

IMAGERY ANALYSIS IN SEVEN SELECTED POEMS BY HENRY WADSWORTH LONGFELLOW

Suyudi

Prodi Sastra Inggris Universitas Gunadarma Depok

087801815657

Suyudi@staff.gunadarma.ac.id

Received 2021-05-22; Revised 2021-06-10; Accepted 2021-06-10

ABSTRACT

This research analyzes imagery in seven selected poems by Henry Wadsworth Longfellow. The seven selected poems of Henry Wadsworth Longfellow are as follow “The Rainy Day, Prelude, the light of stars, a Dutch picture, a summer day by the sea, afternoon in February, the arsenal at Springfield.” Descriptive qualitative method and structural approach are used to find out types of imagery that are used in seven selected poems by Henry Wadsworth Longfellow. The researcher then collected the data from the seven poems mentioned. The technique of analyzing data is by reading the poem and using structural approach to find types of imagery that are used in poems “The Rainy Day, prelude, the light of stars, a Dutch picture, a summer day by the sea, afternoon in February, the arsenal at Springfield”. This research on the imagery analysis in seven selected poems by Henry Wadsworth Longfellow has found five types of imagery. This research found 114 words of visual imagery, 36 words of auditory imagery, 7 words of tactile imagery, 7 words of kinesthetic imagery, 13 words of organic imagery. The most dominant types of imagery in this research is visual imagery.

Keywords: *poetries, imagery, henry wadsworth longfellow*

ABSTRAK

Penelitian ini menganalisa imagery yang terdapat di dalam tujuh puisi oleh Henry Wadsworth Longfellow. Tujuh judul puisi tersebut adalah “The Rainy Day, Prelude, The Light of Stars, a Dutch Picture, a Summer Day by the Sea, Afternoon in February, The Arsenal at Springfield.” Metode kualitatif deskriptif serta pendekatan structural digunakan untuk menemukan jenis imajeri yang digunakan dalam tujuh puisi Henry Wadsworth Longfellow. Peneliti kemudian mengumpulkan data dari tujuh puisi tersebut. Teknik analisa data adalah dengan membaca puisi dan menggunakan pendekatan structural untuk menemukan jenis imajeri yang digunakan dalam puisi “The Rainy Day, Prelude, The Light of Stars, a Dutch Picture, a Summer Day by the Sea, Afternoon in February, The Arsenal at Springfield.” Penelitian analisa imagery dalam tujuh puisi Henry Wadsworth Longfellow menemukan lima jenis imajeri, 114 kata imajeri visual, 36 kata imajeri auditori, 7 kata imajeri tactile, 7 kata imajeri kinestetik, dan 13 kata imajeri organic. Jenis imajeri yang paling dominan digunakan dalam tujuh puisi Henry Wadsworth Longfellow adalah imajeri visual.

Kata Kunci: *puisi, imajeri, henry wadsworth longfellow*

INTRODUCTION

When we talk about literature, we talk about various types of literary genres. The literary genres itself is divided into fiction and nonfiction with their various types of subgenres. Nonfiction as one of the famous genre has various types of subgenres such as: autobiographies, essays, journalism, etc. in other hand, fiction as one of the well-known literary genre also has its own remarkable subgenres such as: prose fiction, poetries, and drama. Poetries is one of the famous subgenres in fiction. Poem is an art because it also serves as visual arts. It is no different like a painter trying to paint on canvas. A painter tries to visual colors, textures, forms or shapes by using brush and paint. A poet at the same time is also trying to visual colors, textures, forms or shapes by the use of words.

As we can see from Aminuddin (Aminuddin, 2011:134) “poem is branch of literature that uses words as a media for delivery to produce the illusion and imagination, it like painting using line and color to draw the concept of the painter. “Not only poem acts as visual art, poem is also acts as abstract art. This happens because poetries can be too subjective to the artist so that the poem may have different interpretation among others and cannot be fully understand by the reader. In poetries it is very important to have one’s sensibility in appreciating form and texture. Trusting our own feeling and combine it with our appreciation of words will give appropriate understanding on poetries. One of the most interesting characteristic of poetries is that poetries changes from time to time as Pradopo stated. Poetries is as one of the pieces of literature that can be studied from various aspects. Poetries can be studied from its structure and its elements, given that the poem is a structure composed of various elements and means of allegory.

