



THE JEALOUSY IN CAROL ANN DUFFY'S "MEDUSA"

A THESIS

**In Partial Fulfillment of the Requirements for
the Sarjana Degree Majoring Literature in The English Department
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PRONOUNCEMENT

The writer honestly confirms that he compiles this thesis entitled The Jealousy in the Carol Ann Duffy's "Medusa" by himself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains that he does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 18 September 2014

Widyanto Tulus Prihermawan

MOTTO AND DEDICATION

“Everything not saved will be lost.”

— Nintendo

“There is no such a right answer exists in this world. What we have to do is be a better person.”

— Anonymous

“I am who I am; I am what I have done.”

— Marche Radiuju

This thesis is dedicated to my beloved family and friends

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I realize that this thesis is still far from perfect. Therefore, I will be glad to receive any constructive criticism and suggestion to make this thesis better. I expect that this thesis will be useful for the readers.

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ABSTRACT

Carol Ann Duffy “Medusa” is a poem which emphasizes the human’s emotion, jealousy. The objectives of this thesis are to show the jealousy in the poem through intrinsic elements, also to explain the jealousy and its effect towards human’s psyche. This thesis uses library research as the method of collecting data. To analyze the extrinsic elements of the poem, this thesis uses mythological and psychological approach in order to understand further about the symbolism and concepts of jealousy. The result of this thesis is that jealousy can cause an adverse change to one’s nature and behavior, emerge an extreme hatred, and lead one into her/his self downfall. It can be concluded that jealousy is an emotion which has negative effects towards human’s psyche.

Keywords: jealousy, mythology, psychology, self downfall

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Jealousy is one of human's emotions and it commonly refers to negative feelings and thoughts of fear, insecurity, betrayal, and anxiety. Jealousy often becomes an emotion that comes from a combination of presenting emotions like anger, resentment, and disgust. Of all the emotions humans show, jealousy is one of the most common and unsettling one.

Although jealousy is a natural emotion which is frequently perceived by humans, jealousy tends to bring out the worst in us. Jealousy can be triggered by many factors and it is commonly related to human's relationship. Therefore as a result, humans themselves actually experience various form of jealousy which comes from many factors and it is not limited to humans either. Even wild animals like chimpanzees and elephants exhibit jealous tendencies.

In literary works, jealousy can also be an interesting theme. Written by Carol Ann Duffy, this dramatic poem describe about a women's jealousy which leads her into self-loathing and destruction. In this poem, by using the figure of a gorgon, "Medusa", Duffy tries to show us how powerful this emotion is that can turn someone into a horrifying thing.

The writer chooses to analyze the jealousy in the poem because as part of human's emotion, jealousy is considered to be one of the most frequently perceived

emotions among humans and it is needed to know how this emotion can occur in our vessel and affect our psychological condition. For those reasons, the writer chooses “The Jealousy in Carol Ann Duffy’s “Medusa” as the title of the thesis.

1.2 Research Problems

In this thesis, the writer will discuss the problems as follow:

- 1.2.1 What are the intrinsic elements showing the jealousy in Carol Ann Duffy’s “Medusa”?
- 1.2.2 How is the jealousy reflected in Carol Ann Duffy’s “Medusa”?
- 1.2.3 What are the effects of jealousy to the speaker in Carol Ann Duffy’s “Medusa”?

1.3 Objectives of the Study

After reading Carol Ann Duffy’s poem “Medusa”, the writer determines to analyze this poem further about the jealousy and its effects towards human’s psyche which are shown by the narrator’s monologue in the poem. The purposes of the study are presented as follows:

- 1.3.1 To analyze the intrinsic elements showing the jealousy in Carol Ann Duffy’s “Medusa”.
- 1.3.2 To analyze the jealousy reflected in Carol Ann Duffy’s “Medusa”.
- 1.3.3 To analyze the effect of jealousy towards human’s psyche in Carol Ann Duffy’s “Medusa”

1.4 Methods of the Study

There are several methods that can be used to analyze this thesis. The writer uses library research to support the analysis of structures of Carol Ann Duffy's "Medusa". As it is stated by Mary W. George that library research "involves identifying and locating sources that provide factual information or personal/ expert opinion on a research question; necessary component of every other research method at some point." (2008:6). Books and articles from internet sources are used by the writer in gathering the data.

This thesis analyzes the effects of jealousy through figurative language; they are imagery, metaphor, and symbol for the intrinsic elements. In the extrinsic elements, the study focuses in the jealousy reflected in Carol Ann Duffy's "Medusa" and the effect of jealousy itself. The study uses mythology approach which "explores the artist's common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs" (Padgett: par. 8) to understand the jealousy symbolism comes from Greek mythology in the poem. The study also uses psychology approach which "reflects the effect that modern psychology has had upon both literature and literary criticism" (Padgett: par. 6) to analyze the type and effects of jealousy reflected in the poem.

1.5 Organization of the Thesis

This thesis consists of five chapters in numbers to make the reader understand easier. The last chapter of this thesis will be completed with bibliography of sources for the further reading. All the chapters are mentioned below:

CHAPTER 1: INTRODUCTION

There are six sub-chapters in this chapter. The first sub-chapter explains the background of the study. Second sub-chapter is the research problem. Third chapter is the purpose of the study, followed with the fourth one explaining the scope of the study. Method of the study will be explained in the fifth sub-chapter, followed with the writing outline in the sixth sub-chapter.

CHAPTER II: BIOGRAPHY OF THE POET, THE POEM, AND THE TRANSLATION

The short biography of Carol Ann Duffy will be found in this chapter, along with her poem “Medusa”. The last sub-chapter consist the translation of the poem made by the writer.

CHAPTER III: THEORETICAL FRAMEWORK

In this chapter, the writer mentions the theories and the references which are used in analyzing the poem. Theories on intrinsic elements of a poem include imagery, metaphor, and

symbol are used to analyze the poem along with the theories on extrinsic elements include mythology and psychology concept.

