

CHAPTER II

REVIEW OF RELATED LITERATURES AND THEORETICAL FRAMEWORK

2.1. The Formalist Approach

The formalist approach is also known as the New Criticism. It began to achieve prominence in the late 1920s and was the dominant form from the late 1930s until about 1970. The formalist theory dominated by American literary criticism. The movement derived its name from John Crowe Ransom's 1941 book "The New Criticism". The New Criticism replaced the traditional literary approach by rejecting impressionism, moral tones, and philological studies rather than closely examining it by its form. Formalist approach emphasizes the work as an independent creation, a self-contained unit, something to be studied in itself, not as part of some larger context, such as the author's life or a historical period (Barnet, et al, 2008). Literary theory, formalism refers to critical approaches that analyze, interpret, or evaluate the inherent features of a text. These features include not only grammar and syntax but also literary devices such as meter and tropes.

The formalist critic embraces an objective theory of art and examines plot, characterization, dialogue, and style to show how these elements contribute to the theme or unity of the literary work. Moral, historical, psychological, and sociological concerns are considered extrinsic to criticism and of secondary

importance to the examination of craftsmanship and form. Content and form in a work constitute a unity, and it is the task of the critic to examine and evaluate the integrity of the work. Ransom called local texture and logical structure (World's Body 347). To follow discovery of form must embrace what Ransom called local texture and logical structure. The logical structure refers to the argument or the concept within the work; local texture comprises the particular details and devices of the work (Guerin, 2005).

L.G. Alexander has classified poetic devices in three categories: structural, sense and sound. Structural devices include contrast, repetition, and illustration. Simile, metaphor, and personification are sense devices. Sound devices include alliteration, onomatopoeia, rhyme, assonance, rhythm.

2.2. Structural Devices

The structural devices is the properties which are used to form the structure or the body of the poem. These devices are referred to as structural devices as they are woven into the structure of the poem. They indicate the way a poem has been built and become apparent as soon as meaning begins to reveal itself to the reader. There are three types of structural devices, as the following:

2.2.1 Contrast

Contrast is the two opposite pictures are juxtaposed side by side to have the effect of contrast. Sometimes contrast is direct and obvious but sometimes it is implied. It helps the reader to relate to the idea and feeling from the poet.

2.2.2 Illustration

The second type in structural devices is Illustration. According to L.G. Alexander (in Hanafi, 2011) Illustration is an example that usually takes the form of a vivid picture through which a poet may make an idea clear. Poets provide illustrations to illustrate to the reader a condition that is truly evident in the poem. The following is an example of an illustration in The Rime of The Ancient Mariner.

“Day after day, day after day,
We stuck, nor breath nor motion”
(The Rime of The Ancient Mariner: 115-116)

The poet gives an illustration of the conditions occurring in poetry. So that the idea creates that the ship is not moving; the screen goes down, the sun stands just above the mast.

2.2.3 Repitition

Repetition is a way used by poet writers to give affirmation or emphasis on the meaning of poetry by repeating single word or more. Repetition is to be found in poetry which is aiming at special musical effects or when a poet wants the reader to pay a close attention to something.

“Day after day, day after day,
We stuck, nor breath nor motion;
As idle as a painted ship
Upon a painted ocean.”
(The Rime of The Ancient Mariner: 115-118)

In the stanza, poet repeats the word "day after day", this repetition is done by poet to give the impression that the sailor has very long stuck in the sea, not just a day but for days and it gives the impression of suffering.

2.3 Sense Devices

Sense devices related to the property used by the poet in bringing comparison. There are three kinds of sense devices:

2.3.1 Simile

According Miller et al in the book entitled Poetry: an Introduction (1981: 69), simile is a figure that makes an explicit comparison between two entities using words such as "like" or "as.". The elements being compared are essentially different in nature but come together in the poet's perception. In The Ancient Mariner, simile occurs in these stanza:

“I looked to heaven, and tried to pray;
But or ever a prayer had gusht,
A wicked whisper came, and made
My heart **as** dry **as** dust”
(The Rime of The Ancient Mariner: 244-247)

The poets compare the heart and the dust. As much as we know, dust is a very dry little particle. The poet enables the readers to imagine how dry the heart of the sailor.

2.3.2 Metaphor

According Miller et al in the book entitled *Poetry: an Introduction*. “Metaphor involves a comparison of two unlike elements, but it omits the linking word ("like," "as"), thus creating a more thorough identification between the two and giving rise to further implications”. Metaphor literally means a figure of speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity (Scot et al in Elohini, 2017).

Based on definition above it can conclude, Metaphor used to equate something with something else. In comparing things, metaphor use direct comparison without the word comparison such as like or as, but it is described or compared by using another object. For the example: “He has a heart of stone”, there is a direct comparison between heart and stone, it is used to describe that the man has a hardened heart as hard as a rock. The word “stone” is used to replace the word “hard”.

