



**AN ANALYSIS ON GEORGE HERBERT'S FIVE SACRED
POEMS BY THE USE OF CONCEIT AS A MEANS OF
CONVEYING RELIGIOUS EXPRESSION**

THESIS

A Thesis presented to English Department
Faculty of Letters Jember University

As one of the requirements to get
The Award of Sarjana Sastra Degree
In English Studies

By:

EVA FIDYAWATI
020110101071

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**ENGLISH DEPARTMENT
FACULTY OF LETTERS
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2006**

DEDICATION PAGE

With sincerity and love, I proudly present this thesis to :

- ♥ *My beloved father, Ahmad Tamsi and my beloved mother, Suharningsih. Thanks for everlasting love you always spread wholeheartedly along my life. I am not able to repay everything you had been given to me. May Allah reward you with His paradise.*
- ♥ *My beloved grandmother and grandfather. I would like to express my deepest thankfulness for taking care and loving me since I was a child. My childhood with you is the sweetest unforgettable moment I ever had along my life.*
- ♥ *My late little sister who cheered my days.*
- ♥ *My naughty cousins, Arief and Helmi, my cute one, Abil and my nice cousins, Risa and Ima.*
- ♥ *My uncles and aunts and my relatives.*
- ♥ *My soulmate, Yanti in South Kalimantan and Lidya in Bandung. There is no distance for friendship. I hope that we are able to keep our friendship till the end of our life.*
- ♥ *My dearest friend, Jamilatul Azizah, thanks for your precious time to share with me.*
- ♥ *My Alma Mater.*

MOTTO

فَإِنَّ مَعَ الْعُسْرِ يُسْرًا. إِنَّ مَعَ الْعُسْرِ يُسْرًا. فَإِذَا فَرَغْتَ فَانصَبْ.
وَإِلَىٰ رَبِّكَ فَارْغَبْ (الإنصرة)

So, verily, with every difficulty, there is relief. Verily, with every difficulty, there is relief. Therefore, when thou art free (from thine immediate task) still labour hard. And to thy Lord turn (all) thy attention. (Al-Insjiroh: 5-8)

DECLARATION

I herewith declare that the thesis entitled *An Analysis on George Herbert's Five Sacred Poems by the Use of Conceit as a Means of Conveying Religious Expression*, is original piece of writing. I guarantee that the analysis and the research described in this thesis have not already been submitted for any others degree or publications.

Jember, 7th November 2006

The Writer

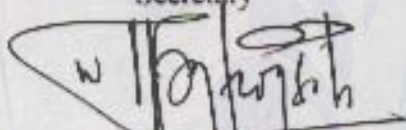
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020110101071

APPROVAL SHEET

Approved and accepted by the Examination Committee of English Department,
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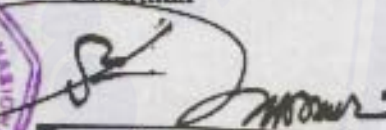
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The Members:

1. Drs. Joseph Supardjana, M.S ()

2. Drs. Albert Tallapessy, M.A ()

3. Drs. Mochamad Ilham, M.Si ()

ABSTRACT

The purpose of the thesis is to know how Herbert uses conceit to convey religious expression in the five sacred poems of George Herbert i.e *The Search, Man, Affliction 1, Faith and Sunday*. The writer probes the poetic device in those poems in relation to reveal religious expression. In order to analyze the poems, the writer uses formalistic and mimetic approaches. In the research, descriptive and inductive methods are also applied. The discussion results that comparison is a good way to give brief description in readers' mind. Conceit as one of comparison is able to reveal what a poet wants to say including religious expression in the five poems of George Herbert.

Key words : *conceit, religious expression*

SUMMARY

An Analysis on George Herbert Five Sacred Poems by the Use of Conceit as a Means of Conveying Religious Expression, Eva Fidyawati, 020110101071, 2006, 49 pages.

George Herbert prefers to take religious matter as the theme of his poems. As a metaphysical poet, he frequently inserts metaphysical style in composing his poems. The metaphysical style that is often used by the poet is conceit. In this thesis, the writer tries to explain religious expression by analyzing some conceits in the five of Herbert's poems. The aim of this thesis is to analyze conceit as a poetic device in conveying religious expression in those poems.

In this thesis, the writer chooses the five poems of George Herbert i.e *The Search, Man, Affliction 1, Faith and Sundry*. From those poems, conceit is chosen as the main data. Thus, conceit is the only device used to analyze those poems. In fact, the device is able to express the idea of the poet. In order to understand the data of the poems, formalistic and mimetic approaches are applied. Meanwhile, descriptive and deductive methods are used to explain religious expression in the five poems of George Herbert.

The analysis results that comparison is a good way to describe something in reader's mind. As a poetic device, conceit helps the poet to say about what he wants to express. In the poems, Herbert suggests the idea of religious matter in term of the relationship between a man and God, people to society, and human being with nature. In conclusion, Herbert succeeds to explain his ideas in the five poems by using conceit.

English Department, Faculty of Letters, Jember University

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All of praise be to Allah SWT, the Lord of Universe, the All-loving and merciful Lord, who has given me the most worthy thought in composing this thesis. Without His guidance, it is impossible for me to finish my thesis. I sincerely address my salutation to the Prophet Muhammad SAW, the last Messenger of Allah, who leads us from darkness to lightness.

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6. Those, I cannot mention one by one, who gave me their support and favor in writing this thesis.

May Allah reward them for their kindness and sincerity with the proper one. Finally, I hope this thesis will be useful to those who are interested in analyzing poem.

Jember, November 2006

Eva Fidyawati

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CHAPTER I INTRODUCTION

1.1 The Rationale

Poetry is a sort of literary form such as novel and drama, but it is different in its form. Based on the form, it is shorter than the other literary works. In contrast, the language of poetry is more complex than ordinary language. As other literary works, poetry is constructed on words. According to Steven (in Kennedy, 1991:770), "poetry is a revelation in words by means of words". Words in a poem build the whole meaning of the poem. That is why, a poet deliberately chooses certain words to represent his feeling and thought. In the same manner as novel and drama, poetry takes life and its phenomena for the theme. Therefore, people find universal truth such as about God, human being and nature in poetry.

Poetry is an imaginative expression of strong feeling usually rhythmical, the spontaneous overflow of powerful feeling recollected in tranquility (Wordsworth, in Shaw, 1972:84). A poet creates a poem using his imagination. It supports his stream of consciousness that overflows in his poetic expression. A poetic expression deals with emotion and individuality which depends on a poet's experience, thought and feeling. A poem is also the result of powerful feeling in calmness. In some religious poems, anybody will find peace and devoutness as the result of meditation in quietness.

Frost (in Kennedy, 1991:495) considers, "poetry is a rhythmical composition of words expressing an attitude designed to surprise and delight, and to draw an emotional response". A poem has rhythm. Rhythm in a poem is like rhythm in a song. It makes the poem more beautiful. As a result, the readers can enjoy a poem through the rhythm, although they did not know the meaning and the message of the poem.

Thus, a poem as a beautiful expression has purpose to entertain and to make pleasure besides giving message to the readers.

