

## **CHAPTER II**

### **REVIEW RELATED LITERATURE**

In this chapter the writer will discuss about review of related literature that will discuss about: literature in general, poetry as literary work, literary devices, and fundamental approach.

#### **A. Literature in General**

Literature is a body of (usually) written works related by subject-matter, by language or place of origin, or by dominant cultural standards. In western culture the most basic literary types include poetry and prose, fiction and non fiction. The word literature has different meanings depending on who is using it and in what context. It could be applied broadly to mean any symbolic record, encompassing everything from images and sculpture to letters.

Every body who studies literature, either for an examination or simply for pleasure, experiences the same problem: how to understand and response to the text. As every students of literature knows, it is perfectly possible to read a book over and over again and yet still feel baffled and at lost as to what to say about it. One answer to the problem, of course is to accept someone else's view of the text, but how much

more rewarding it would be if you could work out your critical response to any book you choose or are required to study.<sup>1</sup>

To say that literature is made of language, therefore, is in no way to deny that it has a special status as verbal art.<sup>2</sup> Students of literature sometimes feel that when linguistic maintain that this strongly patterned quality, instead of being distinctive of verbal art, is in fact inherent in all use of language, they are somehow downgrading literature to an uninspired, and uninspiring, level of their own.<sup>3</sup>

One of the most compelling aspects of literature is its relationship to human experience. Reading is an act of engagement and participation. Literature allows us the chance to overcome, as perhaps no other medium can, the limitations of our own subjectivity and those limitations imposed by sex, age, social and economic condition; and the time in which we live. The relationship between literature and experience, however, is highly reciprocal. Just as literature allows us to participate in the experiences of other, so too it has the power to alter our attitudes and expectations.

In other hand, according to X. J. Kennedy (1982:35), literature is a continual exploration of a reflection upon significant in a lost form; an interpretation of experience, an exploration of creative, revelatory a deceptive power of language, a

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<sup>1</sup> Curtis, Tony. *How to study modern poetry*. 1990. hlm 1

<sup>2</sup> Cummings, Michael and Robbert simmons. *The language of literature*. 1983. hlm 7

<sup>3</sup> Ibid, hlm 15

critique of the codes a interpretive process manifested in our language and previous literature.<sup>4</sup> More formally literature as:

“Writing in which expression and form, in connection with ideas of permanent and universal interest, are characteristic or essential features, as poetry, romance, history, biography, essay, etc.”<sup>5</sup>

The form of literature can be divided into three forms. They are prose or fiction, poetry and drama. Which poetry fiction same as poem. In this chance, the writer will discuss about the poem, which is part of poetry fiction.

### **B. Poetry as Literary Work.**

Poetry is an ancient mode of expression. Some modern poets claim that poetry is a way to access the individual and collective unconscious experience of life. A poem may serve a purpose, such us sharing an emotion, the aching a lesson, commenting on society, describing a mood, or conveying any other theme the author wishes. Several authors have written poems giving their own definitions of poetry to expand on that of the dictionary. The object of poetry is to act upon the emotions. The characteristic emotional content of poetry finds expression through a variety of techniques, from direct description to highly personalized symbolism.

Poetry differs from some kinds of prose in usually being more concrete and specific. That is, it communicates experiences, emotions, attitudes, and propositions

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<sup>4</sup> Kennedy, X. J. *introduction to fiction, poetry, and drama 3<sup>rd</sup> Edition*. 1981. hlm 35

<sup>5</sup> Hamlyn. *Literature*1998. hlm 8

by dealing with a particular situation or event that implicitly embodies abstract generalize actions. Poetry usually includes some element of narrative, this story, overt or implied, may be the matter of chief interest in the poem, or it may be the means of conveying an attitude or a proposition. Poetry communication in many ways at once. The several means of communication interact with each other and may reinforce, qualify, or counteract each other to produce a net effect which is greater than the impact of the several components taken separately.

