AN ANALYSIS OF POEM "MUCH MADNESS IS DIVINEST SENSE"

BY EMILY DICKINSON VIEWED FROM THE EXPRESSIVE

THEORY

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ABSTRACT

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The objective of the study on this paper are: The writer wants to describe the meaning of poems Emily and find the relation between Emily as a poet and the condition at that time. However, the writer would like to analyze the poems by using the expressive theory, analysis and using the descriptive-qualitative analysis as the method. This method tries to explain and describe the content of poem. For the technique of data collection, the writer uses the textual-analytic technique: reading and underlying.

Emily Dickinson as a greatest poet in nineteenth century, She is a brave woman who fight for the justice by her literary work, Emily used all her power to refused the Tyranny, by her expression she can send the message to the audience and the people. Meaning of Poem “Much Madness is Divinest Sense” is one of her work that explains the condition on that time when the Civil war is in progress.
ACKNOWLEDGMENT

In the Name of Allah, the Most Gracious, the Most Merciful

All Praises be to Allah, Lord of the world. It is hard to say by words for His mercy and blessing those have been given me this life and great opportunities. Without His help, this paper would not have been completed. Peace be upon to our Prophet Muhammad S.A.W. his family, his companion and all his followers.

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Jakarta, June 2006

The writer
A. Background of the Study

The poems of Emily Dickinson was so interested to be analyze, she has strong character and most of her works are reflected the emotional of her soul. She also tries to describe the condition and years where she lives.

Emily (a poet) influenced by the reality of her own life. One of her poems is “Much Madness is Divines Sense”. On this poem there is controversial meaning because there are so many interpretations indeed, when people read it they can find something different from Emily’s poem, starting from the word, style and figurative language.

While the expressive theory tells about how the works can be created by the expression and the imagination of the author. And Emily’s poem includes to the categories of this theory not only on the biography side but explain about her poems in general. Meaning and another aspect are observed indeed.

Because of this the writers interest to analyze poems of Emily Dickinson “Much madness is Divines Sense” viewed from the Expressive theory is caused by her strong eagerness to know about the character and expressivism of Emily on her works. But on the other side, the writer can take so many knowledge about the expressive theory more deeply.
Apart from the discussion above the most important of this research to prove or identify the poems of Emily into expressive theory. Because on the expressive theory explain about the systematically study of psychology of the author and the creativity process. On this theory “Human” as a co creator has a serious intention. Looking for the human mind, this theory becomes a new history which let the human free from the wrong perception that “Human cannot be created”. This theory often called as a study of the Biography, because the first job of the scientific of art is to interprate the documents, letters, witness report, memory even, the statement of the autobiography of the author (Yoseph Yapi Taum, 1997:20).

Expressive theory came as a new ideology and born along together with the exchange of the social system and philosophy, that adds human as an autonom which has a right and freedom as an individual. Human works totally though as a creative expression of individual. On literature aspect: The expression of feeling and mind, even soul came from deep inside of the individual of human itself.

Based on the statement above, it is very obvious that poems of Emily will be interesting to analyze, that’s why the writer plan to do an analysis under the title: An analysis of poems Emily Dickinson “Much Madness is Divines Sense” viewed from expressive theory.¹

¹ Taum, Yoseph Yapi, Pengantar Teori Sastra, (Bogor: Penerbit Nusa Indah, 1997), p. 20
B. Identification of the Problem

Based on the background of the study above, the reader’s curiosity may be found to know, who is Emily Dickinson? How is her life background? How is the character of poems? Does Emily just use her own imagination to express her feeling without considering the fact and condition on that time? How far the ideology from another greatest poet influences her character and her works? And so forth.

C. Scope of the Research

There are several approaches can be used to analyze the poems of Emily Dickinson, for example: from the psychoanalytic approaches, the Intrinsic theory of poems, and also the extrinsic approaches. However the writer focused on the expressive one by Longinus (Teeuw (1988), ² Abrams (1987) to analyze the poem into expressive theory.³

D. Statement of Problem

The writer tried to find and analyzed a few problems on this research, they are. The formulation of the problems is as follows:

1. What is the meaning of poem “Much Madness is Divinest Sense” viewed from the expressive theory by J.J Rousseau?

2. What is the relation between Emily as the poet when she wrote "Much Madness is Divinest Sense" and the condition at the time when poem was created using Expressive Theory by Jean Jacques Rousseau?

E. The Objective of the Research

The writer tries to find the objective of this research, they are:

1. To understand the meaning of poem "Much madness is Divines Sense" by Emily Dickinson viewed from the expressive theory by J.J. Rousseau?
2. Find out the relationship between Emily as a poet and the condition of that time?

F. Methodology of the Research

On this paper, the writer used the methodology and classified into five discussions namely:

1. Purpose of the Research

   Purposes of these researches are to find out the expressive theory and to describe Emily’s poem and also her biography of life, and the correlation among them.

2. Method

   The writer conducted the research by using qualitative descriptive method. Data is taken from statements, notes, and related papers. The result of research presented in a charted description. The writer used some references.
3. Technique of Data Collection

Data concerning with some event, expressions and conflicts happened to poem of “Much Madness is Divines Sense” they be would analyzed by expressive theory of Pery Hypsous, or on the Sublime by Longinus.

4. Unit of Analysis

Unit of analysis in poems Emily Dickinson “Much Madness is Divines Sense” is the encyclopedia of America, Published on 1890 by Thomas Higginson in USA. However, the writer took the simplified and edited poems by USA library: Books in Print (1984-1985) volume 1 published by. R.R Bowker Co. (a Xerox information Company) 1984 United States of America.

5. Place and Time of the Research

This research was conducted on June 2005 in the faculty of Adab and humanities Library, UIN Syarif Hidayatullah Jakarta.

G. Organization of Writing

This research is divided into five chapters. The first chapter is an Introduction that covers Background of the study, Identification of the Problem, Scope of the Research, Statement of the Problem, The objective of the Research, Methodology of the Research, and The organization of Writing.

Chapter two is a Theoretical framework that covers definition of poetry, Elements of Poetry, Expressive theory and the poetry of Emily Dickinson.
Chapter three is an analysis of the poem that covers the historical context of poem “Much Madness is Divinest Sense”, Analysis of poem, and the Intrinsic Elements of Poem “Much Madness is Divinest Sense”.

Chapter Four is Result of Research that covers The meaning of poem, the relation between Emily as a poet and the condition of that time and the Discussion. The last is Chapter Five Conclusion and Suggestion that covers Conclusion and Suggestion.
CHAPTER II
THEORITICAL FRAMEWORK

The development of literature has related to the progressive of the human culture, because art is the oldest and the first human culture than others. Before knowing the term, art has already existed as a media of expression and esthetic of human with the nature as a reflection of beautifulness.

During the progressive of the literature itself, there is an ideology and theory about literature. One of them is the Expressive theory. This theory though the literature as a medium of the expression and imagination of the author. This theory also tells about the expression of idea, mind, imagination and the experience of the author. Literature on the other hand can say as a process of imagination which control feeling and mind of the author (Abrams, 1987: 20). These studies tried to explain about the historical background, personality and lives (biography) of the author which though can give the explanation about the creativity of works.