In *Dictionary of Literary Terms*, "poetry is defined as the art of rhythmical composition, written or spoken, designed to produce pleasure through beautiful, elevated, imaginative, or profound thought" (Shaw, 1972: 292). Understanding a poem is not as simple as understanding its form. It needs deeper learning and comprehension because it has intensive language and implied meaning. If people want to get the poet's mind, they have to think seriously on the entire meaning of the poem. It is something inevitable that poem draws poet's emotion, but it is not always true that poem is always sentimental since it is also a reflection of poet's thought. So, a poem involves both emotion and thought. For this reason, poems are interesting to study.

Metaphysical Poetry emerges in 17th century's English literature. In broad sense, it refers to philosophical poetry. The characteristic of metaphysical poetry is intellectual, analytical, learned, witty, argumentative, bold, recondite, subtle, serious and psychological. Shaw (1972:236) said that "Metaphysical poetry is a term applied to writing that is highly intellectual and philosophical, that makes extensive use of ingenious conceit (imaginative images) and that usually combines intense emotion with mental ingenuity". This school appears as a spirit against the Petrarchan conceit in the romantic conventionalism of Elizabethan love poetry that prefers to follow the conscience of the heart rather than rational thought. In short, metaphysical poetry investigates the world and its phenomena by using rational discussion rather than intuition or mysticism.

The leader of metaphysical poetry is John Donne and then followed by George Herbert, Richard Crashaw, Abraham Cowley and Henry Vaughan. Metaphysical poets put emotional as well as intellectual range, skepticism and passion in their poems. They take the thought of death, physical love and religious devotion as the subject matters of their poems. They also express their sense of the complexities and contradictions of life by using poetic devices such as conceit,

imagery and paradox. As Gove (1996:1420) points out, "Metaphysical Poetry is highly intellectualized poetry marked by bold and ingenious conceits, incongruous imagery, complexity and subtlety of thought, frequent use of paradox and often by deliberate harshness or rigidity of expression". Consequently, metaphysical poems are strong in their lines, rough in their accent and original in their structure.

George Herbert is one of the greatest metaphysical poets of the English Literature. He is famous as an English devotional poet and Anglican priest as well. As a metaphysical poet, his poems have the characteristics of metaphysical poetic expression. Those are a precision of language, a metrical versatility and ingenious use of imagery or conceit. Conceit is the most well-known characteristics of metaphysical poetry. Herbert inserts conceit to transmit religious expression in his poems. Mangunwijaya (1982:15) views, "the best literary works are always religious". As human being a poet has his own experience in his life and he tries to reveal the values of life in his poems. Herbert often takes religion as the major theme of his poems. He is able to put brilliantly the inherited symbol of church in a poem. For this reason, the title of the thesis is "*An Analysis on George Herbert's Five Sacred Poems by the Use of Conceit as a Means of Conveying Religious Expression.*" The poems to analyze are *The Search, Man, Affliction I, Faith and Sunday*.

1.2 The Problem to Discuss

Herbert's poems are focused on religious matter. He prefers to take God's love as the theme rather than love of a woman. Therefore, religious faith is the main source of the inspiration of Herbert poems. As a religious poet, he constructs his poems under the influence of his belief in Protestant Christianity. He also adopts metaphysical style in composing a poem. Thus, the poet combines his religious faith and metaphysical style in his poems. Conceit is one of popular poetic devices that is applied in metaphysical poems. As Starkman (1967:6) states that "the characteristic image of metaphysical poetry, conceit, is the conception as applied to comment or observation". Hence, metaphysical poets frequently use conceit to reveal their ideas

in their poems. As a metaphysical poet, Herbert also inserts the device to express religious faith in his poems. The study informs whether conceit can be used to explain religious expression and how is Herbert's way to express his experience, feeling and thought in his poems by analyzing the conceits. Thus, the discussion about religious expression in his five sacred poems is worthwhile to do.

1.3 The Scope of the Study

Every poem is always constructed in poetic devices. A poet intentionally selects certain poetic devices to achieve poetic sense in his poems. Herbert is one of metaphysical poets that has strong personalities in English verse. He frequently chooses conceit, metaphor, paradox, imagery and personification in constructing his poems. In order to avoid complicated discussion the analysis only focused on conceit of George Herbert five sacred poems to analyze. Those poems are *The Search*, *Man*, *Affliction I*, *Faith* and *Sunday*. Then, religious expression in the five sacred poems will be explored by the use of conceit.

