

## **CHAPTER TWO**

### **LITERARY REVIEW**

#### **2.1 Previous Studies**

In order to further understand the issue related to the theory about mental imagery and imagery in literature, the writer have included five earlier studies conducted by experts pertaining the imagery theory. In the first three previous studies, the writer chooses discussions related to imagery as a literary device, in order to gain extensive comprehension to the theory being used and its appliances in different literary works. Additionally, in the last two previous studies, the writer takes discussions regarding the same novel, which has been studied by other researchers using different theories in an attempt to gain new perspective to enable the writer to enrich his view on the novel *Clouds of Sparrows* by Takashi Matsuoka.

The first previous study is from a journal entitled *Analysis of Imagery: A Critique of Literary Method* published by Lillian Hornstein. In her journal, Lillian admits that imagery in literary criticism can illuminate the text by deepening our understanding of the emotions of the dramatic characters created by the author and may throw into relief the techniques and span of imaginative interests of the artist; a collection of images may indicate linguistic patterns and the thought inspired by purely verbal association. In the journal, she further implies that imagery study would include not only themes and subjects, but also structure and dramatic significance. The writer applies this study as to imply that imagery in literary text does improve the implication regarding perceptual visualization.

The next previous study is research by Masagus Sulaiman in 2017 entitled

Imagery Analysis on Emily Dickinson's Poetry. The research was conducted to figure out the imagery and its meanings in the five poetry of Emily Dickinson. The results of the research showed that there were sixty-two types of imagery found in the five poetry of Emily Dickinson, for instance; fifty-one visual, one auditory, one olfactory, three tactile, one organic and five kinesthetics. The writer takes note to this research's approach towards analyzing imagery in literary work as a mapping to conduct his own study.

The third previous study entitled *Literary Narrative and Mental Imagery: A View from Embodied Cognition* published in 2014 by Anezka Kuzmicova. This article focuses on the embodiment and consciousness of mental imagery. In the article it is stated that the notion of mental imagery is used in its narrow sense as to capture those instances in which modern silent readers of literary narrative, while reading an expression "X," experience some form of sensory representation of what they (more or less literally) understand to be X. It is further claimed that despite individual variations is susceptible to mental imagery, all readers experience mental images some of the time, and some readers experience them all the time. In her writing, Anezka grounded mental imagery to any sensory modality, deploying the external senses—i.e., the visual (sight), the auditory (hearing), the olfactory (smell), the gustatory (taste), and the tactile (touch)—as well as the internal senses—i.e., interoceptive (pain, hunger, etc.), the proprioceptive (balance, limb and organ position, etc.), or the motor/kinesthetic (movement-related proprioception: effort, acceleration, etc.). Additionally, imageries can, and very often do, combine several of these modalities. The writer follows the result of this article to help describing mental imagery the readers experience during

reading activity. The fourth previous study is taken from a research entitled Socio Cultural Conflicts in Japan on Matsuoka's *Cloud of Sparrow* published by Stevanus Yulianto in 2008. The writer of this research uses sociological approach within Karl Marx's theory of conflict. The writer also uses historical approach related to the time setting of the novel itself, which is during the Meiji Restoration period. The study finds that socio-cultural conflicts within *Cloud of Sparrows* results from several different motives. One of the reasons is the social jealousy which occurs between the two rulers who possesses equal authority, but holds contrasting views. The result of this study helps the writer to further understand the historical background during the Meiji Restoration era in Japan, in which this novel takes place.

The last previous study is a research entitled *Bushido Spirit and Its Distortion* in Takashi Matsuoka's Samurai Series published in 2011 by Nelvita. In her study, the researcher does not only discuss about the first publishing of Matsuoka's book series, entitled *Cloud of Sparrows*, but also its second publishing, entitled *Autumn Bridge*. The researcher stated in her study that the Bushido spirit is proven to embodied within the Japanese culture as in the novel. The Bushido spirit translates as how the Japanese during that era devotes themselves towards honor, loyalty, faith, courageousness, honesty and obedience. Therefore, the result of this study helps the writer gains necessary information regarding the anthropological aspect related to the novel being discussed.

In the process of working on this research, the writer decides to learn some materials related to imageries in literature and studies of Matsuoka's work *Cloud of Sparrows*, which has been done by previous researchers. With the availability

of these previous studies, the writer therefore can prove that the research conducted does not have any similarity in terms of theme and structure, and does not plagiarize, duplicate or replicate. With information gained from those previous studies, the writer hopes that in both ways—academic and structural criteria—this research can be seen as a study that has fulfilled its parts.

