



**EXTENDED ESSAY ON EDGAR ALLAN POE'S
"DREAM-LAND" BY ANALYZING DICTIONS
USING CHATMAN'S "SENSE OF WORDS"
APPROACH**

A FINAL PROJECT

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PRONOUNCEMENT

I truthfully states that this project is composed solely by my own devices without pilfering from other research in any university in any degree (S1, S2, S3, nor Diploma degree). No materials taken illegally from any published works from any author except to be used as literary references and properly credited in bibliography.

Semarang, 15 November 2016

Suryowening

MOTTO AND DEDICATION

Verba volar, scripta manen.

What is spoken, forgotten; what is written, remembered.

- (Anonymous)

every day i open my eyes i find poetry in even the simplest things.

- Dave Strider

This thesis is dedicated to my beloved mother, father, and sisters.

Extended Essay on Edgar Allan Poe's "Dream-Land"
by Analyzing Dictions Using Chatman's "Sense of Words" Approach

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I realize that this thesis is still far from perfect. Therefore, every constructive critiques and suggestion is strongly encouraged for future reference.

Finally, I expect this thesis will contribute to help understanding one of Allan Poe’s beautiful poems.

Semarang, 15 November 2016

The writer

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ABSTRACT

This extended essay is about Edgar Allan Poe's "Dream-Land". The study was led by the writer's fondness of Poe's haunting beauty in this poem of dream. The purpose of this essay is to describe the beauty of the poem through the meanings of words, both connotation and denotation in it. Library research is used for the study of the poem. Seymour Chapman's sense of words is adopted as method to describe the meanings along with the application of textual analysis on the study. Analysis results in the affirmation that a dream is not only beautiful, but it is also powerful. So, Poe employs the words so astonishingly that both meanings are contained magnificently in the poem.

Keywords: connotation, denotation, diction, textual analysis, Chapman's sense of words.

CHAPTER I

Introduction

1.1 Background of the Study

This extended essay discusses poem analysis through Connotation and Denotation method.

The author has been influenced by Edgar Allan Poe's evocative way of writing poem, so it is decided to write this essay on his "Dream-Land". As for the reason why "Dream-Land" was chosen is because of the writer's latent interest in dreams and the world beyond sleep. Poe's rendition of dreamscape is simply captivating and haunting. Beyond the horror and dismay, lies beauty and understanding. His wording in this poem is both lonely and poignant, but also grand in its fashion.

Through this study of Poe's "Dream Land", the writer intends to figure out what makes Poe's work beautiful and significant to literary world; beautiful as in the form of word and meaning and implication of the words. In this study, library is a place to obtain the text of the poem, journal articles, and references. To conduct this study, the writer adopts Seymour Chatman's concept of connotation and denotation. The poem will be analyzed line by line by denoting signifying words to the realm of the dream beyond the words in the poem.

The analysis shows that there are multiple-meaning words in the poem. Poe's words in the poem convey beautiful connotations and denotations. It is expected that this study is beneficial for students of faculty of humanities, especially for those who are fond of Edgar Allan Poe's poetry.

1.2 Purpose of the Study

At the beginning the study is carried out to identify the signifying words. Signifying words is what makes the word important and is the core that set the meaning and atmosphere of the poem. The identification of the words is then followed with the definition of the denotative and connotative meanings. Last but not least, the definition is proceeded with the relation between the between the two meanings. The purpose of the study is to prove and explain the beauty this poem by Poe has.

1.3 Scope of the Study

This poem version was published in 1844, in *Graham's Magazine*. The journal articles used was published ranging between year 2001 to 2008, relevant in critical commentary to Poe's poem, "Dream-Land".

CHAPTER II

Literary Review

2.1 Direction

A number of studies have discussed aspects in Edgar Allan Poe's "Dream Land". In this study, it is noted there are two of the aspects; namely Sova's study on beauty in nightmares and Fisher's study on the dark setting in dreams. This study itself is intended to see through the aforementioned studies to figure out the denotative and connotative meaning in the poem. So, there is a close relation about the discussion of dreams between the studies and this study.

Sova depicts that Poe presents sinister impression despite the beauty the poem conceals.