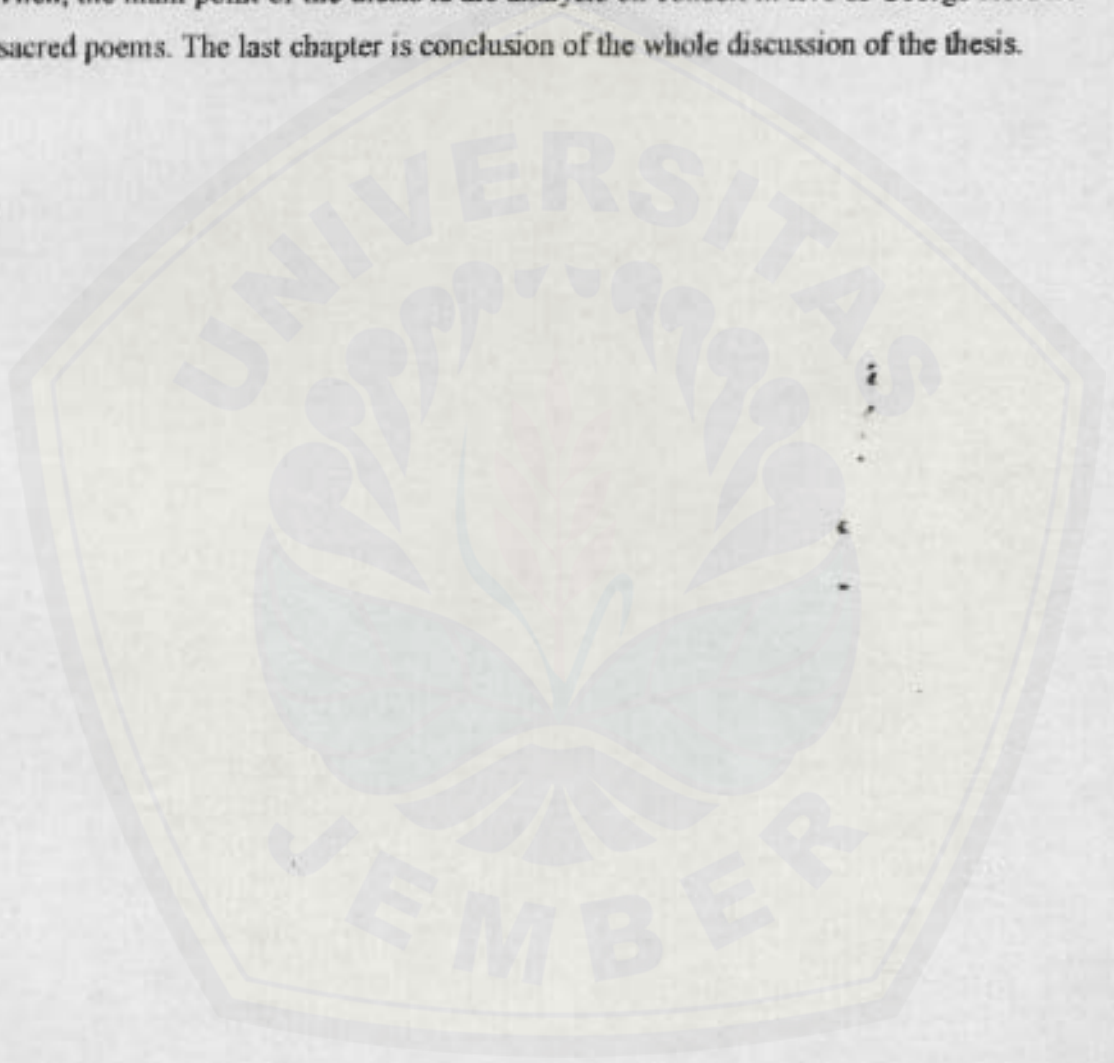
1.4 The Goals of the Study

This thesis has general purpose and specific purpose. In general, it aims to fulfill the requirement to get Sarjana Sastra Degree in English studies besides developing the ability in analyzing poem. Meanwhile, the specific aim of the study is to explore conceit as the most well-known characteristic of metaphysical poems. The other intention of the study is to get moral teaching by understanding and comprehending George Herbert's poems. The most important goal of the discussion is to know how Herbert uses conceit in the five poems in relation to reveal religious expression.

1.5 The Organization of the Thesis

This thesis is divided into five chapters. First, chapter one is introduction that consists of the rationale, the problem to discuss, the scope of the study, the goals of

the study and the organization of the thesis. Theoretical framework and literary review will be explored in chapter two. Next, chapter three is research methodology. Then, the main point of the thesis is the analysis on conceit in five of George Herbert sacred poems. The last chapter is conclusion of the whole discussion of the thesis.





CHAPTER II. THEORITICAL FRAMEWORK AND LITERARY REVIEW

2.1 Theoretical Framework

Before examining a literary work, it is necessary to understand what an author wants to analyze. He needs to make theoretical framework in order to avoid broader analysis or even far out from the basic thought of a study. Theoretical framework is important to keep the analysis on its frame.

Poetry is a literary form that can be analyzed in different ways through its intrinsic and extrinsic elements. In the study of poetry, it is necessary for readers to encounter a poem to analyze by understanding, comprehending and interpreting the poem. This thesis studies about the poems of George Herbert, those are *The Search*, *Man*, *Affliction I*, *Faith* and *Sunday*. Meanwhile, conceit is used to analyze the five poems.

Conceit is a poetic device that can be used by a poet to express his idea in his poems. Hunter (1965:28) says, "conceit is a metaphor or simile intellectually contrived and drawn out in this ostentatious way". It is a particularly artificial means of comparison by giving great attention to the readers. In other words, it is a kind of comparison such as simile and metaphor. In contrast, it is more difficult and challenging. Thus, it needs deeper comprehension rather than ordinary comparison.

Conceit is different from metaphor or simile. Reaske (1966:410) points out that simile is a direct comparison between things which particularly similar in their case. Whereas, metaphor is an implied analogy which imaginatively identifies one thing with another (Shaw, 1972:235). In short, simile is direct comparison, metaphor is indirect comparison, meanwhile conceit is an extended simile or metaphor. That is why, it is also called as extraordinary comparison.

In *Dictionary of Literary Terms*, conceit is defined as “a fanciful image, an elaborate metaphor in which a writer describes a person or idea by use of an analogy which often seems farfetched and even startling” (Shaw, 1972:89). Sometimes, a poet describes his idea by using an analogy to give vivid picture about the object he wants to display. Conceit is a kind of comparison that sets up an analogy in it. Therefore, conceit is attractive and startling because it gives shock or surprise to the readers.

The term “conceit” is derived from Italian language “conchetto” that refers to the word “concept” in English. It is introduced in the time of Petrarch (1304-1374), an Italian poet. Then, it was adopted by Elizabethan poets. In the Renaissance period, particularly in the seventeenth century, conceit alluded to a style of extended and heightened metaphor indicating particular fanciful expression of wit. Afterwards, conceit is developed in modern era such as in the works of Emily Dickinson and T.S. Eliot. It is a term of an outsized metaphor or a kind of metaphorical hyperbole.

There are two types of conceits, those are Petrarchan conceit and metaphysical conceit. Petrarchan conceit was specially applied to Italian sonnet. It was called an exceptionally elaborate and exaggerated comparison. The Petrarchan conceit is a type of figure that is used in love poems in the period of Italian poet, Petrarch. Whereas, metaphysical conceit appeared in 17th century metaphysical poetry. In the metaphysical conceit, metaphors had a much more pure conceptual and thus tenuous relationship to the thing being compared (<http://en.wikipedia.org/wiki/conceit>). It is a characteristic figure in John Donne and other metaphysical poets of the seventeenth century. So, the distinction between Petrarchan and metaphysical conceit is on the period and application. Petrarchan is applied by Italian Sonneters. The purpose is to reveal emotional feeling in love poems. On the other hand, metaphysical conceit is applied by metaphysical poets in their poems. They put emotional as well as thought, therefore it is a witty comparison.

George Herbert is one of metaphysical poets who frequently inserts conceit to construct his poems. For this reason, the discussion of this thesis only concentrates on metaphysical conceit that can be found in his five poems.

2.2 Literary Review

Donne's poems are written very largely in conceits that concentrate on image involving an element of dramatic contrast, strain or intellectual difficulty (Abrams, 1962:880). The tears which flow in *A Valediction of Weeping* are different and more complex than ordinary tears of unhappy lovers, but they describe ciphers, naughts and symbols of world's emptiness without beloved. In *The Relic*, the image of a spiritual marriage and a triumph of miracle over death are described by "a bracelet of bright hair about the bone". In *The Sun Rising*, the poet addresses the sun itself as a "busy old fool". He asks why the sun bothers to shine on him and his lover who do not want to be pressured by its time keeping.

In metaphysical poetry, conceit is an empty stroke-play but a serious means of persuasion or illustration (Hunter, 1965:32). It becomes the action of a poem, therefore the poem cannot be resolved without conceit and it will develop through conceit. Donne's *The Flea* exemplifies this clearly.

It sucked me first, and now sucks thee,
And in this flea, our two bloods mingled be
(*The Flea*, line 3-4)

This flea is you and I, and this
Our marriage bed, and marriage temple is;
Though parents grudge, and you, we're met
And cloistered in these living walls of jet
(*The Flea*, line 12-15)

These lines draw a grotesque incident about an argument against his mistress's coyness and her parents restrains.

The characteristic image of metaphysical poetry, conceit, is the conception as applied to comment or observation (Starkman, 1967:6). It may depend on subtle

theological distinctions for its seriousness, as in "Aire and Angel". The disparity between aire and angel is compared to the love of men and women.

Then as an Angell, face and wings
Of aire, not pure as it, yet pure doth weare,
So thy love may be my loves spheare;
Just such disparitie
As is twixt Airie and Angells puritie,
'Twixt womens love, and mens will ever bee.
(*Aire and Angel*, line 23-28)

A Valediction Forbidding Morning is one of Donne's well-known conceits. He presents 'dull sublunary love' to express unpure love. Then, an image about a pair of compass addresses to lovers, where a woman is a "fixed foot" in the center and her lover is the outer foot moving around the circle. It suggests what a couple of lovers should be in loving each other. Finally, her lover returns to her side.