Throughout the era, poetries always experienced changes and developments. This is because the essence as works of art that always happen the tension between convention and innovation. Poetries is always changing according to the evolution of taste and aesthetic concept of change, (Pradopo, 2000: 3). According to Samuel (Pradopo, 2007: 6) he claims that poetries is the most beautiful words in the most

beautiful arrangement. The poet chooses that poem is the right one and is arranged in a complete, published, symmetrical meaning between the non-others and the very perfect. From his point of view, it is clear that poetries is not an ordinary arrangement of words. The words in poetries is carefully chosen by a poet both for the intrinsic value of sounds and meaning. As already told before that a poet is like a painter who tries to paint beautiful objects, colors, and shapes in the mind of his reader, this means that imagery has a very important influence in poetries.

This research is about imagery in poetries. When we talk about imagery we talk about technique that are used by poet to describe objects or feeling so that the reader can clearly see, hear, feel, or think about what is being said so that the reader can understand what is being said. Imagery is a very interesting part of poetries because a good poem is a poem that is able to show strongly impression of image which is going to be shown by the poet.

Formulation of The Problem

This research problem is formulated as what kind of imageries that are used in seven selected poems by Henry Wadsworth Longfellow.

Purposes of The Research

This research aims to find out kind of imageries that are used in seven selected poems by Henry Wadsworth Longfellow.

Literature Review

Perrine and Thomas, (in Damanhuri, 2011), state that imagery usually called as a mental picture in a poem, where the readers can experience what the poem says, essentially the true meaning of a poem lies in the total effect that it has upon the readers, (pp. 9-14). Perrine and Thomas, (in Damanhuri, 2011) further classify imagery into seven types, as follows: There are several types of imagery or Visual imagery (sight)

we call this kind of imagery as visual imagery. This called is very clear because visual imagery is everything that someone see, it can be colors, shapes, texture, etc. Auditory Imagery or (sound) is type of imagery that tells how something is sound. Gustatory Imagery (Taste) is the sensation from taste such as salty, sweet, bitter, etc., Tactile Imagery (touch) is more about the feeling of touch in body, for example temperature, texture, cold and other sensations. Olfactory Imagery (smell) it tells us how something smell. Kinesthetic imagery (movement) is about movement such as moving in a great speed, suddenly stop, and the last is The last one is organic imagery (internal sensation) such as fatigueless, hungry, fear, love , etc. Because images is very vital in a poem, it is really important for someone to understand this element so that he is able to interpret a poem properly. Structural analysis can be used to understand this element. Structural analysis of poetries is an analysis into its elements and their function in the structure of poetries and the elaboration that each element has meaning of the work in relation to other elements, even based on its place in the structure (Pradopo, 1995:120). Considering the importance of understanding of imagery in poetries, the researcher feels really interested to conduct a research entitled *Imagery Analysis in seven selected poems by Henry Wadsworth Longfellow*.

RESEARCH METHOD

In conducting this research, qualitative method has been used to analyze seven poems by Henry Wadsworth Longfellow. The poems are as follows: The Rainy Day, prelude, the light of stars, a Dutch picture, a summer day by the sea, afternoon in February, the arsenal at Springfield. This research is a qualitative research. Following the early distinction of the sociologist Max Weber, qualitative researchers often take ‘understanding’ rather than ‘explanation’ as the goal of the human sciences (King & Brooks, 2017). Instead of assuming that the causes and effects of human actions and experiences can and should be studied objectively using the methods of natural sciences (measurement, control of variables, standardized procedures) qualitative researchers

often (though not always) take an interpretivist approach, being interested in understanding the meanings that people attach to their experiences and practices (Gray, 2018).

