poems involves elements that echo defamiliarization. In essence, the term "defamiliarization" is frequently translated as the English translation of the Russian word *ostranenie*, a term coined by Viktor Shklovsky to describe art's inherently unfamiliar purpose and influence (Pangborn, 2010). Shklovsky defined literariness in terms of defamiliarization, a series of language changes intended to let the reader experience the subject in an entirely novel manner. As the pioneer of defamiliarization, he defined it as a method or a process that aims to transform the ordinary and every day into a strange or unfamiliar object, renewing the reader's perception and causing them

to perceive the world in an unusual and unanticipated way (Purbo et al., 2022). In simple terms, defamiliarization is a poem's approach that forces readers to form fresh views from familiar, ordinary concepts.

The concept of defamiliarization, as eloquently expounded by Viktor Shklovsky, emerges as a fundamental prism through which we can discern the profound artistry of Edgar Allan Poe within the realm of romantic poems. Poe's poetic endeavors, prominently on display in works such as *To One in Paradise*, extend beyond the confines of conventional Romanticism. Through the use of ideas suggestive of defamiliarization, Poe's poems effectively challenge traditional notions of love, passion, and the human experience. With each artfully chosen word and unconventional stylistic flourish, Poe invites readers to revisit the familiar terrain of love in a remarkably unfamiliar manner. Through this process, he challenges readers to apprehend the intricate beauty and complexity of love from unexpected perspectives, a journey that is both disquieting and transformative. The chapters that follow will explore these enigmatic verses, revealing the concealed layers of meaning and fostering a fresh appreciation for how Poe's romantic poems offer a unique perspective on love through the lens of defamiliarization.

1. 2. Statement of Problem

The defamiliarization of love in Edgar Allan Poe's romantic poetry is the issue that emerges from this research, as can be seen from the description provided above. The notion of Formalism, particularly the notion put forward by Viktor Shklovsky, will be employed to support the research analysis. Therefore, the identification difficulties of the following questions are formulated.

1. What types of poetic devices contribute to the concept of defamiliarization of love in Edgar Allan Poe's romantic poems?
2. How do these identified poetic devices create defamiliarization of love in Edgar Allan Poe's romantic poems?

1. 3. Research Objective

Based on the statement of the problem, the objectives of this research are;

1. To identify and analyze the types of poetic devices used by Edgar Allan Poe in his romantic poems that contribute to the concept of defamiliarization of love.
2. To examine how these identified poetic devices create defamiliarization of love in Edgar Allan Poe's romantic poems.

1. 4. Research Significance

1. Theoretical

The study of literary works must be recognized as one part of critical thinking in literary appreciation (Halimah et al., 2020). Within this broader context, the theoretical significance of this research lies in its contribution to the evolving landscape of literary analysis. By examining how Edgar Allan Poe defamiliarizes love within his romantic poems through the lens of Shklovsky's Formalism, this study sheds light on the innovative possibilities that emerge when established literary conventions are challenged. It offers a fresh perspective on the malleability of literary expression, demonstrating that the concept of love, often explored in conventional and predictable

ways, can be reimagined and made unfamiliar through deliberate literary techniques. This research deepens our understanding of the role of literature in shaping our perceptions of human emotions and experiences, showcasing how literature can act as a catalyst for intellectual curiosity and a catalyst for reevaluating the familiar in new, thought-provoking ways.

2. Practical

This research holds practical significance in several key ways. Firstly, it offers educators and literary scholars a fresh pedagogical approach by showcasing the application of Viktor Shklovsky's defamiliarization theory to the analysis of Edgar Allan Poe's Romantic poems. Innovation in teaching and learning is now crucial to addressing this issue (Puranik, 2020). This can inspire innovative teaching methods, encouraging educators to introduce students to complex literary theories while deepening their appreciation for classic works of literature. Additionally, the insights gained from this study can be utilized in curriculum development, enabling the creation of courses and study materials that foster a deeper understanding of literary techniques and their cultural and historical contexts.



1. 5. Definition of Key Terms

- Defamiliarization: A technique in writing that makes the best use of making mundane things described, represented, or idealized in a strange, unfamiliar way, making them completely new.
- Love: The term love encompasses the intricate spectrum of human emotion and experience often central to poetic expression. In the context of this thesis, love is identified by the presence of affection, devotion, yearning, obsession, and loss.

- Formalism: The analysis of a literary work's formal elements—such as structure, style, narrative techniques, and linguistic or poetic devices—over its content or extraneous contextual factors
- Romantic Poems: A genre of literary works that encompasses a wide array of themes and emotions, including but not limited to love. It is characterized by its lyrical and expressive language, vivid imagery, and an exploration of the profound depths of human emotion

