

CHAPTER II

LITERATURE REVIEW

2.1. Theoretical Framework

In analyzing the poem; the writer needs to use related theory for helping her to answer the purpose of the study. The aim of this study is to dig up the social criticism which is presented in “The Tyger” and “The Lamb”, written by William Blake. Therefore, this chapter discloses a brief explanation about the theory that the writer uses for analyzing the study. The writer applies structural dynamic as the theory to analyze Blake’s “The Tyger” and “The Lamb”.

2.1.1. Structural Dynamic

Discussing about structural dynamic, it certainly will not far from structuralism theory. Before discussing about structural dynamic, the writer would like to show structuralism as the basic theory in this study. Structuralism is derived from the word ‘structure’ in which it is a complex whole. Each object is a structure which consists of many elements and the poem here is one of the objects (Siswantoro: 13). The word structure here in literature was adopted from the corpus of structural anthropology pioneered by Levi-Strauss. For him, Structuralism is the essence of an object that is not standing in the object itself, yet it is standing into the relationships toward the object. There is no substance that has its meaning autonomously, unless it is related to the meaning of all substances in the pertinent structural system (Foley: 92). That what makes structuralism is

important to use in analyzing poem as the object, since identifying the meaning of the poem is needed, too.

In literature, the author or the poet requires some influences as his or her inspiration for writing literary works particularly poem. It can be related to Teeuw's argument; analysis using structuralism will not become the main project or the last destination of the certain literary works created. Structuralism will only focus on the meaning of literary works autonomously. Thus, Teeuw here argues that there will be two debilities in structuralism theory; the first is detaching literary works from the historical framework. Then, the second is alienating literary works from their social framework (61).

The previous statement can be meant that structuralism emphasizes only in the object with refusing the creator. Therefore, structuralism here detaches the object from the history when it was created, whereas the history of the object is very important. From those facts, that is what makes structural dynamic which is based on the debilities of structuralism as the knowledge development occurred.

Jan Mukarovsky and Felix Vodicka as structuralists firstly suggested the structural dynamic. According to them, literature is a process of communication, fact of semiotic, consists of signs, structures, and values (Fokkema: 93). Literary works are the collection of signs and structures that acquire meaning based on the readers' consciousness. Thus, literary works must be returned to the writer's competence, society that produced it, and the reader as the receiver.

Moreover, according to Mutawakkil in his article,

Structural dynamic occurs because of the discontent of structuralism classic. The “dynamic” here is pointing the dynamical of reader in reading and interpreting the literary works creatively. The reader here is equipped by the conciliation that always be changed, and he or she is considered as homo significance, which is meant as human who read and create the sign (Pendekatan Terhadap Karya Sastra, webpage).

From the explanation above, it can be said that structural dynamic is a study of structuralism in a frame of semiotics. Means that literary works is related to the sign system. And the sign here according to Mutawakkil still, has two functions autonomously; will not point the thing that is out of itself, and informational which are implies the thought, feeling, and idea. Then, structural dynamic explains about relationship between creator, reality, literary works, and the reader (Ibid).

In Fokkema, in which quoted Mukarovsky’s argument that structural dynamic laid the basic of literature aesthetic in a semiotic mode, where there is a dynamic relationship and steady tension among four factors; creator, the works, reader, and the fact or reality. Structure is an energetic dynamic character. Structure also can be meant as a whole that will always be in the alteration (35).

Since structural dynamic is based on the the semotics concept, so that the meaning of semiotics here according to Hoed, is one of knowledge or analysis method for studying sign. Sign is any other thing that can be an experience, thought, feeling, and idea or concept. Thus, the thing becomes sign is not only

from language, but also the thing which cover the real life, although it is recognized that language is a sign system that is very completely perfect (112).

