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**THE UNREQUITED LOVE AS REFLECTED IN WILLIAM BLAKE’S “LOVE’S SECRET”**

**A FINAL ACADEMIC PAPER  
In Partial Fulfillment of the Requirements for  
the Sarjana Degree Majoring Literature in English Department  
Faculty of Humanities Diponegoro University**

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**PRONOUNCEMENT**

The writer honestly confirms that she compiles this final academic paper entitled The Unrequited Love as Reflected in William Blake’s “Love’s Secret” by herself without taking any result from other researchers in S-1, S-2, S-3, and in diploma degree of any university. The writer ascertains that she does not quote any material from other publications or someone’s paper except from the references mentioned.

Semarang, 15 July 2014

Olivia Fergie R.

**MOTTO AND DEDICATION**

“Just keep moving forward and don’t give a shit about what anybody thinks. Do what you have to do, for you.”

―***Johnny Depp***

“This life is what you make it. No matter what, you’re going to mess up sometimes, it is a universal truth. But the good part is you get to decide how you’re going to mess it up. Just because you fail once, doesn’t mean you’re gonna fail at everything. Keep trying, hold on, and always believe in yourself.”   
― ***Marilyn Monroe***

“Work hard in silence, let success make the noise!”

― ***Unknown***

***This final academic paper is dedicated to my beloved family, my friends***

***and to everyone who helped me accomplished this final academic paper***

***Thank you very much for supporting me***

***I love you***

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Semarang, 15 July 2014

The Writer

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**ABSTRACT**

The purpose of this final academic paper is to describe the love story which tells sadness in William Blake’s “*Love's Secret”*. The writer adopts Erich Fromm’s theory of unrequited love from *The Art of Loving*. This final academic paper concerns intrinsic and extrinsic side of the poem. In the intrinsic side, the writer discusses about the existing diction and figurative language such as denotation and connotation and imagery to understand the true meaning of the poem. The extrinsic side, the writer discusses about unrequited love. The writer used library research, note-taking and internet browsing for collecting the data. The result is that love does not only bring happiness but also deep sadness for the speaker of the poem as unrequited love which is reflected in “*Love's Secret”*. So, it succeeds in bringing the readers to feel what the speaker feels.

Keywords: Love, Diction, Figurative Language, Unrequited Love, Deep Sadness

**CHAPTER I**

**INTRODUCTION**

* 1. **Background of the Study**

Rene Wellek and Austin Warren said that literary work is an expression of the society, it is not only accepting the influence from the society but also it gives some impact to the society (1956: 95). Rene Wellek and Austin Warren also explain that, “literature is creative, an art” (1977: 15). It means that literature is a creative process by imagination, thought, and feeling which contain idea, concept and emotion afterwards all of them are processed to be writing work.

There are three basic genres of literary works: poetry, prose, and drama. From those genres, poetry is the most ancient and difficult to understand. The obvious feature that makes poetry different from other literary works is only in degree, poetry is the most condensed and concentrated form of literature, it written in the fewest number of words. Laurence Perrine said that “poetry might be defined as a kind of language that says more intensely than does ordinary language” (1956: 3). Moreover, Rachmat Djoko Pradopo also explains that “the poetry expresses the thought that evoke feeling, which stimulates the imagination of the five senses in a rhythmic arrangement” (1995: 4). Poetry is believed to be the most effective way to express the emotion of someone. Poetry is one of unique literary work. It is combination of words in attractive form which contain deep meaning. Readers are given the opportunity to take part in the sensations experienced by the poet through the words chosen and arranged in such a way as to make the readers share his or her experiences in the poem in their own way. The poetry is full of the life and message. So that is what usually makes the readers become wiser after reading poetry.

Poetry is universal because there are a lot of topics can be shown, for example: love, family, life, sadness, happiness, death, marriage and others. Those issues are the reflection of the ordinary life which the ordinary person is concerned. In all ages and in some countries, poetry has been regarded as one of important thing in human’s existence.

Love is an incredibly powerful word. This word is so easy to say, but it has a great meaning and feeling to every human being. Love is identical with attitude when the readers trust the other with their life and when they would do anything for each other. It is intense and passionate. Erich Fromm explains that love is like “two people who have been strangers, as all of us are, suddenly let the wall between them break down, and feel close, feel one, this moment of oneness is one of the most exhilarating, most exciting experiences in life” (1995: 3). Love is an emotion that is probably the most talked about, thought about, written about and not to forget. While some would describe love as tender and deep affection, others would associate the feelings with sexual passion and desire. Everything seems brighter, happier and more wonderful when the readers are in love.

There are many kinds of love, such love of God, love for parents, love for family, erotic love, self-love, and many other types of love. Love does not always run and has happy ending, but it also tells about sadness, heartbreak, unrequited love, and others.

Love which tells happiness can be obtained from the love of God, love of our parents, love to the family that will always give us affection no matter how the condition is. Love of God can be feels from all the blessings and happiness which He has given to us. While the love of family and we can feel we get from our parents, siblings as well as affection and love from other family members. Furthermore is the erotic love who usually tells about happiness.