Based on the discussion above, Emily have appropriate subjects poem “Much Madness is Divines Sense” is worthy to be analyze used Expressive approach. The writer would like to analyze some important element referring to the concept of expressive approach follows:

1. Intrinsic elements discussed about :theme, character, figurative of language, setting, meaning
2. Extrinsic elements focused on author’s personality/character.

\textsuperscript{4} Ibid.
A. Definition of Poetry

Poetry or poems is as universal as language and almost as ancient. The most primitive peoples have used it, and the most civilized have cultivated it. (Thomas R.ARP, 1991:3).

In all ages and in all countries, poetry has been written, and eagerly read or listened to, by all kind and conditions of people. By soldier, statesmen, lawyers, farmers, doctors, scientist, clergy, philosophers, kings and queens. In all ages not only concern into the educated, intelligent, and the sensitive but also for the uneducated and low level likes to read poetry, because it has simply form and given pleasure and enjoyment.

Initially, poetry might be defined as a kind of language that says more and says it more intensely than does ordinary language. To understand this fully, we need to understand what poetry “says”. For language employed on different occasions to say quite different kinds of things; In other words, language has different uses.

Perhaps the commonest use of language is to communicate information, but in poetry we can know much information more deeply and bring us a sense and perception of life, to widen and sharpen our contacts with existence. Their concern is with experience. We all have an inner need to live more deeply and fully and with greater awareness, to know the experience of others, and to

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6 Ibid.
understand our own experience better. Poetry is literary use of language, for
literature is not only and aid to living but a means of living.

Suppose, for instance, that we are interested in eagles, we may turn to an
encyclopedia or a book of natural history. There we find that the family
falconoid, to which eagles belong.

But unless we are interested in this information only for practical
purposes, we are likely to feel a little disappointed, as though we had grasped the
feathers of the eagle but not its soul. True, we have learned many facts about the
eagle, but we have missed somehow its lonely majesty, its power, and the "wild
grandeur" of its surroundings that would make the eagle a living creature rather
than a mere museum specimen. For the living eagle we must turn to literature.

When "the eagle" has been read well, readers will feel that they have
enjoyed a significant experience and understand eagles better, though in a
different way; than they did from the encyclopedia article alone. For while the
article analyzes our experience.

Literature then, exists to communicate significant experience—significant
because concentrated and organized. Its function is not to tell us about experience
but to allow us imaginatively to participate in it. It is a means of allowing us,
through the imagination, to live more fully, more deeply, more richly and with
greater awareness.

People can avoid two mistaken approaches to poetry if people keep this
conception of literature firmly in mind. The first approach always looks for a
lesson of literature firmly in mind. The second aspects to find poetry always beautiful.⁷

Poetry takes all life as its province. Its primary concern is not with beauty, not with philosophical truth, not with persuasion, but with experience. Beauty and philosophical truth are aspects of experience and the poet is often engaged with them.

_Poetry comes to us bringing life and therefore pleasure._⁸ Moreover, art focuses and organizes experience so as to give us a better understanding of it. And to understand life is partly to be master of it.

There is no sharp distinction between poetry and other forms of imaginative literature. Although some beginning readers may believe that poetry can be recognized by the arrangement of its lines on the page or by its use of rime and meter, such superficial signs are of little worth.

The difference between poetry and other literature is one only of degree. Poetry is the most condensed and concentrated of literature.

_Poetry, finally, is a kind of multidimensional language. Ordinary language – the kind that we use to communicate information- is one dimensional. It is directed at only part of the listener, the understanding. Its one dimension is intellectual. Poetry, which is language used to communicate experience, has at

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⁷ Ibid., p. 7 ⁸ Ibid., p. 8
least four dimensions. If it is to communicate experience, it must be directed at the whole person, not just at your understanding. It must involve not only your intelligence but also your senses, emotions, and imagination. To the intellectual dimension, poetry adds a sensuous dimension, an emotional dimension and an imaginative dimension.

B. Elements of Poetry

On this research the writer classified the elements into two, there are Intrinsic elements and Extrinsic elements. And the explanation as follow:

1. Intrinsic elements

In this term the elements of poetry are describing and classified into several things, they are follows:

Poetry achieves its extra dimensions – its greater pressure per word and its greater tensions per poem- by drawing more fully and more consistently than does ordinary language on a number of language resources, none of which is peculiar to poetry. These various resources form the subjects of a number of the following chapters. Among them are connotation, imagery, metaphor, symbol paradox, irony, allusion, sound repetition, rhythm, and pattern.

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9 Ibid., p. 9
a. Denotation and Connotation

The average word has three component parts: sound, denotation and connotation. It begins as a combination of tones and noises, uttered by the lips, tongue, and throat for which the written word is a notation. But it differs from a musical tone or a noise in that it has a meaning attached to it. The basic part of this meaning is its *Denotation* or *Denotations*: that is, the dictionary meaning or meanings of the word, beyond the denotations, a word also have may have connotation. The connotations are what is suggest beyond what it express: its overtones of meaning.

Denotation, example: Home: is a place where one lives,

Connotation, example: Home: it suggest security, love, comfort and family

Denotation: *childlike* and *childish*: “characteristic of a child

Connotation: *childlike* suggest meekness, innocence, and wide-eyed wonder, while *childish* suggest pettiness, willfulness, and temper tantrums.

b. Imagery

Imagery may be defined as the presentation through language of sense experience. Several kind of imagery was *visual imagery*, *sound* (auditory imagery); *a smell* (olfactory imagery); *a taste* (gustatory
imagery); touch (tactile imagery); movement or tension in the muscles or joints (kinesthetic imagery).

c. Figurative Language 1 (Simile, Metaphor, Personification, Apostrophe, Metonymy)

A Figure of speech is any way of saying something other than the ordinary way. Figurative language – language using figures of speech – is language that cannot be taken literally (or should not be taken literally only).

Metaphor and simile are both used as a means of comparing things that are essentially unlike. The only distinction between them is that in simile the comparison is expressed by the use of some word or phrase, such as like, as, than, similar to, resembles, or seems; in metaphor the comparison is implied – that is, the figurative term is substituted for or identified with the literal term.

Personification consists in giving the attributes of a human being to an animal, an object, or a concept. It is really a subtype of metaphor, an implied comparison in which the figurative term of the comparison is always a human being.

Apostrophe, which consist in addressing someone absent or dead or something nonhuman as if that person or thing were present and alive and could reply to what is being said.
d. Figurative Language 2 (symbol, allegory)

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 impression. 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.

Allegory is a narrative or description that has a second meaning beneath the surface. Allegory has been defined sometimes as an extended metaphor and sometimes as a series of related symbols.

e. Figurative Language 3 (Paradox, Overstatement, Understatement, Irony)

A paradox is an apparent contradiction that is nevertheless somehow true. It may be either a situation or a statement. As a figure of speech, a paradox is a statement.