Qualitative research involves collecting information about personal experiences, introspection, life story, interviews, observations, historical, interactions and visual text which are significant moments and meaningful in people's lives". It is clear that qualitative method is very helpful for this research for the researcher is able to know more about the meaning and the imagery that are used in Henry Wadsworth Longfellow selected poems. The researcher also used structural approach or in this case specifically we called it as objective approach. As in Abrams (1979: 3-29) that models that highlight study of the role of the author as the creator of a literary work called expressive; which is more focused the role reader as a greeter and appreciation literature called pragmatic; more oriented aspects referential in relation to the real world is called mimetic; while paying attention full on an autonomous literary works the intrinsic coherence called more objective approach. So, the researcher used structural approach to identify the intrinsic structures in Henry Wadsworth Longfellow selected poems.

The primary data in this research is seven poems of Henry Wadsworth Longfellow. The poems are The Rainy Day, prelude, the light of stars, a Dutch picture, a summer day by the sea, afternoon in February, the arsenal at Springfield. These poems serve as primary data for they directly provide the data. The data collection technique in this research is done by several steps. The first step is the finding of popular poems by Henry Wadsworth Longfellow. The second is the effort of the researcher to choose the seven poems by Henry Wadsworth Longfellow to be analyzed further. As stated by Sugiyono (2013:224) "Data collection techniques are the most strategic step in research, because the main purpose of research to get data. In analyzing data, the researcher will use five steps, identification data, classification data, interpreting data, describing data, and the last is conclusion. In the first step the

researcher identify the sources in order to find out the problem that will be analyzed. The second step will be classification where the researcher classify the data that has been collected from the primary data. Interpreting will be the third step in the process of analyzing data. This step will interpret the poem to understand the meaning of the poem deeply. Finding out the visual imagery that are used in the poem as the fourth step and conclusion will serve as the last step to conclude the answer of the problem formulation.

RESEARCH FINDING AND DISCUSSION

This chapter will present the research finding and discussion of the data analysis from the collected data taken from the object of the research. These are some of the data and its analysis based on the analysis of imagery in seven selected poems by Henry Wadsworth Longfellow: *The Rainy Day*, *prelude*, *the light of stars*, *a Dutch picture*, *a summer day by the sea*, *afternoon in February*, *the arsenal at Springfield*. The result of the research shows that there are five types of imagery in Henry Wadsworth Longfellow's seven selected poems. They are visual imagery, auditory imagery, tactile imagery, kinesthetic imagery and last is Organic imagery. The most dominant types of imagery in this research is visual imagery.

Visual Imagery

One of the types of imagery is visual imagery where the poet appeals to the reader's sense of sight this is done by the poet by describing something that he sees. It may include colors, brightness, shapes, sizes, and patterns. To provide readers with visual imagery, poets often use metaphor, simile, or personification in their description.

For the first poem entitled the rainy day. The speaker in this poem is Henry wadsworth Longfellow him self. He made this poem based on his experience in a rainy day.

In first stanza:

Line – 1 The day is cold, and *dark, and dreary*;

We can clearly see from this line that the imagery is visual. Dark and dreary are visual imagery because the poet tries to describe something that he sees. In other words the words dark and dreary provide readers with visual imagery.

Line – 2 *It rains*, and the wind is never weary;

The speaker tells the readers about things that he sees. He sees rain and he wants to tell this to the reader.

In second stanza:

Line – 2 *It rains*, and the wind is never weary;

This line is visual imagery for the poet tries to describe what he sees to the readers or he tries to visualize rains in the mind of his readers.

In third stanza:

Line – 1 Behind the *clouds* is the sun still shining;

This line is visual imagery. Dark and dreary are visual imagery because the poet tries to describe something that he sees. In other words the words cloud provide readers with visual imagery.

For the second poem entitled prelude,

In first stanza:

Line – 1 Pleasant it was, when *woods were green*

This line is a description or visualization given by the poet about the green woods. Green woods is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza two:

Line – 1 Or where the *denser grove* receives

This line is a description or visualization given by the poet about the *denser grove*. *denser grove* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza Three:

Line – 1 Beneath some *patriarchal tree*

This line is a description or visualization given by the poet about *patriarchal tree*. *patriarchal tree* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza 5:

Line – 2 *Bright visions*, came to me.