Yet when the other far doth roam,
It leans, and hearkens after it,
And grows erect as that come home.
(*A Valediction Forbidding Morning*, lines 30-32)

Thus, "grows erect" symbolizes the faithfulness. A couple of lovers, although they are separated in distance, they will come back to their lover.

Herbert expresses his relationship to God in his poems. He frequently inserts conceits that is combined by simple diction. He is always able to submit to a higher power with humility and resolution. According to Anfield (1995) *Jordan II* reveals Herbert's turbulent struggle between his poetic efforts and his need to be humble before his Lord. The conceit in "*Jordan II*" describes Herbert's struggle by comparing himself with a tailor for God. He attempts to clothe Him in unmatched splendor, in contrast he is unable to surpass the magnificence of the wearer.

The Pulley is the fusion of the classical and the Christian style that guides to metaphysical conceit. A pulley is mechanical devices aimed at assisting us with moving heavy loads through a system of ropes and wheel. It is a kind of leverage to lift weight. *The Pulley* draws man slowly toward God. The central conceit of *The*

Pulley describes God when made man. He poured all his blessing on him including strength, beauty, wisdom, honor and pleasure. However, in the first line of the last stanza, Herbert puns on the word "rest" suggesting God's will, afterward, let man "keep the rest," to diminish the force behind the poem's conceit.

Wadia (2001) claims that *The Pulley* does not present new concept. In fact, the idea of the poem is quite common in seventeenth century religious verse. On the contrary, the distinction is on metaphysical wit in the poem. It shows religious notion that is explained through scientific image.

The Search displays the imperfect nature of love between a mortal persona and a distanced God. The notion of imperfection is strengthened through the use of lineal geometric conceits. Herbert adopts "Thy Ring" (line 33-36) to exemplify and comment on the perfect nature of love. A circle or ring is the symbol for commitment and completeness. In order to describe the distance between a man and God, he illustrates the relationship between East and West poles (line 41-44). The idea of the imperfection of relationship with God is revealed by describing "bars and lengths". The use "bars and lengths" as lineal conceits is to present how the straight line that hinder and obstruct love in spiritual relationship.

Sparks (2002) states that *The Search* demonstrates lineal geometric conceits and the use of specific circular conceits to explain the imperfect nature of love between human and God. This imperfection of love will be seen in secular human interaction in religious relationship. *The Search* offers the lineal geometric conceit to show the imperfect qualities of love in both human and spiritual relationship. The understanding of what primarily constitutes the emotion of love is frequently expressed through the emergence of a circular and perfect geometric conceit.

Herbert has heterogeneous ideas in constructing his poems. He is interested in thought and harm in the metaphysical fashion. He employs illustration from common life, folk-lore, medical and chemical knowledge and also applies an instrument to pour out his thought such as the candle's snuff, the bias of the bowls, a blunted knife.

In the end of *The Dawning*, he inserts conceit by equalizing sad heart with the drying of his tears in Christ's burial linen (<http://www.bartebly.com/217/0204.html>).

Meanwhile Enright (1956:142) points out that Herbert's conceit is sometimes self-conscious and laboured. For instance, in *Prayer 1*, he compares prayer with "reversed thunder" (line 6).

2.3 The Biography of George Herbert

George Herbert is famous as an English devotional poet of the metaphysical school of Donne. He was born in Montgomery Castle Wales on April 3rd 1593. Herbert was the fifth son of Sir Richard Herbert, an ancient and distinguished Welsh family. He was a brother of Edward (Lord Herbert of Chabury) and a cousin of the Earl of Pembroke. His mother, Lady Magdalen Herbert, was a daughter of Sir Richard Newport of High Ercall, Shopshire. She was a woman with great sense and sweetnesses of character, intellectual and religious aristocrat. She was also a friend of John Donne, the leader of metaphysical poets. Most of Herbert's family had famous career in soldiers, countiers (local government), judges and men of affairs. On the contrary, the great influence for Herbert's life was not from his father's line but from his mother. It happened because he and his six brothers and three sisters were raised up by his mother since his father died in 1596. So, he lost his father since he was still 3 years old. Magdalen had all her sons brought up in learning, but most of them chose the life of court or camp. In 1609, she married her second husband, Sir John Danvers, 20 years younger than her.

Herbert is a well educated man. He is handsome, witty, gracious, good sense and taste, elegant in manner and extended in appearance. Until he was 12 years old, he was taught by a tutor at home. In 1605, he was sent to Westminster School, where he was thoroughly grounded in Latin and Greek. He ever spent his boyish in the veteran Andrew Melville's Anti Tami Came Categoria. In 1608, he was elected to a scholarship at Trinity, Cambridge.

Herbert's career at the University was a distinguished one. He had knowledge of languages and high connection in the court. Those supported the success of his promotion to win his election. In 1612, he received his BA degree and became a fellow of Trinity College in 1614. Two years later, he took his MA degree. In 1618, he was appointed Reader in Rhetoric at Cambridge University and elected public orator of the university on January 21st 1620, "the finest place in the university". In this capacity, he had several times to contact with King James I who granted him an annual allowance and seemed likely to make him an ambassador.

The rapid success of Herbert in university and the success of his two brothers raised his higher hope to be a secretary of state. His brother, Edward became an English ambassador in the French court, whereas Henry was master of revels in the court of King James. Those encouraged him to worldly ambition. Seeing that, Sir Francis Nethersole, one of his patrons and also a retiring orator, warned him that orator's office would divert him from divinity. But Herbert reassured him that there was no worry on him. He held the oratorship of Cambridge University for most of eight years.

In 1624 and 1625, Herbert was elected to represent Montgomery in Parliament. In the same time his principle patrons died, The Duke of Richmond in 1623, The Duke of Lennox in 1624, The King James I and The Marquis of Hamilton in 1625, Bacon and Bishop Andrewes in 1626. The series of death discouraged him to reduce his worldly ambition. He was ordained deacon in 1625 although he did not resign the oratorship. In the year of 1626-1627, he spent much time with his mother in Chelsea. In 1627, Lady Magdalen Herbert died. After his mother died, he did give up his Cambridge career and surrender his fellowship at Trinity College. The death of his mother put him in the desolation. It was the hardest experience that had to be faced by him. Finally, he decided to have an intention of becoming priest.

On March 5th 1629, he married his stepfather's kin, Jane Danvers. She was beautiful and gracious woman of twentieth. Herbert might well have known her by report because he chose his wife by ear rather than eye. There was nothing romantic

when they held their marriage. George and Jane had no children of their own but they adopted two orphaned nieces of Herbert's.

Herbert took holy orders in the Church of England near Salisbury after Philip Earl of Pembroke asking King Charles to give Bemerton to him. He rebuilt the church by his own funds and cared deeply for his parishioners. On April 1630, he became rector of Bemerton near Salisbury and was ordained priest in the following September. In Bemerton, Herbert spent his time to preach to his congregations and began writing poetry. Around countryside, he was known as "Holy Mr. Herbert". He served faithfully as a parish priest diligently visiting his parishioners. He read morning and evening prayer daily church. He was ringing the church bell before each service so that those who could not come might to hear it and stop their work to join prayer with him.

Once in a week, he attended Cathedral in Salisbury to hear evening prayer. Before returning home, he used to sing at a meeting of music lover, even made a private musical parting. Herbert own hymns were written to the accompaniment of his kite. He was also a keen musician and passionately fond of music.