CHAPTER IV: DISCUSSION

This is the main chapter of the thesis. It is divided into two sub-chapters: the intrinsic analysis and the extrinsic analysis, the writer hopes it will be easier for the reader in understanding the poem “Medusa” by Carol Ann Duffy

CHAPTER V: CONCLUSION

This chapter is the result and summary of the previous chapters.

CHAPTER 2

BIOGRAPHY OF CAROL ANN DUFFY, AND THE POEM “MEDUSA”

2.1 Biography of Carol Ann Duffy

Poet, playwright, and freelance writer Carol Ann Duffy was born on 23 December 1955 in Glasgow and read philosophy at Liverpool University. She was a former editor of the poetry magazine *Ambit* and was a regular reviewer and broadcaster. She moved from London to Manchester in 1996 and began to lecture in poetry at Manchester Metropolitan University. Her papers were acquired by the Robert W. Woodruff Library of Emory University in 1999, and in October 2000 she was awarded a grant of £75,000 over a five-year period by the National Endowment for Science, Technology and the Arts.

Duffy's works are said to be having a strong edge of feminists. Her poems address several issues, such as: oppression, gender, and violence, in an accessible language. Her adult poetry collections are *Standing Female Nude* (1985), winner of a Scottish Arts Council Award; *Selling Manhattan* (1987), which won a Somerset Maugham Award; *The Other Country* (1990); *Mean Time* (1993), which won the Whitbread Poetry Award and the Forward Poetry Prize (Best Poetry Collection of the Year); *The World's Wife* (1999); *Feminine Gospels* (2002), a celebration of the female condition; and *Rapture* (2005), winner of the 2005 T. S. Eliot Prize. Her children's poems are collected in *New & Collected Poems for Children* (2009).

Carol Ann Duffy is also an acclaimed playwright, and has had plays performed at the Liverpool Playhouse and the Almeida Theatre in London. Her plays include *Take My Husband* (1982), *Cavern of Dreams* (1984), *Little Women*, *Big Boys* (1986) and *Loss* (1986), a radio play. Carol Ann Duffy lives in Manchester and is Creative Director of the Writing School at Manchester Metropolitan University. She became Poet Laureate in 2009, succeeding Andrew Motion.

The biography of the poet source is from: *Carol Ann Duffy: Bibliography*. [Http://www.poetryfoundation.org/bio/carol-ann-duffy](http://www.poetryfoundation.org/bio/carol-ann-duffy). Accessed in January 2, 2013.

2.2 Carol Ann Duffy's "Medusa"

Medusa

A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to filthy snakes
as though my thoughts
hissed and spat on my scalp. 5

My bride's breath soured, stank
in the grey bags of my lungs.
I'm foul mouthed now, foul tongued,
yellow fanged.
There are bullet tears in my eyes. 10
Are you terrified?

Be terrified.
It's you I love,
perfect man, Greek God, my own;
but I know you'll go, betray me, stray *15*
from home.
So better by for me if you were stone.

I glanced at a buzzing bee,
a dull grey pebbly fell
to the ground. *20*
I glanced at a singing bird,
a handful of dusty gravel
spattered down.

I looked at a ginger cat,
A housebrick *25*
shattered a bowl of milk.
I looked at a snuffling pig,
a boulder rolled
in a heap of shit.

I stared in the mirror. *30*
Love gone bad
showed me a Gorgon.
I stared at a dragon.
Fire spewed
from the mouth of a mountain. *35*

And here you come

with a shield for a heart
and a sword for a tongue
and your girls, your girls.
Wasn't I beautiful?
Wasn't I fragrant and young?

40

Look at me now.

Source: <http://www.sheerpoetry.co.uk/forums/general/more-medusa-by-carol-ann-duffy>

2.3 The Translation of Carol Ann Duffy's "Medusa"

Medusa

Adalah sebuah kecurigaan, keraguan, kecemburuan
Tumbuh dalam pikiranku
Yang mengubah rambut di kepalaku menjadi ular-ular yang kotor
Selayaknya pikiranku,
Mereka mendesis dan meludah di atas kulit kepalaku

Nafas pengantinku menjadi masam dan berbau
Dalam kedua kantung paru-paruku yang berwarna abu
Aku bermulut busuk sekarang, berlidah kotor
Bertaring kuning.
Peluru-peluru air mata muncul di mataku
Takutkah kau?

Takutlah.

Dirimu yang kucintai

lelaki yang sempurna, dewa yunani, milikku

tapi kutahu kau akan pergi, mengkhianatiku, berkeliaran
dari rumah.

Maka baiknya untukku jika kau adalah batu

Kulirik lebah yang berdengung

Kerikil abu-abu yang kusam berserakan

Ke tanah

Kulirik burung yang bernyanyi,

Segenggam kerikil berdebu

Berhamburan jatuh ke bawah

Kulihat kucing berambut perang,

Sebuah batu bata

Meremukkan semangkuk susu

Kulihat seekor babi yang mendengus,

Sebuah batu bergulingan

Dalam tumpukan kotoran

Kutatap cermin

Cinta menjadi sebuah keburukan

Memperlihatkanku sesosok gorgon

Kutatap seekor naga

Api termuntahkan

Dari mulut sebuah gunung

Dan kau datang kepadaku

Dengan sebuah perisai untuk hati
Dan sebilah pedang untuk lidah
Serta gadismu, gadismu
Bukankah aku cantik?
Bukankah aku harum dan muda?

Lihat aku sekarang.

CHAPTER 3

THEORETICAL FRAMEWORK

3.1 Intrinsic Elements

To understand the poem well, figuring out the intrinsic elements in the poem is one of the ways. By understanding the figurative language, any mistakes in interpreting the meaning of the poem can be avoided as well. There are several intrinsic elements in Carol Ann Duffy's "Medusa", and this study discusses the imagery, metaphor, and symbol showing jealousy in the poem.

