

Worldview in Maya Angelou's Poems: Lucien Goldmann's Genetic Structuralism Approach

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Abstrak

Sebuah karya sastra lahir dalam masyarakat sebagai cerminan imajinasi dan representasi pengarang dalam kehidupannya (Zimmerman & Goldmann, 2013). Dengan demikian dapat dikatakan bahwa latar belakang pengarang sebagai anggota masyarakat dapat mempengaruhi karya yang mereka ciptakan, sebagaimana karya mereka adalah realitas sosial kehidupan yang mereka jalani. Seperti Maya Angelou yang telah mempengaruhi karya sastranya sebagai representasi pemikiran dan ideologinya sebagai seorang individu. David Kelly menegaskan dalam esainya "Poetry for Student" (1997), bahwa "*pandangan dunia tertentu akan diekspresikan dalam sensibilitas musik (puisi) tertentu. Angelou menulis dari pengalaman nalurinya, bukan dari studi etnomusikologi, tapi naluri penyair yang baik dan sangat berharga dalam kebenaran yang sebagaimana diketahuinya.*" Oleh karena itu tujuan penelitian dalam artikel ini adalah untuk menguji kebenaran teori Goldmann tentang Strukturalisme Genetik dalam memahami pendekatan Pandang Dunia dan untuk membuktikan pernyataan David Kelly dalam pendapat pribadinya tentang Maya Angelou. Penelitian dilakukan dengan menganalisis tiga puisi Maya Angelou di mata sudut pandang Strukturalisme Genetik, Lucien Goldmann. Ada dua sumber data yang diambil untuk penelitian ini. Dengan hasil akhir menunjukkan subjek kolektif yang menghubungkan semua perilaku manusia dengan dimensi sejarah, dan pandangan dunia yang dibangun oleh koherensi konteks di dalam karya sastra dengan konteks sosial kehidupan nyata pengarang, telah disetujui dan divalidasi, dan bahwa mereka dapat dilihat dalam karya Maya Angelou.

Kata Kunci: background of author, struktural genetic, pandangan dunia, puisi

Abstract

A work of literature was born inside society as a reflection of the author's imagination and representation in their life (Zimmerman & Goldmann, 2013). Thus it can be said that the background of the authors as a member of their society can influence the works that they create as it consists of the social reality of the life they lived. Maya Angelou is one of them, as she had influenced her literary works, as it represented through her thought and ideology as an individual. As David Kelly states in his essay "Poetry for Student" (1997), said that "*a particular world-view will express itself in particular music (poetic) sensibility. Angelou was writing from her gut experience, not from a study of ethnomusicology, but a good poet's instinct is valuable precisely for the truths it somehow knows.*" Therefore, the purposes of the study are to test the validation of the Goldmann theory of Genetic Structuralism in understanding the Worldview approach and to verify David Kelly's statement in his personal opinion of Maya Angelou. The research was conducted by analyzing Maya Angelou's three poems in the eyes of the Genetic Structuralism point of view by Lucien Goldmann. There were two different sources of the data taken for this study. As a result, it shows that a collective subject that all human behavior with historical dimensions is connected, and worldviews are constructed by the coherence of the context within literal work with real-life social contexts of the author, have been approved and validated and that they can be viewed in Maya Angelou's works.

Keywords: author's background, genetic structuralism, worldview, poems

INTRODUCTION

A foolish thought if a scholar of literature interpreted a work of literature by only focusing on the objective side of it, which means it will give a literary meaning to the work without

mind the link of many elements outside the significant structure. Therefore, a literateur should not oversee the subjective element, as it would lead to misleading and misunderstanding as the lost element will sacrifice the author's

characteristics, ideas, and norms which hold a different kind of social culture that exists inside a work (Teeuw, 1984).