Structural dynamic on the basis of semiotics concept, is used in order to get the utterly meaning of poem as a structure, and we should open eye to the characteristic of sign. Instead, the sign itself will get the utterly meaning through the perception of reader (Teeuw: 62). Structuralism cannot be separated from semiotic. Semiotics is used to give the meaning through the signs after the structural research. Semiotics can only be used through that structural research which there is meaningful signs possibly (98).

2.2. Historical Background as the Realistic Awareness

William Blake is one of poets who lived in Romantic period. As the son of James Blake and Catherine, Blake was born in November 28, 1757. He grew up in a religious family who led him to understand about Christianity. The life of William Blake was filled to overflowing—not with events but works of art. He was well prepared for his life's work as poet, printer, painter, and prophet, both by formal training in his craft by his self-education in the liberal arts. He came from a middle-class family of London shopkeeper: his father and one brother were hosiers; another brother was apprenticed to a gingerbread baker but ran away to become a soldier (Johnson and Grant: xxiii).

When Blake was ten years old, he went to drawing school. When he was fourteen, he began his seven year apprenticeship as an engraver. Then, when he was twenty-one he was admitted, after a three-month probationary period, to the

Royal Academy, with a ticket entitling him to draw in the galleries and to attend lectures and exhibitions for six years (Johnson and Grant: xxiii).

Blake studied the Bible and the major works of literature, especially Milton; he read widely philosophy, theology, and art theory; he concerned himself deeply with the revolutionary events of his time, their causes and effects. Blake had a profound intuitive grasp of human psychology like other great artists. More explicitly than any English writer before him, however, he pointed out the interrelationship of problems associated with cruelty, self-righteousness, sexual disturbance, social inequality, repression of energy by reason, and revolutionary violence. He identified all these ills as symptoms rather than causes: symptoms of the absence of love, the starvation of the spirit, and the fragmentation of both the individual personality and the human family (Johnson and Grant: xxiii-xxiv).

Along with the time goes by, Blake wrote some illuminated books including “Songs of Innocence” and “Songs of Experience”. In those books, he illuminated his visions. He neither wrote nor drew for the many, hardly for work’y-day men at all, rather for children and angels; himself ‘a divine child’, whose playthings were sun, moon, and stars, the heavens and the earth. Moreover, Blake himself believed that his writings were of national importance and that they could be understood by a majority of men. Far from being an isolated mystic, Blake lived and worked in the teeming metropolis of London at a time of great social and political change that profoundly influenced his writing (Poetry Foundation: Webpage).

William Blake, as a critic of his time, took an active role in exposing the corruption taking place in his society. He also describes the woes and injustices of civilized society. According to him, men are short sighted and blind and they are ignorant of the spiritual nature of life. In this role, Blake appears as a critic of the age and of contemporary condition (Literary Articles, Webpage).

2.3. Social Environment of the Poet

In 1779, at age 21, Blake completed his seven-year apprenticeship and became a journeyman copy engraver, working on projects for book and print publishers. Also preparing himself for a career as a painter, that same year, he was admitted to the Royal Academy of Art's Schools of Design, where he began exhibiting his own works in 1780. Blake's artistic energies branched out at this point, and he privately, published his *Poetical Sketches* (1783), a collection of poems that he had written over the previous fourteen years (The Maturing Artist, webpage).

In August 1782, Blake married Catherine Sophia Boucher, who was illiterate. Blake taught her how to read, write, and color (his design and prints). He also helped her to experience visions, as his did. Catherine believed explicitly in her husband's visions and his genius, and supported him in everything he did, right up to his death 45 years later (Ibid).

One of the most traumatic events of William Blake's life occurred in 1787, when his beloved brother, Robert, died from tuberculosis at age 24. At the moment of Robert's death, Blake allegedly saw his spirit ascend through the ceiling, joyously; the moment, which entered into Blake's psyche, greatly

influenced his later poetry. The following year, Robert appeared to Blake in a vision and presented him with a new method of printing his works, which Blake called "Illuminated Books". Once incorporated, this method allowed Blake to control every aspect of the production of his art (Ibid).