Overstatement, or hyperbole, is simply exaggeration, but exaggeration in the service truth. It is not the same as a fish story. It is a figure of speech which contains an exaggeration for emphasis.

Understatement, or saying less than one means, may exist in what one says or merely in how one says it. It is the opposite of hyperbole under emphasizing the reality.
Irony has meanings that extend beyond its use merely as a figure of speech. Irony is a statement that is deliberately opposite the truth. The term irony

f. Allusion

Allusions are a means of reinforcing the emotion or the ideas of one's own work with the emotion or ideas of another work or occasions. Because they may compact so much meaning in so small a space, they are extremely useful to the poet.

g. Meaning and Idea

The meaning of a poem is the experience it expresses – nothing less. The prose meaning will not necessarily or perhaps even usually be an idea. It may be a story, a description, a statement of emotion, a presentation of human character, or some combination of these.

The idea in a poem is only part of the total experience that it communicates. The value and worth of the poem are determined by the value of the total experience, not by the truth or the nobility of the idea itself.
h. Tone

Tone, in literature, may be defined as the writer’s or speaker’s attitude toward his subject, his audience, or himself. It is the emotional coloring, or the emotional meaning, of the work and is an extremely important part of the full meaning. In poetry tone is likewise important.

i. Musical Devices

The poet, unlike the person who uses language to convey only information, chooses words for sound as well as for meaning, and uses the sound as a means of reinforcing meaning. Whether or not it deserves this much importance, verbal music, like connotation, imagery, and figurative language, is one of the important resources that enable the poet to do more than communicate mere information.

j. Rhythm and Meter

The term Rhythm refers to any wavelike recurrence of motion or sound. In speech it is the natural rise and fall language.

Meter is the kind of rhythm we can tap our foot to. The word *meter* comes from a word meaning “measure.” To measure something we must have a unit of measurement. For measuring length we use the inch, the foot, and the yard; for measuring time we use the second, the minute, and
the hour. For measuring verse we use the foot, the line, and (sometimes) the stanza.

k. Sound and Meaning

Rhythm and sound cooperate to produce that we call the music of poetry. This music, as we have pointed out, may serve two general functions: it may be enjoyable in itself, or it may be used to reinforce meaning and intensify the communication.

The peculiar function of poetry as distinguished from music, however, is to convey not sounds but meaning or experience through sounds.

l. Pattern

The arrangement of ideas, images, and thoughts, which we may refer to as the poem's structure. The poet may impose some external pattern on a poem, may give it not only an inside logical order but an outside symmetry, or form.

In general, a poem may be cast in one of three broad kinds of form: continuous form, stanzaic form, and fixed form. All of that exhibits degrees of formal pattern.
2. Extrinsic elements

The extrinsic elements of this research explain about the character or the personality of Emily Dickinson, and the explanation are as follow:

Emily Dickinson was a private person, though not the secretive recluse is often made out to be. She lived her entire life in Amherst, Massachusetts, the daughter of a scholarly father, supplied with books and intellectual conversation by her family and acquaintances. Her poetry, in contrast to Whitman's, focused on the life of the mind and the small dramas of her household and garden. Do not deceived into thinking, however, that Dickinson is "cute" or sentimental. She is surprisingly cynical and critical of conventional or cliché notions of important issues such as death, truth, religion, and suffering.

Emily also is a brave woman, clever and concern with the environment. She is romantic's woman, as long on her entire life she always gets correspondence with another. She is a hero fight for the right and the supremacy's.

C. Expressive Theory

European history nearing and after commutation of 18 to 19 century mastered by revolution France ideally which concluded in freedom words, equation, and brotherhood. This ideals jetty dot is the confidence in individual prestige and also the rightness of human. Man basically is good. The worse and
badness of human is no other caused by the damaged of natural benefaction from the existing social institute. Therefore human beings have to be freed and lent it self to build better world according to their character. In that new world, there are no dissociations between rank and social faction; there is only brotherhood in equal. On these condition human lend and taken care by feeling and instinct will reach the perfection.

Romanticism for example is the materialization of the idea above, basically wants the art and literature reflected something natural and spontaneous about the nature or human being, and follow his own will. With the pressure of spontaneity and feeling, the periods of this romanticism are the period of poems. Romanticism begins and emerges with support of spirit of the rebellion to common sense dogma and the conception of neo classic which emphasize the reflection of the mechanical nature and philosophy as well as deduction of art on 18 century.

1. The Content of the Expressive theory

As I already explain above, the expressive theory of literature is theory which explains about the statement or the expression of feeling of the author. This theory though as media to express ideas, feeling, passions, dreams and the experience of the author. On the other words, we can say that the expressive theory is the imagination process which control and balancing the
toughness, ideas, mind, and feelings of the author (Abrams, 1987:20). This model, tries to explain the historical background and biography of the author which can help and give the explanation about the creativity of the literature. That's why, this theory often called as theory of biography. Because the main job of these, are to interpret the documents, witness report, memory, or the statements autobiography of the authors.

2. Jean Jacques Rousseau Theory

Based on the explanation above, it is hard to find when exactly the expressive theory born for the first time on this earth. According Teeuw (1988) and Abrams (1987) called Longinus, as a critical of art which living on the third century as the character of the theory. Next to nothing is known about the life of Longinus, whose major work of literary criticism, Pery Hypsous, or On the Sublime, was ascribed to Dionysus Longinus when first printed in 1554. Owing the subsequent authorship controversy, the author is now called Pseudo-Longinus. On the Sublime dates to approximately 200 c.e. and contains seventeen chapters on figures and styles of rhetoric. Some of the works from which Longinus quotes, such as those of the poet Sappho, preserve text that would otherwise be lost.

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10 Ibid., p. 20
11 Teeuw, Loc. Cit.
12 Ibid., p. 20
On the Sublime is intended as a response to Calacte, a Sicilian rhetorician. The Sublime is a form of language that transports the mind and soul to the realm of great art. Longinus believed in the mind/soul duality, as the poet must use lofty thoughts as well as powerful emotions. Style is inseparable from the sublimity of the message, and Longinus lists various figures, schemes, and tropes that can be used in the service of style to attain the sublime.

On his book "Peri Hypsous" (Yun: about the purity) Longinus says that a literatures must have philosophy, thoughness and important manners and also have a good diction, the emotional intense and protected, and must depend from the era, it can show how the author as a great human beings. Only a genius and creative person who can able to created a work on that requirement.

Around 1800, (on romanticism era 18-19 century) the theory of expressive has a serious intention and grew up. On 1800 called by Abrams (1987) remember on that years Words worth (greatest poets from England) write the important documents which is signed the exchange of the literatures theory from the mimetic side into expressive side.

Since the epoch of Classic, the statement of Plato explain that the literature work just only imitating a God creation, the position of human work is under God creation. And it is become the supremacy of author signalized.

\[13 \text{Ibid.}\]
But, slowly a man as super genius getting place. Aristoteles says that the author not only imitating like Plato said. But God creation just place leave for. The author exactly creates a new fact based on the objective fact. The imagination and the creativity of the author have able to create a new object that more or less same with the real fact. Finally, step into the "impoliteness", which is say that the author has the same position with a God, God not longer considered as the most creator. The author considered as a creator who created a works from the emptiness, without imitated God creation.