A work of literature was born inside society as a reflection of the author's imagination and representation in their life (Zimmerman & Goldmann, 2013). Thus it can be said that the background of the authors as a member of their society can influence the works that they create as it consists of the social reality of the life they lived. Therefore this idea, of course, can be applied to any other literary works, such as poems of Maya Angelou as a literal as the subject of the study.

Maya Angelou is one of the most popular African-American writers of the 20th century. Some people remember her as a poet during the inauguration of President Bill Clinton on 20 January 1993 with her work *On the Pulse of Morning*. She is also one of America's most important literary voices because of her active and critical involvement with the Civil Rights Movement. Through her poems, Angelou demonstrates her capacity for renewed hope, determination, and love as she going through hardship and injustice in her life. Her words seem to awaken the feeling of solidarity in each of her readers (and listeners) through the feeling of understanding.

As a descendant of African-American, Angelou had been voicing her thoughts of any kind of discrimination and oppression that happened to her and her people through her literary works. Hence, her words have been recognized as a defense of black culture because it is mostly filled with her belief, ideology, and a reflection of people around her that also contained many different controversial issues such as race, feminism, human rights, and many others issues.

Therefore, the researcher was led to believe that it is right to assume that as an author, the social background of Maya Angelou had influenced her literary works, as it represented through her thought and ideology as an individual. As David Kelly states in his essay "Poetry for Student" (1997), said that "a particular world-view will express itself in a particular music sensibility. Angelou was writing from her gut experience, not from a study of ethnomusicology, but a good poet's instinct is valuable precisely for the truths it somehow knows."

Hench, the purpose of this study is to clarify David Kelly personal opinion of Maya Angelou as it is also to prove the validation of Goldmann theory of Genetic Structuralism since Angelou has the qualification as a writer who wrote her poems base on her personal opinions and experiences as an individual in a specific community.

This study will explore the validity of this assumption on her three poems "*Still I Rise*", "*Harlem Hopscotch*" and "*Caged Bird*", which are selected by the researcher. However, to avoid board discussion this study is limited to the issues and problems that are represented in the three poems of Maya Angelou within the eyes of the character(s) in the theme, tone, and style of poems as the subject of the study as the intrinsic elements of the poems.

Nevertheless, an overview of the background of the author is also needed in order to gain more understanding of

this study. By understanding these points, the researcher will have a better grip on comprehending Maya Angelou's way of thinking in her point of view from the very start.

Overview of the Historical Background of Author

Angelou's call for revival carried special power as it came from her own life experience as a black woman who had grown up in poverty in President Clinton's home state of Arkansas to a member of society with an extraordinarily productive career.

Maya Angelou was a prominent writer, a capable singer, a dancer, an amateur actress, a producer, a director, and an educator at universities. And perhaps the very thing she was famous for is a civil rights activist who uses her arts as a medium. Angelou's background paid tribute to shape her identity. She was born in the home state of President Clinton of Arkansas, who had lived her fair share in poverty that in a way helped her to become the person she is today: A recipient of the 1976 Ladies Home Journal Women Award; winning both Afro-American in the Arts and the Eagle award for her documentary in the year 1977; 1983 Top 100 Best Influential Women; received the Top 100 Best Writers of the 20th century.

Angelou's poem titled "Phenomenal Woman" had won the Grammy award for Non-Musical Album or Best Spoken Words back in 1995. In the year 2000 Angelou received the Presidential Medal of Arts mandated by President Bill Clinton. In 2006 Angelou was granted Mother Teresa Award for her humanitarian assistance along with her continuous dedication to humanity. To date, Angelou had in her possession 33 honorary degrees from tertiary institutions from all across the country.

