IMAGERY AND FIGURATIVE LANGUAGE ANALYSIS
IN TWO POEMS BY ROBERT PINSKY

A Thesis
Submitted to Letters and Humanities Faculty
in Partial Fulfillment of the Requirement for
the Degree of Letters Scholar

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2009
ABSTRACT


The research discusses about two poems by Robert Pinsky which is the both poems are included in modern poetry. Those poems are such as: *In Berkeley* and *The Unseen*. The objectives of this research are to know what kinds of several imagery and figurative languages in the poem *In Berkeley* and *The Unseen* by Robert Pinsky and also to know how imagery and Figurative language convey the theme of both poems do. The method of research, the writer utilizes qualitative approach that is analyzing about imagery and figurative language which is used by poet to understand the content of the poems.

In this research, the writer found that Robert Pinsky utilizes many varieties of imagery such as visual imagery, auditory imagery, and olfactory imagery, and also figurative language, such as personification, symbol, simile, apostrophe, metaphor, paradox, irony, and hyperbole.

In his conclusion, the writer concluded that Robert Pinsky used the imagery and figurative language on *In Berkeley* and *The Unseen*. In Berkeley they are visual, organic, and olfactory imagery and figurative language are simile, personification, and symbol. In *The Unseen* the writer found visual and auditory imagery and several figurative language, they are metaphor, paradox, irony, and hyperbole.
APPROVEMENT

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SYARIF HIDAYATULLAH
JAKARTA
2009
DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award or any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, September 2009

Nursyal
LEGALIZATION

The thesis entitled “Imagery and figurative language Analysis in Two Poems by Robert Pinsky” has been defended before the Letters and Humanities Faculty’s Examination Committee on September 16 2009. The thesis has already been accepted as a partial fulfillment of the requirement for the degree of Letters Scholar.

Jakarta, 16 September 2009

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ACKNOWLEDGEMENT

In the name of Allah, the Gracious, the most Merciful

There is no nice word to say at first, but thanks to the God who has given the writer opportunity to finish this paper, without his blessings, it is impossible that this paper can be presented. Then, may peace and blessing of Allah be upon the prophet, Muhammad SAW (peace be upon him), who has guided us how to be a good and successful person in this world.

On this occasion, the writer would like to thank to his family, especially his beloved parents Mommy and Ayah who have given the finance, facility, prayer and support in studying at the State Islamic University.

And also, the writer would like to address his gratitude and appreciation to Mrs. Elve Oktafiyani, M. Hum, who has guided him to finish this paper, without her this paper probably could not be written perfectly.

The writer also presents great honor to some people who have given some helps to do this research. They help in many kinds such as legality, time, and energy, particularly to:

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2. Dr. Abdul Chair, MA, the Dean of Letters and Humanities Faculty, Syarif Hidayatullah State Islamic University of Jakarta.
3. Dr. Muhammad Farkhan, M.Pd, the Head of English Letters Department, Letters and Humanities Faculty, Syarif Hidayatullah State Islamic University of Jakarta.
4. Drs. Asep Saifuddin, M.Pd, the Secretary of English Letters Department
5. All lectures of English Letters Department who have taught and educated the writer during his study at Islamic State University Syarif Hidayatullah, Jakarta.
6. My lovely family, Rini Syafrina S.Pd, Bahrul Ilmi, Almansyah S.H, Irman Affandi, and Rina Syafrianti who have been given love, finance, prayer and support. May Allah always give happiness for eternity
7. All staff of libraries, such as Adab and Humanities Library of UIN Syarif Hidayatullah, University of Indonesia, American Corner of Syarif Hidayatullah and Educational National Library.


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He realizes that his paper actually has not been perfect yet, there are many mistakes in its contents. Therefore, the writer would like to receive some inputs and comments. Finally, the writer hopes this paper will be guidance for some literary study.

Jakarta, 16 September 2009

The Writer

Nursyal
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CHAPTER I

INTRODUCTION

A. Background of the Study

As we know literary work has several genres such as drama, prose, and poetry. Every genre has its special characteristic, so we can distinguish easily. Poetry had been created for a long time ago. For example, the story of Mahabharata from India or also Shakespeare works such as Hamlet, Macbeth, etc is formed in poetry.

However, poetry is a form of art in which language is used for its aesthetic and evocative qualities in addition to, or in lieu of, its ostensible meaning. Poetry may be written independently, as discrete poems, or may occur in conjunction with other arts, as in poetic drama, hymns or lyrics.¹

In creating poem, most frequently poets concentrate the language, shorten it, give it rhyme with harmonic sounds and rather take ambiguity words. The diction is taken precisely, so the poem has power in its meaning. Even though its words are very concentrated, it still has great power in expressing its massage or theme. Thus, a kind of what poets attempt is choosing diction that has the same

rhyme. Those words represent much more meaning. And it is no wonder if we will frequently find connotation rather than denotation.

Speaking about choosing a harmonic rhyme, the poets in the modernism era made a sort of revolution in the paradigm and also the form of poetry. The modern that has relation to poetry signifies more than chronological recentness. Modernism is an enterprise of the mind in which many poets, over several generations and in different countries, sough to change most of the assumptions about what poets write and what poetry does.²

In the beginning of twentieth century, poetry as literary work has many kinds in its contents and form and this century is called by the era of modern poetry. Those movements such as free verse, realism, surrealism, expressionism, and so on, tend to make people think that poetry is a simply matter of not writing in metre or rhyme or of free association of thinking in images.³ And he is Walt Whitman who becomes the first major poet to write in free verse, a crucial innovation which Ezra Pound was to institutionalize fifty years later as a prime tenet of modernism. And then he was followed by Emily Dickinson, W B Yeats, TS Elliot, and so on.

Robert Pinsky is one of American contemporary poets who has peculiar style and his own characteristic. Pinsky is combination of eighteenth and nineteenth century English poet. He succeeded to combine moral tone and mastery of poetic meter and the insights conveyed in his analytical works on

---
poetry. Pinsky points the way of poetry in the future by abstract utterance and vivid image.

