2. GENERAL REMARKS

2.1 Definition of Poetry

Poetry is an art form in which human language is used for its aesthetic qualities in addition to, or instead of, its notional and semantic content. It consists largely of oral or literary works in which language is used in a manner that is felt by its user and audience to differ from ordinary prose. It may use condensed or compressed form to convey emotion or ideas to the reader or listener’s mind or ear, it also may use devices such as assonance and repetition to achieve musical or incantatory effects. Poems frequently rely for their effect on imagery, word association, and the musical qualities of the language used. Because of its nature of emphasising linguistic form rather than using language purely for its content, poetry is notoriously difficult to translate from one language into another. In poetry, it is the connotations and the “baggage” that words carry (the weight of words) that are most important. Because of that, readers often have different meaning of a poem. While there are reasonable interpretations, there can never be a definitive interpretation.

Poetry differs from prose in several significant respects. Both may employ the same subjects matter and attempt to evoke the same emotions, but poetry usually is more intense, less direct, more suggestive and ambiguous. Both poetry and prose have rhythm, but the rhythm and poetry is more mark and regular. The language of poetry is essentially imagery, and most good poems are, on one level, structures of images.
The readers may have found from their reading of poetry in their own language that they can often enjoy a poem without fully understanding its meaning. It is possible to pay more attention on to the way a poet says something rather than to what he actually has to say. Enjoyment, however, must not be confused with appreciation. It is one thing to gain pleasure from a poem and quite another to be able to say why they liked it. Before the readers can say why they like a poem, it is first necessary to understand its meaning well. Reading a poem is not from every line, but from every sentence.

To understand a poem the readers must read it carefully and should observe three important rules:

a. Do not read lazily so that the readers misread the poem altogether.

b. Always look for a simple explanation, and do not be afraid to express it.

c. As far as the readers can, avoid putting their own ideas and feeling into the poem. Examine closely what the poet has actually written.

2.2 Theme

William Kenney (1966:88) states that to put the matter simply, theme is the meaning of the story. But any experienced reader of fiction will realize that this is not a very informative definition, and even less experienced readers, upon thinking it over, may begin to wonder in what sense a story can mean anything. Our definition, then, is only a first step towards understanding what theme is. According to Burton Goodman (1968:12), theme is the main idea or the main point in a story. A theme must represent the whole part of the story, because theme is a basic development of a whole story. Actually it is not easy to find out
the theme in poetry. The reader has to read the poetry and understand what the story tells about.

Staton (2007:7) states that theme gives a strong explained about the unity of what is happening in the story, and tells about the story of life in a common context. The purpose of theme is to give a shape and effect in our mind, so make the story easy to remember. A good theme has to represent the entire story in the novel. Sometimes the theme shapes in to the fact that comes from the human experience. It is explored by the story and then gives impression for each of event in life. The theme of the novel is more than its subject matter, because an author’s technique can play as strong a rule in developing a theme as the action of the characters do. Sometimes because of the length of novels and the various characters, conflicts, and scenes, found within them, reader can look at different aspects of the work to uncover different interpretations of the meaning of the tale.

2.3 Sense

In analysing the Sense of poem it is better for us to analyse from every stanza. Because of every stanza has its own different idea. There are, broadly speaking, two main ways of thinking about poetry. One approach is to concentrate on the poet himself. Underlying this approach very often is the idea the idea that poetry is primarily an expression of the poet’s emotion. The Focus of our attention as critics in this approach is on what can poem tell us about the poet’s innermost being as revealed in the work: we had the poem in order to earn about the figure behind it.
The second approach, and the one we shall be following throughout this section, concentrate on discussing the poem itself. The focus of our attention here is on the words on the page. Such an approach involves a very different conception of poetry from that outlined above: there the poet is regarded as an elusive, mysterious figure behind the text; here the emphasis is on the poet as ‘a maker’.

An assessment is impossible to be done if the main rule is not complete yet, that is he deep understanding that be continued by analysing based on any kind of theory. Structural Theories are used to appreciate a creation, is it sistematically or not. A creation could be assesed with ‘good’, ‘excelent’, or ‘great’, when the whole elements are completely perfect, the main aim of a poem. No useless words created by the poet, no word can stand alone out of the other elements, denotation or language manner, and the imagery aspect that is attended. At the same time the words are related to rhytme that substantiate sense dimension and repetition aspects (like: stanza, assonance, alliteration, and refrain) those are be attended to form totally structure, music effect, and sense assertion.

2.4 Feeling

Feeling as its own meaning is what we feel, in this case is what the poet feels of something that become background in writin a poem. Feeling can be portrayed as happiness, sadness, horribility, hate, love or many else.