Love does not only give the readers happiness, but also tells the story of sadness. It perceived usually by the erotic love story. Erich Fromm also mentions some factors that can occur the sadness, he says that, “envy, jealousy, ambition, any kind of greed passions;” (1957: 25). The sadness can derived from the end of a love relationship that makes us heartbreak, unrequited love, loving someone secretly, and other sad love story. For example, if the readers love someone, but they got a rejection from him or her, it is the same as unrequited love. The readers feel sad and painful indeed, but that only they can do is love him or her in secret, no one knows except themselves. There are lots of love story that tells about happiness and sadness that happen around the readers.

The writer is interested in discussing love. Based on some considerations the writer has chosen the poem “*Love’s Secret”* by William Blake as the material object for this final academic paper. The issue about unrequited love is very strong in this poem. For further discussion, this final academic paper entitled ‘The Unrequited Love as reflected in William Blake’s “*Love’s Secret”*’ will explain those things above.

* 1. **Research Problems**

There are three problems that will be discussed in this final academic paper, namely:

* + 1. What are the intrinsic elements contained in the poem?
    2. What is the extrinsic element contained in the poem?
    3. What kinds of love which reflected in the poem?
  1. **Purpose of the Study**

The main purpose is the writer wants to analyze the intrinsic element which contained figure of speech in the poem. The extrinsic element of the poem is describes about the kinds of love, especially the unrequited love experienced by the speaker in this poem. Besides, this final academic paper will develop the writer’s ability in understanding poetry, and practices the knowledge that she gets from college.

* 1. **Scope of the Study**

Poem has a lot of elements in it, such as diction, theme, figurative languages, imagery, rhyme, meter and others. Because of those elements, the writer thinks that it is very important to limit the subject of the study. This limitation will help the writer in focusing the analysis at the purpose of study. As what has been written in the background of study, the writer will analyze the poem “*Love’s Secret*”by William Blake both intrinsic and extrinsic elements. The intrinsic elements that will discuss here are denotation and connotation and imagery. While, from the extrinsic element the writer analyzes about the unrequited love, the theory of *The Art of Loving* by Erich Fromm.

* 1. **Method of the Study**

In gathering the data needed for this final academic paper, the writer used library research methods and internet browsing for contents related to the unrequited love. The writer analyzed and sorted the information based on its relevance for the discussion contained in the poem and it is used to arrange the study.

* 1. **Writing Outline**

This final academic paper structurally consists of five chapters in order to make the readers easier to understand the poem. The supplementary part of this final academic paper is the bibliography. Here are the chapters:

**CHAPTER I** **: INTRODUCTION**

There are six sub-chapters in this chapter. This first sub-chapter mentions the background of study, about the reason why the writer analyzes the poem “*Love’s Secret*” by William Blake. The second sub-chapter is research problems which contains the problems that the writer analyzes in this final academic paper. The third one is the purpose of study and the fourth is scope of study. After that there is the method of study which explains the method used by the writer in composing her final academic paper. Then, the last sub-chapter is the writing outline.

**CHAPTER II** **:** **BIOGRAPHY OF THE POET, THE POEM, AND  
 THE TRANSLATION**

In this chapter, the readers find the short biography of William Blake, and the poem “*Love’s Secret*”. The last sub-chapter is the translation of the poem that made by the writer.

**CHAPTER III** : **LITERATURE REVIEW**

In this chapter, the writer explains the intrinsic and extrinsic elements. The intrinsic elements are about the diction and figurative language which includes denotation and connotation and imagery; and the extrinsic element is about unrequited love.

**CHAPTER IV**: **DISCUSSION**

This is the main chapter of the final academic paper because the analysis of the poem is written in this section. The writer divides this chapter into two sub-chapters, the intrinsic elements analysis and the extrinsic element analysis in order to make the readers easier to understand the poem and can feel the sadness of the poem.

**CHAPTER V** : **CONCLUSION**

This is the last chapter, it contains the result of the discussion in chapter four, and answers the research problems in chapter one.

**CHAPTER II**

**BIOGRAPHY OF THE POET, THE POEM AND THE TRANSLATION**

**2.1 William Blake’s Biography**

William Blake was a great English poet, painter and engraver. He was born in London on November 28, 1757, to James, a hosier, and Catherine Blake. He did not go to school, but was apprenticed to James Basure, engraver to the Society of Antiquaries. On 18 August 1782 William Blake married Catherine Sophia Boucher. The marriage was happy, even though they had no children.

Blake’s earliest poems are included in “*Poetical Sketches*”, published in 1783. In 1789, he engraved and published his “*Song of Innocence*”, in which he first showed the mystical cast of his mind. Their underlying theme is the all-pervading presence of divine love and sympathy, even in trouble and sorrow. In 1790, Blake engraved his principal prose work, the “*Marriage of Heaven and Hell*”, in which, with vigorous satire and telling apologue, he takes up his revolutionary position of which the main features are the denial of the reality of matter, the denial of eternal punishment, and the denial of authority.

At last, in Blake’s final years of poverty and despair, he completed two of his most famous and respected religious works, *Jerusalem* and *Milton*. William Blake died suddenly on August 12, 1827, and buried in an unmarked grave at Bunhill Fields, London.

Biography of William Blake is taken from: Harvey, Paul. 1937. *The Oxford Companion To English Literature*. Oxford: [The Clarendon Press](http://archive.org/search.php?query=publisher%3A%22Oxford+The+Clarendon+press%22).

<http://www.poets.org/poet.php/prmPID/116#sthash.ipjFvZb3.dpuf> – *accessed on June 12th, 2013 22:14*

**2.2 The Poem**

**Love’s Secret**

**By: William Blake**

Never seek to tell thy love,  
  
Love that never told can be;  
  
For the gentle wind doth move  
  
Silently, invisibly.

