

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter presents relevant theories about literature. It helps to analyze the literary work. First part of this chapter is about the meaning of literature, and second part is about the elements of poetry. Each part can be described as follows:

#### **2.1 Review of Related Theory**

##### **2.1.1 Literature**

Generally, most people have their own suggestions about literature. Many sources tell us that literature is something an artistic way. The word “literature” is derived from Latin word “*Littera*” means “letter” which is the smallest element of alphabetical writing. McFadden (1978: 56) states as follows:

Literature is a canon which consists of those works in language by which community defines itself through the course of its history. Literature works primarily artistic and also those aesthetic qualities are only secondary. The self-defining activity of the community is conducted in the light of the works, as its members have come to read them (or concritize them).

Almost similarly, according to Ade and Okunoye’s view, literature is summed up as permanent expressions in words (written or spoken), specially arranged in pleasing accepted patterns or forms. Ade and Okunoye further state that literature expresses thoughts, feelings, ideas or other special aspects of human experiences (2008: 19).

Based on all definitions above, it can be concluded that literature is an art form that arises out of the human ability to create language. When explaining about language it can be spoken or written texts. Maybe we expect if we are

talking with other people or that everything on the reading list or will be literature. But, literature is given more value than others. Literature may consist of written or spoken as well as on original imagination.

The genres of literature are important to learn about. Genres of literature refers to the different categories of literary composition in relation to their content and technique used. Klarer (2004: 9) states as follows:

Among the various attempts to classify literature into genres, the triad *epic*, *drama*, and *poetry* has proved to be the most common in modern literary criticism. The epic was widely replaced by the new prose form of the novel in the eighteenth century, recent classifications prefer the terms *fiction*, *drama*, and *poetry* as designations of the major literary genres.

Based on Klarer's view above, it can be concluded that the term genres of literature is divided into three main genres. They are fiction, drama, and poetry.

The researcher chooses poetry in her research. It will be explained in detail in the next section.

### **2.1.2 Poetry**

Poetry as the art of writing thoughts, ideas, and dreams into imaginative language. Poets may write a poem by using their intellectual powers or in depth of their sensibilities. The truth poetry is to describe the human soul truly—the emotion are written in large characters.

In Pickering and Hoeper's view, poetry provides a traditionally accepted format (in ballads, lyric, odes, sonnets) for the publication of short but independent pieces of narration, description, or reflection. They clarify that "poetic license" permits verse to depart on occasion from the standard rules of logic and grammar governing ordinary prose. They conclude that poetry tends to

make more use than prose of symbolism, imagery, and figures of speech. It relies more heavily than prose on the sound and rhythm of speech and hence often employs both rhyme and meter (1990: 628).

Almost similarly, In Flanagan's view, poetry is an imaginative awareness of experience expressed through meaning, sound, and rhythmic language choices so as to evoke an emotional response. Poetry has been known to employ meter and rhyme, but this is by no means necessary. Poetry is an ancient form that has gone through numerous and drastic reinvention over time. The very nature of poetry as an authentic and individual mode of expression makes it nearly impossible to define (2013).

Based on all definitions above, it can be concluded that poetry is an literary work in a rhythmical form of words which express imaginative, emotional, and intellectual experience of the poet. It transmits thought from the poet to the reader or listener's sense.

### **2.3 Figures of Speech**

Based on Kennedy and Gioia's view, figures of speech are not devices to state what is demonstrably untrue. Indeed they often truths that more literal language cannot communicate; they call attention to such truths; they lend them emphasis (2005: 119).

According to Wiehardt's view, figure of speech is a word or phrase that departs from everyday literal language for the sake of comparison, emphasis, clarity, or freshness (2012).

Based on all definitions above, it can be concluded that figure of speech is words or phrase from literal statement both written or spoken language. It emphasize the meaning of words or phrase inside.

### **2.1.3.1 Types of Figures of Speech**

In Lee and Galati's view, three of the most common figures of speech, or types of literary imagery—simile, the metaphor, and the analogy—are all based on comparing one thing to another. They further explain that two other figures of speech—*metonymy* and *synecdoche*—carry as sociational values somewhat different from those of the three “comparison” figures mentioned above (1977: 448-449).

In Brogan's view, the figures of speech in common currency today have been reduced to seven: synecdoche, metonymy, simile, metaphor, personification, allegory, and—a different but related device—symbol (1994: 114).

#### **2.1.3.1.1 Simile**

According to Odle's view, simile is a comparison between two distinct things using the words *like*, *as*, or *though*. He further explain that like a metaphor, a simile connects something familiar or mundane (the tenor) to something it is not commonly associated with (the vehicle) (2012: 3).

In Kennedy and Giogia's view, simile is a comparison of two things, indicated by some connective, usually *like*, *as*, *than*, or a verb such as resembles (2005: 121).