At the beginning he created his poem, Pinsky was inspired by the flow and tension of jazz. For him, the musicality of poetry was extremely important to his work. Pinsky is a poet who has many capabilities. At the same time he may be as poet, translator or even the poet-critic. His major subjects in his literary work is generally about Holocaust, religion, and children.

In Berkeley and The Unseen are his original poems. Both poems have the same theme, religion. His religious background more or less influence toward his poems. His parents are nominally orthodox Jews but are much assimilated even secular generation but in other side they do keep Kosher (law full) and for some certain reason he decided to have the religious upbringing. However, he had ever experience a sort of a complexity crisis when he was a young in determining his religious.

From the description above, the writer thinks that it will be interesting to explore the poems of the poet who are intellectually interesting and technically high level such as Robert Pinsky. It also is enjoyable discussing about his abstract utterance, vivid image and also his moral tone on the two poems.

**B. Focus of the Study**

The research is focused on describing and analyzing the imagery and figurative language and describing how it may convey the theme of the poems In
Berkeley and The Unseen by Robert Pinsky. It is intended to specify the discussion so the research will be focus to analysis the poem.

C. Research Questions

Based on the background of the study and the focus of the study above, the writer found two formulated research of questions:

1. What kinds of imagery and figurative language can be found on the poems In Berkeley and The Unseen by Robert Pinsky?
2. How do the imagery and figurative language convey the theme of the poems In Berkeley and The Unseen?

D. Significance of the Study

Through this research the writer hopes this research can improve his knowledge and enrich the study of literature. It can also give appropriate and precise information about the meaning of several figurative languages in the poems In Berkeley and The Unseen created by Pinsky.

E. The Methodology of the Research

1. The Objective of the Research

The objectives of this research are:

1. To know what kinds of imagery and figurative languages in the poem In Berkeley and The Unseen by Robert Pinsky are.
2. To know how imagery and Figurative language convey the theme of both poems do.

2. The Method of the Research

The research uses the qualitative method with descriptive analysis explanation. The research would like to describe and analyze the imagery and figurative language of the poems. It tries to make systematically description and accurately evidence of every statement.

3. The Instrument

The instrument of this research is the writer himself, as the subject of the research by reading and selecting the figure of speech and imagery from the poem, and also reading other references to support to analyze this research.

4. The Technique of Data Analysis

In this research, the writer uses the qualitative analysis technique. The writer employs himself by reading and paraphrasing the poems intensively, reading some references, browsing website, and analyzing the data dealing with the research.

5. The Unit of Analysis

In this research, the unit analysis that is used is the two poems of Robert Pinsky, those are *In Berkeley* and *the Unseen*. Both of two poems are taken from

6. The Place and Time of the Research

This research is starting on May 2008 in the main library of UIN Syarif Hidayatullah and the library of Letters and Humanities Faculty and several libraries in Jakarta to get to comprehensively resources.
A. Imagery

An image is a language used in such a way as to us see, hear, feel, think about or generally understand more clearly or vividly what is being said or the impression that the writer wishes to convey. In literary work, image is frequently refers to the things that may be seen in a poem after reading it.

Good poem is a poem that is able to show strongly impression of image which is going to be shown by the poet. However, visual imagery is not when poem said, for example “In the beautiful seashore, kids are chasing each other and laughing together.” Yet visual imagery is the words that refer to colors which exist in this world such as, when a poem said, “In the grey seashore, the woman who is wearing white dress walking along lonely.” The words grey seashore and white dress both are referring to visual imagery. We can see at the second stanza of The Problem of Describing Color by Robert Hass below:

If I said, red ribbon on the crooked straw hat
Of the girl with pooched-out lips
Dangling the wiry, black-nosed lapdog
In the painting by Renoir—
(Robert Hass)
In the piece of the poem above contains some images, some appeal of the senses such as red ribbon and black-nosed lapdog appeal to our sense. We could imagine ribbon with red color on the crooked straw hat and also the color of black of the lapdog’s nose. As discussing before, visual imagery is whatever things in poem that may be seen by eyes when we imagine the content of poem.

In the *Sound and Sense*, Perrine said that “But an image may also represent sound (auditory imagery); a smell (olfactory imagery); a taste (gustatory imagery); touch, such as hardness, softness, wetness, or heat and cold (tactile imagery); an internal sensation, such as hunger, thirst, fatigue, or nausea (organic imagery); or movement or tension in the muscles or joints (kinesthetic imagery).”6 So in other word, we may say that imagery is a language that appeals to the senses. Descriptions of people or objects stated in terms of our senses.

### B. Figurative Language

Figurative language or figure of speech is any way of saying something other than the ordinary way.7 Figurative language is not only exclusively the property of poetry. Everybody uses it all the time in order to give freshness and widely effect. Frequently we make comparison, understatement or even overstatement in order to give the greater effect to our partner. When the speaker says, “Oh my God, I am very hungry like I could eat a horse”, it means that the

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speaker feels very hungry but not actually he could consume all the part of horse’s body in one time.

In creating poem, a poet uses figurative language in order to produce more than unexceptional poem. The usage of figurative language that has connotative meaning, a poet is able to make the content of his poem optimally because a poet could give such a range of meaning by a sort of little word.

Moreover, it could give special effect toward the readers. On the other hand, the esthetic aspect of poetry is depended on the applying of figurative language besides the others aspect such as, imagery, rhythm, topography, and so on.

1. Simile and Metaphor

Simile is comparison which formally develop a similarity between two things using as, as when, like, than, or other equivalent construction. Actually both simile and metaphor are comparing things that are essentially difference. But the usage of those equivalent constructions may become the only dissimilarity between simile and metaphor or we can conclude that is in the simile the comparison is made explicitly but in the metaphor is just implicitly. While we say, “James, you are like lion” so we are using simile that we are going to say that James has the strangeness like a lion. We can see applying of simile in the poem bellow:

---

MY LOVE IS LIKE A RED, RED ROSE

My love is like a red, red rose
That’s newly sprung in June:
My love is like the melodie
That’s sweetly play’d in tune

(Robert Burns)⁹

In the poem above Robert Burns uses simile with the word *like* as its sign posting. Burns expresses his love as red rose that sprung recently in June. Moreover, he expresses his love to his lover as a melodious music arrangement. Here we can see both red rose and melodies are unlike with love. But Burns persuades us in order to understand his love by imagining it as if the wonderful and fragrant of rose that is being spring and also like a melodies that makes us calm and quiet.