Longinus viewed for several time was not influences the development of the expressive theory. The exchangeable absolutely not happen suddenly for a while, the ideas about "human being as a co creator" is a result of the development which came slowly on Western culture (Teeuw, 1988: 157-172). In the middle age (14, 15, 16 century), the year which is called as the darkness, the European culture suddenly gone by the power of the spiritual and Christian philosophy, these philosophy says "God" is truly Creator, while the activity of human just imitated. A man who placed his own self with the God is guilty. Man is the human who must loyal and serve to the God, only God have a right to control human future.

The comparison between Augustinus and Rousseau viewed the different perspective about the addition of the "author" on the different era. Augustinus is a bishop of Rome who lived on the fifth century. After passing

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the radical mind repentance, he became a good man and the leader of the notable religion. He also placed the basic system of the Christian philosophy. For Augustinus, God is the central of the world. While Jean Jacques Rousseau (June 28, 1712 – July 2, 1778) was a Franco Swiss. Philosopher of Enlightenment whose political ideas, influenced the French Revolution, the development of socialist theory, and the growth of nationalism. He is the most famous romantic figure who against and refused the rationalism and more choose dignity of conscience and nature. For him, a man is the central of the world, and freed to create his own life.

According the explanation of Hans Robert Jausz, who is rich and beautiful (Jausz, 1977a)\{15} he found some critics between two books and both of this are the autobiography, and have the similarities on the title. Augustinus books on the lateen called “confessions” while Jean Jacques Rousseau on the France language called his book “Less confessions”.

Jausz on that book are critics two “confessions” as a starting point and final dot of growth western idea in the adventure of loyal and simply human into free human being, who create and control his own life.

While Jean Jacques popular with his theories about “Less Confession” based on the theory of Longinus, which explain about the position of the

author become the most important aspect in literary work, and the theory of J.J. Rousseau as follows:

a. **On the Less Confessions Rousseau** man is the autonomous, which defeated to his own rule; as a human he just represents the universal attitude which is not bow from what or someone who either. The main of life is researching and expressing of human self.

b. **Rousseau** concern to the perfection and unity of human story. According him, basically man not guilty and their position not broken. The social situation that broke human life.

c. The memories and knowledge are not perfect For **Rousseau**, man as an individual have the experience and carrying out of life which totally exist. Starting from their imagination man can describe their interesting side as an individual and so can make them proud for their own self.

d. **Rousseau** think, man can also know everything. He can earn to agree their self. Written down their life, man can solve the problem and find their position.

From the explanation above, clearly man more focuses their self into autonomous and individuality. He not defeated and tide again with the magic perception and feels strange. In line with change of view, and also with the increasing of the science especially in the technique area (tekhne), the perception about human who just imitate slowly disappeared. On the sixteenth century, the intelligent and the capability of the human to create, knowing and
comprehending start to be confessed and more grow up. Finally man confessed as co creator. He begin the creation with the autonomous and individuality. This process can not release from the intellectual movement and the culture atmosphere which is growing in Europe and called as "Enlightenment" (Aufklärung) (Abrams, 1981:49-52).16

The most important element of this movement: to built self confidence and trusted about the power of own self to solve the problem. Man self who make the rules and the norm for their life. This movement eliminates the perspective of magic or (the darkness of superstition) or (prejudice) and (the barbarity) that make human fear from the autonomous. Rationality is believed can bring human into great world. On the literary work, the perspective about the creator were live and famous on the Romantics Era, a period around 1789th (since beginning the Revolution of France) and finally the end on 1832 (signed by the show of Victorian Era) (Abrams, 1984:165).17

D. Emily’s life

Dickinson, Emily was born 10 December 1830, in Amherst, Massachusetts, the daughter of Edward Dickinson, an attorney, and Emily Norcross. She is the one American lyric poet who is noted for her eloquent, concise, and deceptively simple verse. Dickinson was educated at Amherst

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16 Abrams, A Glossary of Literary Terms, four edition, pp. 49-52
17 Ibid., p. 165
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Academy and Mount Holyoke Female Seminary. Emily lives and spent most her life in the family home that was built in 1813 by her grand father, Samuel Fowler Dickinson. Dickinson grew up in a Connecticut Valley Environment that drew close linkages among religion, intellectual activity, and Citizenship. She was influenced by the Scientist-theologian Edward Hitchcock of Amherst College, and Worshiped at the First Church (Congregational) during the period of revivalistic evangelical Protestantism known as the Second Awakening. Her father played an active role in the town’s political and business affairs, served as treasures of the college, and was a leading figure in the Church Community even though not actually converted and eligible for membership until the revival of 1850. her mother had joined the church when pregnant with Emily, her second child. The poet had an older brother, William Austin, and younger sister, Lavinia, as well as a close circle of girlhood friends.

1. Character of Emily Dickinson

Emily Dickinson grew up in a prominent and prosperous household in Amherst Massachusetts. Along with her younger sister Lavinia and older brother Austin, she experienced a quiet and reserved family life headed by her father Edward Dickinson. In a letter to Austin at law school, she once described the atmosphere in her father’s house as “pretty much all sobriety”. Her mother, Emily Nocross Dickinson, was not as powerful a presence in her life; she seems not to have been as emotional accessible as Dickinson would have liked. Her daughter is
said to have characterized her as not the sort of mother “to whom you hurry when you are troubled.” Both parents raised Dickinson to be cultured Christian woman who would one day responsible for a family of her own. Her father attempted to protect her from reading books that might “joggle” her mind, particularly her religious faith, but Dickinson’s individualistic instinct and irreverent sensibilities created conflicts that did not allow her to fall into step with the conventional piety, domesticity, and social duty prescribed by her father and the Orthodox Congregationalism of Amherst.

The Dickinson’s were well known in Massachusetts. Her father was a lawyer and served as the treasurer of Amherst College (a position Austin eventually took up as well), and her grandfather was one of the college’s founders. Although nineteenth-century politics, economics, and social issues do not appear in the foreground of her poetry, Dickinson lived in a family environment that was steeped in them: her father was an active town official and served in the General Court of Massachusetts, the State Senate, and the United States House of Representatives.

Dickinson, however, withdrew not only from her father’s public world but also from almost all social life in Amherst. She refused to see most people, and aside from a single year at South Hadley Female Seminary (Mount Holyoke College), one excursion to Philadelphia and Washington, and several brief trips to Boston to see a doctor about eye problems, she lived all her life in her father’s house. She dressed only in white and developed a reputation as a reclusive
eccentric. Dickinson selected her own society carefully and frugally. Like her poetry, her relationship to the world was intensely reticent. Indeed, during the last twenty years of her life she rarely left the house.

