ANALYSIS OF THE IMAGERY RELATING TO THE CARPE DIEM IDEA

IN THE POEM “THE RUBAIYAT”

Safnidar Siahaan

*English Department*

*University of Riau Kepulauan*

*kirei\_akiko83@yahoo.com*

*ABSTRACT*

*This research is presented to discuss about the imagery of the poetry entitled “The Rubaiyat”. The Rubaiyat is a poem in the 11th century written by a Persian poet named Omar Khayyam. One of the poets who had translated the poem "The Rubaiyat" into English was Edward FitzGerald in 1859, which attracted much controversy. The Rubaiyat is a poem containing with the religious teachings and philosophical symbols that produce a harmonious effect. In this research, the writer used qualitative method with descriptive approach. The writer used the theory of Imagery in analyzing the use of imagery in the poetry relating the idea of carpe diem. Furthermore; the writer collects the data from the poem “The Rubaiyat” written by Omar and classify the kinds of imagery refers to carpe diem ideas that can be found in the poem.*

**Keywords:** *Rubaiyat, Poetry, Imagery, Carpe diem.*

**INTRODUCTION**

Poetry can be said as a type of literary work that is arranged carefully and imaginatively that concentrates on the physical structure of the sound aspects within the poem and expresses the imaginative, emotional, and intellectual experience of the poet. The language in poetry will have extraordinary power if the arrangement of words is beautifully arranged by combining the use of structure, imaginative style, luxurious metaphors, and the arrangement of word structures that generate rhythms. The language used in poetry will be different with the colloquial. Riffaterre (1978) as cited in Irmawati (2014: 35) explain that the language of poetry differs from common linguistics usage because poetry often employ words excluded from common usage, and has its own special grammar, and even the grammar is often invalid or incorrect (not standard). Generally, poetry contains many meanings due to the use of all elements of language that have a lot of the interpretation and understanding.

Poetry is the oldest of the major literary genre that has become part of human traditions for centuries. The word of poetry has always been problematic and a mystery. Poets, readers, critics, and scholars define poetry based on their own definitions. Therefore, to define the poetry cannot use only one definition because everyone has a different opinion about the poetry. It can be seen from some definitions of poetry such as poetry is the best words in the best order (Coleridge). Poetry is the spontaneous overflow of powerful feeling(Wordsworth). Poetry is the language of the imagination and the passions (Hazlitt). Poetry is a form of speech for the better expression of emotional ideas (Spencer). Poetry, in a general sense, may be defined to be the expression of imagination (Shelley). From some definitions of poetry, there are some common words and phrases relating to the poetry, those are: emotion, language, imagination, and passion that emphasize the nature of poetry. Therefore, it can be concluded that poetry is a form of literary work that contains the expressions from the heart, mind, and feelings of the author as written by utilizing all the power of language in creative and imaginative manner. The beauty of language in the poetry contains several important elements. According to Pla (2011:2), poetry elements consist of structure, sound, imagery, figurative language, elements of fiction, poetic forms. In this research, the writer focuses on just one element namely the imagery.

According to Manoliu (2017:61) *Imagery* is the use of language to represent objects, actions, feelings, thoughts, ideas or states of mind. Poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics. Meanwhile according to Pla (2011:6), imagery is the use of specific words to describe a person, place, thing, or action in detail that appeal to one or more of the five senses. Thus, by the use of imagery, the poet makes what is not familiar becomes familiar for the readers. The poet is interested in using imagery because he wishes to share with the readers about poet's experiences, thoughts, feelings and ideas. In this research, the ideas that want to be found are the carpe diem ideas through the imagery concept. Imagery is used to avoid lengthy descriptions and to use language most economically without wasting words. Imagery is like flowers that decorate a beautifully painted poetic message.