This line is a description or visualization given by the poet about *Bright visions*. *Bright visions* is visual imagery, an object that was seen or tried to be visualized by the poet.

Line – 4 And gaze into *the summer sky*,

This line is a description or visualization given by the poet about *the summer sky*. *the summer sky* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza seven:

Line – 4 That, crossed by *shades and sunny gleams*,

This line is a description or visualization given by the poet about *shades and sunny gleams*. *shades and sunny gleams* are visual imagery, objects that were seen by the poet.

In stanza nine :

Line – 1 The green trees whispered low and mild ;

This line is a description or visualization given by the poet about *green trees*. *green trees* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza ten :

Line – 3 And waved their *long arms* to and fro

This line is a description or visualization given by the poet about *long arms*. *long arms* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza eleven:

Line -2 Into the *solemn wood*.

This line is a description or visualization given by the poet about *solemn wood*. *solemn wood* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza Twelve:

Line – 1 – 2 – 3 – 4 Before me rose *an avenue*

Of tall and sombrous pines;

Abroad their *fan-like branches* grew,

And, where the sunshine darted through,

These lines are descriptions or visualizations given by the poet about *an avenue, tall and sombrous pines, fan-like branches grew, the sunshine darted through*. *an avenue, tall and sombrous pines, fan-like branches grew, the sunshine darted through* are visual imagery, objects that were seen or were tried to be visualized by the poet.

In stanza Thirteenth:

Line – 5 – 6 Dropping on *the ripened grain*,
As once upon *the flower*.

These lines are descriptions or visualizations given by the poet about *the ripened grain*, *the flower*. *the ripened grain*, *the flower* are visual imagery, objects that were seen or were tried to be visualized by the poet.

In third poem the light of stars.

In stanza one:

Line – 3 All silently, the *little moon*

This line is a description or visualization given by the poet about *little moon*. *little moon* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza two:

Line – 4 To *the red planet Mars*.

This line is a description or visualization given by the poet about *the red planet Mars*. *the red planet Mars* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza three:

Line – 3 Oh no ! from that blue tent above

This line is a description or visualization given by the poet about *little moon*. *little moon* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza four:

Line – 3 Suspended in the *evening skies*,

This line is a description or visualization given by the poet about *evening skies*. *evening skies* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza five:

Line – 1 *O star* of strength ! I see thee stand

This line is a description or visualization given by the poet about *O star*. *O star* is visual imagery, an object that was seen or tried to be visualized by the poet.

In stanza six:

Line – 1 *Within my breast there is no light*

This line is a description or visualization given by the poet about *Within my breast there is no light*. *Within my breast there is no light* is visual imagery, an object that was seen or tried to be visualized by the poet.

In fourth poem, A Dutch Picture

In stanza one:

Line – 1,2,3,4,5 *Simon Danz* has come home again,

From cruising about with *his buccaneers*;

He has singed *the beard of the King of Spain*,

And carried away *the Dean of Jaen*

And *sold him in Algiers*.

These lines are descriptions or visualizations given by the poet about *Simon Danz*, *his buccaneers*, *the beard of the King of Spain*, *the Dean of Jaen*, *him in Algiers*. *Simon Danz*, *his buccaneers*, *the beard of the King of Spain*, *the Dean of Jaen*, *him in Algiers* are visual imagery, objects that were seen or were tried to be visualized by the poet.

In stanza two:

Line – 1,2,3,4,5 In his house by the Maese, with its *roof of tiles*

And *weathercocks* flying aloft in air,

There are *silver tankards of antique styles*

Plunder of *convent and castle, and piles*

Of *carpets rich and rare*.

These lines are descriptions or visualizations given by the poet about *roof of tiles* , *weathercocks*, *silver tankards of antique styles* , *convent and castle*, and *piles, carpets rich and rare*. *roof of tiles*, *weathercocks*, *silver tankards of antique styles*, *convent and castle*, and *piles, carpets rich and rare* are visual imagery, objects that were seen or were tried to be visualized by the poet.

