

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Love is generally considered to be one of the most fundamental and universal experiences in human life. It shapes the way people think, feel, and relate to the world around them. Despite its universality, love is frequently misunderstood. Indeed, the majority of people treat it as a spontaneous feeling rather than a discipline to be actively cultivated. This common misconception is challenged by the German philosopher and psychiatrist Erich Fromm, who developed a theory in his 1956 publication *The Art of Loving*. In this theory, he argues that love is not merely an emotion that passively happens to a person, but rather an active practice requiring knowledge, effort, and the deliberate development of one's character. The notion of love is not a passive feeling that simply happens to a person, it is an active skill, a discipline, and ultimately an art that must be cultivated with the same seriousness as any other great human endeavor.

The phenomenon of isolation and disconnection instigates an innate human drive to seek union with others, a motivation that presents itself in five objects of love forms: brotherly love, motherly love, erotic love, self-love, and the love of God. Fromm's argument posits that true love cannot be reduced to the search for an ideal object; rather, it is the cultivation of a fundamental inner faculty, the capacity to love, that constitutes the essence of true love. The present study is founded upon the theoretical premise that love can be conceptualised as an art to be both learned and actively practised. Among the object of love that Fromm identifies, the love of God and erotic love are especially significant for understanding the full range of

human longing and emotional experience. The aspiration to transcend the self and achieve a state of union with a greater entity is vividly expressed in Christopher Marlowe's poetry.

Fromm's theory posits that the concept of love of God should not be constrained by the confines of religious devotion. Instead, it should be understood as the soul's yearning to align with the highest values that human beings are capable of achieving truth, beauty, justice, and love itself. As Fromm explains, "to love God, if he were going to use this word, would mean, then, to long for the attainment of the full capacity to love, for the realization of that which 'God' stands for in oneself" (Fromm, 1956). This form of love is characterized by a reaching beyond the merely personal toward something transcendent and absolute. Erotic love, by contrast, is rooted in the particular and the exclusive. According to (Fromm, 1956), erotic love is "*the craving for complete fusion, for union with one other person*". It is posited that this form of love may be considered the most deceptive, as it is frequently mistaken for the intense but transient excitement of "*falling*" in love, an experience that often grows less significant over time as individuals become more familiar with one another. Fromm's argument posits that authentic erotic love must be founded upon four fundamental elements, such as care, responsibility, respect, and knowledge. These elements, he contends, are crucial to the development of mature love.

The theme of love can be expressed with a powerful effect through poetry, which possesses a unique language that describes beyond the ordinary. As Perrine observes, poetry employs a language that reaches beyond the literal and the

everyday. Poem possesses a unique language because its language describes beyond the ordinary language (Perrine, 1963). According to Perrine, figurative language is defined as “*the language that cannot be taken literally*” and that “*says something other than ordinary ways or says one thing and means another*” (Greg. Johnson et al., 2018). While it may appear paradoxical at first, figurative language allows writers to express ideas more vividly and with greater depth than a plain statement would permit. The text is characterised by its linguistic richness, which facilitates the comprehension of truths that are not readily expressible through direct speech. The ability to articulate the profound nature of love through indirect means, employing the power of imagery and symbolism. In Marlowe’s *The Passionate Shepherd to His Love* poem, for instance, this quality is exemplified in every stanza through the use of pastoral imagery, symbolism, and figurative language, which serve to articulate a form of love that is characterised by its intensity, personal with cultural and mythological elements.