Based on Little's view, simile is a comparison using the word "like" or "as" (1966: 154).

Based on all definitions above, it can be concluded that simile is figures of speech that compares one noun to another noun by using word *like*, *as*, *though*, and *than*.

Example:

*Youth like summer morn*

*Age like winter weather*

(Shakespeare: *The Passionate Pilgrint*)

*The cat went here and there*

*And the moon spun round like a top*

(Yeats: *The Cat and the Moon*)

### **2.1.3.1.2 Metaphor**

In Little's view, metaphor is a comparison ommiting the words *like* and *as* so that one object is likened to another by being said to *be* that other (1966: 164).

In Lee and Galati's view, a metaphor states that something else, based on some related but not identical factor. It establishes a relationship between two elements which may be dissimilar in their basic components and yet have attributes in common (1977: 449).

According to Odle's view, metaphor is an implicit comparison between two essentially unlike things. He further states that good metaphors help readers see old things in new and different ways (2012: 2).

Based on all definitions above, one can say that metaphor is an implied comparison between two different things that actually have something important in common.

Example:

“The Undermining of the Defense Economy” by James Wright (1963)

*Little boys lie still, awake,*

*Wondering, wondering,*

*Delicate little boxes of dust*

Metaphors connect something familiar or even mundane (in this case, “little boys”) to an image it is not commonly associated with (“delicate little boxes of dust”). The familiar item is called the tenor; the image the metaphor associates with it called the vehicle.

### **2.1.3.1.3 Analogy**

In Little’s view, analogy is sustained simile and metaphor, likening one state of affairs to another in a series of comparisons (1966: 164).

Based on Lee and Galati’s view, an analogy is extended metaphor and may serve to implement an entire poem (1977: 449).

Based on all definitions above, one can say that analogy is a figure of speech which is compared two things with similar thing. Analogy is quite different with metaphor. If metaphor means that x is the same as y in all situations. But analogy it means that x is the same as y in some situations.

Example:

The Archbishop of Canterbury, in Henry V, draws an analogy between a kingdom and a beehive:

*They have a king and officers of sorts;*

*Where some, like magistrates, correct at home,*

*Others, like merchants, venture, trade a broad,*

*Others, like soldiers...*

(Shakespeare: *Henry V*, 1, 2.)

#### **2.1.3.1.4 Metonymy**

Based on Wales in Peng Su, metonymy as ‘a rhetorical figure or trope by which the name of a referent is replaced by the name of an attribute, or of an entity related in some semantic way (e.g. cause and effect; instrument; source)’ (1994: 142).

Based on Kennedy and Gioia’s view, in metonymy—the name of a thing is substituted for that of another closely associated with it (2005: 130).

According to Odle’s view, metonymy is a figure of speech in which something is referred to by something commonly associated with it (2012: 3).

Based on all definitions above, it can be concluded that metonymy is a figure of speech consist of substituting a noun to another noun to suggest it.

Example:

Paul Verlaine, in his “Chanson d’Autome” (1866), employs metonymy when he uses “hours” to refer to a clock.

*All suffocating*

*And pale when*

*The hour sound,  
I remember  
The former days  
And weep;*

#### **2.1.3.1.5 Synecdoche**

Based on Lee and Galati's view, synecdoche is the use of a part for a whole, such as "sail" for "boat" (1977: 449).

Based on Kennedy and Gioia's view, synecdoche is the use of part of a thing to stand for the whole of it or vice versa (2005: 130).

According to Odle's view, synecdoche is a figure of speech in which a part of something represent the whole. He further explains that in the nautical expression "all hands on deck," hands represents sailor. To refer to a car as "wheels" is to employ synecdoche (2012: 3-4).

Based on all definitions above, it can be concluded that synecdoche is used of a part to imply the whole, an individual for a class or a material for the thing.

Example:

*I should have been a pair of ragged claws*

*Scuttling across the floors of silent seas*

(T.S. Eliot, "*The Love Song of J. Alfred Prufrock*")



#### **2.1.3.1.6 Personification**

Based on Kennedy and Gioia's view, personification is a figure of speech in which a thing, an animal, or an abstract term (truth, nature) is made human (2005: 128).

According to Odle's view, personification is a figure of speech that gives human or animate qualities to inanimate object or to an abstract idea (2012: 3).

Based on all definitions above, one can say that personification is a figure of speech which is given human attributes to inanimate objects or abstract thing.

Example:

Carl Sandburg personified fog in his poem "Fog" (1916).

*The fog comes*

*On little cat feet.*

*It sits looking*

*Over harbor and city*

*On silent haunches*

*And then moves on*

#### **2.1.3.1.7 Allegory**

Based on Little's view, allegory is pointing a moral about religious or political life by telling a tale about characters who personify abstract qualities (1966: 165).