However, metaphor is a phrase used in an imaginative to describe something in order to say that between the two things has the same qualities and its function to the description more powerful without using sign posting, for example the poem of Robert Francis entitled *The Hound*. In this poem Francis comparing between life with hound. The first line on the first stanza says, *Life the hound*, and then he used the word hound continually replacing the word life. But essentially the poem means life is alike the hound that is unpredictable. And like in *A Meditation for His Mistress* by Robert Herrick below:

You are a tulip seen to-day
But, dearest, of so short a stay

That were you grew scarce man can say.

---
You are a lovely July-flower
Yet one rude wind or ruffling shower
Will force you hence, and in an hour.

(Robert Herrick)\textsuperscript{10}

In the first stanza, poet compares his love as a tulip, wonderful and beautiful tulip but unfortunately its age is short. And from the second stanza we see that poet compares his love as a pretty July-flower, but unluckily wind and rain make it completely ruin. As we discuss that metaphor is comparing two things that essentially unlike without using sign posting or equivalent construction. In the poem above, Robert Herrick is comparing between his love and a tulip or between his love and a lovely July-flower without using any equivalent construction.

2. Personification

Personification is the attribution of human feelings or characteristics to abstraction or to inanimate object.\textsuperscript{11} This kind of figurative language we treat inanimate object as if they are live human beings. Those objects are capable to do human beings activities. It is actually to give greater effect. In our daily live we are often saying it in our conversations. For example, somebody says, “the flames ate the houses” he says that the fire is treated as a human being that it can ate. All of us are understand that eat is what usually live human beings or live animal. But actually fire is burning those houses.

\textsuperscript{10} Siswantoro, \textit{Apresiasi Puisi-puisi Sastra Inggris} (Surakarta: Muhammadiyah University Press, 2002), p. 28

For make it more detail, lets we learn the piece of poem *How Like a Winter Hath May Absence been* by Shakespeare below:

How like a winter hath my absence been
From thee, the pleasure of the fleeting year!
What freezing have I felt, what dark days seen!
What old December’s bareness every where!
And yet this time removed was summer’s time,
The teeming autumn, big with rich increase,
Bearing the wanton burthen of the prime,
Like widow’d wombs after their Lords’ decease

*(Shakespeare)*

In the poem above, Shakespeare is using personification. The autumn is treated as a human being who can bear something that bearing is the attribution of human being. Shakespeare treats autumn as human being who can bear his sadness because he lost his lover.

### 3. Apostrophe

Closely related to personification is apostrophe, which consists in addressing some one absent or dead or something non-human as if that person or thing were present and alive and could replay to what is being said. In addition, apostrophe is a limited form of personification, occurs when poet or one of his characters addresses a speech to a person, animal, idea or object.

*The Splendor Falls*

...  
O love, they die in yon rich sky,
    They faint on hill or field or river:

Our echoes roll from soul to soul,

---

And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

(Alfred, Lord Tennyson)\textsuperscript{14}

In the poem \textit{The Splendor Falls} above, the speaker is calling love, as if it is capable to answer the calling. Contrariwise, love will never be able to answer the calling because love is some thing abstract that cannot speak anything. In a poem, apostrophe is functioned as making the content of poem impressed more lively.

\section*{4. Symbol}

A symbol may be private (its meaning known only to one person) original (its meaning defined by its context in a particular work), or traditional (its meaning defined by your common culture and heritage), and symbol may be all of those definitions.\textsuperscript{15} Sometimes image, metaphor, and symbol are difficult to distinguish because they shade into each other. However, image means only what it is; metaphor means something other than what it is; and symbol means what it is and something more, too.

In the poem \textit{The Road Not Taken} by Robert Frost, there are many symbols that may be associated with the choices which are taken or not in our life. Thousands of possibilities in our life require us to choose just one choice in one


time. In this poem Frost forces us to interpret the choice of road symbolically by the degree of importance.

5. Allegory

An allegory is a narrative that use as system of implied comparisons often including as symbol to develop two or more simultaneous levels of meaning.16 According to Thomas E Porter, an allegory is a word or phrase or name that occurs in another text and which carries with it the meaning and emotional freight which it has in that text.17

Allegory may be found in the play Everyman. The hero, Everyman, is accompanied on his journey to the grave by characters whose actions and even names symbolize his Good-Deeds, Five Wits, Strength, Discretion, Beauty, and Knowledge. The play Everyman is known as an allegory because its simple symbols are systematically used to emphasize the moral point that only our good deeds are of lasting value both in life and after death.

6. Paradox

Paradox is a statement that is true in some sense, even though at first it appears self-contradictory and absurd.18 In poetry, paradox are functioned as invariably startle the reader, it may be unexpected, and initially, inexplicable, and also it involves the reader in an effort at understanding. Finally if that effort is successful, it delights the reader with a personal sense of discovery.

16 Ibid. p. 150
18 Laurent Perrine (1992), loc.cit. p. 80
Design

I found a dimpled spider, fat and white,
On a white heal-all, holding up a moth
Like a piece of rigid satin cloth –
Assorted characters of death and blight
Mixed ready to begin the morning right,
Like the ingredients of a witches’ broth –
A snow-drop spider, a flower like a froth,
And dead wings carried like a paper kite.
What had that flower to do with being white,
The wayside blue and innocent heal-all?
What brought the kindred spider to that height,
What but the design of darkness to appall? –
If design govern in a thing so small.

(Robert Frost)¹⁹

According to Frost, the odd congruence of whites in the poem is the design of darkness. At first, our intellects rebel against the paradox that darkness controls these three white objects, after all, a little nonsensical. But Frost’s intention is to hint at the possibility that malevolence lurks beneath the otherwise orderly surface of the natural world. By creating the paradox of darkness that transforms the purest if white into assorted characters of death and blight, Frost make us question our faith in the eventual triumph of good over evil.