Christopher Marlowe baptized on February 26, 1564, Canterbury, Kent, England, then died on May 30, 1593, Deptford, near London. Marlowe was among the most significant figures of the English Renaissance, a poet and playwright educated at Corpus Christi College, Cambridge, under an Archbishop Parker Scholarship. According to (Boas, 1953) in his authoritative study *Christopher Marlowe: A Biographical and Critical Study*, it is asserted that the lyrical genius of Marlowe was inextricably linked to his dramatic dramatic power, and that “*the one lyric that we can identify from his pen is more notable for its associations than its content, though it has its own silvery charm*”. Boas further observes that every

reader of Marlowe's poetry is aware that the poet's primary goal was "*to tell the story of lovers and to load every rift with mythological ore*" (Boas, 1953). *The Passionate Shepherd to His Love* poem, as published in England's *Helicon*, comprised six stanzas, however, in *The Passionate Pilgrim*, where it was first published in 1599, only four stanzas were included. The additional stanzas are the fourth and sixth of the 1600 version. It is hypothesised that Jaggard included "*The Passionate Shepherd*" in his *The Passionate Pilgrim*, both the title of the poem and the occurrence of its content in *Shakespeare's The Merry Wives of Windsor*. As John H. Ingram, *Christopher Marlowe and His Associates*, the publication of a version of Marlowe's poem, which was derived from a sixteenth-century manuscript. This differs in certain details from the Elizabethan published forms of the lines. Ingram's printing of Raleigh's "*The Nymph's Reply*" is sourced from the same origin, and the text presented therein is somewhat different from that which is usually published.

The analysis of the poem discloses that its depiction of love is not merely a pastoral fantasy, but is rooted in a mythological and philosophical framework. As (Boas, 1953) observes, Marlowe's artistic appropriation of myth invites readers to engage in the process of "*uncovering and reassembling mythological elements,*" though not every reader will immediately perceive the natural significance of this dimension. The mythological framework of *The Passionate Shepherd to His Love* is primarily rooted in Roman tradition, with additional contributions from Neoplatonic elements, that is to say, Greco-Roman philosophical elements. As (Kapeleri, 2024) explains, Neoplatonism "*was founded by Plotinus in the third*

century CE” and represents a shift in philosophical and theological thought, moving from the anthropomorphic deities of Ancient Greek religion to a more abstract conception of the divine. The character of the work is Greco-Roman rather than purely Greek, “integrates Greek religious beliefs with Platonic philosophy to create a new vision of the divine and its relation to the world” (Kapeleri, 2024). In Greek mythology, nymphs are regarded as goddesses of nature, and are considered to be immortal yet transient beings created to preserve the harmony of the natural world. They are commonly associated with trees, water, and mountains. These figures are recurring mythological elements within pastoral poetry, and their presence, whether explicit or implied, charges the shepherd’s natural world with a divine significance that elevates his love from mere romantic longing towards something approaching worship. The shepherd’s beloved, as seen through the lens of Neoplatonic philosophy, is not merely a woman but a figure who partakes in the sacred beauty of nature, a mortal goddess whose presence transforms the landscape into a paradise.

In this study, the writer employs *The Passionate Shepherd to His Love* by Christopher Marlowe as the primary text of analysis because the poem offers a rich and layered representation of love that operates simultaneously on the erotic, the pastoral, and the mythological elements. In order to provide substantiation for this argument, this study will employ both intrinsic and extrinsic approaches to literary analysis, drawing on intertextual, psychological, and archetypal frameworks. The present study will draw upon Erich Fromm’s theory of love, as presented in *The Art of Loving* (1956), as the primary theory to provide a framework for understanding

the concept of love in this research. The present study will identify the object of love predominantly represented in the poem, analyse the dominant form of love portrayed through the poem's symbols, imagery, and the shepherd's actions, and examine how figurative language functions as the device through which these representations of love are constructed. The aim of this thesis is to provide a more comprehensive understanding of how Marlowe's *The Passionate Shepherd to His Love* represents love not merely as romantic desire, but as a complex human aspiration that reaches from the personal to the transcendent. In addition, it will explore how this aspiration is represented in the figurative language, mythology, symbols, and imagery of one of the English Renaissance's most enduring lyric poems.

1.2 Research Questions

The following research questions are focused on this thesis:

1. What type of love is represented in Christopher Marlowe's *The Passionate Shepherd to His Love* based on Erich Fromm's theory of love?
2. How is the dominant type of love portrayed through the poem's symbols, imagery, and the shepherd's actions?