In her writings, you can find pieces of Angelou's thoughts and feelings concentrating on her experience as an African-American living in the United States of America. In one of her interviews for the USA today Angelou spoke her thoughts. "*What I would really like said about me is that I dared to love*" (Grossman, 2020), "*By love, I mean that condition in the human spirit so profound it encourages us to develop courage and build bridges and then to trust those bridges and cross the bridges in attempts to reach other human beings,*" ("Maya Angelou on Twitter," 2019). She also urged to speak and raise awareness not only for black people but for people of all races, nationalities, and ideologies. "*In all my work, what I try to say is that as human beings we are more alike than we are unlike*" (S., 1993) she said in her interview of the New York Times (20 January 1993). "*It may be that Mr. Clinton asked me to write the inaugural poem because he understood that I am the kind of person who really does bring people together,*" (Egan, 2009).

Marguerite Annie Johnson was her real name. She was born on 4 April 1928, in St. Louis, Missouri, just one year before the great depression stroke The United States. She was three years old when she lived in the small town of Stamps, Arkansas with her grandmother when her parents divorced. Maya was seven in the mid-1930s, she and her brother lived

back with their mother when her mother's boyfriend raped her and traumatized before consequently stopped speaking when she thought she killed him by speaking up through his trial. In her silence, she immersed herself in literature and become famous in the black community for her precocious and eloquent until she could speak again in 1940 ('Dr. Maya Angelou Biography', 1993).

At sixteen, Maya became the first black and female streetcar conductor in San Francisco. She graduated from high school in August 1945 before giving birth to her son, Clyde ('Guy') Johnson a few months later.

Around the 1960s Angelou partook and heavily participated in the Civil Rights Movements. After three years abroad living in Ghana in the year 1964, Angelou went back to the USA to take part in the Organization of African American Unity that was led by Malcolm X. The organization soon collapsed after the assassination attempt to kill the leader. Soon Angelou began working under Martin Luther King, Jr. to advocate the Southern Christian Leadership Conference as a Northern Coordinator. (A Song Flung up to Heaven was published in 2002 as the sixth installment of her autobiographical series. It provides a personal account of Angelou's role as an influential leader of the civil rights movement between 1965 and 1968).

However, Three years later on her 40th birthday, Angelou helped Luther King to organize an event, known as the Poor People's March. A day she would never forget, when she organized a march when the civil rights leader decided to strike for the sanitation workers in Memphis, the very day when King was assassinated in April 1968.

LITERATURE REVIEW

Genetic structuralism was originally developed by a French structuralist, Lucien Goldmann. As he emphasizes that literary work, apart from having an autonomous element, cannot be separated from its extrinsic elements, especially the historical background of the author (Goldmann, 1980). Genetic structuralism is a study that analyzing a correlation between the meanings of one element to the other elements in the same literary works that binding in a net of connection. Therefore, an author world view was born due to the influence of the correlation on each element. Consequently, the author will think and see from a collective world view. However, this point of view is not a reality, but rather a reflection expressed imaginatively that the author caught. There are five approaches to genetic structuralism, which are human facts, collective subjects, social structures, world views, complex understanding, and explanation.

Literary works as meaningful structures that represent the world view of the author, not as an individual but as a member of his or her society. Therefore literary works will not be fully understood if the totality of people's lives that influences literary text construction is simply ignored. Thus, literary works can be understood if the researcher also

overviews their origin and occurrence (their genetic elements) from certain social backgrounds (Bennett & Royle, 2004).

Literary research that uses the Genetic Structuralism approach must know and understand the intrinsic elements of literature, for instance, a character, point of view, plot, setting, style, theme, and tone which are based on the approach of the text itself, while extrinsic approaches are the approach that is out of the text, essentially a history, environment, economy, social and political that related in the literal work. From the study of these intrinsic elements, problematic figures in the novel will emerge, (Wicaksono, 2016).

As Semi (1989, p.73) confers, through a literary work, an author reveals life problems that the author takes a part in. Literary works influence society, often society determines the value of literary works that live at a certain time, while writers themselves are members of society who cannot escape the influence they receive from the environment that raises them and at the same time shapes them as social realities, (Wicaksono. A, 2011). The inner turmoil of the author is very compelling in the event of the emergence of literary works. As a human being, the author tries to actualize, takes an interest in human and human problems, and depicted them through literary works.