The Rubaiyat is a poem which has a beautiful message written by Omar Khayyam in the early 11th century in the form of [quatrains](https://en.wikipedia.org/wiki/Quatrain). Seven centuries later, Edward FitzGerald translated and analyzed it in 1859 consequently The Rubaiyat became one of the great poems in English. The Rubaiyat is a love-themed poem; true love for all God's creatures. The Rubaiyat has the idiosyncrasy in all lines in each stanza that has an iambic pentameter pattern. The Rubáiyát of Omar Khayyám not only was known in Britain but also in America. The translation of The Rubaiyat written by Edward FritzGerald was published in 5 editions namely in 1859, 1868, 1872, 1879 and 1889 (Asghar & Gohrab: 2012; 11). FitzGerald’s rendition of the Rubaiyat used the kind of the adapted translation. In adapted translation, an author seeks to retain some of the meaning of the original text while using the source language text as a raw material to express a new idea within the framework of the author’s culture. FitzGerald succeeded in getting his message across through his own idiosyncratic methods of deleting, adding, and interpolating, following the notion. As stated by Newmark (1995) in Assaqaf (2014:783)that translation is “rendering the meaning of a text into another language in the way that the author intended the text”. Thus, adaptation translation is the free method of translation because translators can change and harmonize the source language culture into the target language. This method is commonly used to translate poetry and drama by retaining themes, characters and storylines. In this research, the writer will analyze the poem “The Rubaiyat” translated by FitzGerald on the first edition 1859.

The writer of the poem "The Rubaiyat" named Omar Khayyam was a Sufi master because he employs much of the same Sufi symbolism and poetic imagery of the Sufi poets before and after him, such as Hafiz and Rumi hence the poem "The Rubaiyat" can also be used as material for Sufi studies. However, in this study the writer will only discuss the use of imagery describing the carpe diem in the poem "The Rubaiyat" to present the detail meaning by involving sensory aspects then it can provide the effective images and generate the deeper abstractions to understand the literary works.

**REVIEW OF RELATED THEORY**

The theoretical part of this research will be focussed on the understanding of the imagery relating to the carpe diem idea in the poetry entitled "The Rubaiyat" which will be explained below:

**IMAGERY**

One of important elements in poetry that has to be understood by the poets and readers or listeners to establish a communicative understanding of poetry is imagery. As one of the tools of poetry, imagery has the function to clarify and create the special atmosphere. According to Khan (2014: 146-150), Imagery means the ability to form mental images of things or events. It is thought that imagery makes use of particular words that create visual representation of ideas in our mind. It is more than a mental picture and also complex to understand and the poet must have special talent to produce the imageries. Poets use the tool of imagery in their poems to convey, communicate, suggest, express and deliver their messages. Furthermore, Jessen et al. (2000) in Kao & Jurafsky (2012:11) stated that one of the reasons why the poetic imagery becomes striking may be due to the psychological power of imagery to evoke the rich associations formed by the culture and the personal experience. According to Wonshik (2013) imagery plays a very important role in any piece of literature. It is the literary device that allows the reader to realistically experience what is currently going on in the story, poem, or play. There are different forms of imagery, and they all allow the reader to understand the settings in the author's work”. There are seven forms of imagery:

1. Visual Imagery

This allows the reader to see, or imagine in their mind, what scenes or settings the author is describing.

2. Auditory Imagery

This is imagery where the reader can hear the sounds that are being made or can be heard.

Authors sometimes use Onomatopoeia to convey this type of imagery.

3. Olfactory Imagery

This allows the reader to imagine the smell of the odors and scents in the writing.

4. Gustatory Imagery

It is the imagery where the reader can imagine the taste of certain things.

5. Tactile imagery

This allows the reader to imagine the feel or texture of certain things.

6. Kinesthetic Imagery

Where the reader can envision the movements and actions of a character or object.

7. Organic imagery

This allows the reader to feel what the character feels, such as thirst, hunger, or fatigue.

Furthermore, Di Yanni (2001) in Yastanti & Safitri (2016:52-53) also describes the 7 types of imagery of a poem in more operationally, such as visual imagery in a sight, auditory imagery in a sound), kinesthetic imagery in a movement of body, olfactory imagery for smell, gustatory imagery for a taste, tactile imagery for a touch, organic imagery for a body sensation. They will be explained below:

1. Visual Imagery

The word image perhaps mostly suggest a mental picture, something sense in the mind’s eye. Visual imagery is the kind of imagery that occurs most frequently in poetry. Visual imagery represent something seen (sigh effect). Thus, visual imagery is an imagery which relates to the visual information and it is a kind of imagery that appears mostly in the poem because almost words represented in the poem are basically seeable, therefore without visual imagery, a poem may be hard to produce. The characteristic of visual imagery in poem is by sight effect. Function of visual imagery in poem is to make the imagination of reader about seeing something look like more real although if it not real.