When analyzing poetry, the primary purpose remains the same, analyze the poem for its most significant feature. It's better if we know the meaning of poetry. Poetry is more compressed than either fiction or drama, and makes use of rhythm, and rhyme as a means of conveying tone.<sup>6</sup>

We began by saying that poetry is at once the most simple and the most complex form of literary expression. It is free to utilize all the aspect language the sound and rhythm and association, of words, as well as their intellectual meaning or simple denotation, all pointing up of significance and releasing of echoing overtones that can be achieved by their music and pattern, by the play sounds and ideas against each other in order to develops hints or half meaning or suggestions or states of mind which combine with the other aspects of the poem to produce a total richness of communication for beyond anything that can be indicated by a prose paraphrase or line by line explanation.<sup>7</sup>

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<sup>6</sup> Winkler, Anthony C. and Jo Roy mc. Wen. *Rhetoric Made Plain*. 1996. hlm 10

<sup>7</sup> Daiches, David. *Poems in English 1530-1940*. 1950. hlm 4

Poetry as often thought of as the most “difficult” of the three literary modes or genres. This may be true of certain types of modern poetry, but it is not true of poetry as a whole. According to those definitions there are some point which related to those definitions.

### 1. Poetry and Life

To become appreciative readers of poetry, in any case, it is necessary that we work for both concrete and subtle analysis of the poems we read. If we make no effort to understand in various ways, we cannot consider ourselves good readers.

### 2. Poetry as Art

In directing our attention to the problem of responding correctly to a poem’s meaning, we perhaps have neglected the question of responding to its art. It is not as easy to respond to art as one might think, we must confront the art of writing poetry as an art.

As with meaning, art operates on different levels, there is a basic art metrical composition which is the foundation for any poem. The art of using words to make a poem diction, tone, imagery operates upon this basic foundation. <sup>8</sup>

## **C. Literary Devices in Poetry.**

Literary devices refers to specific aspects of literature, in the sense of its universal function as an art form which express ideas through language, which we can recognize, identify, interpret and / or analyze. Literary devices collectively

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<sup>8</sup> Simon and Chuster. *How To Analyze Poetry*. 1966. hlm 10

comprise the art form's components; the means by which author create meaning through language, and by which readers gain understanding of and appreciation for their works. They also provide a conceptual framework for comparing individual literary works to others, both within and a cross genres. Both literary elements and literary techniques can rightly be called literary devices.<sup>9</sup>

Literary elements refers to particular identifiable characteristics of a whole text. They represent the elements of story telling which are common to all literary and narrative forms. For example, every story has a theme, every story has a setting, every story has a conflict, every story is written from a particular point of view, etc. in order to be discussed legitimacy as part a textual analysis, literary elements must be specifically identified for that particular text. Therefore some one or the writer must pay attention to those elements if the analysis the poetry. Those elements are as follow: theme, diction, rhyme, rhythm, point of view, mood, character, etc. but in this chance the writer will takes four elements that related to this thesis.

#### 1. Theme

Theme is the central concept developed in a poem. It is the basic idea which the poet is trying to convey and which, accordingly, he allows to direct his imagery. Most of the images, in other words, are designed to present the central theme, or main idea of the poem. The theme is in another light, the poet's reason for writing the poem in the first place. It is usually an abstract concept which becomes concrete through the idiom and imagery.

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<sup>9</sup> Braiman, Jay. *Literary Devices*. <http://www.com.2007>. hlm 1

Theme is one of those critical terms that mean very different things to different people. Theme is also used sometimes to refer to the basic issue, problem, or subject with which the work is concerned. In literature, the theme is the central idea or statement about life that unifies and controls the total work. Theme in literature, whether it takes the form of a brief and meaningful insight or a comprehensive vision of life, is the author's way of communicating and sharing ideas, perceptions, and feelings with his readers or, as is so often the case, of probing and exploring with them the puzzling questions of human existence, most of which do not yield neat, tidy and universally acceptable answers.<sup>10</sup>

There are three important points about theme in fiction need to be made. First of all, theme may be less fully developed in some works of fiction than in others. Second, it is entirely possible that intelligent reader critics will differ at times radically, on just what theme of a given work is. Third, the theme of given work need not be in accord with the reader's particular belief and values.<sup>11</sup>