7. Irony

The term irony refers to a contrast or discrepancy between appearance and reality.²⁰ While according to Edgar V Roberts, irony is a mode of ambiguous or indirect expression; it is natural to human beings who are aware of possibilities

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²⁰ *Ibid*, p. 133
and complexities in life. And there are three kinds of irony include verbal irony, dramatic irony, and situational irony.

Verbal irony is a figure of speech when an expression used is the opposite of the thought in the speaker's mind, thus conveying a meaning that contradicts the literal definition. For an instance is the poem *The Adversary* by Phyllis McGinley. The word adversary lexically means enemy. But after we read carefully, the poem stories about mother’s love that will always forgiving her children when they are mistaken. She will always understand her children along she is alive and strives the entire best thing she could do. Thus we are surprising when start to understand what is meant and it may be adding an extra dimension to meaning.

Dramatic irony is a literary or theatrical device of having character utter words which the reader or audience understands to have a different meaning, but of which the character himself is unaware. Irony of situation is when a situation occurs which is quite the reverse of what one might have expected.

8. **Hyperbole or Overstatement**

Hyperbole is a figure of speech that is in intentional exaggeration for emphasis or humorous effect. It may be for humorous effect, fanciful, convincing or unconvincing. When someone says, “If the river is dry, I’m able to fill it with tears” or says, “I will eat you if you don’t go right away” he is adding

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emphasis to what he really mean. He does not mean that he is capable to fill the
dry river with his tear but he means that his tear flows rapidly because some
reasons or he does not really mean that he wants to eat his partner but he is really
wants his partner go away hurry. Lets examine the following poem by Alfred
Lord Tennyson:

The Eagle

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he tands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

(Alfred Lord Tennyson) 23

In the poem above, poet stories about how strong and robust the eagle is. In
the poem there are some things exaggerated in part of the eagle. Alfred Lord
Tennyson perfectly describes hyperbolic statement by using appropriate words.
From the first line till the last, easily we can catch those hyperbolic impressions.

Overstatement impressions may also be strengthening by choosing appropriate
dictions so increasing an exaggerated effect in the poem. Hyperbolic impression
will be felt over when reading the second line that is close to the sun in lonely
lands. It is an impossible thing that all creatures could be close to the sun because
between sun and earth is a very long distances and also the temperature of the sun
that are very hot.

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23 Siswantoro, Apresiasi Puisi-Puisi Sastra Inggris, (Surakarta: Muhammadiyah University Presss 2000), p. 35
C. Theme

Theme is the central idea or insight that unifies the total work, it is also the main point an author wishes to make about his subject. Thus it is important for the readers recognizing the theme so the process of understanding the literary work will be easier. Theme is what is made up of the topic. It is the comment on the topic that is implied in the process of the story.²⁴

To understand the theme of a literary work, we need to do an analyzing toward whether intrinsic elements – or in poetry we call it by figurative language – and also doing close reading toward the text. One way to do close reading is paraphrasing. It is very important because most frequently poetry using connotation meanings rather than denotations.

CHAPTER III
RESEARCH FINDING

Analyzing each intrinsic elements in a poem is called explication or close reading. Explication may be defined as an examination of a work of literature for knowledge of each part, for the relation of these parts to each other and for their relations to the whole.25

Explication is detail clarification of a work, sometimes line by line or word by word, which is interested not only in what that work means but also in how it means and what it means. Thus it considers all relevant aspect of a work speaker, images, figure of speech and rhythm.

Poet conveys the information or the theme of the poem through their diction and the usage of intrinsic elements. Intrinsic elements also build communication between the reader and the poet, the reader can understand more about what the poet means in the poems.

From those explanations above, obviously that analyzing intrinsic element is one way to get the content of the text. Moreover it also helps understanding the content or what poet wants to show to the readers. The explication can be applied

in Robert Pinsky poems to support or find out the contents of the poem. *In Berkeley* and *The Unseen* are poems that analyzed by the writer.

A. Data Description

The writer discusses the detailed description of the poem or it is called explication. To support the analysis of this research, the writer uses the following data description containing detail figurative language and imagery found in the poem.

<table>
<thead>
<tr>
<th>NO</th>
<th>Corpus</th>
<th>Line</th>
<th>Type of figure of speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>IN BERKELEY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Afternoon light like pollen</strong></td>
<td>1</td>
<td>Visual imagery</td>
</tr>
<tr>
<td></td>
<td><strong>Her cotton tunic and legging are white</strong></td>
<td>22</td>
<td>Visual imagery</td>
</tr>
<tr>
<td></td>
<td><strong>Ghostly, smelling of anise</strong></td>
<td>23</td>
<td>Olfactory imagery</td>
</tr>
<tr>
<td></td>
<td><strong>Of her white vertical headdress</strong></td>
<td>24</td>
<td>Visual imagery</td>
</tr>
<tr>
<td></td>
<td><strong>To the show white like nurse’s shoes</strong></td>
<td>25</td>
<td>Visual imagery</td>
</tr>
<tr>
<td></td>
<td><strong>Except for her hand and pink face</strong></td>
<td>26</td>
<td>Visual imagery</td>
</tr>
<tr>
<td></td>
<td><strong>She is gracefull series of white tubes</strong></td>
<td>27</td>
<td>Visual imagery</td>
</tr>
</tbody>
</table>

| 2  | **THE UNSEEN** |      |                          |
|    | **In Krakow it rained** | 1    | Visual imagery            |
|    | **Though the sky still gray** | 7    | Visual imagery            |
|    | **It began drizzling again** | 13   | Visual imagery            |
|    | **In a down pour** | 31   | Visual imagery            |
|    | **Yet again, you were to slit** | 48   | Visual imagery            |
Table 2. The type of figure of speech on each poem