Based on Peng Su's view, allegory is a figure of speech or trope that is close relation of the symbol, which is viewed by some scholars in terms of the former (1994: 144).

Based on all definitions above, it can be concluded that allegory represents events leading up to real political life and religious value.

Example:

Time, Real and Imaginary: An Allegory Samuel Taylor Coleridge

*On the wide level of a mountain's head,  
(I knew not where, but 'twas some faery place)  
Their pinions, ostrich-like, for sails outspread,  
Two lovely children run an endless race,  
A sister and a brother!  
This far outstript the other;  
Yet ever runs she with reverted face,  
And looks and listens for the boy behind:  
For he, alas! is blind!  
O'er rough and smooth with even step he passed,  
And knows not whether he be first or last.*

#### **2.1.3.1.8 Symbol**

Based on Mikics' view, symbol is characterized by a translucence of the Special in the individual or of the General in the Especial or of the Universal in the General. He exemplifies, Coleridge "partakes the Reality which it renders intelligible." For Coleridge, the symbol has an incarnation weight (2007: 293)

Almost similarly, according to Odle's view, symbol is an object that represents something else. He further explains that typical examples include flags to represent nations , and color represent ideas or qualities. He exemplifies in John

Keats' "Ode to Nightingale" (1819) the real nightingale quickly becomes a symbol that represents a life of pure, unfettered joy (2012: 5).

In short, symbol is characterization or an object to represent another objects or things.

### **2.1.3.2 Other Figures of Speech**

Beside some figures of speech above, the researcher has found the other figures of speech. Based on Alm-Arvius (2003), states that kinds of figures of speech are *oxymoron*, *hyperbole*, *understatement*, and, *pun*. The researcher has found the other types of figures of speech based on some literary scholars such as *irony*, *apostrophe*, and *archaism*. They are described as follows:

#### **2.1.3.2.1 Oxymoron**

Based on Alm-Arvius' view, an oxymoron is a paradoxical combination of words or expression with opposite, that is more or less straightforwardly antonymic senses, like *bitter-sweet*, *the sound of silence*, and *Eyes Wide Shut*, the title of a Stanley Kubrick film (2003: 134).

Almost similarly, according to Odle's view, oxymoron is a figure of speech in which two opposite or apparently contradictory words are juxtaposed (2012: 3).

Based on all definitions above, one can say that oxymoron is the combination of two words or phrases having opposite meanings.

Example:

Emily Dickinson writes in “I Heard a Fly Buzz—when I died—“ (1890)

*The Eyes around—had wrung them dry—*

*And Breaths were gathering firm*

*For that last Onset—in the Room—*

Onset refers to a beginning and *last* to an end. Dickinson employs his oxymoron to emphasize that, for Christians, death is the beginning of eternal life.

### **2.1.3.2.2 Hyperbole**

In Alm-Arvius’ view, exaggeration is very common in language, and hyperbole is the term used for this kind of figure of speech. Occasionally the synonym overstatement is used instead. She further explains that many hyperbolic uses because a literal interpretation of them would be impossible and absurd (2003: 135).

According to Odle’s view, hyperbole is a figure of speech that uses deliberate, and often extreme, exaggeration to achieve an effect (2012: 2).

Based on all definitions above, one can say that hyperbole or overstatement is the use of exaggeration for effect. It is producing a more striking effect than a really are.

Example:

John Ciardi uses hyperbole in his description of a boy in his poem “Speed Adjustment”.

*Why does a boy who’s fast as a jet*

*Take all day—and sometimes two—*

*To get to school?*

### **2.1.3.2.3 Understatement**

Based on Little's view, understatement is the opposite to hyperbole; a metaphor in which something is said to be less than it is (1966: 165).

Similarly, based on Alm-Arvius' view, understatement is the opposite of hyperbole, because a strictly literal reading of such a turn of phrase makes something more insignificant or presents in a subject matter in a more negative light than the speaker (or writer) really intended after all (2003: 136).

Based on all definitions above, it can be concluded that understatement is figure of speech which is a writer or a speaker makes a situation seem less important than it is.

Example:

*Mareutio: (Of the swordsman who has mortality wounded him)*

*.... a cat, to scratch a man to death!*

(Shakespeare: *Romeo and Juliet*, III, 1.)

### **2.1.3.2.4 Pun**

Based on Alm-Arvius' view, a pun is a kind of word play that is made possible by the ambiguity of a lexical unit or a longer compositional string (2003: 141).

According to Odle's view, pun is a play on words that have similar spellings and/or pronunciations but different meanings. A pun may also revolve around a single word that has multiple meanings (2012: 3).

Based on all definitions above, it can be concluded that pun is a play on words. Sometimes is different senses of the same word but sometimes is also on the similar senses in different words.

Example:

(a) *Seven days of work make one week.*

(b) *We put people in front of cars.*

#### **2.1.3.2.5 Irony**

Lovinger (2002: 194) states that irony is the contrast then is between the apparent meaning of words that are written or spoken and a far different meaning beneath the surface.