I told my love, I told my love,  
  
I told her all my heart,  
  
Trembling, cold, in ghastly fears.  
  
Ah! She did depart!

Soon after she was gone from me,  
  
A traveller came by,  
  
Silently, invisibly:  
  
He took her with a sigh.

Source*:* <http://poemhunter.com/poem/love-s-secret/> *- accessed on June 12th, 2013 22:16*

**2.3 The Translation**

**Rahasia Cinta**

**Oleh: William Blake**

Aku tak pernah berupaya untuk mengungkapkan bahwa Engkau mencintaiku,  
  
Kerena cinta itu memang tak pernah dapat diungkapkan;  
  
Bagaikan angin yang lembut tetaplah berhembus  
  
Hening, namun tak terlihat.

Kukatakan cintaku, Kukatakan cintaku,  
  
Kukatakan seluruh perasaanku padanya,  
  
Gemetar, dingin, dalam kecemasan yang mencekam.  
  
Ah! Dia telah pergi!

Segera setelah ia pergi dariku,  
  
Seseorang menghampiri,  
  
Hening, namun tak terlihat:  
  
Seseorang itu merengkuhnya sambil mendesah.

**CHAPTER III**

**LITERATURE REVIEW**

There are intrinsic elements and extrinsic elements of the poem *Love’s Secret* by William Blake. In this chapter, for intrinsic elements the writer focuses to discuss about diction (denotation and connotation) and imagery. For the extrinsic element the writer discusses about unrequited love as the basic of this literary works.

**3.1 Intrinsic Elements**

**3.1.1 Diction**

In producing a poem, a poet should be precise to choose the words because he or she cannot make a good poem without any good words election that are composed artfully and beautifully.

Each poet has a different ways to say something one to another. Cleanth Brooks says that diction is the choice of words in poetry or any other form of discourse (1976: 553). William Flint Thrall and Addison Hibbard also describe that diction is the use of words in oral or written discourse (1960: 141).

Diction or the choice of word becomes the main element in poetry. It shows the poet’s emotions such as sadness, happiness, disappointment, expectation and others. It is the reason why diction becomes one of the discussions in this final academic paper. Furthermore diction is divided into two components, denotation and connotation. They are tools that one can use to understand the meaning of the poem. For the poet, he or she should understand both the denotation and connotation words and use the understanding to convey for the readers his or her certain intent.

**3.1.1.1 Denotation and Connotation**

Laurence Perrine explains about the meaning of denotation and connotation. Denotationis the dictionary meaning or meanings of the word. Beyond its denotations, a word may also have connotations. The connotations are word it suggests beyond what it expresses: its overtones of meaning (Perrine, 1956: 38). While, Rachmat Djoko Pradopo also explains that poetry is one of literary works that need imagination to be understood. Mostly, connotative language and figurative language used in connotation that the meaning is away from the real meaning. The gathered connotation and feelings in certain words that are obtained from illustrated setting is called connotation (Pradopo 1955: 22). The example of connotation and denotation can be seen from a poem *There is no Frigate like a Book* by Emily Dickinson:

There is no frigate like a book

To take us land away,

Perrine writes that in the poem, Emily Dickinson chooses the word frigate instead of other transportations such as boat, car etc, because frigate suggests exploration and adventure (1956: 39). Denotations and connotations are closely related to the selection of the right words to enrich the meaning a word in order to support the message that the poet wants to convey.

**3.1.2 Imagery**

Sylvan Barnet, Morton Berman and William Burto describe that whatever in a poem appeals to any of our sense (including sensations of heat and pressure as well as of sight, smell, taste, touch, and sound) is an image (1989: 458). Imagery is an image that appears to our sense when we read the words which build the poem. By understanding imagery which is related to human senses, the readers will be easier to flow the same situation that happen to the poet or the speaker. Imagery can help the reader feels what the poet or the speaker feels too. There are seven kinds of imagery, they are: visual (something seen in the mind’s eye), olfactory (smell), auditory (hearing), gustatory (taste), tactile (touch), kinesthetic (movement and tension), and organic (internal sensation). From the seven kinds of imagery that are mentioned above, the writer only discuss four kinds of imagery: auditory, tactile, kinesthetic, and organic imagery.

* + - 1. **Auditory Imagery**

Auditory Imagery is an imagery which is represents a sound. The example of auditory imagery can be seen from the poem *Lines Written in Early Spring* by William Wordsworth:

I heard a thousand blended notes

The auditory imagery offers the readers the sound of a thousand blended notes. We can hear that the sound of a thousand blended notes.

* + - 1. **Tactile Imagery**

Tactile imagery is an imagery that represents a touch. The example of tactile imagery can be seen from the poem *Meeting at Night* by Robert Browning:

Then a mile of warm sea-scented beach

Robert Browning use tactile imagery in this poem. The word *warm* bring us the situation of afternoon in the beach. The sentence shows that we can feel the warmth of the sea when the warmth can feel in the afternoon. Besides that, the atmospheres of the sea or beach also always provide us a distinctive scent of warmth.