Herbert's interior life makes his religious conception as the measurement beyond his scope and power. Ill-health played a large part of Herbert's view of religious conception. A year before he went to Bemerton, he was seriously ill from tuberculosis. The second years of his ministry, his health began to fail again. After three years in Bemerton, he succumbed to consumption and died a month before his fortieth birthday in Bemerton, Wiltshire England on March 1st 1633. He was buried beneath the altar of his church on March 3rd 1633.

Herbert has strong personalities in English verse. He considers devotion as the better part of poetry. Herbert's religious experience moves him to such expression in his poems. The imperfection and the hunger of his own experience in God lead him to a remote meditation about his nature and live intimate relation possible with God. Thus, for Herbert, poetry is expression of his personal energy and identity because

certain thought and feelings engage his imagination and penetrate to the depths of his consciousness.

In composing a poem, he has his own style such as conceit, imagery, paradox, personification, rhetorical question, quietness of tone, dramatic parable or play poem and metaphor. He knows the technique of exploring between emblematic object and religious faith. His metaphysical wit is homely and easy apprehended. He combines simple and direct tone with ingenuity of argument and compelling intensity of feeling to construct his poems. The ultimate struggle and conflict in Herbert's poems is between the world and complete surrender to God.

2.4 The Works of George Herbert

None of Herbert's English poems was published during his life time. When he realized he was dying, he sent his English poems to his friend Ferrar with instructions to publish them, if he thought they might give advantages to any dejected soul and otherwise to burn them. He told Ferrar that his poems represent a picture of spiritual conflicts that had passed between his soul and God, before he understood the will of Jesus his master and found perfect freedom on Him. In 1610, Herbert sent his mother two sonnets for New Year's Day. Those were the earliest known poems and religious devotion was to remain his sole poetic theme. The theme of those poems is love of God since Herbert considers that God's love is a fitter subject for verse than the love of a woman.

The Temple: Sacred Poems and Private Ejaculations was published in 1633 at Cambridge immediately after Herbert's death. It is a collection of religious poems connected by unity of sentiment and aspiration. The manuscript of *The Temple* contains over a third of the one hundred and sixty odds poems. Herbert tries to interpret his own devout meditations by applying images of all kinds to the ritual and beliefs of the Church. He chooses "*The Temple*" as the vehicle of his poetic and religious expression. It also expresses sense of the conflict between a man's worldly wit and sophistication and true Christian devotion by exploring the combination of

colloquial ease and emblematic tradition as the main symbols of belief in Protestant Christianity. *The Church Porch* is the first poem in the collection. It is a long piece of prudential moral advice on how to live as a Christian gentleman. In the end of the collection is closed by *The Church Militant*.

The other works of George Herbert are *A Priest to the Temple* in 1652 as part of *Herbert Remains*. It is a prose treatise on the duties of parish priest. Herbert also masters some foreign languages such as Latin and Greek. Therefore, he had some works in foreign translation such as his translation of *Luigi Cornaro's Trattato de la vita sobria* in 1634. In 1638, he finished *Brief Notes on Juan de Valdes's Hundred and Ten Considerations*. It tells about his comment toward unorthodox mysticism of Valledesso and reassert the orthodox doctrine upon grace and salvation. *Outlandish Proverbs* appeared in 1640 and enlarged as *Jacula Prudentum* in 1651. It is a collection of foreign proverbs in translation.



CHAPTER III. RESEARCH METHODOLOGY

3.1 The Type of Research

The type of the research of the thesis is qualitative research. Kurde (1996:11) claims that in qualitative research, a researcher has to participate as an instrument and followed cultural convention and data. Therefore, a researcher has to be involved in the research directly.

Literary study is considered as qualitative research. Fannanie (2002:63) points out that literary study is an attempt to study deeply toward text of literary works from the elements that build them including intrinsic and extrinsic elements. This research studies the five poems of George Herbert. Thus, the study deals with poetry appreciation. It is the result of identification, understanding, comprehension, interpretation and enjoyment upon a work which is supported by internal sensitivity toward the entire meaning of a poem (Waluyo, 2003:44).

3.2 The Type of Data

The type of data that used in the study is qualitative data. According to Miles and Huberman (in Siswanto, 2004:53), "qualitative data are attractive. They are a source of well-grounded, rich descriptions, and explanations of process occurring in local context".

3.3 The Method of Data Collection

The data collection is taken from the poems of George Herbert, those are *The Search*, *Man*, *Affliction I*, *Faith* and *Sunday*. Then, from those poems, conceits are

selected as the main data. Meanwhile, library research is necessary to collect some data and theories. In order to complete the data, internet's browsing is also conducted.

3.4 The Approaches to Use

In this thesis, two approaches are applied to analyze five George Herbert sacred poems. Firstly, formalistic approach or structural approach is applied. As conceit is one element of poetic devices, structural approach is worthwhile to apply.

As its name suggests, "formalistic" criticism has for its sole object the discovery and explanation of form in the literary work. This approach assumes the autonomy of the work itself and thus the relative unimportance of extraliterary considerations - the author's life, his times, sociological, political, economic or psychological implications (Guerin, 1979:70).

Formalistic approach deals with intrinsic elements of the literature itself. Therefore, it has no relation with the biography of the author or other extrinsic elements. Whereas, Scott (1962:180) claims that formalistic criticism is a kind of criticism that is free from historical, moral, psychological, and sociological interpretations and free from aesthetic quality of the literary works. So, literary arts can be put in isolation because they are independent and free from the elements out of literature. In this way, intrinsic elements of literary work can be interpreted independently without regarding the extrinsic elements.

The second approach applied is mimetic approach. In *A Glossary of Literary Terms*, it is defined:

Mimetic criticism views the literary work as an imitation, or reflection, or representation of the world and human life, and the primary criterion applied to a work is that of the "truth" of its representation to the objects it represents, or should be represent (Abrams, 1970:37).

Mimetic approach regards literary work as a reflection of real life. It happens because of the result of imitation and imagination of the author toward the aspects of the real life or universe. An author imitates phenomena he sees, feels and experiences into his work. The phenomena may be view, knowledge and religious view in relation

to real facts (Fannanie, 2002:111). That is why a literary work tells about truth since it is the representation of the object that a writer copies from real life. The implication in the thesis, mimetic approach is used to study mimetic expression in Herbert's poems.

3.5 The Type of Data Analysis

The type of analysis in the research is descriptive analysis. As Ratna (2004: 53) says that analytic descriptive method is performed by describing and then analysing the facts. It means, it is not only analysing the data but also giving clear explanation and comprehension. In order to hold the descriptive analysis, inductive method is applied. It is the movement of thought which is always done from the particular to the general (Shaw, 1972:107). It means that the writer begins from the particular idea to the general one. The data of the analysis is taken from the poems of George Herbert, those are *The Search*, *Man*, *Affliction I*, *Faith* and *Sunday*. Then, conceit is applied to carry out religious expression in the five poems.



CHAPTER V. CONCLUSION

Every literary work cannot be torn apart from the spirit of its period and the background of the writer's life. George Herbert lives in the time of metaphysical period. Automatically, his way in composing a poem is influenced by the metaphysical style. Herbert is also a religious man. By the end of his life, he put off the glory of earthly life. Then, he had a great attention to become a priest. Thus, most of his poems are the combination of metaphysical style and religious matter.