<table>
<thead>
<tr>
<th>NO</th>
<th>Corpus</th>
<th>Line</th>
<th>Type of figure of speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IN BERKELEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Afternoon light like pollen</td>
<td>1</td>
<td>Simile</td>
</tr>
<tr>
<td></td>
<td>Leave like dusty</td>
<td>12</td>
<td>Simile</td>
</tr>
<tr>
<td></td>
<td>Burgeoning in fissured</td>
<td>20</td>
<td>Personification</td>
</tr>
<tr>
<td></td>
<td>The eucalyptus bend and whisper it</td>
<td>13-14</td>
<td>Personification</td>
</tr>
<tr>
<td></td>
<td>A sufi mother</td>
<td>28</td>
<td>Symbol</td>
</tr>
<tr>
<td></td>
<td>The boy in mufti</td>
<td>29</td>
<td>Symbol</td>
</tr>
<tr>
<td></td>
<td>Conversion. The shaven, the shriven, the circumcised</td>
<td>46</td>
<td>Symbol</td>
</tr>
<tr>
<td></td>
<td>The Torah and the Koran</td>
<td>59</td>
<td>Symbol</td>
</tr>
<tr>
<td>2</td>
<td>THE UNSEEN</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tour the Death camp</td>
<td>4</td>
<td>Metaphor</td>
</tr>
<tr>
<td></td>
<td>Mountain of shoes</td>
<td>10</td>
<td>Hyperbole</td>
</tr>
<tr>
<td></td>
<td>Menu of immensities</td>
<td>13</td>
<td>Irony</td>
</tr>
<tr>
<td></td>
<td>We are poured out like water</td>
<td>18</td>
<td>Paradox</td>
</tr>
<tr>
<td></td>
<td>A vague flood</td>
<td>29</td>
<td>Hyperbole</td>
</tr>
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<td></td>
<td>Of fire and blood</td>
<td>30</td>
<td>Hyperbole</td>
</tr>
<tr>
<td></td>
<td>Angry God to</td>
<td>38</td>
<td>Hyperbole</td>
</tr>
</tbody>
</table>

**B. IN BERKELEY**

*In Berkeley* is one of Pinsky’s poem in poetry anthology *History of My Heart*, this poem is about Pinsky’s view of the Jewish service and the rituals of Jewish life seem designed to insulate, to define one away from the majority culture. This conflict drives him restless since the Jewish rituals and customs tend to pull a Jew away from the sweet predominant secular culture.
IN BERKELEY by Robert Pinsky

Afternoon light like pollen.

This is my language, not the one I learned.

We hungry generation with our question
Of shape and changes, Did you think we wanted
To be like you?

I flicker and for a second
I’m picking through rubbish
To salvage your half-eaten muffin, one hand
At my ear to finger a rill of scab.

Not native
To California, with olive and silver
Leave like dusty sickle flashing
In the wind, the eucalyptus bend
And whisper it to the hillsides, Did you think
We wanted to be like you?

The tall flourishers, not what they were.

I sniff one and lift my leg and leave
A signature of piss.

Or the feathery stalks of fennel
Burgeoning in fissured pavement crazed
And canted by the Hayward Fault.

Outside the mosque or commune they grow chin-high,
Ghostly, smelling of anise
In the profligate sun –
Volunteers, escapees, not what they were.

A tile-domed minaret clad in cedar shingle
Grafted at a corner of the shingle house.
A Sufi mother and child come out, the boy
In mufti, shuffling his sneakers through the duff,
Holding her hand

Mother

---

Her cotton tunic and leggings are white,
    And from the tapering pleated cylinder
Of her white vertical headdress
To the shoes white like nurse’s shoes
Except for her hand and pink face
  She is a graceful series of white tubes
Like an animated sheet. I wonder if
They shave their heads. Did you think we
Wanted to be like you? 35

Sister. Once maybe a Debbie or June,
A Jewish sophomore
From Sacramento or a cornsilk daughter
From Fresno or Modesto.

She puts me in the carseat, she fasten my belt. 40

Conversion. The shaven, the shriven, the circumcised,
The circumscribed – her great-grandmother
Bleeding a chicken, in her matron’s wig
Not what she was.
And Malcolm’s brother
Telling him in visiting hours Don’t eat pork
So that he sat down Saul, and got up Paul.

The demonstrator
At the Campanile in her passion
Shouting at a white-haired professor
As he passed, Old man – why don’t you die? 50

Forgive me little mother that I will savor
The flesh of pigs. We have forgotten

The Torah and the Koran, on every
Work day and holy day alike
We take up harvesting knives and we sweat
Gathering the herbs of transformation. This
Is my language, not the one I learned.
1. Explication

This poem expresses the time when the writer begins to get his religious uprising. *Afternoon light like pollen* on the first stanza tells us the perfect condition for contemplating everything. The bright of the afternoon describes the brightness of his thought.

The writer was raised in a religious family yet he feels that he has some questions in his mind for there are many changes in human’s life such as cultural and religious beliefs. The speaker describes it by using supposition word like: *We hungry generations/ with our question/ of shape and changes, Did you think we wanted to be like you?*

Next stanza, the speaker thinks on what has happened in the past and he tries to solve what had gone wrong yet he realizes that he had not done much. As described in line 6 – 9:

I flicker and for a second  
I’m picking through rubbish  
To salvage your half-eaten muffin, one hand  
At my ear to finger a rill of scab.

Next stanza tells us about the speaker’s family as Jewish immigrant who moves to California. Seeing new cultures, assimilating into their new neighborhood, yet not forgetting of whom they are and where they come from. As described in line: *not native/move to California with olive and silver.*

The last stanzas tell us how he lives in California. What he sees during this period has many aspects in religious and social cultural way of life for Jewish people. He sees assimilation of Jewish living in California has risen into new
conflicts inside Jewish community in Berkeley. It may occur since their original ritual and customs is different than the one in California. We can catch this explication in the last stanza:

Forgive me little mother that I will savor
The flesh of pigs. We have forgotten
The Torah and the Koran, on every
Work day and holy day alike
We take up harvesting knives and we sweat
Gathering the herbs of transformation. This
Is my language, not the one I learned.