* + - 1. **Kinesthetic Imagery**

Kinesthetic imagery is an image that recreates a feeling of physical action or an activity which includes body part. The example of kinesthetic imagery can be seen from the poem *The Flight* by Sara Teasdale:

We are two eagles

Flying together,

As we know that every living thing has special characteristics. *Flying* is the characteristic of a bird. It teaches us that The God creates the every creature in the world with their own abilities in order to survive.

* + - 1. **Organic Imagery**

Organic imagery is internal sensation like hunger, fear, etc. The example of organic imagery can be seen from the poem *Storm Fear* by Robert Burns:

And my heart owns adoubt

The word *doubt* is the internal sensation or organic imagery. By using the word, the readers will illustrate the sensation of doubt of the speaker’s heart and image how it is like, and then they can also feel the sensation of doubt itself.

**3.2 Extrinsic Elements**

**3.2.1 Love**

Love is an emotion that is probably the most talked about, thought about, written about and not to forget. While some would describe love as tender and deep affection, others would associate the feelings with sexual passion and desire. Zick Rubinsaid that love is generally regarded to be the deepest and most meaningful of sentiments.(1970: 265). It has occupied a preeminent position in the art and literature of every age, and it is presumably experienced, at least occasionally, by the vast majority of people.

In the extrinsic element, the writer will discuss on *The Art of Loving* by Erich Fomm. The Art of Loving Theory, Fromm mentions there are five objects of human's love are brotherly love, motherly love, erotic love, self-love and love of God.

**3.2.1.1 Brotherly Love**

Itis the most fundamental kind of love. This is love in the human relationship, all of people in this world is our brotherhood. It includes the sense of care, respect, knowledge, responsibility, and solidarity of any other human being (1956: 47). Brotherly love persuades us to love our neighbour as ourself, inasmuch we are human, everyone cannot stand and walk alone on their own feet, everyone needs help by others.

* + - 1. **Motherly Love**

It is the love between mother and her child. Mother is described as milk and honey. Milk is the symbol of care and affirmation, while honey symbolizes the sweetness of life, the love for it, and the happiness in being alive (1956:49). The relationship between mother and child is very nature, where child needs help, the mother will give it.

* + - 1. **Erotic Love**

It is love between two persons who falls in love. This type of love is craving for complete fusion, for union with one other person. Erotic love is very nature exclusive and not universal love, also it includes the sexual desire (1956:52). The important factor in erotic love is when one love somebody, it is not just a strong feeling, but it is a decision, it is a judgment, and it is a promise.

* + - 1. **The Self-Love**

It is about most of people assume that self-love is the same as selfishness or narcissism, but actually they are opposites(1956:57). In this theory, if you love yourself, you will love everybody else as you do yourself.

* + - 1. **Love of God**

Love of God for each person is different. It depends on several factors, because of the life experience of each person, the different time to achieving the levels of maturity, and perspective of each person’s view about God itself (1956:63). God does not have a name, because a name would refer to the object, to person, or to something real in the sense of sight. People who love God believe that God is a symbol of power, truth, and justice.

In the discussion of this extrinsic, the writer focuses on the theory about Unrequited Love the effects of Erotic Love of The Art of Loving by Erich Fromm.

**3.2.1.1.1 Unrequited Love**

Unrequited love is the feeling of being completely, hopelessly, desperately in love with someone, all the while knowing that the readers’ feelings will never reach them. Unrequited love is the effect of the Erotic Love from *The Art of Loving* that explains about love between two persons who falls in love. This type of love is craving for complete fusion, for union with one other person. Erotic love is very nature exclusive and not universal love, also it includes the sexual desire (1956:52).

Unrequited love is love that is not openly understood as such. It can be one of the most emotionally painful experiences to go through, even worse than a break-up, because it will be hard in achieving satisfaction since the readers will face difficulty in having relationship with their loved ones. The beloved may or may not be aware of the admirer’s deep and strong affections. Erich Fromm explains that love is like “two people who have been strangers, as all of us are, suddenly let the wall between them break down, and feel close, feel one, this moment of oneness is one of the most exhilarating, most exciting experiences in life.” (Fromm, 1995: 3).

The inability of the unrequited love is to express and fulfill emotional needs may lead to feelings such as depression, low self-esteem, anxiety and rapid mood swings. The object of unrequited love is often a friend or acquaintance, someone regularly encountered in the workplace, during course of work of or other activities involving large groups of people. This creates an awkward situation in which the admirer has difficulty in expressing his or her true feelings, a fear that revelation of feelings might invite rejection. Unrequited love has long been depicted as noble, an unselfish and stoic willingness to accept suffering.

**CHAPTER IV**

**DISCUSSION**

**4.1 Intrinsic Elements**

**4.1.1 Diction**

Diction is the choice of words in poetry or any other form of discourse. After reading the poem, it is clear that “Love’s Secret”by William Blake uses ordinary language as its diction. It will be easy for the reader to understand the poem. In this poem, there are several words which have denotation and connotation meaning to create the poetical value. Those words maybe have purpose or meaning that the poet wants to tell to the readers.

Stanza 1:

Never seek to tell thy love,  
Love that never told can be;  
For the gentle wind doth move  
Silently, invisibly.

In this first stanza and the third line, the use of the word "*gentle wind*" is the connotation. These two lines the speaker is describing his love, comparing it with the “*wind”*. The “*wind”* is part of nature like love is part of a human being's life. Sometimes the wind is strong and can be noticeable. In this case the wind is quiet, gentle and invisible. In this poem, the speaker has not expressed his love that is been kept in secret which makes it like the gentle, invisible and silent wind.

