

CHAPTER II

THEORETICAL FRAMEWORK AND METHODOLOGY

2.1 Theoretical Framework

The poem has the existence of the intrinsic and extrinsic elements, which contribute to building this research. 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. Meanwhile, 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.

2.1.1 Related Theories of Intrinsic Elements

The significant elements in a literary work are intrinsic aspects. According to Wellek and Warren, the intrinsic element is the part of the poem that is related to every other part of the poem in terms of how it is analyzed or interpreted (Rene., A. W. Wellek, 1984). The main topic of this research discusses various literary devices used in writing, including figures of speech like metaphor, symbols, imagery, alliteration, rhyme, and theme.

2.1.1.1 Figurative Language

According to Perrine, figurative language is the language that cannot be taken literally (or should not be taken literally only) and say something other than ordinary ways or say one thing and mean another. Figures of speech convey

meaning more vividly and forcefully than direct statements (Greg. Johnson et al., 2018). Figurative language is defined as the use of language by an author that differs from its literal meaning (Perrine, 1963). The employment of figurative language serves to imbue language with greater nuance and originality. In conclusion, the act of employing ambiguity in language can be defined as a deliberate strategy of conveying a contradictory or misrepresentative meaning. Consequently, these rhetorical devices are employed in figurative. The eleven general categories of figurative language are as follows: metaphor, simile, personification, irony, symbol, allegory, understatement, overstatement, synecdoche, metonymy, and paradox. However, this research only focuses on metaphor and symbolism to portray the love of God through nature in the poem because they are the most dominant devices that directly reflect and suitable the theme of this poem.

2.1.1.1.1 Metaphor

Metaphor is distinguished from simile in that it employs comparative figurative language. Simile and metaphor are both used as a means of comparing things that are essentially unlike, in metaphor, the comparison is not expressed but is created when a figurative term is substituted for or identified with the literal term (Greg. Johnson et al., 2018). Perrine states in Johnson that a metaphor is a comparison that is produced when a figurative term is used in place of or associated with the literal term (Johnson, 2016).

2.1.1.1.2 Symbolism

A symbol may be roughly defined as something that means more than what it is. The symbol is the richest and, at the same time, the most difficult of the poetic figures. Both its richness and its difficulty result from its im-precision. Although

the poet may pin down the meaning of a symbol to something fairly definite and precise, more often the symbol is so general in its meaning that it can suggest a great variety of specific meanings (Greg. Johnson et al., 2018). The symbol's representation encompasses both its inherent nature and a broader significance extending beyond its immediate connotation. In essence, a sign functions as both a literal and metaphorical entity, serving as a conduit for both real-world and symbolic (Johnson, 2016). Symbols pervade medieval literature and are even found in famous works of realism. Jean Moras, a French poet of Greek origin, created the term symbolism in 1885. He was prompted by a journalistic attack on the decadents, which included Mallarmé. He then expressed his opinion, saying, 'The so-called decadents, in their pursuit of the pure concept and the eternal symbol, prioritize their art above all else' (Wellek, 1970).

2.1.1.2 Imagery

Perrine defines imagery as the author's use of words to conjure an image that represents a feeling or experience (Perrine, 1963). Imagery may be defined as the representation through language of sense experience, but indirectly it appeals to our senses through imagery, the representation to the imagination of sense experience. The word image perhaps most often suggests a mental picture, something seen in the mind's eye (*visual imagery*), that is the kind of imagery that occurs most frequently in poetry. But an image may also represent a sound (*auditory imagery*); a smell (*olfactory imagery*); a taste (*gustatory imagery*); touch, such as hardness, softness, wetness, or heat and cold (*tactile imagery*); an internal sensation, such as hunger, thirst, fatigue, or nausea (*organic imagery*); or movement or tension in the muscles or joints (*kinesthetic imagery*) (Greg. Johnson et al., 2018).

2.1.1.3 Alliteration

According to Elmer Edgar Stoll, Alliteration and assonance, rhyme and rhythm, or simply melody and harmony, together with the phrasing, figures, and lexicon, rely on the topic. The auditory experience of this musical genre is predicated on the presence of both the music and the sense; in the absence of either, the experience is rendered negligible (Stoll, 1940). Alliteration, a deliberate repetition of consonant sounds to create rhythm and aesthetic appeal in poetry. The phenomenon under discussion frequently involves more than one line and might include comparable but distinct sounds, such as labials or dentals.

2.1.1.4 Rhyme

According to William Harmon, the acoustic and articulatory link between stressed syllables that start differently but end similarly is known as rhyme. The relation between stressed syllables that start differently and end similarly should be interpreted as rhyme proper (Harmon, 1987). In essence, rhyming occurs when two stressed syllables are distinguished by their initial sounds, yet share the same final sound. As a structure method, a rhythmic element, and an emotional element all at the same time, this event makes the poetry works stronger and more relevant.