2.3.3 Personification

Personification is a figure of speech in which an abstract idea, inanimate object, or aspect of nature is described as if it were human (Miller, 1981: 74). This kind of figurative language makes non-human can act, speak, and has emotional feeling like human. Gorys Keraf state the same thought in the book entitled *diction and style* (2001: 140), “personification is a kind of style of figurative language that describes inanimate objects or goods lifeless as if it has characteristics humanity.”

“All in a hot and copper sky,
 The **bloody Sun**, at noon,
 Right up above the mast did stand,
 No bigger than the Moon”
 (The Rime of The Ancient Mariner: 111-114)

As we know, the sun is not bleeding, the only bloody human. Poet writes bloody to give the impression that the sun is very red like blood and also poet describes the hot weather

2.4 Sound Devices

Sound devices is a properties that are purposely created when a poet arrange the poem. It can be considered as musical quality of a poem when it is read aloud. There are the kinds of sound devices according L.G. Alexander: Alliteration, onomatopoeia, rhyme, assonance, and rhythm.

2.4.1 Alliteration

Alliteration is the repetition of the same consonant at the beginning of words in a single line (Klarer, 2004: 40). According Abrams and Harpham (2009: 10), “Alliteration is the repetition of a speech sound in a sequence of nearby words. Usually the term is applied only to consonants, and only when the recurrent sound is made emphatic because it begins a word or a stressed syllable within a word”. The term is usually applied to consonants. Alliteration occurs in the same line, the purpose of this device is to give the impression through musical effect when the poem is read. The example of Alliteration in the

poem “The Rime of The Ancient Mariner”: “The **f**air **b**reeze **b**lew, the white **f**oam **f**lew”

2.4.2 Onomatopoeia

Onomatopoeia is one part of sound devices. Onomatopoeia designates a word, or a combination of words, whose sound seems to resemble closely the sound it denotes: “hiss,” “buzz,” “rattle,” “bang.” (Abrams and Harpham, 2009: 236). It means the words are associated with the sources of the sound.

2.4.3 Rhyme

Rhyme is sounds generated by letters or words in arrays and stanzas or equations of sounds in poetry. According Abrams and Harpham (2009: 316), standard rhyme consists of the repetition, in the rhyming words, of the last stressed vowel and of all the speech sounds following that vowel. It usually occurs at line endings in poetry and consists of words which have the same sound. Rhyme may occur in a regular pattern throughout the poem. When such a pattern is discernible the poem is said to have a rhyme scheme. Rhyme schemes may vary according to the poet's choice of line arrangement. Here, the example of the rhyme in a poem;

“The Sun came up upon the **left**,
 Out of the sea came **he**!
 And he shone bright, and on the **right**
 Went down into the **sea**.”
 (The Rime of The Ancient Mariner 25-28)

2.4.4 Assonance

Assonance is an imperfect rhymes. It occurs when a poet introduces imperfect rhymes. It is often employed deliberately to avoid the jingling sound of a too insistent rhyme pattern (Alexander in Hanafi, 2011)

2.4.5 Rhythm

When read a poem aloud, it is nearly always possible to notice that the sound used follow a define pattern and are meant to appeal the ear (Alexander in Hanafi, 2011). According Abrams and Harpham (2009: 194) a rhythm is a recognizable although varying pattern in the beat of the stresses, or accents (the more forcefully uttered, hence louder syllables) in the stream of speech sounds

2.5 Review of Related Literature

As mentioned before from the previous chapter, the researcher also found that previous researches relating to analyzing Samuel Taylor Coleridge's poems. Third of them analyzes by Samuel Taylor Coleridge's poems. What differs them are the approaches that they use in analyzing the data

The first research is entitled "A Stylistic Analysis of The Rime of The Ancient Mariner". The purpose of this research is to show how subjective judgments or individual opinions about literary works can be brought to a common objective testing ground from where everyone can trace them and access

them. It is proposed here that the stylistics tool of interpretation may be given preference over ‘ready-made’ exegeses of and commentaries on literary compositions because it is equally handy to use but far-more beneficial than them. The study is descriptive in its nature therefore qualitative data has been integrated with and substantiated by the quantitative one (Khan et al, 2016).