"Dream-Land" was written in 1844, but the general sense of loss and anguish is as stark in this poem as in the earlier "A Dream" (1827), although the terrain is darker and the images more frightening. In the 17 years since the publication of the earlier poem, Poe eliminates the subtleties in which he views his faculties as clouded "with a ray" and turns to a more horrific sense of chaos, ghouls, and intense feelings of loss and pain. Despite such images, however, Poe remains hopeful and asserts that within the dark realm filled with frightening shapes exists a peaceful and beautiful place that people can reach, but only in their dreams. (2001: 58-59).

Poe's diction makes sense out of his words not only denotatively, but also connotatively. The relation of both meanings reinforces the paradox of the poem, namely, its horror and beauty. Additionally, Poe implies the meanings clearer, which means he uses more denotative words than connotative ones. Denotatively,

because he makes descriptive words quite literal; and connotatively, he makes the described landmarks hold figurative meanings.

Fisher comments that “Dream-Land” heavily implies inner turmoil projected in the form of landscape described landmarks in the poem.

In “Dream-Land” Poe once again employs landscape imagery to symbolize a mind that has gone free-wheeling. The speaker’s mind teems with woes, and so its recollections of a vast “world” in ceaseless upheaval bring satisfaction to the speaker because its mirroring emotional turmoil projects inner troubles onto a weird landscape peopled by equally weird habitants. (2008: 41).

It can be seen that Poe’s diction is riddled with angst and turmoil. The sorrowful atmosphere the speaker carries and conflicting feelings between anxiety and awe create emotional turmoil as the speaker imaginatively visits the dream land. His diction shows weirdness. It is weird because words that illustrate emotions and landscapes are uncommon. This uncommonness tends to produce dark feelings; that is, the uncommonness conceals what it really means.

To be taken contextually, there is a similarity in point of discussion between Fisher’s and Sova’s study of the poem. Fisher noted the unsettling atmosphere in “Dream-Land” projected in its uncanny settings. Sova acknowledges the disturbing images in “Dream-Land”, and also recognize something attractive within. It is noticeable that the three of them are pointing out the strangeness of “Dream-Land” scenery. In the writer’s opinion, a dream is very abstract, yet interesting. Both opinions from Sova and Fisher are opinions the writer agrees with, especially Sova’s. Sova’s study is acknowledged more than

Fisher, because Sova views beauty that coexists with horror in a dream as the writer does, which will be further discussed in this essay.

However, what is absent in their opinions is that dreams are not limited only in bizarre settings or terrains, but the dreams are also heavy with curious sensations and inexplicable feelings. In their studies, Fisher mostly refer the emotional value shown in poem are visible in imagery of the scenery.

In poetry, those sensations and feelings are expressed in the form of words. Thus, identifying significant words, followed by defining the meaning of those words, both in connotative and denotative meanings, are essential.

How Sova and Fisher believe in dream is not stylistically described. This took the study to further discuss the style, by describing the beauty in nightmare through the diction, from which the beauty is presented, not only literally but also figuratively.

CHAPTER III

Method of Research

To conduct the analysis of denotative meanings, dictionaries are utilized; mostly *Oxford* dictionary as well as online dictionary. Meanwhile, to conduct the analysis of connotative meaning, the writer relied on *Britannica* and other online searching on trusted sites for slang terms and other terminologies. The writer learnt that connotative meanings are heavily relevant to social situation, culture, and period; also there are many words which are not included in the printed dictionary. One of the words referenced is the explanation regarding mythology.

To begin with, this thesis will point out the signifying words in each line. These signifying words then assumed whether they had denotative meanings or connotative meanings – or both. To analyze denotative meanings, the study proceeds to identify the meanings by consulting *Oxford* dictionary. As for connotative meanings, the procedure is to consult *Britannica.com* as credible source of information as well as extensive reading to various encyclopedia sites, such as Wikipedia, to understand the related meaning or myth to the words. For this step, the meanings defined might be expansive for certain terms or words.

Then, this study will be followed by analyzing the relation between the two meanings. The analysis will be worked per stanza, instead of per line as previous steps. The denotative meanings for some components will play role in classifying related connotative meanings and form complementing results.

III. 2. Method of Approach

The theory this study applies for the analysis is Seymour Chatman's "Sense of Words" to identify as well as define the signifying words.

This study aims to discuss the choice of words in "Dream-Land" that seems likely to have double meanings. Referring to Chatman's "Sense of Words", several meanings contained in words will be written when analyzing connotative meanings.