1.3 Purpose of the Study

The present thesis has the following three primary objectives:

1. To analyze the type of love is predominantly represented in Christopher Marlowe's *The Passionate Shepherd to His Love* based on Erich Fromm's theory of love.

2. To analyze the dominant type of love portrayed through the poem's symbols, imagery, and the shepherd's actions.

1.4 Previous Studies

There are ten related studies have already been conducted. As a literary work, this poem has been studied by many types of academics as a literary masterpiece. The first one is a thesis entitled *Marlowe's "The Passionate Shepherd to His Love" and Nazrul's "My Love" (Original: Mor priya hobe esho rani): A Comparative Study of Romantic Love* by Rokeya and A.K. Zunayet Ahammed in 2016. This thesis involves an analytical comparison of two poems: Kazi Nazrul Islam's "My Love" and Marlowe's "The Passionate Shepherd to His Love." This thesis examined how the shepherd emotional pleas to their beloveds and persuasive language in both poems depict romantic love. Instead of pursuing a more profound thematic or academic inquiry, the focus is predominantly on romantic idealization and the fulfillment of desire (Rokeya & Zunayet Ahammed, 2016).

The second previous study is journal article entitled *A Structuralist Study of Christopher Marlowe's "The Passionate Shepherd to His Love" and its Pastiches* by Nik Liyana binti Nik Ahmad Zahid and Homam Altabaa in 2025. In this journal, a structuralist analysis is employed to examine the poems "The Bait" by John Donne and "Raleigh was Right" by William Carlos Williams, in conjunction with Marlowe's poem. The writer analyses topic binaries such as male/female, ideal/reality, and love/conflict in order to determine how each poem represents the literary genre of its time. The genres examined include Renaissance pastoral, metaphysical, and modernist poetry (Liyana et al., 2025).

The third previous study is journal article entitled *A Stylistic Analysis of the Poem "The Passionate Shepherd to His Love" by Christopher Marlowe* by Ardhitya Nugrahatama Tjuana, Sidonio Antonio Pires, and Ouda Teda Ena in 2024. In order to comprehend the poem's linguistic and literary elements, this study relies on a stylistic approach. In order to identify the poem's aesthetic and implicit meanings, a close examination of the usage of symbolism, imagery, metaphor, simile, exaggeration, alliteration, consonance, assonance, and rhyme is necessary (Nugrahatama Tjuana et al., 2024)

The fourth previous study is journal article entitled *Marlowe, Raleigh, and Dickinson: The Fragility of Love* by Zoe M. Folsom, describe the poem analysis between Emily Dickinson's "*I Cannot Live with You*" and Sir Walter Raleigh's "*The Nymph's Reply to the Shepherd*" with Marlowe's "*The Passionate Shepherd to His Love*" poem in 2014. This journal article analyzes the divergent perspectives of three poets on the fragility and transience of love. Folsom emphasizes that Dickinson's poetry expands the conversation to include the moral and psychological fragility of love, while Raleigh's poem dispels such illusions via the nymph's reason (Folsom, 2014).

The fifth previous study is journal article entitled *Renaissance Pastoral and the Process of Critique* by Michael Everton in 2001. In Renaissance writing, love relationships and the natural world were portrayed in a peaceful light. The draw of the shepherd is seen in this study as a mirror of peace and physical pleasure. This puts the song in the framework of Renaissance humanism. The methods used in this

study, like feminism and psychological approaches, are bound by the historical literature setting (Everton, 2001).

Erich Fromm's Concept of Social Character, a journal article by Rainer Funk published in 1998, is the sixth part of study that has already been done. Fromm's Freudian ideas about social character are looked at in this study, which shows how social and economic factors affect psychological impulses. Funk (1998), who agrees with Fromm's humanistic psychology, says that love is a bond that can make a person feel good or bad, based on how they feel about the other person (Funk, 1998).