After the civil war Dickinson restricted her contacts outside Amherst to exchange of letters, dressed only in white and saw few of the visitors who came to meet her. In fact, most of her time she spent in her room. Although she lived a secluded life, her letters reveal knowledge of the writings of John Keats, John Ruskin, and Sir Thomas Browne. Dickinson’s emotional life remains mysterious, despite much speculation about possible dissapointed affair. Two candidates have been presented: Revered Charles Wadsworth, with whom she corresponded, and Samuel Bowles, editor of the *Springfield Republican*, to whom she addressed many poem

Though Dickinson never married, she had significant relationship with several men who were friends, confidantes, and mentors. She also enjoyed an intimate relationship with her friend Susan Huntington Gilbert, who became her sister-in-law by marrying Austin. Susan and her husband lived next door and were extremely close with Dickinson. Biographers have attempted to find in a number of her relationships the source for the passion of some of her love poems and letters, but no biographer has been able to identify definitely the object of Dickinson’s love. What matters, of course, is not with whom she was in love-if, in fact, there was any single person – but that she wrote about such passions so intensely and convincingly in her poetry.
2. Emily’s point of View

Choosing to live life internally within the confines of her home, Dickinson brought her life into sharp focus. For she also choose to live within the limitless expanses of her imagination, a choice she was keenly aware of and which she described in one of her poems this way: “I dwell in possibility.” Her small circle of domestic life did not impinge upon her creative sensibilities. Like Henry David Thoreau, she simplified her life so that doing without was a means of being within. In a sense she redefined the meaning of deprivation because being denied something—whether it was faith, love, literary recognition, or some other desire—provide a sharper, more intense understanding than she would have experienced had she achieved what she wanted: “heaven,” she wrote, “is what I cannot reach!” and success is counted sweetest / By those who never succeed,” suggest just how persistently she saw deprivation as a way of sensitizing herself to the value of what she was missing. For Dickinson hopeful expectation was always more satisfying than achieving a golden moment.

E. Poetry of Emily Dickinson

Though she began to write verse around 1850, only a handful of her 1,775 poems can be dated before 1858, when she began to collect them into small, hand-sewn booklets. In the 1850s she began two of her significant correspondences with Dr. and Mrs. Josiah G. Holland and with Samuel Bowles.
The two men were editors of the *Springfield* (Mass.) *Republican*, a paper that took an interest in literary matters.

Dickinson’s poems of the 1850s are fairly conventional in sentiment and form, but beginning about 1860 she began to experiment with both language and prosody. Her prevailing poetic form was the quatrain of three iambic feet, but she used many other forms as well, lending complexity to even the simpler hymnbook measures by constantly altering the metrical beat to fit her thought. She broke new ground in her wide use off-rhymes. In striving for an epigrammatic conciseness, she stripped her language of superfluous words. She tampered freely with syntax and liked to place a familiar word in an extraordinary context.

In 1862 Dickinson wrote to a literary man, Thomas Wentworth Higginson, asking his opinion of her work. Higginson, although he advised Emily not to publish, recognized the originality of her poems and remained her “preceptor” for the rest of her life. After 1862 she resisted all efforts by her friends to put her verse before the public. Only seven poems were published during her lifetime, five of them in the *Springfield Republican*.

In 1864 and 1865 persistent eye trouble caused her to live several months in Cambridge, Mass., where she sought treatment. Once back in Amherst she never traveled again and after the late 1860s never left the boundaries of the family’s property, after the Civil war, she sought increasingly to regulate her life by the rules of art. Her letters, some of them equal in artistry to her poems, classicize daily experience in an epigrammatic style. By 1870 she was dressing
only in white and saw few of the callers who came to the homestead; her seclusion was fiercely guarded by her devoted sister, Lavinia.

Soon after Dickinson's death Lavinia determined to have Emily's poems Published. 1890 poems by Emily Dickinson, edited by T.W. Higginson and Mabel Loomis Todd, appeared. Other volumes of Dickinson poems, edited chiefly by Mabel Loomis Todd, Martha Dickinson Bianchi (Emily's niece), and 1957, and in 1955 Thomas H. Johnson edited all the surviving poems their variant versions.

1. Emily's Poems

The date that "Much Madness is Divinest Sense" was written has been guessed as 1862, but nobody knows for sure because the poem was not published until almost thirty years later, in 1890, after Dickinson's death. Her poetry was first introduced to the public through the efforts of friends and relatives, who discovered her poems, corrected her punctuation, designated titles, and modified some of Dickinson's meanings so as not to offend her audience. It was more than forty years before her original poems were handed over to the United States Library of Congress, where they were thoroughly examined and Dickinson's original versions were restored. The only editing that was done for the later publications was to assign location numbers to each full piece as well as to every poem fragment. "Much Madness" was given the number 435.
“Much Madness is Divinest Sense” was published in Dickinson’s first collection, which was simply called poems (1890). This poem stands wide open to a variety of interpretations. It can be said to represent her sense of humor, or rebellion, as well as her sense of frustration as an intelligent female living in a world that was dominated by dictatorial males. The poem can also reflect her anger, for although she was described as quiet spoken and demure, Dickinson did not hold back her strongest sentiments when it came to writing them. Read in another view, the poem could be taken to express Dickinson’s fear of literal madness.

The poem is deceptively brief and first glance appears simple. However, within its eight lines is hidden a universal theme that runs so deep that more than a hundred years later its significance is still fresh, its impact is still sharp, and its expressed emotion is still controversial. This poem is so contemporary that Robert Hass, former United States poet laureate (1995-1997), chose to read “Much Madness is Divinest Sense” to president and Mrs. Clinton at a celebratory meeting in the White House in 1998.

During her lifetime, Emily’s has made much poems around 1,775 poems can be dated before 1858, and collect them into small hand-sewn booklets. But after 1862, she resisted all efforts by her friends to put her verse before the public. Only seven poems were published, five of them in the Springfield Republican. Emily’s works are as follows:
1. There's been a death in the opposite house
2. There is no frigate like a book
3. A narrow fellow in the grass
4. It sifts from leaden sieves
5. I felt a funeral in my brain
6. Our journey had advanced
7. Much madness is divinest sense
8. An altered look about the hills
9. Abraham to kill him
10. Alter! When the hills do
11. We outgrow love
12. Apparently with no surprise
13. One dignity delays for all
14. Twas warm at first like us
15. As imperceptibly as grief
16. I like to see it lap the miles
17. I heard a fly buzz when I died
18. Because I could not stop for death
19. I taste a liquor never brewed
20. There's a certain slant of light\(^{18}\)

2. The Publication History of Emily Poems

On this term the writer classified the works from Emily Into three, there are as follows:

a. The Collection and the Style of Emily Poems

Dickinson's poetic accomplishment was recognized from the moment her first volume in 1890, but never has she enjoyed more acclaim than she does today. Once Thomas H. Johnson made her complete body of 1,775 poems available in his 1955 variorum edition, \textit{The Poems of Emily Dickinson}, interest from all quarters soared. Readers immediately discovered a poet of immense depth and stylistic complexity whose work

\(^{18}\) R.ARP Thomas, Perrine Laurience, Loc. Cit, 1991
eludes cauterization. For example, though she frequently employs the common ballad meter associated with hymnody, her poetry is in no way constrained by that form; rather she performs like a jazz artist who uses rhythm and meter to revolutionize readers' perceptions of those structures. Her fierce defiance of literary and social authority has long appealed to feminist critics, who consistently place Dickinson in the company of such major writers as Anne Bradstreet, Elizabeth Barret Browning, Sylvia plath, and Adrienne Rich.

b. The Inspiration of Emily’s

During the 1847-1848 year she spent studying under Mary Lyons at Mount Holyoke Female Seminary; Dickinson acquired limited notoriety as the one student unwilling to publicly confess faith in Christ. Designated a person with “no hope” of salvation, she keenly felt her isolation, writing her friend Abiah Root in 1848, “I am not happy, and I regret that last term, when that golden opportunity was mine, that I did not give up and become a Christian.” In 1850, she would share similar sentiments with her friend Jane Humphrey: “Christ is calling everyone here, all my companions have answered, even my darling Vinnie believes she loves, and trusts him, and I am standing alone in rebellion.”

