

CHAPTER II

THEORETICAL FRAMEWORK

In order to comprehend thoroughly the analysis, there must be a guidance referred to the achievement of the objectives. Therefore, a framework of theories is utilised. Accordingly, a theoretical framework covers the right approach, the required theories, and also the explanation of things or terms, which are necessary to confirm the framework and to equip the analysis with a clear description of the context.

As explained in Chapter 1, this thesis applies the mimetic theory of M.H. Abrams and the analytic approach. While for the method of research the writer uses the hermeneutic method which is already explained previously.

Herewith the explanation of each of the elements of the theoretical framework which are necessary to explain.

II.1. LITERATURE

Literature concerns with human's feeling, thought, and activities as what is stated in the New Book of Knowledge (Cayne, 1987: 310). Literature, it is said, may be described as the record in words of what people have

thought and felt from the ancient past to the present day. More precisely, literature is good writing that helps us to understand that human beings in all times have much in common. All those things come to us in the form of oral tradition such as folktales, ballads, and nursery and in written form such as manuscript and the printed page.

Thus, literature is the reflection of human beings lives for it records all the activities we do in our daily life. Yet, the literary forms are not merely the transformations of life affairs into another form, but it is more than that. Literature involves other processes which then becomes the special traits of it. So, literature needs imagination, creativity, thinking, and the fusion with the object which is observed. The result of the transformation then is quite remarkable and, of course, different from its first and rough origin which is the real life itself.

The above description goes with what David Daiches clarifies in his book Approach to Literature (Daiches, 1956). More or less he means the same thing with Cayne's.

Literature, as we are using the term, refers to any kind of composition in prose or verse which has for its purpose not the communication fact but the telling of a story (either wholly invented or given new life through invention) or the giving of pleasure through some use of the inventive imagination in the employment of words (page 4).

Here, we observe that the works of literature yield pleasure for both the person who make the works and the readers. Literature, in this case, has an additional point by which it becomes a worth reading material.

Furthermore, literature has some kinds which bear the same general traits as explained earlier. So, there are drama or play, prose and poetry. The last one, poetry, is the one which is going to be talked about further on. All of them are the same in the sense of reflecting all the literary characteristics, but they are also different in bearing the details such as the forms, the language, the condensity of language (e.g. words, sentences), etc.

II.2. P O E T R Y

Poetry can be used as a medium to express what we feel, think, see, do, etc. Poetry, in general sense, may be defined as "the expression of the imagination" (Daiches, 1956: 112). So, poetry is the result of a process of imagination and creative thinking as well, as it is for literature in general. Being a reflection of life, however, poetry is not purely an imitation of life, but poetry itself is a separate world, because poetry does not merely transform the real life into a form of poetry. As a matter of fact, it requires imagination, thought, and creativity.

For a long time, even now, people have been puzzled over exactly what poetry is. What comes as the result is a number of definitions of poetry which hardly suited everybody. Herewith some of them in quotations:

According to Wordsworth, "All good poetry is the spontaneous overflow of powerful feelings"

Coleridge said that prose is words in their best order, but poetry is the best words in their best order.

Keats said, "Poetry.... should strike the Reader as a wording of his own highest thoughts, and appear almost a Remembrance."

Frost agreed with part of Keats' statement: he said that for him the initial delight is in the surprise of remembering something he didn't know he knew. A poem, he added, is a legitimate way of saying one thing and meaning another, (Hogins, 1974: 5).

Whatever definition attached to poetry is, the above are just some of them, they are acceptable. After all, reading poetry is a subjective experience, therefore, personal responses are valid. It is undeniable that the works of poetry are the remarkable result of the activity of soul and mind. Firstly, an experience is acquired, then one's feeling absorbs that and his mind is in charge of tolerating and learning it. In the later step, after having been under contemplation, that experience is transferred into a beautiful condensed form so that the first form of the experience is now changed.

As Coleridge has said poetry is a spontaneous overflow of powerful feeling¹, and the only doer with the ability to do that are human beings because, once again, they have feelings and minds.

Beside expecting a literary work reflecting the real world, people are also interested in the originality of the work itself. A poem which is written in pure originality in the sense of being naturally created is not beyond expectation². Though falseness often captures us in perplexity and even makes us dawdle, we finally return to the true value of a thing. It is so in poetry. Sometimes we find poems written under reinforcement, fabricatedly, without respect to the importance of the experience of soul and mind. Our immediate response results the decreasing of appreciation and respect upon the works and, automatically, the poet. It is reasonable especially when we

1. The quotation of this statement can be seen in the previous chapter. The continuation of it is quoted as follows:

....:but though this be true, Poems to which any value can be attached, were never produced on any variety of subjects but by a man, who being possessed of more than usual organic sensibility, had also thought long and deeply (Burton, 1974: 141).