In stanza six:

Line – 1,2,3,4,5 But when *the winter rains* begin,
 He sits and smokes by the blazing brands,
 And *old seafaring men* come in,
 Goat-bearded, gray, and with double chin,
 And rings upon *their hands*.

These lines are descriptions or visualizations given by the poet about *the winter rains*, *The windmills*, *He sits and smokes*, *old seafaring men*, *Goat-bearded, gray, and with double chin*, upon *their hands*. *the winter rains*, *The windmills*, *He sits and smokes*, *old seafaring men*, *Goat-bearded, gray, and with double chin*, upon *their hands* are visual imagery, objects that were seen or were tried to be visualized by the poet.

In fifth poem: A Summer Day By The Sea

Line – 1,2,4,5,7,9,10 The *sun is set; and in his latest beams*
 Yon *little cloud of ashen gray and gold*,
 The *falling mantle* of the Prophet seems.
 From the dim headlands many a *light-house* gleams,
 O'erhead *the banners of the night* unfold;
 O summer day beside *the joyous sea!*
 O *summer day so wonderful and white*,

These lines are descriptions or visualizations given by the poet about *The sun is set, little cloud of ashen gray and gold, The falling mantle, a light-house, the banners, the joyous sea, so wonderful and white. The sun is set, little cloud of ashen gray and gold, The falling mantle, a light-house, the banners, the joyous sea, so wonderful and white* are visual imagery, objects that were seen or were tried to be visualized by the poet.

In sixth poem: Afternoon In February

In stanza one:

Line – 3 *The marsh is frozen*

This line is a description or visualization given by the poet about *marsh is frozen. marsh is frozen is* visual imagery, an object that was seen or tried to be visualized by the poet.

In seventh poem, The Arsenal At Springfield

In stanza one:

Line – 1,2,4 This is *the Arsenal. From floor to ceiling,*
Like a huge organ, rise the burnished arms;
Startles the villages with strange alarms.

These lines are descriptions or visualizations given by the poet about *the Arsenal. From floor to ceiling, a huge organ, the villages. From floor to ceiling, a huge organ, the villages* are visual imagery, objects that were seen or were tried to be visualized by the poet.

In stanza two:

Line – 2, When *the death-angel touches those swift keys*

This line is a description or visualization given by the poet about *the death-angel touches those swift keys. the death-angel touches those swift keys* is visual imagery, an object that was seen or tried to be visualized by the poet.

Auditory Imagery

Auditory imagery is about the sense of hearing or sound. It include music or other sounds, harsh noises, or silence. It also can be used as onomatopoeia or words that imitate sounds.

In the Second poem, prelude.

In stanza three:

Line – 6 With one *continuous sound*;

This line is an auditory imagery because of the sense of hearing or sound that is included in *continuous sound*. This functions *as* auditory imagery experienced or described by the poet.

In stanza four:

Line – 1 A *slumberous sound*, a sound that brings

This line is an auditory imagery because of the sense of hearing or sound that is included in *A slumberous sound*. This functions *as* auditory imagery experienced or described by the poet.

In the Third poem, The light of stars.

In stanza one:

Line – 2 And sinking *silently*,

This line is an auditory imagery because of the sense of hearing or sound that is included in *silently*. This functions *as* auditory imagery experienced or described by the poet.

In the fourth poem, a Dutch picture

In stanza four :

Line – 4 And the *silent gardener* as he works

This line is an auditory imagery because of the sense of hearing or sound that is included in *the silent gardener as he works*. This functions as auditory imagery experienced or described by the poet.

In stanza ten:

Line – 1,2,3 *Voices mysterious far and near,
Sound of the wind and sound of the sea,
Are calling and whispering in his ear,*

These lines are auditory imagery because of the sense of hearing or sound that is included in *Voices mysterious far and near, Sound of the wind and sound of the sea, Are calling and whispering in his ear*. These function as auditory imagery experienced or described by the poet.