2.1.1.5 Theme

According to (Reaske, 1966) the theme represents a fundamental element in the analysis of literary works, particularly in the context of poetry. According to the book *How to Analyze Poetry*, the definition of theme is the central concept around which the poem's other elements are organised. This fundamental notion constitutes the crux of the poet's endeavour, guiding the direction of his imagery. It is evident that the majority of the images are meticulously crafted to articulate the

fundamental theme or central idea of the poem. The theme, from a different perspective, is the poet's rationale for composing the poem. It is generally considered an abstract concept, which becomes concrete through the idiom and imagery.

2.1.2 Related Theories of Extrinsic Elements

2.1.2.1 The Art of Loving Erich Fromm Theory

The extrinsic factor that will be covered in this sub-chapter is *The Art of Loving* theory by Eric Fromm as the primary theory using psychological approach. In *The Art of Loving*, Fromm stated that love is not a feeling that simply happens to you; it is an art that must be learned, practiced, and mastered. Just like medicine or music, love requires both theory (understanding) and practice (discipline), and it demands the full development of one's personality. The capacity to love is determined by psychological health. Fromm argued that love is a psychological achievement, not a romantic accident, and that understanding it requires analysing the human mind's deepest need: to escape the anguish of separateness through active, mature union with another "*love is an active power and a skill rooted in psychological maturity — not a passive emotion or stroke of luck.*" (Fromm, 1956). Fromm's conception of true love as a creative act of giving, requiring maturity, care, responsibility, respect, and knowledge, challenges the notion of it as a passive emotion. Fromm says that love is an art that takes work and expertise. His humanistic psychology is based on the idea that love is a skill that must be developed, not an unplanned result of attraction. He says people nowadays fail at love because they believe it happens instead of working for it (Fromm, 1956).

According to Funk (1998), Fromm's idea of "social character" connects social structure and individual psychology. Fromm contends that social and economic factors influence human behavior and emotions, including love, in contrast to Freud's entirely instinct-based theory of human drives. Fromm's observation that life experiences shape one's libidinal structure to the recognition of the social unconscious. To put it another way, he understands that people are essentially reflections of society (Funk, 1998). In *The Art of Loving*, Fromm explores the manner in which contemporary capitalist cultures transform love into a commercial trade, with individuals seeking to find partners as *commodities* with which to enhance their own self-worth. This phenomenon can be interpreted as a reflection of the *marketing character orientation* that Fromm would later explore in his social psychology writings.

2.1.2.1.2 Kind of Love

In the book *The Art of Loving*, Fromm asserts that there are five distinct object of love. The following kinds of love have been identified is Brotherly Love, Motherly Love, Self-Love, Erotic Love and Love of God.

2.1.2.1.2.1 Brotherly Love

The Art of Loving, the most basic kind of love that forms the basis for all other kinds of love is brotherly love. According to Erich Fromm's brotherly love is a universal affection that treats every person equally, regardless of their gender, color, or socioeconomic standing. Brotherly love is "the most fundamental kind of love, which underlies all types of love" (Fromm, 1956). Love is a moral and social attitude that encompasses all of mankind, rather than just a sentiment found in

intimate relationships, is reflected in this phrase. Fromm also relates the idea of human solidarity and shared existence to brotherly love. “The experience of human solidarity, human atonement, and union with all men can be found in brotherly love,” he says. The idea that we are all one is the foundation of brotherly love. According to this viewpoint, the understanding that all people have the same essence and existential demands leads to the emergence of true love, because it enables people to feel spiritually linked and bonded with others, brotherly love therefore provides a solution to the issue of isolation in contemporary society.

Additionally, Fromm highlights that brotherly love necessitates active compassion the readiness to love even those who are unable to reciprocate. “Love only starts to unfold in the love of those who do not serve a purpose,” he observes, man starts to love his brother when he shows sympathy for the weak (Fromm, 1956). Fromm’s humanistic view that love is an art that must be performed via comprehension, empathy, and selflessness, this demonstrates that real love is an act of giving rather than having. Therefore, brotherly love is the pinnacle of mature, fruitful love that enables people to overcome estrangement and attain union with others in the framework of psychological and social growth.

2.1.2.1.2.2 Motherly Love

According to Erich Fromm’s definition in *The Art of Loving* (1956), motherly love is the purest and most unconditional kind of love that is offered without conditions or expectations. Every human being experiences love for the first time, and it is a formative event that shapes emotional stability and the ability to love maturely. A mother loves her kid just for existing, not because of what it

does or doesn't do. Fromm said, motherly love by its very nature is unconditional. Mother loves the newborn infant because it is her child, not because the child has fulfilled any specific condition, or lived up to any specific expectation (Fromm, 1956). Fromm also distinguishes between affirmation and care as the two primary components of maternal love. The former fosters happiness and a love of life, "Milk is the symbol of the first aspect of love, that of care and affirmation. Honey symbolizes the sweetness of life, the love for it and the happiness in being alive" (Fromm, 1956).