Such resistance to conversion at a time when friends and family were making public confessions reflects a lifelong willingness to oppose
popular sentiment. The experience at Mount Holyoke may well have
brought to the surface an independence that fueled Dickinson’s writing
and led her to cease attending church by the time she was thirty.
Following her return to Amherst in 1848 and after the religious awakening
that peaked there around 1850, she began to write seriously. The
magnitude of her output was no clear until after her death, when her sister
Lavinia discovered a cherry-wood cabinet containing some 1,147 poems
in fair copy. In the meantime, Dickinson increasingly withdrew from
public view, participating in commencement receptions but little else after
the early sixties. Despite her withdrawal, however, she maintained
correspondence with a wide community of friends and associates,
including such well-known literary figures as Helen Hunt Jackson.

c. The Production of Emily Dickinson Poetic

The 1,150 letters in *The Letters of Emily Dickinson*, edited by
Thomas H. Johnson and Theodora Ward in 1958, represent a fraction of
what she actually wrote. Much critical attention has been devoted to the
year of Dickinson’s greatest poetic production, when her output is
estimated to have accelerated from 52 poems in 1858 to 366 poems in
1862, and then declined to 53 poems in 1864. What provoked such a
sudden and rich abundance of creativity? And why did Dickinson take the
time to carefully gather fair copies of 1,147 poems and blind 833 of them
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in the individual packets known as the fascicles? Early scholarship sought evidence of failed love interest in the late fifties to account for this sudden burst of energy. Speculation about her possible lovers has at one time or another touched on almost every person for whom she felt deeply, from her brother, her sister-in-law Susan Gilbert, and her friend Kate Scott Anthon, to Charles Wadsworth, Thomas Wentworth Higginson, Samuel Bowles, and Judge Otis Lord. These various studies reveal that Dickinson felt great passion of her family and friends and that at times her feelings were distinctly sexual. There is no solid evidence linking her romantically to anyone.

Dickinson’s works have had considerable influence on modern poetry. Her frequent use of dashes, sporadic capitalization of nouns, off-rhymes, broken metre, unconventional metaphors have contributed her reputation as one of the most innovative poets of 19th-century American literature. Later feminist critics have challenged the popular conception of the poet as a reclusive, eccentric figure, and underlined her intellectual and artistic sophistication.
CHAPTER III

ANALYSIS AND DISCUSSION

A. The Meaning of Poem

Much Madness is Divinest Sense

By: Emily Dickinson (1890)

Much Madness is Divinest Sense
To a discerning eye,
Much sense, the starkest madness.
‘Tis the majority
In this, all, prevail:
Assent, and you are sane;
Demur, you’re straightway dangerous
And handled with a chain.

The meaning of this poem is about the madness is something logic and real, because it can look and see something that cannot see by a normal person, and because madness is a minority. We are as the majority cannot accept that because if we trust and believe it, we are sane to be mad.

The majority is not always right and that the society always assumes for us what is right and what is wrong. What seemed madness in the past has eventually grown to be seen as wisdom (e.g.: women’s rights) and what seemed normal has eventually grown to be recognized as folly (e.g.: slavery) people with
the foresight to see what is truly madness and what makes sense before others do are often persecuted.

The majority of readers of Emily Dickinson's may find enjoyment in her innocent, yet intelligent, way of expressing a variety of topics. Her poetry dwells in issues such as nature, death, heaven, and religion, the self, and society. Of course, there are those who may not enjoy the fruits of her visions, but everyone should be capable of recognizing her intelligence and insight. One piece of information that is usually on the foreground of Dickinson's biographical past is her reclusive ness and unusual eccentricity. On poems “Much Madness is Divinest Sense”, Dickinson shows the reader that each individual has the choice to choose between his or her own desires and the wishes of others.

The meaning of poem “Much madness is Divinest Sense” explain about the expression of Emily feeling at the time when she wrote the poem. This expression same with the theories of Longinus about the freedom of expression of the author. And to support the theories on Emily’s poem the explanation its divided two part: first as an introduction, second as the content there are as follows:

1. Introduction

Her poem “Much Madness is Divinest Sense” people can also find some elements in poetry that used by Emily to write her works, these elements was so influenced her to wrote the poem. Because it is the specification and the explanation of each part on her poem, and there are as follows:
- Much Madness is Divinest Sense / summary

Line 1

Dickinson’s poem, “Much Madness is Divinest Sense,” opens with a statement that immediately demands the reader’s attention. Dickinson employs her ironic, or contradictory, wit to the full text of this poem, beginning with the paradox in the first line. Questions that may arise with the first two words in this line might concern what she means by “madness.” Is Dickinson referring to insanity or anger? To complicate matters, Dickinson throws the reader off by adding the surprising two words at the end of this line, juxtaposing the first impressions with a contradictory.

- Much Madness is Divinest Sense / Themes

Madness versus sanity

The main, or at least most obvious, theme of this poem deals with the argument over the definition of sanity and it’s opposite, madness. Sanity is an ambiguous term. It takes on its definition from its surroundings. What is considered sane in one society might be defined as a crazy in another. The passage of time also alters the definition.

Dickinson is also correct in pointing out that the majority classifies what is sane and what is not. In any group, rules of conduct are determined by the majority.
Ambiguity

Dickinson’s poems often employ ambiguity. Most accomplished writers realize that to allow ambiguity to exist in their works is to invite the reader to come to their own conclusions about the meaning of the work. In this way, the reader takes part in the writing. The story or the poem is not just the author’s experience – it is also a mirror reflecting the reader’s life. Dickinson was aware of this, and her ability to leave things unexplained is a mark of high literary capability and understanding. In this poem, Dickinson uses many words that are ambiguous in meaning.