The second research entitled “Coleridge’s “The Rime of The Ancient Mariner” Rehabilitation Of The Feeling Function”. This research is an attempt to show as to how Coleridge ventures through the story of the Ancient Mariner in order to put stress on valorization of the feeling function to tune love and sympathy for inner and outer harmony which is so essential for a healthy and peaceful society. This research used Jung’s psychological theory that based upon the primary assumption that the human psyche has two aspects- conscious and the unconscious (Rehman, 2011)

Another study that related to this research is a research entitled “The religious symbolism in the work of S.T.Coleridge The Rime of The Ancient Mariner”. This research aims to show a different approach, namely through the religious overtones. The theoretical part consists of a general introduction to the interpretation of the symbols and of the insight into the romantic period and life of the author. The research also compares the author's view on certain aspects with views of his contemporaries (Kudrlov, 2014)

2.6 Theoretical Framework

Researcher chooses structural, sense and sound devices as the topic of this research that found in Samuel Taylor Coleridge's poems. In addition, the researcher uses the formalistic approach as a tool in analyzing this research. Researcher makes the theoretical framework of this research in this following shape.

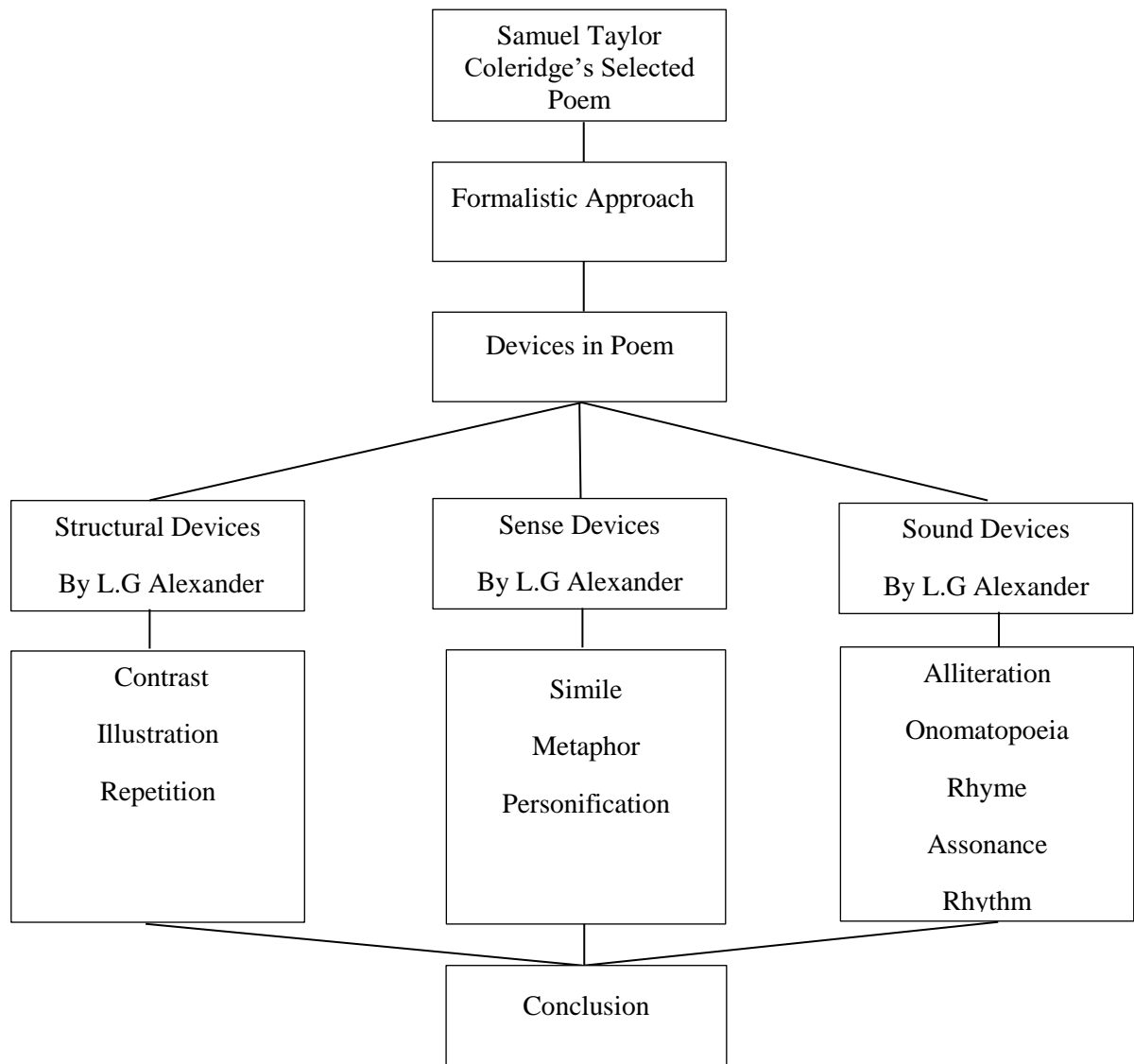


Figure 2.7.1. Theoretical Framework