3.1.1 Imagery

Imagery is a vivid descriptive language that uses one or more of the human senses. According to Perrine, imagery may be defined as "the representation through language of sense experience" (1956: 54). Pradopo states that in the readers' mind, there are many experiences produced by the sense of visual (sight), auditory (audio), gustatory (taste), olfactory (smell), and kinesthetic (movement) (1995: 81).

There are seven kinds of imagery. They are: visual (something seen in the mind's eye), olfactory (smell), tactile (touch), auditory (hearing), gustatory (taste), organic (internal sensation), and kinesthetic (movement and tension) (Perrine; 1956: 54). The study will only discuss three kinds of imagery in the discussion.

3.1.1.1 Visual Imagery

Visual imagery is imagery that comes out of human's sense of sight. Perrine states that "the word image perhaps most often suggest a mental picture, something seen in the mind's eye-and visual imagery is the most frequently occurring kind of imagery in poetry" (1956: 54). Visual imagery can be seen in the following quotation from Robert Browning's poem "*Parting at Morning*":

Round the cape of a sudden came the sea
And the sun looked over the mountain

The word "round" shows the shape of something that can be seen through eyes as our visual sense.

3.1.1.2 Olfactory Imagery

Thompson states that olfactory imagery is "a smell" (2001: par. 3). In other words, olfactory imagery is an imagery produced from the experience of smell. Below is an example of olfactory imagery.

A **scent of ripeness** from over a wall...smelling the sweetness in no theft.

The phrase "*scent of ripeness*" shows a kind of sense of taste sensation experience, indicating that something has a strong sweet scent.

3.1.1.3 Kinesthetic Imagery

According to Thompson, kinesthetic imagery is imagery that comes from sense of movement and tension (2001: par. 8). The example of this kind of imagery can be seen in the following quotation from a poem by Robert Browning, "*Meeting at Night*" below:

And the startled little waves that **leap**
In fiery ringlets from their sheep

Leap shows a kind of movement, indicating that something (the wave) has moved from one place to another.

3.1.2 Metaphor

Perrine states that "metaphor and simile are both comparison between things essentially unlike" (1956: 65). In metaphor, the comparison is implied- that is, the figurative term is substituted for or identified with the literal term (Perrine, 1956: 65). Metaphor can be seen in the following quotation of poem *A Hillside Thaw*, written by Robert Frost below:

Ten million silver lizards out of snow!

The line above is used as a metaphor of the glowing sunlight which is reflected by the snow.

3.1.3 Symbol

According to Perrine, "a symbol may be roughly defined as something that means more than what it is" (1984:83). While Barnett, Berman and Burto state:

A symbol is an image so loaded with significance that it is not simply literal, and it does not simply stand for something else; it is both itself and something else that it richly suggest, a kind of manifestation of something too complex or too elusive to be otherwise revealed (1961: 350).

An example of symbol can be seen in the following quotation from Robert Frost's

The Road Not Taken below:

I shall be telling this with a sigh
Somewhere ages and ages hence
Two roads diverged in a wood, and I-
I took the one less traveled by,
And that has made all the difference

The stanza above concerns a choice made between two diverged roads in a wood by someone. The sentence "*Two roads diverged in a wood*" actually means more than what it is. One's choice of road is actually a symbol for any choice in life between alternatives that appear almost equally attractive.

3.2 Extrinsic Elements

Extrinsic elements of poetry are supporting elements of poetry that come from outside of the created work. Extrinsic elements in a poem may concern the situation or background within the poem itself, such as social and psychological circumstances when the poem is made. Mythology is part of human's society which has close relation with literature. De Bonald says that literature is an expression of society

(Wellek & Warren: 95). Literature also has a relation with psychology, and works of literature may present the study of psychological types and laws (Wellek & Warren: 81). This thesis discusses about Medusa in Greek mythology, Eros or Amor in Greek mythology and jealousy in psychological concept. The three extrinsic elements are chosen because this study finds that Carol Ann Duffy's "Medusa" shows the power of jealousy by using the figure of "Medusa"

3.2.1 The Medusa in Greek Mythology

Medusa, known as one of the Gorgons, was the only mortal daughter of Phorcys and Ceto, the children of Gaea (Earth) and Oceanus (Ocean). Medusa devoted her life as a priestess in Temple of Athena. Her magnificent beauty made her well known to all men and women in Athens, and her gaze was known as the loveliest from all the girls in Athens.

The story of her magnificent beauty came to Poseidon's ear, God of the Sea, who became enamored of her. Poseidon raped Medusa in temple of Athena and it provoked the wrath of Athena, Goddess of Wisdom. Athena cursed Medusa by turning every strand of her beautiful locks into serpents. Her gentle, love-inspiring gaze now became a furious red orb excited fear and disgust which turned every life being into stone once they stared at it.

Athena turned Medusa's beautiful face so terrible that the cursed Medusa fled from home and never return. She wandered from place to place, abhorred, dreaded and shunned by every life being in the world. In most version of the story, it has been

said that one day the hero named Perseus came and beheaded her. With the help of the Gods, Perseus slain her head and took it as the request of the king Polydectes. Even the beheaded head of Medusa still has its curse remains, that its gaze still can turned everything into stone, and its dripping blood came into existence as serpents.

3.2.2 Eros or Amor in Greek Mythology

This study uses the appearance and personality of Eros to describe the characteristic of love to show the kind of jealousy in Carol Ann Duffy's "Medusa" in the discussion. There are two contradictory stories about the birth of Eros. One says that he is a primordial god, who is a god that comes into existence asexually, along with another god that is Chaos and Gaia (Earth).

