CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Poem

There are many branches of literary works as short stories, novels, poems, and dramas. All of them become the main discussion and teaching topics in school and university levels. Before people attempt to define poem, they need to analyze every line to understand meanings behind the poem. Some words are more definable than others. A poem has deep meanings in every words, it depends how a poet tries to explain many things in life into a poem. People try to analyze poem because in a poem contains many specific elements and how these specific elements relate to daily life. A theme is the top point in a poem, because a poet makes a poem based on specific theme and a reader tries to understand and analyze the poem to get the whole point of the poem. Once a poem is understood at its firsthand, a reader can try to define it.

Samuel Johnson as cited by tarigan (1984: 5) describes that “the poem as spontaneous expression of feelings, which full of power and based on emotion get together in peace”. From the explanation above, the writer can say that a poem is an expressing deep feeling which is full of power and based on emotion that the writer has experienced. Yet, the power embedded inside the poem is not easily being understood by reading it at once.

Speaking about poem, the World Book Encyclopedia (1966: 563) explains that “many people find rich rewards in the magic of words that capture thought, the starling image or metaphor, and the seer fun of rhyming. All life, all things seen and
felt, all joys and sorrow- all these belong to poem”. How beautiful a poem is, if only we can understand inside the use of imageries in beauty of the poem itself. Therefore, all the components of a poem can make special enjoyment for the readers itself. Then they can judge, whether the poem is beautiful, amusing, interesting, full of hatred or emotion or full of pleasure.

2.2 Structuralism Theory

There are many theories that can support in analyzing literary works. Elizabeth Barrett Browning’s poems can also be approached with several theories. However, the precise approach to solve the research problem is using structuralism in literature approach. Structuralism is an approach that analyses and describes the structure of language, as distinguished from its comparative and historical aspects become a total meaning. Structuralism in literature has many theories, but the writer does not use all of them to answer my problem statement.

To understand about structuralism theory, there is an approach to literature that was developed from a Hermeneutic concept since the year of 1819 by Friedrich Schleirmacher. Thus, the concept was developed by Wilhelm Dilthey in 1890. Hermeneutic concept is the way to receive objective literary works. Structuralism is the way of thinking about the world, especially in relation between perception and description in structure (Hawkes, as quoted by Fananie 2001: 114-116).

He also states that there are three points in structuralism. They are wholeness, transformation, and self-knowledge. Wholeness means that analyzing a literary work intrinsic elements are used; like theme, imagery, tone. Transformation means that structure can be able to do a procedure to make something new. Self-knowledge means that analyzing a literary work does not need extrinsic elements.
Teeuw, as quoted by Fananie (2001:114) states that assumption in literary work has a subpart to analyze. Hermeneutic concept is a science to interpret and to express the meaning of story in the broad meaning. The process of interpreting enables to assume or convention that the texts whose read have wholeness, unity, complexity, and coherence.

2.3 Historical Approach

One of the most basic approaches used in the analysis of literary work refers to the historical method of literary criticism. In line with this, (Russell 1966: 52) assures that the critic interprets the poem within the history, or contemporary frame of reference, behind the poem. A historical approach analyses literary work according to its history. It is based on the historical set up of the time the work was done. In other words, historical approach is one of the methods to analyze literary work in which the author and the reader comprehend the message of the literary work by remembering the moment/historic moment a long with the literary work written.

This approach sees a literary work chiefly, if not exclusively, as a reflection of its author's life and times or the life and times of the characters in the work.

Therefore, there are at least four steps in utilizing this approach:

1. Discovering the time when the poem was made, what happened to the author in that time, or is there any special moment in that time which is recorded by historian.

2. Analyzing at glance whether it is connected or not between the content of the literary work and the certain historical moments after finding out the basic information of it concerning the "when".
3. Finding the clues left by the author, usually in the forms of special terms, symbols, or figurative languages which are strongly related to the moment of the past which become the inspiration of the literary work was being made.

