

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter will describe the theories and studies that have relation with this study. This chapter is presented to help the reader who loves poetry to understand the topic. The discussion begins with theory of literature, theory of poetry, theory of Shakespeare's poetry, theory of element of poetry and theory of figurative languages that related with this problem.

#### **2.1 Review of related theories**

Related theory of this study is aimed to answer the problem of the research. Theory of literature, theory of poetry, theory of Shakespeare's poetry, theory of element of poetry and theory of figurative languages will be defined based on the statement of the problems.

##### **2.1.1 Literature**

Eagleton, Terry (1996: 2) states that "literature transforms and intensifies ordinary language deviates systematically from everyday speech". However, in the literature text have much meaning and symbol and it has different meaning with our everyday speech. So the meaning is unknown instantly. The real meaning is known by using the literature dictionary. The whole meaning is not only on the figurative language or symbol but the research of literature must be real method in analysis of literature, especially poetry. So the reader will understand about the real meaning of poetry easily.

### 2.1.2 Poetry

Maybe poetry is unknown as art. It is not easy to respond it as art. It is because no poetry is ever detached from its aesthetic presentation. One of literary works is poetry. According to Hopper & Pickering (1990: 22) "Poetry is literature attempts to communicate an author's emotional and intellectual responses to his or her own existence and to the surrounding world". That statement cannot be doubted that poem has big essence for human's life. Poem can show best ways of living, spirit, thinking, and also from poem all people will get passionate of life. From this statement, Emotions and feelings of the reader will arise after read poems. The reader can feel either happiness or sadness.

### 2.1.3 Shakespeare's Poetry

Hyland, Peter (2003:126) states that :

The sonnet might seem to be a rather constricting form, with its fourteen lines of iambic pentameter (ten syllables, or five 'feet' each consisting of an unaccented syllable and an accented one) and its strict rhyming patterns.

Shakespeare's standard poetic form was blank verse, composed in iambic pentameter with clever use of puns and imagery. In practice, this meant that his verse was usually unrhymed and consisted of ten syllables to a line, spoken with a stress on every second syllable. The blank verse of his early plays is quite different from that of his later ones. It is often beautiful, but its sentences tend to start, pause and finish at the end of

lines, with the risk of monotony. Once Shakespeare mastered traditional blank verse, he began to interrupt and vary its flow.

This technique releases the new power and flexibility of the poetry in plays such as *Julius Caesar* and *Hamlet*. After *Hamlet*, Shakespeare varied his poetic style further, particularly in the more emotional passages of the late tragedies. In the last phase of his career, Shakespeare adopted many techniques to achieve these effects. These included run-on lines, irregular pauses and stops, and extreme variations in sentence structure and length.

#### 2.1.4 Element of Poetry

In every line of the poetry has their own element. More over every word in poetry has intended meaning depend on the context. Klarer, Mario (2004:30) states that “the concrete character of poetic language can be achieved on lexical-thematic, visual, and rhythmic-accoutis levels which reflect the most important elements in poetry”. Based on the Mario’s views lexical-thematic consist of dimension, diction, rhetorical figures, theme. Visual dimension consist of stanzas and concrete poetry. Rhythmic-accouctic dimension consist of rhyme and meter, onomatopeia.

#### 2.1.5 Figurative Language

Abrams, (1999: 96) states that :

Figurative language is a conspicuous departure from what uses of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. Figures are sometimes described as primarily poetic, but

they are integral to the functioning of language and indispensable to all modes of discourse

Figurative language refers to words or phrases that do not have the same meaning as their literal meaning. So the beauty of the poems will be found by look for the real meaning of that figurative language. Some of figurative language that is usually used in aliterary work will be found. Some of them are allegory, antithesis, hyperbole, irony litotes, metaphor, paradox, parallelism, personification, simile and sneedoché. These are the explanation and the example of each figurative language:

#### 2.1.5.1 Allegory

“Allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the “literal”, or primary, level of signification, and at the same time to signify a second, correlated order of signification” (Abrams, 1999: 5).

An allegory is a narrative that uses a system of implied comparison-often including symbols-to develop two or more simultaneous levels of meaning.