The connotative meanings of words will be defined by considering slangs, social situation of that period of time, as well as cultural association with the words, and mythology revolving around them.

CHAPTER IV

Discussion

To start with, this study will observe the first line of the first stanza; “By a route obscure and lonely,”. Referring to opinions stated in literature review earlier, It can be felt that this line is heavy with dark feeling; It is proven by the usage of “obscure” and “lonely”. “Obscure” means vagueness or incomprehensibility, and “Lonely” could also means abandoned. Moving on to line two: “Haunted by ill angels only,”. “Ill” means sick or unwell. This creates paradoxical feeling, since angels are connotative with all things healthy and good. Continuing to the line three: “Where an Eidolon, named NIGHT,”. “Eidolon” is phantom, apparition, or a ghost. Also, in ‘NIGHT’, it is noted that Poe used all capital letters. Since it is stated that NIGHT is a name of Eidolon, the usage of capital letters indicates name or personification. Line four: “On a black throne reigns upright,”. There is another evidence to further emphasize the dark feelings. Poe uses diction ‘black throne’; ‘black’ is commonly associated as grim or gloomy color and ‘throne’ is special chair used by kings or queens, but it is also connotative with ‘power’ or ‘authority over region’.

Line five, “I have reached these lands but newly”, has quite literal meaning,. In the sixth line, “From an ultimate dim Thule –“. The “ultimate” means the last, or ‘the most...’, and “Dim” means ‘dark’ or ‘unclear’. Line seven, “From a wild weird clime that lieth, sublime,”. “Clime” means climate, or to be

specific: general weather conditions of a place; but climate can also mean connotatively 'general feelings of situation'."Lieth" is old speaking of 'lie'. "Sublime" means magnificent or transcendent. In the last line of the first stanza, "Out of SPACE -- out of TIME.". 'Out' can also mean not only as preposition of location 'away from inside', but also 'something not correct'. The "SPACE" and "TIME" also written in all capital letters just the same as "NIGHT" in previous lines; so it is correct to assume that SPACE and TIME are also names or personifications.

What can be inferred from the first stanza is that Poe use dark words right from the start. Poe lays down foundation of this poem in form akin to a prologue of a story by depicting entrance to the dream land and beings who reign the land or play important roles in it. The first stanza also sets the dreary atmosphere.

Moving to second stanza the first line; "Bottomless vales and boundless floods,". "Vale" is exclusive word usage for 'valley' in poetry or place name. In line two, "And chasms, and caves, and Titan woods,". A "chasm" is deep opening in the ground. "Titan" is Greek Mythological creature of giants, usually those with one eyes, however, 'titan' can also be used to identify things of enormous proportion. Next, line three: "With forms that no man can discover". "Man" has denotative meaning of male human, however, in larger context, 'man' also refers to the human as general.

The fourth line, “For the dews that drip all over;” “Dew” is tiny drops of water that formed in the night and apparent in the morning, especially when the sun has not rise. Another evidence to reinforce the dark setting.

Moving to the fifth line: “Mountains toppling evermore”. “Evermore” can also means ‘more and more’ or ‘gradually’. From the diction, one can imagine the pile of mountains toppling each other. The sixth line, “Into seas without a shore;”. Sea usually becomes boundary or land and shore is boundary of sea, hence, “seas without shore” means connotatively as something boundless. The seventh line, that is: “Seas that restlessly aspire,”. “Aspire” is a strong desire to reach something. The eighth line, “Surging, unto skies of fire;”. “Surging” is a forward or upward movement alike to wave. Connected to the previous line, the diction makes the seas as if it had the desire to reach the sky on its own. There is proof of paradoxical feeling here, where body of water surging to meet skies of fire. Carry on to the ninth line and tenth, “Lakes that endlessly outspread” and “Their lone waters -- lone and dead, --“, has quite literal in meanings separately, however, if we made connection, the diction of “lake” means isolated water area in land, while the word “endlessly outspread” not only paradoxical to concept of ‘lake’ in general, but also to the tenth line where it confirmed ‘isolated’ feels of the lake . In the eleventh line, “Their still waters -- still and chilly”, holds literal meanings.

In the twelfth line, the last line of second stanza, “With the snows of the lolling lily.”, “lolling” means ‘stand or sit in relaxed way’ and ‘hang loosely’. “Snows” usually refers to weather of falling miniscule ice particle, however, it could also refers to activity of something falling from sky and piles on the ground.