Stanza 2:

I told my love, I told my love,  
I told her all my heart,  
Trembling, cold, in ghastly fears.  
Ah! She did depart!

In this second stanza and the fifth line, the use of the word "*told*" has the denotation meaning. According to the writer, the uses of word "*told*" to show that he has revealed his love. It is because indicate a kind of movement or act show that the “*I*” character confessed his love to his beloved. He is showing how strong his love. He shows it by repeating the phrase twice. It is evident that he has the urgency to express his love. Then he reveals his love.

While in the eighth line, the use of the word "*depart*" is also the denotation. “*Depart*” means that a somewhat literary word for going away from a place. The other meaning of depart are to go away, leave and others. In this poem, the writer thinks that the word "*depart*" prefers to use, because it is the right word to express the departure of the woman that the speaker loves to the other place. The speaker felt miserable, lost and very sad.

Stanza 3:

Soon after she was gone from me,  
A traveller came by,  
Silently, invisibly:  
He took her with a sigh.

In this third stanza and the ninth line, the use of the word "*gone*" is the connotation meaning. The uses of word "*gone*" to show that she was really gone far away maybe into another place where is better, or it can mean that she dies. The word "*gone*" was chosen because it is the most appropriate word to use in the poem.

In the tenth line, "*traveller*" suggests that someone with no attachments or responsibilities formed a short term relationship with the woman. But, it could also mean that the "*traveller*" is God, as many of William Blake's poems did in fact have a religious underlining to them. This was not uncommon of the times. In the case that the "*traveller*" is God it is likely that the woman died. He brought the woman with a sigh gone to heaven, with the intention that this woman uprooted her life or another meaning that she had died.

Meanwhile in the twelfth line, the use of the word "*took*" is the connotation meaning. The word “*took*” is the past tense of “take” that has the other meaning such as get, pick out, carry and others. Here, the use of the vocabulary has choose carefully. The chosen of the word "*took*" to mean that “*he*” or "*the traveller*" brings the woman went away into somewhere. The phrase "*he took her with a sigh*" reveals that the woman’s death has left with God or gone to heaven. It seems like they had started a relationship but soon it had an end. The writer’s opinion is maybe this is the reason why the poet used “*Silently, invisibly:*” and “he *took her with a sigh.*”, because it refers to the end of life. When we die, we cannot breathe anymore. We just have the last sigh. The lover’s death is something that the speaker does not hope.

**4.1.2 Imagery**

There are several imagery in this poem:

**4.1.2.1 Auditory Imagery**

In the first stanza and fourth line the writer also considers the use of word “*silently*” indicates the sound.

Stanza 1:

Never seek to tell thy love,  
Love that never told can be;  
For the gentle wind doth move  
Silently, invisibly.

The word "*silently*" in fourth line is more directed to the sound of the wind that blows in accordance with the preceding sentence "*for the gentle wind doth move*". It indicates the implicit love in the poem. The speaker does not express his feeling to his beloved. The wind that blows in the first stanza of this poem leads to the speaker’s love that cannot be seen and heard, but he could only feel alone. As we know, that the wind is not visible to the naked eye, it can be heard through the ears, although is it quiet, silent, and deserted. We can only feel and hear soft sounds of the wind as well as the love that is felt by the speaker in the first stanza.

**4.1.2.2 Tactile Imagery**

The use of tactile imagery is considered by the writer in the first and second stanza showed below.

Stanza 1:

Never seek to tell thy love,  
Love that never told can be;  
For the gentle wind doth move  
Silently, invisibly.

The word “*gentle wind*” in the first stanza and third line indicates that the speaker can be feels how strong blows wind, through a bodily sensation. The wind is only perceived by the sense of touch is through our skin. Our skin can feel how the wind blows, if it blows loudly or softly. Therefore, the “*gentle wind”* is indicated as tactile imagery. in this poem, *"gentle wind"* can be described as well as the love of the speaker like a gentle wind blowing gently invisible but can be felt how pure love of the speaker.

Stanza 2:

I told my love, I told my love,  
I told her all my heart,  
Trembling, cold, in ghastly fears.  
Ah! She did depart!

As well as in the second stanza and the seventh line the word "*trembling*" and "*cold*" that can only be felt by touch on the skin. "*Trembling*" and "*cold*" are usually felt by the skin when we feel cold, our body also indirectly be shaking or trembling. In this poem, the speaker felt himself trembling and cold when he said that all of his feelings to his beloved. When we are feeling nervous, usually automatically we will also feel the trembling and cold too. So it was felt by the speaker on the second stanza.

**4.1.2.3 Kinesthetic Imagery**

There is a lot of kinesthetic imagery in this poem. Almost every stanza has kinesthetic imagery.

In the first stanza and the first until third line, contains of kinesthetic imagery that are represented by the words “*tell*”, “*told*”, and “*move*” . While in the second stanza and the eighth line, the word “*depart*” also included as kinesthetic imagery. All of those words indicate kind of movement and the activity that included the body part that we can through our kinesthetic senses.

Stanza 1:

Never seek to tell thy love,  
Love that never told can be;  
For the gentle wind doth move  
Silently, invisibly.

