

CHAPTER II

FRAMEWORK OF THEORIES

As stated in the previous chapter, the theories that are applied for this research includes intrinsic and extrinsic approaches. The intrinsic approaches include analysis of imagery, figurative languages (metaphor, personification, simile), and the theme of the lyrics. The extrinsic approach applied is a psychological approach that reflects humanistic personality, that is included in psychological approach.

A. Intrinsic approaches

1. Poetic diction

According to Oxford Advanced Learner's Dictionary (2015: 1146), poetic is connected with poetry; being poetry; poetic language; like or suggesting poetry, especially because it shows imagination and deep feeling. Diction is the choice and use of words in literature. (2015: 412). According to Abrams and Harpham:

The term diction signifies the types of words, phrases, and sentence structures, and sometimes also of figurative language, that constitute any work of literature. A writer's diction can be analyzed under a great variety of categories, such as the degree to which the vocabulary and phrasing is abstract or concrete, Latin or AngloSaxon in origin, colloquial or formal, technical or common. Many poets in all ages have used a distinctive language, a "poetic diction," which includes words, phrasing, and figures not current in the ordinary discourse of the time. (1999: 228)

a. General Meaning

To analyze these song lyrics I use general meaning as poetic diction based on Reaske (1982: 46), general meaning is for make a various statement about poem in generalized way [sic!]. This would be a general observation about the narrator and the setting of the poem and concerned more with the fact of the speaker.

b. Particular meaning

To know poetic diction in literary work I will analyze the poetic diction through particular meaning. According to Reaske (1982: 46), particular meaning treats a poem as a special study of something in particular. The concern is with that

which is unique in the poem. The particular occurs only once: it is unique, and thus, by definition, is never duplicated.

c. Imagery

Imagery is an image contained in a literary work and the presence of imagery to embellish the literary work. According to Christopher Russel Reaske (1966:34-35), Imagery is images, pictures, or sensory content, which we find in this poem. Images are fanciful or imaginative descriptions of people or objects stated in terms of our senses.

According to article that I read from blog.udemy.com, There are seven distinct types of imagery: visual, auditory, olfactory, gustatory, tactile, kinesthetic and organic. Many of these deal with the five senses, which all work together to help us create mental images of whatever we are reading.

1) Visual

Visual imagery appeals to the sense of sight, and plays the largest role in imagery in literature. It describes what a scene or character looks like. If an author writes something such as, “The deep blue hues of twilight were reflected in the still water; the slight glint of moonlight peeked through the clouds just enough to make out the silhouette of a passing ship”, the reader can imagine a still, ocean scene at twilight as if they were standing on the edge of the water themselves.

2) **Kinesthetic**

These last two types of imagery extend beyond the five senses. Kinesthetic imagery deals with the movement or action of objects or people. An example of kinesthetic imagery could be, “The birds flapped their wings in excitement, the promise of food so close. They sprung out of the tree, one by one, soaring through the branches and swooping down low to the pile of berries beneath the tree”. The flapping of the wings and the description of the way the birds fly down towards the ground helps the reader create an accurate visual image of the scene.

3) **Organic**

Organic imagery is the most difficult form of imagery to write, because it deals with creating a specific feeling or emotion within the reader. Phrases that make the reader feel sad, fearful, nostalgic, elated, even lost are all extremely effective organic imagery.

d. Figurative Speech

1) Hyperbole

Hyperbole is words used to exaggerate reality so that reality becomes unreasonable. Hyperbole (Greek for “overshooting”) according to Abrams and Harpham (1999: 120) is bold overstatement, or the extravagant exaggeration of fact or of possibility. It may be used either for serious or ironic or comic effect.

2) Simile

Simile is a direct comparison of objects that are not always similar in shape but still related. According to Albertine Minderop (2016:82), simile is a direct comparison between things that are not always essentially similar. The comparison that uses simile usually have a word ‘like’ or ‘as’.

3) Metaphor

Metaphor is a direct comparison with another object. According to Albertine Minderop (2016:235), metaphor is the figure of speech with compares one thing to another directly. Usually a metaphor is created through the use of some form of the verb “to be”.

4) Repetition

Repetition is repetition of a word in a literary work to confirm the message contained in the literary work. According to Oxford Advanced Learner’s Dictionary (2010: 1250), repetition is the fact of doing or saying the same thing many times; a thing has been done or said before. The repetition based on Pickering and Hoepfer (1981: 121-123) is the repetition of a word or phrase in itself tends to change the emphasis and to make prominent what otherwise might be overlooked. In stanzaic poetry and ballads, repetition is often introduced in the form of a refrain, or chorus.