The socio-cultural background of the author can influence the creation of his works because literature reflects social conditions both individually (by the author) and collectively, and a collective subject that all human behavior with historical dimensions is connected to the work creation, (Goldmann, 1980). Included here are technology, social organization, and, as we have shown in several works, also literary and artistic creation. Therefore, a literary work as a meaningful structure will represent the world view of the writer, not as an individual but as a member of society, (Goldmann, 1980). Thus, it can be stated that genetic structuralism is a literary study that connects literary structure with the structure of society through the world view or ideology that it expresses. The world view itself is bound to a certain period and a certain space and its delay to a certain period cause it to be historical, (Junus, 1985 p.16). Therefore, as Goldmann states that Structuralism-Genetic analysis is based on historical factors without relating it to historical facts of a collective subject on which a work was created, and no one will be able to comprehend comprehensively the world view.

METHOD

The research was conducted by analyzing Maya Angelou's three poems in the eyes of the Genetic Structuralism point of view by Lucien Goldmann. There were two sources of the data taken for this study. The first ones are from Maya Angelou's three poems, "*I Still Rise*", "*Harlem Hopscotch*" and "*Caged Bird*" and the historical background of the author Maya Angelou taken from Her Biography and a sequence of historical situations that happen around her. There are some steps to analyze the data that had been obtained, such as reading the source of the data, collecting and classifying the

finding data into different needs based on the theory which is used before analyzing the data.

The sequence of the order is finding the intrinsic elements (POV, theme/issues, tone, and literary devices) and the extrinsic elements (the biography of the author, and her background and circumstances around when she wrote the poems). Afterward, the researcher will analyze and evaluate the relation of how the background (extrinsic elements) influence the explanation of the intrinsic elements' meaning by using the Genetic Structuralism by Lucient Goldmann, before investigate the similarities of each poems to find Maya Angelou's world view.

FINDINGS AND DISCUSSION

Findings

➤ Harlem Hopscotch

*One foot down, then hop! It's hot.
Good things for the ones that's got.
Another jump, now to the left.
Everybody for hisself.*

*In the air, now both feet down.
Since you black, don't stick around.
Food is gone, the rent is due,
Curse and cry and then jump two.*

*All the people out of work,
Hold for three, then twist and jerk.
Cross the line, they count you out.
That's what hopping's all about.*

*Both feet flat, the game is done.
They think I lost. I think I won.*

The character in this lyrical poem is the pronoun "I", referring to Maya Angelou point of view as she sees from the perspective of a child that describing the activity of a famous children's game, "Harlem Hopscotch" that is used to represent the very adult themes of hunger, unemployment, and desperation. The use of words "another", "everybody," and "they" within the poem create the image of otherness and belonging. The free-form structure of the poem is tint toward lyrical poems and oral traditions of the African-American culture than the usual structure of the poem. Furthermore, the use of an African-American pronunciation in its musical performance draws the reader into a specific world view that fits the character.

Struggle against poverty, racism and identity are the themes of this poem. The writer describes poverty that is so widespread and implanted within the black community that even children seem to be familiar with it, as the writer is using a hopscotch game to describe the life of the Harlem blacks. Such as how Angelou input how the one who cannot pursue or breaks the rules is expelled off the game, in the context of Harlem life reality.

Maya associates the black community with poverty inaccurate description of Harlem and other restricted urban neighbors in 1969. The sixth line witch specifically addresses

race, "*Since you black, don't stick around,*" suggests the absurd, the danger, and the firm persistence that defines racism at that time. This poem signifies norms and unwritten social codes that African-Americans were made to obey. With a deeper context of viewing life as a childish game, racist attitudes are presented as absurd and unconnected to the reality around them. As rule in the game makes no sense, which black or white that would "*stick around*" at one spot on the board or field when the principle of the game is to move around.

