

CHAPTER V

CONCLUSION

Literature is a kind of writing that consists of an idea, thought, and feeling of the writer. Here, this research discusses a literary work. By discussing a literary work, the writer can express what she wants to share and communicate to other people. Moreover, this research takes a poetry as the primary data. Poetry is one of the forms of literature which relates to the aesthetic art. It is usually composed by some words which have deep meaning and emotional expression in order to get the reader's attention. In literary work, there is a piece of poet's work called poem. The readers cannot interpret the meaning of the poem as they are pleased. The readers must apply some theories and approaches to find the meaning that contains in such a poem. The poems that will be analyzed are taken from Rita Dove's "Demeter Waiting" and "Persephone, Falling." This research focuses on the symbols of Greek Mythological goddesses in Rita Dove's "Demeter Waiting" and "Persephone, Falling." Hence, the data are analyzed by using the theory of meaning, symbol, and character. The approaches that are applied are structural approach, sociological approach, moral approach, and philosophical approach.

In Rita Dove's poems "Demeter Waiting" and "Persephone, Falling", there are two goddesses named Demeter and Persephone who are analyzed through their characteristics. The researcher finds some characteristics of Demeter. The first is being passionate in teaching which consists of being preventive by giving the right way and being cautious. The second is being maternal which

explains the care of Demeter to her daughter, and the third is being protective by sacrificing herself for Persephone. While, the characteristics of Persephone are divided into three forms. The first is being unadorned that makes Persephone become reckless. The second is being stubborn, and the third is being unstable emotionally. Those characteristics are symbolized in Rita Dove's poems "Demeter Waiting" and "Persephone, Falling".

Furthermore, the researcher finds the symbols of Demeter's characteristics in Rita Dove's poems. The first is being passionate in teaching that is symbolized when Demeter attempts to teach Persephone to stay with her because the world is full of strangers. The second is being maternal. It is symbolized by her care to wait her daughter faithfully. It can be seen in the poem "Demeter Waiting" line 14, *Then I will sit down to wait for her. Yes.* The third is being protective by sacrificing herself for Persephone which is symbolized by disobeying the earth, because everything dealing with Demeter's power can affect the earth and she is willing to do it for her daughter. Here, Demeter as the goddess of agriculture does not fertilize the crop because she keeps waiting for Persephone's return. It makes the human in the earth get starving. Moreover, the researcher also finds out the symbols of Persephone's characteristics. The first is being unadorned which is symbolized by a *narcissus*, a beautiful flower but it is poisonous. Therefore, Persephone becomes reckless. It is symbolized in the poem "Persephone, Falling" when she is attracted by a *narcissus* and she tries to pull it. The second is being stubborn. It is symbolized in "Persephone, Falling" line 4-8. Those lines describe Persephone's stubbornness when she wanders away from her mother's attention to

pick a *narcissus*. She does not know the consequence that she will get. Hence, she has been kidnapped by Hades. The third is being unstable emotionally. It is symbolized in “Persephone, Falling”, lines *This is how easily the pit opens* and *This is how one foot sinks into the ground*. Those lines tell about Persephone who is sad because she is separated from her mother, but in other part she enjoys her role as a queen of Underworld.

Finally, after writing this research, it can be learnt that it is not easy to have a responsibility as a perfect mother and daughter. The relationship between mother and daughter should be supported by the condition surround them, because there are some temptations that can influence bad effects for them easily. The most important point is how a mother and daughter can develop a good relationship to each other in order to live their lives better.