EROS (Erôs), in Latin, AMOR or CUPIDO, the god of love. Homer does not mention Eros, and Hesiod, the earliest author that mentions him, describes him as the cosmogonic Eros. First, says Hesiod (Theog. 120,&c.), there was Chaos, then came Ge, Tartarus, and Eros, the fairest among the gods, who rules over the minds and the council of gods and men. (Aaron J Atsma, n.d: 5)

The other story says that he is the son of Venus (Aphrodite) by her love affair with Mars (Ares). This story is more regarded in the later classical tradition; both stories told that Eros is a form of force which is able to light the fire of love among any creatures, the god of desire, erotic love, attraction and affection. Eros is portrayed as with a pair of wings, but blind. Eros personality was anything but angelic. He was quite mischievous, and many of his deeds resulted in tragic endings for his "victims". Human sees his arrow as striking somewhat randomly

Wrongly, he is perceived to be angel-like. This is due to the Christianization of a number of Roman and Greek myths during the third and fourth century A.D. Cupid was not always childlike. After the birth of his brother Anteros, he rapidly grew to become a winged man. He later married Psyche and they produced a child named Pleasure. (Bulfinch, 1855)

Eros's body was kept small as a boy until the birth of his brother named Antheros, the god bearing the name of "antipathy" and symbol of reciprocal affection. Soon after the birth of Anteros, Eros rapidly grows on size and strength. This legend represents that love will not grow if it is not returned.

3.2.3 Jealousy

Jealousy is a negative emotion, which strikes both men and women. As one of human's emotions, jealousy is neither subtle nor kind. Therefore, it is definitely complex, involving feelings like fear of abandonment to rage of humiliation. Jealousy is defined as "a protective reaction to a perceived threat to a valued relationship, arising from a situation in which the partner's involvement with an activity and/or another person is contrary to the jealous person's definition of their relationship." (Bevan, 2004: 195). Jealousy may arise in human's relationships because of comparison, competition, and the fear of being replaced. Parrot writes his statement in Peter Salovey's books, *The Psychology of Jealousy and Envy* and it is stated as below

When the relationship was merely hoped for, our data suggest that the most salient aspects of the jealousy are likely to be wistfulness, longing for what another has, and embarrassment and guilt concerning the inappropriateness of

more hostile jealous feelings that occur; notably nonsalient are suspicion, distrust, fear of loss, and upset over betrayal. (1991: 2)

Comparison and competition are almost unavoidable in one valued relationship, which means that jealousy is really potential to arise in a relationship and occurred to be as more hostile feelings inside one's mind.

Basically, there are two types of jealousy that is normal and abnormal jealousy. As the study of jealousy continuously grows, the major types of jealousy are normal jealousy and abnormal jealousy, as quoted below.

As per a study conducted in the year 1989 by Paul Mullen and Gregory White, there are supposed to be three different classes of jealousy, namely: Pathological Jealousy - Commonly refers to jealousy surfacing out of sensitive experiences and personality disorders which affect a relationship and create a self-esteem issue. Normal Jealousy - Happens due to no particular psychological problem or mental sensitivity. It is the most common type of jealousy. Symptomatic Jealousy - It is the one that is caused due to nervous system problems such as schizophrenia, paranoid disorders and organic brain disorders. (Anuja Marathe Kanhere, January 16, 2012: 3)

Normal and abnormal jealousy is distinguished by its trigger factor, or the cause of the jealousy itself. Normal jealousy is a jealousy which occurs between human as a response to a real threat; real matters which threaten a relationship in the form of a third party disturbance. Normal jealousy happens without any influence coming from psychological problem or mental sensitivity. This study focuses on discussing normal jealousy, as this is the type of human's jealousy which is found in the Carol Ann Duffy's "Medusa".

CHAPTER 4

DISCUSSION

4.1 Intrinsic Analysis

The writer analyzes three intrinsic elements in this chapter. They are imagery, metaphor, and symbol.

4.1.1 Imagery

4.1.1.1 Visual Imagery

In the following stanza, the study considers the use of visual imagery.

My bride's breath soured, stank
in the **grey** bags of my lungs.
I'm foul mouthed now, foul tongued,
yellow fanged.
There are bullet tears in my eyes.
Are you terrified? (Stanza 2, line 6-11)

Both the word *grey* and *yellow* in the stanza above shows the color of lungs and fangs. Carol Ann Duffy tries to show the readers that the speaker's mind is taken over by the bad emotions, which occurs under the force of jealousy.

Four visual imageries also can be seen in the fourth stanza quoted below.

I glanced at a buzzing bee,
a dull **grey** pebbly fell
to the ground.
I glanced at a singing bird,
a handful of **dusty** gravel
spattered down.

20

The word *grey* clearly shows the color of pebbles. The same goes for *dusty* which shows the condition of gravel. This study assumes that Carol Ann Duffy uses visual imagery in these words in order to create mental images to the readers, in order to strengthen the image of “invisible” things.

4.1.1.2 Olfactory Imagery

The writer sees olfactory imageries in the second stanza below. The words *breath soured*, *stank* are words containing an olfactory imagery which explains the smell of something. It clearly explains that the smell of the breath is stinky and sour

My bride’s breath **soured, stank**
in the grey bags of my lungs.
I’m foul mouthed now, foul tongued,
yellow fanged.
There are bullet tears in my eyes.
Are you terrified? (Stanza 2, line 6-11)

In addition, olfactory imagery can be seen in the following stanza

And here you come
with a shield for a heart
and a sword for a tongue
and your girls, your girls.
Wasn’t I beautiful?
Wasn’t I **fragrant** and young? (Stanza 7, line 36-40)

The word *fragrant* is also considered as an olfactory imagery, which explains a smell of something; the smell of fragrant body comes from a young and beautiful body, as the speaker mentions herself.