It came out as a racist order: segregationist rules always have peculiar commands for which when ones should move or not. This poem is supposedly referring to an African-American child in the neighborhoods that gives the reader a sense of personality. The poet suggests a struggle against racism in the title itself by point out to Harlem people as it is one of the oldest black ghettos in the United State. It also contains a racial struggle. Such as "since you black don't stick around" by mentioning the color of their skin as a defining factor of how they lead their life such as the words; "now to the left," "Then jump two", the said lead directions.

Furthermore, other lines that imply the feeling of rejection experienced by the 'blacks,' are the words, "Everybody for hisself". As a result the ones who are not 'black', hardly grasp the struggles of the 'blacks,' as well as how the barrier between the rich and the poor is expanded by their selfish gain. Even though Angelou is well known as a poet and playwright, in 1969, just after "Harlem Hopscotch" was first published, her artistic capability was mostly in the field of performance on stage and journalism. Therefore it might be the reason why "Harlem Hopscotch" exists in the form of a lyrical poem.

In the history of her carrier in 1961, she was focusing on the live performance play before she moved to Accra, Ghana. She became an administrator at the University of Ghana while also play an active part in the African-American expanding community. Upon returning to the United States, she witnessed the watts riots, one of the most infamous race riots in American history, in the summer of 1965 in the predominantly Black neighborhood of Watts in Los Angeles before she moves to New York in 1967 to continued writing plays and poetry, as presumably writing "Harlem Hopscotch".

In some interviews after "Harlem Hopscotch" was published, Angelou talked about its complex rhythm of hopscotch game is quite particular for young African-American children in Harlem than another. "But Harlem's rhythms are a bit different. They're polyrhythms. So it's dum-dum, dicky-dickey, dum-de-dum-dum. And they're thinking other thoughts than the kids jumping it on Park Avenue or Pacific Heights."

Historically after the end of World War I in 1919, a huge migration of African-Americans from the Southern states to the large industrial cities in the North led to racist housing practices that often cause blacks to live in a poor neighborhood area of each town, as well as race discrimination in education and employment policies, are well known for its immense

poverty (Nelson, 1970). For these reasons, minorities in poverty became a linger representation of ghettos.

Additionally, Harlem is the New York City famous ghetto because of its artistic achievements of African-Americans in the 1920s as the residence of the most famous black musicians and writers at that time and become known as a Harlem Renaissance, even when it contradictive with Harlem's fame which is not a core of black culture, but as a broken-down, crime-ridden nest of poverty. Furthermore, black leaders Malcolm X and Dr. Martin Luther King's assassination, made African-Americans people frustrated, as neither race discrimination nor its social effects gone when the laws were changed.

Another counter to continued oppression, which is depicted in this poem, was to grasp the horrors of the ghetto as being uniquely African-American. Instead of place its trust in a future where blacks could be liberated from destitution and assault, this reaction zeroed in on the current circumstance and invested heavily in the quality of a culture wherein even the youngsters could bear the city's many atrocious difficulties.

➤ Still, I Rise

*You may write me down in history
With your bitter, twisted lies,
You may trod me in the very dirt
But still, like dust, I'll rise.*

*Does my sassiness upset you?
Why are you beset with gloom?
'Cause I walk like I've got oil wells
Pumping in my living room.*

*Just like moons and like suns,
With the certainty of tides,
Just like hopes springing high,
Still I'll rise.*

*Did you want to see me broken?
Bowed head and lowered eyes?
Shoulders falling down like teardrops,
Weakened by my soulful cries?*

*Does my haughtiness offend you?
Don't you take it awful hard
'Cause I laugh like I've got gold mines
Diggin' in my own backyard.*

*You may shoot me with your words,
You may cut me with your eyes,
You may kill me with your hatefulness,
But still, like air, I'll rise.*

*Does my sexiness upset you?
Does it come as a surprise
That I dance like I've got diamonds
At the meeting of my thighs?*

*Out of the huts of history's shame
I rise
Up from a past that's rooted in pain
I rise*

*I'm a black ocean, leaping and wide,
Welling and swelling I bear in the tide.*

*Leaving behind nights of terror and fear
I rise*

*Into a daybreak that's wondrously clear
I rise*

*Bringing the gifts that my ancestors gave,
I am the dream and the hope of the slave.*

I rise

I rise

I rise.