4. Interpreting the literary work based on the moment underlying the creation of it by comprehending and analyzing the content related to its historical moment.

2.4 Biographical Approach

According to Christopher Russell Reaske (1966), Biography is a detailed description or account of someone's life. More than a list of basic facts (education, work, relationships, and death), biography also portrays the subject's experience of those events. Unlike a profile or curriculum vitae, a biography presents the subject's life story, highlighting various aspects of his or her life, including intimate details of experience, and may include an analysis of the subject's personality.

Biographical approach examines the literary work in relation to the author’s life. And often a particular poem or song is subject to this kind of analysis simply by nature of its material in relation to the background of the author's personal experience. Understanding the social structure or way of life of a certain time period give the reader a greater knowledge base from which to draw conclusions and better understand the meaning. Discovering details about the author's life and times also provide similar ways to further develop ideas about the story. In another words, biographical approach is an approach used to understand and comprehend a literary work by studying deeper about the life of the author.
2.5 Devices

In writing a poem, a poet uses devices. According to Alexander (1963:15) devices may be divided into three groups:

2.5.1 The Structural Devices

There are three structural devices of poem: Contrast, Illustration, and Repetition. Structural devices indicate the way of the whole poem has been built and become apparent as soon as the meaning of the poem has been found.

1. Contrast

Contrast is a structure occurs when there are two completely opposite picture side by side. It is one of the most common of all structural devices. Sometimes the contrast is immediately obvious and sometimes implied.

2. Illustration

Illustration is a structure which usually takes the form of a vivid picture by which a poet may make an idea clear.

3. Repetition

Repetition is a structure occurs repeat single lines or whole stanzas at intervals to emphasize a particular idea. Repetition is to be found in poem which is aimed at special musical effects or when a poet wants to pay very close attention to something.
2.5.2 The Sense Devices

There are three sense devices of poem: Simile, Metaphor, and Personification.

1. Simile

Simile and metaphor are very special devices indeed. Their particular effect lies in the way apparently unrelated objects or ideas are brought together. A poet often compels to fix attention on one object while comparing it with another. It may be said that the quality of a poet often depends on his ability to bring together objects and ideas which are unconnected. Simile is a direct comparison and can be recognized by the use of words ‘like’ and ‘as’.

2. Metaphor

Metaphor is rather like a simile except that the comparison is not direct but implied the words ‘like’ and ‘as’ are not used. The poet does not say that one object is like another, he says it is another.

3. Personification

Personification is a sense device occurs when dead objects are given a human form, or when they are made to speak.

2.5.3 The Sound Devices

There are five sound devices of poem: Alliteration, Rhyme and Rhythm. All of them add considerably to the musical quality of a poem has when it is read aloud.

1. Alliteration

Alliteration is the repetition of the same sound at frequent intervals.
2. Rhyme

Rhyme is sound repetition occurs at line endings in poem and consists of words which have the same sound; the letters preceding the vowel, must, however, be unlike in sound.

3. Rhythm

Rhythm is a pattern of sounds which a poet imposes on the language he uses. It is the most striking of all sound devices. When a poem is read aloud, it is nearly always possible to notice that the sounds used follow a definite pattern and are meant to appeal to the ear. It has much in common with music. A poem may be reduced to a meaningless jingle if the sound does not closely match the sense. The rhythm of a poem must always help to convey the poet’s intention and give some indication of his mood.

2.6 Types of Poem

For common people, poem may be uninteresting, difficult to understand and confusing. In fact, it is not fully true, because enjoying poem does not mean having to read and understand it. In reading any poem no matter how simple or complicated, it is better to read it slowly, without making generalization.

In book Poem and Prose Appreciation for Overseas Studies by L.G. Alexander(1963:23) there are five types of poem: Descriptive, Reflective, Narrative and Sonnet.

1. Descriptive Poem

Descriptive poem is a poem which describe people or experiences, scenes or objects.
2. Reflective Poem

Reflective poem is a thoughtful poem often contains a great deal of description which the poet comments on or from which he draws conclusions. Sometimes these conclusions are directly stated, at other times implied.