Dimensions of Erich Fromm's Concept of Love in Andrea Hirata's Novel Ayah a journal article by Sri Yustina Herlandri Eka Jayaputri and Muhammad Fahrudin Aziz in 2025. It talks about five different kinds of love in Andrea Hirata's novel *Ayah*. These forms include: erotic love, self-love, motherly love, brotherly love, and love for God. While Fromm's theory has been successfully applied to Indonesian literature, the writer focuses primarily on narrative representation rather than a poetic or symbolic examination of divine love (Yustina et al., 2025).

The eighth previous study is an journal article entitled *Evaluating Fromm's Theory of Love and its Pedagogical Significance* by Marcus Schulzke in 2014. The primary focus is on the teacher-student connection, while Erich Fromm's universal concept of love is meticulously examined as the underlying foundation for non-authoritarian partnerships. According to Schulzke, that if we look at Fromm's theory of love, we can see that it is different from common ideas of romantic or obsessive love.

Instead, it stresses the value of independence, mutual respect, and equality in a relationship (Schulzke, 2014).

The ninth previous study is *God's Love in Emily Dickinson's Poem 'God Gave a Loaf to Every Bird'*, a journal article by Achmad Ghaniy Nuurrochman in 2017. The author used parts of Erich Fromm's theory of love to look into what God's love is like. The study says that Dickinson used literary techniques like language and images to publicly show her thanks and faith. The results demonstrate how the poet encounters God's love via spiritual fulfillment, simplicity, and humility, presenting God as a source of consolation on both a moral and emotional level (Nuurrochman, 2017).

The last previous study is entitled *The Passionate Shepherd and English Poetry* a journal article by Robert S. Forsythe's. This study examines '*The Passionate Shepherd to His Love*' by Marlowe as a pastoral poem that romanticizes love via the beauty of nature and its images. The study does not examine the poem's psychological or spiritual significance instead, it concentrates on its literary effect and artistic form (Forsythe, 1925).

However, a thorough review of the tenth previous studies reveals a notable absence of focus on the specific topic that the author aims to analyze. The writer employs love of God and erotic love from *The Art of Loving* by Erich Fromm's to analyze Christopher Marlowe's poem. This present study is motivated by the observation that extant research has primarily centered on the poem's structure, while it's an intertextual approach, psychological approach, and archetypal approach, also seeks to highlight the complex shepherd, nature and his love. The

urgency of this study is a contribution to expanding the understanding of love in literature. Furthermore, the analysis will also take into account how societal and cultural shaped the poem.

1.5 Scope of the Study

This research thesis will discuss the depiction of love of God in Christopher Marlowe's "*The Passionate Shepherd to His Love*" poem. This study aims to examine the type of love predominantly represented in Christopher Marlowe's *The Passionate Shepherd to His Love* based on Erich Fromm's theory of love and the dominant type of love portrayed through the poem's symbols, imagery, and the shepherd's actions using intertextual approach, psychological approach, archetypal approach to identify the extrinsic elements. The methods employed the library research and qualitative analysis to identify the intrinsic elements of the poem, discuss various literary devices used in writing, including figures of speech like imagery, alliteration, and rhyme, theme, metaphor, and symbolism.

1.6 Writing Organization

This study's writing is divided into four chapters, which are arranged as follows:

CHAPTER I: INTRODUCTION

The first chapter serves as an introduction of the study, including the background of the study, research problems, objective of the study, the scope of the study, previous studies, and organization of the writing.

CHAPTER II: THEORY AND METHODS

The second chapter presents the theories and research methods employed by the writer to guide the analytical process. The present chapter is comprised of intrinsic and extrinsic theories, and research methods.

CHAPTER III: DISCUSSION

The third chapter of this study presents the discussion of the research, which is organized into two main parts: what the type of love is predominantly represented in Christopher Marlowe's *The Passionate Shepherd to His Love* based on Erich Fromm's theory of love and how is the dominant type of love portrayed through the poem's symbols, imagery, and the shepherd's actions.

CHAPTER IV: CONCLUSION

The results of the study are summarized in the final chapter.