Character and point of view: the character in the poem is the pronoun "I" which is the speaker, Maya Angelou's point of view. In this poem, Maya Angelou uses assertive, confidence, and determination as to the tone of the poem as it gave a feeling of how nothing can get the speaker down. The themes of "Still I Rise" are about self-empowerment as well as injustice. In the poem, she reveals how she will overcome anything with her self-esteem. She will rise in from whatever obstacle she will face.

Maya Angelou demonstrates her style through the usage of literary devices, parallelism, tone, vocabulary, and symbolism. Maya Angelou's style is simple but her words are strong and impacting with a repetition that is used to emphasize a feeling and her never-ending spirit. In the text, the speaker ("I") addresses the oppressor by "you" she refers to represent the varieties of injustices and discrimination that occur to her people that ever goes down in histories such as color, gender, and social status. She challenges those who have doubted their abilities, strength, beauty, intelligence, or worth. As depicted in the third and fourth lines of the poem "You may tread me in the very dirt / But still, like dust, I'll rise".

The influence of the writing began in 1968 when she processed to participate in forces with Martin Luther King Jr, an American Christian minister and activist and leader in the civil rights movement, to seek considerations to his Poor People's Campaign. It was when Maya was taking off some time to celebrate her 40th birthday before accompanying King when she was getting prepared for her party on the 4th April, when, she received the news of the King's assassination. A few years passed before she can celebrate her birthday again. One of the ways Angelou coped with King's death was to write. She created some additional memoirs, books of poetry, and plays, including a dramatic musical production named "And Still I Rise" in 1976 produced in Oakland, California before her poetry collection "And Still I Rise" were published two years later, (Kettler, 2020).

This background explains the poem's theme because of the oppression that happens around her and her people, yet they still did not give up to fight for their right as a human being without any prejudices as Maya was writing this poem while also take active participation during the African American Civil Rights Movement's grow in the 1950s to the early 1970s. Therefore this poem is Maya's embodiment of the expression and spirit that she felt at that moment of her life.

➤ The Caged Bird

*A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.*

*But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.*

*The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.*

*The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own*

*But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.*

*The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.*

The character and point of view depicted in this poem are bird and a pronoun 'his'. This poem illustrates an opposing experience of two birds. One can live in nature as it pleases, while the other is a caged bird that suffers in captivity. While the caged bird also longing for freedom, he copes with his circumstances through singing. This poem arouses sympathy within the reader for the caged bird who cannot fly freely with the wind beneath his wings in the sky above. Yet, the bird's spirit is strong while still expresses his desire to fly outside the cage even with the imprisoner. Thus, the tone of the poem is sorrowful but determined.

Maya Angelou uses metaphor, rhyme, imagery, alliteration, personification, and repetition as poetic devices. Confinement and freedom are the issues that are heavily depicted in the poem, civil rights are the main themes in

"Caged Bird". As its title implies, "Caged Bird" is concerned with both imprisonments as well as the innate commend for freedom. Despite being restrained, the caged bird sings with his voice that can spread far beyond his cage. It is described as a metaphor for the imprisoned people. It is an artistic expression, even under oppression.

The opening stanza depicted the lyrical visionary of a free bird outside the cage flies on the wind in the sky. The bird is a portrait of freedom and desire. Nonetheless, the writer aware that that comes at the end with the concept that such freedom to fly when and where it wants gives the bird the confidence to dare "to claim the sky." In the closing image of that opening stanza and the similar closure to the fourth stanza as the uncaged bird "names, the sky his own" those lines are connecting a feeling of freedom to the power that the caged bird does not has, are inextricably related and unthinkable to tear one from the other.