2.5 Tone

Tone is one of three terms that is in relation to technical words. Tone is technical word standing for the poise, mood, voice manner, attitude and outlook
of a pet, but because it is concerned with two things, it should be discussed in words from that boarder human vocabulary. For instance, the ton of a poem is cold, cynical, bitter, troubled, uncertain, eager, bragging, gleeful, resigned or protesting. There are of course, many others. Every poem has a tone. The tone might be difficult to characterise, or you may be uncertain as to whether, for example a poem is serious or amusing, but if it is a poem it almost certainly must take up an attitude or outlook, or have a mood, voice or manner. Therefore, it is wise to discuss tone before all the other terms, whether they come from the technical or broader human vocabulary.

In the poetry we must decide what the tone is by attending to the words and trying to hear in them their tone. Once we feel we have pick up the tone, we can try reading the poem aloud to test out our judgement. (Richard Gill, 1985:9).

(Peerine, 1974:702) Tone in literature may be defined the writer’s or speaker’s attitude toward is subject, his audience or himself. In addition to, (Siswantoro,2002:115) by a poem a poet can express his/her internal personality to the external world in responding every problem around him/her. It could be well manner, friendly, but it also could be hate, contemplative, fierce, or apathetic tone. A poet with the whole of her/his extraordinary ability expresses those feelings in a poem.

2.6 Intention

Intention is certain feelings of the readers when reading a poem. A poem conveys an experience or attempts to arouse certain feelings of the readers. After reading a whole poem and then write the general meaning and the detailed
Meaning, so next step is deciding what feelings the poet is trying to arouse in the readers. A poem may affect different people in a great variety of ways and it is often impossible to define a poet’s true intentions, however, the most important thing is to understand and explain a poet’s purpose to be. Just as it is impossible to give the meaning of a poem without reading it carefully, it is impossible to appreciate the poem if unable.

2.7 Life Senses

a. Solidarity (Altruism): Helping Others

Michael J. Sacks and Edward Krupat (1988:330) state that Altruism is a special form of prosocial behavior. Unlike instances of helping where a person might believe that the potential cost are low and the possibility for gaining rewards are high, altruistic behavior are involves helping-sometimes even taking great risk- even though the act is not likely to be rewarded, recognized, or even appreciated. While some forms of helping may involve selfish motives, the altruistic act is selfless. It involves placing another person’s interest above one’s own, and acting in that person behalf without a desire or expectation of being repaid in’ any form.

David G. Myers (1976:538) outlines three complementary theories that explain why do people help others. First is, social-exchange theory assumes that helping, like other social behaviors, is motivated by a desire to minimize costs and maximize rewards. Other psychologists believe that a genuine altruistic concern for another’ welfare also motivates people. About social exchange, socially shared
belief. Widely held ideas and values, including our assumption and cultural ideologies. Our social representation help us make sense of our world.

Social Norms also mandate helping. The reciprocity norm simulates us to return help, not harm, to those who helped us. The social-responsibility norm beckons us to help needy people, even if they cannot reciprocate, so long as they are deserving.

Evolutionary Psychology assumes two types of altruism: devotion to kin and reciprocity. However, most evolutionary psychologists believe that the genes of selfish individuals are more likely to survive than the genes of self sacrificing individuals and that society must therefore teach altruism. There are two types of Evolutionary Psychology, they are Kin Protection and Reciprocity.

Kin Protection: Our genes dispose us to care for relatives in whom they reside. Thus one form of self-sacrifice that would increase gene survival is devotion to one’s children. Parents who put their children’s welfare ahead of their own are more likely to pass their genes on than parents who neglect their children. Although Evolution favours altruism towards one’s children, children have less at stake in the survival of their parents’ genes. Thus, parents are generally more devoted to their children than their children are to them. The point is not that we calculate genetic relatedness before helping but that nature programs us to care about close relatives.

Reciprocity: Genetic self—interest also predict reciprocity. An organising help another, biologist Robert Trivers argues, because it expects help in return (Binham, 1980).
Above of all, here the writer also would like to outline some situation that guides when will we help? Most of people only notice someone when someone gets an accident around him/her, it is called noticing. Once we notice an ambiguous event, we must interpret it. One of the reason why do people only do notice on someone who needs help is because of Bystander effect. Bystander effect is the finding that a person to likely to provide help when there are other bystanders. Beside that Assuming Responsibility is one of answer when will we help. Social psychologist has twofold obligation; to protect the participants and to enhance human welfare by discovering influences upon human behavior. Such discoveries can alert us to unwanted influences and show us how we might exert positive influences. The ethical principle thus seems to be: After protecting participants’ welfare, social psychologist fulfill their responsibility to society by doing such research.

b. Terror

Terror means feeling of extreme fear. It could be person, thing or situation that makes people very afraid. Meanwhile, terrorism ia a term that is usually used of violence for political purpose.