Example : From Rumi’s poem “The Waterwheel”,  
*Stay together, friends.*  
*Don’t scatter and sleep.*  
*Our friendship is made*  
*of being awake.*  
*The waterwheel accepts water*  
*and turns and gives it away,*  
*weeping.*

*That way it stays in the garden,  
Whereas another roundness rolls  
through a dry riverbed looking  
for what it thinks it wants.  
Stay here, quivering with each moment  
like a drop of mercury.*

#### 2.1.5.2 Antithesis

“Antithesis is a contrast or opposition in the meanings of contiguous phrases or clauses that manifest parallelism – that is, similar word-order and structure-in their syntax” (Abrams, 1999: 11). Antithesis is the use of contrasting concepts, words, or sentences within parallel grammatical.

Example : From John Donne’s poem “Community”,  
*“Good we must love, and must hate ill,  
For ill is ill, and good good still;  
But there are things indifferent,  
Which we may neither hate, nor love,  
But one, and then another prove,  
As we shall find our fancy bent*

Two contrasting words “love” and “hate”, it emphasizes that we love good because it is always good and we hate bad because it is always bad. It is a matter of choice to love or hate things which are neither good or bad.

#### 2.1.5.3 Hyperbole

“The figure of speech, or trope, called hyperbole (Greek for “overshooting”) is bold over statement, or the extravagant exaggeration of fact or possibility” (Abrams, 1999: 120). Hyperbole is used to emphasize an amusing effect. By using hyperbole, the writer makes common human feelings remarkable and intense to such an extent that they do not remain ordinary. In literature, usage of hyperbole develops contrast. When one

thing is described with an over statement and the other thing is presented normally.

Example : From W. H Auden's poem "As I walked One Evening",

*I'll love you, dear, I'll love you  
Till China and Africa meet,  
And the river jumps over the mountain  
And the salmon sing in the street,  
I'll love you till the ocean  
Is folded and hung up to dry*

The use of hyperbole can be noticed in The meeting of China and Africa, the jumping of the river over the mountain, singing of salmon in the street, and the ocean being folded and hung up to be dried are exaggerations not possible in real life.

#### 2.1.5.4 Irony

"Verbal irony (which was traditionally classified as one of the tropes) is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed" (Abrams, 1999: 135). Irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning of the words.

Example : From Coleridge's poem "The Rime of the Ancient

Mariner",  
*"Water, water, everywhere,  
And all the boards did shrink;  
Water, water, everywhere,  
Nor any drop to drink."*

Ironically, there is water everywhere but they do not have a single drop of water drink.

#### 2.1.5.5 Litotes

“A special form of understatement is litotes (Greek for “plain” or “simple”), the assertion of an affirmative by negating its contrary” (Abrams, 1999: 120). Litotes uses ironical understatement in order to emphasize an idea or situation rather than minimizing its importance. It rather discovers a unique way to attract people’s attention to an idea and that is by ignoring it.

Example : From Robert Frost’s poem “Fire and Ice”,

*Some say the world will end in fire,*

*Some say in ice.*

*From what I’ve tasted of desire*

*I hold with those who favor fire.*

*But if I had to perish twice,*

*I think I know enough of hate*

*To say that for destruction ice*

*Is also great*

*And would suffice*

That short piece “Fire and ice” calling the destruction caused by the “ice” as “great” is balanced by an opposing statement “would suffice” that is an understatement.

#### 2.1.5.6 Metaphor

“Metaphor is a departure from the literal (that is, the standard) use of language which serves as a condensed or elliptical simile, in that it involves an implicit comparison between two disparate things” (Abrams, 1999: 155). Metaphor is a figure of speech which makes an implicit, implied or hidden comparison between two things or objects that are poles apart from each other but have some characteristics common between

them or the equation of one thing with another without actual comparison is called metaphor. Usually many metaphor is used in the poetry. The best way to understand a metaphor is by trying to find the literal meaning of the word.

Example : In Emily Dickinson's poem, Emily describes hope to be like a bird.

*Hope*

*Hope is thing with feathers*

*That perchs in the soul*

#### 2.1.5.7 Paradox

“A paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense” (Abrams, 1999: 201). Paradox is a statement that contradicts itself or a situation which seems to defy logic.