2. This may explain Keats' objectivity on false poetry, as quotes:

If poetry comes not as naturally as the leaves to a tree, it had better not come at all (Burton, 1974: 141).

recall Keats' opinion as seen in the second footnote. A good poem must be a product of natural process of creation. A poem is not a patched work.

It is not fair if poetry is discussed without touching the significant merit of the poet who makes the imaginative world real through his extraordinary talent of composing beautiful condensed piece called poetry. Thus, a poet is an artist who transfers the experience of soul and mind into poetical form. In other word, a poet invents new things (Daiches, 1956: 56). Furthermore, David Daiches says in the same book that the greatness of a poet depends upon the extent of the area of experience which he can master practically (p. 161).

As we all understand, poetry has many elements. These elements do not necessarily operate all at once. Some basic elements of poetry are 1) Form which consists of meter and rhyme, 2) The emotional element, regarding that emotion is part of our personal experience, 3) Imagery or the sensory element as one of the strong area of response to poetry. We are said to be part of an experience because our personal sensory is brought into play, 4) Diction which means the perfect choice of word which can create the desired effect to the readers, 5) Symbolism which is used to enrich a poem and give different meanings on different levels, 6) Figurative language as the means

to present an imaginative, fresh, and original way of expression.

Above those basic elements there is a theme which is considered as the main idea from which all the elements must develop. The theme is just like the direction to where the poem is meant to strive. Further talk on theme will take place in the other part of this chapter.

II.3. THE MIMETIC THEORY

Plato believes that as human creation, poetry or other works are able to describe the reality outside human being. A literary work, included poetry, is kind of the representation of the reality itself. Then Aristotle proposes his idea that literary works are not simply an imitation of the real life, even more it is the result of an inner process of the artists who write them.

While Dryden utters his own opinion on imitation as quoted below:

....literature is a form of knowledge rather than a technique of persuasion. The knowledge pleases partly because it is pleasant to increase our awareness and partly because of the delightful manner in which it is conveyed: both the 'justness' and the 'liveliness' of the imitation of human nature contribute to the pleasure given by the work (Daiches, 1956: 76).

Thus, Dryden believes that a literary work is not merely an imitation of an imitation, but it undergoes the

inner process of the poet that makes it much more complex than just an imitation.

It is acceptable then that the works of Robert Herrick which are, of course, included in literary treasury are not apart from the real life. It is inevitable that nature gives influence to the creation of those works. Besides, the poet's own imagination also plays an important role.

Furthermore, 'carpe diem' used as the theme in some of Robert Herrick's poems is also spurred from the worldly phenomena.

It is incisive, therefore, that I am convinced that the theory of mimetic by M.H. Abrams is appropriate. Abrams utters his opinion as follows:

The mimetic orientation - the explanation of art as essentially an imitation of aspects of the universe --- was probably the most primitive aesthetic theory,....'Imitation' is a relational term signifying two items and some correspondence between them (Abrams, 1953: 8).

To add the above statement, Aristotle's idea in the 'Poetics' shall be found meaningful. He also defines poetry as imitation: 'Epic poetry and Tragedy, as also Comedy, Dithyrambic poetry, and most flute-playing and lyre-playing, are all viewed as a whole, modes of imitation' (Abrams, 1953: 9).

There is an inclination for having literary pieces as the reflection of the reality. In relation with Aristotle's opinion, we may conclude that he views a literary work not merely as a world of idea, as Plato believes it is, but it is more as human thought, feeling and act. The world created within the literary works somehow presents a different world from the reality. Perhaps, they are imitation, but in fact they form a different world which is the world of literature.

Finally, it is necessary to say that the mimetic theory is used as a tool to look at the works of Robert Herrick as the reflection of the real world. Even so, we must not ignore Robert Herrick's own expression as a prominent contribution to the creation of his works. Both of them, the imitation and the expression, are significant in the context of literary creation as viewed by the mimetic theory.

II.4. THE ANALITIC APPROACH

In doing an analysis on a literary piece we cannot apply one single method for the literary art itself is very complex. So, beside the main or the leading theory or method we may use other supporting methods to be able to solve the literary problems we deal with.

