

ABSTRACT

Billy Collins is widely received as a mainstream poet. Despite this reputation, one of his most popular poems, "Introduction to Poetry," seems to express a tendency to go against the widely accepted practice of interpretation. Moved by the tension between his mainstreamness and nonconformity, this thesis explores the countercultural potential of Billy Collins in "Introduction to Poetry" that transcends his individual stance. This thesis examines the individual stances of Susan Sontag, Paul Valéry, and Hans Ulrich Gumbrecht that oppose the values of the culture of interpretation and identifies the common ground between them. The common ground is that they all: find interpretation reductive, value sensory experience over meaning, and consider form and content inseparable. This common ground is referred to as the resistance against interpretation. The traits of counterculture in the theory of John Milton Yinger are utilised to determine whether the resistance against interpretation is countercultural, and this thesis finds that it is countercultural. A comparison between Collins's individual stance identified in "Introduction to Poetry" and the resistance against interpretation are made to determine their compatibility, and this thesis finds that they are highly compatible. Therefore, Collins's nonconformity expresses not only his individual opinion, but also a broader countercultural stance.

Keywords: counterculture, culture of interpretation, resistance against interpretation

INTISARI

Billy Collins telah dianggap secara luas sebagai penyair arus utama. Di balik reputasi tersebut, salah satu puisinya yang paling populer, "Introduction to Poetry," terlihat mengandung kecenderungan untuk menentang praktik yang diterima secara luas, yaitu interpretasi. Tergerak oleh ketegangan antara kearusutamaan dan nonkonformitasnya, skripsi ini mendalami potensi kontribudaya Billy Collins dalam "Introduction to Poetry" yang lebih besar dari posisinya secara individu. Skripsi ini membahas posisi individu dari Susan Sontag, Paul Valéry, and Hans Ulrich Gumbrecht yang menentang nilai-nilai budaya interpretasi dan mengidentifikasi titik temu di antara mereka. Titik temu tersebut adalah mereka sama-sama: merasa interpretasi itu reduktif, menilai pengalaman sensoris lebih tinggi dari makna, dan menganggap bentuk dan isi tak terpisahkan. Titik temu ini kemudian disebut sebagai perlawanan terhadap interpretasi. Ciri-ciri kontribudaya dalam teori John Milton Yinger digunakan untuk menentukan kekontribudayaan perlawanan terhadap interpretasi, dan skripsi ini mendapati ciri-ciri kontribudaya dalam perlawanan terhadap interpretasi. Perbandingan antara posisi individu Collins yang telah diidentifikasi dalam "Introduction to Poetry" dan perlawanan terhadap interpretasi dilakukan untuk menentukan keserasian mereka, dan skripsi ini mendapati tingkat keserasian yang tinggi. Dengan demikian, nonkonformitas Collins mengekspresikan bukan hanya pendapatnya pribadi, tetapi juga posisi kontribudaya yang lebih luas.

Kata kunci: kontribudaya, budaya interpretasi, perlawanan terhadap interpretasi