Similarly, based on Mikics' view, irony in its simplest form is a trope that consists of saying one thing while meaning something opposite (2007: 160). He exemplifies that Antony, by repeatedly telling the crowd in Shakespeare's *Julius Caesar* that "Brutus is an honorable man", clearly means to show them that Brutus is in fact dishonorable, the murderer of Caesar.

To sum up, irony which the real meaning is the opposite of that which is conveyed by the language used.

#### **2.1.3.2.6 Apostrophe**

Apostrophe—at least in Little's view—is addressing an absent person, or a personified figure (1966: 166).

Almost similarly, according to Odle, apostrophe is a figure of speech in which the speaker addresses an inanimate object, an abstract idea, or a person who is not present or not living (2012: 2).

In brief, apostrophe is a figure of speech is addressing an inanimate object, an abstract idea, or absent person who is not living.

Example:

*Death, be proud, though some have called thee*

*Mighty and dreadful, for thou art not so ....*

(Donne: *Holly Sonnets*)

#### **2.1.3.2.7 Archaism**

Based on Cuddon's view, archaism is the term denotes what is old or absolute. He clarifies that many archaisms were used because of their associations with the past especially those linked to the age of chivalry and romances (1999: 52). Based on the statement above, it can be concluded that archaism a term to show what is old of the poem.

Example:

This stanza from Thomas Parnell's *A Fairy Tale* (c 1700) illustrates a grotesque use of the Spenserian variety:

With that Sir Topaz, hapless youth!

In accents faltering, *ay* for *ruth*

Intreats them pity *graunt*;

For *als* he been a mister *wight*,

Betray'd by wandering in the night

To tread the circled haunt.

The italicized words were all archaisms by the time this was written.

All of figures of speech that explained above, may just view little that used in analysis three poems in this research. The three poems are “If You were Coming in the Fall,” “I cannot Live with You,” and “I’m Wife, I’ve Finished That”. All of those poems created by Emily Dickinson.

#### **2.1.4 Total Meaning**

We as the readers should be able to know intellectual qualities in that poem. By using total meaning, we should not confuse prose meaning itself. Total meaning is the complete experience of the poem, involving the whole senses of the person, emotion, imagination, and intelligence. Based on Mlondo’s view, if the poem can elicit a response in either physical or emotion terms from an audience, the poem has succeeded (1994: 16). Based on statement above, one can say that responses of the reader should be able to determine by the total experience. Reader’s responses makes a poem successfully.

When discussing about “Total Meaning”, Brooks and Warren in Mlondo state that total meaning of a poem is to be carefully distinguished from the even, real or imaged, that occasions the poem, as well as from the material of the poem or even from particular statements in the poem (1994: 17-18). Based on statement above, it can be seen that total meaning of poem is bringing about significant statement. It is the power of communication between the poet and the reader through a poem.



On the other hand, based on Mokgokong's in Mlondo view, "meaning" is that part of our total reaction to the word which is the thought of what the word symbolize. He further states that in other words, meaning is both objective and subjective—the one is complementary to the other (1994: 19).

## **2.2 Review of Previous Studies**

The researcher has found the other research by Hajar entitled is *Figurative Language in Five Poems of William Blake* (2010). She was very interested to analyze types of figurative language, the meaning of figurative language, and the effect of figurative language used in William Blake's poems. She uses Lynn Altenberd and Laurence Perrine's theory to find out kinds of figures of speech. She has found 27 (twenty seven) figures of speech.

She uses qualitative research method in her research. The data for her research were taken from five classic poems of William Blake entitled are "*The Clod and The Pebble*", "*Jerusalem*", "*A Song*", "*The Angel*", and "*A Poison Tree*." However, there are many types of figures of speech have mentioned but only *Symbol* as the common figure of speech used by the poet. On the other hand, anaphora, repetition, personification, alliteration, allegory, and paradox are the less common figures of speech used.

There were some similarities between Hajar's research and the researcher's research. First, both of them are analyzing about figures of speech. Second, both of them are using poems as their object research.

However, there were some similarities but there were also some differences between Hajar's research and the researcher's research. Although they

are using poems as the object but Hajar's research has chosen William Blake's poems and the researcher has chosen Emily Dickinson's poem. Hajar's research took two theories of figures of speech by Lynn Altenberd (1969) and Laurence Perrine (1969). The present research are using various theories and more recent such as Alm-Arvius (2003), Kennedy and Gioia (2005), and Odle (2012). The present research would like to analyze the total meaning in revealing of the poems beside analyze types of figures of speech.

The previous research gives new knowlegde to the readers especially to the researcher who is analyzed the same thing. She gives the researcher inspiration and contribution to understand types, meaning language, and the effect of figures of speech.