Daiches emphasizes this thought in his book Approaches to Literature: 'There is no single 'right' method

of handling literary problems, no single approach to works of literary art that will yield all the significant truths about them' (Daiches, 1956: 391).

Furthermore, in a different book David Daiches continues his idea.

....Art is greater than its interpreters and.... not even the greatest critic has been able to pin down all its kinds of significance and value. All criticism is tentative, partial oblique, because.... literary art is an immense complex of meaning (Aminuddin, 1987: 60).

Based on that thought, the analitic approach is combined eclectically with the main theory. The significance of using the analitic approach rather than the other approaches is due to the problem of the thesis which is proving the reflection of 'carpe diem' through the themes, symbols, and imagery. The 'carpe diem' idea will be untangled through the themes and symbols found in in the works.

To understand the relation between the analitic approach and the theme as well as the symbols, the following quotation will be incisive.

Pengertian pendekatan analitis itu sendiri adalah suatu pendekatan yang berusaha memahami gagasan, cara pengarang menampilkan gagasan atau mengimajinasikan ide-idenya, sikap pengarang dalam menampilkan gagasan-gagasannya, elemen intrinsik dan mekanisme hubungan dari setiap elemen intrinsik itu.... (Aminuddin, 1987: 44).

In Pengantar Apresiasi Karya Sastra Drs. Aminudin, Mph. explains that the analitic method itself is an approach which tries to understand the idea, the way the author presents his opinions or imagine his idea, the author's attitude in proposing his idea, the intrinsic elements and the relational mechanism of each of the intrinsic elements.

The basic idea of the analitic approach is to help us recognize the intrinsic elements of the literary work, to know each of them comprehensively and place them within their own context which means that criticisms, the study of literary theories or such alike are not put into account. This approach enables us to see futher how each element contributes its part to build the wholeness together with the others.

There is one thing to remember about this approach, that is to say that it is unnecessary to pin down all the intrinsic element of a literary work altogether in one analysis. Certainly it will take a long time. Besides, the analysis will not be as carefully done as desired. Yet, it does not mean that we cannot do such overall study because finally people make their own choices by themselves. To come back to the previous talk, the writer therefore has no hesitation to analyze just the theme through the symbols to reveal the reflection of the 'carpe diem' idea in some of Robert Herrick's poems.

Consequently, in the real analysis chapter this analitic approach will be applied in accordance with its function that is to penetrate the problem through the symbols and finally the theme. It will not, however, be put in isolation among the rest of the tools of the theoretical framework. In spite of that, it will stand as a part of the whole analysis.

II.5. IDEA AND THEME

Talking about the theme of a literary work, we will never leave behind the association between theme and idea. The importance of idea in a literary work is very significant since without it a literary work will lose its aesthetic value. To be clear herewith an explanation of idea:

The word idea is closely related to the actions of seeing and knowing. It is variously defined as a mental image, picture, or perception and also as concept, thought, opinion, or belief (Roberts, 1969: 52).

In studying literature we will find both the simple and complex ideas. The first one is said to be simple due to the sense that they do not call forth reasoning, while the second one refers to plans and schemes that are products of the thinking or reasoning process.

In relation with theme, we may say that an idea of a literary work is its mental form. It means that an idea

renders the basic reasoning to which the story must refer to. In this position, a theme functions as both structural and mental form of a literary work. As the mental form of a literary work a theme here becomes the central idea by which a literary work has its basis or starting point. As the structural form, actually, a theme is associated with the elements building the work and how they are inspired by the theme. In the case of the position of theme as a mental form, an idea of a work can also be its theme. Meanwhile, an idea can be reflected in works of different themes.

Sometimes a writer may introduce the same idea into different works, perhaps to test the idea by varying it and seeing how far it can be pursued. Ideas in short, are vital in the content and form of literature, and an analysis of ideas necessarily implies a consideration of their artistic effect (Roberts, 1969: 53).

"The theme of a work of literature is,....., what it has to say - its basic subject" (Little, 1966: 12). More or less that is what we usually propose in answering the question about the definition of theme. Further on, a theme can be symbolized as the heart of a literary work for it functions as the core of the whole parts of the work or, we may simply assume, as the whole system of the work. An author will start his work with a basic or main idea he wants to express and, then, he will expand it furtherly due to his creativity.