Furthermore, lily usually grows in spring instead of winter, thus adding to contradictory trait this stanza has.

From the second stanza, Poe shapes the poem by depicting geographical image of dream land. The uncanny of the land is shown in unusual and often contradictory dictions, especially when it describes landmarks or details.

The next elucidation is about the third stanza. The first to fourth line is repetition of the last parts of previous stanza. The writer considers that there is no need to redefine the meanings. The fifth line, “By the mountains -- near the river”, has quite literal meaning. “Murmuring lowly, murmuring ever, --“. In this sixth line, ‘murmuring ever’ means ‘keeps on murmuring’. The seventh line, “By the grey woods, -- by the swamp”, is also posses literal meanings, however, it is noted that Poe choose ‘grey’ as woods’ adjective, thus adding up the gloomy feeling. Line eight is “Where the toad and the newt encamp, --“. “Newt” is a small lizard lives in waters or on lands. In line nine, “By the dismal tarns and pools”, “dismal” means miserable.

Moving to tenth line is “Where dwell the Ghouls, --“. Ghoul is mythological demonic creature from Middle East who eats corpse. Continue to the line eleven, that is “By each spot the most unholy --“. Just as the word implies, “unholy” means anything opposite of holiness, usually used to depict things that deviate towards wickedness. Line twelve: “In each nook most melancholy, --“. “Melancholy” means deep sadness over long period of time. In line thirteen, which is “There the traveller meets aghast”. “Aghast” is ‘filled with shock or

horror'; which seems rather jarring compared to previous line that talk about languid sadness. To the fourteenth line, "Sheeted Memories of the Past --", in here, "sheeted" means 'to be covered with fabric. Connecting to the fifteenth line, which is "Shrouded forms that start and sigh"; whereas "Shrouded" also means 'hidden', reinforcement of secrecy or obscurity is evident. Line sixteen is "As they pass the wanderer by --", and it is quite literal in meaning. In line seventeen, "White-robed forms of friends long given,", white is associated with purity, but also death in benevolent manner. So, the "white-robed forms..." means the ghost of 'friends'. The eighteenth line, "In agony, to the Earth -- and Heaven.", closely related to previous line, it can be inferred that the last two lines of this stanza means 'tormented wandering spirits or ghost of a friends'.

From what can be gathered in stanza three, Poe still depicts the scenery of dream land. He repeats the first four lines of this stanza from the last lines of previous one, to make it so that he picked from the last where he left it. Then, the way he describe the land is added with its inhabitants. The dream land is very vast area, since the habitants are toad and newt that requires pool of high humidity; and Ghouls, which are notably from desert area. Also, in this line Poe added wanderer and spirits as subjects who experiences emotional turbulence.

Moving forward to the fourth stanza, line one which is, "For the heart whose woes are legion". "Woe" means 'troubles or great unhappiness', then combined with "legion", which meaning is 'something of great number', the whole meaning is 'the massive great unhappiness within heart'. To the line two: "'Tis a peaceful, soothing region --". "'Tis" is old speaking of 'it is'. Combined

with the previous line, this line implies to persuade the distressed one to accept the dream as salvation.

In the third line, “For the spirit that walks in shadow”., the “spirit” already has connotation with ghost aside from being ethereal beings in general, and “shadow” which is casted from disruption of light, usually has meanings to render something obscure or unimportant. The fourth line is “Tis -- oh 'tis an Eldorado!”. “Eldorado” is a utopia. Connected with the previous line, it is once again, a persuasion to see dream land as sanctuary. Line five and six, “But the traveller, travelling through it,” and “May not -- dare not openly view it;”, is quite literal combined. Line seven, “Never its mysteries are exposed”, is also literal in meanings. Line eight, “To the weak human eye unclosed;”. The author is certain that ‘closed eyes’ means ‘sleeping’, hence, “eye unclosed” means ‘awake’. In the ninth line, which is “So wills its King, who hath forbid”, in here, “wills” is verb. So “wills its King” means ‘to make the king (to do something)’. Line ten is “The uplifting of the fringed lid;”. “Fringed lid” is a lid decorated with dangling thread. Since the poem is about dream and sleeps was heavily mentioned before, “fringed lid” have connotation of eyelid, where ‘fringed’ refers to eyelash. Line eleven is “And thus the sad Soul that here passes”. This line refers back to distressed people and or the ghost of friends few lines back. In the twelve line, “Beholds it but through darkened glasses.”, the “darkened glass” used to obstructs view. In this poem, the “darkened glass” could mean sleep, since when we are dreaming, the things we see in our sleep often obstructed.