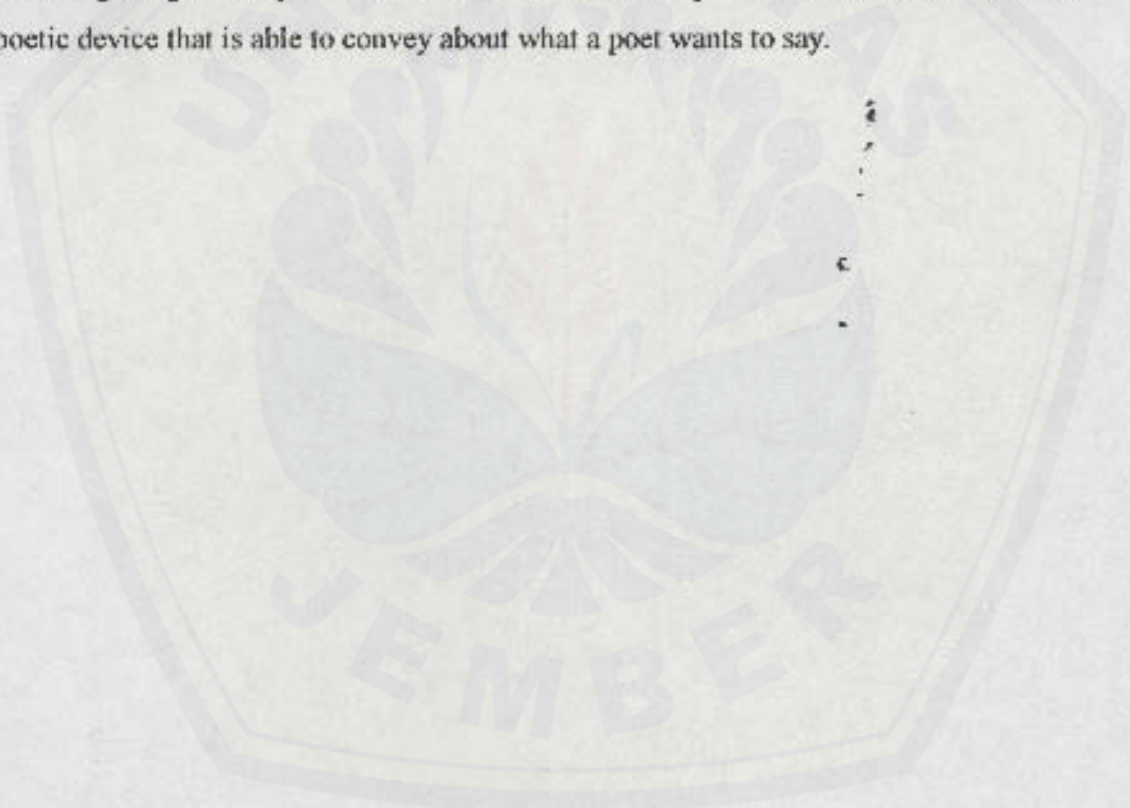
In this thesis, the writer solely takes five poems of George Herbert to analyze i.e *The Search*, *Man*, *Affliction 1*, *Faith* and *Sunday*. Although those poems have different subject matters, they cannot be separated from religious expression. Here, religious expression refers to the relationship between a man and his God, people to society and mankind and nature.

A poetic device is a means of expressing a poet's idea. Conceit as a poetic device is able to represent the thought of the poet. Herbert uses conceit to reveal his idea in the five poems. The device exists to perform the description about the object to be displayed. It is the effort of Herbert to draw vivid picture in the readers' mind when they read his poems. Although conceit is a difficult comparison, it will give the deeper meaning to them if they understand the "heart" of the poem.

In *The Search*, conceit is used to describe the process of searching for God. In the next poem, the highest position of human being in the order of creation is explained by the device. In *Affliction 1*, the extraordinary comparison succeeds to draw sadness situation "a blunted knife was of more use than I" (line 33-34). In the same manner, in *Faith*, conceit depicts the significant role of faith in someone's soul. In the last poem of the analysis, the device affirms the important meaning of Sunday

for Christians. Thus, some conceits that are found in those poems have a function to carry out religious expression.

After analyzing conceits in the five poems above, it can be concluded that comparison is a good way to give brief picture in readers' mind about what the poet wants to explain. It takes place because they can imagine and analyze an analogy that is performed in the poem. Besides showing smartness of thought, conceit leads us to think deeply and philosophically. The device also helps the poet to express his ideas including religious expression of Herbert in the five poems. In short, conceit is a poetic device that is able to convey about what a poet wants to say.



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APPENDIX

The Search

O Whiter O Whiter art Thou fled,
My Lord, my love?
My searches are my daily bread,
← Yet never prove.

My knees pierce the earth, mine eyes the sky, 5
And yet the sphere
And centre both to me deny
That Thou art there.

Yet I can mark how herbs below 10
Grow green and gay,
As if meet Thee they did know,
While I decay.

Yet can I mark how stars above 15
Simpler and shine,
As having keys unto Thy love,
While poor I pine.

I sent a sigh to seek Thee out,
Deep drawn in pain,
Winged like an arrow, but my scout
Returns in vain. 20

I turned another having store
Into a groan
Because the search was dumb before:
But all was one.

Lord, dost Thou some new fabric mould 25
Which favour wins,
And keeps Thee present; leaving the old
Unto their sins?

Where is my God? What hidden place
Conceals Thee still? 30
What covert dare eclipse Thy face?
Is it Thy will?

O let not that of anything
Let rather brass, 35
Or steel, or mountains be Thy ring,
And I will pass.

Thy will such an entrenching is,
As passeth thought: 40
To it all strength, all subtilties
Are things of nought.

Thy will such a strange distance is,
As that to it
East west touch, the poles do kiss,
And parallels meet.

Since then grief must be as large 45
As is Thy space,
Thy distance from me; see my charge,
Lord, see my case.

O take these bars, these lengths, away;
Turn, and restore me: 50
"Be not Almighty," let me say,
"Against, but for me."

When Thou dost turn, and wilt be near,
What edge so keen,
What point so piercing can appear 55
To come between?

For as Thy absence doth excel
All distance known,
So doth Thy nearnesse bear the bell,
Making two in one. 60

1

Man

My God, I heard this day,
That none doth build a stately habitation
But he that means to dwell therein.
What house more stately hath there been,
Or can be, then is Man? to whose creation
All things are in decay.

5

For Man is ev'ry thing,
And more: He is a tree, yet bears no fruit,
A beast, yet is, or should be more:
Reason and speech we only bring.
Parrots may thank us, if they are not mute,
They go upon the score.

10

Man is all symmetric,
Full of proportions, one limbe to another,
And all to all the world besides:
Each part may call the farthest, brother:
And head with foot hath private amitie,
And both with moons and tides.

15

Nothing hath got so farre,
But Man hath caught and kept it, as his prey.
His eyes dismount the highest starre :
He is in little all the sphere.
Herbs gladly cure our flesh, because that they
Finde their acquaintance there.

20

For us the windes do blow;
The earth doth rest, heav'n move, and fountains flow.
Nothing we see, but means our good,
As our delight, or as our treasure:
The whole is either our cupboard of food,
Or cabinet of pleasure.

