

CHAPTER II

LITERATURE REVIEW

This chapter discusses about the related literature that support this research. It begins with the theory of literature, theory of imagery, the kind of imagery, theory of meaning, and the last is review previous study. All the theory which the writer use is mentioned in this chapter.

2.1 Literature

Literature is referred to as the entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word. The definitions, therefore, usually include additional adjectives such as “aesthetic” or “artistic” to distinguish literary works from texts of everyday use such as telephone books, newspapers, legal documents, and scholarly writings. According to Mario Klarer Etymologically, the Latin word “litteratura” is derived from “littera” (letter), which is the smallest element of alphabetical writing. (2004:1)

Another statement from Adrian Beard The word ‘literature’ has Latin origins. ‘Littera’ meant letter, and litteratura’ meant knowledge of reading and writing. Gradually, during the seventeenth and eighteenth centuries, the word was applied to writing which was consciously stylish, often putting effect before meaning. At this time, the word was still applied to any writing on any topic (2001:135)

Another statement come from Kennedy, he said that although the literature is a widely recognized genre of scholarly writing, she also said

there is no clear understanding of what constitutes a body literature (2007:139). In Abrams view literature is term that applied to a number of works in drama and prose fiction which have in common the sense that the human condition is essentially absurd, and that this condition can be adequately represented only in works of literature that are themselves absurd (1999:01). Wellek and Warren (1978:176) stated literature is related to all aspect of language. A work of art is, first a system of sounds, hence a selection from the sounds-system of given language.

In according to Pickering and Hoeper's literature is a universal one, answering a number of psychological needs that all of us, in certain moods and on certain occasions, share. Such needs, to be sure, vary greatly from individual to individual, for they are. In turn, the products of our separate tastes, experiences, and education (1990:1).

Based on that statement above the researcher concludes that literature is expression which has same meaning condition of human is absurd. Literature is anything about expression, it also relates language, experiences, and education, with language the human can express their experiences.

2.2 Poetry

Cairns Craig suggests, moreover, that for Yeats, Eliot, and Pound, 'the initial effort to maintain a "pure" poetry led them to analyses the problems of poetry as lying in the social world, and solving poetic problems became, therefore, a matter of solving social problems' (Craig, 1982: 20).

According to Wendy Nyemaster Poetry is the perfect medium for recording epiphanies, because you don't have to explain exactly; you can rely on feelings, perceptions, circumstances, and images. You can honestly describe and not worry about constructing perfect sentences or making worldly sense. (2008:245)

Statement Anton Chekov Human creativity, in collaboration with the human ability to appreciate poetry, the visual arts, music and dance imparts the energy to live. (2009:152)

According to Pickering and Hoepfer poetry is not always rhymed, not always metrical, not always concerned with beauty, not always high-toned an moral, also not always profound (1990:662).

According to Holman and Harmon poetry is a term that applied to the many forms in which humans begins have given rhythmic expression to their most imaginative and intense perceptions of the world and themselves (1986:384)

Based on several statements above the researchers conclude that poetry is expression of author fell perception, images , so reader can be learn many lesson in to poem to creativity.so poetry describe to human to expression feel to genres relating music, dance art, or poetry.

2.3 Imagery

Most figure of speech gives a picture in one's mind. These pictures created or suggested by the poet are called images. To participate fully in the world of poem, one must understand how the poet uses image to convey more than what was actually said or literally meant. Imagery refers

to the pictures which are perceived by our mind's eyes, ears, nose, tongue, skin, and through which experienced the duplicate world created by poetic language. According to Abraham this term is one of the most common in criticism, and one of the most variable in meaning. Its applications range all the way from the "mental pictures" which, it is sometimes claimed, are experienced by the reader of a poem, to the totality of the components which make up a poem (1999:121) Based of the statement about the researchers conclude that imagery "imagery" in this usage includes not only visual sense qualities, but also qualities that are auditory, tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensations of movement) imagery can help reader to imagine about something happened in the poem, so that reader know about meaning of poem. With image or fell the reader easier to understand the meaning of poem. From the opinion above, I found that there is a similarity among image and imagery, they are similar in the references, but different in the appearances. In this case, image is the presentation of the experiences in human's mind, but imagery is its presentation of the picture of mind in language. In other words, image is the picture of mind, while imagery is the representation of the picture of mind in language. Imagery usually calls mental picture in a poem, where readers can experience what the poem says. Essentially the true "meaning" of a poem lies in the total effect that it has upon the readers. Very often that effect stimulated a response which is not just a reaction to what poet has to say, but which draws on the readers' intellectual and emotional expression. Imagery can

