

CHAPTER II

THEORETICAL FRAMEWORK

II.1. Related Theories

Literature seems to deal with the deeper insight of human life. By literature the author tries to express and convey the idea to the readers in certain aim. The aims of creating the works vary from fiction to non fiction. Regarding what stated above, the writer tries to analyse the author's idea and the truth.

Daiches in his book *CRITICAL APPROACH TO LITERATURE* stated, there is no single 'right' method of handling literary problems, no single approach to works of literary art that yield all the significant truth about them. (Daiches, 1956:396).

It suggests that one method or approach is always cut, indirect or incomplete. It is clear to us, but then Daiches explains why this is so. He continues : while the scrutinizing of literary theories is a valuable philosophical activity that can't only throw light on the nature of literature is not a huge dependent on such theorizing (Daiches, 1956:396).

So, the theories being used are due to the goal that we are going to acheive in analysis. Regarding what Daiches said and seeing the subject matter which is going

to be analysed, the writer applies two approaches, namely literary and philosophical approaches.

II.1.1. Literary approach

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Here, literary approach is a basic concept of thought to examine a literary work based on literary theories. Though this thesis will analyse the idea, but it can not be apart from the analysis of the poem itself. In analysing the poem, the writer applies Wellek and Warren's theories as stated in Chapter I, they are extrinsic and intrinsic. In *THEORY OF LITERATURE*, Rene Wellek and Austin Warren stated that the extrinsic theory includes the content of literary work and its close relation with external factors affection the creation of the literary works, such as biography, psychology, society, idea, etc.

"All history, all environment factors, can be argued to shape a work of art. But the actual problems begin when we evaluate, compare, and isolate the individual factors which are supposed to determine the work of art. Most students try to isolate a specific series of human actions and creations influence on the work of literature. Thus one group considers literature mainly the product of an individual creator and concludes hence that literature should be investigated mainly through biography and the psychology of the author. A second group ..."

(Wellek and Warren, 1942:65-66)

While the intrinsic theory will analyse literary elements.

"The term 'intrinsic analysis' refers to the analysis of the intrinsic elements of the work in question. What is so called the intrinsic element itself is a view in which literary work are "considered as a whole system of signs, or structure of signs, serving a specific aesthetic purpose."

(Wellek and Warren, 1978:141)

The elements that make up a poem including the language of poetry consists of diction, imagery, and figurative language; the second, is, form of poetry : sound and versification; the third, is, the content of poetry : narrative, emotive, and ideas (Altenbernd and Lewis, 1966:9-80). Not all of the elements will be analysed, but some of them which support the analysis.

II.1.1.2. Expressive theory

The expressive theory is applied to support Wellek and Warren's theories. The writer chooses the expressive theory as stated in *THE MIRROR AND THE LAMPS*. As the writer mentioned in the previous Chapter that in analysing this poem, the writer will analyse the author's idea, thoughts, life, philosophy; so the relevant theory is the expressive one. The writer chooses the expressive theory for its tendency to the poet's perception, thought, and feeling.

"In general terms, the central tendency of the expressive theory may be summarized in this way : A work of art is essentially the internal made external, resulting from a creative process operating under the impulse of feeling, and embodying the combined product of the poet's perception, thoughts, and feeling. The primary source and subject matter of a poem are the attributes and actions of the poet's own mind; or if aspects of the external world, as they are converted from fact to poetry by the feeling and operations of the poet's mind."

(M.H. Abrams, 1979:22)

II.1.2. Philosophical approach

The writer regards literary work is the expression of an author's deep thoughts and ideas in attitudizing the worldly life.

The relation between literature and ideas can be conceived in very diverse ways. Frequently, literature is thought of as a form of philosophy, as "ideas" wrapped in form; and it is analysed to yield "leading ideas" (Wellek and Warren, 1942:107). So, in philosophical approach, the stress lies on the content of the literary work.

The objects of philosophy, it is true, are upon the whole the same as those of religion. In both the object is Truth, in that Supreme sense in which God and God only is the Truth (Kelly & Tallon, 1967:85).