2. Auditory Imagery

An image may also represent a sound when the writer read and it is called auditory imagery. Auditory is something sense in the mind and the writer heard through a poem. It can be concluded that Auditory imagery is an imagery which relates to the auditory or sound. It means that when the reader read the poetry, the reader only fells the sense of hearing but not really hearing in purpose. This image represented some sound feeling in the poetry. This imagery developed by the poet to make an auditory imaginative in poem.

3. Kinesthetic Imagery

Kinesthetic imagery conveys a sense of movement or tension and also kinesthetic imagery can be further divided into sense of touch, temperature, movement, and feeling.

4. Olfactory Imagery (smell)

Olfactory imagery is the imagery associated with our sense of smell, a smell of thing. Things that can be described based on the experience of smell from your nose are an example of olfactory imagery, such as for example: the smell fragrant, smells fishy, etc. It means that this imagery is usually related to aroma such as fragrant, unpleasant smell and the other that related to the smelling senses. In olfactory imagery, the poet tries to guide the reader to feel the smell about something such as fragrant and everything that can be felt by smelling sense.

5. Gustatory Imagery (taste)

Gustatory imagery is imagery that portrayed the experience of our sense of taste, a taste of thing. Things like sweet, bitter, sour, tasteless are some examples of words that indicate gustatory imagery.

6. Tactile Imagery

Tactile imagery is that represents a senses of touch, such as hardness, wetness, softness, and also hot and cold. Thus, this imagery has relationship with the temperature such as heat and cold or it relates to touch sense. This imagery has a function to deliver the sense of touch to the reader.

7. Organic Imagery: Organic Imagery is imagery that represents an inner sensation like thirsty, hunger, tire, fatigue, and fear in poetry.

**CARPE DIEM**

Carpe Diem’ – literally, ‘pluck the day’, but more often translated as ‘seize the day’. Carpe diem can be said as the way to recognize the opportunities when someone has the limited time. Carpe diem idea also will direct someone how to think about the future, even put the trust in it, and utilize the opportunity afforded by the present. According to Ibáñez & Gómez (2015:244), the carpe diem motif emphasises how short life is and suggests that one should enjoy the pleasures of the here and now. This motif has been important in the poetry lyric. The term carpe diem was coined by Horace in his Odes. In the English Renaissance, poets adapted modes or motifs such as carpe diem into the English language in order to describe about the brevity of life and the need to take pleasure in human passion. Each poet uses a different persuasive strategy with greater or smaller emphasis on the urge to seize the day.

Furthermore, Gilead (2016:134) stated that the carpe diem poem generally presents itself as both analog and cause of the deeply experienced life, the poem's argument as urgent, irresistible, and intense as the life the argument recommends. Thus, carpe diem – seize the day – is one of the oldest philosophical mottos in western history. The person first uttered by the Roman poet Horace more than 2,000 years ago. Carpe diem can be translated as seize the day because time is short, and seize the day to live virtuously, in order to make a greater impact.

**METHODOLOGY**

In this research, the writer will categorize and explain the types of imagery in the poem of “The Rubaiyat” based on Di Yanni’s concept. It means that this research will be analyzed by the technique of the descriptive qualitative. The writer used the text of the poetry “The Rubaiyat” as the data in this descriptive qualitative research. There are two kinds of sources. According to Kerlinger (1973) in Prabhat & Mishra (2015:79-80), primary source is the only repository of an historical datum, like an original record kept of an important occasion, an eye witness description of an event, a photograph, minutes of organization meeting and so on. Furthermore, a secondary source is an account or record of an historical event or circumstance one or more steps removed from an original history. The primary source in this research is collected from the literary works namely poetry “The Rubaiyat”. Meanwhile, the second source in this research is collected from some books or articles or notes that related to this research. The writer conducted the analysis through some steps by classifying, analyzing, explaining the meaning, and finding the dominant data, then making the conclusion.