The contribution of refrain to the meaning of the poem depends in part on its literary allusions, in part on the meaning of the words themselves, and in part on repetition.

e. Symbol

Symbols are usually used to reinforce the meaning and give the impression to the literary work. According to Albertine Minderop (2016:91), symbols in literature can be written expressions, images, objects, backgrounds, events, and characters that are usually used to impress and reinforce meaning by organizing and uniting the overall meaning.

Simbol dalam kesusastraan dapat berupa ungkapan tertulis, gambar, benda, latar, peristiwa, dan perwatakan yang biasanya digunakan untuk memberi kesan dan memperkuat makna dengan mengatur dan mempersatukan arti secara keseluruhan.

f. Theme

Theme is the basic concept developed in a literary work. According to Christopher Russel Reaske (1966:42), theme is the central concept developed in a poem. It is a the basic idea which the poet is trying to convey and which, accordingly, be allows to direct his imagery. Most of the images, in other words, are designed to present the central theme, or main idea, of the poem. The theme is, in another light, the poet's reason for writing the poem in the first place. It is usually an abstract concept which becomes concrete through the idiom and imagery. Based on Reaske (1982: 42), theme is the central concept developed in a poem. It is a basic idea which the poet is trying to convey and which, accordingly, he allows to direct his imagery. The theme is, in another light, the poet's reason for writing the poem in the first place.

B. Extrinsic approaches

1. Psychology in Literature

Psychology is the study of behaviour and mental processes. It includes various topics about all aspects of human behaviour and mind, such as how the brain works, how our memory is organised and how people interact in groups. (University College Dublin of Psychology, 2017) Psychological approach in literature cannot be ignored, because the created fictional characters are related to that aspect. Characters in a fiction are not simply functions in a text or encoded

messages from the author, but they are created by imagining human being whose thoughts, feelings, and actions made sense in motivational terms. In other words, the portrayal of fictional characters seems to be as same nature as human's. This makes psychological analysis in literature contribute in deeper understanding a literature. (Paris, 2017)

2. Theory of Humanistic Personality – Abraham Maslow

Abraham Maslow is known as the pioneer of the flow of humanistic psychology. Maslow believed that man was moved to understand and accept himself as much as possible. His most famous theory to this day is the theory of the Hierarchy of Needs or the Hierarchy of Needs. His family life and his life experiences had an effect on the idea of his psychological ideas. After the Second World War, Maslow began to question how psychologists. Psychologists had previously been about the human mind. Although not completely denying, but he has his own ideas to understand the human mind. Humanist psychologists believe that everyone has a strong desire to realize the potential of his potential, to achieve the level of self-actualization. To prove that humans not only react to the situation around him, but to achieve something more, Maslow studies a person with a healthy mental state, rather than studying someone with mental health problems. This illustrates that the new man can experience the "peak of his experience" when the human being is in harmony with himself and his surroundings. In Maslow's view, the self-actualizing man can have many peaks of experience than a man who is less self-actualizing. (Minderop, Albertine, 2016 page 48.)

A. The original hierarchy of needs five-stage model includes:

According simplypsychology.org, Maslow (1943, 1954) stated that people are motivated to achieve certain needs and that some needs take precedence over others. Our most basic need is for physical survival, and this will be the first thing that motivates our behavior. Once that level is fulfilled the next level up is what motivates us, and so on.

1. Physiological needs - these are biological requirements for human survival, e.g. air, food, drink, shelter, clothing, warmth, sex, sleep. If these needs are not

satisfied the human body cannot function optimally. Maslow considered physiological needs the most important as all the other needs become secondary until these needs are met. 2. Safety needs - protection from elements, security, order, law, stability, freedom from fear. 3. Love and belongingness needs - after physiological and safety needs have been fulfilled, the third level of human needs is social and involves feelings of belongingness. The need for interpersonal relationships motivates behavior. Examples include friendship, intimacy, trust, and acceptance, receiving and giving affection and love. Affiliating, being part of a group (family, friends, work). 4. Esteem needs - which Maslow classified into two categories: (i) esteem for oneself (dignity, achievement, mastery, independence) and (ii) the desire for reputation or respect from others (e.g., status, prestige). Maslow indicated that the need for respect or reputation is most important for children and adolescents and precedes real self-esteem or dignity. 5. Self-actualization needs - realizing personal potential, self-fulfillment, seeking personal growth and peak experiences. A desire “to become everything one is capable of becoming”(Maslow, 1987, p. 64). (Saul.Mcleud,2018).