In the sixth poem, afternoon in February

In stanza five:

Line – 1 *The bell is pealing*

This line is an auditory imagery because of the sense of hearing or sound that is included in *The bell is pealing*. This functions as auditory imagery experienced or described by the poet.

In the seventh poem, The arsenal at Springfield

In stanza One:

Line – 3 *But front their silent pipes no anthem pealing*

This line is an auditory imagery because of the sense of hearing or sound that is included in *their silent pipes no anthem pealing*. This functions as auditory imagery experienced or described by the poet.

In stanza two:

Line – 1 *Ah! what a sound will rise, how wild and dreary*

This line is an auditory imagery because of the sense of hearing or sound that is included in *what a sound will rise*. This functions as auditory imagery experienced or described by the poet.

In stanza three:

Line – 1 and 4 *I hear even now the infinite fierce chorus,*
 Will mingle with *their awful symphonies*

These lines are auditory imagery because of the sense of hearing or sound that are included in *hear even now the infinite fierce chorus* and *their awful symphonies*. These function as auditory imagery experienced or described by the poet.

In stanza four:

Line – 1 and 2 *I hear even now the infinite fierce chorus*
The cries of agony, the endless groan,

These lines are auditory imagery because of the sense of hearing or sound that are included in *the infinite fierce chorus, the endless groan*. These function as auditory imagery experienced or described by the poet.

In stanza five:

Line – 2,3,4 *Through Cimbric forest roars the Norseman's song,*
And loud, amid the universal clamor,
O'er distant deserts sounds the Tartar gong.

These lines are auditory imagery because of the sense of hearing or sound that are included in *Cimbric forest roars the Norseman's song, loud, amid the universal clamor, distant deserts sounds the Tartar gong*. These function as auditory imagery experienced or described by the poet.

In stanza seven:

Line – 2 *The shout that every prayer for mercy drowns*

This line is an auditory imagery because of the sense of hearing or sound that is included in *The shout that every prayer for mercy drowns*. This functions as auditory imagery experienced or described by the poet.

In stanza eight:

Line – 2,3,4 *The rattling musketry, the clashing blade;*

And ever and anon, in tones of thunder,

The diapason of the cannonade.

These lines are auditory imagery because of the sense of hearing or sound that are included in *The rattling musketry, the clashing blade, in tones of thunder, The diapason of the cannonade*. These function as auditory imagery experienced or described by the poet.

In stanza nine:

Line – 1,3 *Is it, O man, with such discordant noises,*

Thou drownest Nature's sweet and kindly voices

These lines are auditory imagery because of the sense of hearing or sound that are included in *O man, with such discordant noises, Thou drownest Nature's sweet and kindly voices*. These function as auditory imagery experienced or described by the poet.

In stanza eleven:

Line – 2,3,4 *The echoing sounds grow fainter and then cease;*

And like a bell, with solemn, sweet vibrations,

I hear once more the voice of Christ say, "Peace!"

These lines are auditory imagery because of the sense of hearing or sound that are included in *O man, with such discordant noises, Thou drownest Nature's sweet and kindly voices*. These function as auditory imagery experienced or described by the poet.

In stanza twelve:

Line – 4 *The holy melodies of love arise.*

This line is an auditory imagery because of the sense of hearing or sound that is included in *The holy melodies of love arise*. This functions as auditory imagery experienced or described by the poet.

Tactile imagery

This form of poetic imagery describes something feels on the body of the poet such as temperature, textures, or other sensation.

In the second poem, prelude

In stanza one:

Line – 2 *And winds were soft and low*

This line is tactile imagery that describes something feels on the body of the poet as we can see in *winds were soft and low*.

In stanza seven:

Line – 3 *I feel the freshness of the streams*

This line is tactile imagery that describes something feels on the body of the poet as we can see in *I feel the freshness of the streams*.

In stanza nine:

Line – 1 The green trees *whispered low and mild*

This line is tactile imagery that describes something feels on the body of the poet as we can see in *The green trees whispered low and mild*.

Kinesthetic Imagery

This form of poetic imagery include the sensation of motion such as speeding, slow sauntering or a sudden jolt when stopping, etc.