25

30

The starres have us to bed;
Night draws the curtain, which the sunne withdraws:
Musick and light attend our head.
All things unto our flesh are kinde

→

In their descent and being; to our minde
In their ascent and cause.

35

Each thing is full of dutie:
Waters united are our navigation;
Distinguished, our habitation;
Below, our drink; above, our meat;
Both our cleanlinesse. Hath one such beautie?
Then how are all things neat!

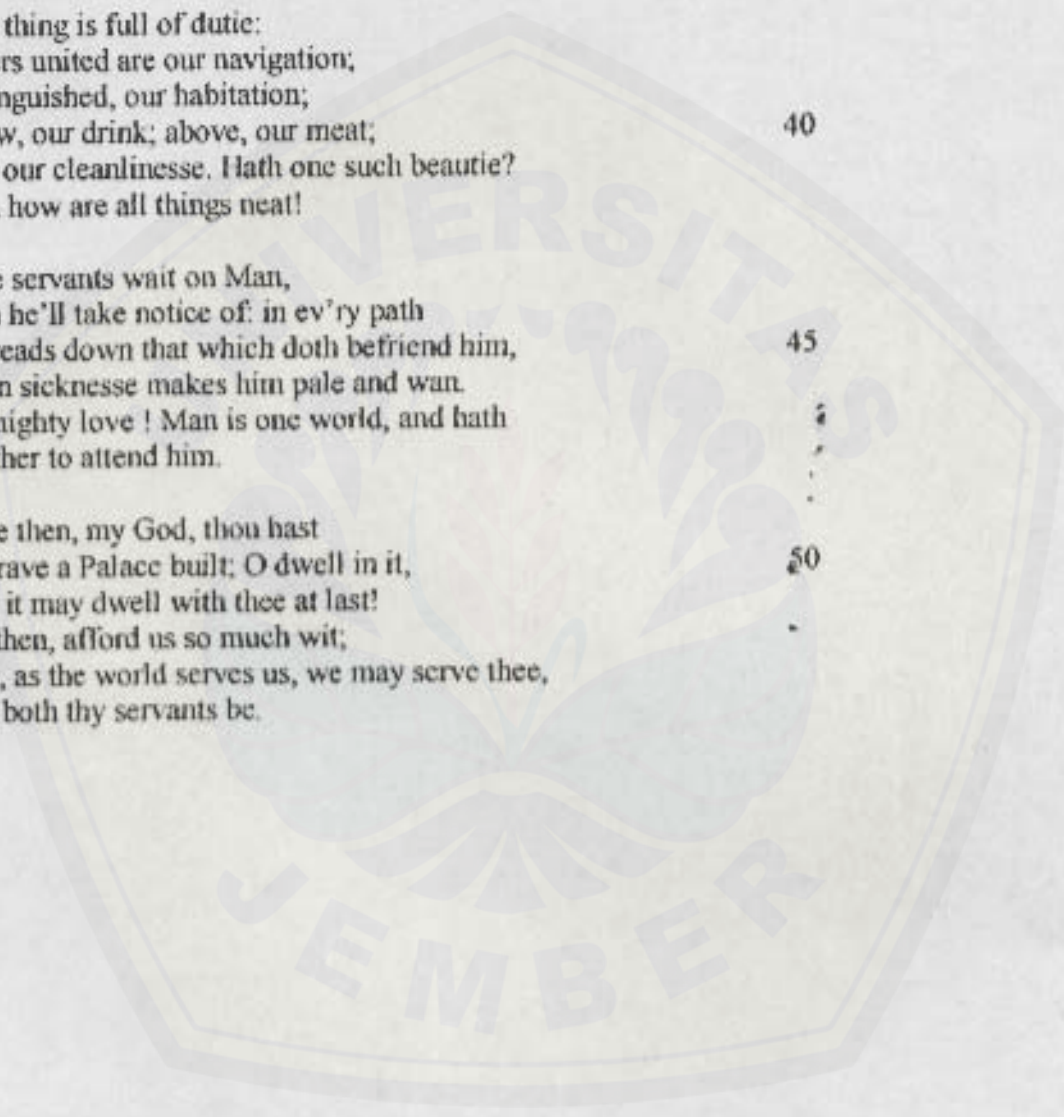
40

More servants wait on Man,
Then he'll take notice of: in ev'ry path
He treads down that which doth befriend him,
When sicknesse makes him pale and wan.
Oh mighty love ! Man is one world, and hath
Another to attend him.

45

Since then, my God, thou hast
So brave a Palace built; O dwell in it,
That it may dwell with thee at last!
Till then, afford us so much wit;
That, as the world serves us, we may serve thee,
And both thy servants be.

50



Affliction I

When first Thou didst to Thee my heart,
I thought the service brave:
So many joys I writ down for my part,
Besides what I might have
Out of stock of naturall delights, 5
Augmented with Thy gracious benefits.

↪ I looked on Thy furniture so fine,
And made me it fine to me;
Thy glorious household stuff did me entwine,
And 'tice me unto Thee, 10
Such stars I counted mine: both heaven and earth
Paid me my wages in a world of mirth.

What pleasures could I want, whose King I served,
Where joys my fellows were?
Thus argued into hopes my thought reserved 15
No place for grief or fear,
Therefore my sudden soul caught at the place,
And made her youth and fierceness seek Thy face:

At first thou gavest me milk and sweetnesses;
I had my wish and way: 20
My days were strewed with flowers and happiness:
There is no moth but May.
But with my years sorrow did twist and grow,
And made a party for woe.

My flesh began unto my soul in pain, 25
Sicknesses clave my bones,
Consuming argues dwell in every vein,
And tune my breath to groans,
Sorrow was all my soul; I scarce believed,
Till grief did tell me roundly, that I lived. 30

When I got health, Thou took'st away my life
And more; for my friend die:
My mirth and edge was lost: a blunted knife
Was of more use than I
Thus, thin and lean, without a fence or friend, 35
I was blown through with every storm and wind.

Whereas my birth and spirit rather took
The way that takes the town
Thou didst betray me to a lingering book, 40
And wrap me in a gown.
I was entangled in the world of strife.
Before I had the power to change my life.

Yet, for I threatened oft the siege to raise,
Not simpering all mine age,
Thou often didst with academic praise 45
Melt and dissolve my rage.
I took thy sweetened pill, till I came near;
I could nor go away, nor preserve.

Yet, lest perchance I should too happy be
In my happiness, 50
Turning my purge to food, Thou throwest me
Into more sicknesses.
Thus doth Thy power cross-bias me, not making
Thine own gift good, yet me from my ways taking. 55

Now I am here, what thou will do with me
None of my books will show:
I read, and sigh, and wish I were a tree
For sure, then, I should grow
To fruit or shade; at least, some bird would trust
Her household to me, and I should be just. 60

Yet, though Thou troublest me, I must be meek;
In weakness must be stout:
Well, I will change the service, and go seek
Some other master out.
Ah, my dear God! Though I am clean forget, 65
Let me not love Thee, if I love Thee not.

†

Faith

Lord how couldst thou so much appease
Thy wrath for sinne, as when man sight was dimme,
And could see little, to regard his case,
And bring by Faith all things to him.

Hungrie I was, and had no meat:
I did conceit a most delicious feast:
*A had it straight, and did as truly eat,
As ever did a welcome guest.