Example : From J. Patrick Lewis's poem “The Unkindest Cut”,

*Knives can harm you, heaven forbid;*

*Axes may disarm you, kid;*

*Guillotines are painful, but*

#### 2.1.5.8 Parallelism

Parallelism is the usage of components in a sentence that are grammatically the same; or similiar in their construction, sound, meaning or meter. <sup>1</sup> Parallelism is the usage of repeating words and forms to give pattern and rhythm to a passage in literature.

Example : From Allen Poe's poem “Annabel Lee”,

*I was a child and she was a child,*

*In this kingdom by the sea,*

*But we loved with a love that was more than love-*



<sup>1</sup> Literary Devices, *Definition and Examples of Literary Terms*, <http://www.literarydevices.com/parallelism/>, (accessed in April 11<sup>th</sup>2015 at 08:13 pm).

*I and my Annabel Lee-*

*With a love that the winged seraphs of Heaven*

*Coveted her and me*

The first line of this stanza contains the epistrophic repetition of “was a child”. As parallelism, this serves to show that both the speaker and Annabel Lee were young when they first fell in love, but that their youth did not negate the depth of their love.

#### 2.1.5.9 Personification

“Personification constitutes a form implied comparison and allows the poet to describe with energy and vitality what might otherwise have remained inanimate or lackluster” (Hopper and Pickering, 1990: 70). Personification is a figure of speech in which a thing, an idea or an animal is given human attributes. The non-human objects are portrayed in such a way that we feel they have the ability to act like human beings. Personification is not merely a decorative device but it serves the purpose of giving deeper meanings to literary texts.

Example :

From William Blake’s poem “Two Sunflowers Move in a Yellow Room”,

*“Two Sunflowers*

*Move in the Yellow Room.*

*“Ah, William, we’re weary of weather,  
said the sunflowers, shining with dew.*

*Our traveling habits have tired us.*

*Can you give us a room with a view?”*

The sunflowers are depicting a human characteristic of weariness caused by the weather. In a human way, they make a request to the poet to put them in a room with a window of sunshine.

#### 2.1.5.10 Simile

“Simile is a comparison between two different things which are connected by “like, “than,”as,” or”compare,” (Klarer, 2004: 32). A simile is an easy way to compare two things, so example of simile poems include any poem that make comparisons using the word “like” or “as”, etc.

Example : From William Shakespeare’s poem “Sonnet 130”,  
*My mistress’ eyes are nothing like the sun;*  
*Coral is far more red than her lips’ red;*  
*If snow be white, why then her breasts are dun;*  
*If hairs be wires, black wires grow on her head.*

Shakespeare goes against the expectation praising his mistress’s beauty and instead says what she is not like. Her lips are not as red as coral, her skin is not pure as snow, and so on.

#### 2.1.5.11 Synecdoche

“Synecdoche is a figure of speech in which a part is used to signify the whole or, less frequently, the whole is used to signify the part” (Hopper and Pickering, 1990: 445). Synecdoche is a literary device in which a part of something represents the whole or it may use a whole to represent a part.

Example : From Coleridge’s poem “The Rime of The Ancient Mariner”

*“The western wave was all a-flame.*  
*The day was well was nigh done!*  
*Almost upon the western wave*  
*Rested the broad bright Sun”*

The “western wave” is a synecdoche as it refers to the sea by the name of one of its parts i.e. wave.

## 2. 2 Review of Related Study

Analyzing a poetry in terms of figurative language and symbols are still interesting to research. Such research offers a good input to literary study. Thus this research will be useful in terms of poetry study as well as literary study. Based on that I have read, there are two researchers that analyze poetry. Fitri Iryanti (2010), Published in Syarif Hidayatulloh University, A Figurative Language Analysis on Sylvia Plath Poems "*Mirror, Morning Song and Metaphors*" using figurative language theory. But her analysis is only to find the kinds of figurative language. Similarly, Birrul Walidain (2012), Published in State Institute for Islamic Studies (STAIN), Figurative Language in Rupert Brooke's Poems "*The Fish, A Channel Passage, Heaven, Menelaus and Helen, the great Lover*" using figurative language theory. His research is only to find the idea and revealing idea in that poem. Thus, in this study not only to analyze the kinds of figurative language, but also symbols and revealing message the possible meanings found in "*A Fairy Song*", "*A Madrigal*", and "*All the World's a Stage*" by William Shakespeare.