In the second poem, prelude

In stanza one:

Line – 4 and 6 Where, the long *drooping* boughs between,

Shadows dark and sunlight sheen *Alternate* come and go;

This form of poetic imagery include the sensation of motion such as *drooping boughs, Alternate come and go*

In stanza two:

Line – 6 The shadows *hardly move*

This form of poetic imagery include the sensation of motion such as *hardly move*

In stanza three:

Line – 2 I *lay upon the ground* ;

This form of poetic imagery include the sensation of motion such as *lay upon the ground*

In stanza five:

Line -3 Where the *sailing clouds went by*

This form of poetic imagery include the sensation of motion such as *sailing clouds went by*

In the fourth poem, a dutch picture

In stanza three:

Line – 5 *Walks* in a waking dream

This form of poetic imagery include the sensation of motion such as *Walks in a waking dream*

In stanza nine:

Line – 3 And swings with the *rising and falling tides*,

This form of poetic imagery include the sensation of motion such as *rising and falling tides*

Organic Imagery

This type of imagery communicates internal sensations such as fatigue, hunger, and thirst as well as internal emotions such as fear, love, and despair of the poet.

In the first poem, The rainy day

In stanza three:

Line – 1 Be still, *sad heart!* and cease repining;

This type of imagery communicates internal sensations or emotion such as *sad heart* of the poet.

In the second poem, Prelude

In stanza four:

Line – 2 *The feelings* of a dream

This type of imagery communicates internal sensations or emotion such as *The feelings of a dream*.

In stanza seven:

Line – 1 And, *loving still* these quaint old themes

This type of imagery communicates internal sensations or emotion such as *loving still these quaint old themes*.

CONCLUSION AND SUGGESTION

Conclusion

The researcher will give conclusion and suggestion based on the result of the research findings and discussion above. This research on the imagery analysis in seven selected poems by Henry Wadsworth Longfellow has found five types of imagery. This research found 114 words of visual imagery, 36 words of auditory imagery, 7 words of tactile imagery, 7 words of kinesthetic imagery, 13 words of organic imagery. The analyzed data of this research shows that the types of imagery mostly used in Henry Wadsworth Longfellow selected poems “ The Rainy Day, prelude, the light of stars, a Dutch picture, a summer day by the sea, afternoon in February, the arsenal at Springfield” is Visual Imagery.

Suggestion

This research suggest the reader to have a further research in the field of poetries. This research also suggest the reader to have a further research on different elements of poetries.

REFERENCES

Abrams, M.H., & Harpham, G.G. (2009). *A Glossary of Literary Terms, (9th ed.)*. Boston: Wadsworth Cengage Learning.

Aminudin. 2011. *Pengantar Apresiasi Karya Sastra*. Bandung: Sinar Baru

Damanhuri, M. (2011). *Imagery and Figurative Language Analysis on Robert frost's Poem: To Earthward and Wind and Window Flower*: Undergraduate Thesis. Jakarta: State Islamic University of Hidayatullah.

Flanagan, Mark. (2014). *What is poetries?* Retrieved on November 03, 2014, 12:53:44 AM. <http://contemporarylit.about.com/od/poetries/a/poetries.htm>

Gray, D.E. (2018). *Doing research in the real world*, 4th ed. London: Sage

King, N & Brooks, J. (2017). *Template analysis for business and management students*.

Nordquist, Richard. (2014). *Imagery (Language)*. Retrieved on November 03, 2014, 12:09:46 AM. <http://grammar.about.com/od/il/g/imageryterm.htm>

Pradopo, Rachmat Djoko. 2000. *Pengkajian Puisi*. Yogyakarta: Gadjah Mada

Siti Anggraini Arbi, 2018 *Analysis Imagery in Five Selected Poems By Maya Angelou* retrived from <https://journal.umgo.ac.id/index.php/British/article/download/412/244>

Sugiyono. 2013. *Metode Penelitian Kuantitatif Kualitatif dan R & D*. Bandung: Alfabeta