**RESULTS**

Identification and description of the imageries relating to carpe diem idea in the poem “The Rubaiyat” translated by FitzGerald on the first edition 1859 will be presented below:

**Data I:**

And as the Cock **crew**, those who stood before

The Tavern **shouted** — “**Open then the Door!**

You know **how little while we have to stay,**

**And, once departed, may return no more.**”

**(Rubaiyyat, FitzGerald 1859, stanza 3)**

The imagery in the stanza 3 of The Rubaiyat's poem is the auditory imagery because every line in this third stanza relates to the sound. It can be seen in the first line at the word **"crew"** which describes the cock's sound that welcomes the arrival of the morning. In addition, in the second to fourth line describe the shout from the people namely on the word **"shouted"** and the sentence **"Open then the Door! You know how little while we have to stay, And, once departed, may return no more"**. Based on the exposure of the imagery above, it can be concluded that at the third stanza the poem "The Rubaiyat" describes the carpe diem idea that explains that the day has begun! Hurry up and open the door to be able to live life because its time is very short.

**Data II:**

Come, fill the Cup, and **in the Fire of Spring**

Your **Winter** Garment of Repentance fling;

The Birdof **Time has but a little way**

To **fly**—and Lo! **the Bird is on the Wing.**

**(Rubaiyyat, FitzGerald 1859, stanza 7)**

The type of imagery at the first and second lines of "The Rubaiyat" poem is the visual imagery. In the first line namely at the phrase **"in the Fire of Spring"** describes the atmosphere of spring filled with the new happiness and enthusiasm. While on the second line exactly on the word **"winter"** refers to the winter conditions. Next on the third and fourth lines of “The Rubaiyat” poem is the kinesthetic imagery. The third line illustrates that time moves in short. While on the fourth line describes a bird is flying. Based on the imageries exposure, it can be concluded that the seventh stanza of the poem "The Rubaiyat" said that "Live life to the fullest while you have it. Enjoy what you have now. Life is short, and time is passing quickly." This means that the seventh stanza of the poem "The Rubaiyat" also describes the carpe diem idea.

**Data: III**

**Lo!** some we loved, **the loveliest and best**

That Time and Fate of all their **Vintage** prest,

Have **drunk their Cup** a Round or two before,

And **one by one crept silently to Rest.**

**(Rubaiyyat, FitzGerald 1859, stanza 21)**

The first and second lines on the stanza above refer to the visual imagery precisely in the word **"Lo!"** which explains the best something that can be seen, namely the process of birth and death (time and fate) which is likened to a wine of high quality (vintage). In addition, the third line also constitutes the visual imagery, precisely in the word **"cup",** which is an object that can be seen in the real and used to drink the wine, namely the word **"vintage".** While on the fourth line is a type of kinesthetic imagery, precisely in the word **"crept"** which shows the movement of the human body slowly towards rest. It can be concluded that at the stanza 21 is the description of carpe diem's idea those are "the endless procession of birth and death and the best of humanity is likened to a good wine (Vintage); the human's lives are likened to a cup of wine before they creep off to rest (die)".

**Data: IV**

And we, that now make **merry in the Room**

They left, and **Summer dresses in new bloom,**

Ourselves must **we beneath the Couch of Earth**

**Descend**--ourselves to make a Couch--for whom?

**(Rubaiyyat, FitzGerald 1859, stanza 22)**

The first line in the the twenty-second stanza of the poem " The Rubaiyat" shows the organic imagery that describes the feeling of being happy in the place / environment precisely relating in the word **"merry".** Furthermore, on the second line namely the phrase "summer dresses in new bloom" shows the visual imagery that describes the situation in the spring and there are many blooming flowers. Whereas on the third line, precisely in the **"beneath the Couch of Earth"** phrase explains about the condition when somene's lives ended. The situation on the third line is also clarified again on the fourth line namely in the word **"Descend"** which describes position when somene's lives ended. Therefore, the third and fourth lines also show the type of visual imagery which illustrates the condition of the ending of someone's life. Based on the exposure of the imagery types above, it can be concluded that the stanza 22 of “The Rubiyat” poem conveys the message that this life is fleeting, be at peace and pass through the world with the happiness. This means that in the stanza 22 also includes the carpe diem idea which to give a message that the every human being has the time limitation to live in this world.

