

CHAPTER I

INTRODUCTION

This chapter presents six points including background, statements of problem, the objectives of the research, the significances of the research, the clarification of the key terms and the organization of writing.

1.1 Background

Every song has lyric within. Lyric could tell about the story or content of a song. People would listen to a song and automatically memorize the lyric. Some people even interpret it as one of the literary text because it is poetry.

Abrams states that lyric¹ is any fairly short poem, consisting of the utterance by a single speaker, who expresses a state of mind or a process of perception, thought, and feeling. Although the lyric is uttered in the first person, the "I" in the poem need not be the poet who wrote it (1999:146).

Some lyrics interpreted to have an ideology, histories, and also author thoughts within. Those things, which are often influences the reader mind to have an original in-

¹ As Cuddon in *Penguin Dictionary of Literary Terms and Literary Theory* stated that the Greeks defined a lyric as a song to be sung to the accompaniment of a lyre (*lyra*). A song is still called a lyric (the songs in a musical are known as lyrics) but we also use the term loosely to describe a particular kind of poem in order to distinguish it from narrative or dramatic verse of any kind. The range and variety of lyric verse is immense, and lyric poetry, which is to be found in most literatures, comprises the bulk of all poetry" (1999:501).

terpretation of the lyrics. Foucault stated in *What is an Author* (1969) that “the author-function is therefore characteristic of the mode of existence, circulation, and functioning of certain discourse within a society”. It follows that the reader will find kind of biased when reading the author’s name before they read the literary works.

The researcher assumes that the literary text/lyric is a self-contained object or Eliot said as “primarily as poetry and not another thing” which contains the whole package of meanings. To get the representative meaning by the text we have to focus only in “the text itself”. This argument become one of the reason for this research in choosing the object, they are *The Wall* album lyrics by Pink Floyd.

The Wall is the eleventh studio album by the English progressive rock group Pink Floyd. It released as a double album on 30 November 1979. *The Wall* contains about abandonment and personal isolation which symbolized by a metaphorical wall. The songs create a storyline of events in the life of the person, whose father was left him since he was a baby as in the song “*Another Brick in The Wall I*”. The person is also oppressed by his overprotective mother as in the song “*Mother*”, and tormented at school by tyrannical, abusive teachers as in the song “*The Happiest Days of Our Lives*”. Each of these traumas becomes metaphorical “*bricks in the wall*” (Lewis, 2012:100).

The Wall is often bandied as a “concept album” like the previous Pink Floyd albums such as *Wish You Were Here* (1975) *Animals* (1977) (Lewis, 2012:100). It’s movie version of it with the same title released in 1982 as the interpretation of the lyrics.

Pink Floyd in their phases, has three leaders which became two identities. Firstly is Syd Barrett who brings their very first musical identity with the free-form tonal jam, the noisy, cacophonous freak out, and the eccentric, melodic ditty with fear and madness lyrics (Scaruffi, 1999). Secondly, there were David Gilmour and Roger Waters who seems snatched the control away.

Syd Barrett and David Gilmour brought the psychedelic identity with fear and madness lyrics within, but, Roger Waters had different identity, he brought Pink Floyd transformed to rock even ballad music with social critics lyric.

Those two identities are most matters which most of scholars analyzed in their writing. Most of the scholars raised the social critics represented in the lyrics as in *Roger Waters' Poetry of the Absent Father: British Identity in Pink Floyd's The Wall*² by Jorge Sacido Romero and Luis Miguel Varela Cabo which analyzed about British war identity on the represented lyrics. The other scholars raised the musical identity of Pink Floyd as in *Which Ones Pink? Towards an Analysis of the Concept Album of*

² In spite of being one the most remarkable and arresting products of late-twentieth-century British popular culture, Pink Floyd's *The Wall* has received little scholarly attention. The paper focuses on how in *The Wall* and in its companion album, *The Final Cut*, the individual life history and the present predicament of its protagonist stand for the postwar period in British history as a whole. The latter represent the identity crossroads at which the nation was placed after the collapse of the welfare state system and the major socio-economic and political transformation it underwent at the dawn of Thatcherism. This paper an outline of the historical context in which *The Wall* is inscribed and attend closely to the film's complex temporal structure and rich symbolism. Romero and Cabo concluded with a brief discussion on how *The Wall* leaves in sketch an alternative to the present situation which is based on a retrieval of inter-human affects and on justice as the supreme political virtue. As both love and justice bury their roots in the more humane side of the past tradition of the British nation, the work's Utopian thrust has inevitable conservative overtones (2006:1)

*Roger Waters and Pink Floyd*³ by Philip Anthony Rose. The paper is analyzed about the coherence of the thematic concept of the music and the lyrics of Pink Floyd.