What one can see from the fourth stanza is that Poe now describes the immense emotional turmoil and how the dream land offers a safe place for the distressed. However, viewing to the previous stanzas, it is clearly written that dream land is a land of horror and unnatural beings. It is an irony how such deranged place becomes a haven for the distressed. On the other hands, Poe also offers that when all happiness and comfort seems lost, people still can find beauty in bizarre and dark places.

In the last part of the poem, that is the fifth stanza, all of the lines are a repetition of the first stanza, albeit one: the fifth line, which is “I have wandered home but newly”. From this line it can be seen that the speaker of the poem finally accepts the dream land as their home or a place of belongings. It is implied that the speaker also accepts the beauty of the dream despite of its wicked bizarreness

CHAPTER V CONCLUSION

Sova's study regarding the beauty in horror of the dream land is an idea which the writer fond of. That is why the writer prefers to use his journal as the key point to make this study an extended essay from his article. The writer picked off where Sova left in his opinion about Poe's "Dream-Land" by analyzing the connotation and denotation in the poem; to pinpoint what exactly makes it bizarre but beautiful as he stated.

In the beginning of the first stanza, Poe directly set the sinister atmosphere by using dark words and mentioning incorporeal beings from different planes. In the second stanza, Poe chooses to use horrendous words to describe the dream land's geographical features. He also describes contradictory behavior and the nature of the places. In the third stanza, Poe continues to describe the unnatural landscapes with unsettling words, this time along with its heinous inhabitants. In the fourth stanza, the choice of words Poe selected forms the emotional turmoil of the subject. There is also implied acknowledgement and approval through admiring remarks from the tormented towards the dream land. Finally, in the fifth and last stanza, implication made by the words which indicate that the subject accepts the dream land, however eerie the place might be, as a safe place.

Different from Sova's literal interpretation of the poem, this study views the poem in the connotative and denotative meanings. Thus, the writer comes to conclusion that Poe's choice of words contains the connotative and denotative meanings that evokes the beauty of the uncanny.

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APPENDIX

Dream-Land

by Edgar Allan Poe
(published 1844)

By a route obscure and lonely,
Haunted by ill angels only,
Where an Eidolon, named NIGHT,
On a black throne reigns upright,
I have reached these lands but newly 5
From an ultimate dim Thule --
From a wild weird clime that lieth, sublime,
 Out of SPACE -- out of TIME.

Bottomless vales and boundless floods,
And chasms, and caves, and Titan woods, 10
With forms that no man can discover
For the dews that drip all over;
Mountains toppling evermore
Into seas without a shore;
Seas that restlessly aspire, 15
Surging, unto skies of fire;
Lakes that endlessly outspread
Their lone waters -- lone and dead, --
Their still waters -- still and chilly
With the snows of the lolling lily. 20

By the lakes that thus outspread
Their lone waters, lone and dead, --
Their sad waters, sad and chilly
With the snows of the lolling lily, --
By the mountains -- near the river 25
Murmuring lowly, murmuring ever, --
By the grey woods, -- by the swamp
Where the toad and the newt encamp, --
By the dismal tarns and pools
 Where dwell the Ghouls, -- 30
By each spot the most unholy --
In each nook most melancholy, --
There the traveller meets aghast
Sheeted Memories of the Past --

Shrouded forms that start and sigh 35
As they pass the wanderer by --
White-robed forms of friends long given,
In agony, to the Earth -- and Heaven.

For the heart whose woes are legion
'Tis a peaceful, soothing region -- 40
For the spirit that walks in shadow
'Tis -- oh 'tis an Eldorado!
But the traveller, travelling through it,
May not -- dare not openly view it;
Never its mysteries are exposed 45
To the weak human eye unclosed;
So wills its King, who hath forbid
The uplifting of the fringed lid;
And thus the sad Soul that here passes
Beholds it but through darkened glasses. 50

By a route obscure and lonely,
Haunted by ill angels only,
Where an Eidolon, named NIGHT,
On a black throne reigns upright,
I have wandered home but newly 55
From this ultimate dim Thule.