**Data: V**

Ah, **make the most of what we yet may spend,**

**Before** **we too into the Dust** descend;

**Dust into Dust**, and under **Dust to lie**,

**Sans Wine, sans Song, sans Singer, and—sans End!**

**(Rubaiyyat, FitzGerald 1859, stanza 23)**

In the stanza 23 at the first and second lines show the visual imagery because the lines explain the human condition to maximize the time of life before dying or becoming ash or die. It can be seen in the sentence **"make the most of what we yet may spend, before we too into the Dust".** Furthermore, the third and fourth lines describe the condition of ash or more precisely interpreted as the death in which the human can only lie and sleep forever and there will be no more wine and songs. Therefore, the third and fourth lines also show the sameness with the imagery type on the first and second lines, namely the visual imagery. Based on the explanation of the imagery above, it can be concluded that the 23rd stanza in "The Rubaiyat" poem conveyed the idea of carpe diem which explained about "utilize the time while living because every human being will die, and there will be no more wine or song".

**Data: VI**

Ah! Fill **the Cup** – what **boot**s it to repeat

How **Time** **is slipping** underneath our Feet:

Unborn **TOMORROW**, and dead **YESTERDAY**,

Why **fret** about them if TODAY be **sweet**!

**(Rubaiyyat, FitzGerald 1859, stanza 37)**

In the first line shows the visual imagery exactly the word **"the cup"** which is an object that can be seen in the real and used to drink. Furthermore, the second and third lines show the kinesthetic imagery which describes the time shift or the movement of the time exactly on the sentence “**Time** **is slipping”** and the words “**TOMORROW”** and “**YESTERDAY”**. Meanwhile, in the fourth line, there are 2 types of imagery namely the organic imagery and the gustatory imagery. The organic imagery can be seen in the word **"fret"** which explains the inner sensations. While, the gustatory imagery can be seen in the word **"sweet"** describing one of the taste that can be felt by the tongue. Based on the explanation above, it can be concluded that the people must take advantage of their short time and make every opportunity available. The stanza 37 is also an illustration of carpe diem idea in the poem "The Rubaiyat".

**Data: VII**

**A Moment** in Annihilation’s **Waste**,

**one Moment**, of **the Well of Life** to taste —

**the Stars are setting** and **the Caravan**

**starts from the dawn of Nothing**—Oh, make haste!

**(Rubaiyyat, FitzGerald 1859, stanza 38)**

The first and second lines of the above stanza are the visual imagery because the lines describe the condition of each human being to be able to take advantage of every moment spent during life for the good things. While on the third and fourth lines also show the visual imagery which explains the conditions in which the stars are sinking and began to disappear at the dawn and so do the human being will have the end of their life journey to death. Based on the description of the imagery at the stanza 38 can be concluded that the idea of this stanza is related to the carpe diem explaining that the humans have to live and enjoy life for just a short time before the travels are over.

**DISCUSSION**

Omar Khayyam Was a Persian polymath: philosopher, mathematician, astronomer and poet. He also wrote treatises on mechanics, geography, mineralogy, music, climatology and Islamic theology. He was a poet who wrote a poem entitled The Rubaiyat. The Rubaiyat poetry became famous in England and America because of the hard work from a genius person named FitzGerald who translated Omar Khayyam's work entitled "The Rubaiyat" into English. In this research, the writer examined only one of the elements of a poem namely the imagery. Imagery is an important part of poetry because through the imagery, the abstract thing is easier to identify because it can be seen, heard, felt, smell, touched, and thought. The result is the abstract idea becomes real and new and the situation can be created in the reader's mind.

Based on the results of the above research, it can be concluded that there are 7 stanzas which describe the idea of carpe diem namely stanza 3, 7, 21, 22, 23, 37, and 38. There is only one type of imagery namely the visual imagery at stanza 3 from the poem "The Rubaiyat" from each its lines. Furthermore, at the seventh stanza, there are 2 types of imagery, namely the visual imagery and the kinesthethic imagery. The visual imagery at the stanza 7 is on the first and second lines, while the kinesthethic imagery is on the third and fourth lines. Furthermore, at the stanza 21 consists of 2 types of imagery, namely the visual imagery and the kinesthethic imagery. The Visual imagery at stanza 21 is on the first, second, and third lines; meanwhile, the kinnesthetic imagery is only available on the fourth line. At the stanza 22, there are 2 types of imagery, those are: the visual imagry and the organic imagery. In addition, at the stanza 23 there is only one type of imagery, namely the visual imagery. While at stanza 37 there are 4 types of imagery, namely visual, kinesthetic, gustatory, and organic. The latest data is the stanza 38 of the poem "The Rubaiyat", there is only one type of imagery, that is: the visual imagery.