3. Narrative Poem

Narrative poem is a poem which tells a story. It tends to be longer than other types of poem but it is comparatively easy to recognize the poet’s intention.

4. Sonnet

Sonnet is a poem of fourteen lines which follows a very strict rhyme pattern. It is usually divided into two parts: the ‘octave’ (the first eight lines), and the ‘sestet’ (the last six lines). The octave and sestet are separated by a break in thought: a general statement made in the octave is illustrated or amplified in the sestet. Sonnet tends to be difficult because a great deal of meaning is often conveyed in a few lines. There are three main types of Sonnet: the Petrarchan, the Shakespearean and the Miltonic.

a. The Petrarchan Sonnet

This is the strictest of the three types since only two rhymes are permitted in the octave and not more than three in the sestet. The octave is rhymed a-b-b-a-b-b-a and the sestet c-d-e-c-d-e (if three rhymes are used) and c-d-c-d-c-d (if two rhymes are used).

b. The Shakespearean Sonnet

Though this type of sonnet is also divided into octave and sestet, it has a much simpler rhyme pattern. It is really a poem consists of three stanzas each of four lines in length (these are called ‘quatrains’). The sonnet ends with the
rhyming lines, called ‘a rhyming couplet’. The pattern as follows: a-b-a-b-c-d-c-d-e-f-e-f-g-g.

c. The Miltonic Sonnet

This has the same rhyme scheme as the Petrarchan sonnet but differs in one important respect: There is no break in thought between the octave and sestet.

2.7 Elements of Poem

Like other kinds of literature such as drama and prose fiction, poem also has its elements, but the elements are different from the elements of drama and prose fiction. According to Juliana Tirajoh (1988: 17-54), Serayawati (2000: 4), and Barrows (1968: 12-16) elements of poem can be divided as follows:

2.7.1 Form

Form is the organization, arrangement, or structure of a work of art. It imposes a close relationship between words and meaning, between the words that are used and the effect that the poet is striving for. In working out of a poem, the poet must consider the effect he wishes to create. The form of poem includes:

1. Rhythm

Rhythm is the recurrence of accented and unaccented syllables in a regular or nearly regular line. It is created by the patterns of repeated sounds in terms of both duration and quality, and ideas. Rhythm implies alternation; something is here, then it is replaced by something else, and then the first thing returns.

According to the Greek word, “rhythmos” means “to flow”. In poem, the flowing quality refers to the whole movement of word in the poem. It is the way
sound, stress, pitch, syllables, and pattern of the language directly control the idea and feeling expressed in the poem.

Poets use rhythm because of four reasons:

a. To increase enjoyment of the sounds of the language  
b. To highlight and emphasize specific words  
c. To achieve a dramatic effect, and  
d. To suggest the word of the poem.

Rhythm is often used to give the listener or reader the feeling of being involved with the poem’s action. In simple way, rhythm is the reoccurrence of accented and unaccented syllables in or nearly regular pattern.

2. Stanza

Stanza is a group of verse, generally four or more, arranged according to a fixed pattern.

There are several names of stanzas:

a. Couplet consist of 2 lines,  
b. Triplet consists of 3 lines,  
c. Quatrain consists of 4 lines,  
d. Quinted consists of 5 lines,  
e. Sestet consists of 6 lines, and  
f. Octave consists of 8 lines.
3. Rhyme

Rhyme is the identity of sounds in accented syllables and of all vowels and consonants sounds following. The term rhyme is ordinarily used in words occurring at the end of matching lines of poem.

4. Line

Line is a succession of feet which usually begins with a capital letter. Line includes, for example, monometer, diameter, trimeter, tetramer, and so on.

2.7.2 Language

Every kind of literature both written or spoken can not be separated from language. In poem, language is used by the poet as a medium of expression, and may be structured and shaped to communicate a particular meaning and effect. Poets have no special group of words reserved for them. Rather it is their use of language that transforms even the simplest word into something special, something remembered. A poet organizes language into forms and images.