2. Imagery Analysis

Imagery in a poem appeals to our sense (including sensations of heat, sight, smell, taste, touch, sound) are imagery27. Perrine defines imagery as the representation of sense experience through language. Poetry appeals directly to our sense of course through music and rhythm which we actually hear when it is read aloud, but directly it appeals to our sense through imagery as the representation to the imagination of sense experience28. Refers to that definition above the writer identifies imagery as the poetic device that refers to the senses experience in order to make the readers participate in the poem.

a. Visual Imagery

This poem contains some image, appeal to the sense: \textit{afternoon light like pollen} (line 1), describes visual imagery. He is eager to describe the condition of

that time. He visualizes that bright and clear afternoon. This condition is considered appropriate for contemplating everything.

Next visual imagery appeals to the sense: *Her cotton tunic and leggings are white* (Line 22), *Of her white vertical headdress* (Line 24), *To the shoes white like nurse’s shoes* (Line 25), *Except for her hand and pink face* (Line 26), *She is a graceful series of white tubes* (Line 27). He describes how white color he sees as something amazingly graceful. The line above describes when the speaker saw a Moslem woman with her child; *a Sufi mother and child come out / the boy in mufti shuffling his sneakers through the duff/holding her hand.* The conclusion of these lines is about the speaker, as a devoted Jewish, is impressed by other religion which is Islam.

**b. Olfactory Imagery**

The other image is *ghostly, smelling of anise* (line 23) appeals to olfactory imagery. The speaker describes the sweet smelling of fennel. Although it is grown in pavement by the road, there is a sweet feeling of a beautiful flower placed in something hard as shown in line: *Or the feathery stalks of fennel/ burgeoning in fissured pavement crazed.* It is likely the speaker tends to describe himself as an immigrant he tries hard to adapt the new culture in the new country.
3. Figurative Language Analysis

a. Simile

Simile is comparison which formally develop a similarity between two things using as, as when, like, than, or other equivalent construction. The speaker uses the figurative language such as simile in the first stanza in first line of this poem: afternoon light like pollen. The speaker tends to describe the light of that particular afternoon is gleaming and yellow like pollen. The afternoon light has similar color of pollen but they are essentially different.

The other simile is Leave like dusty..., the speaker described as a Jewish who wants to keep his religious belief against the presence of crisis of seduction, because the rituals and customs tend to pull one away from the sweet predominant secular culture.

b. Personification

Personification is the attribution of human feelings or characteristics to abstraction or to inanimate object. This kind of figurative language we treat inanimate object as if they are life human beings.

The speaker uses the figurative language in the third stanza, the speaker said, We hungry generations with our question, it describes speaker’s restlessness upon questions and doubt in his mind. The word “hungry” does not mean need some food, but restless feeling that was caused by questions in his mind.

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Personification appears on line 20: …*Burgeoning in fissured pavement crazed*… A flower grows in a crack on pavement, describing personification. The flower as something sacred placed on something hard, a grayish stone concrete. How the flower is struggling to grow in hard place seems to represents the speaker’s struggle in maintain his religious belief among secular culture.

Next personification appears in line 14. It describes the ability of eucalyptus trees to whisper as personification: *In the wind, the eucalyptus bend / And whisper it to the hillsides*... Here, in this verse the speaker personifies the tree of eucalyptus could whisper like a human. The tree is whispering about the condition of the restlessness the speaker.

c. Symbol

A symbol may be private (its meaning known only to one person) original (its meaning defined by its context in a particular work), or traditional (its meaning defined by your common culture and heritage), and symbol may be all of those definitions.31

On the eighth stanza in line 28 of this poem, *A Sufi mother and child come out, the boy / In mufti shuffling his sneakers through the duff / Holding her hand.* The diction *Sufi* and *mufti* represent the cultural-religious symbol of Islam. “Holding her hand” describes the relationship between a mother and her son, the feeling of reliance to each other. The writer for some reason shows his interests in their relationship almost to an envy feeling.

On the next stanza in line 46 the speaker said: ...*conversion. The shaven, the shriven, the circumcised*. ... Here we can find symbol of three biggest religions in the world. “The shaven” is for Jewish, “the shriven” is for Christian and “the circumcised” is for Islam. The speaker tends to show that there are multi religion believers in California.

On the last stanza of this poem ...*We have forgotten / The Torah and the Koran, on every / Work day and holy day alike...* The Torah and the Koran, it’s a symbol of Jewish and Moslem, speaker describes how Jewish people have turned their head from their original custom as a result of assimilation of Jewish culture and American culture in California.

C. Analysis of the theme

Discussing the theme is important to get the central idea about life that unifies and controls the total work. It is the main point an author wishes to make about his subject. As such identifying a poem theme involves two steps: finding the poem subject and formulating the poet main statement about that subject. It is easy to determine the subject of most poems; often it is named or suggested by the title, and of course focus on the whole poem. Analyzing intrinsic elements above produce the theme of each poem and all of the poems have dream themes.

1. The Theme of *IN BERKELEY*

After analyzing IN BERKELEY, we can draw a conclusion that theme of IN BERKELEY is surrounding the restlessness of Robert Pinsky as a Jewish who...
wants to keep his religious belief against the presence of crisis of seduction, because the rituals and customs tend to pull one away from the sweet predominant secular culture. We can know from the first verse of this poem *afternoon light like pollen*, as a visual imagery in this poem, it is described the conditions of that time is considered appropriate for contemplating everything.

The sentence *...we hungry generations with our question*, the word of “hungry” describes questions and doubt that bother the speaker’s conscience. Especially about assimilation between ancient tradition of Judaism and the majority culture in California. For example, Judaism tradition for their woman to share their heads and use wigs describes forced obedience to follow certain religious belief in the sense of women in the majority culture tends to keep their look as beautiful as they can. As shown below:

Conversion. The shaven, the shriven, the circumcised,
The circumscribed – her great – grandmother
Bleeding a chicken, in her matron’s wig
Not what she was,

Next comes one of the rules in Judaism that forbid Jewish to eat pork. *Don’t eat pork* describes speaker’s disappointment toward this matter, for he savor pork as well as non – Jewish community in California would. The speaker’s failure to enjoy what he likes is one of the causes of his restlessness.