BIBLIOGRAPHY

- Aaron J. Atsma. 2011. *Demeter* [Online]. Available: (http://www.greekgoddessofagriculture&grain_Mythology,w_pictures_Romanceres.htm) [2014, March 17th, 2014]
- Academy of Achievement. Page 1. *Rita Dove Biography* [Online]. Available: (<http://www.achievement.org/autodoc/page/par0bio-1>). [2014, September 22th]
- Alternerd, Lynn and Lewis Leslie L. 1996. *A Handbook for the Study of Poetry*. London. The Macmilan Company.
- Bernhardt, S. Karl. 1964. *Discipline and Child Guidance*. New York: McGraw-Hill, Inc.
- Cuddon, J. A. 1991. *A Dictionary of Literary Term and Literary Theory*. London: Billing and Sons Ltd.
- Darley, John. M. 1986. *Psychology*. New Jersey: Prentice-Hall, Inc.
- De Boer, John. J. 1982. *Basic Language Message and Meaning*. California: Harper and Row, Inc.
- Gebremedhin, G. Tesfa. 2005. *The Critical Role of Mothers in the Lives of Children*. (http://www.ertra.com/2005/Tesfa_Oct29_Note28.htm) Accesed on May, 7th 2014)
- Gielen, Uwe Peter and Anna Laura Comunian (ed). 1997. *The Family and Family Therapy in International Perspective*. Trieste: LINT.
- Grier, Timothy Myron. 2006. *Unstable*. Lincoln: Iuniverse.
- Griffith, Kelly (Jr). 1990. *Writing Essay about Literature*. San Diego: Harcourt, Bruce Jovanich.
- Houle, Michelle M. 2001. *Gods and Goddesses in Greek Mythology*. New Jersey: Enslow Publisher.
- Jersild, Telford, and Sawrey. 1975. *Child Psychology, 7th Ed*. New Delhi: Prentice- Hall of India Private Limited.
- Kennedy, X. J. 1979. *An Introduction to Fiction, Poetry, and Drama*. Boston: Little Brown and Company Ltd.

- Kennedy, X. J and Dana Gioia. 2005. *An Introduction to Fiction*. London: Pearson/Longman.
- Knickerboker, K. L and Beninger H. Willand. 1969. *Interpreting Literature*. New York: Holt, Rinehat and Winston.
- L. Guerin, Wilfred. 2005. *A Handbook of Critical Approaches to Literature* (fifth edition). Oxford: Oxford University Press.
- L. Tanner, Stephen. 1978. *The Moral Measure of Literature in Preceedings of the Symposia of the Association for Mormon Letters*, Salt Lake City: Association for Mormon Letters.
- Lyons, J. (1981). *Language and Linguistics: An Introduction*. Cambridge: Cambridge University Press
- Machali, Rochayah. 1998. *Redefining Textual Equivalence in Translation*. Jakarta: The Translation Center, Faculty of Arts- The University of Indonesia.
- McCall, G. J., & Simmons, J. L. 1978. *Identities and Interactions*. New York: Free Press.
- Meyer. 1997. What is Literature? A Definition Based on Prototypes. *Work Papers of the Summer Institute of Linguistics*. North Dakota: University of North Dakota. Volume 41 1 Online. available from URL <http://www.und.nodak.edu/dept/linguistics/wp/1997Meyer.PDF> visited on 02-07-2012.
- Pateda, Mansoer. 2001. *Semantik Leksikal*, Jakarta: Rineka Cipta.
- Perrine, Lawrence. 1974. *Literature, Structure, Sound and Serve*. New York: Harcout Brace Jovanovich Inc.
- Punch, Keith F. 2006. *Developing Effective Research Proposals*. (Second Edition), London: SAGE publications Ltd.
- Rees, R. J. 1973. *English Literature: An Introduction for Foreign Readers*, London: Macmilan Education Limited.
- Roseneim, Edward. W. 1960. *What Happens in Literature: A Student's Guide to Poetry, Drama, and Fiction*: Chicago: University of Chicago Press.
- Scott, S. Wilbur. 1962. *Five Approaches of Literary Criticism*. New York: A Division of Macmilan Education Limited.

- S. J. Weiner. 2008. *From Empathy to Caring: Defining the Ideal Approach to a Healing Relationship*. [Online]. Available: (<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2248287/>) [2014, October 6th]
- The Goddess Path Project. 2007. *Persephone, Greek Goddess of Innocence and Queen of the Underworld*. [Online]. Available: (<http://www.Persephone.GreekGoddessofInnocenceandQueenoftheUnderworld.html>) [2014, March 17th]
- Wogalter, Michael S. 2005. *Warnings and Risk Communication*. London: Taylor & Francis Ltd.