4.1.1.3 Kinesthetic Imagery

The following stanza contains kinesthetic imageries

A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to filthy snakes
as though my thoughts
hissed and **spat** on my scalp. (Stanza 1, line 1-5)

Both words *grew* and *spat* show the movement of an object. Those are the movement of the speaker's negative emotions, which actually do not move. Therefore, the writer depicts it as something that can be moved using the word *grew*. The word *spat* is an actual movement of a snake, the behavior of spitting poison into its enemy.

I glanced at a buzzing bee,
a dull grey pebbly **fell**
to the ground.
I glanced at a singing bird,
a handful of dusty gravel
spattered down. (Stanza 4, line 18-23)

In the fourth stanza above, the word *fell* and *spattered* are actual movements, which is an unintentional movement of a thing. The word *fell* means a movement from a higher to a lower level, without control, while the word *spattered* means scatter or splash (usually used for liquid, mud, etc.) over a surface. Therefore, it is definitely clear that kinesthetic imagery is used by the poet in the stanza.

In the following fifth stanza, there are three kinesthetic imageries.

I looked at a ginger cat,
A housebrick
shattered a bowl of milk.
I looked at a **snuffling** pig,
a boulder **rolled**
in a heap of shit. (Stanza 5, line 24-29)

This study considers the use of kinesthetic imagery within the word *snuffling* and *rolled*. Both are actual movements of something. Snuffling is the act of sniffing something, which is commonly known as movement for a pig. *Rolled* is a movement of something rising and falling gently in a particular direction by turning over and over. It is the movement of the boulder in the stanza

I stared in the mirror.
Love gone bad
showed me a Gorgon.
I stared at a dragon.
Fire **spewed**
from the mouth of a mountain. (Stanza 6, line 30-35)

In the sixth stanza above, there is a kinesthetic imagery, which is the word *spewed*. Fire cannot move by itself, but the speaker says that it is *spewed* from the mouth of a mountain. *Spew* is a movement of something rapid and forceful in a stream.

From the analysis above, this study assumes that these imageries are used by Carol Ann Duffy in order to give a terrifying effect to what the speaker feels about the symptoms of jealousy. Therefore, one can conclude that the raged and blinded

acts from female suffering from jealousy are things that actually really terrible and powerful.

4.1.2 Metaphor

Direct comparison or commonly called as “metaphor” is often employed in a literary work. In Carol Ann Duffy’s “Medusa”, some words or phrases are indicated as a metaphor as it can be seen in the following explanations. The destructive power of jealousy that turns Medusa's hair to 'filthy snakes' is the metaphor of rage and unhealthy thoughts. In other words, the poet tries to show us about a feeling of rage which is literally animated upon the speaker’s scalp. The most destructive emotion is driving her crazy, as written in the first stanza.

A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to **filthy snakes**
as though my thoughts
hissed and spat on my scalp. (Stanza 1, line 1-5)

As far as the speaker is fixated by her lover’s behavior, the negative energies take over her mental space and feed into many unhealthy thoughts. This is then expressed into the same unhealthy attitudes; which are later explained on the next stanzas. The word *filthy snakes* which hiss, spit and grow over the speaker’s scalp successfully draws our attention to what Duffy’s means by “Medusa”. As when one becomes uneasy with his/her emotion, one will feel the emotional discomfort as a feeling that takes out his/her energies of mind; one thinks about it over and over until one is

heated up, as well as the speaker in the poem. From that idea, the writer assumes that the “filthy” head of “Medusa” depicted in the first stanza also works as the representation of the source of self-awareness: a place of an acute anxiety.

The words *bride's breath soured, stank*; the familiar term, *foul-mouthed* and *foul tongued* is metaphorically used to describe a person who uses a lot of obscenities, as can be seen in the following stanza.

My bride's breath soured, stank
in the grey bags of my lungs.
I'm foul mouthed now, foul tongued,
yellow fanged.
There are **bullet tears** in my eyes.
Are you terrified? (Stanza 2, line 6-11)

This study assumes that the use of *My bride's breath* in the stanza could actually emerge and strengthen the impression of the speaker which is the “lover” or even the real “bride” being fooled or at least feeling fooled by her man. In another way, the “breath” itself being tainted by the poison came from the beloved's lies. That makes the lungs turned into “cumbersome bag” because the air that once was shared is corrupted by bitter truth, and closed by the harsh image of *bullet tears* in the speaker's eyes, which is a metaphor reflecting the speaker's stony feeling

4.1.3 Symbol

The speaker in the poem is suffering from mental burden coming from her own negative emotion, from her jealousy. This study considers that Carol Ann Duffy

uses symbols, even the symbols from Greek mythology, which is in contrast to each other to describe the speaker's feelings. The explanations of these symbols in each stanza are written below.

This study assumes a symbol in the first stanza of Carol Ann Duffy's "Medusa" above. The word *filthy snakes* is used by the poet as a symbol of the speaker's minds and emotions which is "transformed" into something evil and dangerous, just like snake.

A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to **filthy snakes**
as though my thoughts
hissed and spat on my scalp. (Stanza 1, line 1-5)

The writer assumes that these emotions have successfully turned into "rage". The whole stanza also refers to a symbol resembles one of the creatures from Greek mythology, Medusa. Since the old time, "serpents" (snakes), are widely known as the symbol of hatred and jealousy. Its hissing voice is considered as a symbol of hurt, and its serpentine venom is considered as a symbol of hatred, which is spitted out once it becomes a burden to us, humans. The use of snake as the symbol of jealousy also appears and it is recorded on the Holy Bible, by referring to the allusion of "The Serpent", which is actually an evil force that motivated from its jealousy towards human. The Serpent comes into life and successfully seduces Adam and Eve to eat the fruit from the forbidden tree.

And the serpent said unto the woman, Ye shall not surely die: For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods knowing good and evil. And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat. (Genesis, 3: 4-6).