The word "*tell*" also "*told*" that exist in the first stanza shows that it is kinesthetic imagery. Due to "*tell*" and "*told*" is an activity undertaken by our lips. To talk or say anything, of course we use our lips as a communication tool. Our lips moving in accordance with what we would say. In the first stanza, the speaker has not revealed what he felt. It is another thing when we look at the second stanza. In those stanza, the speaker begins to say his love for his beloved, seen in the phrase "*I told my love, I told my love*" and "*I told her all my heart*". The words "*tell*" and "*told*" is used in this poem so that the readers know that the speaker was initially still did not want to reveal his love. While in the second stanza the readers know that the speaker had the courage to express his feelings.

While in the first stanza of the third line the words "*move*" in the phrase "*For the gentle wind doth move*" is also a kinesthetic imagery. "*Move*" is an act from one place to another. In this sentence, a gentle wind likened to something like other living things that can move from one place to another. The selection of the word "*move*" in this phrase meant that the poem looks more alive that the readers can more understand and visualize how the movement of the gentle wind that blows.

Stanza 2:

I told my love, I told my love,  
I told her all my heart,  
Trembling, cold, in ghastly fears.  
Ah! She did depart!

In the second stanza and the eighth line, the word “*depart*” elaborates on movement of the lover’s that goes from the speaker’s life.

While in the third stanza, there are some words that are kinesthetic imagery, such as “*gone*”, “*came by*”, “*took*” and “*sigh*”.

Stanza 3:

Soon after she was gone from me,  
A traveller came by,  
Silently, invisibly:  
He took her with a sigh.

For the word "*gone*" and "*came by*", it indicates a movement of the whole body to go from one place to another. The word "*gone*" means a person that moves away leaving her or his place. In the phrase "*soon after she was gone from me*" tells that woman who loved by the speaker go away. The use of the word "*gone*" indicates that the woman actually had longtime left the speaker. The selection of the word "*gone*" is most appropriate according to the writer.

While for "*came by*", it is defined as a person moves came over us. The opposite of the word "*gone*", the word "*came by*" means a person that comes from somewhere else, and came to where we are flown. The sentences in the third stanza and the tenth line, someone who in the poem called "*a traveller*" approached the woman who loved by the speaker.

The word "*took*" also includes the category of kinesthetic imagery. Due to the activities of the word "*took*" also takes the movement of our body. If it is seen from the phrase "*he took her with a sigh*" meant that “*he*” or *“the traveller”* embrace or carrying the woman's away into somewhere. The use of the word "*took*” intended to the readers can easily understand what the speaker meant in the poem.

Meanwhile in the third stanza and the twelfth line, the word “*sigh*” indicates the kind of the activity that includes the body part. A single exhalation of air out of the mouth or nose that humans use to communicates emotion. The word “*sigh*” reveals as the woman death has left with God or gone to heaven. It is because this word refers to the end of life, when we die, we cannot breathe anymore, we just have the last sigh. The lover’s death is something that the speaker does not hope.

**4.1.2.4 Organic Imagery**

Stanza 2:

I told my love, I told my love,  
I told her all my heart,  
Trembling, cold, in ghastly fears.  
Ah! She did depart!

In the second stanza and seventh line the words “*ghastly fears*” is the word that indicates kind of internal sensation that we feel through our body as an organic imagery. The word "*ghastly fear*" intended in the poem is a feeling that is felt when the speaker encourages to express his feelings to the woman he loves. It is the feel when the speaker after confesses his love to his beloved, it causes the lover to tremble, cold in ghastly fears. It can be seen in the second stanza, when the speaker expressed his whole feelings to the woman, his body trembling, cold, and he felt in ghastly fear. He really felt frightened when he expressed his feelings, the woman will go away. He felt scared and not ready to get a rejection from her. It is sure enough, the fear he felt happened. The woman walked away left him alone.

**4.2 Extrinsic Elements**

**4.2.1 The Unrequited Love**

Unrequited love is the feeling of being completely, hopelessly, desperately in love with someone, all the while knowing that the readers’ feelings will never reach them. Unrequited love can be one of the most emotionally painful experiences to go through, even worse than a break-up, because the readers will never had the satisfaction of ever being with the person in a relationship. The inability of the unrequited love is to express and fulfill emotional needs may lead to feelings such as depression, low self-esteem, anxiety and rapid mood swings. This creates an awkward situation in which the admirer has difficulty in expressing his or her true feelings, a fear that revelation of feelings might invite rejection. Unrequited love has long been depicted as noble, an unselfish and stoic willingness to accept suffering.

The theme of this poem is deeper than a simple explanation. It expresses the mysteries of love. *Love’s Secret* is a sad love story. It tells about the personal experiences. The speaker loves a woman. At the first time the speaker, however, does not know anything about the woman. The woman also does not know about the speaker either. They do not know each other, but the speaker still loves her very much. In the first stanza the poet warns the reader about proclaiming ones love to another.

Stanza 1:

Never seek to tell thy love,  
Love that never told can be;  
For the gentle wind doth move  
Silently, invisibly.

At the beginning of the poem, it is clear how great the power of love of the speaker to the woman. The fact that the speaker does not know about the woman fully, proves that the speaker’s love toward the woman is extraordinary. When we read the poem word by word, we can feel that the speaker’s love is so great to her. In this first stanza, especially in the two lines at the beginning, “*Never seek to tell thy love*,” and “*Love that never told can be;”,* it shows that the speaker did not want to declare his love. Besides he has not the courage to reveal it, he also realizes that she does not seem to have the same feeling like him.