From the data that has been analyzed, the writer found there are 5 types of imagery illustrating the idea of ​​carpe diem from the poem "The Rubaiyat". They are visual imagery, auditory imagery, kinesthetic imagery, gustatory imagery, and organic imagery. The dominant type of imagery that appears in "The Rubaiyat" poetry is the visual imagery. Omar used the visual imagery because he wanted to convey the situation when a person is still given the opportunity to live but that time is very short. Here, Omar tells us how to take advantage of the short time, make every opportunity available, and enjoy life before the travels are over.

**REFERENCE**

Asghar, Ali & Gohrab, S. (2012). *‘ UMAR KHAYYAM The Great < Umar Khayyæm*. (A.A. Seyed-Gohrab (A.A. Seyed). Tehran: Leiden University Press. Retrieved from https://www.oapen.org/download?type=document&docid=606215

Dr. Assaqaf, T. A. E. A. (2016). Adaptation as a Means of Translation. *International Journal of Science and Research (IJSR)*, *5*(1), 3. Retrieved from https://www.ijsr. net/archive/v5i1/8011601.pdf

Dr. Prabhat, Pandey & Dr. Mishra, M. (2015). *RESEARCH METHODOLOGY :* (First). Romania: BRIDGE CENTER. Retrieved from http://euacademic.org/BookUpload/9.pdf

Fitzgerald, E. (1889). by. Retrieved from http://campbellmgold.com/archive\_ definitive/rubaiyat\_khayyam.pdf

GILEAD, S. (2016). Ungathering “ Gather ye Rosebuds”: Herrick’s Misreading of Carpe Diem. Retrieved from https://www.jstor.org/stable/pdf/23110526.pdf?seq=1#page\_scan\_ tab\_contents

Ibáñez, Francisco J. Ruiz de Mendoza & Gomez, M. A. B. (2015). Time and Cognition in Marvell ’ s “ To his Coy Mistress .” *Cognitive Semantics*, *1*, 241–260.https://doi.org/doi 10.1163/23526416-00102004

Irmawati, N. D. (2014). Understanding how to Analyze Poetry and its Implication to Language Teaching. *International Journal on Studies in English Language and Literature (IJSELL)*, *2*(11), 35–45. Retrieved from https://www.arcjournals.org/pdfs/ijsell/v2-i11/4.pdf

Kao, J., & Jurafsky, D. (2012). A Computational Analysis of Style , Affect , and Imagery in Contemporary Poetry. *Computational Linguistics for Literature*, 8–17. Retrieved from http://aclweb.org/anthology/W12-2502

Khan, S. A. (2014). A Study of Imagery in A D Hope & Nissim Ezekeil. *International Journal of Multidisciplinary Research and Development*, *1*(7), 145–150. Retrieved from www.allsubjectjournal.com/download/536/12.pdf%0A%0A

Manoliu, M. N. (2017). Functions of language and elements of poetry. *Position Paper on Communication*, *7*(1), 5. Retrieved from http://www.ijcr.eu/articole/355\_08 Marius Narcis MANOLIU.pdf

Pla, E. (2011). ELEMENTS OF POETRY. United States - Colorado - Denver: the World’s Most Popular Online Marketplace for Original Educational Resources. Retrieved from https://elsapla.files.wordpress.com/2011/08/poetry-elements-partial-list.pdf

Wonshik, K. (2013). Literary Devices : Imagery. Retrieved from http://www.mibba. com/Knowledg /Writing-Tips/5805/Literary-Devices-Imagery/

Yastanti, Unpris & Safitri, D. S. (2016). IMAGERY IN SONG LYRICS OF ALICIA KEYS Unpris Yastanti & Dewi Safitri. *IJOLTL*, *1*(1), 51–66. Retrieved from https://www.researchgate.net/publication/323835830\_IMAGERY\_IN\_SONG\_LYRICS\_OF\_ALICIA\_KEYS