Based from that idea, the study assumes that the famous symbolism of serpent as the symbol of jealousy really affects the strength of the stanza above. One can imagine how a single “Serpent” seduced Eve and Adam, and how the “snakes”, a large number of filthy snakes in Medusa’s head depicted by Carol Ann Duffy symbolizes the amount of jealousy “living” and “grew” on the speaker’s head.

This study also assumes that there is another symbol used by Carol Ann Duffy in the third stanza below

Be terrified.
It’s you I love,
perfect man, **Greek God**, my own;
but I know you’ll go, betray me, stray
from home.
So better by for me if you were stone. (Stanza 3, line 6-11)

Greek God is a symbol of a perfect man whom she loves, in the other words, her lover. As one understands that one will definitely fall for the others as someone appears as “perfection” to them. The word *stone* is a representation of great anger and hatred. If someone is supposedly to be a stone, the stone itself will be a form a living death, by having paralyzed on the body and soul. This petrification represents the faithlessness and absence for being nothing. The interesting thing is that one does not know how the curse of Medusa will ended, while the possibility is either the “victim”

is being brought back into a life form, or being released into death. Based from the idea, this study assumes the terrible symbolism of a stone in the poem as a form of nothingness coming from terrible hatred and anger.

The study also considers several symbols in the following stanza

I glanced at a **buzzing bee**,
a dull grey **pebbly fell**
to the ground.
I glanced at a **singing bird**,
a handful of **dusty gravel**
spattered down. (Stanza 4, line 18-23)

In this stanza, *buzzing bee* is assumed as a symbol of an innocent danger and *grey pebbly* is a symbol of something underestimated; a very small piece of the word. These two symbols are very contrast matters which are presented by the poet as one form. The combination of symbols represents that even something dangerous is not as dangerous as the speaker's rage. The same goes for *singing bird* and *dusty gravel*. Singing birds is the symbol of happiness, and dusty gravel is the symbol of despair and futility. Again, Carol Ann Duffy combines this two contrast matters in one form that means even the speaker herself can turn happiness into sadness and despair.

Now that one understands the effects of the speaker's rage, Carol Ann Duffy shows us depiction of the greatest effect of the speakers rage. Dragon is a powerful and great creature which is assumed to be the symbol of mighty power, which could spew fire from its mouth.

I stared in the mirror.
Love gone bad
showed me a Gorgon.
I stared at a **dragon**.
Fire spewed
from the mouth of a **mountain**. (Stanza 6, line 30-35).

A dragon is then compared to the speaker's rage, which is depicted as the superior; the speaker could turn the dragon into a mere mountain, which is an inanimate object. It is as if to imply that by the speaker's rage, even the great dragon can only stand still. The dragon, after faced by the speaker's rage, is like a mere mountain that can do nothing but to be there to erupt its fire in its stillness. This could be a symbol of terrible power and despair the speaker bears at the time.

4.2 Extrinsic Analysis

4.2.1 Normal Jealousy: Referring to Eros (Amor) Personality

As a common wisdom, it makes sense that there will be no jealousy if there is no love between people. As the love goes into one's heart, his/her heart and mind will be really vulnerable towards jealousy as well. Normal jealousy, especially the romantic one, commonly occurs as the cause of first ever fights between couples. The question is then "in this poem, what makes this emotion occur?" the study assumes that love is the answer, by referring to the Roman and Greek's god personality: Amor, as well known as Eros, or Cupid'o, by referring to the following stanza

Be terrified.
It's you I love,
perfect man, **Greek God**, my own;
but I know you'll go, betray me, stray
from home.
So better by for me if you were stone (Stanza 3, line 6-11)

Eros, as commonly known as Cupid, is portrayed as blind or blindfolded chubby boy (boyish) as the representation of love's characteristic: love is blind and irrational. The other attribute of Eros is his pair wings, as the representations that love is flighty. One can easily change minds because of love. In mythology, Eros is often depicted holding arrows and bow, or a torch while wearing a war helmet or roses crown. Arrows and torch represent that love wounds and inflames the heart, while a rose crown represents the "pleasure".

The jealousy caused by love can be seen in the following stanza

A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to filthy snakes
as though my thoughts
hissed and spat on my scalp. (Stanza 1, line 1-5)

As the personality of Eros depicts the characteristic of love, the first stanza of Carol Ann Duffy's "Medusa" above shows us that under the force of love, a suspicion, and a doubt can grow into terrible jealousy, as respond to an existence of threat towards the speaker's love.

The second stanza later makes us understand that love does not only inflame and give warmth to human's heart but also hurts and wounds.

My bride's breath soured, stank
in the grey bags of my lungs.
I'm foul mouthed now, foul tongued,
yellow fanged.
There are bullet tears in my eyes.
Are you terrified? (Stanza 2, line 6-11)

The way the writer describes the speaker's mental condition in the stanza above is actually terrifying. The term *foul mouthed*, and *foul tongued* are used to describe a person who does a lot of obscenities, metaphorically. Therefore, a literal sense of the speaker's mouth being filthy with words and curses are emerging to our sense. The word *bullet tears* comes at our visual senses as tear's drops. Carol Ann Duffy tries to show us how the speaker in the poem is crying sadly, and her tears are about to run down her cheek. This magnificent imagery shows us the terrible feelings between anger and sadness which is developed in the speaker's mind.

The third stanza shows us that from a perfection which comes into the speaker's sense, she is blindly fallen in love, and felt that the perfection of joy came into her life is something that cannot be shared to others.

Be terrified.
It's you I love,
perfect man, Greek God, my own;
but I know you'll go, betray me, stray
from home.
So better by for me if you were stone (Stanza 3, line 6-11)

This study assumes that this is where the level of jealousy started to rise, when she feels that he is hers, only hers (as depicted by the word *my own*). The speaker blindly

feels the sense of belonging towards this man even though she knows that this man will definitely leave her someday. From that idea, the study assumes that this is the part where blinded love takes its influence toward jealousy.