5

There is a rare outlandish root,
Which when I could not get, I thought it here:
That apprehension cur'd so well my foot,
That I can walk to heav'n well neare.

10

I owed thousands and much more:
I did beleeve that I did nothing owe,
And liv'd accordingly: my creditor
Believes so too, and lets me go.

15

Faith makes me any thing, or all
That I beleeve is in the sacred storie:
And where sinne placeth me in Adams fall,
Faith sets me higher in his glorie.

20

If I go lower in the book,
What can be lower than the common manger?
Faith puts me there with him, who sweetly took
Our flesh and frailtie, death and danger.

If blisse had lien in art or strength,
None but the wise or strong had gained it:
Where now by Faith all arms are of a length:
One size doth all condition fit.

25

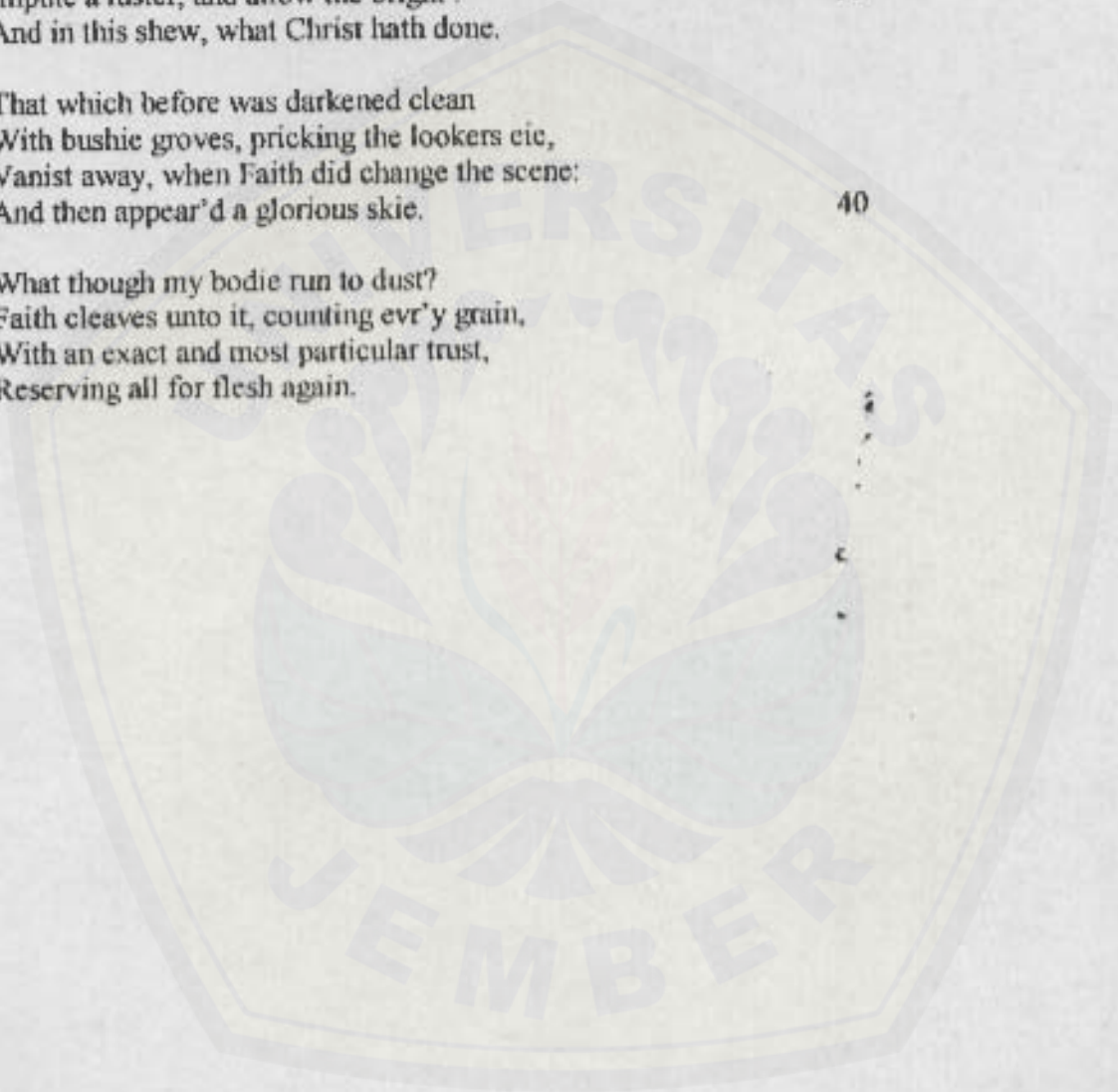
A peasant may believe as much
As a great Clerk, and reach the highest stature.
Thus dost thou make proud knowledge bend and crouch,
While grace fills up uneven nature.

30

When creatures had no real light
Inherent in them, thou didst make the sunne,
Impute a luster, and allow the bright :
And in this shew, what Christ hath done. 35

That which before was darkened clean
With bushie groves, pricking the lookers eie,
Vanist away, when Faith did change the scene:
And then appear'd a glorious skie. 40

What though my bodie run to dust?
Faith cleaves unto it, counting evr'y grain,
With an exact and most particular trust,
Reserving all for flesh again.



7

Sunday

O day most calm, most bright
The fruit of this, the next world's bud,
The endorsement of supreme delight,
Writ by a friend, and with his blood:
The couch of time; care's balm and bay: 5
The week were dark, but for thy light:
Thy torch doth show the way.

The other days and thou
Make up one man: whose face thou art,
Knocking at heaven with thy brow: 10
The worky-days are the back-part:
The burden of the week lies there,
Making the whole to stoop and bow,
Till thy release appear.

Man had straight forward gone 15
To endless death: but thou dost pull
And turn us round to look on one;
Whom, if we were not very dull,
We could not choose to look on still;
Since there is no place so alone, 20
The which he doth not fill.

Sundays the pillars are,
On which heav'n's palace riched lies:
The other days fill up the spare
And hollow room with vanities. 25
They are the fruitful beds and borders
In God's rich garden: that is bare,
Which parts their ranks and orders.

The Sundays of man's life,
Threaded together on time's string, 30
Make bracelets to adorn the wife
Of eternal glorious King.
On Sunday heaven's gate stands open:
Blessing are plentiful and rife,
More plentiful than hope. 35

†

This day my Saviour rose,
And did enclose this light for his:
That, as each beast his manger knows,
Man might not of his fodder miss.
Christ hath took in this piece of ground, 40
And made me a garden for those
Who want herbs for their wound.

The rest of our Creation
Our great Redeemer did remove 45
With the same shake, which at his passion
Did the earth and all things with it move.
As Samson bore the doors away,
Christ's hands, though nail'd, wrought our salvation,
And did unhinge that day.

The brightness of that day 50
We sullied by our foul offence:
Wherefore that robe we cast away,
Having a new at his expense,
Whose drops of blood paid the full price,
That was requir'd to make us gay, 55
And fit for Paradise.

Thou art a day of mirth:
And where the weekdays trail on ground,
Thy flight is higher, as thy birth.
O let me take thee at the bound, 60
Leaping with thee from sev'n to sev'n,
Till that we both, being toss'd from earth,
Fly hand in hand to heav'n!

