

## CHAPTER II

### LITERATURE REVIEW

#### 2.1 Poetry

Poetry (the term derives from a variant of the Greek term, *poiesis*, "making") is a form of literature that uses aesthetic and rhythmic (Oxford dictionaries, Merriam-Webster, Dictionary.com) qualities of language—such as phonaesthetics, sound symbolism, and metre—to evoke meanings in addition to, or in place of, the prosaic ostensible meaning.

Poetry as an art form may predate literacy (Joannou, 2014). The earliest poetry is believed to have been recited or sung, employed as a way of remembering oral history, genealogy, and law. Poetry is often closely related to musical traditions, and the earliest poetry exists in the form of hymns (such as the work of Sumerian priestess Enheduanna). Many of the poems surviving from the ancient world are recorded prayers, or stories about religious subject matter, but they also include historical accounts, instructions for everyday activities, love songs,(Arsu, 2006) and fiction.

Poetry uses forms and conventions to suggest differential interpretation to words or to evoke emotive responses. Devices such as assonance, alliteration,

onomatopoeia and rhythm are sometimes used to achieve musical or incantatory effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leaves a poem open to multiple interpretations. Similarly, figures of speech such as metaphor, simile and metonymy (Strachan and Terry, 2000) create a resonance between otherwise disparate images—a layering of meanings, forming connections previously not perceived. Kindred forms of resonance may exist, between individual verses, in their patterns of rhyme or rhythm.

Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes. Readers accustomed to identifying poetry with Dante, Goethe, Mickiewicz and Rumi may think of it as written in lines based on rhyme and regular meter; there are, however, traditions, such as Biblical poetry, that use other means to create rhythm and euphony. Much modern poetry reflects a critique of poetic tradition, (Elliot, 1999) playing with and testing, among other things, the principle of euphony itself, sometimes altogether forgoing rhyme or set rhythm (Longenbach, 1997 and Schimdt 1999) In today's increasingly globalized world, poets often adapt forms, styles and techniques from diverse cultures and languages.

## 2.2 Narrative Poetry

Although a lyric sometimes relates an incident, or like “Piano” draws a scene, it does not usually relate a series of events. That happens in a narrative poem, one whose main purpose is to tell a story.

In western literature, narrative poetry dates back to the Babylonian epic of Gilgamesh (composed before 200 B.C.) and Homer’s epic *Iliad* and *Odyssey* (composed before 700 B.C.). It may well have originated much earlier. In England and Scotland, storytelling poems have long been popular; in the late Middle Ages, ballads – or storytelling songs – circulated widely. Some, like “Sir Patrick Spence” and “Bonny Barbara Allan” survive in our day, and folk singers sometimes perform them.

Evidently, the art of narrative poetry invites the skills of a writer of fiction: the ability to draw characters and setting briefly, to engage attention, to shape a plot. Needless to say, it calls for all the skills of a poet besides. Here are two narrative poems: one medieval, one modern. (Kennedy & Gioia, 2016)

## 2.3 Figurative Languages

In poetry, an element that has much consideration is figurative languages. Figurative languages are such comparison that uses for the sake of freshness or

emphasis, departs from the usual denotations of the words. Figurative languages have much effect on the aesthetic value form the poetry. It will make poetry has “good-looking” or attractive to the reader. It makes a poetry has many readers. The figurative languages which researcher discuss are the simile, metaphor, personification, hyperbole, understatement, metonymy, and paradox (Kennedy & Gioia, 2016).

### **2.3.1 Simile**

Simile is a comparison of two things, indicated by some connective, usually *like*, *as*, *than*, or a verb such as *resembles*. A simile expresses a similarity. Still, for a simile to exist, the things compared have to be dissimilar in kind (Kennedy & Gioia, 2016). It is a figure of speech that directly compares two things (Murfin & Ray, 2003).

### **2.3.2 Metaphor**

Metaphor is a statement that one thing is someone else, which, in a literal sense, it is not (Kennedy & Gioia, 2016); a figure of speech in which two "essentially unlike things" are shown to have a type of resemblance or create a new image (Miller,

2001). The similarities between the objects being compared may be implied rather than directly stated.

### **2.3.3 Personification**

Personification is a figure of speech in which a thing, an animal, or an abstract term (*truth, nature*) is made human (Kennedy & Gioia, 2016); is the attribution of a personal nature or character to inanimate objects or abstract notions, especially as a rhetorical figure (Moustaki, 2001). Personification is a figure of speech where human qualities are given to animals, objects or ideas. In the arts, personification means representing a non-human thing as if it were human. Personification gives human traits and qualities, such as emotions, desires, sensations, gestures and speech, often by way of a metaphor. Reference to abstractions or inanimate objects as though they had human qualities or abilities (Burton, 2007).