Sometimes, a theme of a literary work may be seen or recognized at early reading. It is not seldom, however, that the readers or interpreters must undergo some periods of cognitive process to find out the theme and really understand what the poem is supposed to mean.

Thus, a theme bears some importance to the literary work. In Approach to Literature Graham Little says, as quotes, 'the theme of a work is the key at once to its total meaning or message and to its plan or structure' (Little, 1966: 12). All parts of the work must refer back to the theme in order not to have a rambling sequences which can decrease the quality of the work.

Talking about idea and theme in association, once again, it must be said that a theme should be a short, accurate, and forceful presentation of ideas or description, well contrived as a totality or unity. A theme should not ramble in any way, but should be clearly united around a dominating thought or central idea.

II.6. S Y M B O L I S M

Clearly, the talk about symbolism is put forward because in proving that the reflection of the carpe diem idea can be found in some of Robert Herrick's poems the writer relates the symbols to the themes and, of course, the idea itself.

A symbol, according to Graham Little (Little, 1966: 166), '.... is a term which stands for another, whether the relationship is one of similarity or not'.

In everyday life symbols are frequently used to indicate that human being thinks. In literature, likewise, symbols are also found. A symbol is a concrete or real thing such as colour, natural phenomena, etc. that can be used to symbolize life or human's feelings; death, poverty, grief, happiness, love, crime, revenge, and still many others.

A word is said to be a symbol if that word bears a connotative meaning so that an interpretation is required to understand it. A contextual analysis is also needed to attain the closest meaning about what the author really means to say. In fact, a symbol is a form of which meaning is motivated by the poet's subjectivity.

There are three kinds of symbols often used in poetry. Firstly, a poet uses symbols in a traditional way. In this case he uses natural symbols, for instance, the symbols of rain as life, fertility, and so forth. Secondly, a poet also symbolizes his thought or idea about something by using his new way. For this purpose, he creates a symbol to symbolize something else. The meaning of the symbol, however, refers to the general meaning, such as the glorious lamp of heaven is used to mean the sun, the Queen of the night as the moon, and so on. Third-

ly, poets, particularly some of the modern ones, often use private symbol. This symbol is said to be private because it is specially created by the poets and consequently some private symbols are only understood solely by the poet who creates them. This kind of symbol often arises questions.

Regarding the brevity of poems, the use of symbolism is proven to be incisive and worthy as Hogins agrees that 'Symbolism is often used in poetry since a great deal can be said or implied by using a single symbol (Hogins, 1974: 14).

In many poems we find that symbolisms are also contained within the imagery used by the poets. In this case, the so called imagery is not the same with figure of speech in the sense that imagery renders a certain image that surely fits the idea of the works. So, it is not just a figure of speech which is merely meant to make the works unborring. Even better, the presence of imagery in a literary work, in particular, enables us to understand the mental form, which is the central idea, of the poem. The following quotation will give us a better understanding on the importance of imagery:

Imagery is a broad term referring to the verbal comparison of one or many objects, ideas, or emotional states with something else. The use of imagery is a means by which an author relates something he wishes to express something you yourself either have experienced or can easily imagine as your own experience (Roberts, 1969: 94).

Unlike an image which refers to a single literary comparison, the word imagery is a broader term referring to all the images within a passage, an entire work, a group of works, or an entire body of works. Usually, imagery is embodied in words or descriptions that denote the sense of experience that leads to many associations. There are three major kinds of imagery often used in literature namely visual imagery, auditory imagery, and tactile imagery. The first one is so called because it deals with experience in a sight. The second one happens when the experience has something to do with sound. Then when the experience involves a touch in its greatest portion, it is called as the third kind of imagery, tactile imagery.

Talking about types of imagery, we can name some of them, such as simile, personification, metaphor, conceit, synecdoche, metonymy, etc. However, in this thesis only the first two types are discussed. To understand their role in the theme development, let us see how they are defined in Writing Themes about Literature (Roberts, 1969) --- a simile is a comparison using 'like' or 'as' (p.98), while in personification, something abstract, like a season of the year, is given human attributes,..(p.100).

The list of figure of speech, often called "poetic devices", such as personification and simile, helps us in building clear and forceful imagery. In this case, those

poetic devices are not plainly used for the sake of freshness or emphasis only, but they help us to understand that it is the realm of imagination and emotion we deal with and that we must let ourselves enter that realm in order to really feel what the authors want to express through his works.

CHAPTER III

"CARPE DIEM" AND THE BIOGRAPHY OF THE POST