The speaker still hides his feeling, he is buried alone. So, the speaker hides his feeling deep inside of his heart to avoid a rejection from the woman. His love is not only invisible but also can be felt like a gentle wind that blows, as reflected in the first stanza. A love that only the speaker can feels alone. He realizes and knows that the woman does not love him. No matter how great his love towards the woman, the speaker still does not want to attempt to express it. This is because he already knows the answer he would receive when he expresses his feeling to her, the rejection from her. Therefore, the speaker’s great love is just love that he feels alone. The speaker thinks that when the unspoken love it more likely to have a successful relationship and well as true love will arrive on time.

In the first stanza, the writer also finds the elements of depression. It can be seen in the sentences in the first stanza that the speaker actually feels depressed feelings of love that he would keep towards his secret love. He loves the woman so much, but he knows that she does not have the same feeling as he does. The speaker’s depression appears because he only can hide his feeling and he cannot say it aloud to the woman. By keeping a very deep feeling it can indeed give rise to a sense of depression. Although the speaker feels deppresed, he does not let his deppression let him down. This is because at that time, it is more convenient to keep a sense of love for the loved one, rather than express his feeling. The speaker knows that the woman will reject him because she does not love him.

In the first stanza and the first also second lines show that the speaker has elements of low self-esteem fallen in love with a woman. The elements of low self-esteem in the first stanza of the poem can be seen when the speaker still does not have the courage to express his great love to the woman. He felt that his love is very deep, but he did not have the courage and feels embarrassed to declare.

The speaker prefers to keeps and conceals his feeling from everyone, including the woman he loves. At that time he was only able to love her silently and invisibly. As described in the intrinsic elements, the speaker’s love compares to the gentle wind, as written in the third line “*For the gentle wind doth move”*. In this poem, as we know, the wind is silent, gentle and invisible. It is true we can only feel the gusts of wind that blowing in, but we cannot see the shape of the wind as well as the speaker’s love. In this stanza, the speaker mentioned that love is silently and invisibly. The reader may feels how strong the speaker’s love towards his secret love. The great power of love can only be felt by the speaker, not for the woman. No matter how great the speaker’s love, nonetheless it can only feel by himself. There is no courage, even the confidence of the speaker to expresses his feeling. It is because actually the speaker knows that she does not have the same feeling as him, and of course he will get a rejection from her.

Though it made ​​him in pain, but he felt that if he loved the woman silently and secretly, his relationship with the woman will be run better. He was also afraid if he later expressed his love for the woman and gets rejection, the relationships they have built previously been damaged and cluttered. He feels that it is better if she does not know how the speaker’s true feeling. He thinks that it is a real true love, at that time.

Stanza 2:

I told my love, I told my love,  
I told her all my heart,  
Trembling, cold, in ghastly fears.  
Ah! She did depart!

In the second stanza, it is very powerful and the climax of the poem. It is clearly visible in this stanza how the speaker has difficulty in expressing his love and feeling for the woman. This stanza tells when the speaker decided to express his feeling, as he tried to declare all of his heart to his beloved. With great difficulty he collected all the courage in him to declare his love to her. Fully disclose all the struggles he was feeling in his heart.

As written in the poem, the first two lines of this stanza, Blake shows the moment when the speaker expresses his love to her. By repeating the phrase "*I told my love,*" twice, it was obvious that he gathered all his courage and expressed his love as soon as possible. The speaker actually reveals all of his heart to the woman. The speaker thinks that it was the right time to declare his love. He feels curious about the woman’s reactions and responses when the speaker tries to express his love. Although, in the first stanza has been explained that the speaker actually knew that she does not love him so he buried his feeling alone. However, his curiosity prompts him to gathers all his courage and reveals all of his heart. He expresses his love hopefully. He hopes that when the woman changes her mind and wants to reply the same feeling with the speaker.

In this stanza, the readers can actually feel what is felt by the speaker. While expressing his love to his beloved, feelings of anxiety and fear of rejection are really felt by the speaker, as in the phrase in the seventh line written by William Blake, "*Trembling, cold, in ghastly fears*". Just by reading these line, the readers know how the situation and condition of the speaker at that time.

When the speaker expresses his love for her, he was trembling, as if his body temperature turned into cold, and he feels in ghastly fears. The description of what is perceived by the body of the speaker is quite clearly showed that he was really nervous when talking and tells his feeling to the woman. So it makes him reveal his love carefully. He puts aside any negative feelings in his heart and tries to declare his love. The speaker is afraid that he would make a mistake when he speaks because of his nervousness. He is also very afraid if he gets rejection from her. He is afraid that the rejection can make him lost the woman he loves later. It is too much fear and anxiety that the speaker felt at this stanza. The fear and anxiety is unbearable for the speaker.

With trembling and ghastly fear, he begins to express his feeling bravely. He hopes that the woman unexpectedly has the same feeling as him. He has high hopes to have the woman completely, but in reality she does not love him. Unfortunately, the speaker’s hope crumbles. Sure enough, the woman goes away leaving the speaker and his deep love in her. It likes in the phrase in the eighth line written by William Blake, *“Ah! She did depart!”*. She lets the speaker left behind there and makes the speaker feel the love in solitude again. The speaker’s mood swings quickly. He felt a deep sadness. Of course she has the right to not accept the love of the speaker and left him.