Inside the cage, his wings are clipped, and his feet and bound. The third stanza and the final stanza refrain transparently state that the bird lives in dread as the bird sings with a fearful trill. The bird is frightened because he has been caged and does not fathom why, yet, he has the desire for freedom outside the cage. What is needed to be underlined here, is that the bird is not simply caged. One would think caging a bird inside "bars of rage" would be sufficient, whoever the owner is keeping the bird in lashed, clipped its wings, and bound its feet to add another layer of protection for his escape from the cage. It indicates that bondage affects fear not just in the prisoner, but also in the one who has imprisoned them.

The song, which is described as being sung along with a 'fearful trill' about 'things unknown, but longed for still' is likely an allusion to African American spirituals, which were sung by the enslaved people in the United States before the Civil War. Historians consider many of these spirituals. Some songs express Christian values, and the desire to be 'freed from sin,' a coded way for the enslaved to express and cope with their suffering (Wesley. C. H & Romero, P. W, 1967). Therefore, the mention of the caged bird's "song" is likely an acknowledgment of the injustice on African American people that suffer in the past and a demonstration of a cultural coping method. By extension, it also could be seen as a representation of deep pain. The caged bird's song could also be interpreted more metaphorically, perhaps representing a protest from African Americans against their oppression rather than a literal song.

The lock-up bird symbolized a Black American people as an allusion to how slaves in the 19th century were united at Congo Square to commemorate their history together by singing. The bars of rage on the imprison bird's cage is representing blinding anger at being locked up. Moreover, the poem "Sympathy" by Paul Laurence Dunbar is also one of the inspirations she looked for. The poem is about persistent and prevalent racism in American. She was inspired by its powerful poetic attack against racism. She expands and explores its

themes from her point of view as a post-Civil Rights Movement writer before she transforms the poem into “Caged Bird” with its metaphor for slavery, confines, and the lack of freedom as well as the never-ending urgent to persuade it.

Overall the finding and its connection can be concluding through the table bellow;

The poem	Intrinsic Element	Extrinsic Element	Connection
Harlem Hopscotch	The form and style of the poem	Author 's carrier focus into art performance of musicalization	Influenced by habitual writing of her at that time
Harlem Hopscotch	Issues , Theme and Poin of view	Author lived in Harlem, New York at that time	Inspired by her neighborhood surrounding
Still, I Rise	The tone and theme of the poem	Author's awarness of Discrimination on human right of the black people, and 1968 assassination of Martin Luther King Jr.	Author's defense mechanism to cope her feeling by writing and pour all of her ideologies and opinions as a collective subject
The Caged Bird	Literary devices, tone and theme	Author participation as an activist, she became more outspoke and aware about the discrimination of black people	A symbolism that inspired by the reality that author faced as a collective subject
The Caged Bird	Tone, theme and issue	The Author read poem “Sympathy” by Paul Laurence Dunbar	Inspired by its message as a collective subject

Discussion

Base on the finding of each poem, we can see that there is a connection between an intrinsic element and an extrinsic element of Maya Angelou’s poems and her background history through her point of view. Goldmann, (1973) believes that world views are constructed by the coherence of the context within literal work with real-life social contexts of the author. In all of her three poems Maya Angelou’s experience, knowledge, aspiration, and ideology which she gains as a member of society, influenced her poems around the time before the poems were written, or something that triggered her thought to make her poems as they are today.

It can be seen in the way she wrote the style of her poem “Harlem Hopscotch”. The form of the poem is constructed as a lyrical poem because of the habitual influence of her writing. Her carrier was focusing on the art performance, include musicalization performance. Therefore “Harlem Hopscotch”, which was published in 1969, can be performed as a song. Her background surrounding at that time is in the Harlem neighborhood, New York City. While she stayed in Harlem, she was stuck with inspiration for the poems where she observed and wrote their condition into her new perspective through the eyes of a child that playing hopscotch. Therefore, an event such as her carrier focus, historical event, and background settings and circumstances that surround her are the reasons why “Harlem Hopscotch” was born.