2.1.2.1.2.3 Self-Love

Erich Fromm highlights in *The Art of Loving* that self-love is the cornerstone of all true love rather than a sign of selfishness. Fromm contends that one must respect, care for, and be accountable to oneself before one can genuinely love others. Fromm says, if loving my neighbor as a human being is a virtue, then loving myself must also be a virtue and not a vice because I am a human being too (Fromm, 1956). This claim emphasizes that self-love is a fundamental manifestation of human dignity and that it is a moral act rather than a narcissistic one. Fromm says that ego and true self-love are two different ideas. Being able to love yourself means knowing yourself, being honest with yourself, and being able to support your humanity. Narcissism, on the other hand, comes from feeling insecure and not having good social skills. "*Selfishness and self-love are opposites,*" he explains. Selfish people love themselves too little, not too much (Fromm, 1956). Egoism thus shows a lack of self-love rather than being a sign of it. In order to love people without reliance or dominance, one must take care of their physical, mental, and

moral well. This is the essence of true self-love. Fromm also connects self-love to his larger idea of love as an art that requires dedication, practice, and understanding. In this sense, developing one's ability to love as a disciplined and intentional act includes loving oneself. It entails growing in self-awareness, accountability, and the bravery to face one's shortcomings. Since one can only offer what one already has within, loving oneself becomes the psychological and ethical basis for loving others. From a sociological standpoint, Fromm accuses contemporary capitalist society of demeaning or conceitedly linking self-love to self-centered individualism. In humanistic perspective, productive love the type of love that brings people together without eradicating individuality requires self-love. Humans overcome estrangement and attain completeness via self-love. An individual can only truly love and care for others when they have learned to accept and value themselves

2.1.2.1.2.4 Erotic Love

The Art of Loving, Erich Fromm characterizes erotic love as the need for complete oneness with another person, a fusion that symbolizes the most profound human longing to transcend separation. Erotic love, defined as the union of two people who are completely devoted to each other in both physical and spiritual senses, is inherently exclusive. This stands in contrast to brotherly or motherly love, which are global and encompass all of mankind. Fromm said that people might get the wrong idea about romantic love if they think it is the same thing as emotional bond or sexual desire. He said that care, duty, respect, knowledge, and desire are

the building blocks of true physical love. These traits, he said, make love an art form instead of a mindless experience.

According to Fromm, the only way to love someone is to love them with all your heart and feel them with all your heart. To love someone, you have to decide what to do, judge them, and promise to always be there for them (Fromm, 1956). For real love to exist, you need to be determined and stick to your plans. To do these things on purpose, you need to be mature and aware of yourself. Physical closeness can lead to fleeting gratification and estrangement, so erotic love becomes significant when it incorporates brotherly love. Fromm says, If the desire for physical union is not stimulated by love, if erotic love is not also brotherly love, it never leads to union in more than an orgiastic, transitory sense (Fromm, 1956). Fromm's idea of erotic love is more than physical; it is a moral and spiritual oneness that validates existence. Erotic love unites people by showing them the reflection of all humanity. It bridges the gap between individuality and universality. Erotic love is a creative manifestation of freedom that necessitates self-control, knowledge, and the bravery to love from the core.

2.1.2.1.2.5 Love of God

According to Erich Fromm, the love of God is the pinnacle of spiritual understanding and human growth rather than mindless adoration or dependency. According to him, a person's inner growth the extent to which they have conquered alienation and division by compassion, unity, and constructive love is reflected in their love for God. According to Fromm, the love of God springs from the need to overcome separateness and to achieve union (Fromm, 1956). This union is the

awareness of the unity of divine and human ideals, such as justice, love, and truth, rather than subordination to a divine authority. The religious form of love, that which is called the love of God, is, psychologically speaking, not different. It springs from the need to overcome separateness and to achieve union. In fact, the love of God has as many different qualities and aspects as the love of man has and to a large extent we find the same differences. According to Fromm, it also represents the deepest desire for unity with God, so loving God means letting our souls reach their full potential. Love of God isn't found in rituals or following the rules; it's found in people who realize their own divinity, live honestly, and love without expecting anything in return.

2.2 Research Method

2.2.1 Data and Data Source

Data is important for any kind of study because it gives us the knowledge we need to analyze data. After putting together data from different sources during the writer process, an appropriate theory framework is used to analyze the data that was gathered. It is important to note that data can be categorized into two distinct types primary and secondary. Primary data is defined as raw resources with information that requires further research. Examples of this phenomenon include interview transcripts and artwork. Conversely, secondary data refers to material that has already been published, such as books or articles, and which has been gathered by other researchers or institutions (Kumar, 2018). The writer will analyze the type of love predominantly represented in Christopher Marlowe's *The Passionate Shepherd to His Love* based on Erich Fromm's theory of love as the primary theory

using psychology approach, intertextual and archetypal approach. The secondary data comes from publications that are relevant to the study issues, such as books, papers, and journals.

2.2.2 Method of Collecting Data

The writer technique is library research. The objective of the present study is to gather data for the purpose of poetry analysis, with library research. The application of contextual analysis facilitates the evaluation of literary texts against the backdrop of their respective literary, cultural, or social backgrounds.

2.2.3 Method of Analysing Data

The writer employs a dual method, encompassing both content analysis and the qualitative approach and library approach. The analysis of the intrinsic and extrinsic elements of the poem, this study uses mythological elements attachment intertextual, psychology, and archetypal perspective.