The speaker, however, also must be willing to accept the fact that he does not receive the love of the woman. Rejection from his loved one makes the speaker keeps his feeling to her, but he reluctantly decides to make the same mistake again. Of course he fells the deep sadness. The speaker thinks that his confession and the woman’s rejection is a mistake. He feels that he better keeps his love to himself and let no one knows as mentioned in the first stanza.The speaker does not want to confess to the woman for the second time because he is afraid and does not want to makes the same mistake as before and gets a rejection again.

Stanza 3:

Soon after she was gone from me,  
A traveller came by,  
Silently, invisibly:  
He took her with a sigh.

In the third stanza which is also the end of the poem *Love's Secret*, the speaker’s deep sadness increases. Another man came in the woman's life. In the third stanza written by William Blake, that is another man is referred to as "the traveller". A stranger who is really not known by the speaker, and suddenly came close to the woman’s life. This situation is never expected by the speaker about the presence of the traveller. He (the speaker) is quite sad to have been rejected and abandoned by the woman. Now, there comes another man who mentioned as the traveller, comes over to the woman he loves and tries to take her away further and further away from the speaker.

The sadness that felt by the speaker in a row makes the reader carried away in sadness too. In the second stanza, it has been described that after the woman rejected the speaker’s love, she walked away. It can be perceived greatly how the situation, the condition and the speaker’s feeling are at the time. The speaker does not know where the woman walked away. In the third stanza, the arrivals of the traveller who suddenly turn make the emotion increases in this poem. He comes suddenly and takes her away secretly and invisibly. The speaker does not know who the traveller is, when and where the traveller goes away carrying the woman. It just happens. That incidence never imagined by the speaker before. The writer assumes that the departure of the traveller and the woman who was not known by the speaker intended that the speaker does not know their departure and not more buried in sadness. But, the reality is not so.

If the readers read more carefully, the departure of the traveller and the woman is still an enigma. In the third stanza, the tenth until the twelfth lines:

A traveller came by,  
Silently, invisibly:  
He took her with a sigh.

It reveals that she is gone to leave the speaker indeed. Blake wrote these phrases in this poem deliberately purposed to make the readers wonder and make their own conclusion about the end of the poem *Love's Secret* is. The phrase "*Silently, invisibly:*" and "*he took her with a sigh*", it can be said that the traveller intentionally brings her in silent and invisible, then makes love and marries her. They start new life together and really far away from the existence of the speaker.

Yet, in the last line can be said that it is the woman's death. It has been described in previous intrinsic elements, especially in kinesthetic imagery, that the word "*sigh*" indicates the kind of the activity that include the body part. A single exhalation of air out of the mouth or nose that is humans use to communicate emotion. “*Sigh*” reveals as the woman death has left with God or gone to heaven. It is because this word refers to the end of life, when we die, we cannot breathe anymore, we just have the last sigh. The woman’s death is something that the speaker did not hope.

This is make the speaker feels a deep sadness when she leaves him to go away. The speaker feels depressed, even more miserable. Those feelings of deep sadness, depression and gets loss actually what tortured the speaker’s heart. After he got a rejection in the second stanza, then he knows that there is someone else who approached his loved one, now he gets to feel extremely lost in because he was not allowed to know the whereabouts of the woman he loved. He no longer knows about the state of woman after being taken away by the traveller.

The speaker still has a great love to her. He keeps and maintains his love for the woman well. If the writer assumes, the speaker felt that love for the woman he saved is a noble love. In this last stanza, it shows how the actual submission and sincerity of the speaker to let his beloved gone away. The speaker is really stoic his willingness and to accept suffering and the fact that his great love for the woman really will not get a reply forever.

Though it is unrequited love, he inevitably has to accept the real situation and should to be unselfish and overbearing that she would accept his love. However, one’s feelings cannot be enforced. Anyway, she also has gone too far with the traveller and leaves the speaker.

When the relationship is endured, usually, it will not run properly. It is because of a feeling that is imposed is an action that makes one of them does not lead from the heart, there is no sincerity. It is just a feeling that is shown to make our partner feels happy, it is only makes us as if a happy couple. The relationship lived with pretense will just lead to falsehood, which could be later, a new problem in their relationship. That is true if the speaker’s love is a noble. He better lets the woman go and be happy with the traveller, than he imposes his will to establish a relationship with her. If the relationship is still enforced, it will make the woman do not get the same happiness when she was with the speaker.

**CHAPTER V**

**CONCLUSION**

Love’s Secret by William Blake tells about the speaker who seems to be frustrated and powerless. The writer perceives in this poem a melancholic tone, which reflects that deep sadness is the feeling that invades the speaker’s heart. The readers can see in this poem that Blake is the poet who gives more importance to the feelings and sensations than to reason, because they can be manipulated and the sensations are pure.

The writer concludes that this poem is a [sad](http://lovepoemsforher.co/tag/sad/) lament to an unrequited love. The poem tells about the greatness of the love he had someone express, but the woman walked away to show that it is a subtle rejection. This makes the speaker thinks that it is better that he loved her silently and secretly. There is a huge desire to possess, but he decides to keep his feeling than when expressing his love again, he got the same rejection. Unusually, the text advocates keeping a hidden love secret, on the basis that a love never revealed can be kept alive, rather than risk being dashed by the object of one’s affections. This is in stark contrast to much conventional love poetry, which implores the readers to act impulsively on love before the ravages of time drain them of youth and life.

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