CHAPTER ONE
INTRODUCTION

1.1 Background of Research

Literature, in its simplest meaning, is any kind of written works. In a broader sense, however, literature is a form of human expression and view towards life that is always changing related to time. According to Angelo Lorenzo (2014:2) literature is the foundation of humanity's cultures, beliefs, and traditions, in which it serves as a mirror of reality, a product of art, or a window of an ideology. Authors often share their personal view of the world among each other, and towards their audience according to their own subjectivity. They showed how life is portrayed by their comprehension, how complex of a human nature is, or simply about everyday life which most people barely gives attention to, all of those wrapped in a creative way to entertain to fulfill one of literature function as the source of entertainment, as well as a form of education. Because literature is, in its simplicity, a form of art, there are no such boundaries that restrain author to express his ideas. However, it is a common occurrence that literature will keep receiving criticisms, therefore making it subject to changes. One of the known forms of literature is novel, a fictitious work of written art that acts as a representation of human life. Though some novel may include real events as its background, the imaginary world will still often appear as the result of the artistic quality of the author; as the main function of a novel is largely focuses on entertaining its readers.

One of the notable aspects in a novel that can make it an entertaining read is the

ability of the author to create vivid imageries in his descriptions. According to Maguire (2018) description can control pace and mood and tension; provide the panoramic images that form both the background and foreground for the action; obscure clues, suggest motivations, illuminate emotion and state of mind in both character and reader. The essay published by Maguire strengthens the researcher's statement that, in order to write an enthralling read, the author of a novel should possess the ability to create an invoking image on his writing that can be visualized by its readers. Sambuchino (2015) pointed that vivid imageries depend on the application of the right words as the means of conveying. Therefore, it can be interpreted that the image, which the author wants the reader to experience, is subject to language that he uses in his description.

From literary perspective, it means that during the activity of reading, the readers experiences perceptual images, sounds, or feelings through the author's alteration of language even though the real object or the stimulant is non-existent. Traditionally, visual mental imagery, the most discussed variety, was thought to be caused by the presence of picture-like representations (mental images) in the mind, soul, or brain, but this is no longer universally accepted. Thomas (2014) explained that mental images could be achieved through text interpretation, such as novel.

Imagery is the heart of literature, which allows the reader to become immersed in the story, the poem, or the play. It provides all of the "details of sight, sound, taste, smell, and touch" (DiYanni, 2007:3) that elicit emotional responses from the reader, and that allow the reader to experience the settings, the characters, and the actions in the piece. Without imagery, literature would be dry and sterile, and

would be hard-pressed to touch the reader's imagination. Roland Greene in The Princeton Encyclopedia of Poetry and Poetics further describes the theory of text interpretation in literature to induce imagery. In the book, it is explained that imagery refers to images produced in the mind by language, whose words may refer either to experiences that could produce physical perceptions, were the reader actually to have those experiences or to the sense impressions themselves. In literature, images are triggered off by language and through them, an author recalls or evokes instances of physical, sensual perception. Language could therefore be considered a bridge linking the external world—of which we gain awareness through perception—and the human mind, where images evocative of the sensual spring. Perrine and Thomas (in Damanhuri, 2011), in which this research is based on, describes the seven types of imagery; visual, auditory, tactile, olfactory, gustatory, organic and kinesthetic.

In this research, the writer chooses to analyze imagery in the novel *Cloud of Sparrows* published in 2002 by Takashi Matsuoka, an American Japanese writer who was born in Japan and raised in Hawaii. The Cloud of Sparrows resolves on the year of 1861, during the earliest year when the Japanese first open their door to the outsiders. After centuries of isolation, Japan is lagging behind in ways of science and weaponry. The main character, Lord Genji, is Lord of the Okumichi Clan. He and his family are cursed with visions of the future. His uncle, Lord Shigeru, sees the coming bloodshed and massacre in Japan's future and slaughters his wife and children to prevent them from suffering through it. Heiko, another character, is a ninja who masquerades as a geisha. She falls in love with Genji, and later confesses to him.

He explains that he already knew of her dubious nature and returns her love. Though later, after learning of her irredeemable origins, Genji can no longer feel the same toward her and sends her to America. Brother Zephaniah is a priest wishing to save the "crude heathens," but dies shortly after arriving from a gunshot meant for Genji. Emily, an American missionary engaged to him, is running away from her destructive beauty to Japan, where she is thought of as repulsive. She felt no feelings of love toward him, but agreed to the proposal because he protected her from the horrible men who sought to take advantage of her. Stark accompanies Emily and Zephaniah, but instead of hoping to spread the "True Word," he is after revenge. He is in pursuit of Ethan Cruz, who murdered his beloved Mary Anne and her two daughters. Ethan murdered them because Stark murdered his father-like mentor who ran the whorehouse when he wouldn't let Mary Anne leave. Kawakami is Genji's enemy and despises him above all things. He takes great pleasure in knowing what others do not. They are enemies because years ago, there was a great battle at Sekigahara and their families were on opposite sides. Both sides re convinced the battle is not truly over and seek to eliminate each other completely. Genji takes the missionaries into his care in the capital of Edo, but when foreign ships fire on Edo, they travel to the well-fortified Cloud of Sparrows castle.

In addition, the writer motives in choosing this literary work as an object of analysis is mainly based on the technique Matsuoka uses in delivering his story. During his reading, the writer can experience the vivid imagery embodied in the novel through the language alteration by the author. Therefore, in accordance with the theory of imagery in literature, the writer applies the theory itself within the

writing of the novel *Cloud of Sparrows* by Takashi Matsuoka.

1.2 Research Question

Concerning to the idea presented in the background of research, the writer formulates the research question as follows:

How does Takashi Matsuoka present imagery in the novel *Cloud of Sparrows*?

1.3 Research Objective

Based on the research question above, the purpose of this research is to describe the imagery presented in Matsuoka's *Cloud of Sparrows*.

1.4 Uses of Research

Following the objective of the study above, the writer divides the uses of the study in two parts; those are theoretical and practical uses as follow:

1.4.1 Theoretical Uses

This analysis is to be use as one of references for other researchers who attempt to do similar analysis regarding imagery on different literary works.

1.4.2 Practical Uses

On the practical level, the writer attempts to make this research able to enrich the readers' knowledge, especially in understanding about imagery in literary works. In addition, by reading this research paper, the writer gives contribution for other researchers who are interested in similar topic to do a comparative study.

1.5 Scope of the Study

In order to answer the formulated problem appropriately, the writer needs to limit the analysis. The research scope is adjusted in an attempt to maintain focal point on the main topic, which is to analyze the uses of language as to describe the imagery within the novel