Besides, the relationship between the author's socio-cultural backgrounds with the poem it produces. As an author's world view is the whole idea, aspirations, and feelings that connect the members of a certain social group and those who oppose them with groups social media that the author represents as part of the community (Goldmann, 1973), and such, Maya Angelou’s world view is the oppression and discrimination that happen to Black people and how they felt about. This statement can be seen in the poem of “I Still Rise”.

In “I Still Rise” (which was published in 1978), where a recent event such as involved in the Civil Rights Movement in the 1960s, when she worked with the Organization of African American Unity before its collapse after the founding Malcolm X’s, and Martin Luther King Jr assassination. The fact that historical reality is linked to several habits, activities, and mental structures helps to create a structure that is not benefitting the marginalized community like the African-Americans in Maya Angelou’s poems.

Goldmann further argues (Goldmann, 1980), there is a connection when historical and social works are involved which helps literary works awakens the collective subjects. All these are because the story behind the literary works is not an individual fact but rather as a group of people, which in this case is African-American or black people in the United State. Maya Angelou’s poems are once again able to reflect the oppression and discrimination that happen to Black people at that time from her point of view.

These background lines of events explain the theme, tone, and morale of the poem because of the oppression and obstacle that happen around her and her people at that time. Furthermore, she was writing this poem during the growing African American Civil Rights Movement in which happen in the 1950s to the early 1970s that Maya also take active participates. Therefore this poem is Maya’s embodiment of the expression and spirit that she felt at that moment of her life.

The “Caged Bird” (which was published in 1983) is also similar. In her autobiography “I Know Why The Caged Bird Sing”, she talked about the struggle of being a black author and poet. She often felt that the words of her people were not heard because of the color of their skin. She felt that in some ways, she was still experiencing slavery. Although African American people were free people in Angelou’s time, there were still many restrictions on them in society, making it so that many black Americans did not feel free at all. This poem is also a reference to how slaves in the 19th century came together at Congo Square to sing as a way of remembering their heritage. The bars of rage on the caged bird’s cage is also supposed to represent the bird’s blinding anger for being locked up in the cage. This poem reveals the depth of those feelings as a representative collective subject of her point of view that can be seen in the poem. Which proven what the Goldmann's theory (1980) that all human behavior with a historical dimension and collective subjects is connected, including individual social circles and their surrounding as a

theoretical emotion, condition, and the interest of the community

CONCLUSION

From the analysis, it can be concluded that each issue, theme, and problem in each of Angelou's poems are all connected to the backgrounds of the author as they also influenced how the poems were made into their final forms. Those backgrounds are the structure of the collective subject representative of Maya Angelou's world view, as she is also an individual who experienced a series of events in her life as a black woman and as a member of her society.

Therefore, conclusion that base on the purpose of the study, which is clarify the David Kelly personal opinion of Maya Angelou as it is also to prove the validation of Goldmann theory of Genetic Structuralism that (1) shows a collective subject that all human behavior with historical dimensions is connected, and (2) worldviews are constructed by the coherence of the context within literal work with real-life social contexts of the author, have been approved and validated, and that they can be viewed in Maya Angelou's works. Therefore, her words have been recognized as a defense of black culture, since they are mostly filled with her belief, ideology, and a reflection of people around her that also contained many different controversial issues such as race, feminism, human rights, and many others issues that awaken the feeling of solidarity toward her readers.

Further studies regarding genetic structuralism need conducting to cover other points and elements that have not been conferred yet in this study. Therefore, more research on Angelou's works is still relevant to carry out these days since this author is famous for her critical shortcomings.

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