### **2.3.4 Hyperbole**

Most of us, from time to time, emphasize a point with a statement containing exaggeration. We speak, then, not literal truth but use a figure of speech called Hyperbole. Poets too, being fond of emphasis, often exaggerate for effect (Kennedy & Gioia, 2016). It means the describing of something and making it more than it

really is. The verb is to exaggerate. Overstatement is another word that means almost the same thing. People exaggerate things because they have strong feelings about something. People may exaggerate to make people listen to what they say. They may do it to emphasize something. Rhetorical exaggeration. Hyperbole is often accomplished via comparisons, similes, and metaphors (Burton, 2007).

### **2.3.5 Understatement**

Understatement is implying more than is said (Kennedy & Gioia, 2016). It is the antonym of hyperbole. Understatement is a form of speech or disclosure which contains an expression of lesser strength than what would be expected. It is the opposite of an embellishment. The rhetorical form of understatement is litotes in which understatement is used for emphasis and irony. Understatement is expressing a thought by denying its opposite, as a means of expressing modesty (downplaying one's accomplishments) in order to gain the audience's favor (establishing ethos) (Burton, 2007).

### **2.3.6 Metonymy**

In Metonymy, the name of a thing is substituted for that of another closely associated with it (Kennedy & Gioia, 2016). Metonymy a thing or concept is

indirectly named. It is not called by its own name, but by the name of something which is closely related or implicit in the context (Welsh, 1893). Reference to something or someone by naming one of its attributes (Burton, 2007).

### **2.3.7 Paradox**

Paradox occurs in a statement that at first strikes us as a self-contradictory but that on reflection makes some sense (Kennedy & Gioia, 2016); is a statement that, despite apparently sound reasoning from true premises, leads to a self-contradictory or a logically unacceptable conclusion (Bolander, 2013).

### **2.4 Divine**

According to Merriam-Webster, *Divine* is relating to or proceeding directly from God, being a deity, or directed to a deity. In Dictionary.com, *Divine* is relating to a god, especially the Supreme Being; addressed, appropriated, or devoted to God or a god; religious; sacred; proceeding from God or a god; godlike; characteristic of or befitting a deity; heavenly; celestial. From Oxford Dictionary it stated like God or a god; devoted to God; sacred. In Cambridge Dictionary it is connected with a god, or like a god.

## 2.5 Message

According Merriam-Webster *message* is a communication in writing, in speech, or by signals; an underlying theme or idea. In Oxford Dictionary it is a verbal, written, or recorded communication sent to or left for a recipient who cannot be contacted directly, a communication from a prophet or preacher, believed to be inspired by God; a significant political, social, or moral point that is being conveyed by a film, speech, etc; an errand. In Cambridge Dictionary it is a short piece of information that you give to a person when you cannot speak to them directly; the most important idea in a book, film, or play, or an idea that you want to tell people about.

## 2.6 Divine Message

From the definition of both words, *Divine* and *Message*, there is got a unity of the definition of the words. *Divine Message* is a communication, information, or underlying idea conveyed by writing from prophet or preacher that related, connected, or devoted to God, Supreme Being, that has sacred and heavenly characteristics. The researcher thinks that definition is the most suitable for this research about figurative languages in Kahlil Gibran's *Marriage* and *Children* poems from the notable *The Prophet* book.



## 2.7 Khalil Gibran

Khalil Gibran, Arabic: خليل جبران (January 6, 1883 – April 10, 1931) was a Lebanese-American artist, poet, and writer of the *New York Pen League*. Gibran was born in the town of Bsharri (Freeth, 2015) in the Mount Lebanon Mutasarrifate, Ottoman Empire (north of modern-day Lebanon), to Khalil Gibran and Kamila Gibran (Rahmeh). As a young man, Gibran immigrated with his family to the United States, where he studied art and began his literary career, writing in both English and Arabic. In the Arab world, Gibran is regarded as a literary and political rebel. His romantic style was at the heart of a renaissance in modern Arabic literature, especially prose poetry, breaking away from the classical school. In Lebanon, he is still celebrated as a literary hero (BBC News: 2012).

He is chiefly known in the English-speaking world for his 1923 book *The Prophet*, an early example of inspirational fiction including a series of philosophical essays written in poetic English prose. The book sold well despite a cool critical reception, gaining popularity in the 1930s and again especially in the 1960s counterculture (BBC News: 2012). Gibran is the third best-selling poet of all time, behind Shakespeare and Laozi (Prophet Motive: 2009).

## **2.8 Kahlil Gibran's *The Prophet* Book**

*The Prophet* is a book of 26 prose poetry fables written in English by the Lebanese-American artist, philosopher and writer Kahlil Gibran (Acocella, 2008). It was originally published in 1923 by Alfred A. Knopf. It is Gibran's best-known work. *The Prophet* has been translated into over 40 different languages (Bushrui, 1996) and has never been out of print (Amirani & Hegarty: 2012).

## **2.9 Theoretical Framework**

This study focus on analysing the use of figurative languages in two of Khalil Gibran poems: *Marriage* and *Children* in order to deliver the divine message. The analysis based on Kennedy and Gioia's figurative languages.