In short, language of poem does not only function to gather the visual conceptual sense but at the same time both of them are linked to each other. In all short of extra ways, through the operation of parallelism and contrast, repetition, and variations, language in poem can be divided into some terms:

1. Diction (choice of words)

Diction is the selection of words used in poem. A poet should always try to select the words which most appropriately convey the intended meaning. Some people assume that to make a poem is an idea, a bright idea. Certainly, poems state
ideas or say something. And yet, the most impressive idea in the world will not make a poem unless its words are selected, arranged, rearranged. Any word can be the right word, however, if artfully chosen and placed. A poet takes pains to select the best word available; the only place he may go is dictionary. Therefore, a good dictionary is indispensable for the poet and certainly for the reader.

2. Imagery

Imagery is a type of language which creates a sense of impression, represents an idea, and thus heightens expression. The most common images include comparison such as the simile, the metaphor, and the symbol. Basically, imagery is an ingredient of all creative writing, because an image is simply or fragment or virtual life which involves the reader’s sense. (sight, sharing, touch, smell, feeling, taste, and so on). An image, in other words, is anything which we can experience through the senses, or it may be a set of images appealing to more than one sense. Images are important in poem for one basic reason; they are concrete. And because they are concrete they communicate immediately and intensely to the readers. Imagery constantly adds work in poem, sometimes through single word, sometimes through extended description, but always by appealing to our knowledge of one thing in an effort to lead us to the knowledge of something else.

3. Figure of speech

Figure of speech is the general term for a number of literary and poetic devices in which the sentence is a group of words which are used to create images in the mind or to make a comparison. A poet uses figures of speech in describing
persons or objects because using figures of speech is making imaginative description in a fresh way. Poet can use many different figures of speech.

2.7.3 Theme

Theme of poem is the central concept in poem. It is the basic idea that the poet is trying to convey and which accordingly he or she allows directing his or her imagery. Most of the images, in other words, are designed to present the central theme, or main idea of the poem.

The theme of poem, in another light, is the poet’s reason for writing the poem in the first place. It is usually an abstract concept that becomes concrete through the idiom and imagery (Reaske, 1966: 42). Formulating a theme is an exercise, which helps the reader understand what the poem says; it also helps the reader experience the poem (Delisle, 1971: 45).

According to Alexander (1973: 33), to be able to appreciate a piece of literary work such as a poem, we should find its:

1. General meaning

   General meaning, that is, the readers tries to find what the poem is about.

2. Detailed meaning

   Detailed meaning, which is trying to interpret how the poet develops the poem:
   a. how he begins the poem
   b. how he develops the poem
   c. how he ends the poem
   d. Intention of the poet
Intention of the poet is his message or theme to the readers found in the poem.

2.7.4 Tone

In special discussion about tone, A. A. Serayawati Durya (2000: 17) says that “tone is the attitude of the writer toward his subjects, his readers, and himself”. Whereas, Shipley in his book (1962: 418) says that “tone is the attitude of work, as revealed in the manner rather than stated”, so that we can conclude that the tone is the attitude of the writer towards his or her work.

A speaker has ordinarily, an attitude towards the listener. He or she chooses or arranges his or her words differently as his or her audience varies, in automatic or deliberate recognition of his or her relation to them. While the concept of expression is informed obviously by Richard (1978: 182) that “the exceptional case dissimulation or instances in which the speaker unconsciously reveals an attitude he or she is not consciously, desirous of expressing, will come to mind”. In this case, a writer can possibly choose certain words to be interpreted and understood by his readers based on their level of understanding, and the words will come to his mind. It shows that a poet has to be creative since he/she has to be able to make words choosing. There are some tones that the poet usually expresses. Her tone can be personal or subjective, objective, regretful, suffering, grave, happy, demanding, contemptuous, conceited, ignorant, etc.