## **2.2 Imagery in Literature**

Reading is a complex, multi-layered process, starting with detecting letters, recognizing words and groups of words, then analyzing sentence structure and meaning (Blackmore, 2011). Different areas of the brain build up information about the scenes, actions and characters, relating them to what the readers already know and feel. Mainly, visual and auditory areas of the brain are at work while reading. For instance, as the readers subvocalize the words when one of the book's characters is speaking, the lips and tongue may even move, the spine might tingle and muscles may tense in response to the story. All this contributes to what human think of as pictures in his head – yet in reality, the brains probably contain no such thing. The most common imagery in literature is the imagery of sight, because it is the easiest sense to articulate. Visual imagery can be very concrete and detailed, and it serves to paint vivid pictures in the reader's imagination. There are seven distinct types of imagery: visual, auditory, olfactory, gustatory, tactile, kinesthetic and organic. Perrine and Thomas, (in Damanhuri, 2011), stated that imagery typically called as a mental picture in a poem, where the readers can experience what the poem says, essentially the true meaning of a poem lies in the total effect that it has upon the

readers, (pp. 9-14). Perrine and Thomas, (in Damanhuri, 2011) further classify imagery into seven types, as follows:

### **2.3.1 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. In this form of imagery, the author appeals to the reader's sense of sight by describing something the speaker or narrator that they see. It may include colors, brightness, shapes, sizes, and patterns. To provide readers with visual imagery, authors often use metaphor, simile, or personification in their description. For instance, 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 actually standing on the edge of the water.

Sample of visual imagery can be seen in quotation as follows:

"Outside, even through the shut window-panel, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no color in anything, except the posters that were plastered everywhere."

### **2.3.2 Auditory**

Auditory imagery describes specific sounds that are happening within the story. This form of narrative imagery is dealing to the reader's sense of hearing or sound. It may include music and other pleasant sounds such as beautiful music, bird chirping, and the voices of chorus. It may also include noises such as the loud

bang of a gun, sound of a broom moving across the floor, or the screeching sound of glass shattered on the hard floor. Auditory imagery may even define silence or the lack of sound, describing a peaceful calm or an eerie silence. In addition to describing a sound, an author might also use a sound device like onomatopoeia, or words that imitate sounds, so reading a literary work aloud recreates the auditory experience, words such as “bang!” “achoo!” “cacaw!” all work to describe sounds that most people are familiar with, and therefore can associate to the source of the sounds. Below is the sample application of auditory.

“She awoke to the chirping of birds and the soft whisper of a breeze as it passed through the tree outside her window.”

### **2.3.3 Olfactory**

In this form of narrative imagery, the author appeals to the reader’s sense of smell by describing something the speaker of the narration inhales. It may include pleasant fragrances or off-putting odors. In its simplest function, olfactory imagery describes a particular scent. This type of imagery paints a clear picture in the reader’s mind about smells the speaker experiences in the narration. For instance, describing the scent of a particular food can also help readers imagine how that food tastes. The following is an example of olfactory imagery used in a sentence in a novel.

“The sweet scent of maple wafted through the room, causing Stephanie to stop what she was doing and sniff the air. A second waft of scent carried the underlying smoky scent of bacon; a scent only bacon straight off the grill could have.”

### 2.3.4 Gustatory

Gustatory imagery pertains to the sense of taste. In this form of narrative imagery, the author appeals to the reader's sense of taste by describing something the speaker or narrator of the narration tastes. It may include sweetness, sourness, saltiness, savoriness, or spiciness. In some writing, this is especially effective when the author describes a taste that the reader has experienced before and can recall from sense memory (Collins, 2016). The following example is taken from Gabriel Marquez's *One Hundred Years of Solitude*, in which it discusses one of the character's pica eating disorder. The imagery in this excerpt makes the experience of an eating disorder much more vivid and imaginable to the reader:

“She saw the strips of damp earth and the piles of mud that the earthworms had pushed up in the garden. Those secret tastes, defeated in the past by oranges and rhubarb, broke out into an irrepressible urge when she began to weep. She went back to eating earth. The first time she did it almost out of curiosity, sure that the bad taste would be the best cure for the temptation.”

### 2.3.5 Tactile

Tactile imagery appeals to the sense of touch and plays a significant role in descriptive writing. In this form of narrative imagery, the author appeals to the reader's sense of touch by describing something the speaker of the narrator feels on their body. It may include the feel of temperatures, textures, and other physical sensations. The following quotation is an example of how tactile imagery being used in a narrative sentence.

“She ran her hand across the dark, concrete wall. It was cold as ice. When she came to the middle of the room, she felt a thick, slimy substance actively oozing down the wall.”

### **2.3.6 Kinesthetic**

These last two types of imagery extend beyond the five senses. Kinesthetic imagery deals with the movement or action of objects or people. In this form of descriptive imagery, the narrator appeals to the reader’s sense of motion. It may include the sensation of speeding along in a vehicle, a slow sauntering, or a sudden shock when stopping, and it may apply to the movement of the narrative’s speaker or narrator or objects around them. 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.

### **2.3.7 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, and elated, even lost are all extremely effective organic imagery. In this form of descriptive imagery, the narrator communicates internal sensations such as fatigue, hunger, and thirst as well as internal emotions such as fear, love, and despair. An example of organic imagery shows through the sentence as follows.



“Walking back through the small paving that connects the main road and the house, I notice a faint laughter of children playing near the stream. I can’t help but reminiscing an old friend of mine, James, when we were little.”