be of central importance in creating this response within the readers. according to Erin Franklin(1996 49-52) view imageries divided into some kind there are: visual imagery, Auditory imagery, olfactory imagery, gustatory imagery, tactile imagery, kinesthetic imagery

1.3.1 Visual imagery

When you see your fingers extending into space or your head floating up like a helium filled balloon, you are using visual imagery. It means Visual imagery is imagery in contact with the sense of sight. Visual imagery is the type most often found in poetry. Stimuli which stimulated by visual imagery to senses of sight will make the shadow of the imagination that not look as if real. (1996:49)

Robert and Jacobs also stated that: visual image most significance of our sense for sight is the key to our remembrance or recollection of other impressions. As might be expected, therefore, the most frequent imagery in literature is to things we can visualize either exactly or approximately (2002:604).

Based on the statement above the researcher's concludes that visual imagery is something that can be seen sight which author described in a poem. Visual imagery can give impulse to visualization so that something that cannot be seen will be seen as a real although in the fact the reader never seen it. So visual imagery as a effect a poem that the reader seen with sense sight.

2.3.2 Auditory imagery

Auditory (aural) imagery can be used by musicians to hear beforehand the sound they want their instruments to produce. Dancers can hear the music in their “mind’s ear” while practicing certain dance sequences. Before doing a pirouette, it is helpful to have a sense of hearing your turning rhythm. Jaclyn Villamil , ballet teacher and Laban Movement analyst, once suggested the auditory image of hearing an ascending scale as you raise your leg into extension. In alignment. (1996:51).

In Robert and Jacob’s view auditory imagery reference to sounds are frequent (2002:605). Auditory imagery is also a that often appears imagery in poetry and represented to parse or describe the sound. Poet who often uses this type of imagery is called a poet additive. So auditory imageries is an image that produced by ears. Auditory imageries is inexpression of the author in poem by sounds. Auditory imagery is something that relation with image of heard so that the readers know about idea of the poet the contained in a poem and the readers can imagine and listen about situation or something happened as a real.

2.3.3 Olfactory imagery

The sense of smell, very important for animals, is less important for humans than the visual and auditory senses. Yet olfactory images can be powerful. A smell can instantly conjure the distinct ambiance of a place visited long ago. Smells attract and repel us like no other sensory stimulation. Try the olfactory image of moving through a space filled with

the scent of a luscious perfume and notice how it affects your posture. practice, you can "hear" the strength of your central axis, imagining it to be a powerful geyser. You might also remember the pitch and timbre of a helpful correction you received in class and can store it in your auditory memory for future use. It means this olfactory imagery that highlights the role of the senses of smell. (*ibid*).

According to Robert and Jacob's olfactory imagery refers to smell, often includes observation about the fragrance (2001:607). Based on the statement above the writer concluded olfactory imagery is representation of the authors in a poem that derived from a smell. Olfactory imagery will be the strength of the meaning poem.

2.3.4 Gustatory imagery

Gustatory images govern the realm of taste. A good cook can imagine how a sauce will taste before mixing the ingredients, or how the taste of a soup will change depending on what spices are added. An actor might imagine the tastes his or her character encounters during a lunch scene. Clay Taliaferro, original member of the Jose Limon dance company who is famous for his role in Limon's choreography of The Moors Pavane, directed the dancers at a workshop in France to be involved in the movement as if tasting it, as if chewing on a sweet, succulent carrot. (*ibid*)

Robert and Jacob's said that gustatory imagery derived from referring to taste (2002:607). It means the gustatory imagery is imagery associated with the sense of taste. How the authors provide color in each poem through a sense.