Readers have freedom and authority to interpret the truth according to their ideology and even their culture and religion (faith). Eventhough, they can't be apart from the author's because it is used to analyse the idea. In another word, to carry out Wordsworth's idea, the writer must know belief, as the basic principles; but in related to the truth, since the truth here must be oriented on religion, the writer used her belief.

One of the most pervasive of beliefs is the belief in the existence of God (Minton, 1976:3). Naturally, if the structure of things reveals that they are arranged to produce an effect, then there must be an arranger, namely, God (Minton, 1976:4).

The philosophical theory which related to what stated above, refer to transcendentalism. In Dictionary of Literary Terms, it is stated that transcendentalism is a form of philosophical romanticism which places reliance on man's intuition and conscience. It come from Latin words meaning "climbing beyond", transcendentalism held that man's inner consciousness is divine, that in nature is revealed the whole of God's moral law, and that ultimate truth can be discovered by man's inmost feeling and a morality guided by conscience (Shaw, 1972:38).

Thus, exactly, transcendentalism brings us to the spiritual life. It is stated in the Encyclopedia Americana, the anonymous pamphlet (probable written by Charles Mayo Ellis, 1818-1878), *AN ESSAY ON TRANSCENDEENTALISM* (1842) states the most commonly held principles of the group : "Transcendentalism ... maintains that man has ideas, that come not through the five senses, or the powers of reasoning; but are either the result of direct revelation from God, his immediate inspiration, or his immanent presence in the spiritual world, "and "it aserts that man has something besides the body of flesh, a spiritual body, and a natural love for these, as the body for its food" (1829:3).

In modern life, many peoples see a life just from material phenomena. They do not realize that life consists of two sides, namely material and spiritual world.

II.2. Related studies

There are some studies about Wordsworth's poem, but it can still analyse from different studies. Besides that, there were some criticus who talked about Wordsworth's. Here, the writer used some critics which support the analysis.

The first critic which used here, is Albert S. Gerard "Exploring Tintern Abbey" via Dr. Raymon Cowel Gerard talked that the setting Wordsworth used in the poem should prompt him to reflections on his own inner development : It is equally natural that the quiet harmony of the landscape should lead him to think of the Cosmic Unity of Being. Its indirect referrences to the three planes of being (the natural, the human and the divine) (p.58-59).

Wordsworth epitomizes the three aspects of the grand vision that is inspiring him, i.e.(a) his mystical sense of the unity that brings together the multifarious forms of the cosmos ('all thinking things, all objects of all thought), (b) his conviction that the source of man's moral and spiritual growth is to be found in all the external forms of nature ('all that we behold', 'all the mighty world of eye, and ear') and (c) his correlative assurance that acts upon the whole of man's personality ('sense', 'thought', 'heart', 'soul', 'moral being'). (p.63-64)

The second critics, is, Insight and oversight: Reading Tintern Abbey via Marjoury Bourton will show that what Wordsworth offers under the sign of the picturesque is a portion of rural England (overdetermined by his knowledge of Urban England) in 1798. What Wordsworth

presents as mythic, uninterpretable givens -e.g., "Vagrant dwellers in the houseless woods"- are the result of socioeconomic conditions whose causes were familiar to the poet and his readers. By attending to these conditions, we find that "Tintern Abbey is a rather anomalous ode (p.17).

Wordsworth's several biographers have charted the study and severe distress he experienced between 1792 and 1796. Money worries, career dilemma, family hostility, quarantine from Dorothy, problematic political commitment, city life, an abandoned lover, an illegitimate child ; one need but list Wordsworth's circumstances during the period in order to appreciate his anxiety. (p.18)

Wordsworth found himself at Tintern Abbey on a day marking four troubling anniversaries and bearing its own immediate freight of sad significance, experiences a need for rededication : to his past, to his country, and to his own hopeful self-projections. (p.23)

"Tintern Abbey" evinces the poet's desire to house his experience, past and future, in a mental fortress : a Peel Castle of the mind. (p.23)

From these two critics, supported the writer make the analysis.

CHAPTER III

BIOGRAPHICAL SCETCH OF THE AUTHOR