The following stanza is the fourth, fifth, and sixth stanza

I glanced at a buzzing bee,
a dull grey pebbly fell
to the ground. 20

I glanced at a singing bird,
a handful of dusty gravel
spattered down.

I looked at a ginger cat,
A housebrick 25
shattered a bowl of milk.
I looked at a snuffling pig,
a boulder rolled
in a heap of shit.

I stared in the mirror. 30
Love gone bad
showed me a Gorgon.
I stared at a dragon.
Fire spewed
from the mouth of a mountain. 35

This study assumes that these stanzas show us another characteristic of love: that the love is irrational, as well as the jealousy that occurs. Portrayed by the boyish figure of Eros as the symbol of the irrationality, the speaker in the poem at this rate feels the terrible power that overcomes herself as the jealousy takes over her minds; which is exactly irrational. Even though it is only an imagery of her anger, we can feel it as human, and it is a real feeling in our sense.

The irrational power which overcomes the speaker's mind is magnificently shown by Carol Ann Duffy by the use of gradation style in writing. In these stanzas, things that are written starts from a small matter then gradually past the big one. One can consider the gradation by looking at the objects in the stanzas, like *a buzzing bee* in the beginning of the fourth stanza contrasts with *a ginger cat* in the beginning of the next stanza. These objects mentioned in the stanzas are the "displacement" from the speaker's anger, which cannot be expressed to the actual target: the speaker's lover.

The following is the last stanza of Carol Ann Duffy's "Medusa"

And here you come
with a shield for a heart
and a sword for a tongue
and your girls, your girls.
Wasn't I beautiful?
Wasn't I fragrant and young?

Look at me now. (Stanza 7, line 36-41)

The cause of normal jealousy is a form of third party disturbance that potentially ruins one's relationship. This disturbance comes as any real threats from the outside, in other words, without any influence from mental or psychological disorders coming from the sufferer. The fact can be seen in the line *and your girls, your girls* above, which reveal the existence of other girls as the third party disturbance in the speaker's valued relationship. Therefore, this stanza proofs that the jealousy which occurs in the speaker's is a normal jealousy.

By understanding the last stanza above, this study assumes that this is the part where love's tragedy happens: that love will never grow if it is not echoed, or in other words, the love is not mutual. The ultimate tragedy of love, as the personality of Eros which is quite mischievous, is that one deed maybe leads his/her self into failure; which is in this poem, the speaker's self-downfall.

4.2.2 The Analysis of Carol Ann Duffy's "Medusa": Jealousy Reflected in the Poem

The writer concludes that the reason Duffy chooses to take the figure of Medusa in the poem is that this is a character full of fascinating imagery and symbolism. Therefore, by using that she shows us the jealousy; which is concluded as female jealousy by the writer and its great effects.

Medusa is a woman who is persecuted by both men and women and she is cursed for a combination of her youthful beauty and pride. It is for this reason that Medusa makes such a good metaphor for aging, the bitterness of betrayal and the fleeting nature of youth and beauty. The character of Medusa is lonely. Her curse does not only make her ugly, but also feared by humans. The poem "Medusa" depicts a woman's jealousy in a dark way, just as we know and understand that jealousy can turn someone into something which is ironically different.

In the first stanza below, the speaker in the poem starts to feel uncomfortable, as she realizes that there is another girl who can break her love apart.

A suspicion, a doubt, a jealousy
grew in my mind,
which turned the hairs on my head to filthy snakes
as though my thoughts
hissed and spat on my scalp. (Stanza 1, line 1-5)

These feelings of discomfort are really bad that Carol Ann Duffy uses a terrific imagery to show the readers another level of discomfort felt by the speaker. Many of bad and unhealthy thoughts which literally appear in her mind are depicted as evil as snakes on the Medusa's head.

My bride's breath soured, stank
in the grey bags of my lungs.
I'm foul mouthed now, foul tongued,
yellow fanged.
There are bullet tears in my eyes. 10
Are you terrified?

Be terrified.
It's you I love,
perfect man, Greek God, my own;
but I know you'll go, betray me, stray 15
from home.
So better by for me if you were stone.

The fourth and fifth stanza above shows that the speaker starts to understand that her lover is actually about to betray her love. The insecurity starts to fill her heart, and brings the hatred and anger to appear within the jealousy. The strong sense of belonging in the speaker's heart also appears as a possessive thought, which is shown by *So better by for me if you were stone*.

The fourth to sixth stanza explains the conditions of the speaker when her mind is under the pressure and influence came from her jealousy, when everything becomes terrifying and she cannot control it by herself.

I glanced at a buzzing bee,
a dull grey pebbly fell
to the ground. 20

I glanced at a singing bird,
a handful of dusty gravel
spattered down.

I looked at a ginger cat,
A housebrick 25
shattered a bowl of milk.
I looked at a snuffling pig,
a boulder rolled
in a heap of shit.

I stared in the mirror. 30
Love gone bad
showed me a Gorgon.
I stared at a dragon.
Fire spewed
from the mouth of a mountain. 35

Being controlled by her emotion makes her blindly accuse and act horribly towards her lover, even her own self. These stanzas greatly show and emphasize the jealousy, which is an emotion that consists of a combination of presenting emotions like anger, resentment, and disgust.

The following is the last stanza of the poem

And here you come
with a shield for a heart
and a sword for a tongue
and your girls, your girls.
Wasn't I beautiful?
Wasn't I fragrant and young?

Look at me now. (Stanza 7, line 36-41)

This study assumes that the last stanza emphasizes the outcomes and also the effect when her jealousy comes to an end, ironically. Instead of being able to protect the love that she has, her jealousy only brings her closer to sadness, resentment, and guilt. The fact that her lover does not properly love her back is shown by the imagery of *a shield for a heart*. The love which is not mutual brings the relationship into an end. The imagery *a sword for a tongue* shows how this tragedy will end by an unbearable fact that the speaker's man will leave her for real. This stanza is more like the image of the speaker's "self-loathing" and ironically shows that the one that brings an end to her suffer is in the form of what she is being treasured all the time, her lover.