New Critics suppose that literary text as an object which structured by images and elements of language. The New Critics call it as an organic unity. This term borrowed from Samuel T. Coleridge. Every element means something. Tyson assumes that if a text has an organic unity, then all of its elements have their own function which creates a proper interpretation (2006:138). The researcher comprehends that the organic unity of the lyrics will contribute the context of the lyrics.

In *Criticism as Pure Speculation*, John Crowe Ransom explained that an ‘Art for Art’s sake’ approach “asserts an autonomy for art” that allows art “to be itself” and not be reducible to something other than art (moral advice, economics, feelings, etc.). He also advocated a “structural understanding of poetry”, what he describes a little later as “intrinsic” as opposed to ‘extrinsic’ criticism. In other words, a poem is to be studied in and of itself and not in relation to everything outside it (1941:457-463).

From the explanations above, the researcher comprehends that *The Wall* lyrics by Pink Floyd are an autonomous object which has independent meaning. This premise is accordant with New Critic’s view of literature. Tyson states that New Critics views a

³ The paper which published in 1995 surveys a number of recent approaches to the study of music, which are utilized in the subsequent analysis of the concept albums of Roger Waters and Pink Floyd. The concept album is a genre in which the texts and music of an entire record album are thematically and conceptually linked. The thesis employs techniques of literary criticism in its analysis of song lyrics, and provides a hermeneutic analysis of the music in order to investigate how the sounds influence, and contribute to, the overall meanings of the works. The paper illustrates how Roger Waters combines all of the pieces appearing on an individual album in order to communicate the recording's overriding concerns. The paper also displays how all three of the works studied are intimately related in their meanings, emphasizing the complexity of the ideas which they present.

literary text are “*timeless, autonomous (self-sufficient) verbal object*” (2006:137).

Literary text is something independent and not reckon on the other outside literature elements of work. The reader is actually has to dig deeply of interpreted original meanings in the object. Hence, by applying New Criticism literary theory in this research may take helpful comprehension and representative rationalization to answer.

1.2 Statements of Problem

The researcher sees how *The Wall* lyrics by Pink Floyd have represented meaning by only seeing the text. It also has an organic unity which helping in finding the represented meaning and also the context.

To make this research specific, the researcher formulated the problem into two questions:

1. How is the organic unity of the text presented in *The Wall* lyrics?
2. How does the organic unity of the text influence *The Wall* lyrics context and meaning?

1.3 Research Objectives

The objectives of this research are:

1. To find out the organic unity in *The Wall* lyrics.
2. To describe the influence of the organic unity in creating context and meaning of *The Wall* lyrics.

1.4 The Significances of the Research

Personally, the researcher will get the new understanding about how New Criticism worked in the literary works. For the reader, this research gives a number of literary references especially about New Criticism and about and how the organic unity can build meaning and the context of the lyrics. For the student of the faculty of letters at UIN Sunan Gunung Djati Bandung this research may enrich reading of literary text. It also helps us to see and to appreciate new way of the complex operation. The literary text operates formal elements and how it function to create meaning.

1.5 Definitions of the Key Terms

The researcher has the explanation on the terms that require to be explained are:

1. The organic unity of the text: Plato found the concept of organic unity. In addition, Aristotle's Poetics described organic unity more applicative in how writing relies internally on narration and drama to remain cohesive to one another, not as separate entities. This concept gained popularity through the New Critics movement. In a study based around the poem, *The Well-Wrought Urn*, Brooks relayed the importance of a work's ability to flow and maintain a theme, so that the work can only gain momentum, from beginning to end. Organic unity is the common thread that keeps a theme from becoming broken and disjointed as a work moves forward.

2. Lyrics: Literary form that depends most directly on pure verbal resources – the sound and evocative power of words, meter, alliteration, rhyme, and other rhythmic devices, associated images, repetition, archaism, and grammatical twist.