2.3.5 Tactile imagery

Tactile imagery is closely related to kinesthetic imagery. In fact, the two are sometimes combined under the joint heading of "tactile-kinesthetic." I like to distinguish the two because purely kinesthetic imagery need not be elicited by touch, but it is a prerequisite for tactile imagery. If you can remember how a teacher adjusted your pelvis to correct its alignment, you can repeat the process in your mind's "tactile eye." In this way, you can reinforce the image until it becomes ingrained in your nervous system. Practicing imagery with a partner is aided by specific tactile imagery of where, how, and when you touch or are touched by your partner. You may also conjure imaginary massaging hands to release shoulder tension. it means Tactile imagery associated with the activity related to tactile. Tactile kinesthetic imagery that through this, we as faced with the a solid object and then be held. (1996:50)

Based on the statement tactile imagery is imagined the feelings of something that can be touch. With this image the readers can fell cold and hot because the readers imagine touching. With tactile imagery the poets convey the readers about meaning of the poem by touch.

2.3.6 Kinesthetic imagery

Kinesthetic imagery involves the physical "feel" of a movement. For example, you may imagine how the body feels in the air in a split jete before actually performing one, or imagine the space around you to be soft and cushiony. A Notic1ing kinesthetic change is a very important tool for realignment as well as for accomplishment of any movement .(1996:50)

So imagery the presence of kinesthetic can cause the indicated impress kinesthetic. It depicted the actual move is not moving but kinesthetic described so it looks alive and dynamic. It means kinesthetic imageries is described about human or animal activity. There are kinesthetic imagery in a poem, there are muscle activity and body activities because of those the readers can feel and see the activity in poem is a real.

2.3.7 Meaning

According to Elliot civilization comprehends great variety and complexity,' Eliot argues, he poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning' (Eliot, 1980: 289).

In Perrine's (1993:651) view the meaning of the poem is the experience that expresses nothing less, he also said that finding it to useful to distinguish the total meaning of a poem the experience it communicates and which can be communicated in no other way. Another different point of view from Lewis Sansom book, he says that meaning of poems is what it means to each reader when he translates in into the term of his own spiritual experience not what it would mean if translated into prose (1960:33).

So meaning in a poem is a significance of message that contain in a poem except that the meaning in a poem is an experience of the poets that want to expressed in a poem so that the readers understand about the total meaning of a poem, but also what poem means to the readers when he

translates poem into his experience, every word in the poem has a different meaning so the meaning of a poem not only in all of the words meaning but also in word that have been blend or word every line.

2.4 Reviews of Previous studies

The writer found two previous study for this research, there are;

The first previous study written by M. Damanhuri 2011 the title “*imagery and figurative language*”, he is from Jakarta, university of “Sharif Hidayatullah Jakarta. He is analyses from imagery and figurative language in Robert Frost poem. That analyzing the structure of the poem. He found four imageries from seven types of imageries. There are visual imagery, auditory imagery, olfactory imagery, and organic imagery. Robert frost use hyperbole as figurative language.

The second previous study written by Violeta Falanny Nasution 2013 the title of *an Analysis Of Symbol And Imagery In Sara Teasdale's Poems* he is university Pamulang Tangerang Banten he is analyzes, Two Elements Of Poetry Which Are Symbol And Imagery And Also The Possible Meaning Of The Poem. The Object Of This Study Is Five Poems From Sara Teasdale. The Poems Are Spring Rain, Stars, The Solitary, Barter, And I Am Not Yours.

The third previous study written by Debby Shintia Larasati 2015 the title of ecological issues as expressed in William words worth poems “ The World Is Too Much With Us ” lines written in early spring “,” I Wandered lonely as a cloud. He is university muhamadiyah Surabaya he is analyzes problems research the imagery which represents nature In Wiliam

words worth poems and the ecological issues in William words worth poems. The researcher's that the three poems of William word worth have the ecological issue and it expressed through the imageries in every poem.

Especially, the results of three previous study thesis that there are differences in my analysis, including differences in poetry and mentioned that not all theories mentioned organic imageries this Eric franklin the title book dynamic alignments through imagery 1996.