This study assumes that the remaining lines of the stanza above are showing the sign of "losing self esteem". The lines *wasn't I beautiful?* and *wasn't I fragrant and young?* show the speaker's feelings about herself. The "physical unworthiness" thought starts to emerge in the speaker's mind. She starts to think whether she is still attractive enough for her lover, or not; by considering the unbearable fact that her man is actually leaving her with other girls. The last statement *look at me now* can be interpreted as a way Carol Ann Duffy shows the adverse changes in the speaker, by

considering the use of past progressive tense in the last two lines of the stanza before. Therefore, these adverse changes can be either mental or physical one, that the speaker is used to be “beautiful”.

The difference between Medusa and Carol Ann Duffy’s “Medusa” is that Medusa is cursed so that her physical appearance became horrifying while Carol Ann Duffy’s “Medusa” is a great imagery and symbolism of the “terrifying mental state” inside a woman after being influenced by jealousy. Jealousy acts just like a “curse” towards the woman’s heart in the poem, which is likely to give powers, but ironically destruct her.

4.2.3 The Effect of Jealousy towards the Speaker in the Poem “Medusa”

This study concludes that the kind of jealousy depicted in the poem can be considered as a female jealousy. The effect of jealousy that Duffy tries to emphasize is considered by the writer as follows.

The first effect of jealousy is that when jealousy strikes, it can change a person’s behavior and nature towards the others, as well as herself/himself, especially to those who are being devoted by her/his jealousy. In scope of psychology, it is said that jealousy strikes both men and women when there is third party interference towards their precious relationship. This emotion often comes as a combination of any presenting emotions like anger, resentment, and disgust. Therefore, jealousy gives a horrible effect towards the one suffering from it. Jealousy can slowly “take

control” of someone’s mind, replacing the logic in someone’s mind and making him/her feel devastated and lonely which can lead them to their own loathing.

The second effect of jealousy is that jealousy can even bring extreme hatred to occur as well as other bad emotions, thus worsens the condition of the one who is suffering from it. Fear, suspicion, and insecurity felt by the speaker in this poem are able to lead her to experience an illogically heavy anger and envy. Based on the analysis of the imagery and symbols in the previous sub chapter, female jealousy can be considered as something which brings a tremendous negative power, and it is only something leading the one suffering closer to the worst outcome.

The third effect of jealousy which is reflected in the Carl Ann Duffy’s “Medusa”, is that jealousy can lead the sufferer into his/her own self downfall. The worst outcome of female reflected in this poem is the self-downfall. Ironically, this tremendous negative power that the speaker bears is nothing when the female has to face her lover. The lover, who turns into someone cruel and heartless, successfully cut off the Medusa’s head. Knowing that there is no hope for her lover to go back into her arms, the feelings of self-downfall emerge in the heart of a female. All of things and emotions experienced as the effects of jealousy will only lead someone to the worse condition, the feel of guilt, despair, and regret. Someone will compare herself or himself towards the factor which make them feel betrayed, in this case the third person who takes their precious one as a form of losing the self esteem and envious feelings which is appears within the heart. Thus, those feelings are formed in the heart due to the third person’s existence.

In the closing line, Duffy manages to make the readers think about what they just feel about the jealousy in this poem, and make an ambiguous choice of idea for the readers, either they have to follow their resignation and sadness just like the speaker and be like what she has become, or neglect our negative feelings and emotion to control our self so that we will avoid self-loathing and regret.

CHAPTER V

CONCLUSION

Carol Ann Duffy's "Medusa" is one of the poems which emphasizes human's emotions, and Duffy uses jealousy which is one of the common emotions perceived by humans as her object to describe the power of jealousy and its effect towards human's psyche.

Carol Ann Duffy's "Medusa" tells the condition of a woman suffering jealousy which is slowly drowning her in destruction. Duffy also states in her work that when a woman suffers from jealousy, it is not only the jealousy that the woman experiences but also another presenting feelings like anger, resentments, and disgust. Duffy explains that a woman start to feel suspicion, and doubt towards her lover whenever a third party disturbance appears as threat to her relationship. This suspicion and doubt later bring the woman to experience insecurity: the fear of being replaced and betrayed. This feeling is really strong that causes extreme anger and disgust in the woman's heart, but ironically, the woman can not do anything but drown in her own deep destruction.

Carol Ann Duffy uses imagery, metaphor, and symbol in the intrinsic aspects which come from the figure of a gorgon, Medusa. She creates the "dark" sense and horror with the disturbing physical description of Medusa. The love which once beautiful and passionate is corroded by distrust and cruelty coming from the beloved's betrayal. This is causing an adverse change mentally and physically to the

woman in the poem. For the analysis of the extrinsic aspects, this study considers the effect of jealousy in the poem. The extrinsic aspects indicate that the jealousy in the poem is a normal jealousy caused by romantic reason, and it has terrible effects towards the one suffering it. Jealousy can potentially be the cause of self loathing which the sufferer will experience later, as the accumulation of other presenting negative emotions. It stereotypically supports the old typical idea, that woman cannot do much when her precious relationship being interrupted by another, or when she fails to protect her precious relationship from a third party interferences.

In brief, Carol Ann Duffy's "Medusa" creates sympathy that comes from the conclusion that the woman's lover in the poem is most likely cheating on her. By arranging such a strong yet beautiful words, Duffy explains her feelings and idea that humans should choose wisely whether they have to follow their emotions, or not. It may be better to not follow the emotion in order to avoid something that will worsen the condition. Since, the emotion will appear later as one calls "regret", which is the result of accumulation of those emotions and also the one emphasized by Duffy in the poem.

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