From those explanations above, while Blake was an established engraver, soon he began receiving commissions to paint watercolors, and he painted scenes from the works of Milton, Dante, Shakespeare, and the Bible (The Maturing Artist, webpage).

Blake studied the Bible and the major works of literature, especially Milton; he read widely in philosophy, theology, and art theory; he concerned himself deeply with the revolutionary events of his time, their causes and effects. Blake had a profound intuitive grasp of human psychology like other great artists. More explicitly than any English writer before him, however, he pointed out the interrelationship of problems associated with cruelty, self-righteousness, sexual disturbance, social inequality, repression of energy by reason, and revolutionary violence. He identified all these ills as symptoms rather than causes: symptoms of the absence of love, the starvation of the spirit, and the fragmentation of both the individual personality and the human family (Johnson and Grant: xxiii-xxiv).

2.4. Review of Related Studies

In writing this study, the writer also finds related studies which are meant that there might any studies before this study. Related studies here aim to help the writer in showing that this study is worth to analyze since the writer would like to find the gap between those studies, thus this study will be different from them. It

can be said that review of related studies is one of significances of this study. The writer will not only find related studies that equally in works, “The Tyger” and “The Lamb”, but also equally in the theory applied in this study.

Relating to this study, the writer found a study that also used structural dynamic as the theory applied. There is a study done by one of Indonesian Literature Faculty of Humanities of Udayana University students named Wayan Eka Setiawan which the title is “Kakawin Udayana Maha Widya Sebuah Kajian Strukturalisme Dinamik”. Firstly, kakawin here is a long narrative poem composed in old Javanese, also called “Kawi” written in verse form with rhythms and metres derived from Sanskrit literature. Moreover, Setiawan’s study here discussed about structure of the poem (“Kakawin Udayana Maha Widya”) both formal structure and narrative structure. Then, this poem obtained the function of historical documentation which the meaning of this poem is bhakti (loyalty), dedication of Setiawan (the writer) to his alma mater, the Udayana University.

William Blake is one of the canon poets in English literature history. Thus, there are many writings analyzing his works, including the poem “The Tyger” and “The Lamb”. There is also an essay done by Tim Maxwell, Professor K. Edwards, entitled “The Hidden Socio-Political Commentary of Blake in “The Lamb” and “The Tyger””. This journal discussed about the opposition of political spectrum that is expressed in those poems. Professor Edwards believes to not discussing those poems religiously as often as other previous analysis. However, Professor Edwards agrees that these poems were made since the thoughts of Blake as the poet satire the radical changes in England. In 1780 is the agreed upon the

year that the Industrial Revolution began. From this point, Professor Edwards assumed that the polity represents the aspects of “The Tyger” while the working class people are more likened to the characteristic of “The Lamb”.

Based on related studies above, this study is certainly different from them. Setiawan with his structural dynamic agreed that the poem “KakawinUdayanaMahaWidya” has its structure and its historical documentation. Since this study also uses structural dynamic as the theory applied, however the dynamic in this study is the writer will relate the object, those poems “The Tyger” and “The Lamb” to the time when those poems were written. How the social criticism is presented in the poems will become the main issue since there was also Industrial Revolution occurred in that time when those poems were created.

Moreover, Professor Edwards’s essay also conclude that those poems are the form of Blake’s thoughts toward social environment in the time when those poems written. By comparing to this study, the writer found a gap between this study and Professor Edwards’. The gap is about the method and the theory covered. Professor Edwards directly commented those poems through the political view. Meanwhile, in conducting this study, the writer does the steps that stated in method of the study completely, like identifies the meaning of the poem through, figures of speech and symbol, then sharpen the analysis by learning the imagery that stated in the poem and also learning the historical background of William Blake as the poet in order to get the meaning as a whole and build the theme eventually. Therefore, this study is worth to analyze.