Allusion to Madness

Many literary critics and literary historian believe that Ralph Waldo Emerson influenced Dickinson. Knowing even the vaguest details of Dickinson’s reclusive life reinforces this conclusion, as Emerson encourage a pulling into oneself by limiting social contacts. Emerson also, as espoused in his essay “self-Reliance,” advocated individualism. Reading Dickinson’s poem “Much Madness is Divinest Sense,” with Emerson’s writing in mind, influences the reader to interpret this poem in a way that might illustrate a rebellious nature in Dickinson.
The Structure of the Poem and Poet's Life

The magic of poetry is that it packs a great deal of meaning into very few, well-chosen words. The greatest of poets are experts at manipulating word choice and syntax to convey an entire world of images and concepts. Emily Dickinson was among these masters. She was able to compress numerous images and ideas into a few short lines, thus creating some very powerful, but also very cryptic poems. Her economy of expression produced some wonderful poetry but also created a unique challenge for the reader. The brevity of her poems can make it difficult to glean her intention.

Individual Versus The Majority

A woman who experienced a difficult relationship with the outside world, Emily Dickinson wrote countless poems on the themes of madness, religion, and marginalization. "Much Madness is Divinest Sense" is one of the more disturbing among these because of the dark imagery of confinement and fear found within the short eight-line poem.

The poem begins: "Much Madness is Divinest Sense- / To a discerning Eye - "indicating not only that madness itself is the subject of this poem but that Dickinson sees a divide between what society accepts as "common sense" and what social norm.

Dickinson's poetry is remarkable for its emotional and intellectual energy as well as its extreme distillation. In form, everything about it is tightly
condensed. Words and phrase are set off by dashes, stanzas are brief, and the 
longest poem occupies less than two printed pages. Yet in theme and tone her 
poems grasp for the sublime in their daring expression of the soul's extremities. 
Stylistic tendencies such as her inclination toward symbolically freighted word 
such as "Circumference," her ironic wit, her adoption of personae, her penchant 
for oxymoron ("sumptuous—Despair—") (P505, p. 387);19 "Heavenly Hurt" 
(P258, p. 185),20 her punctuation that withholds traditional syntactic markers, 
her omission of titles, her recording of poems in multiple version with variant 
words and stanzas, her willingness to leave poems unfinished, and even the 
distinctive amount of white space she left on the page force readers to involve 
themselves directly in this poetry in a way that forecloses definitive readings 
even while encouraging an exceptional degree of intimacy between reader and 
poet. Dickinson's imagery ranged widely from domestic and garden metaphors, 
through geographic and scientific references drawn from her education, to 
literary allusions (especially to the Bible, Shakespeare, Dickens, and the 
Brontes). The poems express of passion—love, despair, dread, and elation—and 
do so in many voices (that of the child, for instance, or the bride, the nobleman, 
the madwoman, or the corpse).

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19 Jhonson Thomas, The Poems of Emily Dickinson, (American Council: Oxford University 
20 Jhonson Thomas, "Heavenly Hurt", p. 258, p. 185
2. The content of Poem

The content of this poem explain about the meaning of poem which analyzed by line, the meaning itself related to the imagination and the expression of Emily. The writer did not analyzed a meaning from the word exactly or analyzing into paraphrase. Because on this research the writer focused on the psychology of the author based on the theory of Jean Jacques Rousseau About The Expressive Theory.

**Line 1**

**Much Madness is Divinest Sense**

Dickinson’s poem, “Much Madness is Divinest Sense,” opens with a statement that immediately demands the reader’s attention. Dickinson employs her ironic, or contradictory, wit to the full text of this poem, beginning with the paradox in the first line. Questions that may arise with the first two words in this line might concern what she means by “madness”. Is Dickinson referring to insanity or anger? To complicate matters, Dickinson throws the reader off by adding the surprising two words at the end of this line.
To a discerning eye,

Dickinson also makes an attempt a revealing the contrast between the “mad” individual and the rest of society in the first four lines of “Much Madness”. The first two lines make a statement about the individual: “Much Madness is divinest Sense” --/ To a Discerning Eye.” Lines 3 and 4 concern themselves with the nature of society: “Much Sense—the starkest Madness--/ ‘This the Majority.” It appears Dickinson is trying to get the message across that to a discriminating person, one willing to search for a deeper meaning in things; madness can be a form of magnificent awareness. Madness cannot be constricted to a definition that simply describes murderous psychopaths or drooling mental patients that still speak to deceased family members. Madness, is fully embraced, can be a beloved quality. It can allow an individual to see things others forget exist. In lines 3 and 4 it seems Dickinson is alluding to her opinion that society, as a whole, is comprised of commonness. This commonness is what is actual madness. Living one’s life in accordance with the expectations of others, and never attempting to achieve one’s own desires is the barest form of madness.

In “Much Madness is divinest sense—“Dickinson not only offers the reader two options, she also allows him or her to see the outcome of society’s judgment upon the individual’s choice. Lines 6-8 show these outcomes: “Assent—and you are sane--/Demur—you’re straightway dangerous--/And handle with a chain--.” These last three lines in “Madness” firmly separate the
"mad" individual from the humdrum commonness of the majority. These lines inform the reader that to comply is to be considered sensible and left alone; to voice opposition and embrace one's internal chaos is to be considered hazardous to society's created stability.

B. The relation between Emily as a poet and her Poem analyzed by Expressive Theory by Jean Jacques Rousseau

1. The historical Context poem "Much Madness Is Divinest Sense"

While Dickinson wrote the poems "Much Madness Is Divinest Sense", chances are the Civil War was in progress. She never mentions this war in her poems; however, in her letters to Thomas Wentworth Higginson, she comes in contact with the effects of battle. She wrote quite often to Higginson, including during the time that he served in the war. She also corresponded with him after she was injured, while he was in the hospital, so she was aware of the pain and suffering on a somewhat personal level.

As people know that, the civil war happens because a people especially from the Black one fight for emancipation of slaves in 1862. The status of African-Americans in post civil war America up until the beginning of the twentieth century did not go through a great deal of change. Much legislation was passed to help blacks in this period. The Civil Right act of 1875 prohibited segregation in public facilities and various government amendments gave African-Americans even more guaranteed rights. Even with this government
legislation, the newly dubbed ‘freedmen’ were still discriminated and segregated once again under government rulings in important court cases of the era.

Reconstruction was intended to give African-Americans the chance for a new a better life. Many of them stayed with their old masters after being freed, while others left in search opportunity through education as well as land ownership. Many institutions involve fighting this right, beginning with the ‘black codes’ established by President Johnson’s reconstruction plan, blacks were required to have a curfew as well as carry identification. Labor contracts established under Johnson’s Reconstruction even bound the ‘freedmen’ to their respective plantations. A few years later, another set of laws known as the ‘Jim Crow’ laws directly undermined the status of blacks by placing unfair restrictions on everything from voting rights all the way to the segregation of water fountains. Besides these restrictions, the blacks had to deal with the Democratic Party whose northern wing even denounced racial equality. As a result of democratic hostility and the Republican Party’s support of Black suffrage, Freedmen greatly supported the Republican Party.

Freedmen were not only discriminated against by court rulings. Southern whites both rich and poor were severely opposed to emancipation. The poor feared the competition in the labor force, and the rich encouraged this attitude to keep a strong division in the blacks and the whites. In the early years after Reconstruction there was some violence towards blacks, but as the years went on this violence increased.
At the end of the 18th century many whites used violence to scare away African-American from white neighborhoods. Whites organized protective associations so homes in white neighborhoods could never be sold to an African-American man. This is very apparent in the makeup of many different northern cities. These cities had homogenized residential districts for blacks. Even in the North where most civil rights reformers hailed from, people discriminated based on color.

