CHAPTER II

THEORETICAL FRAMEWORK

II.1 Related Theories

The significance of the use of the theory in a thesis is based on its function as a guidance in doing the analysis to achieve the solution of the problem. The literary theory and approach used in the thesis should have a tight correlation with the topic that will be studied in order to have a better analysis in gaining the goal of the study.

One may have different ways in evaluating a literary work, but at least he has a reason to choose the theories depending on his basic concept of literature relates to the subject matter he is going to study. As Danziger and Johnson said :

> "There seems to be so many different ways of evaluating literature, and there is considerable among critic past and present about what criterias or principles of judgement to adopt. Almost invariably, too, the choice of criteria depends on one's basic concept of literature (Danziger and Johnson, 1961:157)

It has been stated in Chapter I, The writer of the thesis applies mimetic approach and the literary theory which covers intrinsic and extrinsic elements

14

method. It is right to say that the writer uses more than one theory in her analysis for one theory is not enough for her to solve the problem since the literary art itself is very complex. Daiches said in his book Critical Approach to Literature :

> "There is no single right method of handling literary problems. no single approach to work of literary arts that will yield all the significance truth about them (Daiches, 1956:391).

The explanation of each theories and method is given as below :

II.1.1 Mimetic Approach

Literature is the reflection of the values and experiences of people and society. It is because the source of literature is in the life itself. Beckson stated in *Literary Term A Dictionary* that Mimetic criticism views the literary work as an imitation or reflection or representation of the world and human life. The experience people undergo in life is reflected in the form of literature. The form of literature includes essays, biographies, novel, poem and the many varieties of oral or written expression that used language to represent fact or fantasy. Being the reflection of life, literature in its proccess invol-

ves the creativity and inagination of the author.

Poetry as one form of literature to reflect the life, is not merely the expression of experience in life, but it conveys message of the poet. Thus, the literary work can be used to understand the reality of life.

II.1.2 Literary Theory

For literary theory, the important motifs are probably the image or picture, the supernatural (or non naturalists or irrational), the archetypal or universal , the narrative or story, the symbolic presentation and the mystic (Wellek and Warren, 1956:191). This statement has already covered intrinsic and extrinsic elements of the literary work, especially poetry.

Intrinsic elements includes what is inside of the poem itself. The metre, figurative language, symbol,rhyme, etc are called the parts of the intrinsic elements of poetry. The other elements is extrinsic element.

Extrinsic elements are what is outside of the poem. A process of making the poem may be influenced by the social background, historical background, biography of the poet, idea of the poet, etc. Then, in

some poems, the extrinsic elements play an important role in studying the meaning of the poem.

In short, what has stated by Rene Wellek and Austin Warren is appoprite enough for the study of the gothic elements in which supernatural action and symbol are mostly found in the poetry.

II.2 Related Studies

II.2.1 Gothic Sense

The term gothic itself, at first means "the extravagances of an irregular fancy" (holman, 1978:243). Then in Romantic period it appeared to suggest what ever was medieval, natural, primitives, wild, free, authentic, or romantic which attempts to create that atmosphere of brooding and unknown terror. In Romantic period, in England, France, Roma, people like gothic architecture very much.

According to Encyclopedia Americana, the term gothic implies "a complex and persistent imaginative tradition" (vol 13, 1970:114). It is closely related to romanticism, as shaw stated in his book dictionary of literature term "a literary attitude in which imagination is considered more important than formal rules and reason, which also emphasis on mystery and supernatural and strangeness and wonder as proposed to

common sense" (shaw, 1972:327).

The term gothic has also been extended to denote a type of fiction which lacks of the medieval setting but develop a brooding atmosphere of a gloom and terror, represents events which are macabre, or melo-dramatically violent, and often deals with aberrant psychological states (abram, 1971:69). Coleridge as a romantic poet gave his imagination freely, that's why most of his poems, especially <u>The Rime of the Ancient Mariner</u> was marked by gothic elements as a product of his brilliant imagination.

Recent critics have interpretated the gothic elements not only as melodramatic devices calculated to evoke terror in the reader but also a symbolic manifestations of the character's own consciousness fears or spiritual confusion (Beckson, 1989:101).

II.2.2 Supernatural Theme

The theme of the Supernatural took a new charac-ter in Romantic Period, appeared in the eighteen century. There are many poets talk about supernatural theme in their poems but they do not really believe in the supernatural as the great of the past did. But with Coleridge it was different. He believes so much in his subject that he relates it to life and to

living experience. He relates it to something which they knew and understood, something which touched their hearts and imaginations, and he did this by exploiting some of the characteristic of dream. Why ? because the effect is more powerful and more haunting than most effects when we are awake.

Coleridge's poem, The Rime of The Ancient Mariner produces some arguments from many critics. One of them is Thomas Burnet who gives comment toward this poem.

" Facile credo, plures esse Naturas invis-
ibiles quam visibles in rerrum universitate.
Sed horum omnium familiam quis nobis enarra-
bit? et gardus et cognationes et discrimina et
singulorum munera? Quid agunt? quaeloca habit-
ant? Harum rerum notitiam semper ambivit
ingenium humanum, nunguam attigit. Juvat,
interea, non difffiteor, quandoque in animo,
tanquam in tabula, majoris et melioris mundi
imaginem contemplari: ne mens assuefacta
hodiernae vitae minutiis se contrahat nimis,
et tota subsidat in pusillas cogitationes.
Sed veriati interea invigilandum est, modusque
servandus, ut certa ab incertis, diem a nocte,
distiguamus.
T.BURNET, Archaeol. Phil., p.68.

(I can well believe that there are more invis-
ible than visible natures in the universe.
But who shall describe their family? Who set
forth the orders, kinships, respective sta-
tions, and functions of each? What do they do?
Where is their habitation? The human mind has
always sought after, but never attained,
knowledge of these things. Meanwhile it is
desirable, I grant, to contemplate in thought,
as if in a picture, an image of a greater and
better world; lest the mind, accustoming
itself to the minutiae of daily life, should

become too narrow, and lapse into mean
thoughts. But at the same time we must be
vigilant for truth, and set a limit, lest we
fail to distinguish certain from uncertain,
day from night.) "

Through this comment we know that Burnet believes that
there are more invisible than visible natures in the
universe. But no one can describe where they are come
from, the orders, kinship or functions. Human mind
can't explain what they do or what their habitation
is. But only with imagination, we are able to do that
we must go out from our thought to experience this
invisible world. Although we believe for the presence
of the supernatural world, we must vigilant for the
truth that we still alive in visible world, if we
don't we'll " fail to distiguish certain from uncer-
tain, day from night ".

CHAPTER III

ANALYSIS