One of the oddities of the ‘War on Terror’ is that there remains no clear, universally agreed-upon definition of its key referent, terrorism. Notwithstanding such indeterminacy, the term operates doubly in a descriptive and prescriptive capacity. Terrorism both describes a form of (illegitimate) political violence and a primary justification for (legitimate) political violence. In the context of the ‘War on Terror’, connotations of epic and indiscriminate brutality accrue to that
political violence branded terrorism, while its purported opposite is held to be limited by the humane values of states united in opposition to terrorism.

As we talk before that terrorism ia a term that is usually used of violence for political purpose. Let’s talk about violence first. Violence is a term that we will utilize to refer only to harm doing that is direct and that causes injury through the use of physical force, whether on an individual or at a large scale level. We speak of wars as effect of “massive violence”, or of “violent pisoners” wh are in jail for murder or assault. But harm doing is not always this clear and obvious, and we will therefore use the term aggression as a more general label that captures the many forms and elements of harm doing.

c. Love

As we know that the feeling of love is not directly come to us. It needs process until we find that is love. The first we feel before we falling in love is the feeling of like. Why do we like some people more that others? Basically, research shows that we are attracted to people who bring us maximum rewards of gratification at a minimum expense. For example, we are more attracted to people who are nearby to those who are farther away.(Zimbardo,1979:450)

In saying the word love, people can interpret it in many ways or different meanings. Research identify ways that people commonly define love. These love styles are idealized types; each individuals may define love in a way that combines more than one style.((Lee, 1979) Hendrick and Hendrick,1922:250)
Types of Love

1. Passionate Love

Passionate love is known as a common love as we usually experience. In falling in love with our lover, it is jealous, miss him or her, feel angry with him or her bad attitude or something else. So, in Passionate Love we are just feel that she or he is our own and we like her or him because of her or his physically.

In Social Psychology by Taylor, Shelley E., Peplau Letitia Anne & David o. Sears, said that Passionate Love has been described as “ wildly emotional state: tender and sexual feelings, elation and pain, anxiety and relief, altruism and jealousy coexist in a confusion of feelings.((Berscheid & Walters, 1978, p:177), Taylor, Shelley E., Peplau Letitia Anne & David o. Sears, 2000:253)

According to Hartfilled the definition of Passionate Love is a state of intense absorption in someone. It include intense physiology arousal, physiology interest and caring for the needs of another. (Feldman,1995: 220).

About passionate love, drawing from ancient philosophy and literature, sociologist John Alan Lee(1988), and psychologist Clyde Hendrick and Susan Hendrick (1993) identify three primary love styles- eros (passion), ludus (game playing), and storge (friendship) - which like the primary colors, combine to form secondary love styles.

What factors nurture liking and loving? Let’s start with those that help initiate attraction: proximity, physical attractiveness, similarity, and feeling liked. In this case, our focus to friendship relation.
Proximity: Geographical nearness. Proximity (more precisely, functional distance”) powerfully predicts liking. But it is not fully happen because as usual we will more love someone who is near us, or even will more love someone who is far from us. It is like Harburg(1947) says that when I am not near the one I love, I love the who I am near.

Physical Attractiveness: The belief that looks matter little may b another instance of our denying real influences upon us, for there is now a file drawer full of research studies showing that appearance does matter. The consistency and pervasiveness of this effect is disconcerting. Good looks are great asset.

Similarity: Similarity makes relationship long lasting, in any kind of similarity. Aristotele said that ...and there are friends who have came to regard the same things as good and the same things as evil , they who are friends of the same people, and they who are enemies of the same people....We like those who resemble us, and are engaged in the same pursuits.

Liking Those Who Like Us: It is common for us to like someone who likes us, but it is impossible to like someone who dislikes us. In addition to, Marlen Dietrich (1901-1992) says that the average man is more interested in a woman who is interested in him than he is in a woman with beautiful legs.

2. Companionate Love

After knowing the definition about the Passionate Love, it is necessary for us to know about other kinds of love, that is companionate love. Most people do not experience the excitements of passionate love when it comes to the love they feel for their parents, siblings, other relatives, or best friends, instead,
companionate is relatively stable and invariant. ((Brehm,1988), Feldman,1995 : 222)

Different with passionate love which reinforce about the emotions and physiologically arousal, another about the companionate love is said that the affection we feel for those with whom our lives are deeply intertwined. ((Berscheid & Walters,1978:177), Taylor, Shelley E., Peplau Letitia Anne & David O. Sears, 2000:253)

In companionate Love, the love between the lovers do normally without any distinctive excitements. It flows naturally, because feeling is more important than emotion. This makes the companionate Love is different with the Passionate Love.

In build a relationship, for the first time it is difficult to find a kind of companionate love, because in general what we see is the love happens in all excitements, affections or tender etc. That is passionate love. But if in their relationship there are two lovers seemed like to find her or his soul mate it can change their way of love from passionate into companionate.