Based on this situation, the Civil War has influence everybody. The effect of this battle are different for every body including for Emily it self. Even she never mentions this war on her work, but she describing this condition as something horrible. People on discrimination leaving in suffering. Emily sees this war, she also live from the loneliness. She can’t do anything to help the people from the crime. She just expresses her anger, her ideas, and her imagination to make this condition better. And because of this war she starts to write her sound and feeling, of the pain, Caused by the effect of the battle of Civil war.

2. The relation between poems with Jean Jacques Theories

Emily write the Poem “Much Madness is Divinest Sense” is when the Civil war is in progress, the issue of that war in 1862-1890 is about the discrimination of the racial, the crimes from the white people into the black people. Besides that issue, the condition on that time become worse cause many politicians are unfair.
The poem itself is a message for the people to know about the crimes of the war, the poem also explains the majority is not always in the right place, and so with the minority is not always in the wrong place. But, in the society the majority is the winner, people who trust with the minority is being crazy or getting mad.

On that time, majority is a white people, and the minority is a black people. Emily tries to describe the condition and the battle into her poem, she really angry with the crimes of the white people because she has a good character and personalities. And the relations among them are: Emily tries to give the message reflecting the condition on that time, and the effect of the battle for her own self is she becomes a brave woman who fights for the Tyranny.

On this research the writer found much information and explanation about Emily’s life which is related to the expressive theory. As the writers already explain before, the expressive theory not only explains about the biography of the author, but more than that the most information about the theory is describing Emily’s life more deeply, about her characters, her idea, and social environment. Based on the theory of Jean Jacques Rousseau which though the aspect of the author is become the most important elements.

And the result is, on Emily’s poems there were several elements and style indeed. The content of her poems is about how she enjoys her imagination to expressing a variety of topics. Her poetry dwells in issues such as nature, death, heaven, religion, the self and society. She can choice and play the words. In her
writings about *nature*, she can capture an image in such an economical and striking way that it leaves her poetry indelibly imprinted on the mind of the reader, who is able to see the commonplace in an entirely new way. The way she wrote are unique, even the reader can find some interested thing on her poems. Her poetry is strikingly **original in form and content**. We can notice that she used **dashes (-)** instead of conventional punctuation. For years, editors would “fix” her poems, adding traditional commas, periods, and so forth. However, modern literary scholars realized that Dickinson was not careless or unschooled in grammar. She uses the dashes purposefully to create a certain effect on the reader. As you read, think about how different her poetry would “feel” if it had conventional punctuation. She also used something called “slant rhyme,” in which words almost, but do not quite, rhyme. This technique keeps her poems pushing against conventional form, even though the lines of her poems are usually in the same rhythm as the traditional, four-line **ballad stanza**.

Like Whitman, Emily Dickinson has had a greater impact on modern poets than she had in her own time. In fact, only around twenty of her poems were published in her lifetime although she wrote almost two thousand of them. All of her poems were found neatly tied together in packets in a trunk in her room after she died.

When you read Emily Dickinson, read slowly and read the poem several times. Try to fill in the “gasp” where the dash marks are you think some words are missing. Remember to keep reading past the end of each line unless you find
punctuation mark to make you stop. Make sure that you understand the dictionary definitions of each word. Keep in the mind that she has a dry sense of humor and that she can be very, very cynical.

C. The Discussion

On this poem Emily used all of her expression and her imagination to send the message about the condition on that time, the crimes and the civil war causing many effect to the people. The poem "Much madness is Divinest sense" is the note of the history. And it is related to the condition on that time when the civil war in progress. Jean Jacques Rousseau theory is explained about the power of the imagination of the author. The ideas, expression, mind, soul even the situation of the history become the aspect of the Expressive Theory.

Dickinson found irony, ambiguity, and paradox lurking in the simplest and commonest experiences. The materials and subject matter of her poetry are quite conventional. Her poems are filled with robins, bees, winter light, household items, and domestic duties. These materials represent the range of what she experienced in and around her father's house. She used them because they constituted so much of her life and, more importantly, because she found meanings latent in them. Though her world was simple, it was also complex in its beauties and its terrors. Her lyric poems captures impressions of particular moments, scenes, or moods, and she characteristically focuses upon topics such as nature, love, immortality, death, faith, doubt, pain, and the self.
Though her materials were conventional, her treatment of them was innovative, because she was willing to break whatever poetic conventions stood in the way of the intensity of her thought and images. Her brevity and wit are tightly packed. Typically she offers her observations via one or two images that reveal her thought in a powerful manner.

The theme of Emily’s poems is about the feminist struggle and relevant to the political issues. The reader can look at what life was life for a woman in the 19th century. The new woman was emerging, and women were torn between domesticity and independence. Emily chose her poetry as her independence and as her expression for her thoughts on religion and womanhood. This poem exemplifies that the line between sanity and madness is often blurred, and that, as a woman, many obstacles are holding you back on your quest for identity and independence.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

The conclusion of this paper is, from the information and analysis above, we can find that how Emily uses all her power to express her mind and imagination about this life. Her works and personalities support the Expressive Theory which is explain the aspect of the author’s become the most important in literary work. These explanations are:

1. The author is a person who clever and smart; he/she is a teacher who can teach and influenced their philosophy into the people in the one time. Each progress in the literary world always signed by the show of the people who have influence. They become a leader in the society.

2. The word “author” means: a creator. If we add that word with prefix -ity means power. So, the used of the “author” means that someone who have the power. They have power to influence another using their language. They can create and describing some condition by their language which is not the same with the real condition.

3. The author is someone who responsive with the problem. They have a big and deep intelligent. Their feeling and mind always more progress than another person who hasn’t a talent become an author.
Considering about that, we can know that Emily is good character. She had a point of view to describing this life. Her power to use her imagination into literary work is something unusual. Emily was greatest poets, from her work she can get communication with another, what exactly does she feel, she look. Everything made it by the power of the hand writing, into the poems, a medias of life. On her poems she can tell the truth, about something happen. Bring us into the real life, moment of the history of the human life.

Emily’s is a hero, she was a woman who stands on the freedom, fight for the human right. She so brave not scared from anything. From her hand world become change. A poems “Much Madness is Divinest Sense” is the one of Emily’s works which is paradoxical from the history on that time. This poem reminds us that majority is not always having the right place. The message of this poem is people cannot see something right from the one side, either the majority. But, people sometimes can see something right from the minority. Don’t look something just from the cover.

B. Suggestion

From this paper, the writer tried to give much information about this research. There are much limitation and weakness on this observation. But, the writer suggests for the next research hopefully find much data and the information, namely the biography of the authors especially the biography of Emily Dickinson, more complete and accurate. The analysis of poems more qualified by using others theory for comparing, and using a better technique for analysis data besides Expressive Theory, such as The Theory of psychoanalytic, the Structuralism or the Sociological of art.
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