Then comes the fact which stands as conclusion of the entire poem. Many Jewish has deviate their original religious principals as a result of cultural assimilation among Jewish and American. *We have forgotten the Torah and the Koran*. Al-Qur’an is mentioned since Moslem and Jewish came from one great ancestor Abraham or Ibrahim a.s.
IN BERKELEY describes how the speaker’s unsatisfactorily towards defects in Jewish people. How they were unable to preserve their faith against seduction of modern secular culture in society.

D. Analysis of THE UNSEEN

THE UNSEEN by Robert Pinsky

In Krakow it rained, the stone arcades and cobble
And the smoky air all soaked one penetrating color
While in an Art Nouveau café, on hard-shaped chairs,

We sat making up our minds to tour the death camp.
As we drove there the next morning past farms
And steaming wooden villages, the rain had stopped

Though the sky was still gray. A young guide explained Everything we saw in her tender, hectoring English: The low brick barracks; the heap-up meticulous

Mountain of shoes, toothbrushes, hair; one cell
Where the Pope had prayed and placed flowers; logbooks, Photographes, latrines – the whole unswallowable

Menu of immensities. It begin drizzling again, And the way paused to open or close the umbrellas, Haers and ours, as we went from one building to the next,

Had a formal, dwindled feeling. We felt bored And at the same time we like screaming the Biblical phrases:
I am poured out like the water; Thine is the day and

Thine also the night; I cannot look to see
My own right hand . . . I remembered a sleep-time game,
A willed dream I had never thought of by day before:

I am there; and granted the single power of invisibility, Roaming the camp at will. At first I savor my mastery Slowly by creating small phantom diversions, Then kill kill kill kill, a detailed and strangely Passionless inward movie: I push the man holding The crystals down from the gas chamber roof, bludgeon The pet collie of Commandant’s children And in the end flush everything with a vague flood Of fire and blood as I drifted on toward sleep In a blurred finale, like our tour’s – eddying In a downpour past the preserved gallows where The Allies hung the Commandant, in 1947 I don’t feel changed, or even informed – in that, It’s like any other historical monument; although It is true that I don’t ever at night any more Prowl rows of red buildings unseen, doing Justice like an angry god to escape insomnia. And so, O discreet Lord of Hosts, your servants gapes Obediently to swallow doings of us, the most Capable of all your former creatures – we have No shape, we are poured out like water, but still We try to take in what won’t be turned from in despair: As if, just as we turned toward the fumbled drama Of the religious art shop window to accuse you Yet again, you were to slit open your red heart To show us at last the secret of your day and also, Because it also it yours, of your might.

1. Explication

This poem discusses the effects of holocaust for Jewish people. The incident was great that it has a gloomed feeling when the speaker discusses the
event. As the speaker said in first stanza: *In Krakow it rained, the stone arcades and cobbled/ And the smoky air all soaked one penetrating color.*

Although it is hard for the speaker to visit the death camp, he decided to go for it is something he had to do, to witness the part of Jewish history. As stated: *We sat making up our minds to tour the death camp.*

The next stanza describes what the speaker saw during the tour to the death camp. What he saw does not impress him: *...The low brick barracks; the heap-up meticulous/ Mountain of shoes, toothbrushes, hair; one cell where the Pope had prayed and placed flowers; logbooks, photographs, latrines – the whole unswallowable menu of immensities...*

The next stanzas describes the speaker felt surge of anger inside him after seeing parts of the death camp. He fantasizes that he was there on the event in 1942 where he kills all the Germans who guard the camp in order to help the inmates. As the speaker said in line 22: *...I am there; and granted the single power of invisibility/ ,Roaming the camp at will. At first I savor my mastery/ Slowly by creating small phantom diversions, Then kill kill kill kill, a detailed and strangely/ Passionless inward movie: I push the man holding the crystals down from the gas chamber roof.*

In the eleventh stanza the speaker describes his thoughts and feeling after visiting the death camp. He felt the events is “normal” since human being sometimes do things so horrible. As stated:

*I don’t feel changed, or even informed – in that, It’s like any other historical monument; although It is true that I don’t ever at night any more*
Prowl rows of red buildings unseen, doing
Justice like an angry god to escape insomnia. And so,
O discreted Lord of Hosts, your servants gapes

Obediently to swallow doings of us, the most
Capable of all your former creatures – we have
No shape, we are poured out like water, but still

We try to take in what won’t be turned from in despair

The last line describes his thought hoping that such incident will never happen again in the future. He also wishes that mankind can learn something good from the occurrence of the event, mainly, humans are made equal. God does not discriminate mankind when He created them.

Last stanza describes his wish that may God shows the speaker why holocaust happened. The speaker believes that somehow God has a reason for an event to happen. The reader can presume from this poem in line:

As if, just as we turned toward the fumbled drama
Of the religious art shop window to accuse you

Yet again, you were to slit open your red heart
To show us at last the secret of your day and also,
Because it also it yours, of your might.

2. Imagery Analysis

Robert Pinsky’s The Unseen, represent an issue of holocaust. The incident was so great that affects us until present time. The speaker visits the place where the event occurred and affected him instantly.
a. Visual Imagery

On the first stanza the speaker describes the cold, freezing and grayish atmosphere in the city of Krakow, Poland. This appears as visual imagery on In Krakow it rained, the stone arcades and cobbles / and the smoky air all soaked one penetrating color. The use of visual imagery seems fitted to describe the cold atmosphere surrounding the city of Krakow.

On the next stanza in line 7 we could find an example of visual imagery on Though the sky still gray. It describes the tone of the poem, to give readers clue that the poem contains sad and blue feeling.

The sentence it began drizzling again in fifth stanza as visual since we can see drizzle of rain when it comes. Almost similar, in a down pour... in line 31 also contains visual imagery. It also reminds the readers of the cold atmosphere surrounding the death camp.

On the last stanza we could find an example of visual imagery on ...yet again, you were to slit open your red heart.... It refers to how the speaker wishes to find the answer of his question. What makes human build death camps to kill others? Why the death camp existed on earth? Such questions he knows that he could not find but he believes God has the answers since God has the secrets of life. As described in; To show us at last the secret of your day and also, Because it also it yours, of your might.
b. Auditory Imagery

Auditory imagery can be found in line 17: *like screaming biblical phrases.* The speaker describes the presence of a religious sense in a horrible place like death camp. In fact, its presence is so powerful that the speaker uses *screaming* instead of *talking*.