## 2. Diction

Diction is a poet's choice and arrangement of words, in normal usage the word is equivalent to 'vocabulary'. In other hand, diction is the use of words in poetry. When we ask about the diction of a poem we are inquiring into the stylistic and tonal qualities of the words which the poet has chosen. We are concerned with the vocabulary of the poem. A poet should always try to select the word which most

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<sup>10</sup> Simon and Chuster. *How to Analyze Poetry*. 1966. hlm 25

<sup>11</sup> ..... *How to Analyze Fiction*. Hlm 53-54

appropriately conveys his intended meaning. Thus good diction begins with this process of selection. Analyzing diction, in summary, is no more than examining the appropriateness of the vocabulary within given poem.<sup>12</sup>

### 3. Point of View

Quite literary refers to way in which the author views his subject. In other words, when we consider point of view we must ask as many questions as possible about the poet's attitude towards his material. The convention in poetry assumes that behind each poem is a speaker who speaks the poem. Occasionally the speaker may be identified with the poet, especially when the subject of the poem seems obviously related to the poet's life as deduced from its title.<sup>13</sup>

### 4. Moral Message

In the literary work, moral value is an important elements or important component. Because it is contain the idea, opinion, critique, etc of the author. All of those called as a message or moral massage or moral value. Moral value is the important thing because it can enrich our experience life, help us to confirm our heart when faces the problem. It is shows us the other thing we never through about it. So, because of these reasons, the writer wants to dig out the moral value in the William Blake's poems.

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<sup>12</sup> Simon and Chuster. *How to Analyze Poetry*. 1966. hlm 20

<sup>13</sup> Winkler, Anthony C. and Jo Roy mc. Wen. *Rhetoric Made Plain*. 1966. hlm 25



## **D. Fundamental Approach**

Now that we have reviewed the elements of basic versification and have compiled a list of critical terms, we are ready to consider actual approaches to poetry that analysis requires. In short, we are consider here with the fundamental approach the critic can take when considering a poem for analysis. There are various pairs, or sets, of opposite approaches. Each of the approaches described is helpful in this own way and, ultimately, a complete explication of a poem requires that we approach it in various way.

### **1. Comparative Approach**

This approach probably one of the most familiar tasks presented to students taking an examination in literature is to “make a comparison of the following two poems”. By searching for the similarities or differences between poems, we are searching. When comparing any poems, one can easily begin by examining the different technical compositions which they exhibit. Often two poems will appear to be about the same subject and thus one might prematurely conclude that they were similar poem. That each of the two poets describing the same thing for a different reason. In short, in making a comparison between two poems, one should apply as many of the other methods of analyzing as one can to each of the poems being compared.

## 2. Poems in Relationship to Poems by The Same Poet Approach

A specific kind of comparative analysis deserves special mention. We often compare a particular poem with one or more poems by the same poet. We consider the poem in the light of what we know or can learn through s of the poet's other works. Similarly, we can explain attitudes, themes, and sometimes images by way of associating them with their appearance in other poems by the same poet.<sup>14</sup>

## 3. Man and Society

In this approach we are simply asking a question whenever we begin to analyze a poem, "is anything being said about man's relationship to society? As with the reference to nature, we must constantly be searching for statements with reference to society. Not all poems are concerned with this relationship. But we must look for statement, about a man and about a particular man. Most of us are familiar with all of the recent discussions of the "alienation" (from society) of modern man. On other hand we speak of man's involvement in society. A man either is or is not included in general world of people nearest him, he either is or is not known by the people or does not know them. Some poems seem to be designed to illustrate, primarily, man's relationship to society.<sup>15</sup>

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<sup>14</sup> Simon and Chuster. *How to Analyze Poetry*. 1966. hlm 25

<sup>15</sup> Ibid, hlm 26

#### 4. Man and Nature

When first reading a poem it is always useful to keep in mind to possible relationship that between man and nature and that between man and society. A good many poems deal with one or both of these relationships, to a certain extent all literature addresses itself to them. For we are thinking about man's relationship to the world of things and the world of people. <sup>16</sup>

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<sup>16</sup> Ibid, hlm 27