3. Figurative Language Analysis

a. Metaphor

Metaphor is a phrase used in an imaginative to describe something in order to say that between the two things has the same qualities and its function to the description more powerful without using sign posting.

On the second stanza, clause *death camp* means concentration camp, where thousand of Jewish were annihilated by German Nazi during World War II. Here a metaphor is used where the word *death* is replacing concentration (camp) which means to concentrate Jewish in one place, a camp, to be annihilated.

On the fourth stanza the speaker uses metaphor. The word *mountain* does not describe a heaped-up highland. It describes the amount of victim known from their belonging which piled up high like mountain. As described in whole sentence; *the heaped-up meticulous mountains of shoes, toothbrushes, hair*
b. Paradox

Paradox is a statement that is true in some sense, even though at first it appears self-contradictory and absurd.33 In poetry, paradox are functioned as invariably startle the reader, it may be unexpected, and initially, inexplicable, and also it involves the reader in an effort at understanding. Finally if that effort is successful, it delights the reader with a personal sense of discovery.

Another form of figurative language, paradox is found in fourteenth stanza: ….we are poured out like water…. The speaker explains that life is like poured water. It has its destinations, like we human beings, has certain destination in our life that was written before in our fate.

c. Irony

The term irony refers to a contrast or discrepancy between appearance and reality.34 While according to Edgar V Roberts, irony is a mode of ambiguous or indirect expression; it is natural to human beings who are aware of possibilities and complexities in life.35

Irony also used in word “menu” in fourth stanza, – the whole unswallowable Menu of immensities. Menu, lexically meaning as what one eats at a certain meal, in this poem actually refers to many unpleasant things that can be

33 Lauren Perrine, and Thomas R, Sound and Sense: An Introduction to Poetry (New York: Southern Methodist University, 1992), p. 80
seen in the death camp. Those things caused unpleasant feelings the speaker felt when he visit the death camp such as pain, agony, death etc.

d. Hyperbole

Hyperbole is a figure of speech that is in intentional exaggeration for emphasis or humorous effect.\textsuperscript{36} It may be for humorous effect, fanciful, convincing or unconvincing.

The form of hyperbole is found in thirteenth stanza: \textit{angry god to escape insomnia}. As we know in the Koran or Bible, God never sleep. God does not have to escape from insomnia.

Another figurative language can be found in tenth stanza: \textit{and in the end flush everything with a vague flood of fire}… The speaker describes hyperbolic statement by using appropriate words. He was daydreaming if he was there when the camp was occupied, he was to flush everything with a vague flood of fire and blood, an effort in his dream, as a result of his sickness after he saw the inside of the death camp.

4. The Theme of The Unseen

Robert Pinsky’s The Unseen, represent an issue of Holocaust. This poem describes issue of Holocaust which occurs in World War II where it is claimed that 6 million Jews were killed in concentration camps held by German, Nazi

\textsuperscript{36} Steven Croft and Hellen Cross, \textit{Literature, Criticism, and Style} (Oxford: Oxford University Press, 2000), p.179
under the authority of Adolf Hitler. The incident was so great that affects Jews until present day.

The speaker visits the place where the event occurred and affected him instantly; We sat making up our minds to tour the death camp; The low brick barracks; the heap-up meticulous Mountain of shoes, toothbrushes, hair; one cell Where the Pope had prayed and placed flowers; logbooks, Photographers, latrines. It can be seen from his anger that led him to his dream of killing the people who are responsible for the deaths of thousand people during the World War 2.

The speaker try to make sure that he could save thousand inmates in the Death Camp.; A willed dream I had never thought of by day before: I am there; and granted the single power of invisibility, Roaming the camp at will. At first I savor my mastery Slowly by creating small phantom diversions, Then kill kill kill kill, a detailed and strangely/ Passionless inward movie; When he came to his senses, he realizes that his effort was only a dream. His consciousness brought questions in his mind. Why would the almighty god let this happen? Why the almighty god did not help the victims of holocaust?; And so, O discreted Lord of Hosts, your servants gapes Obediently to swallow doings of us, the most Capable of all your former creatures.

Finally he realizes that god works in a mysterious ways; we have No shape, we are poured out like water, but still We try to take in what won’t be turned from in despair. God has secrets that one day will be revealed.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Having analyzed on the previous chapter, the writer concludes that those two poems of Robert Pinsky, *IN BERKELEY* and *THE UNSEEN* reflect the imaginative power on each poem. In these poems, the speaker uses kinds of figurative language and imagery.

On *In Berkeley* and The Unseen the speaker uses kinds of imagery. They are visual, organic, and olfactory imagery. Robert Pinsky also uses figurative language in his poem. He uses symbol, simile, personification, allegory, irony, paradox and apostrophe. From those both poems, Robert Pinsky uses many figurative language rather than imagery in conveying his idea.

*In Berkeley* discus about this poem is about Pinsky’s view of the Jewish service and the rituals of Jewish life seem designed to insulate, to define one away from the majority culture. This conflict drives him restless since the Jewish rituals and customs tend to pull a Jew away from the sweet predominant secular culture, meanwhile *The Unseen* talk about an issue of holocaust. Thus, these both poem do not related to each other.
B. Suggestion

The thesis entitled *Imagery and Figurative Language Analysis In Two Poems* by Robert Pinsky is one of many exertions to find the news treasure in literature and this thesis hoped could give the appreciation to literature itself.

The writer suggests for those who are interested in studying about poetry, especially in the Robert Pinsky works to use many approaches in comprehending the content and message in his works. For students who are interested about the poem movement, it is expected that they have to improve and expand their knowledge about the poem. It is better if they look for another source about poem theory especially the theory about the element of poem.

For other researcher, it is suggested that they have to study more about the figure of language in a poem because are many interesting aspects to analyze in a poem. It is because the poem is literature works which rich of an art and element of poem which interesting to analyze and it never changes for many years later since human being was still study and analyze the poem itself.
BIBLIOGRAPHY


